

Same Community. Same Conversations. See You Online.

RE:ATHE

AUGUST 5-8, 2021



Annual Conference
PROGRAM GUIDE

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President's Welcome

On behalf of the Governing Council and Focus Group Leadership, it's my privilege to welcome you to ATHE's thirty-fifth anniversary conference.

It's been an incredibly draining past two years for all of us, and I thank you for making the commitment to be here, for putting your energy into this community and making ATHE into the event, the space, and the organisation that it is. One of the highlights of this role for me has been the chance to speak with individual members and to hear the details of their commitment to changing the fields of theatre and performance, and through that to making the world a better, more inclusive, and sustainable one. On an organisational level, I'm thrilled about the partnership that we've launched with the consulting firm Hyphens and Spaces to remake ATHE as an anti-racist organisation, and through that to change theatre in higher education.

For the second year in a row, we find ourselves meeting in a virtual space, sharing space and time with participants from all over the world, many of whom are able to join us over this week only because of the opportunities that such technological possibilities offer. Yet such developments also come with significant costs, and I feel pangs of RE-gret at not being able to spend this week in physical proximity to so many friends and colleagues, sharing a drink at the JW Marriott Austin Lobby Bar or by the rooftop Edge Pool, chatting in the corridor between panels, walking offsite to tour the Harry Ransom Collection, seeing the bats alight from the Congress Avenue Bridge, visiting the Mexic-Arte museum, or maybe queueing for barbecue at Franklin's, breakfast tacos at Rosita al Pastor or a beer at Jester King.

We'll have to wait until August 2, 2023 to RE-visit those sites together, but I'm excited to share Zoom rooms with you all throughout this conference. Vice President for Conference Ann Haugo and the Conference Committee, along with the individual Focus Groups, have done an incredible job in pulling together a great range of online programming, and I hope you'll join us for the plenary discussions, the

performances, and the annual membership meeting, along with the many panels and business meetings. Feel free to drop me a note or a message

in chat: I look forward to seeing and speaking with you and to hearing what you think, what you've found RE-warding, and what you'd like to RE-think in the future.

And if you like what you see (or even if you don't), I encourage you to get involved and help RE-make ATHE as we look to some type of a RE-turn to physical spaces. We are a volunteer organisation, dependent upon the labour of our members, who will shape the future of ATHE, and in turn of Theatre in Higher Education. Run for a Focus Group Office, seek out a member of the GC and volunteer to be on a committee; even simply filling out the conference survey can help ATHE to RE-imagine where we need to be to embark on our next thirty-five years.

As I step down from my presidency during the conference this year and hand the reins to my RE-placement, Chase Bringardner, my eyes are on the future of our organization, not simply in Chase's capable hands, but in the leadership and potential organizational leadership that fills these virtual spaces. I'll see you in the online lobby and next year, I hope, in Detroit.

Best Re-gards,



RE: ATHE: The 2021 Conference

On behalf of this year's Conference Committee, welcome to the 2021 ATHE Conference.

This year's conference marks the first in which the all-conference keynote will be delivered by indigenous artists. Ty Defoe/Giizhig (Ojibwe and Oneida) and Mary Kathryn Nagle (Cherokee) are both accomplished artists and activists whose work is at the forefront of U.S. indigenous art and politics. LIA Focus Group Representative Courtney Elkin Mohler moderates this keynote dialogue that you will not want to miss.

A year ago, the Conference Committee began preparing for what we thought would be a hybrid conference in 2021. With the transition to a fully virtual conference and the extension of ATHE's contract with our conference hotel, we re-focused our attention on providing members with a taste of what Austin will have to offer you when the conference convenes there in person for 2023.

Attend the virtual opening blessing Thursday morning, organized with Austin's Indigenous Cultures Institute. Indigenous elders from the area will open our conference from the grounds of the Mexican American Cultural Center (MACC), located just a ten-minute walk from the conference hotel.

Evening performances by Austin-based artists begin Thursday evening: view Jesús I. Valles's solo piece *(Un)Documents*, an autobiographical work that explores Valles's experience through the morass of U.S. immigration policy as a queer Mexican educator, storyteller, actor, and poet. Friday evening, community-based artists Sidney Monroe Williams and kt shorb join us for a live discussion about their work. And finally, the closing performance on Saturday evening will be Yana Wana's *Legend of the Bluebonnet*, which presents an alternative, Native-origin story about the first bluebonnets in Texas.

Two plenaries continue the conference theme's engagement with anti-racist futures. On Friday, August 6, at 11am Eastern, join us for RE: Inventing Equitable Theatre. Moderated by Nicole Hodges Persley, the Artistic Director of KC Melting Pot

Theatre, this plenary brings artistic directors from top regional theatres together to discuss how the professional community has begun and continues to move toward anti-racist practices. Plenary participants include Snehal Desai (Producing Artistic Director, East West Players), Maria Manuela Goyanes (Artistic Director, Woolly Mammoth Theatre Company), Eric Ting (California Shakespeare Theatre), Shanta Thake (The Public Theater). Then, on Saturday, August 7 at 11am Eastern, our second plenary focuses on anti-racist progress in academia. Join outgoing ATHE VP for Advocacy Monica White Ndounou as she moderates this discussion with Coya Paz Brownrigg (DePaul University), Eve Graves (Clark Atlanta University), Jon Rossini (University of California-Davis), and Yutian Wong (San Francisco State University).

In addition to these events curated by the conference committee, ATHE's focus groups have curated engaging panels that embrace the conference theme and push this conversation further in their specific contexts. Even with roughly 300 panels and meetings across five days, in addition to all-conference events, Executive Director Aimee Zygmanski has scheduled much-needed Zoom breaks into this year's schedule. Unlike last year's virtual conference, which we were able to offer across a full week plus a weekend, this year we have just the original five days allotted for the conference. You'll find that we have limited this year's workshops, for example, and will offer further opportunities in the coming year.

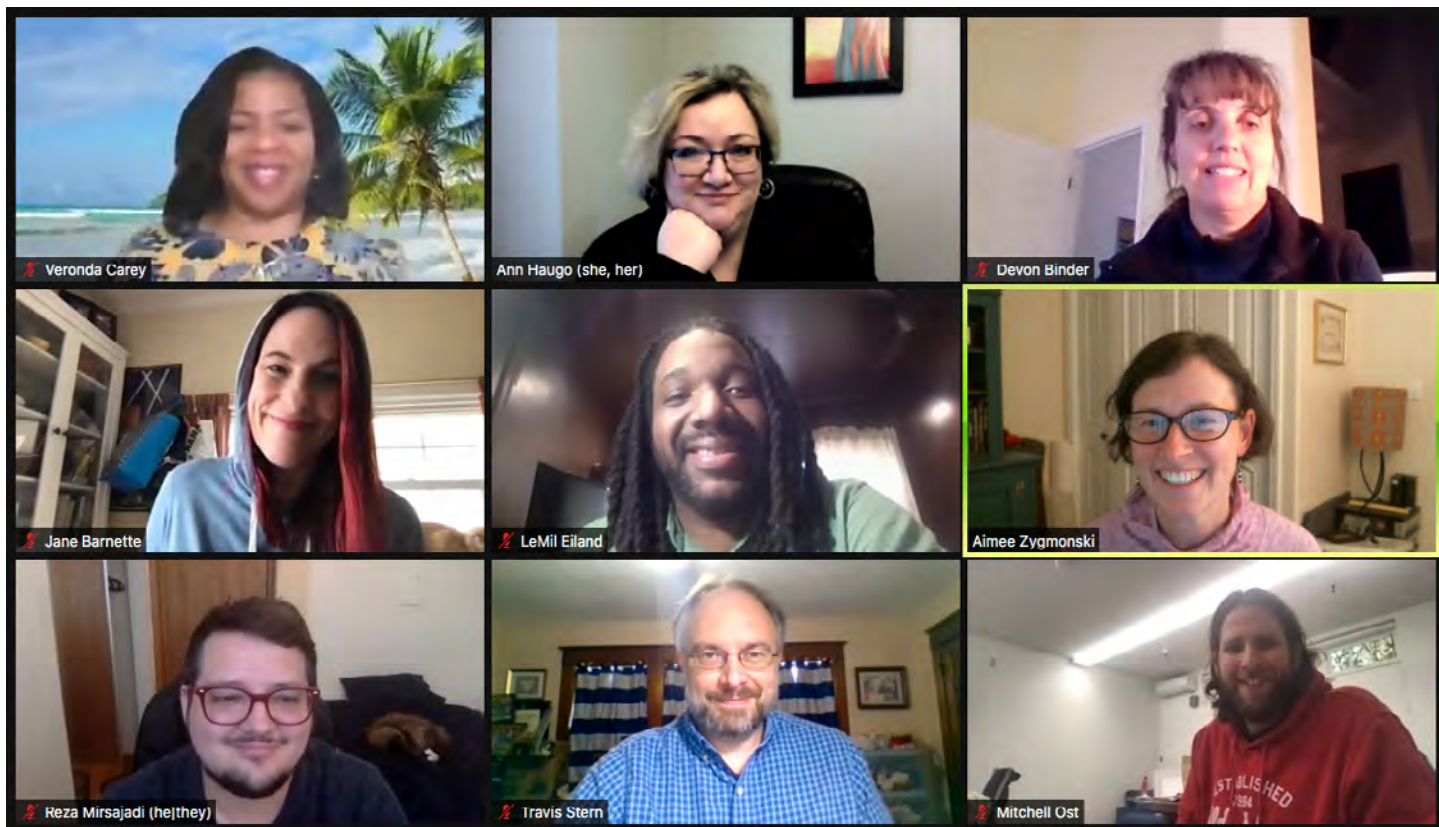
Many, many thanks to this year's Conference Committee for curating an exciting and challenging series of activities!



Ann Haugo

Vice President for Conference

2021 Conference Committee



Ann Haugo,

VP for Conference 2021
Illinois State University

Roxanne Schroeder-Arce

University of Texas Austin

Jane Barnette

University of Kansas

Cassidy Browning

University of Texas at Austin

Veronda Carey

Oakton Community College

Theresa Robbins Dudeck

Independent Scholar

Le'Mil Eiland

University of Pittsburgh

David Jortner

Baylor University

Ali-Reza Mirsajadi

DePaul University

Courtney Elkin Mohler

Butler University

Mitchell Ost

The College Preparatory School

Travis Stern

Bradley University

All-Conference Programming

RE:ATHE

Keynote Address

A conversation with Ty Defoe and Mary Kathryn Nagle

Moderated by Courtney Elkin Mohler

Thursday, August 5

12:00 pm - 1:00 pm ET



Ty Defoe (Giizhig), Oneida and Ojibwe Nations, is a writer and interdisciplinary artist, and Grammy Award winner. Ty aspires to an interweaving approach to artistic projects with social justice, Indigi-Queering, and environmentalism.

Ty has been awarded the Robert Rauschenberg Artist in Residence, Jonathan Larson Award, TransLab Fellow, and Rhinebeck Writers Retreat-er! Works created and authored: *River of Stone*, *Red Pine*, *The Way They Lived*, *Ajijaak on Turtle Island*, *Hear Me Say My Name*, *Copper Horns in Water*, *Before The Land Eroded*, *The Ballad of Smokey Quartz*, *Gwekaanimad<<>>Wind Changes Direction* (w/ Kate Freer), *Trial and Tears* (w/ Dawn Avery), *The Lesson* (w/ Avi Amon and Nolan Doran), among others. Ty is a core member of All My Relations Collective, GIZHIBAA GIIZHIG | Revolving Sky (Under the Radar Incoming!, The Public Theater). Movement Direction: *Mother Road*, Dir. Bill Rauch (OSF), *Manahatta*, Dir. Laurie Woolery (OSF + Yale Rep), and Choreographer for Tracy Lett's *The Minutes* (Broadway). Published works, articles, and essays: Methuen Drama Book of *Trans Plays for the Stage*, *Casting a Movement* (Routledge Press), and HowlRound. He is artEquity Facilitator and co-founder of Indigenous Direction (with Larissa FastHorse) who were awarded the 2020 Leadership in Community-Based Theatre and Civic Engagement Award for Association for Theatre in Higher Education. Netflix show: *Unbreakable Kimmy Schmidt*, and Young Jean Lee's *Straight White Men*, dir. Anna Shapiro (Broadway). Degrees from CalArts, Goddard College, + NYU Tisch. Lives in NYC + loves the color clear. He|We, Member of: Dramatist Guild Council, ASCAP, SDC, SAG/AEA, and The Phluid Project. www.allmyrelations.earth, tydefoe.com



Mary Kathryn Nagle is an enrolled citizen of the Cherokee Nation. She is also a partner at Pipestem and Nagle Law, P.C., where she works to protect tribal sovereignty and the inherent right of Indian Nations to protect their women and children from domestic

violence and sexual assault. From 2015 to 2019, she served as the first Executive Director of the Yale Indigenous Performing Arts Program. Nagle is an alum of the 2013 Public Theater Emerging Writers Program. Productions include *Miss Lead* (Amerinda, 59E59), *Fairly Traceable* (Native Voices at the Autry), *Sovereignty* (Arena Stage), *Manahatta* (Oregon Shakespeare Festival), *Return to Niobrara* (Rose Theater), *Crossing Mnisose* (Portland Center Stage), *Sovereignty* (Marin Theatre Company), and *Manahatta* (Yale Repertory Theatre). She has received commissions from Arena Stage, the Rose Theater (Omaha, Nebraska), Portland Center Stage, Denver Center for the Performing Arts, Yale Repertory Theatre, Round House Theater, and Oregon Shakespeare Theater.

Courtney Elkin Mohler is Associate Professor of Theatre and Associate Dean for Inclusion, Diversity, Equity, and Access in Jordan College of the Arts at Butler University. As a stage director and dramaturge, Mohler concentrates on new works that push aesthetic and political boundaries aimed to affect a more equitable world and is dedicated to supporting new work by Native American playwrights. She regularly works with Native Voices at the Autry, and is currently dramaturging *Yu-Che-Wah-Kehn* (Bitter) by Vickie Ramirez (Tuscarora), recipient of the National New Play Network's Smith Prize for Political Theatre.

Specializing in Critical Race Theory, Native American Theater, and Performance Studies, she has published articles in *Theatre Topics*, *Modern Drama*, *Text and Presentation*, *Platform*, and *Ecumenica*, and has contributed chapters to numerous edited anthologies. Her co-authored *Critical Companion to Native American and First Nations Theatre and Performance: Indigenous Spaces* was published in 2020 by Bloomsbury-Metheun Press.

All-Conference Programming

RE:ATHE

Plenaries

The 2021 ATHE plenaries will return to the conversations advocated for a year ago by the writers of “We See You, White American Theater,” questioning what work has been accomplished over the past year and what work still lies ahead of us, pushing for accountability and advocacy.

RE: Inventing Equitable Theatre

*With Snehal Desai (East West Players),
Maria Goyanes (Woolly Mammoth Theatre Company),
Eric Ting (California Shakespeare Theatre),
and Shanta Thake (The Public Theatre)*

*Moderated by Nicole Hodges Persley
(Artistic Director of KC Melting Pot Theatre)*

Friday, August 6

11:00 am - 12:15 pm ET

This roundtable discussion with artistic directors from top regional theaters in the country will address how the theater community has adapted to the sea change of anti-racist practice. In a year of racial reckoning in America, the professional theater community has aimed to use its platform to create an equitable and welcoming environment for artists and audiences. The process has come with challenges and exposed a need for internal changes. How have regional theaters modified practices such as casting/hiring, rehearsals, outreach, creating a season with minority representation, and other producing facets? This discussion will provide an inside look at the ever-changing work being done so that we can best prepare our students to enter the professional market and help lead the charge.



Snehal Desai is the Producing Artistic Director of East West Players, the nation's premier Asian-American theater company and one of the longest running theaters of color in the US. Before this time, Snehal was a freelance director working across the

United States and the UK. He is a member of the Asian Pacific American Media Coalition (APAMC) and serves on the boards of the Consortium of Asian American Theaters and Artists (CAATA) and Theater

Communications Group (TCG). Snehal found a home at East West Players because he found it to uniquely stand at the intersection of artistry and social justice. As an artistic leader, he has sought to raise awareness on social issues that affect Angelenos by personalizing them through storytelling. A Soros Fellow and the recipient of a Tanne Award, Desai was in the Inaugural Class of Theatre Communications Group's (TCG) “Spark” Leadership Program. He was also the Inaugural Recipient of the Drama League's Classical Directing Fellowship. Snehal is on the faculty of USC's graduate program in Arts Leadership where he teaches Executive Arts Leadership. Snehal is a graduate of Emory University and the Yale School of Drama.



Mara Manuela Goyanes is the Artistic Director of Woolly Mammoth Theatre Company. Prior to joining Woolly, she served as the Director of Producing and Artistic Planning at The Public Theater, where she oversaw the day-to-day execution of a full slate

of plays and musicals at the Public's five-theater venue at Astor Place and the Delacorte Theater for Shakespeare in the Park. Earlier in her career at The Public, she managed some of the theater's most celebrated productions, including *Hamilton* by Lin-Manuel Miranda, *Josephine & I* by Cush Jumbo, *Straight White Men* by Young Jean Lee, *Barbecue* by Robert O'Hara, and *Here Lies Love* by David Byrne and Fatboy Slim.

While at The Public, Maria also held a position on the adjunct faculty of Juilliard and curated the junior year curriculum of the Playwrights Horizons Theater School at NYU. She has guest lectured at Bard College, Barnard College, Brown University, Columbia University, Juilliard, the National Theater Institute at The Eugene O'Neill Theater Center, UCSD, the University of Texas-Austin, and Yale University, among others. Since 2015, Maria has also served as a member of the board of the National Alliance for Musical Theatre. From 2006 to 2008, she co-chaired the Soho Rep Writer/Director Lab with Jason Grote, and from 2004 to 2012, Maria was the Executive Producer of 13P, one of her proudest achievements.

All-Conference Programming

RE:ATHE

(Plenaries Continued)

Shanta Thake is the Associate Artistic Director/ Director of Artistic Programs at The Public Theater, overseeing the growth and development of Public Works, Mobile Unit, Under the Radar, Joe's Pub, The Shakespeare Initiative and Public Forum. Previously, she spent 10 years as the Director of Joe's Pub, the intimate cabaret venue which hosts over 700 shows annually and is consistently hailed as one of New York City's most prestigious venues for both emerging and established artists. In addition, Thake is the co-producer of GlobalFEST, North America's world music festival and non-profit organization whose mission is to foster cultural exchange and to increase the presence of world music in diverse communities nationwide. Thake received a BA in theater as well as a degree in management from Indiana University and currently lives in Brooklyn.

Dr. Nicole Hodges Persley is an award winning professor and director. She is an Associate Professor of American Studies and African American Studies, specializing in Hip-hop Studies, Acting and Directing and African American performance in theater, film and television. An artist-scholar, Hodges Persley creates intentional bridges between the entertainment industry and academia. She is the author of *Sampling and Remixing Blackness in Hip Hop Performance* which explores the influence of Hip-Hop and African American culture on theater in the United States and England (University of Michigan Press, Spring 2021) and *Breaking It Down: Auditioning for Artists of the Global Majority*, a step-by-step audition guide for actors of color, co-written with Monica Ndounou of Dartmouth College (Applause Books/Roman & Littlefield, Fall 2021). Hodges Persley is the Artistic Director of the KC Melting Pot Theatre, the premier African American theater company located in Kansas City. She is a critically acclaimed



director with credits in theatre and film including sold-out productions of Lorraine Hansberry's *A Raisin in the Sun*, Angelina W. Grimke's *Rachel*, Amiri Baraka's *Dutchman*, Dominique Morriseau's *Sunset Baby* and Lewis J Morrow's *Ain't No Such Thing as Midnight Black*. Her short film *Epiphany* (2020), written by Lewis J. Morrow, premiered at The Free State Festival in June 2020 and is currently on the film festival circuit. She has co-created two streaming series *Ville* and *Blurry*, with collaborator Lewis J. Morrow. Dr. Hodges Persley is a member of SAG/AFTRA, AEA Eligible, Stage Directors and Choreographers Society, Stage Managers Association and the National Theatre Conference.

Toward Anti-racist Theatre Pedagogies

*With Coya Paz Brownrigg (DePaul University),
Eve Graves (Clark Atlanta University),
Jon Rossini (University of California, Davis)
Yutian Wong (San Francisco State University)*

Moderated by Monica White Ndounou (Dartmouth College, and Executive Director of the CRAFT Institute)

Saturday, August 7

11:00 am - 12:15 pm ET

This roundtable discussion will frame We See You, WAT through the lens of higher education, featuring a range of faculty who have been leaders in conversations of equity in theatre pedagogy from a variety of disciplines. How have theatre programs across the country adapted to this call for change over the past year? What pedagogical approaches have informed this work at different institutions, in actor training, season selection, design/tech, dance, graduate-level education, dramaturgy, and more? What obstacles have we encountered that might require unified efforts to overcome?

All-Conference Programming

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(Plenaries Continued)



Coya Paz Brownrigg served as the Visiting Multicultural Faculty at The Theatre School during the 2008-2009 and 2009-2010 academic years. She is a poet and director, and is co-founder of Proyecto Latina and the director in residence for the Poetry Performance

Incubator at the Guild Complex. She co-founded Teatro Luna in 2000 and served as co-Artistic Director until 2009. Recent projects include: Nation of Cowards, a multi-sited performance piece about interracial dialogue; Tour Guides; and Machos, which won the 2008 Non-Equity Jeff Awards for Best New Work and Outstanding Ensemble. She is at work on a new play called The Americans, based on interviews with people in 10 states across the U.S. Coya holds a PhD in Performance Studies from Northwestern and is a regular commentator on race, media and pop culture for Vocolo.org (89.5) and has published several articles on Latina performance, Latina/o identities and public violence. Coya's artistic work has been profiled in The New York Times, American Theatre Magazine, Theater Journal and the Chicago Tribune, among others. She has been a featured reader at dozens of poetry events, including Proyecto Latina, Paper Machete, Palabra Pura and Revolving Door. Coya was named one of UR Magazine's 30 Under 30, a GO-NYC Magazine 100 Women We Love, and received a Trailblazer Award for her service to LGBTQ communities. Most recently, she has been awarded 3Arts Residency at Ragdale. Above all, she believes in the power of performance and poetry to build community towards social change.



Jon Rossini is the author of *Contemporary Latina/o Theater: Wrioting Ethnicity* (Southern Illinois University Press, 2008) and more than twenty-five articles and book chapters including: "If Writing..." in *CorpoGrafias*; "The Latinx, Indigenous, and the

Americas Graduate Class: Geography, Pedagogy, and Power" in *Theatre Journal*; "Shift2" in *Theatre, Performance and Theories of Change*; "Thinking the Space(s) of Historiography: Latina/o Ethnicity Theatre" in *Theatre/Performance Historiography: Time, Space, and Matter*; and "Neoliberalism, Historiography, Identity Politics: Toward a New History of Latino Theatre," co-authored with Patricia Ybarra, in *Radical History Review*. His essay "Marisol, Angels, and Apocalyptic Migrations" won the 2001 Amy and Eric Burger Theater Essay Contest. He has received a UC MEXUS faculty grant, a Davis Humanities Institute Fellowship, and a Beta Kappa Northern California Association Teaching Excellence Award.

His creative activity includes writing for performance and dramaturgy. He was the creator and performer of Performance/Theory Lab A Series of Serious 22 22 Minute Events, and has collaborated with choreographer David Grenke on several dance theater pieces including "In the Space Provided" and "Low Flying Planes." They are currently working on a new project, tentatively entitled "Equifux," exploring rage, borders and the failure of communication. He is currently revising a full-length play, *Warikuru*, a play exploring connections and reactions to loss. His dramaturgical experience includes *Somewhere in the Pacific* (Manbites Dog Theater), *Electricidad* (Sacramento Theatre Company), *A Dream Inside Another* (Sideshow Physical Theatre), *Collapse* (Sideshow Physical Theatre) and *Oklahoma* (UC Davis Theatre and Dance) and has engaged UC Davis students in "365 Days/Plays" and "Every 28 Hours," two national theater projects.

All-Conference Programming

RE:ATHE

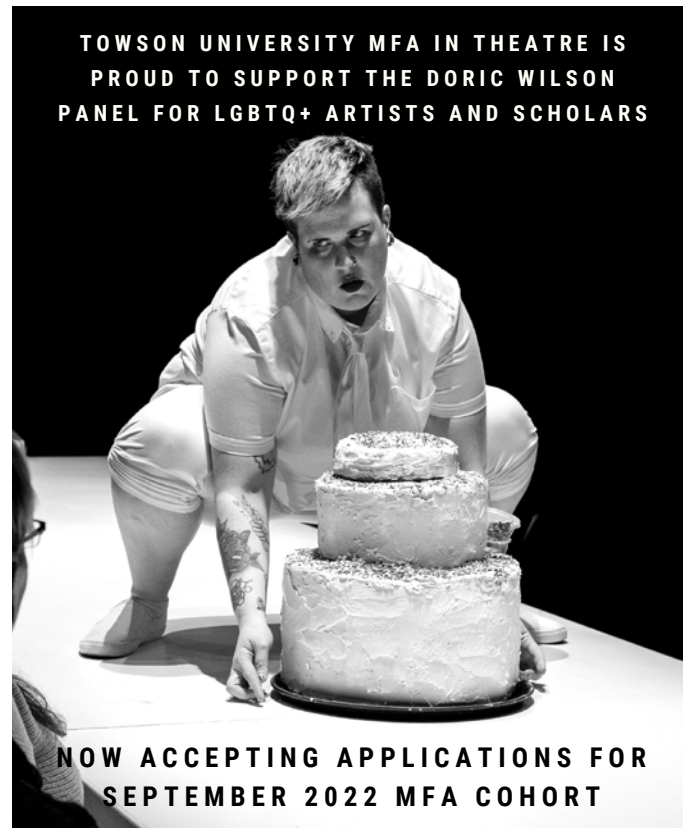
(Plenaries Continued)



Yutian Wong is a Professor of Dance in the School of Theatre & Dance at San Francisco State University where she teaches courses in critical dance studies. Wong is the author of *Choreographing Asian American* (Wesleyan University Press, 2010),

editor of *Contemporary Directions in Asian American Dance* (University of Wisconsin Press, 2016), and co-editor with Jens Richard Giersdorf of *The Routledge Dance Studies Reader 3rd Edition* (Routledge, 2018). Other publications include essays in *Discourses in Dance*, *Dance Research Journal*, and *Short Film Studies* as well as chapters in *Worlding Dance* edited by Susan Leigh Foster, *Choreography and Corporeality: Relay in Motion* edited by Thomas DeFrantz and Philippa Rothfield, *The Oxford Handbook of Dance and Competition* edited by Sherrill Dodds, and *The Oxford Encyclopedia of Asian American and Pacific Islander Literature and Culture* edited by Josephine Lee. Prior to joining the faculty at SFSU, Wong was a Mellon Postdoctoral Fellow in Arts and Feminist Gender Studies at Bryn Mawr College, and held faculty appointments in Asian American Studies and Dance at the University of Illinois, Urbana-Champaign. Wong earned her B.A. in Art History from the University of California, Davis and a Ph.D. in Dance History and Theory from the University of California, Riverside.

Dr. Monica White Ndounou is an Associate Professor of Theater and the founding Executive Director of The CRAFT Institute which convenes The International Black Theatre Summit and administers the Pay-It-Forward All-Career Level Mentorship Program along with various initiatives designed to create culturally inclusive ecosystems throughout the world of arts and entertainment by transforming formal training and industry practices while promoting equitable access. She is also the past President of the Black Theatre Association (BTA) (2016-2018), Vice President of Advocacy for ATHE (2019-2021) and serves on the board of The August Wilson Society. She is a founding member of the National Advisory Committee of The Black Seed, a national strategic plan to create impact and thriving for Black theater institutions and initiatives.



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Master Class

Applying Theatrical Improvisation Beyond the Theatre: A Two-Part Master Class

Facilitated by Dr. Theresa Robbins Dudeck

Session One

Friday, August 6

2:30 pm - 4:30 pm ET

Session Two

Saturday, August 7

12:30 pm - 2:30 pm ET

Today, writes Keith Sawyer, we are in a culture of “collaborative organization” requiring “improvised innovation” (*Group Genius*). Daniel Pink writes that stable conditions favoring “scripts” have given way to “dynamic, complex, and unpredictable conditions that favor improvisation” in both sales and non-sales selling (*To Sell Is Human*). This is why schools of business, law, science, engineering, education, and so forth, are adding Applied Improvisation (AI) courses into their core curriculum and why organizations of all shapes and sizes are hiring AI facilitators to train leaders and teams to do offstage what the best theatre improvisers do onstage. As theatre educators, why not prepare our students, entering a very competitive job market, for these potentially rewarding jobs and create awareness of the synergistic connections between improvisational theatre theory/practice and other disciplines to promote new forms of intelligence? Why not give our students opportunities to apply the skills they are already developing in their acting classes and rehearsal spaces to other contexts?

Theresa Robbins Dudeck, PhD, is a theatre scholar-practitioner with expertise in improvisation and applied improvisation. She works globally, in both professional and academic settings, applying the power of impro to pedagogy, leadership, teamwork, collaborative creation, and social change. She was a recent US Fulbright Scholar in Brazil and is considered one of the foremost teachers of Keith Johnstone's Impro System. Theresa wrote the critically acclaimed *Keith Johnstone: A Critical Biography* (2013) and is co-editor of two books on applied improvisation published by Methuen Drama: *Applied Improvisation: Leading, Collaborating, and Creating Beyond the Theatre* (2018) and *The Applied Improvisation Mindset: Tools for Transforming Organizations and Communities* (forthcoming summer 2021). Theresa is also co-director/executive producer of the YouTube docuseries “On Keith: Artists Speak on Johnstone & Impro” and co-founder of the Global Improvisation Initiative, an international symposium focused on theatrical improvisation.

All-Conference Programming

RE:ATHE

Performances

The following previously recorded performances have been curated by the 2021 Conference Committee, available for streaming during the conference dates.

(Re)current Unrest

Conceived and directed by Charles O. Anderson

Wednesday, August 4

7:00 pm – 9:00 pm ET

(Re)current Unrest is an evening-length immersive performance installation ‘ritual’ created over a two-year development period, utilizing movement, media and powerful imagery to meditate on the “American Dream” and Black nihilism, borne of the current racially charged moment. Pivoting in response to COVID-19 from in-person performance, this reimagined digital iteration is an investigation of legacy, authorship, and the history of Black art that explores the kinesthetic state of unrest—the condition of unease, discontent and social disturbance so ever-present in the Black experience of (white) America. This physical state of agitation represents “staying woke.” To stay woke refers to an intangible level of awareness about community issues and social justice. Attendees will receive access to watch the performance, and then see a recorded conversation with Charles Anderson and Ramón Rivera-Severa.

This presentation contains adult content, including graphic language, explicit depictions of violence, disturbing images and derogatory language. Viewers may find this content challenging to watch.

(Un)Documents

Written and performed by Jesús I. Valles

Thursday, August 5

7:30 pm – 9:30 pm ET

With a single phrase, you can give up your country. With a single signature, you can tear a family apart. With a single word, you can learn to transform. In their first full-length solo show, *(Un)Documents*, award-winning actor and poet Jesús I. Valles journeys across both sides of a river with two names, moving between languages to find their place as a child, a lover, a teacher, and a sibling in a nation that demands sacrifice at the altar of citizenship. In doing so, they create a new kind of documentation written with anger, fierce love, and the knowledge that what makes us human can never be captured on a government questionnaire. Directed by Rudy Ramirez, this version of the piece was recorded at Teatro Audaz in San Antonio, Texas. Attendees will receive access to watch the solo performance at this time, and then engage with Jesús I. Valles live from Austin.

All-Conference Programming

RE:ATHE

(Performances Continued)

Performances from Austin Artists

*Streaming performances and
live Q&A with the artists*

Friday, August 6

7:00 pm – 9:00 pm ET

The Mikado: Reclaimed

Directed by kt shorb

Not-so-far in the future, a virus spreads across the U.S., killing a large part of its population. Scientists discover that people of East and Southeast Asian descent can possess a genetic mutation on the X chromosome that makes them immune to the virus, but still carriers. The government decides to assemble people of East and Southeast Asian descent in Quarantine Camps to protect the population at-large. The Q-Camps also house those surviving internees of the recent “Muslim Ban.” Using numbers from *The Mikado* or, *The Town of Titipu* by W.S. Gilbert and Arthur Sullivan, this play follows one cell block in one Q-Camp--the cell block which houses the creative Q-mates, who provide entertainment for the camp, and also perform in Virus Times Live! video telecasts.

nasty white folx...and other filth

Written and directed by Sidney Monroe Williams

nasty white folx...and other filth is a one-person show that rinse-cycles messages of cleanliness and challenges who has the privilege to be filthy. NWF aims to 1) identify and challenge notions of cleanliness and filth; 2) foster dialogue across intersectional identities and communities; and 3) uplift methodologies of resistance/resilience inspired by their grandmother, Marlee Ester, and the other vital black women in their life who upheld/passed on impeccable standards of cleanliness.

Yana Wana’s Legend of the Bluebonnet

Saturday, August 7

7:00 pm – 9:00 pm ET

Yana Wana’s Legend of the Bluebonnet is a pre-recorded video of a live play performance. Following this streaming performance, attendees can engage with the artists involved in the original production, moderated by Professor Bethany Hughes.

Modern-day,13-year-old Maria visits her Native grandmother and learns about ancient Yana Wana and her people’s fight for survival during a drought. Through her journey, Maria discovers her Native identity and responsibility through a valiant story of a water finder told to her by her elders. A one-act play for young audiences written by Maria F. Rocha and Roxanne Schroeder-Arce with music by Héctor Martínez Morales, the recorded production was directed by Rudy Ramirez and produced by Indigenous Cultures Institute and Teatro Vivo. The play was first commissioned and produced by Dallas Children’s Theater.

New This Year at ATHE 2021!

Join our Experiential Sponsors for special opportunities to meet up-and-coming authors and playwrights during our new Book Chat Series. These virtual gatherings will include readings, discussion, and/or Q & A with authors in an intimate and casual setting.

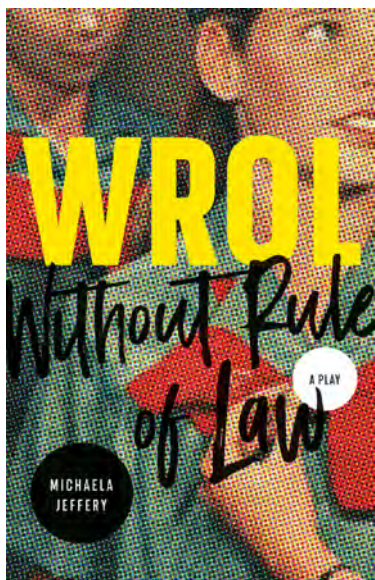
Wednesday, August 4

1:30 pm - 3:30 pm ET

**WROL (Without Rule of Law)
with Michaela Jeffery**

Sponsored by Playwrights Canada Press

Convinced the world at large can't be trusted to prioritize the well-being of adolescent girls in the event of a cataclysmic event (or just in general), a determined troupe of preteen "doomers" commits to preparing for survival in the post-collapse society they anticipate inheriting. Part Judy Blume, part Rambo, this darkly comic coming-of-age story for complicated times is for any young woman who has ever been told that she is "too much," or that what she fears is illegitimate, or that what she has to say is less important than keeping the peace. Join playwright Michaela Jeffery for a Q&A and reading from WROL (Without Rule of Law), a finalist for the Jane Chambers Excellence in Feminist Playwright Award. Michaela will be joined by director/dramaturg Laurel Green for an in-depth look at the creation process and the themes of the play.



Wednesday, August 4

3:30 pm - 5:30 pm ET

**Staging Lives in Latin American Theater:
Bodies, Objects, Archives**

Sponsored by Northwestern University Press

This panel showcases Paola Hernández's new book, *Staging Lives in Latin American Theater: Bodies, Objects, Archives*. Three experts in the field of Latin American Theater and Performance (Brenda Werth, Ana Puga, and Analola Santana) will discuss the centrality of documentary theater in contemporary playwrights from Argentina, Chile, and Mexico emphasizing the timeliness of this study in the field of theater studies. A conversation with the panelists and the author will follow.



*(Book Chat Series Continued)***Wednesday, August 4****3:30 pm - 5:30 pm ET*****Mythic Imagination and the Actor*
with Marissa Chibás**

Marissa Chibás will discuss her recent publication of *Mythic Imagination and the Actor*, Exercises, Inspiration and Guidance for the 21st century actor, published by Routledge Press, and will answer questions. On the book -

"The beauty of this work is that it reminds you that your power is within you."

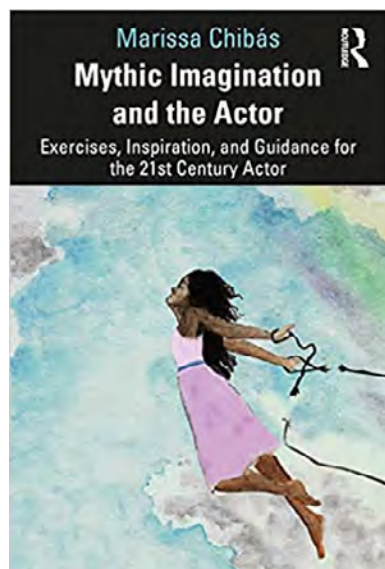
Nataki Garrett, Artistic Director Oregon Shakespeare Festival

"This book will inform and impact the future of acting training."

Dawn Akemi Saito, multi-disciplinary theater artist, faculty at Fordham University and Julliard Drama

"I cannot recommend Marissa Chibás's book more highly."

Daniel Alexander Jones, award winning American performance artist, playwright, director, essayist and educator.

**Friday, August 6****6:30 pm - 8:00 pm ET****Happy Hour Play Swap**

Featuring playwright and dramaturg Jacqueline Goldfinger

Bring your favorite drink and join Jacqueline Goldfinger (*Playwriting with Purpose: A Guide and Workbook for New Playwrights*) for a casual conversation about what plays you've taught that work well, which didn't, and ask for reading suggestions for upcoming classes. Goldfinger will compile the notes from the conversation and email them out.



2021 Conference Schedule at a Glance

The 2021 ATHE Conference will take place virtually on the software platform Open Water. All times are Eastern Time.

Focus Group Business/Membership meetings will convene pre-conference Monday through Saturday, July 26 – July 31 between 11:00 am and 5:00 pm, for 90-minute time slots.

WEDNESDAY, AUGUST 4

1:30 pm – 3:00 pm
3:30 pm – 5:00 pm
7:00 pm – 9:00 pm

Exhibitor Book Chats
Exhibitor Book Chats
(Re)Current Unrest Performance and Discussion

THURSDAY, AUGUST 5

11:30 am – 12:00 pm
12:00 pm – 1:00 pm
1:30 pm – 3:00 pm
3:30 pm – 5:00 pm
5:30 pm – 7:00 pm
7:30 pm – 9:30 pm

Opening Invocation with Indigenous Cultures Institute
Keynote with Ty Defoe and Mary Kathryn Nagle
Concurrent Sessions
Concurrent Sessions
Concurrent Sessions
(Un)Documents Performance and Discussion

FRIDAY, AUGUST 6

10:00 am – 10:30 am
11:00 am – 12:15 pm
12:30 pm – 2:00 pm
2:30 pm – 4:00 pm
2:30 pm – 4:30 pm
4:30 pm – 6:00 pm
6:30 pm – 8:00 pm
7:00 pm – 8:00 pm

ATME Morning Warm Up
RE: Inventing Equitable Theatre
Concurrent Sessions
Concurrent Sessions
Master Class, Session One
Concurrent Sessions
Social Hours with Focus Groups
Performances with kt shorb and Sidney Monroe Williams

SATURDAY, AUGUST 7

10:00 am – 10:30 am
11:00 am – 12:15 pm
12:30 pm – 2:00 pm
12:30 pm – 2:30 pm
2:30 pm – 4:00 pm
4:30 pm – 6:00 pm
7:00 pm – 9:00 pm

ATME Morning Warm Up
Toward Anti-Racist Pedagogies
Concurrent Sessions
Master Class, Session Two
ATHE Membership Meeting
Concurrent Sessions
Yana Wana and the Legend of the Bluebonnet, Performance and Discussion
New Play Development Workshop Final Readings

7:00 pm – 9:30 pm

SUNDAY, AUGUST 8

10:00 am – 10:30 am
11:00 am – 12:30 pm
1:00 pm – 2:30 pm
3:00 pm – 4:30 pm
4:30 pm – 5:00 pm

ATME Morning Warm Up
Concurrent Sessions
Concurrent Sessions
Concurrent Sessions
Closing Invocation with Indigenous Cultures Institute

2021 ATHE Awardees

Ellen Stewart Career Achievement in Professional Theatre

The Ellen Stewart Career Achievement in Professional Theatre Award, one of ATHE's two most prestigious awards, is named in honor of Ellen Stewart's profound legacy to the profession and the academy. Honorees are selected on the basis of superlative contributions to the field, sustained excellence during their career, innovative work that has established new frames of reference, support for diversity in theatre, and service and advocacy on behalf of fellow theatre artists. This year's award recipient is:



Catherine Fitzmaurice

Career Achievement in Academic Theatre

The Career Achievement in Academic Theatre Award honors individuals who are known for remarkable scholarly and creative contributions to the field, whose work has passed the test of time with its original thinking, and whose service has proven significant in shaping the field and future of theatre and performance. Awardees are authentic role models to colleagues and students, nurture the careers of others, and are effective champions of diversity and equity in theatre and education. This year's recipient of the Career Achievement in Academic Theatre Award is:



D. Soyini Madison
Professor Emeritus
of Performance Studies
Northwestern University

Oscar Brockett Outstanding Teacher of Theatre in Higher Education

Named for renowned theatre educator and historian Oscar Brockett, the Outstanding Teacher award honors a college-level faculty member whose superiority as a teacher of theatre is recognized by students and colleagues, who has provided inspiration through instruction in theatre, has created strong, effective interpersonal communication, and has supported multiculturalism and diversity in theatre and education. This year's recipient of the award is:



Jeanmarie Higgins
Associate Professor, School of Theatre
The Pennsylvania State University

Leadership in Community-Based Theatre and Civic Engagement

ATHE's Award for Leadership in Community-Based Theatre and Civic Engagement honors an individual or theatre company that has demonstrated sustained commitment and a significant impact in the field for a minimum of ten years. This year we recognize the following individual for her outstanding work:



Willa J. Taylor
Director of Education
and Community Engagement
Goodman Theatre

(2021 ATHE Awardees Continued)

Outstanding Book Award

ATHE's Award for Outstanding Book is given on the basis of the study's potential to interrupt, change and/or challenge theatre practice and pedagogy - often emphasizing the interconnectedness of pedagogy and practice. We are pleased to announce that this year's award winners are:



Kareem Khubchandani

Ishtyle: Accenting Gay Indian Nightlife
University of Michigan Press, 2020



Carrie Noland

Merce Cunningham: After the Arbitrary
University of Chicago Press, 2020

The committee is also delighted to recognize the following author for her outstanding work:

Honorable Mention

Patricia Herrera

*Nuyorican Feminist Performance:
From the Café to Hip Hop Theater*
University of Michigan Press, 2020

Outstanding Article

ATHE's Award for Outstanding Article in a journal acknowledges scholarship marked by methodological sophistication, complex and critical engagement with dramatic texts and performances, focused inquiries, and possible directions for future scholarship. We are pleased to announce that this year's award winner is:



Colleen Kim Daniher

"Looking at Pauline Johnson: Gender, Race, and Delsartism's Legible Body."
Theatre Journal 72.1 (March 2020): 1-2

Honorable Mention

David Calder

"Street Theatre in a State of Exception: Performing in Public after Bataclan."
Contemporary Theatre Review 30.3 (September 2020): 308-325.

Excellence in Editing Award (Extended Achievement)

ATHE's Excellence in Editing Award honors both individual achievements in editing and sustained achievement in editing over extended periods of time. These awards are given in rotation. This year, in which we celebrate sustained achievement in editing, the winner is:



Joanne Tompkins

Professor Emeritus of Theatre Studies
The University of Queensland

(2021 ATHE Awardees Continued)

Jane Chambers Award for Excellence in Feminist Playwriting

The Jane Chambers Award for Excellence in Feminist Playwriting recognizes plays and performance texts created by women and genderqueer writers that present a feminist perspective and contain significant opportunities for female performers. This annual award, administered by the Women in Theatre Program of ATHE, is given in memory of lesbian playwright Jane Chambers, a major feminist voice in American theatre. This year's award winner is:

Patty Kim Hamilton

Peeling Oranges

The committee is also delighted to recognize the following playwrights for their outstanding work:

Runner Up

Diana Burbano

The Ghosts of Bogotá

Honorable Mentions

Angela J. Davis

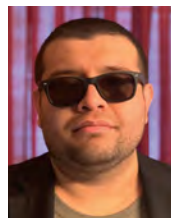
AGATHE

Carol Mullen

For the People

Judith Royer Excellence in Playwriting Award

The Judith Royer Award for Excellence in Playwriting is named in honor of Dr. Royer for her dedication to the development of new plays throughout her distinguished career. Dr. Royer is a producer, director and dramaturg with new play development programs sponsored by the NEA, Playwrights Theatre, Mark Taper Forum, and Theatre Gallery. She established the Kennedy Center/American College Theatre Festival's playwriting program and is a founding member of ATHE. The Royer Award honors a new play marked by sophisticated and nuanced dramatic storytelling, compelling content, and the potential to make a major artistic impact on contemporary theatre. This year's award winner is:



Franky D. Gonzalez

*Even Flowers Bloom in Hell,
Sometimes*

Honorable Mention

Yu-Li Alice Shen

Image May Contain

Exhibitors and Sponsors

ATHE acknowledges and offers special thanks to our 2021 exhibitors and sponsors.

This year's exhibitors include:

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 College of Arts, Media and Design
 Northwestern University Press
 Playwrights Canada Press
 Playwrights' Center
 Theatre Communications Group
 The Scholar's Choice
 University of Iowa Press
 University of Michigan Press
 University of Toronto, Centre for Drama,
 Theatre and Performance Studies
 University of Toronto Press Journals

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 Playwrights Canada Press

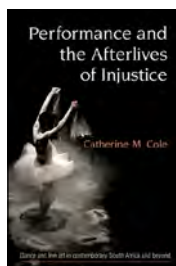
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ISHTYLE
Accenting Gay Indian Nightlife
Kareem Khubchandani



PERFORMANCE AND THE AFTERLIVES OF INJUSTICE
Catherine M. Cole



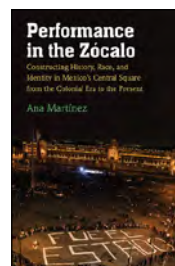
TRANSLOCAS
The Politics of Puerto Rican Drag and Trans Performance
Lawrence La Fountain-Stokes



IN CONCERT
Performing Musical Persona
Philip Auslander



QUEER NIGHTLIFE
Edited by Kemi Adeyemi,
Kareem Khubchandani,
Ramón H. Rivera-Servera



PERFORMANCE IN THE ZÓCALO
Constructing History, Race, and Identity in Mexico's Central Square from the Colonial Era to the Present
Ana Martínez

GHOSTLY FRAGMENTS
Essays on Shakespeare and Performance
Barbara C. Hodgdon
Edited by Richard Abel and Peter Holland

MARKING MODERN MOVEMENT
Dance and Gender in the Visual Imagery of the Weimar Republic
Susan Funkenstein

CRITICAL PERSPECTIVES ON CONTEMPORARY PLAYS BY WOMEN
The Early Twenty-First Century
Penny Farfan and Lesley Ferris, Editors

THEATER AS DATA
Computational Journeys into Theater Research
Miguel Escobar Varela

WORKING BACKSTAGE
A Cultural History and Ethnography of Technical Theater Labor
Christin Essin

THE GLOBAL WHITE SNAKE
Liang Luo

TRANSFORMING TRADITION
The Reform of Chinese Theater in the 1950s and Early 1960s
Siyuan Liu

COMING SOON

THE LINES BETWEEN THE LINES
How Stage Directions Affect Embodiment
Bess Rowen

THE BODY IN CRISIS
New Pathways and Short Circuits in Representation
Christine Greiner

MOVING ISLANDS
Contemporary Performance and the Global Pacific
Diana Looser

SAMPLING AND REMIXING BLACKNESS IN HIP-HOP THEATER AND PERFORMANCE
Nicole Hodges Persley

AFRICAN PERFORMANCE ARTS AND POLITICAL ACTS
Naomi André, Yolanda Covington-Ward, and Jendele Hungbo, Editors

SELECTED PLAYS OF STAN LAI
Volume 1: Secret Love in Peach Blossom Land and Other Plays
Volume 2: The Village and Other Plays
Volume 3: A Dream Like a Dream and Ago
Edited by Lissa Tyler Renaud

PRISMATIC PERFORMANCES
Queer South Africa and the Fragmentation of the Rainbow Nation
April Sizemore-Barber
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Dancing East Asia
Katherine Mezur and Emily Wilcox, Editors

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Performance Practice and Debate in the Mao Era
Xiaomei Chen, Tarryn Li-Min Chun, and Siyuan Liu, Editors



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University of San Diego
Theatre



Washington College
Department of Theatre & Dance

Business and Membership Meetings

ATHE Annual Membership Meeting

The Annual Membership Meeting, required by ATHE's by-laws as a membership association, brings together the full ATHE Governing Council (elected board of directors) and all members to discuss member business, introduce the newly elected officers, address current and future initiatives of the organization, and share the upcoming conference theme and location.

SATURDAY, AUGUST 7

2:30 pm – 4:00 pm

Focus Group and Committee Meetings

ATHE's Focus Groups and Committees meet during the "pre" week of the conference, with most focus groups holding an annual membership or business meeting during the week of July 26. Meetings are 90 minutes long and are open to all conference attendees interested in participating in the focus group or committee.

MONDAY, JULY 26, 2021

11:00 am – 12:30 pm	Acting Focus Group Business Meeting
12:30 pm – 2:00 pm	American Theatre and Drama Society (ATDS) Membership Meeting
2:00 pm – 3:30 pm	Association for Theatre Movement Educators (ATME) Annual Membership Meeting
3:30 pm – 5:00 pm	Black Theatre Association (BTA) Annual Business Meeting
5:00 pm – 6:30 pm	Design Tech Management (DTM) Membership Meeting

TUESDAY, JULY 27

11:00 am – 12:30 pm	Directing Program Business Meeting
12:30 pm – 2:00 pm	Latinx, Indigenous, and the Americas (LIA) Business Meeting
2:00 pm – 3:30 pm	LGBTQ+ Business Meeting
3:30 pm – 5:00 pm	Middle Eastern Theatre Business Meeting
5:00 pm – 6:30 pm	Music Theatre/Dance Business Meeting

WEDNESDAY, JULY 28

11:00 am – 12:30 pm	Performance Studies Membership Meeting
12:30 pm – 2:00 pm	Playwrights and Creative Teams (PACT) Business Meeting
2:00 pm – 3:30 pm	Religion and Theatre Focus Group Business Meeting
3:30 pm – 5:00 pm	Theatre and Social Change (TASC) Business Meeting
5:00 pm – 6:30 pm	Theatre as a Liberal Art (TLA) Membership Meeting

THURSDAY, JULY 29

11:00 am – 12:30 pm	Theatre History Business Meeting
12:30 pm – 2:00 pm	Theory & Criticism Business Meeting
2:00 pm – 3:30 pm	Two-Year College Program Business Meeting
3:30 pm – 5:00 pm	Wellness, Community and Aging Focus Group Membership and Business Meeting
5:00 pm – 6:30 pm	Graduate Students (GSSC) Membership Meeting

(Continued)

(Focus Group and Committee Meetings Continued)

FRIDAY, JULY 30

11:00 am - 12:30 pm
12:30 pm - 2:00 pm
2:00 pm - 3:30 pm
3:30 pm - 5:00 pm
5:00 pm - 6:30 pm

Women & Theatre Program (WTP) Business Meeting
Finance Committee Meeting
Electronic Technology Committee Meeting
Research and Publications Committee Meeting
Dramaturgy Focus Group Business Meeting

SATURDAY, JULY 31

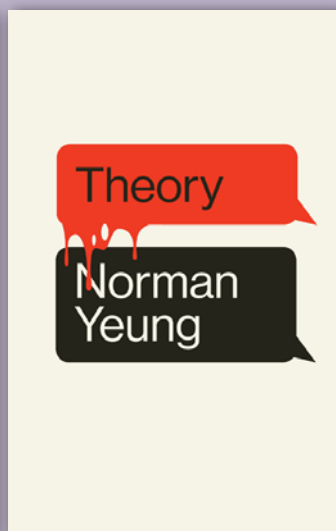
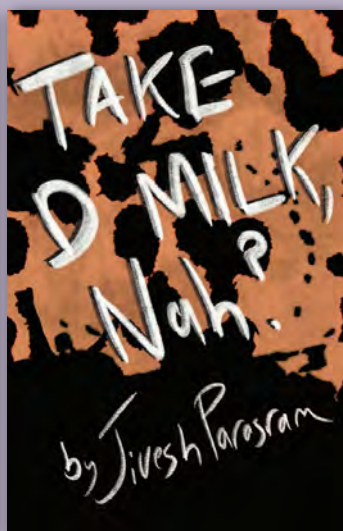
11:00 am - 12:30 pm
12:30 pm - 2:00 pm

Professional Development Business Meeting
Contingent Labor and Teaching Artist Sub-Committee Meeting

WEDNESDAY, AUGUST 4

1:30 pm - 3:00 pm
3:30 pm - 5:00 pm
3:30 pm - 5:00 pm

ATHE Chairs and Deans Meeting
Voice and Speech Trainers Association (VASTA) Membership Meeting
Advocacy Committee Meeting



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Concurrent Sessions

RE:ATHE

WEDNESDAY-THURSDAY

AUGUST 4, 01:30 PM–03:00 PM

BTA Pre-Con Welcome!

Black Theatre Association (BTA)

This session is to welcome Black Theatre Association members and all interested to ATHE 2021 and specifically highlight BTA events scheduled throughout the conference.

Moderator: Veronda Carey, Oakton Community College

reDEFINING The CRAFT: Creating Classes that Transform, Transfigure and Reimagine Arts Pedagogy using an African Diasporic Centered Methodology

Black Theatre Association (BTA)

The CRAFT Institute is curating culturally specific Theatre and Performance training classes for ALL artists, scholars, and students. These classes will be digitally archived.

Moderator: Eve Graves, Clark Atlanta University

Marta Effinger-Crichlow, New York City College of Technology CUNY

Digging Into Black Life and the Black Archive:
Lynn Nottage's *Intimate Apparel*

Dr. Monica Ndounou, Dartmouth College
Defining The CRAFT: Art by/for/about/near the
Global Majority

Mauricio Salgado, New York University
Show Me the Money: Organizing and Constructing a
Funding Model for The CRAFT Digital Archive

AUGUST 4, 07:00 PM–09:00 PM

New Play Development Workshop and Judith Royer Excellence in Playwriting Award: Meet the Teams and Orientation

Playwrights and Creative Teams (PACT)
Acting

Creative Teams for the New Play Development Workshop (NPDW) and the Judith Royer Excellence in Playwriting Award gather online for orientation and rehearsal in preparation for readings at the conference.

Moderator: Ingrid DeSanctis, James Madison University

Adam Houghton, Brigham Young University
NPDW Ten Minute Play Coordinator

Janna Segal, University of Louisville
PACT Conference Planner

Hank Willenbrink, University of Scranton
Focus Group Representative for PACT

AUGUST 5, 01:30 PM–03:00 PM

“Theatre and Pedagogy”

Electronic Technology Committee (ETC)

Forced to abandon one of theatre's defining features—gathering together—in 2020, theatre artists and teachers reimaged and recreated what theatre can be and do.

Moderator:
Nadja Masura, Independent Scholar and ETC member
Re-Imagining Audience in Possible and Impossible Acts,
Creating Meaningful Moments of Digital and Live
Performance

Lauren Beck, University of New Haven
The Conspiracy: An Example of Active Online
Audiencing

Christine Simonian Bean, University of Michigan
Balancing Feasibility and Liveness: Rethinking Applied
Theatre in the Global Pandemic

Concurrent Sessions

RE:ATHE

THURSDAY

01:30 PM–03:00 PM (continued)

To Reclaim, or to Revolt: Approaches to Revising Classic Plays

Playwrights and Creative Teams (PACT)

Directors, playwrights, and dramaturgs will present on the strategies they have used to revive a canonized text, or to critically intervene in its racist imperatives.

Moderator: Janna Segal, University of Louisville
[Re]Fashioning Matters in Mowatt's *Comedy of Manners*
J. Ariadne Calvano, University of Louisville
[Re]Fashioning the Process: Shifting to Fully Digital
While Adapting Anna Cora Mowatt's *Fashion*

Hadley Kamminga-Peck, Western Illinois University
The Shadow of Our Sorrow: Richard II Reimagined

Aaron Scully, University of Central Missouri
Oedipus Rex: A Modern Re-telling

(Re)imaginings of a Contemporary Egyptian Performance Landscape

Middle Eastern Theatre Focus Group
Women and Theatre Program

The multifaceted notions of Egyptian identity and agency as represented through script-based, applied theatre, and performance in everyday life, both at home and the diaspora.

Moderator: Sarah Fahmy, University of Colorado Boulder
Young Aswan Women Authoring their Decolonial Identities

Dina Amin, American University in Cairo
Annihilation, Separation and Loss in Rasha Abdelmoneim's
A Broken Window and *On Removing Stains*

Adam El Sayigh, The Graduate Center CUNY
Disembodied Communities and the Future of Ritual:
Liveness through Mediation in the Global Vigils for Sarah
Hegazy

Rebekah Maggor, Cornell University
Tahrir Tales: Stories from the Egyptian Revolution

Altered Memories: Performances of Contested US Histories

Theory and Criticism

Presenters share their approaches to and adaptations of memory studies in current theatre and performance studies research.

Moderator: Daniel Ciba, Ramapo College of New Jersey
"life is all memory"—Robert Carroll and Postmemory

Nelson Barre, Roanoke College
John Proctor Is the Villain: Revising Miller for a #MeToo Age

Elizabeth A. Osborne, Florida State University
Immersive Simulations in the Time of COVID: Zooming the Boston Tea Party Reenactment

Chandra Owenby Hopkins, Converse College
"The Sores of War:" Confederate Monuments and the American Stage

Anti-Racism and Allyship in Academia Workshop

Performance Studies

Learn collectively with attendees how to evaluate anti-Black racist practices in institutions that offer performance studies courses through interactive dialogue and experiential activities.

Moderator: Mary C. Parker, Just Collaboration

Anna Claire Walker

Concurrent Sessions

RE:ATHE

THURSDAY

01:30 PM–03:00 PM (continued)

Can 'Ritual' Be Decolonized?: Reconceptualizing Ritual and Global Performance

Religion and Theatre
Middle Eastern Theatre Focus Group
Association for Asian Performance

This roundtable seeks to reimagine "ritual" in performance studies and to investigate whether ritual can be harnessed to dismantle hierarchical models of global performance.

Moderator: Dana Tanner-Kennedy, University of Alberta
Ritual Efficacy in Contemporary Postsecular American Performance

Jyana Browne, University of Maryland College Park
Rosaries of the Heart: Ritual and Embodiment in 18th Century Japanese Love Suicide Plays

Cae Joseph-Massena, University of Miami
Afro-Sonic Feminism, Blues Polysemy, and Theatricality in *The Book of Emma* by Marie Célie-Agnant

Rebecca Kastleman, Southern Methodist University
Ritual, Revelation, Revolution: Grotowski's Initiates from Wrocław to Washington Square

Kyueun Kim, The Graduate Center CUNY
Choreography, Digital Avatars, and Ghosts: Techno-Spirituality from an Inter-Asian Perspective

Marjan Moosavi, University of Maryland College Park
Resurgence of Persian Wisdoms and Rituals: From the Liminal Reality of Women's Comic Plays to Augmented Reality of Digital Performances

Claire Pamment, College of William & Mary
Ritualised erasures of trans-hijra-khwaja sira badhai in South Asia

COVID as Collaborator: A Roundtable Discussion Reimagining the Challenges and Benefits of In-Person Theatre in Fall 2020

Directing

Roundtable discussion with early adopter directors/producers of theatrical productions that reimaged ways of producing in-person theatrical events at the start of the Fall 2020 semester.

Moderator: Jenna Neilsen, Adams State University
Wonderland: A Socially Distanced Adventure with Alice at Adams State University

Raymond Goode, Amplified Frequency Productions
Through Their Eyes self-produced in Richmond, VA

George McConnell, Adams State University
Wonderland: A Socially Distanced Adventure with Alice at Adams State University

KB Saine, Shepherd University
Stories I Ain't Told Nobody Yet at Shepherd University

Bryan Schmidt, St. Olaf College
Big Plastic/Something Lunar at St. Olaf College

Creating A Pageant of Agitating Women: A Voting Rights Interrogation

Women and Theatre Program

The writers, director, and costumer of *A Pageant of Agitating Women* will present, discuss and perform their creative process involving 70+ historic, diverse, political women.

Moderator: Anna Andes, Susquehanna University
Director of *A Pageant of Agitating Women*

Elizabeth Ennis, Susquehanna University
Costumer of *A Pageant of Agitating Women*

Honor Ford, Susquehanna University
Dramaturg of *A Pageant of Agitating Women*

Concurrent Sessions

RE:ATHE

THURSDAY

01:30 PM–03:00 PM *(continued)*

Alexis Jefferson, Susquehanna University
Performer in *A Pageant of Agitating Women*

Diamond Marrow, Susquehanna University
Performer in *A Pageant of Agitating Women*

Monica Prince, Susquehanna University
Writer of *A Pageant of Agitating Women*

Curtains Up: Conversations Among Emerging Scholars

American Theatre and Drama Society
Black Theatre Association (BTA)

This debut panel introduces emerging scholars from American Theatre and Drama Society and Black Theatre Association.

Moderator: Veronda Carey, Oakton Community College
Bess Rowen, Villanova University

Brandon LaReau, University of Georgia
Staging the Racialized Other: Jonson, Mozart, and the Short Distance from Masque to Opera

Evan Duncan, University of California, Riverside
An (Un)abashed Exercise in Overthinking: Practice, Second Nature, and Double Consciousness

Jay Kimberley, Villanova University
Trauma, Theatre, and the Power of Community:
Re-Imagining Therapeutic Intervention for Foster Youth

Decentralizing Teaching Methods for Accessibility

Design, Tech, Management

To build a more accessible future, performing arts departments can be the driving force for change by centering accessibility in teaching and learning outcomes.

Moderator: Aly Amidei, University of North Carolina Charlotte
Accessibility Design in Performing Arts Education
Bruce Auerbach, University of North Carolina at Charlotte
Coming to Terms with Terms

Elena SV Flys, Aula Abierta S.A.
Accessibility Design in Performing Arts Education

Developing Mission Statements, Core Values & Learning Objectives in Theatre Arts

Two Year College Program

With the rapidly changing environment of both online learning and institutional assessment, theatre programs are articulating and revising assessment materials for their programs and courses.

Moderator: Heather Barfield, Austin Community College
Pandemic Pivot: Re-Engaging Classroom Content for Community College Learners

Beth Johnson, Finger Lakes Community College SUNY

Jeanne Leep, Edgewood College
Reinventing the Theatre Program, Reinventing ILOs:
Reflecting Campus Values in Learning Outcomes in a Time of Change

Ryan McKinney, Kingsborough Community College CUNY

Thomas L. Rothacker,
Kingsborough Community College CUNY

Kate Neff Stone, San Diego City College

Dramaturgy and Devising as Socially Conscious Pedagogy: a Latinx Focus

Latinx, Indigenous, and the Americas
Dramaturgy
Theatre and Social Change

This roundtable explores methods of dramaturging and devising theatre on issues concerning Latinx, Latin America, and Indigenous populations as well as immigration.

Concurrent Sessions

THURSDAY

01:30 PM—03:00 PM *(continued)*

Moderator: Walter Byongsok Chon, Ithaca College
The New Colossus Project: Dramaturging and Devising Immigration
Joan Appell Lipkin, That Uppity Theatre Company
The New Colossus Project: Dramaturging and Devising Immigration

Coya Paz Brownrigg, DePaul University and Free Street Theater
Wormholes, Portals, and Other Ways of Getting from Nothing to Something: Latinx Devising in Chicago

Rachel DeSoto-Jackson, Indiana University of Pennsylvania
Forum Theatre within Virtual Spaces

Jimmy Noriega, College of Wooster
"Here to Stay": Latinx and Queer Solo Performance in the Work of Teatro Travieso/Troublemaker Theatre"

Free expression: Linklater & Drama Therapy

Voice and Speech Trainers Association

The use of Linklater exercises can alter the Parasympathetic Nervous System to combat stress and anxiety in students.

Presenter: Rina Hajra

Liminality, Revolution and the Musical *Hamilton*: Dueling Grounds and Decentering the Musical Theater Can(n)ons

Music Theatre/Dance

The authors of numerous chapters from the new book, *Dueling Grounds: Revolution and Revelation in the Musical Hamilton* (Oxford University Press), explore the musical's liminality.

Moderator: Mary Jo Lodge, Lafayette College
Revolution and Liminality in the Musical *Hamilton*

Trevor Buffone, University of Houston
Taking *Hamilton* to the Streets: Lin-Manuel Miranda, Latinidad, and the Aesthetics of Accessibility

Stuart Hecht, Boston College
The Ten Dollar Opera: *Hamilton* as a New Modernism

Paul Laird, University of Kansas
Revolution and Liminality in the Musical *Hamilton*

Dustyn Martincich, Bucknell University
Revolutionary Movement: 'Non-Stop' Ensemble Choreography at Work

Christopher Ruebeck, Lafayette College
Economics Lessons in History with Alexander Hamilton: From Adam Smith to Broadway

Adam Rush, University of Winchester
Hamilton—An American Musical: The Very Model of a Modern Major (British) Megamusical

Elizabeth Sallinger, Independent Scholar
Words Flooding the Senses: The Tradition and Impact of *Hamilton*'s Vocal Stylings

Negotiating A Space for Dance: Access, Equity, and Inclusion for Dance in Higher Education

Music Theatre/Dance

Our panel will examine and contextualize the space dance occupies in approaching access, equity, and inclusion in higher education theatre, musical theatre, and dance programs.

Moderator: Karen Schupp, Arizona State University
Dancing Towards Curricular Equity: Challenges, Opportunities, and Priorities

Darryl Clark, Southern Illinois University
The Third Wing

Anne McAlexander, Nebraska Wesleyan University
The Price of Preparation: Access and Affordability for Entrance to Musical Theatre Programs

Concurrent Sessions

THURSDAY

01:30 PM–03:00 PM *(continued)*

re- prefix Roundtable Series: Reproduction in Practice

Theory and Criticism

Participants theorize performance's role in constructing communities, ideologies, and power through the lens of REhearsal and REproduction

Abby Schroering, Columbia University

Anna Andes, Susquehanna University
Drama—It's Our Word, Isn't It?

Gibson Cima, Northern Illinois University
REgarding Truth, REconciliation, and South African
REstorative Justice Performances

Ryan Douglass, The Pennsylvania State University
Re-performing Plato's *Book 10*

Jeanmarie Higgins, The Pennsylvania State University
Re-performing Plato's *Book 10*

Chengyuan Huang, University of California, Irvine
Recreate or Re-create: Labor and Leisure in Migrant
Worker Theatre Workshops

Sarah Kozinn, Occidental College
Fecundity Fecundity Fecundity

George Pate, University of South Carolina, Beaufort
Un-Re-Production: Reconsidering Archives and
Repertoires through the lens of the Wu-Tang Clan's
Once Upon a Time in Shaolin

Christopher J. Staley, University of Pittsburgh
Re-Positionality: Multi-Podal Deixis in the Suzuki Method
of Actor Training

RE:covery and RE:silience: Ending Stigma for Vocal Injuries

Voice and Speech Trainers Association

This panel consists of a confluence of professionals with academic, performing, medical, and administrative backgrounds invested in creating transparency around voice injuries and removing stigma.

Moderator: Matt Greenberg, West Virginia University
Directing and Casting Perspectives

Mandy Fox, The Ohio State University
Academic, Broadway, and Coaching Perspectives

Brandon Kim, MD, The Ohio State University
Medical Perspective

Adrienne Oehlers, The Ohio State University
Broadway and Rockette Dancer Perspectives

REckon, REduce, REcover: The Rewards and Challenges of Using Theatre as a Preventative Tool to Address Toxicity and Promote Social Change on Campus

Theatre and Social Change
Directing
Acting

Using examples from four universities across the country, this roundtable will discuss using theatre as a tool to promote safety, equity, and justice on campus.

Presenter: Jenny Mercein, Tulane University
REckon, REduce, REcover: The Rewards and Challenges
of Using Theatre as a Preventative Tool to Address
Toxicity and Promote Social Change on Campus.
Moderator: Alex Ates, New York University

Shavonne Coleman, University of Texas Austin
Voices Against Violence Theatre for Dialogue

Darci Fulcher, University of Kansas
Roleplay

Abigail Leeder, University of Oregon
Rehearsals for Life

Loren Linscott, Rutgers University
SCREAM Theatre

Artemis Preeshl, Ripe Figs, LLC
Self-Regulation in Actor Training: Trauma-Sensitive
Self-Care for Student Actors

Concurrent Sessions

THURSDAY

01:30 PM–03:00 PM *(continued)*

Surviving the Trauma of this Sweaty Moment: Clowns, Bouffons, and Foolish Witnesses

Association for Theatre Movement Educators

Can the comedy of the clown both reveal and heal the trauma of our rupturing and reassembling lives in this moment of global disruption?

Moderator: Sonia Norris,
California State University Northridge
The Sweaty Concept of a Female Clown
Tracy Bersley, University of North Carolina Chapel Hill
The Doctor Is In: Using the Body and Clown to
Reclaim Empathy

Julie Salverson, Queen's University
Clown as Foolish Witness: Allyship as Difficult Friendship

Richard Stockton Rand, Purdue University
Bouffon: F**k You in a Fractured World

Theatre History Focus Group Debut Panel

Theatre History

Papers related to theatre history from scholars who have neither published articles nor previously presented at ATHE

Moderator: Victoria Lantz, Sam Houston State University

Cen Liu, The Graduate Center CUNY
Re-reading Georgian Playbills: Dramaturgy, Performance, and Historiography

Alison Mahoney, University of Pittsburgh
Embodying the Eugenic Atlantic: Audience Engagement with Minstrel Performance

Keary Watts, Northwestern University
Strategic Re-deployment: Blackface Minstrelsy, Amiri Baraka, and The Jack Benny Program

What Have We Learned?: Promoting Connections during a Pandemic in Liberal Arts Programs

Theatre as a Liberal Art

Explorations in creating meaningful connections among students in Liberal Arts programs during the pandemic serve as a catalyst for broader discussions about future pedagogical possibilities.

Moderator: Carrie Klypchak, Texas A&M University
Commerce
"Hide Self View": Exploring Human Connections in Meisner Acting Training on Zoom

Julia Schmitt, Stetson University
Meeting the Moments: Creating an Activist Production during Isolation

John Sebestyen, Trinity Christian College
Fostering Opportunities for Non-Majors during Remote Learning

Christine Williams, Lee University
Nothing Will Come of Nothing: Shakespeare in the Time of the Pandemic

Concurrent Sessions

RE:ATHE

THURSDAY

AUGUST 5, 03:30 PM–05:00 PM

“You’re Doing *What*?!—Making Virtual Theatre in the Time of the Pandemic”

Association for Theatre Movement Educators

This session explores various methods employed in creating socially distanced, live-streamed digital theatre, and it considers the ethical and theoretical implications of such work.

Moderator: Matt Saltzberg, Salisbury University
Conjuring “Everybody” and Networking “Love and Information”—Live, Remote Productions in the Age of COVID

Marc Devine, North Dakota State University
Hybrid *Macbeth*—Site-Specific Creation in Digital Theatre

Chaya Gordon-Bland, University of South Dakota
Staging Socially Distanced Intimacy and Violence in *Julius Caesar*

Marianne Kubik, University of Virginia
Season Programming when Campuses are Closed

Adaptation in Middle Eastern and North African Performances

Middle Eastern Theatre Focus Group
Dramaturgy

This panel explores the various ways that adaptation intersects with theatrical works from the Middle Eastern and North Africa Regions.

Moderator: Bart Pitchford, University of Montevallo
Lu’ebat al Qatl: Adapting Ionesco for a Trans-linguistic Audience

Aycan Akçamete, University of Texas Austin
Reclaiming the Stage and the Theatrical Realm: The Adaptation of *It Felt Empty* at Talimhane Tiyatrosu

Mona Merhi, University of Washington
Veiled Antigones: Reinscribing Western Tragedy in the Aesthetics of Eastern Mourning

Animals, Aliens, and Machines: Representations of non-traditionally-human characters in musical theatre

Music Theatre/Dance
Voice and Speech Trainers Association

This panel explores the representations found in non-traditionally-human characters in musicals through human qualities in voices, imagery, language, movement, and musicality.

Presenter: Julie Noonan, Washburn University
Beware of the Beyond: Villainous traits in non-human musical invaders

Moderator: Aaron C. Thomas, Florida State University

C. Austin Hill, Lycoming College
“Singing Them Sediment Topsoil Blues:” Non-Human Characters and Psychological Trauma in *Caroline, Or Change*

Colton Weiss, Resident Teaching Artist, #Hashtag Comedy Columbus
Talk like an Ogre and a Sponge: Analyzing Accents for Non-Human Characters in Musicals

Archival Reluctance: Finding Meaning in Mess, Madness, and Hostility

Theatre History

Six performance historians consider the various ways that archives resist and discuss the concepts, practices and strategies that result from such encounters.

Moderator: Jessi Piggott, Stanford Arts Institute
Under Observation: Police Reports as Theatre-historical Source

Alícia Hernández Grande, Northwestern University
“I know it exists, but they won’t let me read it”: Making Meaning from Closed Archives

Patrick McKelvey, University of Pittsburgh
Crip Archives/Paper Performances

Concurrent Sessions

THURSDAY

03:30 PM–05:00 PM *(continued)*

Claudia Rene Wier, Independent Scholar
Missing Persons: Resistant Readings, Reproduction,
and Representation

Elyse Singer, The Graduate Center CUNY
Respect and Resistance: Researching Madness in
the Archive

Sunny Stalter-Pace, Auburn University
Some People I've Lied About: Reading the Broadway
Press Agent

Assignments that Work: Best Teaching Practices in the Design/Tech/Management Classroom

Design, Tech, Management

In this roundtable, presenters will share examples of successful assignments in the Design/Tech/Management classroom.

Moderator: Ethan Krupp,
Bloomsburg University of Pennsylvania
Course Participation Self-Reflection:
Leveraging Student Responses

Aly Renee Amidei, University of North Carolina Charlotte
Researching Justice: The Dark Room Project

Sarah J. Fabian, Northeastern Illinois University
Teaching Scaled Model-Building in Online and
Remote Settings

Hannah Grannemann, University of North Carolina at
Greensboro
Developing Team Skills in Online Arts
Administration Courses

Charlene Gross, Penn State
Reframing Stage Makeup Projects

Jennifer Rose Ivey, Florida International University
Found Object Worlds

Stephen C. Jones, Vassar College
Challenging the Text—Visual Dramaturgy and Iconography

Anne Medlock, West Texas A&M University
Adobe Spark for Online Tech Classes

Joel Veenstra, University of California Irvine
Tools to Track Document Changes in the
Collaborative Process

Black Theatre: Research, Leadership, and Shaping the Field

Black Theatre Association (BTA)

This virtual roundtable brings together former Black Theatre Association presidents who are impacting the field in a range of leadership roles in higher education and professional theatre.

Moderators: Eunice Ferreira, Skidmore College; Veronda Carey, Oakton Community College

Harry Elam
President, Occidental College

Nicole Hodges Persley
Professor of American and African American Studies,
University of Kansas

Patrick Sims
Executive Vice Chancellor and Provost, University of
North Carolina School of the Arts

Melinda Wilson Ramey
Associate Dean, Sacramento State University

Harvey Young
Dean, Boston University

Building University “Cultures of Dramaturgy”

Dramaturgy

How can university theatre programs integrate dramaturgy? How can existing dramaturgy programs improve and adapt? How might dramaturgy empower and heal communities?

Concurrent Sessions

RE:ATHE

THURSDAY

03:30 PM–05:00 PM *(continued)*

Moderator: Chloe Edmonson, University of Central Florida
A Case Study in Building an (Equitable and Responsive)
Culture of University Dramaturgy

Karen Jean Martinson, Arizona State University
From Grads to Undergrads: Building Dramaturgical
Rigor and Engagement

Thomas A. Oldham, Texas A&M University Corpus Christi
Starting from Scratch in a Pandemic: The Challenges of
Building a Culture of Dramaturgy in 2020

Dan Smith, Michigan State University
Building a Culture of Dramaturgy through
Formalized Mentorship

Digital Revelations: Turning a Hybrid Theatre Appreciation Class for Non- Majors into Essential Communities

Theatre as a Liberal Art

Alexis Lygoumenos and Jason Woodworth-Hou, joined
by their favorite class guests, Jill Knox and Kristen
Martin, discuss success in building hybrid theatre
communities with non-majors.

Moderator: Alexis Lygoumenos, University of Georgia
Online Instruction for Digital Revelations: Turning Theatre
Appreciation for Non-Majors into New Communities

Jill Knox, Pomona College
Guest Speaker: Michelle in NBC's *Connecting*

Kristen Martin
Guest Speaker: NessaRose in Broadway's *Wicked*

Jason Woodworth-Hou, University of Georgia
Hybrid Instruction for Digital Revelations: Turning Theatre
Appreciation for Non-Majors into New Communities

Documentary Style Theatre: A Reckoning with Empathy

Playwrights and Creative Teams (PACT)
Association for Asian Performance

An exploration of our collective experiences making
documentary theatre, with a focus on the ways
our projects foster empathy during this politically
fractured time.

Moderator: Xiaojin Niu, New York University
"Gaggle:" Listening to Chinese International
Students' Experiences

Karin Hendricks-Bolen,
California Polytechnic State University
Devising Verbatim Theatre for Social Change

Ricky Pak, Syracuse University
Election Moments: Circle Squared Collective's *This Land*

Alicia Tyner, California State University Los Angeles
Election Moments: Circle Squared Collective's *This Land*

Qian Wu, New York University
"Gaggle:" Listening to Chinese International
Students' Experiences

Dramaturgy and Devising as Socially Conscious Pedagogy: Notes from the Field

Theatre and Social Change
Dramaturgy

This roundtable explores methods of dramaturging
and devising theatre with a focus on issues of disability,
climate change, and the US Foster Care System.

Moderator: Walter Byongsok Chon, Ithaca College

Joan Appell Lipkin, That Uppity Theatre Company
The New Colossus Project: Dramaturging and Devising
Immigration/Discussion Facilitator

Lizbett Benge, Carleton College
Devising Dramaturgy for Survival in the US Foster
Care System

Michele Minnick, Submersive Productions
Vital Matters Baltimore: Emergent, Environmental, and
Somatic Strategies for Grounding in Place, Expressing
Identity, and Forming and Bridging Communities in
Times of Climate Chaos

Concurrent Sessions

RE:ATHE

THURSDAY

03:30 PM–05:00 PM *(continued)*

Mike Poblete, University of Hawai'i
Zoom Theatre of Access—Devising With Local Hawaiian
Teens Over A Digital Platform

Embodying Heritage: Reclaiming the Narrative of Culture

Latinx, Indigenous, and the Americas

Scholars and Practitioners of applied theatre with youth
reflect upon and share their best practices for working in
partnership with Indigenous and Latino/a/x communities.

Presenter: Evelyn Cruz, University of San Diego
Embodying Heritage: Reclaiming the Narrative of Culture

Graduate Student Research-in-Progress Forum

Professional Development

This roundtable provides an opportunity for graduate
students to present their current research in progress,
including theoretical, historical, or practical projects.

Moderator: Elizabeth Schiffler, University of California
Los Angeles

Christine Breihan, Loyola Marymount University
Trauma-Informed Practices in Post-Secondary
Actor Training

İlyas Deniz Çınar, Kadir Has University Istanbul
Discursive Humor of *Fiddler on the Roof* and Its
Comedic Effect in Turkey

Michael DeWhatley, The University of Texas Austin
A New Civic Theatre

Bennett DiDente Comerford, Harvard University
Performing Religion and Race on the Colonial Stage:
A Satirical Drama from Nineteenth Century Calcutta

Courtney Helen Grile, Trinity Long Room Hub
Reimagining the Public Sphere: Addressing the Crises
of Democracy through Applied Drama

Kristin Hunt, Arizona State University

Evangeline Jimenez, Texas Tech University
Performing the Endgame of Catholic-Indigenous
Syncretism in the US-México Borderland

Michelle Liu Carriger, University of California Los Angeles

Imagination and Text: Creative Research in Rehearsal

Acting
Directing

Explore original exercises to employ imagination as a
research on your feet rehearsal tool for actors and
directors to deeply explore the text.

Jenny Lamb, Oklahoma State University
Image, Object, Activity, Song, I want—Character Etude

Owens Melissa, Converse University
Elemental Breath and Imagination: Character Movement
and Voice Inspired by Earth, Water, Air, and Fire

Meaghan Quinn, University of Windsor
Imagination: Exploring Relationships and Making Contact

Lionel Walsh, University of Windsor
Fantastic Action: Activating Text with the Energy Body

New Play Lab Goes Digital: Revising Immersive Pedagogy and New Play Development in the WildWind Pandemic Lab

Dramaturgy
Directing
Playwrights and Creative Teams (PACT)

A roundtable discussion about the new play
development and immersive education lab at Texas
Tech University and its transition to a digital format.

Concurrent Sessions

RE:ATHE

THURSDAY

03:30 PM–05:00 PM *(continued)*

Moderator: Sarah Johnson, Texas Tech University

Rachel Hirshorn-Johnston, Texas Tech University

Caleb Lowery, Texas Tech University

Carlos Medina-Maldonado, Texas Tech University

Evan Price, Texas Tech University

Emily Swenskie, Texas Tech University

Rebecca Taylor, Texas Tech University

Seth Warren-Crow, Texas Tech University

Performing Ableism: Costumes of Wellness in the COVID-19 Pande2mic

Wellness, Community, and Aging

Educational theatre practitioners who work in devised and socially engaged forms of theatre making will discuss university ableism and fictions of wellness during the pandemic.

Moderator: Kelly Bremner, Emory & Henry College

Erika Hughes, University of Portsmouth

Allison Manville-Metz, Grand Valley State University

Melissa Thompson, University of Maine Farmington

Re-centering the Body Re-envisioning Musical Theatre Dance Origination and Innovation

Music Theatre/Dance

Panelists present on de-centering white, male choreographer-directors' contributions to musical theatre dance, and refocus female and BIPOC contributions whose work is often overlooked or erased.

Moderator: Dustyn Martincich, Bucknell University

Adrienne Oehlers, The Ohio State University
Let the Body Speak: The Polyvocality of the Black Chorus Dancer

Amanda Olmstead, Carnegie Mellon University
Dunham or DeMille: Who's "First"?

Samantha Pazos, University of Miami
Cuban Dance and Cultural Identity: the Legacy and Appropriation of Mambo in Past and Present Musical Theatre Choreography

Phoebe Rumsey, University of Portsmouth
"This was a music that was theirs": Choreographer Graciela Daniele's Deconstruction of Collective Nostalgia in *Ragtime*

Re-visiting, Re-grounding, Re-imagining: Geographies of Queer-Trans Theatre, Performance Historiography, Ethnography, Praxis in LGBTQ Community Spaces

Lesbian, Gay, Bisexual, Transgender, Queer

This panel will explore these questions at the intersections of queer community spaces, performance, and geography through historiography, ethnography, and applied theatre practice.

Moderator: Nicolas Shannon Savard, The Ohio State University
Tracing Trans Theatre History: Queer Legacies of the WOW Cafe and the Austin Project

Kelly I. Aliano, Long Island University
Queer Spaces of Ridiculous Theatre

Mac Irvine, Tufts University
Drag Unions: Considering the Potentials of Queer Club Coalitions

Bess Rowen, Villanova University
(Re)member Us: Staging Queer Absence and Death in *(Re)member Me* and *The View Upstairs*

Anna Winget, University of California Irvine
Performing Crossings: Queer & Trans Refugees' Reclaimed Narratives

Concurrent Sessions

RE:ATHE

THURSDAY

03:30 PM–05:00 PM *(continued)*

re-, prefix Roundtable Series: Re-negotiating Post-COVID Theaters

Theory and Criticism

Participants take a critical look at the state of theater and performance in the era of Zoom and COVID-19

Moderator: Abby Schroering, Columbia University
Collectivity, Performance Activism, and Assemblage

Heather Barfield, Austin Community College
Unprecedented: 20+ Rules to Unmute By

David Coley, The University of Southern Mississippi
The Theatrical Continuum Reimagined

Kelsey Jacobson, Queen's University
Audiences, Attendees, Participants, Oh My! Re-thinking
Terminologies of Spectatorship in Digital, Online,
and XR Performance

Sarah Lewis-Cappellari, University of California
Los Angeles
Racial Tasting: On the Performance of *Sugar*

Nicole Tabor, Moravian College
Re-fashioning the Virtual Interlocutor: (Re)Defining the
Monologist's Discursive Partner

Dean Wilcox, The University of North Carolina School of
the Arts
Postdramatic Phase Space: Strange Attractors, Bullet
Time, and Non-Linear Narratives

REdesign Auditions for Equity and Community

Directing
Theatre as a Liberal Art

Join this interactive workshop/discussion on ways
to reimagine auditions for inclusion, equity, and
community-building on campus and as core values
underlying the production.

Moderator: Deborah Kronenberg, Pine Manor College

Libby Ricardo, University of South Carolina Beaufort

Reimagining Directing during a the COVID-19 Pandemic

Directing

This panel explores how directors have re-imagined the
directing process during the COVID-19 Pandemic.

Moderator: Aaron Scully, University of Central Missouri
Re-Imagining Directing *Oedipus* for In-Person
Audiences in the Time of COVID

Nicholas Drashner, Kent State University
Resilience: Reimagining a Musical during COVID-19

Jennifer Korecki, Kent State University
Resilience: Reimagining a Musical during COVID-19

Fabio Polanco, Kent State University
Resilience: Reimagining a Musical during COVID-19

Stephen Tabor, Southern Illinois University Carbondale
Directing a University Production of *Tuck Everlasting*:
The Musical during the COVID-19 Pandemic

Young Women's Vocal Empowerment for Self and Civic Advocacy

Women and Theatre Program
Voice and Speech Trainers Association

This interactive workshop will explore performance-
based methods for supporting, encouraging, and
celebrating young women in empowering their own
embodied voices.

Moderator: Beth Osnes, University of Colorado

Chelsea Hackett, SPEAK and University of Colorado

Concurrent Sessions

THURSDAY

AUGUST 5, 04:00 PM–06:30 PM

Jane Chambers Staged Reading

Women and Theatre Program

The final staged reading of Jane Chambers play winner.

Moderator: Jen-Scott Mobley, Eastern Carolina University

AUGUST 5, 05:30 PM–07:00 PM

A Play About Flags

Middle Eastern Theatre Focus Group

A Play about Flags is a new play in development that follows the lives of two Iranian women over the span of a decade.

Presenter: Talin Abadian (Abadiandogidargh), University of California Irvine

New Play in Development: *A Play About Flags*

Anti-Racist Approaches to Pedagogy, Syllabi, and Seasons—One Year Later: An Open Forum Hosted by the Music Theatre/Dance Focus Group

Music Theatre/Dance

Music Theatre/Dance's second business meeting: an open forum revisiting and continuing last year's discussion of anti-racist approaches to teaching and artistic practice in the academy

Moderator: Brian D. Valencia, Florida International University

International Theatre Exchange: Perspectives on Collaborative Praxis

Theatre and Social Change

A panel of theatre professionals/academics discuss the challenges of working internationally on intercultural and multilingual performing arts projects pre and post pandemic lockdowns.

Moderator: Jeffrey Pufahl, Center for Arts in Medicine, University of Florida
Fostering Allyship: Collaborative Playmaking in India for LGBTQ+ Equity

Heather Barfield, Austin Community College
Devising Theater, Together and Apart: Multivocality in *Performing Migrant Stories*

Janet Hayatshahi, Randolph-Macon College
Beyond the Brokenness: A reflection on Japan and 3/11. Stories of Loss, Love, and Hope

Joan Lipkin, That Uppity Theatre Company
The Queer Cafe: Constructing Community and Amplifying LGBTQ+ Voices through Theatre in the Balkans

Mentorship Meeting Room

Professional Development

Mentors and mentees may use this time to have their first conversation. GSSC will supply sample conversation
Angela Duggins, Southern Illinois University

Moderator: Elizabeth Schiffler, University of California Los Angeles

Other Manuals: Writing from New Texts

Playwrights and Creative Teams (PACT)

This panel explores other "manuals," texts, experiences, and other foundational generative material for playwrights and instructors of playwriting.

Moderator: Hank Willenbrink, The University of Scranton
How to do Playwriting: Writing from Jenny Odell's *How to Do Nothing*

Janna Segal, University of Louisville
Devising a Small Planet: Some Questions to Ask When Collaboratively Creating a Play

Michael Yawney, Florida International University
Baking Better Plays

Concurrent Sessions

RE:ATHE

THURSDAY

05:30 PM–07:00 PM *(continued)*

Re-building Theatre through Critical Assessment: Resonance, Reflection, and Refraction

Women and Theatre Program

In this present pause, we can contemplate our past and find an opportunity to make the future of our industry one rebuilt in our vision.

Moderator: Winter Phong, Oklahoma State University

Elizabeth Brown-Guillory, Texas Southern University
Am I the Cat?: Alice Childress' *A Portrait of Fannie Lou Hamer*

Glynis Rigsby, The New School College of Performing Arts
Consent Culture in Action: Critical Next Steps for Restructuring Performance Praxis

Alicia Jay, Indiana State University
The Dual Performances of Live-streamed Theater and Real-time Audience Commentary

Jennifer Saxton, The University of Texas Rio Grande Valley
Reflecting Our Past to Rebuild Our Future: Taking Cues from Margo Jones and Nina Vance

Nicole Stodard, ThinkingCap Theatre and Barry University
Intersectional Insights from the Virtual Stage

Re-Fresh and Re-Set the Rehearsal Room: Case Studies in Collaborative Play-Making

Directing

Drawing on a range of cultural and theoretical practices and models of experimentation and risk, each panelist describes ways for encouraging collaborative models for rehearsal.

Moderator: William Lewis, Purdue University
Time to Let Go: Collaborative Decision Making and The Power of Collective Creation

Shana Cooper, Northwestern University
(Re)volutionizing Rehearsals: Democratizing the Creative Process

Jashodhara Sen, University of Colorado Boulder and Denver
Bringing Visions, Breaking Boundaries, and Building Community

Niki Tulk, Alfred University
Crafting the Rebel Circus: Rehearsal as Resistance to Institutional Oppression

Re-inventing the Acting Techniques of Michael Chekhov in the era of COVID

Acting
Association for Theatre Movement Educators

This interactive workshop will focus on reinventing the tools of the Michael Chekhov Acting Technique for use under COVID restrictions.

Moderator: Anjalee Deshpande Hutchinson, Bucknell University
Celebrations of Identity! Incorporating Ideas from BIPOC Acting Techniques with Chekhov Technique; RE-imagining actor training during the COVID years

Wil Kilroy, New Mexico State University
The Eyes Have It—Radiating Qualities and Objectives through the Mask

Bradford Sadler, Ohio Wesleyan University
Developing New Methods to Re-create and Re-invest in Chekhovian Atmosphere While Maintaining Social Distance

Alicia Tafoya, University of Central Oklahoma
Unmasking the Potential of Psychological Gestures and Atmospheres in Socially Distanced and Online Monologue Work

Concurrent Sessions

RE:ATHE

THURSDAY

05:30 PM–07:00 PM *(continued)*

Re-presenting and Re-membering the Dead: Rites of Memory, Rituals of Mourning

Religion and Theatre

Scholars consider ways in which performance maintains a degree of ritual efficacy in representations of mourning and meditates on the theatre as a haunted space.

Moderator: Dana Tanner-Kennedy, University of Alberta

Solomon Goudswaard, University of Northern British Columbia

"This is My Body": Remembrance and Representation in *Jesus Christ Superstar*

Daniel Halpern, University of Alberta

Subjecting an Object to Grief, the Puppet's Co-Presence, and the Experience of Mourning

Moein Mohebalian, Azad University

Taazie and Performance: The Relationship Between Actor and Audience According to Richard Schechner's Theory

Re-Visiting the Past: Nostalgia, Tourism, and Pandemics

Theory and Criticism

This panel explores the ways individuals performatively enact heritage or nostalgia tourism in a time of pandemic. Examples include Shakespeare's Globe, Disney, and Austin itself.

Moderator: Jennifer Kokai, Weber State University
Reorienting to the Past: Academic Conferences as Nostalgia Tourism

Vicky Peterson Lantz, Sam Houston State University
Immersive Absence: Destaging Theatrical Spaces in COVID-Era Disney World

Angela Pinholster, Arizona State University
Making Concessions: Recreating the Sensorial Theme Park Experience at a Distance

Valerie Clayman Pye, Long Island University
"No Traveler Returns ...": Revisiting Touristic Performance as Pandemic Pastime

Re-working Community, Re-thinking History

Theatre History

This panel explores how theatre and performance rework community by re-framing narratives, re-covering histories, and re-shaping bonds and boundaries in diverse twentieth-century US case studies.

Moderator: Heather Grimm, Northwestern University
Spectatorship, Ideology, and the Invention of Bluegrass Music

Michael DeWhatley, University of Texas Austin
Caliban and Community

Caitlin Kane, Cornell University

Queering the Heartland: LGBTQ+ Theater in the Midwest

Jesus Valencia, University of California Santa Barbara
Rethinking Community/*When the Rainbow is Enuf*

Re: Los Angeles

Performance Studies

This interdisciplinary panel reframes Los Angeles's performance history by reckoning with the ways the city and its institutions have been constructed, and disrupted, through performance.

Presenter: Christian DuComb, Colgate University
Sculpting Sound, Reframing the Body

Alison D'Amato, University of Southern California
Perpetual Emergence: Twentieth-Century Histories of Concert Dance in Los Angeles

Michelle Liu Carriger, University of California Los Angeles

Kimberly Welch, University of Missouri St. Louis
Walk the Talk: Archiving Creative Responses to Dispossession in Los Angeles

Concurrent Sessions

THURSDAY

05:30 PM–07:00 PM *(continued)***Re: Visiting the AIDS epidemic in light of the recent pandemic.**

Lesbian, Gay, Bisexual, Transgender, Queer

A round table discussion of AIDS-centered readings and films.

Moderator: Laurelann Porter, Benedictine University

Maria-Tania Bandes-Becerra Weingarden, University of Washington Tacoma

Joy Brooke Fairfield, Rhodes College

Brian Herrera, Princeton University

David Roman, University of Southern California

Steven Satta, Towson University

Re/Set, Re/Play, Re/Present: Playwriting Pedagogies at a CrossroadsPlaywrights and Creative Teams (PACT)
Theatre as a Liberal Art

This panel of teaching artists will explore new and alternative pedagogical strategies for teaching dramatic writing that incorporate underrepresented storytelling traditions.

Presenter: Les Hunter, Baldwin Wallace University
Horizontal Theatre: Democratic Praxis in the New DocudramaPresenter: Eric Micha Holmes, National Theatre School of Canada
Audio Theatre, Cyberformance, and the Future of Embodied NarrativeAnne García-Romero, University of Notre Dame
Writing with Irene: Sustaining the Fornés Playwriting MethodJimmy Noriega, College of Wooster
Scripting Undocumented Stories: Approaches to Latinx Storytelling and Collective CreationDominic Taylor, University of California Los Angeles
Context/Culture—Understanding the Complex Dramaturgy of Black Theatre of the 19th Century**Reckoning with Hostile Spaces: Queer, Feminist and Decolonial Undings in Performance**

Performance Studies

This roundtable explores how space shapes gendered and racialized bodies, and how performance (and performance studies) can reckon with violent histories imbued within spatial infrastructures.

Moderator: Lilian Mengesha, Tufts University
Too Big To Ignore: Eclipsing Settler Space in Jeffrey Gibso
Our H comes

James: The TI 1

Olivia Unme (Arctic) nbia ysteri

Lilian Too B Gibson's Because Once you enter my house it becomes Our House ey

Patricia Nguyen, Northwestern University
Re-education Camps and States of Suspension

CANCELLED

Concurrent Sessions

RE:ATHE

THURSDAY

05:30 PM–07:00 PM *(continued)*

Reckoning with the Digital Dramaturgies of the Pandemic 21st Century

Dramaturgy

Panelists discuss the ways that dramaturgs collaborate on digital works, maneuver within digital spaces, and reckon with rapidly-changing digital tools available to artists and scholars.

Moderator: LaRonika Thomas, University of Maryland
Reframing, Renewing, Repaving: Dramaturging the Digital City and Planning the Plans of Chicago

Zachary Apony, University of Missouri
Many-Faced Dionysos: Dramaturging Villanova Theatre's *Bakktai Variations*

Sarah Campbell, University of Idaho
Text as Data, New Play Dramaturgy, and the 'Screwmeneutical Imperative'

Nadja Masura, Unaffiliated
Digital Dramaturgy: Re-Thinking the Role of Dramaturg in the Changing Digital Age

Reclaiming a Poetics of Space in Theatrical Text and Performance

Dramaturgy

Panelists examine how 21st Century theatre-makers deploy the power and potential efficacy of a theatre that knows and shows itself to be theatre.

Moderator: Julie Jackson, Marshall University
The Fashion Project: Reclaiming Efficacy and Laughter in Anna Cora Mowatt's *American Comedy of Manners*

Steven Burch, University of Alabama
Digital Theatre and the Theatre Space: What is Lost or Gained When "Theatre" is Recast as a Personal Space?

Fulton Burns, Marshall University
Rethinking Stage Combat as a Celebration of Theatrical Space

Bryan Conger, East Carolina University
The Fashion Project: Reclaiming Efficacy and Laughter in Anna Cora Mowatt's *American Comedy of Manners*

Sara Freeman, University of Puget Sound
A Poetics of Space: Reframing Text Analysis for the 21st Century

Reclamation and Resistance: Arab American Theater Responds to its Contexts

Middle Eastern Theatre Focus Group

This panel explores the dramatic strategies and production models that contemporary Arab American theater makers utilize to subvert biased conditions of production.

Moderator: Hala Baki,
California Polytechnic State University
"Cousins Doing Comedy": Performing Resistance through Arab American Comedy

Roaa Ali, University of Manchester
Strategies of Resistance: Arab American Dramatic Devices to Subvert Stereotypes and Reclaim Representation

Michael Malek Najjar, University of Oregon
Recreating Lost Homelands: Palestinian American Drama and Transnational Diasporic Loss

Concurrent Sessions

THURSDAY

05:30 PM–07:00 PM *(continued)*

Reconsidering Design: Research for the Digital World

Design, Tech, Management

In this session, panelists will present examples of successful research methods and digital tools used in their Design, Tech, Management classrooms. Attendees are also invited to share.

Moderator: Sabrina Notarfrancisco, Connecticut College
High-Impact/Low-Stress Digital Tools for Costume Research and Design

Elena Sánchez-Vizcaíno Flys, TAI University Center for the Arts
Breaking the Myth that Research is Boring

Olivera Gajic, Freelance Adjunct and Costume Designer
Unlocking Student Creativity with ProCreate

Marina Pareja, Florida International University
Digital Tools for the Designer

Yoshi Tanokura, Rider University
Isadora for Multi-Disciplinary Theatre Performance

Reflections on Culturally Competent Theatre and AntiRacist Theatre Pedagogy

Black Theatre Association
Latinx, Indigenous, and the Americas

This session will focus on culturally competent theatre practices and antiracist theatre pedagogy from BIPOC scholars and practitioners.

Moderator: Daphnie Sicre, Loyola Marymount University

Durell Cooper, New York University and City College of New York

Kaja Dunn, University of North Carolina Charlotte

Eunice Ferreira, Skidmore College

Karl O'Brian Williams, Borough of Manhattan Community College

Reframing & Reimagining: A Roundtable on Program Survival

Professional Development
Two Year College Program
Theatre as a Liberal Art

How can theatre programs survive the tightening belts and changing tides of higher education? Panelists will share their experience, advice, research, and even regrets.

Moderator: Laura Eckelman, Washington College

James Brandon, Hillsdale College

Teresa Durbin-Ames, Ashland University

Richard Jones, Stephen F. Austin State University

Frank Ludwig, Viterbo University

Annissa Morgensen-Lindsay, Adrian College

Amy Sarno, Beloit College

Temporality, Joy, and Queer Possibilities in Contemporary Black Drama

Black Theatre Association (BTA)

This panel will explore time, space, and identity in the plays of Aleshea Harris, Jackie Sibblie Drury, and Christina Anderson.

Moderator: Khalid Y. Long, Columbia College Chicago
Queer Possibilities and Pleasures in Christina Anderson's *How to Catch Creation*

Gabrielle Randle-Bent, Northwestern University
Fairview, Déjà Vu, and Feeling Familiar

DeRon S. Williams, Eastern Connecticut State University
Community, Affirmation, Purification: The Temporality of Black Liberation and Joy in *What to Send up When It Goes Down*

Concurrent Sessions

FRIDAY

AUGUST 6, 10:00 AM–10:30 AM

ATME Friday Morning Warm-Up–The G and C 7/5 Warmup

Association for Theatre Movement Educators

Warm up the seven- and five-year-old way: bop to this “Bop” and other hits, and feel “Confident.”

Moderator: Matt Saltzberg, Salisbury University

Lance Mekeel, Saint Francis University
The G and C 7/5 Warmup

AUGUST 6, 12:30 PM–02:00 PM

“What IS Irish?": Reinventing Irish Identity in a Post-Celtic Tiger, Post-Troubles World

Theatre History

A roundtable discussion of the reinvention and reimagining of Irish identity through theatre over the last two decades.

Presenter: Karin Maresh, Washington & Jefferson College
Not Everyone In Ireland Is White, Straight, and Catholic: The Abbey Theatre's Virtual Production of *This Beautiful Village*

Shiraz Biggie, Brooklyn College
Negotiating Identity through Retelling Stories

Rebecca Curran, Florida State University
Violence and Humor in Contemporary Northern Irish Drama

Richard Jones, Stephen F. Austin State University
To Be Young, Gifted, and Black (and Irish): Lady Na Master and the Synaptic Room

Eleanor Owicki, Indiana University
Industrial Nostalgia: Inventing New Histories of Belfast for the 21st Century

Anti-racist Theater Forum: Re: ATHE... was it a moment or a movement?

Black Theatre Association
Latinx, Indigenous, and the Americas

This session invites members to reflect on how ATHE's governance, focus groups, sessions, and members have supported anti-racist theater practices and planned for sustainable change.

Moderator: Eunice Ferreira, Skidmore College

Carlos Cruz, The University of North Carolina Charlotte

Donatella Galella, University of California Riverside

Baron Kelly, University of Wisconsin Madison

Austin Directs: Active Workshop by Regionally-Based Professional Directors—Session 1

Directing

Regionally specific directors demonstrate their rehearsal methods and discuss them with each other and the observing audience. Part One of Two.

Moderator: William Lewis, Purdue University

Moderator: Charles Ney, Texas State University

Madge Darlington, Rude Mechanicals

Caroline Reck, Glass Half Full Theatre

Jerry Ruiz, Freelance

Concurrent Sessions

RE:ATHE

FRIDAY

12:30 PM–02:00 PM *(continued)*

Bahram Beyzaie's Naqqali Trilogy

Middle Eastern Theatre Focus Group

Introducing the translation of Bahram Beyzaie's Naqqali Trilogy and the staged reading of the Trilogy's third play, *Confessions of Bondar Bidakhsh*.

Moderator: Nikta Sabouri, Distant Realms Theatre Company

Richard Saul Chason, Distant Realms Theatre Company
Performer

Jani Rodrigues, Distant Realms Theatre Company
Performer

Cite Better—A Lightning Roundtable Amplification of Theorists You Should be Citing

Theory and Criticism

A lightning roundtable focused on the amplification of/ introduction to BIPOC women theorists and women theorists of the global majority.

Presenter: Sandamini Ranwalage, Miami University

Daniel Ciba, Ramapo College
Chandra Talpade Mohanty and Chimamanda Ngozi Adichie

Kelsey Jacobson, Queen's University
Dian Million and Wan-Jung Wang

Laura Lodewyck, North Central College
Tricia Hersey and Sandra Delgado

Christina Marín, Phoenix College
Ana Castillo and Gloria Anzaldúa

Sandamini Ranwalage, Miami University
Neloufer De Mel and Gayatri Gopinath

Dani Snyder-Young, Northeastern University
Adrienne Maree Brown

Patricia Ybarra, Brown University
Sayak Valencia

Constituencies of Care: Performing Bodymind Difference

Women and Theatre Program

Deploying feminist disability theory, this panel considers how performances of disability structure cultural responses to bodymind difference and how we might imagine those responses otherwise.

Presenter: Alexis Riley, University of Texas Austin
Anti-Ableist Performance Criticism: Writing Care Work

Lindsey R. Barr, University of Maryland College Park
Caregiving as Radical Practice in the American Musical

Stephanie Lim, University of California Irvine
Pain, Pity, and Illusive Cures in Netflix's Medical Docuseries

Sarah Orem, University of Southern California
Stressful Togetherness

Crafting a Successful Book Proposal

Research and Publications
Professional Development

Join authors and their editors for a discussion about crafting and submitting successful book proposals for publication.

Moderator: Christin Essin, Vanderbilt University

Jane Barnette, University of Kansas
Author of *Adapturgy: The Dramaturg's Art and Theatrical Adaptation*

Mark Dudgeon, Bloomsbury Publishing
Editor

Jennifer Goodlander, Indiana University
Author of *Puppets and Cities: Articulating Identities in Southeast Asia*

Kristine Priddy, Southern Illinois University Press
Editor

Concurrent Sessions

RE:ATHE

FRIDAY

12:30 PM—02:00 PM *(continued)*

Valerie Pye, Long Island University Post
Author of *Unearthing Shakespeare: Embodied
Performance and the Globe*

Stacey Walker, Routledge Press
Editor

Debut Panel: Wellness, Community, and Aging

Wellness, Community, and Aging

Debut panel for the Wellness, Community and
Aging focus group featuring research from first-time
ATHE attendees.

Moderator: Erika Hughes, University of Portsmouth

Georgia Bowers, University of Portsmouth
Aging, Applied Theatre, and Shame Resilience

Nancy Curry, University of Victoria
The Story Wheel: Testing a Drama-in-Education
Curriculum for Developing Social Skills in Autistic Adults

Samantha Mitschke, Holocaust Onstage
The Red Thread 1945/2021: Adaptation, Verbatim,
and Therapists to Child Refugees

Nicola Olsen, Arizona State University
We Are All Here to Support Each Other: A Narrative
Inquiry of High School Drama Teacher Experience

Integrating Theatrical Intimacy Education Training into a Program

Acting

Presenters will focus on integrating theatrical intimacy
pedagogy in a program, focusing on the benefits and
challenges of training everyone in this work.

Presenter: Laura Rikard, University of South Carolina Upstate

Daphnie Sicre, Loyola Marymount University

Kristin Sosnowsky, Louisiana State University

International Women's Troupes Re-Form Improvisation: Female improvisers in India and Brazil create the new structures needed for their voices to be heard

Theatre and Social Change

Improvisation scholar-directors Theresa Robbins Dudeck
and Amy Seham bring the innovative work of female
improvisers in India and Brazil to this working session.

Presenter: Theresa Robbins Dudeck, Portland State
University and Artist Repertory Theatre

Amy Seham, Gustavus Adolphus College

Is it Safe to Exhale? Understanding Polyvagal Theory and How It Can Reinvigorate the Studio Space For Optimal Voice Production, Mental Well-Being, and Artistic Discovery

Voice and Speech Trainers Association
Wellness, Community, and Aging
Theatre and Social Change

This multi-disciplinary roundtable panel seeks to unpack
Stephen Porges' Polyvagal Theory as a baseline to
establish trauma-informed voice practices and safety
in the rehearsal space.

Moderator: Matthew Rossoff, York University

Loretta Chen, University of Hawaii Leeward Community
College
Sustainability, Gross National Happiness, and Well Being

Scott Ferrara, Antaeus Company Member and Academy
Instructor
Reintegrating Fitzmaurice Voicework and Organic
Intelligence Techniques while Exploring Classical Text

Liz Filios, Moving Voice Institute
Trauma Informed Care: Making Space for
Underrepresented Voices

Concurrent Sessions

FRIDAY

12:30 PM–02:00 PM *(continued)*

Ray Hogg, Prime Mover Theatre Company
Is it Safe to Exhale? How Polyvagal Theory Can
Reinvigorate the Rehearsal Space For Optimal Voice
Production, Mental Well-Being, and Artistic Discovery.

Mindy Nettiffee, Pacifica Graduate Institute
The Impact of Trauma on the Voice, the Role of Voice
in Trauma Healing, and Approaches to Resolving
Cognition/Feeling Dualisms in Theory and Practice;
Informed by Polyvagal Theory

Artemis Preeshl, Institute of Shipboard Education and
Colorado State University
Below Threshold: Self-Regulating in the Classroom

Maintaining the Value of A Theatre Degree During a Crisis

Two Year College Program

What is the effect that Covid is having on the value
of a theater degree? Are students changing the course
of major?

Moderator: Suzanne DeVore,
Hillsborough Community College
Dr. Loretta Chen, University of Hawaii Leeward
Community College

Cole Cook, Loyola Marymount University

Owen Robertson, Hillsborough Community College

Lynne Snyder, St. Charles Community College

Re-designing throughout Theatre History: Technology's Creative Potential in Performance

Theatre History

Three papers examine the potential of technology to
enable, to disrupt, and ultimately to reconceptualize
theatrical performance from Golden Age Spain to
COVID-era London.

Moderator: Thomas Oldham, Texas A&M University
Corpus Christi
Re-framing Ridley: The Beast Will Rise

Nadja Masura, California Living Arts Project
Digital Theatre: How Technology is Re-writing Theatre
History's Present

Pamela Thielman, The Graduate Center CUNY
"A Daedalus of Our Time": Finding a Place for Baccio del
Bianco in Theatre History

Re-Evaluating Teaching Theatre—What Still Holds True in a Pandemic?

Association for Theatre Movement Educators

This panel investigates the potential benefits and
discoveries of instructing and creating theatre in online,
hybrid, and modified forms amidst COVID-19.

Moderator: Marc Devine, North Dakota State University

Eliza Ladd, Florida State University

Veronica Santoyo, Ball State University

Re-Imagining Chekhov in Zoomlandia: Breaking Free of the Screen

Acting
Association for Theatre Movement Educators

This interactive workshop session will explore how
the technique and tools of Michael Chekhov can
both enhance and be reimaged in a virtual
learning environment.

Moderator: Paul Hurley, Kent State University
Structured Spontaneity: Reframing Chekhov in the
Virtual Realm

Ofir Duan, Thelma Yellin (Israel)
Improvisations With Form and Qualities of Movement

Wil Kilroy, National Michael Chekhov Association and
New Mexico State University
Re-imagining You!

Concurrent Sessions

RE:ATHE

FRIDAY

12:30 PM–02:00 PM *(continued)*

Christie Maturo, Central Connecticut State University
Radiating and Receiving

Suzanne Schmidt, AMDA College of the Performing Arts
Los Angeles
Archetypal Gesture With a Command Phrase

Re-visiting and Re-imagining Practice Through Publication

Directing
Dramaturgy
Acting

This panel suggests strategies for artists looking to publish work about their artistic practices, focusing on both the philosophies and the mechanics of such writing

Presenter: Christina Gutierrez-Dennehy, Northern Arizona University
Writing About Directing: Publishing Practices and the Question of Evidence

Jenny Kokai, Weber State University
Who Cares? Determining The Correct Audience for Your Praxis Based Writing

Kim Shively, Elon University
From Articulation to Execution—How Writing Makes Actors More Effective

Re: Framing Actors in Online Stages

Directing

Millennial directors inform directing techniques with their experiences living in mediatized spaces to introduce new approaches to directing actors (human and AI) in digital spaces.

Presenter: Amanda Rose Villarreal,
University of Colorado Boulder
Re: Framing our Gaze

Sam Elston, Road Less Travelled Productions

Bella Poynton, SUNY Buffalo
AI Under Direction: Digital Characters on Digital Platforms and the Changing Role of the Director

Re:Fashioning History

Women and Theatre Program

Three costume educators—all practitioners—present methodologies for examining costume history to dismantle traditionally harmful systems and bring equitable change to our stages and our classrooms.

Moderator: Michelle Souza, Kent State University

Eric Abele, University of Maryland Baltimore County

Deepsikha Chatterjee, Hunter College CUNY

Stage Managing Intimacy

Design, Tech, Management
Association for Theatre Movement Educators

Exploring the relationship between Intimacy Director and Stage Manager: best practices for establishing a supportive and inclusive creative environment when intimate staging is required.

Presenter: Tina Newhauser, Michigan State University

Alexis Black, Michigan State University

Rinska Carrasco, RedTwist Theatre

Charlie McGrath, RedTwist Theatre

Tina M. Newhauser, Michigan State University

Jessica Steinrock, Intimacy Directors & Coordinators

Concurrent Sessions

FRIDAY

12:30 PM–02:00 PM *(continued)*

The Introverted Actor: Practical Approaches

Acting

So you're an introvert. Why go into acting? The authors of *The Introverted Actor: Practical Approaches* discuss creating inclusive environments for introverted actors.

Presenter: Carolyn Conover, Jacksonville State University

Heidi Kasevich, Kase Leadership Method, Inc

Rob Roznowski, Michigan State University

The Music and Dance Theatre of María Irene Fornés

Music Theatre/Dance

This roundtable discussion excavates the largely unexplored music and dance theatre works by celebrated playwright María Irene Fornés.

Moderator: Brian Eugenio Herrera, Princeton University

Gwendolyn Alker, New York University

Trevor Buffone, University of Houston

Laura Dougherty, Hamline University

Anne Garcia Romero, University of Notre Dame

Jade Power Sotomayor, University of California San Diego

Theatre After Empire Book Discussion

Association for Asian Performance
Latinx, Indigenous, and the Americas

This panel features the editors and contributors from the new volume *Theatre After Empire* discussing their work and using the book in scholarship and the classroom.

Moderator: Megan Geigner, Northwestern University

Moderator: Harvey Young, Boston University

Gibson Cima, Northern Illinois University
South African Theatre

David Donkor, Texas A&M University
Ghanaian Theatre

Victoria Fortuna, Reed College
Argentinian Tango in Exile

Kareem Khubchandani, Tufts University
Mina Kumari and Bollywood Diva Worship

Esther Kim Lee, Duke University
Vietgone

Siyuan Liu, University of British Columbia
Chinese, Indian, Japanese, and Indonesian Theatre

Jessica Nakamura, University of California Santa Barbara
Korean Postcolonial Theatre in Japan

Joshua Williams, Brandeis University
East African Theatre

Katherine Zien, McGill University
Raúl Leis and Panamanian Protest

Theatre and Social Change (TASC) Focus Group Debut Panel

Theatre and Social Change

First-time TASC presenters explore how performance might be activated in service of or connected to issues of social change.

Moderator: Aubrey Helene Neumann, Ohio State University

Moderator: Zachary Apony Moriarty, University of Missouri

Lia Christine Dewey, Northwestern University
We Have Always Seen You: Applying Cohen's Framework of Marginalization to the American Theatre Industry

Jacqueline Goldfinger, Independent
Creating and Maintaining Socially Conscious Syllabus with a Focus on Playwriting and Dramaturgy

Concurrent Sessions

FRIDAY

12:30 PM–02:00 PM *(continued)*

Daniel Leeman Smith, New York University
To Create a New Theatre We Should Return to the Old World: How Indigenous Practices can Inform and Reform a Toxic Theatrical Landscape

Elsbeth Tilley, Massey University
Collaborating for Second-Order Change: Applied Theatre as Transdisciplinary Research

AUGUST 6, 02:30 PM–04:00 PM

Austin Directs: Active Workshop by Regionally-Based Professional Directors—Session 2

Directing

Regionally specific directors demonstrate their rehearsal methods and discuss them with each other and the observing audience. Part Two of Two.

Moderator: William Lewis, Purdue University

Moderator: Charles Ney, Texas State University

Liz Fisher, Freelance

KJ Sanchez, American Records

Lisa Scheps, Ground Floor Theatre

Black Performance, Public Policy, Undergrounds, and Institutions After Bankruptcy and Recession: Recentering Detroit and Seattle in 21st Century Theatre and Performance Historiographies

Performance Studies
Black Theatre Association (BTA)

This panel recenters performance historiographies in less-researched Detroit and Seattle, focusing on Black performance, institutions, and public policy in each city after the Great Recession.

Presenter: Jasmine Mahmoud, Seattle University
Black Performance Amidst Local Policies in Seattle and Detroit

Rebekah Farrugia, Oakland University
Edges and Interiors: an Analysis of Hip Hop Performance Spaces in Detroit

Kellie Hay, Oakland University
Edges and Interiors: an Analysis of Hip Hop Performance Spaces in Detroit

Jake Hooker, University of Michigan
Betwixt and Between: Black Performance Rituals and the Production of Detroit's Deindustrialized Space

Kristin Leahey, Boston University
Seattle Theatre Ecology: Horizon of Growth, Reality of Precarity

Black Theatre Association's Crossroads: From the Academy to the Field In the Wake of Covid

Black Theatre Association (BTA)

Roundtable discussion with actors on the challenges of navigating the field during a pandemic and their insight on training the next generation of performers.

Moderator: Veronda Carey, Oakton Community College

DTM Debut Panel

Design, Tech, Management

The DTM Debut Panel showcases the work of theatrical artists, scholars, and educators who have never published or presented work at ATHE.

Moderator: Laura Eckelman, Washington College

Robin I. Shane, Rider University
Re-Act, Re-vise, Re-Connect: Using Design Skills to produce a Student-Written/Student Produced New Play Festival

Megan Inmon, University of Idaho
Inclusion and Accessibility in the Theatre: What We Need Focus On to Move Forward

Concurrent Sessions

RE:ATHE

FRIDAY

02:30 PM–04:00 PM *(continued)*

Yoshinori Tanokura, Rider University
Re-Act, Re-vise, Re-Connect: Using Design Skills to produce a Student Written/Student Produced New Play Festival

Marly Wooster, Miami University
HBDI and Theatrical Collaboration in the Classroom and Theatre

Lori Ann Zepp, Marymount Manhattan College
Staging Zoomlandia: Stage Manager Best Practices for Virtual Production

Editing, Gatekeeping, Rigor: A Roundtable on Journals and the Field

Research and Publications

Journal editors discuss best practices for removing ongoing legacies of discrimination and racism from the processes of academic writing and publishing.

Moderator: Michelle Liu Carriger, University of California Los Angeles

La Donna L. Forsgren, University of Notre Dame

Eero Laine, University of Buffalo SUNY

Sean Metzger, University of California Los Angeles

Noe Montez, Tufts University

Jen Parker-Starbuck, Royal Holloway

How Theatre Renews My Faith: Refreshing Our Understanding of Theatre's Impact on the Thoughts and Lives of Religious Peoples

Religion and Theatre

This panel provides a forum to refresh our communal understanding of how faith and theatre intersect in the lives of religious people.

Joseph D'Ambrosi, Liberty High School
The Power of Transformative Scholarship, or, What Researching My Faith Did For Me

Rebecca Hammonds

Connie Hecker, Liberty University
Musings: All Life is a Stage with God as Producer, Director, and Designer

Frank Mihelich, California Baptist University
Toward A Complicated Theatre: A Vision for a Radically Inclusive American Theatre

Shira Schwartz, University of Waterloo
Mikveh: A Production

Integration of Iranian Immigrants in the United States Through Performance Arts and Theatre

Middle Eastern Theatre Focus Group

This roundtable explores the complex process of acculturation, integration, and identity formation experienced by Iranian immigrants in the US, particularly those engaged in cultural production.

Moderator: Azadeh Mohammadi Kangarani, Television Line Producer, Theatre Director, Actress, and Lecturer

Kamran Afary, California State University Los Angeles
A Rainbow of Identities

Shadi Ghaheri, Theatre Director, Choreographer, and Author
The Fight Club and Peace

Mohsen Mobasher, University of Houston
Roots and Routes

Esha Sadr, Interdisciplinary Artist and Writer
Artist's Identity in Transition

Concurrent Sessions

RE:ATHE

FRIDAY

02:30 PM–04:00 PM (continued)

Keep it Local: Re-Centering the Arts Around the Community

Acting
Directing

In these pandemic times that have kept us isolated, how can we as theatre artists, still connect and engage with our community?

Moderator: Jenny Lamb, Oklahoma State University

Peter Friedrich, Millsaps College
Raising the Bar

David Kersnar, Oklahoma State University
Theatre of Place: Adapting H. G. Wells *War of the Worlds* for Stillwater, Oklahoma

April Sigman-Marx, Thumbprint Studios
Utilizing Technology to Amplify Local Performance

Leveling the Playing Field & Advocating for Equity

Theatre and Social Change

Examples of processes and practices that engender democratized and equitable theatre spaces. Tools discussed include devising, audience engagement, dramaturgy, and conscious casting.

Presenter: Zachary Apony, Villanova University
Theatre of Defiance & Antiracism

Walter Chon, Ithaca College
Dramaturging and Devising as Socially Conscious Pedagogy

Joan Lipkin, That Uppity Theatre Company
Dramaturging and Devising as Socially Conscious Pedagogy

Hui Peng, The Graduate Center CUNY
Hiking the Horizontal: Jérôme Bel's *Gala*

MT/D, or Change: An Anti-Racist Musical Theatre Reading Group

Music Theatre/Dance

This roundtable intervenes in Music Theatre/Dance's white dominant citation practices by highlighting key anti-racist works by scholars of color.

Moderator: Donatella Galella,
University of California Riverside
National Abjection of Asian Americans in Musical Theatre

Masi Asare, Northwestern University
Sweep Away, Steal Away: Black Aesthetics in Musical Theatrical Performance

Jordan Ealey, University of Maryland, College Park
Listening to the Sound(s) of Subjection: Matthew D. Morrison's Musicological Intervention(s)

Stefanie A. Jones, New York University
Douglas Jones on Performance and Power

Hyewon Kim, Kennesaw State University
Asian American Women Musical Theatre Performers

Matthew D. Morrison, New York University
The Sound(s) of Subjection: Constructing American Popular Music and Racial Identity Through Blacksound

Fred Moten, New York University
Taste Dissonance Flavor Escape: Preface for a Solo by Miles Davis

Karen Shimakawa, New York University
'I should be—American!' Abjection and the Asian (American) Body

Celine Shimizu, San Francisco State University
The Bind of Representation: Performing and Consuming Hypersexuality in *Miss Saigon*

Concurrent Sessions

RE:ATHE

FRIDAY

02:30 PM–04:00 PM *(continued)*

Performing What Really Matters: Virtual Connection, Social Distancing and the Process of Creation

Theatre and Social Change

Panelists analyze methods of applied theatre and community-based arts that interrogate social issues, build relationships, and explore opportunities in digital platforms and site specific locations.

Presenter: Ann Elizabeth Armstrong,
Miami University, Ohio
Creative Place Making and Climate Change: Structuring
Containers for Participation and Decolonization

Amanda Ewing, University of Michigan
Is this Live? Facilitating Zoom Role Play

Dr Proshot Kalami, Bunker Hill Community College Boston
Pandemic, Posthuman and Social Polarization in
Performing Arts

Jeff Pufahl, University of Florida
Virtual Connectivity: exploring applied theatre online

Re: Recentering Dance from the Classroom to Digital Spaces

Music Theatre/Dance

This panel explores recentering dance in digital and classroom spaces in addition to reinventing our pedagogies and practices to create more equity and inclusion.

Moderator: Adrienne Oehlers, The Ohio State University

Trevor Boffone, University of Houston
Renegades: Digital Dance Cultures from Dubsmash
to TikTok

Kaitlin Davis, The College of New Jersey
Dance Dance Revolution: Enhancing Dance Education
Through Social Media

Yvonne Racz Key, Ballet Lubbock and Texas Tech University
Theatre Pedagogy in the Ballet Class: Building Connections

Stefan Sittig, George Mason University
Teaching Musical Theatre Dance Online:
A New Generation of Performers

REvitalizing the Acting Classroom with Stanislavski's Active Analysis

Acting

This panel centers on using Stanislavski's Active Analysis in the acting classroom to re-energize students, reframe terminology, and reset power dynamics.

Moderator: Michael Shipley, Utah State University
Active Analysis: Revisiting Given Circumstances
Through Embodiment

Sean Naughton, Ohio State University
What Is It Really?: Active Analysis for the Performer-
In-Training

Joelle Ré Arp-Dunham, Radford University
Zoom Acting Can Still be Active

Selections from the Student Jane Chambers Playwriting Award Winner

Women and Theatre Program

This session will showcase scenes from the winning play of the Student Jane Chambers Playwriting Contest.

Moderator: Megan Stahl, Boston College

Sites of Latinx Cultural Resistance: Loncheras, Archives, and the Body

Latinx, Indigenous, and the Americas

Panelists explore mobility's relationship to cultural memory and sites of resistance through performance scholarship on loncheras, Depression-era repatriation, and Cuban theatre archives.

Concurrent Sessions

RE:ATHE

FRIDAY

02:30 PM–04:00 PM *(continued)*

Presenter: Eric Mayer-Garcia, Indiana University Bloomington
Theorizing the Archive Through the Critic's Labor

Guillermo Aviles-Rodriguez, California State
University Northridge
Movable Feast: Maize, Motility, and Mestizaje

Andrew Gibb, Texas Tech University

Elisa Gonzales, University of Massachusetts Amherst
Performing the Repatriation

The Aesthetic Force of the Postdramatic

Dramaturgy
Theory and Criticism

An investigation of the revolutionary power of the
Postdramatic and the implicit contract established
between the performer, mise en scène, and spectator.

Presenter: John Lutterbie, Stony Brook University
The Aesthetic Pressure of the interplay between actor
and mise en scène in Romeo Castellucci's *On the
Concept of the Face: Regarding the Son of God*

James Hamilton, Kansas State University
Theatrical Conventions Recognized as Behavioral Equilibria

Scott Knowles, Southern Utah University
The Aesthetics of 4.48 Psychosis: Realism and
Postdramatic Techniques

The Ethics of Care in Praxis and Pedagogy: Disability Justice, Intimacy Work, and Theatre of the Oppressed

Women and Theatre Program

This panel will discuss the role that an applied ethics of
care (EoC) practice can have in university classrooms
and rehearsal spaces.

Moderator: Erin Kaplan,
The University of Colorado Boulder
The Ethics of Care in the Theatre of the
Oppressed Classroom

Kate Buselle, University of Oklahoma
The Ethics of Care in Intimacy Work

Samuel Yates, Millikin University
The Ethics of Care in Disability Justice

The Ethics of Re-enactment and Repetition

Women and Theatre Program

Mental Distress and Assault are conditions actors often
portray and repeat. How have the events of 2020 forced
us to rethink approaches to portraying trauma?

Moderator: Elyse Singer, The Graduate Center CUNY
Re-enactments and Resistance: Repetition and the
Performance of Madness

Kate Busselle, Heartland Intimacy Design & Training
Re-Creating Trauma Like One's Own: Staging Sexual
Assault as a Sexual Assault Survivor

Rachel K. Carter, University of Louisville
Revising in Response to 2020

Karie Miller, Dickinson College
Betrayals of Realism

Kelsey Miller, Owl's Nest North Therapy Joint
Betrayals of Realism

Glynis Rigsby, The New School College of Performing Arts
Changing the Rules of the Game

Concurrent Sessions

FRIDAY

02:30 PM–04:00 PM *(continued)*

The Pandemic, Youth Wellness, and the Arts: Examining the Adaptations and Coping Mechanisms ‘Onstage’ and in the ‘Classroom’ when Neither of those Spaces Are Safe

Wellness, Community, and Aging

The roundtable discussion will examine the youth-oriented pedagogical and artistic interventions used during the pandemic, and the mental well-being techniques shared with young people.

Moderator: Andrew Waldron, Ball State University
COVID-19 and Adaptability in Theatre Teacher Training Programs

Riley Braem, Northwest High School, Clarksville, Tennessee
Educational Strategies and Well-being Techniques Used in High School Theatre

Briana Bower, Cedar Park Middle School, Cedar Park, Texas
Educational Strategies and Well-being Techniques Used in Middle School Theatre

Nicola Olsen, Arizona State University
Educational Strategies and Well-being Techniques Used by High School Theatre Teachers

Kristen Rogers, Georgetown Palace Theatre
Educational Strategies and Well-being Techniques Used in Youth Theatre

Joseph Schoenfelder, Right of Way Counseling and The Art of Hope
Educational Strategies and Well-being Techniques Used in Youth Therapeutic Settings

Two-Year College Program Annual Summit

Two Year College Program

The Two-Year College Program Annual Summit is an opportunity to discuss strategies related to teaching, production, and advocacy. Please join us for an invigorating and important forum.

Moderator: Ryan McKinney, Kingsborough Community College CUNY

Karen King, Panola College

Thomas L. Rothacker, Kingsborough Community College CUNY

VASTA at ATHE Debut Panel 2021

Voice and Speech Trainers Association

The Voice and Speech Trainers Association Focus Group presents their Debut Panel consisting of hands-on exercises, paper topics, and/or practice-based research from emerging and established scholars.

Moderator: Colton Weiss, Voice and Speech Trainers Association

Moderator: Matthew Rossoff, York University

Michael Elliott, University of Victoria
The Quest for the Universal: Striving for Inclusivity in Actor Voice and Speech Training

Julie Foh, University of Connecticut
Experiencing Speech: A Skills-Based, Panlingual Approach to Actor Training (An Introduction to Knight-Thompson Speechwork)

Nichole Hamilton, New Mexico State University
Exploring Text for Clues to Aid in Discovery and Memorization

Abimbola Stephen-Adesina, University of Ibadan
The Effects of Honey, Bitter Kola, Ginger, and Alligator Pepper for Voice Care: A Case Study on the Perception of Undergraduate Actors

Concurrent Sessions

RE:ATHE

FRIDAY

AUGUST 6, 04:30 PM–06:00 PM

A Barren Landscape: Reclaiming the Reproduction Narrative for Resilient Infertile Women

Women and Theatre Program

This virtual panel explores the lived experience of female infertility. Both personal and political, we investigate stories, performances, representations and real-life experiences.

Moderator: Rachel Bauer, Sacred Heart University
The Science of Infertility and its Representations on the Stage

Lynn Deboeck, University of Utah
You Just Know: Perceiving the Visibility of the Pregnant Subject

Kristi Good, Carnegie Mellon University
Beyond Human Resources: How are You Supporting Employees who Struggle with Infertility?

Julia Moriarty, Wayne State University
Metamodernism, Metamotherism: Rethinking Mothering as Performance

Case Studies of Care

Wellness, Community, and Aging

Scholars, artists, and practitioners share their work in wellness, community, and aging.

Moderator: Andrew Gaines, Grays Harbor College

Georgia Bowers, University of Portsmouth
The New World of Applied Theatre in British Care Homes: An Insight into the Reshaping of Applied Theatre in Relation to the Impact of COVID-19, UK Government Policy and British Care Homes

Hannah Fazio, Florida State University
Reframing, Reimagining Sex Through Theatre

Dani Snyder-Young, Northeastern University
Recovery Capital and Theatre Participation in Addiction Recovery Processes

Shira Taylor, SEt

Empowering Youth from Communities Where Sexuality is a Cultural Taboo to Take Centre Stage

Contentious Reality: Staging Resistance in Contemporary Theatre

American Theatre and Drama Society

This panel considers how embodied representation works for and against hegemonic structures, highlighting the ways in which theatre can process politics through diverse subjective experiences.

Presenter: Louise Geddes, Adelphi University
Performing Resistance Through Camp

Nelson Barre, Roanoke University
Heroes of the Fourth Turning and the Witness/Whiteness of Catholic Faith

Vanessa Cianconi, Rio de Janeiro State University
"Armazém Cia de Teatro" and a Brazilian Translation of Tony Kushner's *Angels in America*

Debut Panel: Emerging Scholars of Religion and Theatre

Religion and Theatre

Apophatic engagement in Teresa Margolles' works. An ethnography of witchcraft rituals. Borderland liminality in digital performances. This session spotlights emerging scholars' works about spirituality/performance.

Moderator: Evangeline Jimenez, Texas Tech University

Jacquelyn Marie Shannon, The Graduate Center CUNY
Disappearing Acts: Witchcraft Dramaturgy at the Crossroads of Exposure and Loss

Amber Palmer, University of Wisconsin Madison
'Sometimes I am Not Me, Sometimes I am No One': Liminality, Temporality, and Digital Doubles in Teatro Línea de Sombra's *Amarillo*

Concurrent Sessions

RE:ATHE

FRIDAY

04:30 PM–06:00 PM *(continued)*

Vabianna Santos, University of California Los Angeles
Re-unified in Vapor: Anti-Performance, Via Negativa and
The Unsayings of Divine Reality

Decolonial Performances: Stage, Story, and Creative Communities

Latinx, Indigenous, and the Americas

Indigenous performances, on stage, through storytelling,
in pedagogy, and in carceral conditions, reveal strategies
by which Indigenous people manifest sovereignty of
representation, reclamation, and survival.

Presenter: Olga Sanchez Saltveit, Middlebury College
Bridging the Divide: Pedagogical Interventions of
Acknowledgement and Listening

Sheetala Bhat, University of Western Ontario
On Decolonial Love and Theatrical Exorcism in Almighty
Voice and His Wife

Mike Poblete, University of Hawai'i
A Roadmap for Influencing Western Cinema with
Mo'olelo Structure

Tria Blu Wakpa, University of California Los Angeles
Zintkala Woihanbla (Bird Dreams): Drifting and Other
Decolonial Performances for Survival and Prison Abolition

Footnotes—All Things Citation and Marginalia

Theory and Criticism

This panel seeks to consider the presence, the role, the
use and engagement with footnotes and endnotes in
today's academic practice, both scholarly and pedagogical.

Moderator: Anna Andes
Susquehanna University, Footnotes Beyond the
Citational: Invitations for Collaboration

Daniel Ciba, Ramapo College
Queering Footnotes for Queer Audiences

Andrew Papa, University of Detroit Mercy
Conversing with Artists/Scholars: In Defense of
Pencil-to-Paper Marginalia

Will Shuler, Royal Holloway, University of London
Affect and Meaning from the Periphery

Peter Spearman, Tufts University
Playful Footnotes: Deciphering Easter Eggs in Video Games

Nicole Tabor, Moravian College
Theatre in a COVID Age of Mechanical Reproduction:
Benjamin's Endnotes, Technology, and Artistic Materiality

Historiography of "the Outcast": Recovering the Displaced in the American Theatre

Theatre History

This panel explores how evidence of various forms
invites a second look at history to recover "the outcasts"
in the American theatre.

Moderator: Yizhou Huang, Tufts University
The Specter of the Cold War: Revisiting Histories in
Recent Asian American Theatre

Ibby Cizmar, Vanderbilt University
Reviving Black Queer Narratives: Ernie McClintock and
Before It Hits Home

Hesam Sharifian, Tufts University
Historicized Stage and Genrefied Text: Shakespearean
Illustrations of Alonzo Chappel and Felix Darley

Personifying Resistance: Devising Theatre for Social Justice

Black Theatre Association

Moderated discussion on different strategies of creating
devised performance based from the headlines of social
inequality issues and incidents.

Moderator: Omiyemi (Artisia) Green,
College of William & Mary

Concurrent Sessions

FRIDAY

04:30 PM–06:00 PM *(continued)*

Adanma Barton, Berea College
Personifying Resistance: Devising theatre for Social Justice

Brittney Harris, Old Dominion University
Personifying Resistance: Devising Theatre for Social Change

Re-ignite your Intro Class: Reinventing, Revolutionizing, and Reckoning through Engaged Learning Practices

Theatre as a Liberal Art
Two Year College Program

Join panelists to discuss and participate in engaged learning activities for your intro to theatre class!

Moderator: Shawna Mefferd Kelty, SUNY Plattsburgh
Rethinking Homework: First Year Seminar Production Collaborations (working title)

Isaac Eddy, Northern Vermont University Johnson
Returning to the Body: Clowning in the Zoom Room

Sarah Fahmy, University of Colorado Boulder
Reckoning with Applied Theatre in the Zoom Classroom

Janet Hayatshahi, Randolph-Macon College
Researching and Representing Perspectives through PechaKucha's 20x20

Carrie Winship, Bloomsburg University
Revisioning Trifles through Unseen Scenes

Re-imagining possibilities for Theatre in Higher Education

Theatre as a Liberal Art

Examining the wider application of theatre teaching practices and principles across universities, this panel presents current and potential models along with audience discussion.

Presenter: Deborah Kronenberg, Pine Manor College
Theatre Ensembles as a Model for Higher Ed Reform

Nadja Masura, Digital Dramaturg: GritX
Re-Inventing Theater Programs and Digital Pedagogy: Principles of Theatre Applied to Models of Interdisciplinary Hubs of Learning As Doing

Monica Stuft and Soroya Rowley, University of San Diego
Financial Strains and Social Justice Aims: Thinking Outside the Box for Undergraduate Production Work

Andrea Tutt, Northern Kentucky University
Embodiment Strategies for Communication Training in Medicine

Re-Reading Dramaturgy and Sociology: Dramaturgies of the Real World Reading Group

Dramaturgy

Assigned readings (texts from both theatre and sociology) and discussion questions will be provided prior to the conference session.

Moderator: Karen Jean Martinson, Arizona State University

Guillermo Aviles-Rodriguez, California State University Northridge

Amanda Dawson, Utah State University

Oona Hatton, San José State University

Kai Roland Green, Roskilde Universitet

Megan Johnson, York University

Claudia Nolan, National Technical Institute for the Deaf and Rochester Institute of Technology

Nicola Olsen, Arizona State University

Dan Smith, Michigan State University

LaRonika Thomas, University of Maryland College Park

Concurrent Sessions

RE:ATHE

FRIDAY

04:30 PM–06:00 PM *(continued)*

Rebels and Revels: A Virtual Exhibit of the Middle Eastern Theatre

Middle Eastern Theatre Focus Group

This virtual exhibition features photos of the Middle Eastern theatrical productions spanning two decades (1950-1970) in six countries (Egypt, Iran, Iraq, Palestine, Syria, and Turkey).

Q-mars Haeri, University of Maryland

Kelley Holley, University of Maryland

Marjan Moosavi, University of Maryland

Reciprocity as Reckoning: Community-Based Theatre in the Drive for Institutional Equity

Theatre and Social Change

Grounding theory in contemporary practice, this panel details attempts to foster reciprocity between communities, theatre practitioners, and the institutions with which they collide.

Moderator: Aubrey Helene Neumann, The Ohio State University

Overcoming a Politics of Resentment: Applied Theatre as Research with Rural Youth

Moriah Flagler, The Ohio State University
Grassroots Leadership Exchanges within a Changing Landscape

Jessie Glover, Otterbein University
Navigating Boundaries in Theatrical Storytelling: Y-Haven and Gum-Dip

Cortney McEniry, Ohio Wesleyan University
Applied Theatre for Institutional Change: Reciprocal Shaping and Contextual Influence

Rivka Rocchio, State University of New York Potsdam
An Abolitionist Approach: Two Theatre Projects Addressing Mass Incarceration

Redesign: Raising Storytellers in the Digital Age

Acting

Lessons this past (imperfect) year taught us about exploring unconventional educational opportunities, and the value of continuing these methods within pre-professional actor training programs

Presenter: Maha McCain, University of Miami
The Zoom Laboratory: Exploring Catharsis Through Devised Theatre

Jessica Bashline, University of Miami
Shakespeare 2020: Exploring the Bard in Virtual Space with Performance Majors

Ryan Driscoll, University of Northern Colorado
The Discoveries of Teaching the Singing Voice in a Virtual Setting

Evan Mueller, Western Washington University
Virtual Proximity and Remote Intimacy: Training, Practice, and Resilience During COVID-19 20/21

Responding to Constraints: Socially Distant Acting Explorations Involving Imagination

Acting

Association for Theatre Movement Educators

This panel explores the idea of “re-investing in imagination” and how psychophysical acting methods can be readjusted for socially-distanced learning.

Presenter: Bradford Sadler, Ohio Wesleyan University
Revisiting the Necessity of Imagination as the Cornerstone of Acting Work with the tools of Michael Chekhov

Joelle Ré Arp-Dunham, Radford University
Workspace of the Imagination: Creating Connections in the Actor's Body

Concurrent Sessions

RE:ATHE

FRIDAY

04:30 PM–06:00 PM *(continued)*

Peter Friedrich, Millsaps College
Rewards of Recalibration: Wide-open Physical Theatre Pedagogy in Constrained Teaching Settings

Christopher Staley, University of Pittsburgh
Distributed Fictions and Imaginative Deixis in the Suzuki Method of Actor Training

Rethinking Connection with Movement Students: Physical Pedagogy Across/Through Technological Boundaries

Association for Theatre Movement Educators

Movement Instruction required exceptional innovation in pivoting to online delivery. Panelists share challenges and solutions working with, around, or despite distance learning and technology.

Presenter: Kevin Inouye, Case Western Reserve University
Technological Bridges and Other Gimmicks: Experiments with VR and Other Tools

Tome' Cousin, Carnegie Mellon University
Touching but Touchless Engagements with the Student Body

Chelsea Pace, University of Maryland Baltimore County and Theatrical Intimacy Education
Instructing the Invisible Student: When the Cameras Stay Off

Safer Theatre Roundtable: Adapting Live Performance to COVID Protocols

Wellness, Community, and Aging

How have theatres produced safe-enough performances? All are welcome to report and respond to the artistic innovations hatched in our darkest hours.

Moderator: Barbara Parisi, Long Island University
NYC Non-profit Theaters in the Pandemic

Barbara Parisi, Long Island University

Alicia Tafoya, University of Central Oklahoma
Radium Girls: Masked and Unmasked

Strategies for Refining Creative Collaboration

Directing
Design, Tech, Management

A director, designer and dramaturg explore the concept of creating space for artistic experimentation and vulnerability and what it brings to the collaborative process.

Moderator: Brendon Fox, Washington College
Best Idea Wins: A Director's Approach to Empowering the Production Team

Stephen Jones, Vassar College
Remembering the Forest for the Trees: a Scenographic Approach to Collaboration

Kathryn Moncrief, Worcester Polytechnic Institute
Expertise and Inclusion: A Dramaturg's Approach to Facilitating Storytelling

Teaching Without Grades, Part 1

Voice and Speech Trainers Association

A discussion surrounding the different ways that instructors are innovating and moving beyond the traditional grading system and centering learning above achievement of a grade.

Moderator: Danielle Wilson, Brock University
Isn't Learning the Whole Point of Education?

Amy Chaffee, Tulane University
The Kids Are Alright

Kris Danford, Penn State College
Ungrading: Challenges and Roadblocks

Paul Hurley, Kent State University
Empowering Student Participation: Re-Assessing Assessment in the Acting Studio

Karie Miller, Dickinson College
What Matters More: The Student or the Gradebook?

Concurrent Sessions

RE:ATHE

FRIDAY

04:30 PM–06:00 PM *(continued)*

Nate Parde, University of San Diego
Decoupling Grades and Feedback

Jeremy Sortore, Utah Valley University
But What If They Scam Us? Unpacking Assumptions
About A Grade-Free Learning Environment

The Bruce Kirle Memorial Debut Panel in Music Theatre/Dance

Music Theatre/Dance

An adjudicated panel highlighting the work of emerging scholars in the fields of Musical Theatre, Music Theatre, Opera, and/or Dance.

Brandon LaReau, University of Georgia
The Gap between Fetishization and Fascination:
Ownership of Body and Mind in Mozart's Vienna
and Beyond

Mark Montondo, University of Buffalo
"Moments in the Woods": Gay Cruising, AIDS,
and *Into the Woods*

Adrienne Oehlers, The Ohio State University

Grahame Renyk, Queen's University
Welcome to the Rock: *Come From Away* as Mythos-
Building Happiness Machine

Chelsea Taylor, Northwestern University
Evangelizing through Musical Theatre: Dramatic License
in Sight & Sound Theatres' *Noah*

The Games We Play

Theatre and Social Change

Interactive workshop demonstrating practical
applications and discussing theoretical underpinnings of
several theatre games and exercises in shifting
landscapes of higher education.

Moderator: Tiffany Pounds-Williams, Boston College
The Zooms We Play

Heather Barfield, Austin Community College

Erika Hughes, University of Portsmouth

The Most Important Unimportant Thing: Performance, Power, and Activism in Contemporary Sport

Performance Studies

Inspired by unprecedented recent events, four scholars
investigate the many performances that alternately
challenge and sustain the status quo enabled by the
sports-industrial complex.

Moderator: Jared Strange,
University of Maryland College Park
Playing On, Playing Along, Part II: Sport's
Performative Permission

Sean Bartley, Northwestern State University
If a Ball Falls in the Grandstand and No One is There to
Catch it: Sports Audiences During the COVID-19 Pandemic

Leticia Ridley, Santa Clara University
Sounding Against a Sharp White Background: Citizen,
Sound, and Serena Williams

Noe Montez, Tufts University
Athlete Activism and the Black Lives Matter Movement

Theory for Designers

Design, Tech, Management

This panel brings together artist-scholars and scholar-
artists to discuss why, how, and in what context designers
can benefit from learning various types of theory.

Moderator: Skye Strauss, Northwestern University
Both Present and Presentational: Phenomenology
Complicating Semiosis

Concurrent Sessions

FRIDAY

04:30 PM–06:00 PM *(continued)*

Presenter: Dr. Jeanmarie Higgins & Michael Schweikardt,
The Pennsylvania State University
Drawing the Questions: A Design-centered Approach to
Research Methods

Ashley Bellet, Purdue University
Posthumanism, New Materialism, and Object Theory:
The Agency of Designer and Costume

Dr. David Bisaha, Binghamton University
Cross-Disciplinary Spatial Theory for Design Students

AUGUST 6, 06:30 PM–08:00 PM

ATME Happy Hour

Association for Theatre Movement Educators

Whether you're an ATME member or not, come join
ATME for an informal gathering, to hang out, connect
with others, and learn about ATME!

Moderator: Matt Saltzberg, Salisbury University

DTM Happy Hour

Design, Tech, Management

Join us for some casual social time with the members of
Design, Tech, Management. All are welcome!

Moderator: Laura Eckelman, Washington College

Moderator: Elena SV Flys, Aula Abierta S.A.

Music Theatre and Dance Focus Group Social Event

Music Theatre/Dance

Join the Music Theatre and Dance Focus Group for a
virtual social event! All are welcome, MT/D affiliation is
not required.

Moderator: Amy Osatinski, University of Northern Iowa

Two-Year College Program Social Hour!

Two Year College Program

Join members of the Two-Year College Program
for a social hour and share your ideas! Open to all
ATHE members!

Moderator: Thomas L. Rothacker, Kingsborough
Community College CUNY

VASTA Happy Hour (Online)

Voice and Speech Trainers Association

A virtual gathering of VASTA @ ATHE to socialize and
connect outside of the panels and plenaries.

Moderator: Amy Chaffee, Tulane University

AUGUST 6, 07:00 PM–09:00 PM

Judith Royer Excellence in Playwriting Award Interview

Playwrights and Creative Teams (PACT)

A showcase of the 2021 Judith Royer Excellence in
Playwriting Award winning play.

Moderator: Hank Willenbrink, The University of Scranton

Concurrent Sessions

SATURDAY

AUGUST 7, 10:00 AM–10:30 AM

ATME Saturday Morning Warm-Up— Exploring a New House: The Actor's Range

Association for Theatre Movement Educators

Participants will explore a range of vocal pitches and octaves available for their speaking voice, awakening the actor's awareness and use of the vocal resonators.

Moderator: Matt Saltzberg, Salisbury University

Ben Corbett, University of Arkansas
Exploring a New House: The Actor's Range

AUGUST 7, 12:30 PM–02:00 PM

Applied Theatre with Youth: Education, Engagement, Activism

Theatre and Social Change
Women and Theatre Program
Latinx, Indigenous, and the Americas

Roundtable with breakout groups with contributors of the book *Applied Theatre with Youth* discussing anti-racism, Indigenous and Immigrant identities, disability equity, gender/sexuality, eco-justice, and more.

Moderator: Lisa Brenner, Drew University

Stephanie Barton-Farcas, Nicu's Spoon Theatre
Our Story: How Nicu's Spoon Fosters Representation, Access, and Inclusion for Youth with Disabilities

Sally Bailey, Kansas State University
Inclusive Theatre as Drama Therapy

Megan Carney, About Face Theatre

Sindy Castro, NYC Children's Theatre
A Translanguaging Stance on Theatre Education

Chris Ceraso, Drew University

Katie Dawson, University of Texas Austin

Claro De Los Reyes, Pacific Atlantic Theatre
Playmaking through Polycultural Partnerships

Rachel Desoto-Jackson, Indiana University of Pennsylvania
A Process-Oriented Approach in Applied Theatre
Programming with Youth

Evelyn Diaz Cruz, University of San Diego

Dana Edell, SPARK Movement
Listen to Us!: Teenage Girls Creating Theatre for
Social Change

Chelsea Hackett, SPEAK
Young Women's Voices for Climate

Olivia Harris, Speak About It
Speak About It: Social Scripts for Consent and
Healthy Relationships

Erin Kaplan, University of Colorado Boulder
The Value of Process: Creating Theatre with
Incarcerated Youth

Sonja Kufinec, University of Minnesota
Neighborhood Bridges: Rehearsing Transformations
in the Classroom and Beyond

Marion Lopez, MA CUNY and Amikogaabawiiikwe/Mille
Lacs Reservation in Central Minnesota
Playmaking through Polycultural Partnerships

Nicole Olusanya, One Theatre
From Vision to Implementation: Re-examining Essential
Practices for Applied Theatre with Youth

Beth Osnes, University of Colorado, Boulder
Young Women's Voices for Climate

Barbara Pitts McAdams, Tectonic Theater Project
The Voters Are Coming: Moment Work and the National
#HereToo Project

Michael Rohd, Arizona State University
Rehearsing for Life: HOPE IS VITAL, FYI, Sexuality
Education for Youth

Concurrent Sessions

SATURDAY

12:30 PM–02:00 PM *(continued)*

Alexander Santiago-Jirau, New York Theatre Workshop
Queering Applied Theatre: Working with LGBTQ Youth to
Dismantle Systems of Oppression

Joshua Streeter, James Madison University
From Vision to Implementation: Re-examining Essential
Practices for Applied Theatre with Youth

Joe Tolbert, Jr., Carpetbag Theatre
Unleashing the Untold Story: The Carpetbag Theatre Inc.
and the Legacy of the T.R.Y. Ensemble

Scott Turner, Imagination Stage
Where We Do The Things They Think We Can't: The
Pegasus Ensemble

Nik Zalenski, Youth Inquiry
Rehearsing for Life: HOPE IS VITAL, FYI, Sexuality
Education for Youth

Crafting a Successful Journal Article

Research and Publications
Professional Development

Join the editors and co-editors from ATHE's journals,
Theatre Journal and *Theatre Topics*, for a discussion
about crafting and submitting successful articles
for publication.

Moderator: Christin Essin, Vanderbilt University

EJ Westlake, University of Michigan
Editor of *Theatre Journal*

Sean Metzger, University of California, Los Angeles
Co-editor of *Theatre Journal*

Noe Montez, Tufts University
Editor of *Theatre Topics*

John Fletcher, Louisiana State University
Co-editor of *Theatre Topics*

Directing Focus Group Debut Panel

Directing

Faculty, graduate students, and other teaching directors
in higher education who have not yet presented at an
ATHE conference share their work.

Moderator: Alex Munro, University of Hawai'i Mānoa

Co-Moderator: Amanda Rose Villarreal, University of
Colorado Boulder

Jacob Buttry, Arizona State University
Distance & Connection in the Epic Theatre of Kindness

Kristina Friedgen, University of Arizona
Distance & Connection in the Epic Theatre of Kindness

Jordan Rosin, Virginia Polytechnic Institute & State
University
Devising Commedia as an Antiracist Theatre Practice in
The Artful Token

Making the Most of the New Play Exchange for Higher Education

Playwrights and Creative Teams (PACT)

The New Play Exchange has become a powerful,
indispensable tool for teaching contemporary drama.
Learn how to use it with your school.

Presenter: Gwydion Suilebhan, National New Play Network

Siobhan Carroll, National New Play Network

Concurrent Sessions

SATURDAY

12:30 PM–02:00 PM *(continued)*

Musical Theatre Reinvention: Broadway Post COVID-19

Music Theatre/Dance

Exploring 21st Century Broadway and the 2020 shutdown, its impact on Broadway musicals, and how Broadway might reinvent itself once the shutdown is over.

Presenter: Amy Osatinski, University of Northern Iowa
20 Seasons in Review: Broadway in the 21st Century

Emily Clark, Marymount Manhattan College
We Got More Trouble Than 2020: *The Music Man* and Revivals on the Post-COVID Broadway Stage

Vicki Hoskins, The College of Saint Rose
Playbill is Committed to the Following: (Un)doing Systemic Racism in the Commercial Theatre

Ryan Scoble, North Dakota State University
Plus-Sized Possibilities: Putting an End to Fatphobia on Stage

Performance and Survival: Embodying Collective Activist Practices in Chile, Colombia and Puerto Rico

Latinx, Indigenous, and the Americas

This panel considers activist theatre and performance that use collective, embodied practices to address violence and natural disaster in spaces of crisis.

Presenter: Elizabeth Gray, Pennsylvania State University
"A Rapist in Your Path": Feminist Repetitions and Transnational Performance

Sarah Ashford Hart, University of California Davis
Anastasis Corporal

Panel Respondent: Patricia Herrera, University of Richmond

Colleen Rua, University of Florida
And There Was No Light: Reimagining Student Arts Activism

Performance Studies Focus Group Emerging Scholars Panel

Performance Studies

The annual, vetted emerging scholars panel for the Performance Studies Focus Group.

Sonya Merutka, New York University
A Link, Loop, and Drag: Mobility, Maintenance, and Dissensus in Collaboration

Alison Mahoney, University of Pittsburgh
Oily Cart's 'Uncancellable Season'—Sensory Theatre for Neurodiverse Audiences During COVID-19

Naimah Pétigny, University of Minnesota
The Hold is Also an Embrace: Abjection and Experimentalism in Black Feminist Performance

Clara Wilch, University of California Los Angeles

Performance Within and Beyond Contagion: Reflections on Disease in Theatre History

Theatre History

This panel explores how theatre has responded to disease outbreaks and how artists have incorporated metaphors of contagion, plague, and epidemiology into their work.

Moderator: Mia Levenson, Tufts University
"People cannot find it in their hearts to laugh at cholera": The 1832 Cholera Epidemic and Its Impact on New York Theatrical Culture

Virginia Anderson, Connecticut College
"I Am Involved in a Catastrophe...": Discrimination and Isolation in Broadway Theater During the Early Years of the AIDS Epidemic

Nathan Bowman, Park University
Thebes is Rotting: The Supernatural Experience of Disease in *Oedipus the King*

Concurrent Sessions

SATURDAY

12:30 PM–02:00 PM *(continued)*

Meredith Conti, University of Buffalo SUNY
Masking Up: Public “Hygiene Theatre” in the Age of COVID-19

Jo Rezes, Tufts University
A Sweeter Pill to Swallow: Refusing Placebos and Performing Bitter Camp in ACT UP New York’s *Seize Control of the FDA* and *Rockville is Burning*

Katya Vrtis, Independent Scholar
(In)Visible Monsters Onstage: Death/Disease Personification as Theatrical Communion

Performing Community: Healing Practices

Lesbian, Gay, Bisexual, Transgender, Queer

Sharing of performance-based practices that LGBTQ+ especially Black and Brown artists and intellectuals do to deal with violence and create networks of care. Interactive session.

Presenter and Moderator: siri gurudev (they/them/elle), University of Texas Austin
Mediumship in Performance: on Being a Conduit

Michael J Love (he/him), University of Texas Austin
Zooming To New Black Queer Worlds

Ari Monts (they/them), Independent Scholar
Queer Mourning Rituals

kt shorb (they/them), University of Texas Austin
Inviting Queer of Color Time Travel

Anna Renée Winget (they/them), University of California Irvine and San Diego
Performing Crossings: Reclaiming Queer & Trans Refugee Narratives

Racial Reckonings: Colorism and Black Performativity in MENA and its Diasporas

Middle Eastern Theatre Focus Group
Black Theatre Association

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Yasmin Luciana Hernandez, University of Texas Austin
Anti-Racist Casting for Higher Ed and Beyond

Re-inforcing Student Accountability In and Out of the Acting Classroom: How to Build a Productive Independent Process

Acting

This panel will explore practical tools and methods that instructors can use to prepare acting students to thrive during their independent rehearsal and creative process.

Presenter: Hillary Haft Bucs, Western New England University
Guidance and Accountability for the Beginning Acting Student’s Independent Rehearsal Process

Valerie Clayman Pye, Long Island University Post
Improving Goal Setting, Time-on-Task and Mutual Accountability for Self-Guided Rehearsals

Matthew Mastromatteo, Long Island University Post
Accountability and Process of the Actor’s Scored Script

Tom Pacio, Vassar College
Working with a Partner: Handling Challenging Situations

Gerritt VanderMeer, Florida Gulf Coast University
De-centering Authoritative Assessment Through the Use of Self-Critique and Peer-Review

Concurrent Sessions

SATURDAY

12:30 PM–02:00 PM *(continued)*

Reexamining Everything: Decolonization and Inclusivity in the DTM Classroom

Design, Tech, Management

In this session, panelists will share strategies for incorporating anti-racist, anti-ableist, and body-positive pedagogies in the production classroom, followed by suggestions, questions, and critique.

Presenter: Marly Wooster, Miami University
Revisiting Intro to Production: Introducing Anti-Racist Production Practices

Barrie Gelles, The Graduate Center CUNY
Interventionist Directing Techniques: How to Create an Anti-Racist, Queer-Friendly, Anti-Ableist, Body-Positive Production Process for Students

Charlene Gross, Pennsylvania State University
Reframing Stage Makeup Courses

Anne Medlock, West Texas A&M University
Reimaging and Reframing Stage Makeup Courses

Rewriting Brecht in China: Thought and Method

Association for Asian Performance
Theory and Criticism

The panel of Rewriting Brecht: Thought and Method aims to discuss creative rewriting of Brecht in Chinese stage and study in recent ten years.

Moderator: Meng Shu, Tsinghua University
Transcultural Dynamics and Hypertextuality:
Why is Brecht Again?

zhen cheng, Cornell University
Evoking and Doubting: The Paradox of Brechtian Theaters in China

Wenli Dong, Tsinghua University
Rethinking Brecht: A Way of Speaking About Contemporary China

Eddy Feng, The Central Academy of Drama
Unmaking Brecht: A Chinese Approach

Michelle Yujiao Gong, Beijing Film Academy
How Brecht Affected Contemporary Chinese Theater Landscape: A Director's Approach

Haiping Yan, Tsinghua University
Rewriting Brecht: A Renewed Enthusiasm in China

Spotlight on New Works: ATDS, BTA, and LIA

American Theatre and Drama Society
Latinx, Indigenous, and the Americas
Black Theatre Association (BTA)

This multidisciplinary panel will be composed of authors of new works from each of the three focus groups.

Daniel Banks, Routledge
Casting a Movement: The Welcome Table Initiative

Veronda Carey, BTA Representative

Jaye T Darby, Methuen
Critical Companion to Native American and First Nations Theatre and Performance: Indigenous Spaces

Courtney Elkin Mohler, Methuen
Critical Companion to Native American and First Nations Theatre and Performance: Indigenous Spaces

Katelyn Hale Wood, University of Iowa Press
Cracking Up: Black Feminist Comedy in the Twentieth and Twenty-first Century United States

Nicole Hodges Persley, Roman & Littlefield
Breaking It Down: Audition Techniques for Actors of the Global Majority

Bethany Hughes, Latinx, Indigenous, and the Americas representative

Lisa Jackson-Schebetta, American Theatre and Drama Society representative

Virginie Magnat, Routledge
The Performative Power of Vocality

Concurrent Sessions

SATURDAY

12:30 PM–02:00 PM *(continued)*

Sean Metzger, Indiana University Press
The Chinese Atlantic: Seascapes and the Theatricality of Globalization

Bess Rowen, Villanova University

Christy Stanlake, Methuen
Critical Companion to Native American and First Nations Theatre and Performance: Indigenous Spaces

Claire Syler, Routledge
Casting a Movement: The Welcome Table Initiative

Monica White Ndounou, Roman & Littlefield
Breaking It Down: Audition Techniques for Actors of the Global Majority

Teaching Without Grades, Part 2: Workshop

Theatre as a Liberal Art

An interactive workshop providing participants with practical tools and strategies for implementing student-led assessment/"ungrading" in all types of theatre courses

Presenter: Joya Scott, Arizona State University

John Kaufman, Evergreen Valley College

Dr. Charissa Menefee, Iowa State University

Jeremy Sortore, Utah Valley University

Danielle Wilson, Brock University

Christine Young, University of San Francisco

Techniques for Tackling Heightened Text Challenges: How to teach the tough stuff – Rediscover or Reimagine?

Acting

In this world of subtle acting and intense inner dialogue, how do we get 'big' on stage, when little and truthful just won't do?

Moderator: Miriam Mills, Rider University

Sonya Cooke, Louisiana State University
The Neoclassical Method

Stanton Davis, Northern Illinois University
Using Rhetoric

Milan Dragicevich, University of Massachusetts at Amherst
Language as Character

Baron Kelly, University of Wisconsin
Heightened Text

Karen Kopryanski, Virginia Commonwealth
Voice and the Actor

James Stratton, University of Texas El Paso

Lesley Ann Timlick, Florida International
Verse and Heightened Text

The Engagement Equation

Design, Tech, Management

This panel presentation describes The Engagement Equation. This new paradigm for the nonprofit arts helps arts organizations to better engage with their community.

Moderator: Jay Pension, Florida State University

Emma Calabrese, Florida State University

Amanda Fraser, Florida State University

Jay Pension, Florida State University

Anthony Rhine, Florida State University

Concurrent Sessions

SATURDAY

12:30 PM–02:00 PM *(continued)*

Virtual performance: Reframing theater for the small screen

Association for Theatre Movement Educators

We will examine, from a movement theatre lens, how process and product are affected when we transfer a live performance medium to a digital medium.

Presenter: Rebekah Lane, Valencia College
Adjusting the Moment Work Process for Digital Devising

Beth Johnson, Finger Lakes Community College
Hybrid Mime: adapting mime performance for the small screen

Gabriel Thom Pasculli, University of Illinois Chicago
Embodied Practice in Virtual Community

Davis Robinson, Bowdoin College
Big Ideas in Small Spaces: Adapting Original Work to the Zoom-i-verse.

Jerome Yorke, University of Dayton
Teaching Devising in Zoom

What Happened to What They Did? A Working Session on Archival Research about Women

Theatre-Makers of MENA
Middle Eastern Theatre Focus Group

The session calls for a correction and action of the historical narratives and digital archives about theatre by women theatre makers from MENA

Moderator: Marjan Moosavi, University of Maryland

Sarah Fahmy, University Affiliated MENA Women Playwrights Database
The Challenges of Creating a Database on Women Theatre Makers of MENA

Kate Moore Heaney, Noor Theatre
A MENA Database for Casting Representation

Women & Theatre/LGBTQ Program Debut Panel

Women and Theatre Program

This panel will offer a space for new members of the ATHE and WTP community to come together to share their work, research, and ideas.

Toby Vera Bercovici, Cleveland State University
Feminist *Annotations*: A Performative Lecture

Jessica Perich Carleton, Université de Lille
The Feminine Aesthetic of Anglophone Feminist Directors of Samuel Beckett Plays

Jonathan Seinen, Columbia University
"What Would You Do?": A Queer Utopian Vision of *Cabaret*

Erin Kaplan, The University of Colorado Boulder

Signy Lynch, York University
REthinking Relationality: a Queer Feminist Reading of *Kiinalik: These Sharp Tools* by Signy Lynch

AUGUST 7, 04:30 PM–06:00 PM

A Little Less Strange: Contextualizing the Barrier-Breaking *A Strange Loop*

Music Theatre/Dance

A roundtable discussion putting into historical, artistic, and cultural context the 2020 Pulitzer Prize-winner for drama, the barrier-breaking musical *A Strange Loop*.

Presenter: Brian D. Valencia, Florida International University
Rewriting the Autobiography: *A Strange Loop* and the Racialization of the Self-Reflexive Musical

Moderator: Jordan Alexandria Ealey, University of Maryland College Park

Bud Coleman, University of Colorado Boulder
The Improbable Journey of *A Strange Loop* to the Pulitzer Prize

Concurrent Sessions

SATURDAY

04:30 PM–06:00 PM *(continued)*

J. Austin Eyer, University of Texas Arlington
Queer Representation in Musical Theatre: From the
“Pansy Craze” to *A Strange Loop*

Dustyn Martincich, Bucknell University
Movement Signifiers: Raja Feather Kelly’s Black,
Queer Choreography

Annual Doric Wilson Panel: BIPOC Queer Performance in Austin

Lesbian, Gay, Bisexual, Transgender, Queer

The LGBTQ Focus Group’s annual Doric Wilson panel highlights the work of queer artists local to the host city: Austin, Texas.

Moderator: Nicolas Shannon Savard,
The Ohio State University

Andie Flores, University of Austin Texas
I’m (Not) Joking: Realizing Camp Futures

Michael J Love, Independent Artist/Scholar
Rhythm Tap Dance: Past, Present, (Black Queer) Future

P1nkstar P1nkstar, Independent Artist
Transfuturism, Alternate-Realities, and Queer Collaboration

ATME Artist-Scholar Debut Panel

Association for Theatre Movement Educators

Please join us for ATME’s annual artist-scholar debut panel!

Moderator: Matt Saltzberg, Salisbury University

Kevin Aoussou, Northwestern University
Aoussou Body Connection: Exercises for Physical
Preparedness Derived from Droznin Russian Movement
and Other Teachings

Andrea Avila, Independent Researcher
Teaching Violence for the Stage: Stage Combat and the
Pedagogy of Performance

Miguel Angel Barrera, Centro Universitario de Teatro en
Universidad Nacional Autónoma de México
Teaching Violence for the Stage: Stage Combat and the
Pedagogy of Performance

Andrés X. López, Ivy Tech Community College
Reclaiming a Lost Woman of Stage Combat’s History:
Examining Esmé Beringer’s Efforts to Transform Stage
Combat in London in the Late Nineteenth and Early
Twentieth Centuries

Emily Zempel Roberts, University of Birmingham
Accessing Emotion in Shakespeare Through the Body

Dramaturgy Debut Panel

Dramaturgy

Spotlighting outstanding and influential dramaturgy
by emerging artists in professional and/or academic
theatres during the past three seasons. Participants
were selected through a competitive process.

Moderator: Shelley Orr (she/her/hers), San Diego
State University

Melanie Anthony (she/her/hers), Santa Monica College
“This ain’t no relic, this ain’t no rehash, Is this just fooling
around?” Revelations and Revels with *Scapin* in 2020

Kevin Goffard (he/him/his), Illinois State University
Flipping the Script: Rediscovering Stonewall Through Ike
Holter’s *Hit The Wall*

Shahrzad Hamzeh (she/her/hers or they/them/theirs),
University of Texas at Dallas
My Journey Through *Pipeline*

Mariah Massengill (she/her/hers), University of
Houston Victoria
Immediacy and Education through Hyper-Theatricality
using David Adjmi’s *Marie Antoinette*

Concurrent Sessions

SATURDAY

04:30 PM–06:00 PM *(continued)*

Free Your Jaw—Free Yourself Part II

Voice and Speech Trainers Association

The jaw can clamp down on impulses, blocking vibrations and emotion. Explore methods, from Feldenkrais to Linklater, to allow more of you to come through.

Presenter: Rebecca Covey, Florida International University

Lesley-Ann Timlick, Florida International University

Learning Through Quarantine to Foster Access and Empathy

Theatre as a Liberal Art

This panel explores how several institutions have found 'reimagined resilience' in regards to access, empathy, and representation—for both students and audiences—throughout the pandemic.

Moderator: Kim McKean, University of Texas El Paso
Fostering Community Partnerships—Adapting the 'Festival Format' to Radio in Partnership with NPR

Adriana Dominguez, University of Texas El Paso
Lean Into the Chaos: Teaching Directing Virtually and Virtually Directing

Georgina Escobar, University of Texas El Paso
Radical Imagination Towards Empathetic Practices in Theatre

Justin Lucero, Carnegie Mellon University
Theatre Building Not Required—#CurbsideOpera
Bringing Music to the Quarantined and a Digital Racial Justice Recital "Giving Voice" to Latinx Opera Artists

David Kersnar, Oklahoma State University
Collaborative Theatre Making in a Pandemic:
Making Lemons Out of Lemonade While Staying True to Your Process

Lessons Learned: The Power of Rethinking Directing for a New Age

Directing

Directors examine how they reimagined directing while honoring ancient traditions. A two-part presentation; asynchronous prior to ATHE and a synchronous discussion during the ATHE Conference.

Presenter: Kathleen M. McGeever, Northern Arizona University

Reimagining a Fairy Tale with a Live Streamed, Live Performed, COVID Staged Production of Tina Howe's *East of the Sun and West of the Moon*

Siobhan Bremer, University of Minnesota Morris
Resilience in Theatre: Reflections of Isolation and Hope in *Alone, Together* Online

William Lewis, Purdue University
Confronting Unstable Ground: Negotiating Established Learning Objectives with Pandemic Rehearsal and Production Modalities

Michael Rau, Stanford University
Rethinking the Autopoietic Relationship: Developing Video Streaming Technologies for Live Theater

Ann M. Shanahan, Purdue University
'Back to Business': Directing Brecht's *Mother Courage and Her Children* at a Large Research One Institution in a Year of COVID-19

Michael Yawney, Florida International University
Fail Better/Stream Back

Looking Back to Move Forward: Re-Framing the Troubling Past of the Musical

Music Theatre/Dance

This panel investigates the historic representation of marginalized communities in musical theatre through four case studies that "trouble the past" in order to move forward.

Concurrent Sessions

SATURDAY

04:30 PM–06:00 PM *(continued)*

Presenter: Anne Potter, Columbia University
"Gentlemen! Be Seated!": The Horrifying Tension Between Musical Form and History in *The Scottsboro Boys*

Lindsey R. Barr, University of Maryland College Park
"Inconvenient Bodies": Re-loading the Canon

Chris McCoy, William Jewell
Monster Equality: Reinvestigating Allegories of Race in Mockmusicals of the Early 21st Century

Anna Waller, Columbia University
Dreaming the Full Self: The Reimagined Dream Ballet in Daniel Fish's *Oklahoma!*

Makeshift Chicago Stages: A Century of Theatre and Performance Book Discussion

Theatre History

This roundtable is a discussion with the editors and contributors to the new book *Makeshift Chicago Stages*.

Moderator: Megan Geigner, Northwestern University
Pillars of the Community: Reversing the Flow Between the Goodman and Community and Immigrant Theatre

Shannon Epplett, Illinois State University
"All Passes—Art Alone Endures": Staging the New Drama at the Fine Arts Building

Cat Gleason, Truman State University
Lincoln Avenue and the Off-Loop Scene: Urban Renewal and the Early Years of the Chicago Storefront Movement

Stuart Hecht, Boston College
From Marmalade to Gingerbread: The Columbian Exposition, Chicago's 57th Street Artist Colony, and the Theatres it Spawned

Aaron Krall, University of Illinois-Chicago
Theatrical Geographies of Segregation: Spatial Displacement in Theodore Ward's *Big White Fog*

Laura Lodewyck, North Central College
Reclaiming Space: An Oral History of Teatro Vista

Jasmine Mahmoud, Seattle University
Staging Private Homes and the Transformations of Public Lives: A Conversation with Irina Zadov, Laley Lippard, Aymar Jean Christian, and Meida McNeal of the Chicago Home Theater Festival

Travis Stern, Bradley University
Object Permanence: ImprovOlympic and the Legitimacy of Improv in Chicago

LaRonika Thomas, University of Maryland College Park
Temple-Swapping in the City: The Spatial Imaginary and Performances of Place-Making in the Work of Theaster Gates

Mary Kathryn Nagle #InsteadOfRedface

Latinx, Indigenous, and the Americas
American Theatre and Drama Society

The writing and activism of Cherokee playwright, attorney, and activist Mary Kathryn Nagle demonstrates the importance of Native American plays to theatre and political struggles.

Presenter: Jen Shook, Penn State
Re-Crossing Mnisose with Sacagawea and Nagle
#InsteadOfRedface
Bethany Hughes, University of Michigan
Nagle Representing Native Women #InsteadOfRedface

Heidi Nees, Bowling Green State
Redressing Simplified Cherokee Histories with Nagle's Sovereignty #InsteadOfRedface

New Forms and Best Practices for Student-Driven, Interview-based Devised Plays from the Makers of #HereToo

Theatre and Social Change
Theory and Criticism

A panel discussion on ethical practices for devising, dramaturgy, and performing in interview-based devised theatre.

Concurrent Sessions

SATURDAY

04:30 PM–06:00 PM *(continued)*

Presenter: Barbara Pitts McAdams, Tectonic Theater Project
These are Their Words

Rich Brown, Western Washington University
These Are Their Words

Jeanmarie Higgins, The Pennsylvania State University
Ethical Dramaturgies for Theatre Devising

Freddie Miller, The #HereToo Project
#HereToo: (Not) Speaking for Others

Open Access Publication: Implications for Research in Theatre and Performance

Research and Publications

Scholars, publishers, and library experts discuss the current Open Access landscape in Europe and North America and the implications of new developments for our field.

D.J. Hopkins, San Diego State University

Christin Essin, Vanderbilt University

Kim Solga, University of Western Ontario

Allegra Swift, University of California San Diego Library
New Developments in the OA Landscape

Performing Realities: Reclaiming, Restoring, and Refreshing Lived Experience in Performance

American Theatre and Drama Society

Theatre artists translate lived experience into stories to extract meaning, thus theatre historians become cultural archeologists working to reclaim, restore, and refresh lived experience.

Moderator: Bess Rowen, Villanova University

Stephen Cedars, The Graduate Center, CUNY
Modernity at Tilbury, or the Complicated Currents of Lord Kitchener

Katherine Fischer, Villanova University
Came Through Dripping: How a Bloodied Handkerchief Harmonies Realities in Shakespeare's *Henry VI Part 3*

Valerie M. Joyce, Villanova University
Creating a Living Historiography: Researching, Recuperating, and Re-envisioning Black Women's Lives before 1865

Re-Imagining the Acting Classroom with Anti-Racism Principles

Acting
Theatre and Social Change
Latinx, Indigenous, and the Americas

This panel aims to offer fresh and practical exercises in decentering the canon and activating Anti-Racism practices for the acting classroom.

Presenter: Sonya Cooke, Louisiana State University

Janet Hayatshahi, Randolph-Macon College

Detra Payne, Northwestern University

Olga Sanchez Saltveit, Middlebury College

Re-visioning Technique: "Applied Meisner for the 21st Century Actor"

Acting

Authors Kim Shively and Kevin Otos present on the foundations of an ethical approach to actor training with their book *Applied Meisner for the 21st Century Actor*.

Presenter: Kim Shively, Elon University

Kevin Otos, Elon University

Concurrent Sessions

SATURDAY

04:30 PM–06:00 PM *(continued)*

Responding with Agency: Wellbeing, Power and Participatory Theatre

Wellness, Community, and Aging
Association for Theatre Movement Educators

Connection is the heart of theatre. Creative participation in Theatre can challenge power structures while reinforcing resilience, agency and reconnection or recognition of the self.

Moderator: Georgia Bowers, University of Portsmouth
Reshaping Applied Theatre in Relation to the Impact of COVID-19 Policy and British Care Homes

Christine Dunford, University of Illinois Chicago
Improvisation as Re-sponse to the Present Moment

Veronica Santoyo, Ball State University
Grotowski and Contemplative Movement as Agency for Well-being

Rachelle Tsachor, University of Illinois Chicago
Restoring Resiliency Through Action

Revisit, Reframe, Resist: Diffusions of Black Performativity as a Site of Multiplicity

Performance Studies

With analyses on black performance's discursive formations, this panel engages with the expansive possibilities of reinterpretation to build more inclusive futures for individuals and communities.

Presenter: Krista Miranda, Independent Scholar
Macaroni in the Pot: How *WAP*'s Queer Crip Reframings Perform an Elastic Pussy Aesthetic

Truly A. Austin-Bennett, Bowie State University
Removed Closeness: A Phenomenological Inquiry into the Black Dancing Body Across Geographies, Space, and Time

Marisa Plasencia, University of California Santa Barbara
Warnings from the Chorus: Self-Defense and Discretion in the Soul Train Line

Speed Dating/Networking between Designers, Directors and Dramaturgs

Design, Tech, Management

Do you have a new project in mind? Do you want to know the work of others and build potential new teams? Join us!

Moderator: Laura Eckelman, Washington College

Moderator: Elena Flys, TAI University Center for the Arts

Teaching to Trauma: Research-based practices (including PAR and PaR) for Acting Pedagogy post 2020

Women and Theatre Program
Acting
Directing

How teachers and directors, using research-based, trauma-informed practice, can teach and make art with, as poet/performer Cecilia Vicuña expresses it, with "healing intent."

Moderator: Niki Tulk, Plymouth State University
Action Theater: The Healing Potential of Improvisation

Amy Chaffee, Tulane University
Re-wiring the Brain: Praxis of Self-Regulation in Voice Work via OI and SE exercises

Karie Miller, Dickinson College
Re-Imagining Standards of Care

Kelsey Miller, Owl's Nest North Therapy Joint
Re-Imagining Standards of Care

Mark Seton, University of Sydney
When Trauma (Re)-Emerges: Duty of Care in the Acting Classroom

Concurrent Sessions

SATURDAY

04:30 PM–06:00 PM *(continued)*

Tellin' It Like It Is: Black Feminist Dramaturgy in Theatre and Performance

Black Theatre Association

This panel will explore the synthesis of dramaturgical analysis with Black feminist performance theories in modern and contemporary theatre and performance.

Moderator: Michelle Gibbs, Illinois Wesleyan University
Toward a Black Feminist Dramaturgy in the Theatrical Works of Zora Neale Hurston

Jordan Ealey, University of Maryland College Park
Performance Is Not A Luxury: Towards a Poetics and Praxis of Black Feminist Dramaturgy

Lynette Goddard, University of London
Remembering Transatlantic Voyages and Slavery's Afterlife in Black Womxn's Solo Performances

The Power of Suggestion: Releasing Vocal Tension through Hypnosis

Voice and Speech Trainers Association

This presentation addresses how voice and speech practitioners can reframe hypnotic techniques to release unnecessary tension on stage, on camera, or in the booth.

Presenter: Connor Graham, The Ohio State University

Visions, Revisions, and Nightmares: Performing and Teaching amid the Clash of Worldviews

Religion and Theatre

How might performance practice/pedagogy navigate the clash of identity-based worldviews arising in 2020 and beyond? A roundtable of scholar-practitioners shares case studies and explores possibilities.

Moderator: John Fletcher, Louisiana State University
Navigating the Conflict of Worldviews

Sonja Kuftinec, University of Minnesota Twin Cities

Stephanie Lien-Walseth, Augsburg University and
Perpich Center for Arts Education

Beliza Torres Narváes, Augsburg University

Tamara Underiner, Arizona State University

Wakanda Power, Tech and Creatives: A Discussion about the Create Ensemble Social Media Platform for Artists of the Global Majority

Black Theatre Association (BTA)

CreateEnsemble is a social media network for creative professionals who are looking for creative and collaborative relationships that can lead to professional or business opportunities.

Moderator: Nicole Hodges Persley, University of Kansas

Monica White Ndounou, Dartmouth

AUGUST 7, 07:00 PM–09:00 PM

New Play Development Workshop: Online Showcase of Ten Minute Plays

Playwrights and Creative Teams (PACT)
Acting

New Play Development Workshop (NPDW) Showcase performance and public response for the eight selected ten minute plays selected for this year's conference. The showcase will be online.

Presenter: Ingrid DeSanctis, James Madison University

Adam Houghton, Brigham Young University
NPDW Ten Minute Play Coordinator

Janna Segal Ph.D., University of Louisville
PACT Conference Planner

Dr. Hank Willenbrink, University of Scranton
Focus Group Representative for PACT

Concurrent Sessions

SUNDAY

AUGUST 8, 10:00 AM–10:30 AM

ATME Sunday Morning Warm-Up– Tapping (EFT) and Tai Chi

Association for Theatre Movement Educators

Come and mobilize both mind and body integrating Tai Chi gestures, with other movement modalities like Emotional Freedom tapping accessing your inner power.

Moderator: Matt Saltzberg, Salisbury University

Linda Peck, New England Foundation for the Arts
Tapping (EFT) and Tai Chi

AUGUST 8, 11:00 AM–12:30 PM

“You’re Gwine to Get Somethin’ What You Don’t Expect”: Reexamining Musical Theatre Assimilation and Reinterpretation

Music Theatre/Dance

This panel reexamines complicated histories of inclusion and compelling moments of reinterpretation in musical theatre, and studies their effect on our (cross-)cultural narratives.

Presenter: John Berst

“Hell, No!”: African American Actresses Reject and Reclaim Musical Theatre Roles

Nathan Beary Blustein, American University
Torch Song Ternaries: Broadway Medleys as Reinterpretation

Acting Adjudicating Exercises

Acting

Acting teachers will introduce new or adapted/researched acting exercises that have been selected for presentation. Attendees May observe and/or participate in these exercises.

Michael Barnes, Wayne State University

Valerie Clayman-Pye, Long Island University, Post

Jordan Coughtry, Principia College
Statement of Action Showdown

Erica Cruz-Hernandez, University of
Illinois Urbana-Champaign
Cultivating Artistic Boundaries in Creativity

Lavina Hart, Former Wayne State Head of Acting
Picture File Video: Going Beyond the Playwright for
Deeper Character Transformation

Robert Homer-Drummond, Anderson University
Mimic and Change

Miriam Mills, Rider University

Danny Mitan, Florida International University
Creating Combat Characters in the Time of COVID

Lesley-Ann Timlick, Florida International University

Crafting a Successful Review

Research and Publications
Professional Development

Join performance and book review editors from ATHE's journals, *Theatre Journal* and *Theatre Topics*, for a discussion about crafting and submitting successful reviews for publication.

Christin Essin, Vanderbilt University

Jessica Del Vecchio, James Madison University
Book Review Editor, *Theatre Topics*

Jason Fitzgerald, University of Michigan
Book Review Editor, *Theatre Journal*

Patrick Maley, Centenary University
Performance Review Editor, *Theatre Journal*

Concurrent Sessions

SUNDAY

11:00 AM–12:30 PM (continued)

Dramaturgy and Spectatorship: New Ways to Watch, Survive and Heal

Dramaturgy

In the wake of an unprecedented year, this panel offers new dramaturgical angles on the fundamental theatrical exchange between theater's makers and spectators.

Moderator: Chris Mills, Indiana University Bloomington
Emancipating Watching: Dramaturging new forms and known spaces

Chloë Rae Edmonson, University of Central Florida
Bathtub Dramaturgy

Tanya Palmer, Indiana University
Traumatology: Theatre as a Space for Collective Healing

Alicia Tyner, California State University Los Angeles
Beyond the Millennium: Tony Kushner's *Angels in America*'s Dramaturgical Reverberations

Globalism and Iranian Theatre

Middle Eastern Theatre Focus Group

This session explores the presence and influence of Western theatre on Iranian cultural narrative.

Presenter and Moderator: Rana Esfandiary,
University of Kansas

Nahid Ahmadian, University of Maryland
The Reception and Market of Foreign Play Productions in Iran in the 1980s and 1990s

Reza Mirsajadi, DePaul University
Taking to the Streets: Manijeh Mohammadi and Interweaving Activist Cultures of the Iranian Revolution

Matthew Randle-Bent, Northwestern University
The International Theatre Institute's Third World Committee: A Counter-Hegemonic Reckoning

Re-Discovering the Director's Process: Actor Coaching

Directing

This panel will discuss ways for Directors to center actors' agency for more effective acting coaching.

Joelle Arp-Dunham, Radford University

Garret Camilleri, Loyola Marymount University
Coaching the Actor: A Director's Guide

Steve Kaliski, Davidson College
The First Big Choice

Monica Payne, Tulane University
The Meisner Technique and Independent Activity: Launching the Imagination in Personal Space

Jashodhara Sen, University of Colorado Boulder
Unearthing Techniques: Finding a Sense of Directing

Re-Present: Notes from the Field

Voice and Speech Trainers Association
Playwrights and Creative Teams (PACT)

Four recent case studies illuminate the pitfalls and successes of developing devised shows, developing audiences for and producing Global Majority Stories at Predominantly White Institutions.

Moderator: Amy Chaffee, Tulane University
Audience Engagement at a PWI While Producing an Exclusively Global Majority Season

Kat Blakeslee, Tulane University
Audience Engagement at a PWI While Producing an Exclusively Global Majority Season

Michelle Hayford, University of Dayton
Common Good Players, EDI and Theatre of the Oppressed at the University of Dayton

Concurrent Sessions

SUNDAY

11:00 AM–12:30 PM *(continued)*

John-Paul Price, University of Chichester
Training on the Ethics of Representation in
Verbatim Theatre

Georgia Nodding, University of Chichester
Training on the Ethics of Representation in
Verbatim Theatre

Carson Sanders, Tulane University
Audience Engagement at a PWI While Producing an
Exclusively Global Majority Season

Freya Spearing, University of Chichester
Training on the Ethics of Representation in
Verbatim Theatre

Evi Stamatiou, University of Chichester
Training on the Ethics of Representation in
Verbatim Theatre

Nicole Stodard, Barry University
Investigating Classical Texts Through the Lens of
EDI/Theatre of War with a 100% BIPOC Class

Re-training: Graduate Student Practical Skills

Professional Development

Three panelists will deliver workshops on topics of
importance to graduate students facing an uncertain
and changing world.

Moderator: Angela Duggins, Southern Illinois University

Michael DeWhatley, University of Texas Austin
Requesting an Informational Interview

Tiffani Hagan, University of South Carolina
Crafting a Call for Papers

Moein Mohebalian, University of Art Tehran
Obtaining Teaching Licensure

Elizabeth Schiffler, University of California Los Angeles

Re:framing Discussion: Clarifying Communication When Wearing Multiple Hats

Design, Tech, Management

This session explores techniques for teaching and
learning while filling multiple professional roles on a
production or in a department.

Presenter: Jennifer Ivey, Florida International University
Modeling Roles with Clear Boundaries and Visual Tools

Laura Eckelman, Washington College
Occupying Multiple Roles in a Small Department

Stephen Jones, Vassar College
Wearing Multiple Hats: High Quality Teaching
Through Clarity

Redressing the (White) Canon in Theatre History Pedagogy: BIPOC Histories, Critical Perspectives, Collaborative Methods

Latinx, Indigenous, and the Americas
Theatre History

Pushing past questions of inclusive content alone, this
round table explores the interdependence of structure,
approach, and student engagement to antiracist,
feminist and postcolonial pedagogies.

Presenter: Eric Mayer-Garcia,
Indiana University Bloomington

Matthieu Chapman, SUNY New Paltz

Adriana Domínguez, University of Texas El Paso

Shannon Epplert, Illinois State University

Andrew Gibb, Texas Tech University

Christina Gutierrez-Dennehy, Northern Arizona University

Victoria Pettersen Lantz, Sam Houston State University

Concurrent Sessions

SUNDAY

11:00 AM–12:30 PM *(continued)*

ReenACTments: Tourist Sites as Reclamation, Reimagining, and Revision of Identity

Performance Studies

This panel seeks to illuminate various tourist sites, including Colonial Williamsburg, the Disney theme parks, and The Stanley Hotel, reckoning with past and future identities.

Presenter: Heather Kelley, University of Colorado Boulder
Performing The Specter(s) of The Overlook: The Historic Stanley Night Tour

Courtney E. Colligan, University of Pittsburgh
"I Went to a Garden Party:" Hypervisibility of Whiteness, Erasure of Blackness, and Reparative Readings

Angela Pinholster, Arizona State University
Recasting the Magic at Home: Reinterpreting Disney Immersive Experiences Through Community Expression

Reimagining Performance for an Equitable, Survivable and Thrive-able Future

Theatre and Social Change

By reimagining performance, we can integrate climate with social justice to honor life—human and beyond human— and the ecosystems upon which all life depends.

Moderator: Beth Osnes, University of Colorado
Swallowed Whole: Interspecies Friendship and Survivability between Young Women and Barn Swallows

Conrad Alexandrowicz, University of Victoria
Eco-Atonement': Performing the Nonhuman

Riina Bray, University of Toronto
Performance and the Environment: Reciprocal Healing

Sarah Fahmy, University of Colorado
Reflections on Directing The Butterfly That Persisted by Jordanian Playwright Lana Nasser

Kendra Fanconi, The Only Animal
The Only Animal Artist Brigade for Solutionary Outcomes to the Climate Crisis

David Fancy, Brock University
Performance and the Environment: Reciprocal Healing

Dennis Gupa, University of Victoria
They Walk Amongst Us and We Re-member Them in Our Theatre: A Gesture of Commemoration, Self-reflectivity, and Offertory of Re-casting a New Ensemble

Chelsea Hackett, University of Colorado
Swallowed Whole: Interspecies Friendship and Survivability between Young Women and Barn Swallows

Joey Lianza, Sirang Theatre Ensemble and Leyte Normal University
They Walk Amongst Us and We Re-member Them in Our Theatre: A Gesture of Commemoration, Self-reflectivity, and Offertory of Re-casting a New Ensemble

Ben Stasny, University of Colorado
Swallowed Whole: Interspecies Friendship and Survivability between Young Women and Barn Swallows

Reimagining Support for the Artist/Academic Who Is Also a Parent

Theatre History
Theatre as a Liberal Art

A roundtable discussion seeking to reimagine the support for the artist/academic who parents via disruptions of the traditional hierarchical structures of our institutions and industry.

Moderator: Karin Maresh, Washington & Jefferson College
It Takes A Village To Raise A Child, So Bring the Village Into the Academy and Industry

Mary Anderson, Wayne State University
Burning Down the House: Making Theatre With My Children During COVID and My Hopes for Theatre's Future

Tom Cornford, University of London
Parents and Carers in the UK Performing Arts: Reflecting on 5 Years of Industry Activism

Concurrent Sessions

SUNDAY

11:00 AM–12:30 PM *(continued)*

Mary Jo Lodge, Lafayette College
The unique challenges of Solo parenting in the Theater and Academia

Robert Lublin, University of Massachusetts Boston
Theatre Professors, Professionals, Parents, and a New Normal

Nicholas Newell, Georgia Southern University
Knowing and Asserting Your Rights in a Culture of No

Robin Reese, Penn State Altoona
The Many Acts of Motherhood and Art

Christy Stanlake, United States Naval Academy
Heartbreaking Testimonies that Demonstrate Hard Choices

Reimagining the Undergraduate Liberal Arts Theatre Curriculum in a Time of Reduced Resources

Theatre as a Liberal Art

Panelists will share strategies they have explored to best serve their students, in response to reductions in budgets or personnel.

Moderator: Edward Kahn, Ohio Wesleyan University

Katie Davis, University of Science and Arts of Oklahoma

Kathleen Sills, Merrimack College

Rejuvenate Your Organization, Your Work, and Yourself with Trauma-Informed Creative Practices

Wellness, Community, and Aging

A roundtable discussion on how to reimagine curiosity and compassion in spaces of learning and creativity to promote justice and belonging.

Presenter: Sarah Tan, Grey Box Collective
Rejuvenate Your Organization, Your Work, and Yourself with Trauma-Informed Creative Practices

Lizbett Bengel, Carleton College

Jisun Myung, Arizona State University

Molly W. Schenck, Grey Box Collective

Chris Weise, Grey Box Collective

Requisite Liveness: Performative Design and Virtual Theatre

Theory and Criticism
Design, Tech, Management

Liveness is a requisite element of all theatre. This panel will examine ways in which design can address essential liveness in virtual theatre spaces.

Moderator: Michael Schweikardt, The Pennsylvania State University, School of Theatre
Reanimating the Scenic Model: Shoebox Musicals, TikTok, and *Ratatouille the Musical*

Sarah Bay-Cheng, York University
Digital Performance and Its Discontents: On Presence as Failure in Pandemic Performance, Redux

Jared Mezzocchi, University of Maryland
Determining Scales of Liveness During the Virtual Revolution of Pandemic Theater

Rethinking Motherhood: Stand-Up Comedy Is the Performance of Care

Women and Theatre Program

This panel reframes motherhood in stand-up comedy, rethinking how the intersecting roles of “mother,” “caretaker,” and “stand-up comic” are inflected by race, gender, and sexuality.

Moderator: Eleanor Russell, Northwestern University
Queering the *Red Hot Mama*: Mid-Twentieth-Century Women Stand-Up Comics and Maternity without Fecundity

Concurrent Sessions

SUNDAY

11:00 AM–12:30 PM *(continued)*

Grace Overbeke, Columbia College Chicago
Ethnic Mamas, Onstage and Off

Kriszta Pozsonyi, Cornell University
The Mother of Stand-Up: Joan Rivers' *Sally Marr... and Her Escorts* and the Maternal Origins of Stand-Up Comedy

The President's Limelight Session

Black Theatre Association (BTA)

The BTA president will host a discussion with BTA members discussing how their work is advancing the field.

Moderators: Veronda Carey, Oakton Community College;
Eunice S. Ferreira, Skidmore College

Theatre and Performance—Hong Kong

Performance Studies
Theatre and Social Change

This session seeks to conceptualize the shifting terrain of political enactments, memorialization projects, and forms of embodied knowledge in Hong Kong.

Presenter: Rashna Nicholson,
The University of Hong Kong
Reading Hong Kong

Moderator: Ellen Gerdes, Temple University

Joanna Mansbridge, City University of Hong Kong
"Restore", "Reclaim", "Revolution": a performance studies response to the 2019 Hong Kong protests

Soo Ryon Yoon, Lingnan University
Rethinking Pedagogy in Crisis: Teaching Performance in Hong Kong between Protests and the Pandemic

Transnational and Transmediated Asian Theater and Performance: Remembered, Reimagined, and Reclaimed

Association for Asian Performance

This panel discusses historical and contemporary Asian theater and performances which engender transnational and transmediated imaginations and embodiments to revisit and reclaim our changing world.

Presenter: Jieun Lee, Wake Forest University
Korean Transnational Adoptees' Entangled Return in Contemporary Korean Memory Plays

Sukanya Chakrabarti, San Francisco State University
In Between Worlds: Zoom-ing into 'Folk' Performances Amidst a Global Pandemic

Rini Tarafder, University of Wisconsin Madison
Cosmopolitan Circuits: The Voyages of the Parsi Victoria Theatrical Company, 1868-1917

Iris H. Tuan, National Yang Ming Chiao Tung University
Research during COVID-19: Remember Performances and Singing Voice Resonate in Resilience

Understanding Their Given Circumstances: Making Space for Our Student's Diverse Backgrounds in the Studio Classroom

Professional Development

This presentation aims to give practical pedagogical tools for acting teachers to create inclusive classroom studios from students of diverse backgrounds and abilities.

Presenter: Leah Johnson, Texas Tech University

Kerstin Vaughn, Texas Tech University

Concurrent Sessions

SUNDAY

AUGUST 8, 01:00 PM–02:30 PM

Addressing Access and Equity in Online Learning

American Theatre and Drama Society
Theatre as a Liberal Art

Our discussion focuses on reconfiguring the classroom and teacher-student relationship in online learning environments. We are exploring routes toward combating racism, ableism, and classism.

Moderator: Kelly Aliano, Long Island University Post

Presenter: Dongshin Chang, Hunter College

Rachel Bauer, Sacred Heart University
Struggles and Accessibility in Blended Learning

Kate Busselle, Heartland Intimacy Design & Training
Accessibility in Intimacy Design & Training

Jennifer Lale, Indiana University
Asynchronous Learning in the Theatre Classroom

Adjudicated Acting Exercises Debut Session Part 2 of 2

Acting

Acting teachers will introduce new or adapted/researched acting exercises that have been selected for presentation. Attendees May observe and/or participate in these exercises.

Michael Barnes, Wayne State University

Valerie Clayman-Pye, Long Island University Post

Rena Cook, University of Oklahoma

Miriam Mills, Rider University

Nisi Sturgis, University of Illinois

Lesley-Ann Timlick, Florida International University Miami

Asian Theatre Journal Lecture—"To unpathed waters": Multidisciplinary Work in a Time of Hate

Association for Asian Performance

The annual ATJ Lecturer offers a unique opportunity to hear from one of the leading scholars in the field—Alexa Alice Joubin.

Moderator: Jennifer Goodlander, Indiana University

Alexa Alice Joubin, George Washington University

ATHE Tenure and Promotion Guidelines Information Session

Professional Development

Meet with VP of Professional Development Noe Montez and others who drafted ATHE's new Tenure and Promotion guidelines to discuss this year's update to the document.

Moderator: Noe Montez, Tufts University

Decolonizing Applied Theatre in the Middle East and North Africa

Middle Eastern Theatre Focus Group
Theatre and Social Change

This roundtable will focus on examining and critiquing various uses of Applied Theatre in the Middle East and North Africa regions.

Presenter: Bart Pitchford, University of Montevallo
Manipulating Hearts and Minds: DOD's use of Applied Theatre in Pre-revolutionary Yemen

Faeze Daemi, University of Tehran
Using Drama Therapy in Order to Raise Awareness About Sex Education Among Iranian Adolescent Females

Rana Esfandiary, University of Kansas
Performing to Forget

Concurrent Sessions

RE:ATHE

SUNDAY

01:00 PM–02:30 PM (continued)

Ash Marinaccio, City University of New York
The Waiting Room: Exploring Home, Identity, and
Systems of Oppression in Palestine

Fadi Skeiker, The University of the Arts
Syrian Refugees, Applied Theater, Workshop Facilitation,
and Stories

Displacement and decolonization: approaching otherness and hierarchies in new plays and new play development

Playwrights and Creative Teams (PACT)

This session questions the impact of politics of
representation, gender, unattainable geographies,
the loss of spatialities, and visualness-as-a-shared-
responsibility on the formation of new play texts.

Presenter: Mona Merhi, University of Washington
Immigrant playwrights and Spatialities: A tryptic Loss?

Taiwo Afolabi, University of Regina
Restaging African Female Historical Figures in Devised
Theatre: Queen Moremi in Displacement Discourse

Wes Pearce, University of Regina
Can Visual Dramaturgy Help Decolonize New (Scripted)
Play Development?

Innovation in Performance and Pedagogy: Re-defining the Director's Role in the Pandemic

Directing

This panel will ignite conversation about how our
creative innovations in the pandemic have re-defined
the director's role and created new possibilities for
theatre making.

Presenter: Lauren Shouse,
Middle Tennessee State University
Re-framing Live-ness: A Director's Search for Connection
in the Pandemic

Rand Harmon, University of Northern Colorado
Alternative Technique for Teaching Blocking to Student
Directors While in Remote Learning

Emily Heugatter, University of Central Oklahoma
Full Immersion: Directing Theatre for the Medium of
Virtual Reality

Nadja Masura, Digital Dramaturg: GritX
Re-Imagining Theatre in the Digital Age

Alicia Tafoya, University of Central Oklahoma
If You Can't Fix it Feature it: Innovations in Directing
during the COVID-19 Pandemic

Marketing A Theatre Department without A Marketing Department

Two Year College Program
Theatre as a Liberal Art

In a college, that does not give the arts departments
time or money from their marketing department, what
other options are there?

Presenter: Suzanne DeVore,
Hillsborough Community College

Peter Friedrich, Millsaps College

Alison Frost, Texas A&M University Corpus Christi

Jamie Rogers, Austin Community College

Quoting Black Dance

Music Theatre/Dance

Three scholars of dance studies consider the meaning
and impact of quoting Black dance in different venues
and media across the United States.

Presenter: Sunny Stalter-Pace, Auburn University
That New Black Bottom: Reading White Women's
Borrowing in *Characteristics of Negro Expression*

Concurrent Sessions

SUNDAY

01:00 PM–02:30 PM *(continued)*

Joanna Dee Das, Washington University in Saint Louis
Bad Dancing in Branson: The Quotation of Black Vernacular Dance in Hillbilly Performance

Dana Venerable, SUNY Buffalo
Black Women's Compositions of Healing: Jookin' Choreographies and Janelle Monáe's *Tightrope*

re-, prefix Roundtable Series: Revision—Pair Research Working Roundtable

Theory and Criticism

Using Pair Research, participants will collaborate to assist each other in the negotiation of current challenges in their research.

Elizabeth Hunter, Washington University in St. Louis
Pair Research Working Roundtable

Abby Schroering, Columbia University

re: PERFORMATIVE

Performance Studies

This roundtable will offer short, linked provocations on the current status of the “performative” in academic and social activist settings, to prioritize discussions amongst participants.

Presenter: Enzo Vasquez Toral, Northwestern University
Performative Brownness, or How to Lose One's Own White Privilege
Taylor Black, New York University
Notes Toward a Negative Performativity

Michelle Carriger, University of California Los Angeles
Identity(.) Fraud, and Academics

James McMaster, University of Wisconsin Madison
In Defense of Virtue Signaling

Re:newal: Modeling and Practicing Safety, Health, and Wellness

Design, Tech, Management
Wellness, Community, and Aging

A discussion of the role of educators in modeling and practicing self-care and rest as the means to achieve safety and overall health with wellness.

Presenter: Bill Reynolds, Yale School of Drama

Jennifer Ivey, Florida International University

Brian MacInnis Smallwood, James Madison University

Reclaim, Redress, Reframe: Bookish Women, Sexual Shame, and Audience Engagement in the Work of Lin Manuel Miranda

Music Theatre/Dance

This panel reckons with female characters' identities and sexualities in *In the Heights*, and extra-theatrical engagement with *Hamilton* audiences to reframe these significant cultural productions.

Presenter: Rebecca Hammonds, Independent Scholar
Bookish Women of Color and Belonging: Recovering the Liminal Experiences of Nina Rosario (*In the Heights*) and Nettie (*The Color Purple*)

Megan Stahl, Boston College
In the Place to Be: Reinventing the “Happenings” Through Hamildemos and Hamildrops

Catherine M. Young, Princeton University
‘Sin verguenza!’ Redressing Sexual Shame in *In the Heights*

Concurrent Sessions

RE:ATHE

SUNDAY

01:00 PM–02:30 PM *(continued)*

Reclaiming and Reimagining Theatre for an Inclusive Industry

Theatre and Social Change

This panel explores how theatre can be a creative, regenerative, collaborative, and positive response to this inflection point of racial reckoning, social justice, and inclusion.

Presenter: Janine Sternlieb, San Francisco State University
Is it Still a Sin to Kill a Mockingbird? Confronting White Fragility in the American Theatre

Presenter: Nicole Gluckstern, San Francisco State University
Paths to Empowerment: Applying Principles of Cooperative Governance in Performing Arts Organizations

Jody Branham, San Francisco State University
Evolving at the Edge: Cultivating a More Collaborative Theatre Design Process"

Jerikka Gamboa, San Francisco State University
Misrepresentation and Stereotypes: Their Effects on Identity

Nicole Gluckstern, San Francisco State University
Paths to Empowerment: Applying Principles of Cooperative Governance in Performing Arts Organizations

Jazmine Logan, San Francisco State University
Deconstructing Yoruba Studies and Plays: Bridging the Missing Gaps of Theater Studies Through Yoruba Theater

Raissa Marchetti-Kozlov, San Francisco State University
Size Discrimination in Bay Area Community Theatre

Rehearsing and (Re) Forming Approaches to Script Analysis: Pedagogical Frameworks and Inclusive Practices

Theatre as a Liberal Art
Theory and Criticism

Panelists will share their approaches and we will open up the conversation to the audience on how we can continue to reimagine script analysis pedagogy.

Moderator: Amanda Dawson, Utah State University
Exploring the Galaxy: Dramaturging Script Analysis

Ailson Christy, University of Houston
Excavating a Play: Laying the Foundation for Theatrical Practice

Scott Knowles, Southern Utah University
Rehearsing Reading: Initial steps to text based performance

Patrick Midgley, Texas Tech University
Theatrical Thinking

Reimagining Borders: Reclaiming and Sharing Best-Possible-Worlds

Performance Studies

Analyzing performances that center liminality, we interrogate the role of borders, boundaries, and categories to ask: how might we forge paths to futures of co-belonging?

Presenter: Suhaila Meera, Stanford University
"I'll Meet You There": Black-Palestinian Solidarity and the Reclamation of Childhood

Olivia Heaney, McGill University
Best-Possible Futures in the Extractivist Present: Children and Climate Activism

Clara Wilch, University of California Los Angeles
Melting Icescapes and Multispecies Community in *Split Tooth*

Concurrent Sessions

SUNDAY

01:00 PM–02:30 PM (continued)

Reli(e)ving Trauma in Theatre and Performance

Theatre History

This panel examines theatre and performance as an exercise of collective grief, and a means to relieve—and, in some cases, relive—trauma.

Presenter: Heather Kelley, University of Colorado Boulder
Reviving the Dead: Untimely Deaths and Theatrical Ghosts

Jeff Godsey, University of Wisconsin Madison
"Such jokes I don't like": Revulsion and Peter Barnes's *Hilarious Auschwitz*

Areum Jeong, Sichuan University Pittsburgh Institute
From Witnessing to Finding Redress

Joshua A. Streeter, The Ohio State University
Reverberations of Theater of War Productions' *The Oedipus Project* with Sophocles' *Oedipus Tyrannus*

Revising and Retelling Ancestral Stories

Religion and Theatre

Performances of ancestral stories serve as sacred guides, either preserving a tradition's continuity or breaking with it to revise and retell tales for new purposes.

Moderator: Dana Tanner-Kennedy, University of Alberta
Aurélien Bellucci, Harvard University
Popular Theater, a Civil Ritual?

Karen DeMasters, Theatre Practitioner
Perspectives on Persecution: Hrotsvit von Gandersheim and Anna Deveare Smith

Carlos Salazar-Zeledón, University of Washington
Public Atonement: A performance, a ritual, and the hidden history of *La Pasada*

Alan Sikes, Louisiana State University
The Revelation of the Sacred: Performative Transformations in the Mystery Religions of the Greco-Roman World

Theatre and Open Education Movement

Latinx, Indigenous, and the Americas
Theatre and Social Change

The OER/OA is rooted in the development of content that is freely accessible. During this session, panelists will discuss developing and supporting OER/OA for Theatre.

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Transformational Dramaturgies

Dramaturgy

This panel gathers papers exploring transformational dramaturgies including dramaturgical analysis of a punk concert, pregnancy in dramaturgy, aurality as dramaturgy, and emotional dramaturgy protocol.

Moderator: Sarah Johnson, Texas Tech University
The Pregnancy Dramaturg: Embodied Dramaturgy of Motherhood on Stage

Aaron Ellis, Valencia College
Body Blows and Healing Deep in the HeArt of Texas: Punk Performance Analysis and an Aspirational "Traumaturgical" Framework for Texas Turning Blue

Stephanie "Tippi" Hart, Arizona State University
What price for traumatic performances: Utilizing Emotional Dramaturgy to Combat "Post-Dramatic Stress"

Duška Radosavljević, Royal Central School of Speech and Drama
Transforming Research Methodologies for Dramaturgy

Concurrent Sessions

SUNDAY

01:00 PM–02:30 PM *(continued)*

You Can't Unring the Bell: Using verbatim performance to combat voter suppression

Theatre and Social Change

Session addresses how verbatim performance can be used in educational settings to explore the history of voting rights and voter suppression in America since 1965.

Presenter: Joe Salvatore, New York University and Verbatim Performance Lab
Verbatim Performance: A Catalyst for Social Change Through Interdisciplinary Collaboration

Keith R. Huff, New York University and Verbatim Performance Lab
Creating *You Can't Unring the Bell*: a Verbatim Performance Process

Tammie L. Swopes, New York University and Verbatim Performance Lab
Using Verbatim Performance for Educational Interventions

AUGUST 8, 03:00 PM–04:30 PM

A Two-Episode Play in Progress about Identity and Integration, An Online Theatre Performance and a Plot Reading of a New Episode

Dramaturgy

This session includes showing an online pre-recorded performance followed by reading and discussing the second part of the play with the audience.

Moderator: Azadeh Mohammadi Kangarani, TV Line Producer, Theatre Director, Actress, Lecturer at Prague College
Play Reading: A Two-Episode Play About Identity and Integration

An Iliad: Activating Veteran Histories

Theatre and Social Change
Dramaturgy
Directing

We will share, through a participatory workshop format, ways to engage participants to allow their voices to inform and shape the performance event.

Moderator: Jacqueline Viskup, Pensacola State College

Rosie Brownlow-Calkin, University of Nevada Reno

Yasmine Jahanmir, University of Nevada Reno

Digital Publishing: Implications for Research in Theatre and Performance

Research and Publications

Scholars discuss the current landscape for digital publishing in Europe and North America and the implications of new developments in our field.

Moderator: Christin Essin, Vanderbilt University

Elizabeth Bradley Hunter, San Francisco State University
ATHE Online Working Group member

DJ Hopkins, San Diego State University
Coordinator, ATHE Online Working Group

Jon Rossini, University of California Davis
ATHE Online Working Group member

Ben Spatz, University of Huddersfield
ATHE Online Working Group member

Concurrent Sessions

SUNDAY

03:00 PM–04:30 PM *(continued)*

Directors Reworking Improvisation: Innovations in the Use of Improvisation Techniques for Directing and the Directing Classroom

Directing

This panel of director-improvisers will share techniques for weaving the work of improvisation into the work of directing scripted plays and teaching directing.

Moderator: Jeanne Leep, Edgewood College
Back to Basics: Examining the Work of Viola Spolin in Rehearsal and the Directing Classroom

Matt Fotis, Albright College
Using Improv Skills to Edit New Plays in Rehearsal

Hillary Haft Bucs, Western New England University
Improvised Futures as a Rehearsal Technique in the Pre-Blocking Process

Amy Seham, Gustavus Adolphus College
Using Improv to Explore Subtext in Realism

Jamaican Theatre Practitioners: Performance & Pedagogy

Black Theatre Association

Jamaican theatre practitioners speak candidly about their experiences teaching and creating work in the theatre, incorporating the island's culture, folk forms, and rich history.

Moderator: Karl Williams, Borough of Manhattan Community College

Shawna K Burnes, University of the West Indies

Michael Holgate University of the West Indies

Brian Johnson, University of the West Indies

Webster McDonald, University of Kansas

Nicosia Shakes, University of California Merced

LGBTQ+ focus group end of conference social event and planning meeting

Lesbian, Gay, Bisexual, Transgender, Queer

End of conference social event and planning meeting

Moderator: Laurelann Porter, Benedictine University
Mesa Campus

Re-Navigating Cultural Competency in the Classroom, Performance, and Practice

Theatre and Social Change

The theatre canon and historical acting pedagogies are often problematic. How do we navigate creating cultural competency for our students in the classroom and rehearsal?

Moderator: Kate Busselle, Heartland Intimacy Design & Training
Reviving Restorative Practices: Applying De-roling and Debriefing to Culturally Specific Theatre Performances

Mary Maxine Browne, Purdue University
Teaching Terence: Cultural Competency in Reframing the "Running Slave"

Loretta Chen, University of Hawaii Leeward Community College
Re-Presentation Matters: The Purpose, Politics and Performance of Transcultural Theater

Rivka Rocchio, SUNY Potsdam
Characters of White Supremacy: Exercises for the Space between Character and Actor

Concurrent Sessions

RE:ATHE

SUNDAY

03:00 PM–04:30 PM *(continued)*

re-, prefix Roundtable Series: Re-writing the Lexicon

Theory and Criticism

Participants examine the social and material impacts of the language of theater practice, theory, and criticism

Jenna Campbell, Independent Scholar
Evaluating Specialized Language Systems to Revise the Theater and Performance Lexicon

Amanda Finch, Ulster University
Re: Shakespeare—What We do with Gender in Contemporary Performance and How We Talk About It

Heather Grimm, Northwestern University
Prefixes, Genre, and Community

Leah Lowe, Vanderbilt University
Ethics, Language and Direction in the Rehearsal Room

Anne Potter, Columbia University
Recasting Race: A Short Essay on Terminology

Abby Schroering, Columbia University

Joshua A. Streeter, The Ohio State University
Instead of re-, Let Us Consider ana- (ἀνα-)

Kate Suffern, Columbia University
Reexamining "Realism"

Yasmin Zacaria Mikhael, University of Texas Austin
Re/viewing Critics and Resisting -isms

Re:claiming the Body in Script Analysis: Practical Exercises for Early Rehearsals

Acting

This session centers the actor in a sequence of exercises that offer practical physically-based techniques that explore fundamental aspects of early script analysis.

Presenter: Julian Stetkevych, Christopher Newport University
Embodying the Super Objective: Michael Chekhov's Psychological Gestures and Making the Super Objective Actable

Melinda Little, Sheridan College and George Brown College
Uncovering Application of the Super Objective: The Possibilities of Rudolf Laban's Efforts

Meriah Sage, Eastern Michigan University
Early World Building: Chekhov's Atmosphere in Play

Redressing State Violence: Performances of Grievance & Remedy

Performance Studies

Probing redress as remedy and enactment of grievance, this panel engages responses to state-sanctioned violence in police procedurals, constitutional language, and activist performance.

Presenter: Jessi Piggott, Stanford Arts Institute
State Drag as Protest Performance

Anna Jayne Kimmel, Stanford University
The Absent Flesh of Law: How the Body Disappeared from the Right to Assembly

Kristen Wright, Cornell University
Atwater's Dilemma: Examining Black Copaganda on TV

Concurrent Sessions

SUNDAY

03:00 PM–04:30 PM *(continued)*

Reimagining Playwriting Access: Playwrights' Center's Online University Courses Program

Playwrights and Creative Teams (PACT)

This presentation will explore the philosophy and architecture of the Playwrights' Center's new university-accredited online undergraduate playwriting program for students around the country and beyond.

Presenter: Sarah Myers, Playwrights' Center
Reimagining Playwriting Access: Playwrights' Center's Online University Courses Program

Remapping Genealogy: The Traditional and The Contemporary in Asian Performance

Association for Asian Performance
Performance Studies

This panel aims at redefining tradition in Asian theatre and performance as an open-ended source of creations and thereby revitalizing tradition as the "new contemporary."

Presenter: Dahye Lee, The Graduate Center CUNY
Korean Creative Dance as Embodied Practice of New Interculturalism

Dohyun Gracia Shin, The Graduate Center CUNY
Rebranding "Domestic" Musicals: Changjak Musicals in the 2010s and Seoul Performing Arts Company's Gamugeuk Series

Shyama Iyer, The Ohio State University
The Utility of Bhava-Rasa Theory in Contemporary Musical Theatre

Josh Leukhardt, Brigham Young University Idaho
A Contemporary Take on the Practical Theory of Rasa and Bhava

Katherine Mezur, Freie Universität Berlin
RE: Asia: Girl Time in J-Pop and Contemporary Performance

Remembering, Reimagining, and Revolutionizing Black Theatre in Austin

Black Theatre Association (BTA)

This roundtable examines how Austin's Black theatre and performance institutions and artists thrive despite the city's history of segregation and discrimination.

Moderator: Lisa Thompson, University of Texas Austin
Diary of a Black Feminist Theatre Artist/Scholar in Austin

Simone Raquel Alexander, New Manifest Theatre
Company
Producing Diverse Theatre

Jeremy Brown, The VORTEX Repertory
Riding the Waves as a Performer, Producer, Playwright, and Board Chair

Tarik Daniels, What's in the Mirror Center for Health
Empowerment
Art, Healing, Justice, & HIV

Marcus McQuirter, Austin Community College
The History of Black Theater in Austin

Nadine Mozon, Texas State University
Acting Black in Austin

Representing the Unheard in Various States of Emergency: Making Room for Underrepresented Voices in Accent Study

Voice and Speech Trainers Association

This panel will present three accent projects across the US and UK working to ensure that underrepresented voices in their respective communities are being heard.

Presenter: Ben Corbett, University of Arkansas
The Arkansas Accent Project: Ensuring All Voices are Heard in a Red State

Marie Downing, Sonoma State University
Performing Accents and Dialects in the Theatre:
Authenticity, Representation, and Inclusion

Concurrent Sessions

SUNDAY

03:00 PM–04:30 PM *(continued)*

Tara McAllister-Viel, East 15 Acting School and
University of Essex
Launching an Accent and Dialect Exchange Network

Morag Stark, East 15 Acting School and University of Essex
Launching an Accent and Dialect Exchange Network

Revealing the Invisible within the Theatrical Canon

Theatre History

What can we recover from invisible moments in canon?
This panel will explore the rediscovery of previously
overlooked or under discussed texts, artifacts, and artists.

Presenter: Anna Broussard, Nicholls State University
Reorienting Hrotsvitha: Searching for Asexual
Resonances in Medieval Theatre

Matthew Franks, University of Warwick
Reframing the History of the London Stage, 1890-1959

Jessica Friedman, Northwestern University
Recovering the Work of Female Choreographers and
Rewriting the Shift from Theatricalism to Formalism in
Mid-Century Modern Dance

Jonathan Rizzardi, University of Washington
The “Andreia” of Grieving: Restrictions on the
Performance of Loss in Ancient Athenian Masculinity

Revising, Reiterating, and Resisting Whiteness on Broadway: Weaponry, Choreography, and Dramaturgy in Daniel Fish’s *Oklahoma!*

Music Theatre/Dance
American Theatre and Drama Society

This panel discusses Daniel Fish’s *Oklahoma!* revival as a
site of revising, reiterating and resisting white supremacist
values of US American culture and aesthetic production.

Presenter: Ariel Nereson, SUNY Buffalo
Dreams Deferred: Whiteness and Genre in *Oklahoma!*
Choreographies

Moderator: Trevor Boffone, University of Houston

Meredith Conti, SUNY Buffalo
In-Laws and Outlaws: Gun Violence and US American
Belonging in the 2019 *Oklahoma!* Revival

Bryan Vandevender, Bucknell University
Territory Folks Should Stick Together: Nativism,
Community, and Queerness in Daniel Fish’s *Oklahoma!*

This Not That: Revising the Musical Theatre Canon

Music Theatre/Dance
Latinx, Indigenous, and the Americas
Women and Theatre Program

This panel seeks to revise “the canon” by presenting
musicals that can be swapped in for “canonical”
musicals in class and in production.

Moderator: Amy Osatinski, University of Northern Iowa

John Michael Diresta, Skidmore College

Lindsey Duoos Williams, Riverland Community College

Jordan Ealey, University of Maryland College Park

Barrie Gelles, The Graduate Center CUNY

Barbara Parisi, Long Island University

Grahame Renyk, Queen’s University

Scott Savage, Glendale Middle School

Samuel Yates, American University

Concurrent Sessions

SUNDAY

03:00 PM–04:30 PM *(continued)*

Troubling Traditions: Canonicity, Theatre, and Performance in the US

Theatre and Social Change

Based on a forthcoming book of the same name, this roundtable considers methods of and resistances to canonicity in our field.

Moderator: Matthew Moore, Muhlenberg College

Paul Bonin-Rodriguez, University of Texas Austin

Jessica Brater, Montclair State University
We Aren't Here to Teach What We Already Know

Jyana Browne, University of Maryland
Canons in Motion: Japanese Performance, Theatre History, and the Currents of Knowledge

Sukanya Chakrabarti, San Francisco State University

Zachary Dorsey, James Madison University

Charlie Dubach-Reinhold, Berkeley Repertory Theatre

Miguel Escobar, Varella National University of Singapore
Rethinking the Canon through the Digital

Angela Farr Schiller, Cobb Energy Performing Arts Center

Nadine George-Graves, Ohio State University

Eric Glover, Yale University
The Black Gaze / A Different Account

Sonja Kuftinec, University of Minnesota

Eero Laine, SUNY Buffalo

Finn Lefevre, University of Massachusetts at Amherst
Toward and Away: The Dramatic Tension of a Queer & Trans Canon

Lindsey Mantoan, Linfield College

Derek Miller, Harvard University

Melory Mirashrafi

The Kids' Table: Cross-institutional Treatment of the Canon and the Un-canonizable Nature of New Work

Jessica Nakamura, University of California Santa Barbara
Canons in Motion: Japanese Performance, Theatre History, and the Currents of Knowledge

Michael Malek Najjar, University of Oregon
"Yo, Let's Steal Their Canons!": Arab and Arab American Canonical Multiplicities

Eleanor Owicki, Indiana University Bloomington

Bill Rauch, The Perelman Center

Madeline Sayet, Yale University
The Shakespeare Problem: A Conversation

Rachel Wolfe, Utica College

Peter Zazzali, La Salle College of the Arts

What will remain?: What 2020 and Converging Pandemics Revealed about Performance Pedagogies and Approaches

Acting
Directing

This panel actively investigates discoveries made amid this transition: what remains of our "usual" approaches, and what we hope might remain from our online experiences.

Presenter: Siobhan Bremer, University of Minnesota Morris
Reflections on COVID-19: Approaches to Retain

Fabio Polanco, Kent State University
Okay, I'm going to break you out now: Approaches to Retain after COVID-19

Emily A. Rollie, Central Washington University
Reframing the Conversation: Consent-Based Practices for Young Directors in the Zoom-o-sphere and Beyond

Gerritt VanderMeer, Florida Gulf Coast University
Repeating, Reshaping, and Retaining: A Practical Exercise for Exploring Text in a De-centralized, Virtual Studio

The Association for Theatre in Higher Education

MISSION

The Association for Theatre in Higher Education supports and advances the study and practice of theatre and performance in higher education.

The association exists to create interaction and exchange of information among those engaged in all areas of theatre research, performance, scholarship, and design. This is accomplished through publications, conferences, advocacy and support services. ATHE establishes standards of excellence for organizations and individuals concerned with post-secondary theatre training, production and scholarship.

VISION

An advocate for the field of theatre and performance in higher education, ATHE serves as an intellectual and artistic center for producing new knowledge about theatre and performance-related disciplines, cultivating vital alliances with other scholarly and creative disciplines, linking with professional and community-based theatres, and promoting access and equity.

HISTORY

Seeing a need for a national professional organization and with a commitment to the field of theatre, a group of theatre practitioners came together in Chicago in May 1986. At that meeting they founded the Association for Theatre in Higher Education (ATHE) in order to give artists, teachers, and scholars a professional association within the academy. The same year, the nascent ATHE leadership approached Johns Hopkins University Press to helm *Theatre Journal*. (*Theatre Topics* was introduced in 1991.) Its first conference was held in Chicago in 1987, centered around “constituent groups” – a version of today’s “focus groups.” In two short years, the organization had 19 focus groups, almost all of which are still operating under the umbrella of ATHE today.

Over the years, ATHE has honored hundreds of scholars, teachers, and artists through its robust annual awards; published white papers to guide the field; supported its focus groups with grants and space to meet annually; offered a “job bank” to its members; argued and advocated for theatre departments’ sustainability; and forged partnerships with other organizations, such as Black Theatre Network and American Alliance for Theatre and Education.

ATHE now serves the interest of its diverse individual and organizational members, including college and university theatre departments and administrators, educators, graduate students, and theatre practitioners.

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Jessi Piggott, CP

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Hank Willenbrink, FGR
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Theresa Robbins Dudeck, FGR
Tiffany Pounds-Williams, CP

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Voice and Speech Trainers Association

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Colton Weiss, CP

Wellness, Community, and Aging

Andrew Gaines, FGR
Erika Hughes, CP

Women and Theatre Program

Jessica Del Vecchio, FGR
Erin Kaplan, CP
Winter Phong, CP

2022 and 2023 ATHE Conference Dates

Save the Date! Where will you be in 2022 and 2023?

2022 Annual Conference: Detroit, MI

July 28 - August 1, 2022

Detroit Marriott at the Renaissance Center
Renaissance Center, 400 Renaissance Dr. W
Detroit, MI 48243

2023 Annual Conference: Austin, TX

August 3 - August 6, 2023

JW Marriott Austin
110 E. 2nd Street
Austin, TX 78701

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