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INTERDEPENDENT MAGIC
9780369102867
A collection of plays and interviews about Disability arts culture.

WOMEN OF THE FUR TRADE
9780369103505
A historical comedy about women’s power via the Canadian Fur Trade.

EVERY DAY SHE ROSE
9780369103383
Racial and queer politics collide, separating two friends.

IPHIGENIA AND THE FURIES (ON TAURIAN LAND) & ANTIGONE: 方
9780369103024
Two modern adaptations of Ancient Greek plays that interrogate authority.

SECRET LIFE OF A MOTHER
9780369102836
A true, empowering story of the untold secrets of motherhood.

A MILLION BILLION PIECES
9780369103352
Two teens isolated by life-threatening genetic disorders decide to meet.

A PERFECT BOWL OF PHO
9780369102348
A meta musical about the Vietnamese diaspora, embodied by pho.

THE EMPIRE
9780369102751
Follow an epic world across five hundred years of change.

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PLAYWRIGHTS CANADA PRESS
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It is my profound privilege to welcome you to Detroit for ATHE’s 36th convening and our first in-person conference since 2019 in Orlando. I am so excited for the opportunity to share physical space with all of you again and experience the power of our collective energies.

Yet even as we gather together again, we do so with the lived experience of the past few years and the many different ways these events have impacted our members directly and in the larger fields of higher education. Our energy levels remain low and our attentions pulled in multiple directions. The continued, persistent urgency of the moment challenges our focus and demands new ways of working and self-care.

Being together in Detroit affords us the opportunity to collaboratively work to create a more equitable and just future for our organization, our departments, and our field. ATHE is not yet an anti-racist organization, but we continue to do the work to move clearly, urgently, and decisively toward that goal. With the sharing of our strategic plan with Hyphens and Space and our recently launched partnership with the Craft Institute, ATHE acknowledges that the goal of being an anti-racist organization is not one that is reached at one moment in time but instead is a goal defined by work that is always unfinished and begins anew each day.

In Detroit, we will have a first ever Focus Group Summit as part of these larger efforts. Our goals within the Focus Group Summit will be to look at the relationship between ATHE as an umbrella organization and its individual Focus Groups and work through the expectations that flow in each direction (from ATHE to Focus Groups and from Focus Groups to ATHE). We will work to create documents that establish accountability within Focus Groups and ATHE and that clarify these relationships. These conversations and actions will be grounded in anti-racist practice and will work to center the experiences of members of the global majority. The summit will work in collaboration with other conference programming to reframe and challenge ATHE to center access and advocacy as central to the organization.

Thank you to the vast array of individuals who have volunteered their time and labor to ATHE over this last year. Members of the Governing Council as well as Focus Group Representatives, Conference Planners, graduate student representatives, and others have worked carefully not only to put together this conference but to serve their Focus Groups, ATHE, and the larger fields of theatre and performance. I also want to especially thank our Executive Director – Aimee Zygmonski for all her labor. She, along with Devon Binder and Shaun Franklin-Sewell, worked diligently over the last year to prepare us for this return to an in-person conference.

I also want to commend the 2022 Vice President for Conference Jen-Scott Mobley and her entire committee on incredible planning. Their care and intention in curating this conference shows in the depth and breadth of programming and in the thoughtful considerations towards access and advocacy they have layered throughout. This year, the 2022 Conference Committee had a unique charge: how to create connections and curate programming for sharing knowledge, research, and artistic pursuits while at the same time reserving space for all of us just to be - to be present, to be heard, to be together.

So this year’s schedule might look a little different. Yes, we will still have the ability to start our mornings with a cup of coffee or tea, browsing the books in the exhibitor hall or attending ATME’s morning warm-ups, but we’ll also experience more time between sessions. Taking a lesson from the previous two virtual conferences, Focus Group meetings have already occurred virtually the week prior to prioritize access for members and to allow the conference as a space for follow up gatherings, action, and conversation. There will be time to leave the hotel for a meal, for walks with friends, for finding a corner of the hotel or a bench outside to catch up, or for exploring all that Detroit has to offer.

I am hopeful about the future of ATHE. I am hopeful about the work we have to accomplish and our ability to do so collectively together. I am here to listen, to facilitate, to support, to conspire, and to create space with you. Please do not ever hesitate to reach out to me directly to engage in conversation or discussion. I sincerely hope that you all have a wonderful conference!

All the best,

Chase Bringardner
ATHE President, 2021 - 2023
MADE-UP ASIANS
Yellowface During the Exclusion Era
Esther Kim Lee

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

DEMOCRACY MOVING
Bill T. Jones, Contemporary American Performance, and the Racial Past
Ariel Nereson

OWNING PERFORMANCE | PERFORMING OWNERSHIP
Literary Property and the Eighteenth-Century British Stage
Jane Wessel

FEELING THE FUTURE AT CHRISTIAN END-TIME PERFORMANCES
Jill Stevenson

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

IN CONCERT
Performing Musical Persona
Philip Auslander

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

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

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

MOVING ISLANDS
Contemporary Performance and the Global Pacific
Diana Looser

THEATER AS DATA
Computational Journeys into Theater Research
Miguel Escobar Varela

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

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

OPEN WOUNDS
Holocaust Theater and the Legacy of George Tabori
Edited by Martin Kagel and David Z. Saltz

GHOSTLY FRAGMENTS
Essays on Shakespeare and Performance
Barbara C. Hodgdon

THE GLOBAL WHITE SNAKE
Liang Luo

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

RETHINKING CHINESE SOCIALIST THEATERS OF REFORM
Performance Practice and Debate in the Mao Era
Edited by Xiaomei Chen, Tarryn Li-Min Chun, and Siyuan Liu

SELECTED PLAYS OF STAN LAI
Edited by Lissa Tyler Renaud
(complete set also available)
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

NOW IN PAPERBACK
SCENES FROM BOURGEOIS LIFE
Nicholas Ridout

PRISMATIC PERFORMANCES
Queer South Africa and the Fragmentation of the Rainbow Nation
April Sizemore-Barber

COMING SOON
STAGED READINGS
Contesting Class in Popular American Theater and Literature, 1835–75
Michael D’Alessandro
(available September 2022)
What an honor it has been to serve as VP of ATHE’s 2022 Conference. I am humbled to have collaborated with this extraordinary committee to create a conference that focuses on the power of embodied presence to engage with each other and our host city, Detroit, to ask: how can ATHE offer emergent strategies to shape sustainable social change in our creative and pedagogical practices?[1] We found inspiration in the words of adrienne maree brown as well as Dorinne Kondo’s visionary work Worldmaking, which invites us to harness the power of theatre for social transformation.[2] On behalf of the committee, I am delighted to welcome you to Detroit to explore our theme, REHEARSING THE POSSIBLE: PRACTICING REPARATIVE CREATIVITY.

As we come together in person after two years of remote engagement, the 2022 committee has worked to create a more inclusive and equitable conference experience with attention to safety protocols that include more space between sessions for cleaning but also time for us to take a breath and enjoy our community and host city. We have designated online panel sessions and multiple free online offerings available to membership leading up to and following the conference to promote accessibility enabling those who cannot be with us in person to participate. The Focus Group Summit, which will take place throughout the conference also promises to bring members together to further re-define institutional structures and advance ATHE’s commitment to equity, diversity, inclusion, access, and belonging.

We are thrilled to bring you several topical and exciting all-conference events. The inspirational Dorinne Kondo headlines a session which practices reparative creativity as her latest work will be presented in the plenary, “Surviving the Sh*tshow: A Staged Reading and Conversation with Dorinne Kondo,” moderated by Donatella Galella. Daniel Banks and Lizzy Cooper Davis will facilitate the Community Plenary Forum: Casting for Liberation which will invite conversation surrounding the ever-evolving, delicate, and ethical dilemmas of representation and appropriation in season planning and casting practices. And of course, our presence in this historic city demands that we celebrate Detroit-born playwright Dominique Morisseau who will share her insights in a live podcast with The Daughters of Lorraine, Jordan Ealey and Leticia Ridley in the plenary, “Writing Detroit: Dominique Morisseau’s Practice of the Possible.”

We hope you will also connect with Detroit’s community through “Detroit in Context,” the downtown walking tour or participating in the puppet making workshop with Matrix Theatre as well as enjoying Matrix’s pop-up performance and other featured local artists. Finally, my heartfelt gratitude and appreciation to Aimee Zygmonski and the 2022 committee who have labored diligently for the past year to thoughtfully craft this experience for us all.

Jen-Scott Mobley
Vice President for Conference 2022


Jen-Scott Mobley
Eastern Carolina University

Ann Elizabeth Armstrong
Miami University (Ohio)

Jordan Alexandra Ealey
University of Maryland, College Park

Donatella Galletta
University of California, Riverside

Michelle Gibbs
Illinois Wesleyan University

Gad Guterman
Webster University

Ashley Lucas
University of Michigan

Detra Payne
Northwestern University

Leticia Lashell Ridley
Santa Clara University

Aaron Thomas
Florida State University

Isaiah Wooden
Swarthmore College
HOTEL INFORMATION & MAP

Level 5

Level 4

Level 3

Level 1
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Through exploring and analyzing the power of each element of the stage, students will discover their magic and how to craft thought-provoking narratives in a uniquely theatrical way.

FOR MORE INFORMATION, VISIT:
MOMENTWORK.ORG
info@momentwork.org
Meeting Location
All sessions and events listed in the program, unless otherwise noted, will take place at the Detroit Marriott Renaissance Center. The hotel floor plan is located on page 6.

Registration and Information
Registration materials are available for pick-up at the ATHE Registration Desk located on the fifth floor in the lobby space of the Mackinac Ballroom. ATHE staff and volunteers will be available, as well, to answer any questions you may have. Please see the Schedule at a Glance for hours.

Exhibit Hall
The exhibit hall in the Mackinac Ballroom features many of ATHE’s long-term partners. Make sure to stop by, show your support, and see what new publications are available. This year’s exhibit hall also features an art display by the Prison Creative Arts Project. Thursday's Opening Reception and Friday and Saturday AM and PM coffee breaks will be located in the exhibit hall.

Code of Professional Conduct
ATHE is committed to creating and maintaining a harassment-free environment for all participants in ATHE’s activities, regardless of their actual or perceived sex, gender, gender expression, gender identity, sexual orientation, marital status, race, ethnicity, nationality, ability, socioeconomic status, veteran status, age, or religion. All members and participants, including employers, contractors, vendors, volunteers, and guests, are expected to engage in consensual and respectful behavior and to preserve ATHE’s standard of professionalism at all times.

COVID Protocol
ATHE’s Governing Council and staff ask for your help in keeping our community safe by following the below protocols:

• Keep seating at least three feet away from others.
• Masks are to be worn at all times except when actively eating and drinking.*
• Respect others’ personal space and social distance until others let you know their comfort level.
• Please make sure your sessions end on time so the hotel has an appropriate time to clean rooms between sessions.
• Wash or disinfect your hands frequently.

If you do exhibit COVID-19 symptoms, please quarantine in your room and let ATHE know by emailing the executive director at aimee@athe.org. ATHE will not release your name, but we will let the general conference attendees know that there has been a conference exposure so that attendees can decide whether to get tested before returning home.

*ATHE is holding several food and beverage functions where the wearing of masks is not feasible. ATHE respects your decision to participate or not in these events and as to what degree.

Emergency
In case of an emergency, please call 11 from any hotel phone or call 313-667-1111, and then contact the ATHE registration/information desk. Should the hotel’s fire alarm or such sound, please take direction from the hotel staff.
Accessibility

ATHE is committed to making arrangements that allow all members of the association to participate in the conference. Such arrangements are listed below. To review the additional recommendations that have been shared with all session coordinators and plenary speakers, please see the conference tab on the ATHE website.

- Live transcriptions (CART services) are available for all-conference events in American English.
- Concurrent sessions are requested to describe all visuals in video presentations or slide shows.
- Concurrent sessions are requested to provide large-print-access copies of all prepared remarks.
- 30-minute breaks are available between sessions, and most session blocks throughout the conference are 90 minutes long.
- Automated closed captioning for all virtual concurrent sessions, powered by ZOOM and Otter.ai, is provided in American English.
- A quiet room is available on Thursday, Friday, and Saturday, July 28-30.

The hotel has many accessibility features in guest rooms, meeting spaces, and public spaces.

For more information about the physical accessibility features of the hotel or about special services relating to a specific disability, please contact the hotel at 313-568-8000.

Quiet Room

ATHE provides a quiet room to all conference attendees who desire a designated, low-stimulation space away from conference proceedings. Please respect this quiet space by using it as such. The quiet room is located on the fourth floor in the DaVinci Room. Hours are 8:00am - 7:00pm, Thursday, July 28 through Saturday, July 30.

Fragrance

Please help us to accommodate attendees who are sensitive to fragrances by refraining from wearing scented products.

Lost and Found

Any items left behind will be turned into the ATHE registration desk or the hotel’s security.

Photo/Video/Audio Policy

We reserve the right to use any photograph/video taken at our events, without the expressed written permission of those included within the photograph/video. We may use the photograph/video in publications or other media material produced, used, or contracted including but not limited to: brochures, invitations, books, newspapers, magazines, television, websites, etc. To ensure the privacy of individuals, images will not be identified using full names or personal identifying information without written approval from the photographed subject. If you see any photos or profiles about yourself that you would like removed, please contact our main office at info@athe.org or 628-222-4088.

Social Media

To facilitate virtual conversations arising from the conference, ATHE encourages attendees to tweet using #ATHE2022. Also, follow @castingforliberation on Instagram to follow the conversation with our Saturday community plenary forum. Participants are encouraged to share their Twitter and Instagram handles. Speakers presenting material that they do not wish to be live-tweeted should make a request to the audience at the beginning of their presentations.
SCHEDULE AT A GLANCE

WEDNESDAY, JULY 27

8:00am - 12:00pm Registration, Mackinac Ballroom, 5th Floor
3:00pm - 7:00pm Various Times (Check the specific program listings for Wednesday for rooms and times)

**Focus Group Pre-Conferences**

**Onsite:**
- Acting
- Association for Asian Performance
- Black Theatre Association
- Leadership Institute Mentoring and Reception
  *(All LI Alumni welcome for the evening portion)*
- Governing Council Board Meeting
  *(Board members only)*

**Offsite:**
- Dramaturgy and PACT: "Art, History, Cocktails"
  *Meet at the Motown Historical Museum*
- Women and Theatre Program: "Detroit Underground Railroad Walking Tour"
  *(Pre-reservations required)*
- MET, TASC, Theory and Criticism, & Wellness
  *(Pre-reservations required)*

THURSDAY, JULY 28

7:30am - 8:00pm Registration, Mackinac Ballroom, 5th Floor
8:00am - 7:00pm Quiet Room Available, DaVinci Room, 4th Floor
8:00am - 9:30am Coffee / Light Breakfast (including yogurts, granola, fresh fruit), 5th Floor
8:30am - 10:00am Concurrent Sessions, 5th Floor
9:00am - 12:00pm Puppet Workshop by Matrix Theatre, 42 Degrees North
10:30am - 12:00pm Concurrent Sessions
1:00pm - 2:30pm Concurrent Sessions
2:30pm - 4:00pm Coffee and Afternoon Snacks, 5th Floor
3:00pm - 4:30pm Concurrent Sessions
5:00pm - 6:30pm Concurrent Sessions
6:45pm - 8:00pm Conference Welcome and Opening Reception with Exhibitors, Mackinac Ballroom, 5th Floor

FRIDAY, JULY 29

7:30am - 8:00am ATME Morning Warm-up, Ballroom C, 3rd Floor
8:00am - 5:00pm Registration and Exhibit Hall Open, Mackinac Ballroom, 5th Floor
8:00am - 7:00pm Quiet Room Available, DaVinci Room, 4th Floor
8:00am - 9:30am Coffee / Light Breakfast (including yogurts, granola, fresh fruit), Mackinac Ballroom, 5th Floor
8:30am - 10:00am Concurrent Sessions
FRIDAY, JULY 29 (continued)

10:30am - 12:30pm  
Award Presentations
Writing Detroit: Dominique Morisseau’s Practice of the Possible
Ambassador Ballroom, 3rd Floor

1:00pm - 3:00pm  
Detroit in Context Downtown Walking Tour
Meet at the hotel entrance, ground floor

1:30pm - 3:00pm  
Concurrent Sessions

2:30pm - 4:00pm  
Coffee and Afternoon Snacks, Mackinac Ballroom, 5th Floor

3:30pm - 5:00pm  
Concurrent Sessions

4:00pm - 6:00pm  
Judith Royer Award Play Reading, Ambassador Ballroom, 5th Floor

7:00pm - 9:00pm  
Award Presentations
Surviving the Shitshow: A Staged Reading and Conversation with Dorinne Kondo
Ambassador Ballroom, 3rd Floor

8:00pm - 10:00pm  
Detroit Dance Theatre (offsite), Music Hall Amphitheater
350 Madison Ave, Downtown Detroit, www.baira.co/ddt

SATURDAY, JULY 30

7:30am - 8:00am  
ATME Morning Warm-up, Ballroom C, 3rd Floor

8:00am - 5:00pm  
Registration and Exhibit Hall Open, Mackinac Ballroom, 5th Floor

8:00am - 9:30am  
Focus Group Summit Celebration Breakfast, Ambassador Ballroom, 3rd Floor
(All are welcome!)

10:00am - 11:30am  
Concurrent Sessions

1:00pm - 3:00pm  
Awards Presentations

Community Plenary Forum: Casting for Liberation
Ambassador Ballroom, 3rd Floor

3:00pm - 4:00pm  
Coffee and Afternoon Snacks, Mackinac Ballroom, 5th Floor

3:30pm - 5:00 pm  
Concurrent Sessions

3:30pm - 5:00pm  
New Play Development Workshop 10 Minute Play Readings
Ambassador Ballroom, 3rd Floor

5:30pm - 7:00pm  
Concurrent Sessions

5:30pm - 7:00pm  
Jane Chambers Play Reading, Ambassador Ballroom, 3rd Floor

SUNDAY, JULY 31

7:30am - 8:00am  
ATME Morning Warm-up, Ballroom C

8:00am - 11:00am  
Registration, Mackinac Ballroom, 5th Floor

8:00am - 9:30am  
Coffee and Light Breakfast, Mackinac Ballroom, 5th Floor

8:00am - 9:30am  
Concurrent Sessions

10:00am - 11:30am  
Concurrent Sessions
Writing Detroit: Dominique Morisseau’s Practice of the Possible

Jordan Ealey and Leticia Ridley of Daughters of Lorraine, a black feminist theatre podcast, interview award-winning and acclaimed playwright Dominique Morisseau on her recent Broadway productions of Ain’t Too Proud and Skeleton Crew; the future of Detroit theatre and performance, and reckoning with American history. Ealey and Ridley discuss Morisseau’s own practice of reparative creativity and the ability for theatre to serve as a rehearsal for true change.

Dominique Morisseau’s is the author of The Detroit Project (A 3-Play Cycle): Skeleton Crew (Atlantic Theater Company), Paradise Blue (Signature Theatre), and Detroit ’67 (Public Theater, Classical Theatre of Harlem and NBT). Additional plays include: Confederates (Signature Theatre), Pipeline (Lincoln Center Theatre), Sunset Baby (LAByirnth Theatre), Blood at the Root (National Black Theatre), and Follow Me To Nellie’s (Premiere Stages). Her Broadway production of Skeleton Crew (Manhattan Theatre Club) was TONY nominated for best play and she was also the TONY nominated book writer on the Broadway musical Ain’t Too Proud – The Life and Times of the Temptations (Imperial Theatre). TV/Film projects: She has served as Co-Producer on the Showtime series “Shameless.” She’s currently developing projects with Netflix and HBO, and wrote the film adaptation of the documentary STEP for Fox Searchlight. Awards include: Spirit of Detroit Award, PoNY Fellowship, Sky-Coooper Prize, TEER Trailblazer Award, Steinberg Playwright Award, Audelco Awards, NBFT August Wilson Playwriting Award, Edward M. Kennedy Prize for Drama, OBIE Award (2), and the Ford Foundation Art of Change Fellowship, named one of Variety’s Women of Impact for 2017-18 and a recipient of the 2018 MacArthur Genius Grant.

Surviving the Shitshow: A Staged Reading and Conversation with Dorinne Kondo

This staged reading of a new one-act play by Dorinne Kondo puts reparative creativity into practice. Veering from realism to absurdism and masque to kabuki, the semi-autobiographical play centers on a Japanese American professor wrestling with art, academia, and anti-Asian violence during the pandemic. Kondo asks larger questions about what kinds of interventions we can make as scholar-artists. Nicole Hodges Persley directs Surviving the Shitshow, and Donatella Galella will moderate the post-show conversation with Kondo.

Dorinne Kondo is a cultural anthropologist, performance studies scholar, playwright, dramaturg, Professor of Anthropology/American Studies and former Director of Asian American Studies at the University of Southern California. Kondo has written three full-length plays: (Dis)graceful(l) Conduct, But Can He Dance?, and Seamless (second place for the Jane Chambers Award). She is the author of prize-winning books: Crafting Selves: Power, Gender, and Discourses of Identity in a Japanese Workplace; About Face: Performing Race in Fashion and Theater; and the recent Worldmaking: Race, Performance and the Work of Creativity. Kondo served as a dramaturg for three world premieres of pioneering theatre artist Anna Deavere Smith’s plays: Twilight: Los Angeles 1992, House Arrest, and Let Me Down Easy. She recently inaugurated a podcast series, “The Arts of Racial Reckoning,” commemorating the Los Angeles uprisings and the dramaturgical process on Twilight: Los Angeles, with Smith herself and with Kondo’s fellow dramaturgs: Oskar Eustis, poet and Mellon Foundation President Elizabeth Alexander, and Pulitzer Prize-winning author Héctor Tobar. She is the co-founder of the research cluster “Creativity, Theory, Politics,” that foregrounds the work of scholar/artists who seek to “change the air”, drawing upon the capacities of the arts to move us intellectually, politically, affectively.
How do these questions shift and change across generations, geographies, and producing entities?

As a community of practice, can we imagine a process of casting that is liberatory for all people involved in the acts of creating and engaging with theater?

Join us for this opportunity to hear a plurality of perspectives, practices, and visions from across the field. The Plenary Forum is a gathering, an opportunity for community conversation to surface while drawing on the expertise, knowledge, experiences, questions, and desires already present among conference participants and beyond. We will invite narratives of casting challenges and successes and listen to one another’s experiences with the ever-shifting, delicate, and ethical dilemmas of representation and appropriation. Our goal is to create space for multiple perspectives to co-exist without needing to be reconciled so that we all have time to sit with and consider the narratives that we will hear and witness.

We offer this structure as a model for those interested in holding similar community forums in other contexts. A follow-up session will be offered for participants to (re)consider and (re)articulate their own ethos and practices after hearing the testimonies of members of the conference community representing a wide range of identities, geographies, ages, and affiliations.

Saturday, July 30 at 1:00pm

Community Plenary Forum: Casting for Liberation

Facilitated by Daniel Banks and Lizzy Cooper Davis

• What excites, confuses, frustrates, and/or inspires you about casting during this time of increased movement towards justice and equity?

• What questions do you, your institutions, and the intersecting communities that you serve grapple with regarding equitable and representational casting?

• How do these questions shift and change across generations, geographies, and producing entities?

• As a community of practice, can we imagine a process of casting that is liberatory for all people involved in the acts of creating and engaging with theater?

Join us for this opportunity to hear a plurality of perspectives, practices, and visions from across the field. The Plenary Forum is a gathering, an opportunity for community conversation to surface while drawing on the expertise, knowledge, experiences, questions, and desires already present among conference participants and beyond. We will invite narratives of casting challenges and successes and listen to one another’s experiences with the ever-shifting, delicate, and ethical dilemmas of representation and appropriation. Our goal is to create space for multiple perspectives to co-exist without needing to be reconciled so that we all have time to sit with and consider the narratives that we will hear and witness.

We offer this structure as a model for those interested in holding similar community forums in other contexts. A follow-up session will be offered for participants to (re)consider and (re)articulate their own ethos and practices after hearing the testimonies of members of the conference community representing a wide range of identities, geographies, ages, and affiliations.

Daniel Banks is a director, deviser, and dance dramaturg. He is co-director of DNAWORKS, a Fort Worth, Texas-based arts and service organization dedicated to dialogue and healing through the arts. Co-founded in 2006 by Banks and Adam W. McKinney, DNAWORKS centers Global Majority and LGBTQQ2SPIAA+ voices to create more complex representations of identity, culture, class, and heritage in dance, theatre, film, and writing. Daniel has directed, led workshops, and/or instigated projects in 37 states and 23 countries. He serves on the dramaturgical team for Camille A. Brown & Dancers, has taught on the faculties of NYU, CUNY, Naropa University, and as Chair of Performing Arts at the Institute of American Indian Arts, and is founder of the Hip Hop Theatre Initiative.

(Plenaries continued on the next page.)
Daniel is the 2020 recipient of TCG’s Alan Schneider Director Award. He is the editor of *Say Word! Voices from Hip Hop Theater* and co-editor of *Casting a Movement: The Welcome Table Initiative*. Daniel is Co-Convener and Board Chair of Transform 1012 N. Main Street, the project to repurpose the former Ku Klux Klan Auditorium in Fort Worth, TX, into The Fred Rouse Center for Arts and Community Healing.

**Lizzy Cooper Davis, PhD**, is an artist and scholar interested in how the arts can facilitate community conversation, resistance, and change. She has conducted research in Cuba, Brazil, and New Orleans and her project on Black cultural organizing in the U.S. was supported by a Ford Fellowship and hosted by Harvard’s Music Department. She trained with Augusto and Julian Boal and used their Theater of the Oppressed methods in schools, community centers, and prisons, and has worked at the intersection of arts and activism with such artists and organizations as Anna Deavere Smith, Urban Bush Women, Liz Lerman, Angela’s Pulse, Jacob’s Pillow Dance, The American Repertory Theater, ArtsEmerson, and The Boston Foundation. Lizzy has also performed nationally as an actor in theater, television, film, and radio. Lizzy co-edited *Enacting Pleasure: Artists and Scholars Respond to Carol Gilligan’s Map of Love*, contributed a chapter on the Free Southern Theater’s Story Circle methodology to *Creating Space for Democracy: A Primer on Dialogue and Deliberation in Higher Education*, wrote about the freedom songs of the civil rights movement in *No Depression* and the *Journal of the Society for American Music*, and about Urban Bush Women in *Creating Socially Engaged Art: Can Dance Change the World*. Lizzy is an Assistant Professor of Applied Theater at Emerson College.
Engage with the Conference in additional ways!

**Thursday, July 28, 10:00am – 12:00pm**

**Puppet Workshop with Matrix Theatre**

*This workshop requires pre-registration.*

A puppetry workshop hosted by Matrix Theatre, ending with a procession through the hotel to the outside. The workshop requires pre-registration, but all are welcome to join in the parade, starting approximately at noon from the 42 Degree North meeting space, 3rd Floor.

Founded in 1991, Matrix Theatre Company’s commitment to mission has resulted in activities in two primary areas: the creation and production of original plays and the experiential education in play writing, performance, and puppetry for people of all ages. One of these endeavors was to build and animate puppets of social justice leaders. Matrix’s Giant Hero Puppets include Mother Jones, Justin Dart, Martin Luther King Jr., Ella Baker, Ralph Bunche, A. Phillip Randolph, Cesar Chavez and Diego Rivera. Some commissioned by organizations, others created by community interest, these larger-than-life puppets serve as a way to evoke interest and engage in conversation about social justice with communities.

During this workshop, participants will watch “The Way of Art: Making the Diego Rivera Puppet” and talk with the filmmaker and one of the puppet artists about the process and community construction and giant wearable puppets. Then we will divide up into small groups and rotate through experiential stations including how to use puppetry to teach and learn as well as taking turns to animate one of our giant heroes.

**Friday, July 29, 1:00pm – 3:00pm**

**Detroit in Context Downtown Walking Tour**

*This tour requires pre-registration.*

Detroit has tons of amazing assets but also faces many challenges. One thing is for sure, there is so much more to the city than the headlines and stereotypes portray. On this walking tour with City Institute, their expert guide will provide insights and put things in context as they take you around the downtown and throughout the decades in order to help locals and visitors understand
Detroit in Context
Downtown Walking Tour

how Detroit’s history shaped where we are today, what’s happening now, and how we can become a model for what a 21st century equitable city should look like.

Tour Highlights & Discussion Points include:

• Public spaces like Campus Martius Park and Grand Circus Park – epicenter of Detroit’s historic theater district
• Art & Architecture like the Guardian Building and Spirit of Detroit
• History of Detroit including racist policies that impacted the Indigenous and Black community and shaped where we are today
• Discussion of Detroit’s challenges including population loss and blight
• Overview of some of Downtown’s innovative and impactful people and projects

Light Behind Bars
Featured Art in the Exhibit Hall, Thursday – Saturday

The Prison Creative Arts Project (PCAP) is an organization that opens up opportunities to create original works of art in every correctional facility across the state of Michigan.

Founded in 1990, PCAP is run by members of the University of Michigan and surrounding community. It is based in the University of Michigan’s Residential College. The programs include the Annual Exhibition of Artist in Michigan Prisons, the largest prison art show in the world, The Michigan Review of Prisoner Creative Writing, weekly theatre/creative writing/visual art/music workshops with incarcerated adults and UM students/community members, and the Linkage Community, which affirms the creativity of artists who were formerly incarcerated.

The Prison Creative Arts Project’s mission is to collaborate with these populations to strengthen our community through creative expression. We believe that everyone has the capacity to create art. Art is necessary for individual and societal growth, connection, and survival. It should be accessible to everyone. The values that guide our process are respect, collaboration in which vulnerability, risk, and improvisation lead to discovery and resilience, persistence, patience, love, and laughter. We are joined with others in the struggle for social justice, and we make possible spaces in and from which the voices and visions of the incarcerated can be expressed. To learn more about PCAP, or to donate to our organization, please visit www.prisonarts.org, @prisonarts.
Detroit Dance Theatre
Friday, July 29, 2022
8:00pm - 10:00pm, Outdoors
Music Hall Amphitheater
350 Madison Ave, Downtown Detroit

Detroit Dance Theatre (DDT) is an experimental, collaborative, cultural performance project created by BAIRA MVMNT PHILOSOPHY and Motor City Street Dance Academy. The initiative connects Detroit artists with artists abroad to share in a collaborative incubator process for cultural exchange and self-investigation through shared and individual movement, performance, and life practices. This year’s DDT brings together Michigan Krump Movement leader ‘Renegade,’ Brother(hood) Dance!, Jessica Rajko, and BAIRA MVMNT PHILOSOPHY to create an original devised dance-theatre-media work to premiere at the Music Hall Amphitheatre, Downtown Detroit on July 29 from 8:00pm - 10:00pm. The event also includes live DJ, open cyphers to spectate or join, and local artisan vendors. Admission to the event is donation-based. You can donate online or at the door when you arrive. Get more information at www.baira.co/ddt

Also check out the Performance Studies Focus Group sponsored panel featuring some of these artists: “Cultivating Durational Practices for Rehearsing the Possible” Thursday, July 28 at 10:30am, Marquette B.
Learning To See

Saturday, July 30
10:00am – 11:30am, Richard A

How do we help students perceive the complex meanings inherent in staging? What does an audience perceive when two bodies are far apart? Move closer together? This workshop offers instructors a simple classroom exercise that teaches students how audience members perceive—or "see"—value and meaning in the relationships between bodies, architecture and objects on stage. Featuring Robert Moss.

Wendy Dann is a writer and director based in Ithaca, NY. Regional directing work includes Dallas Theater Center, The Repertory Theatre of St. Louis, Alliance Theatre, Syracuse Stage, Capitol Repertory Theatre, Kitchen Theatre, Cherry Arts and seven seasons as associate artistic director at the Hangar Theatre. She is the co-author and director of the musical Sammy & Me (MusicalFare Theatre, Hangar Theatre, Alliance Theatre, National Black Theatre Festival and New Vintage Theatricals). Wendy’s plays have been finalists for the O’Neill National Playwrights Conference as well as the Arts & Letters Prize in Drama. She received a New York Foundation for the Arts Fellowship in Playwriting and Screenwriting. Her original play, Birds of East Africa, premiered at the Kitchen Theatre, and her short live-action film, La Casa Verde, was invited to the Fort Lauderdale Film Festival and the San Antonio Film Festival. She was invited to participate in The Writer’s Lab with New York Women in Film and Television. Wendy is a professor of directing at Ithaca College. MFA, Syracuse University. BFA, Ithaca College. Member, SDC.
The Legacy Playwrights Initiative

Saturday, July 30
10:00am – 11:30am, Cadillac A

Universities train new playwrights. Professional theater today focuses on early-career and “emerging” writers. In the meantime, many living playwrights whose works educators cut our teeth on—plays we still teach—are forgotten, even as these artists continue to write, evolve, and mature. Despite their successes, productions are harder to get; published plays go out of print. In a world of scanned, pirated pdfs and un- or low-paid guest artist appearances, many of these revered senior theater artists, whose plays we teach, are not only personally forgotten but indigent. The new industry-wide Legacy Playwrights Initiative is devoted to the advocacy of influential playwrights whose writing has fallen out of the public eye, aiming to honor these writers and, as necessary, provide financial support for the exigencies of late life. Lincoln Center Theater’s Anne Cattaneo will discuss the Legacy Playwrights Initiative, whose creation she spearheaded. The Initiative includes: 1) Legacy Playwright Awards for sustained achievement, enduring excellence, and influence on the American theatre. 2) Advocacy and financial incentives for professional theatre productions. 3) Activities to build awareness within the profession and within American universities so these Legacy playwrights’ work can continue on with their personal involvement: read, taught, and enjoyed by a new generation.

Anne Cattaneo is the dramaturg of Lincoln Center Theater and the creator and head of the Tony Award-nominated Lincoln Center Theater Directors’ Lab. A three term past president of Literary Managers and Dramaturgs of the Americas, she is the recipient of LMDA’s first Lessing Award for lifetime achievement of dramaturgy. She has worked widely as a dramaturg on classical plays with directors such as Bartlett Sher, Robert Wilson, Adrian Hall, Jack O’Brien, Robert Falls, Mark Lamos and JoAnne Akalaitis. As the director of the Playworks Program at the Phoenix Theater during the late 1970’s, she commissioned and developed plays by Wendy Wasserstein, Mustapha Matura, and Christopher Durang. For the Acting Company, she created two projects: Orchards which presented seven Chekhov stories adapted for the stage by Maria Irene Fornes, Spalding Gray, John Guare, David Mamet, Wendy Wasserstein, Michael Weller and Samm-Art Williams, and Love’s Fire, responses to Shakespeare sonnets by Eric Bogosian, William Finn, John Guare, Tony Kushner, Marsha Norman, Ntozake Shange and Wendy Wasserstein. Her own translations of 20th Century German playwrights include Brecht’s Galileo and Botho Strauss’ Big and Little. She is currently on the theater history faculty at Juilliard. In July 2011, she was awarded the Margo Jones Medal given annually to a “citizen of the theater who has demonstrated a significant impact, understanding and affirmation of the craft of playwriting, with a lifetime commitment to the encouragement of the living theatre everywhere.” Her book The Art of Dramaturgy was published in September 2021 by Yale University Press. Anne is a 2020 Guggenheim Fellow.
This year’s 2022 Award winners will be honored throughout the conference at each plenary session. Please join us in the Ambassador Ballroom for each one to celebrate the winners!

Friday, July 29 at 10:30am:
Judith Royer Excellence in Playwriting
Career Achievement in Academic Theatre
Outstanding Book

Friday, July 29 at 7:00pm:
Jane Chambers Award for Excellence in Feminist Playwriting
Excellence in Editing
Outstanding Article
Ellen Stewart Career Achievement in Professional Theatre

Saturday, July 30 at 1:00pm:
ATHE-ASTR Award for Excellence in Digital Theatre and Performance Scholarship
Leadership in Community-Based Theatre and Civic Engagement
Oscar Brockett Outstanding Teacher of Theatre in Higher Education

THE 2022 AWARD WINNERS ARE:

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 recipients are:

- **Tina Packer**
  Founding Artistic Director (1978-2009)
  Shakespeare & Company

- **Peggy Shaw** and **Lois Weaver**
  Split Britches

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:
Judy Braha has worked as a director, actor, teacher and arts activist for over four decades. Long-time head of the MFA Directing Program at Boston University’s School of Theatre, credits include theaters and universities throughout New England. Judy collaborates with André de Quadros, teaching inside and outside Massachusetts prisons and jails, and co-created the BU CFA Collaborative Arts Incubator, with de Quadros and Jeannette Guillemin. Recent work: *Shakespeare in Love*, *The Exonerated* (BU), *Mr. Fullerton* (Great Barrington Public + Gloucester Stage), and *Representation and How to Get It*, a new solo work about Julia Ward Howe.

**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 individuals for their outstanding work:

**Sandra G. Shannon**
Professor Emerita of African American Literature, Department of English
Howard University

Sandra G. Shannon, PhD, is professor emerita of African American literature in the Department of English at Howard University. She is widely acknowledged as a major scholar in the field of African American drama and the leading authority on playwright August Wilson. She is the author of the books *The Dramatic Vision of August Wilson* and *August Wilson’s Fences: A Reference Guide*, has written numerous essays and chapters on Wilson, and served as editor of *Modern American Drama: Playwriting in the 1980s and August Wilson’s Pittsburgh Cycle*. She is currently a Fellow and Dean Elect of the College of Fellows of American Theater, Scholar-in-Residence at Pittsburgh, PA’s August Wilson African American Cultural Center, and President of the August Wilson Society.

**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 recognized by students and colleagues, who has provided inspiration through instruction in theatre, has created strong, effective interpersonal communication, and has supported diversity in theatre and education. This year’s recipient of the award is:

**Judy Braha**
Boston University


**Marty Pottenger**
Visionary Guidestar
American playwright, performance artist, and theatre director

Jamil Jude
*Innovations in Institutional Leadership*
Artistic Director, Kenny Leon’s True Colors Theatre

Jamil Jude is a highly accomplished director, producer, playwright and dramaturg focusing on bringing socially relevant art to the community. Jamil is the Artistic Director at Kenny Leon’s True Colors Theatre Company in Atlanta, Georgia, where he previously served as Associate Artistic Director. Additionally, he is the Co-Founder of The New Griots Festival, which is dedicated to celebrating, advocating, and advancing the careers of emerging Black artists in the greater Minneapolis-St. Paul metro area in Minnesota. Prior to joining the staff at True Colors, Jamil served as the Artistic Programming Associate at Park Square Theatre in St. Paul, a Producer in Residence at Minneapolis’ Mixed Blood Theatre, a New Play Producing Fellow at Arena Stage in Washington, DC and co-founded the Colored People’s Theatre. Among his many awards, Jamil has been named the recipient of the Turn The Spotlight Fellowship (18/19), Andrew W. Mellon/TCG Leadership U Fellowship (2015/17), Nautilus Music Theater Management Fellowship (2014/15), NNPN Producer Residency (2011/12; 2012/13), Jerome Foundation/The Playwrights’ Center Many Voices Mentorship (2013/14) and the Allen Lee Hughes Fellowship at Arena Stage (2009/10; 2010/11). Jamil received his Bachelor’s of Arts from Colgate University.

Ebony Noelle Golden
*Transformational Practice*
Founder and CEO at Betty’s Daughter Arts Collaborative and Lead Artist at Jupiter Performance Studio

Ebony Noelle Golden is an artist, scholar, and culture strategist from Houston, TX and currently based in Harlem. She devises theatrical ceremonies and cultural strategies that radically imagine and advance collective Black liberation. Golden is the founding CEO at Betty’s Daughter Arts Collaborative, LLC, a cultural consultancy established 14 years ago. She is also the founder of Jupiter Performance Studio, a space for the study and development of Black performance traditions and new works that advance a womanist climate justice imperative. Instagram: @ebonynoellegolden

Robbie McCauley
*Posthumous Award*

Robbie McCauley was born in 1942 and left this world in May 2021. She attended public schools in Washington, DC where she first discovered her passion for writing and won numerous academic awards. After graduating Howard University in 1963, she moved to NYC and began her extensive career as an actress, director, writer, and educator. Some of the major institutions where she held faculty positions were New York University, City College of New York, Trinity College, Mount Holyoke and finally Emerson College in Boston. She retired in 2016 and spent her remaining years writing, continuing to teach workshops throughout the United States. She received an OBIE Award and a Bessie Award for Outstanding Achievement in Performance for her play, *Sally’s Rape*. Her work is widely anthologized, including in *Extreme Exposure*, *Moon Marked and Touched by Sun*, and *Performance and Cultural Politics*. One of the early cast members of Ntozake Shange’s *for colored girls who have considered suicide when the rainbow is enuf* on Broadway, Robbie went on to write, direct, and perform regularly in cities across the country and abroad, most recently performing in *Sugar*, her one-woman show about her life-long struggle with diabetes, produced initially by ArtsEmerson in 2012 and subsequently presented at Brown University, the Hartbeat Ensemble, and at New York Live Arts as part of Lumberyard Contemporary Performing Arts’ City Winter Festival 2018. Her other innovative theatre pieces include *My Father and the Wars*, *Persimmon Peel* with the late...
beloved Laurie Carlos and Teenytown written and performed by Thought Music, a performance trio with Carlos and Jessica Hagedorn. Directing credits include an innovative interpretation of Tennessee Williams’ The Glass Menagerie at Roxbury Repertory Theater and Adrienne Kennedy’s Sleep Deprivation Chamber at Penumbra Theatre Co. in Minnesota. The Struggle Continues: Robbie McCauley: Scripts, Essays and Reflections, an anthology of McCauley’s plays and writings, with contributions by noted theatre artists, critics, and scholars, was published by TCG in November 2021.


**Outstanding Book**

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:

**Daphne A. Brooks**

**Liner Notes for the Revolution: The Intellectual Life of Black Feminist Sound**
Harvard University Press, 2021


**Soyica Diggs Colbert**

**Radical Vision: A Biography of Lorraine Hansberry**
Yale University Press, 2021

Soyica Diggs Colbert is the author of several books, most recently, Radical Vision: A Biography of Lorraine Hansberry. She has held fellowships from the National Endowment for the Humanities, Woodrow Wilson Foundation, and Mellon Foundation. Her writing has appeared in The New York Times, Washington Post, Public Books, and American Theatre. Colbert is an Associate Director at the Shakespeare Theatre Company and served as a Creative Content Producer for The Public Theatre’s shadow/land.

**Honorable Mentions**

**Anne Cattaneo**

**The Art of Dramaturgy**
Yale University Press, 2021

**Katherine Schaap Williams**

**Unfixable Forms: Disability, Performance, and the Early Modern English Theater**
Cornell University Press, 2021
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:

Nikki Yeboah
“All the Nation’s a Stage: The Ghana National Theatre as Sankofa Praxis”
Theatre Journal 73.2 (2021)

Nikki Yeboah (Ph.D., Northwestern University) is an Assistant Professor of Playwriting at the University of Washington. Her documentary plays have been staged at the Soraya (Los Angeles), New College of Florida (Sarasota) the Hammer Theatre (San José), the Marsh (San Francisco), Links Hall (Chicago), and the Chicago Cultural Center. Her research also studies the ethics, politics, and methods of staging the traumatic stories of marginalized people. Nikki is currently a board member of Storycenter, a nonprofit organization that uses storytelling for social justice.

Honorable Mentions
Paige McGinley
“‘Experimenting with a New Technique’: Performance and Rehearsal in the Long Civil Rights Movement”
Theatre Journal 73.1 (2021)

Aaron C. Thomas
“Infelicities”
Journal of Dramatic Theory & Criticism 35.2 (2021)

Excellence in Editing Award (Individual 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 individual achievement in editing, the winner is:

Xiaomei Chen
Rethinking Chinese Socialist Theaters of Reform: Performance Practice and Debate in the Mao Era
Edited by Xiaomei Chen, Tarryn Li-Min Chun, and Siyuan Liu
University of Michigan Press, 2021

Xiaomei Chen is Distinguished Professor of Chinese Literature at the University of California at Davis. She is the author of Occidentalism, Acting the Right Part, Staging Chinese Revolution, Performing the Socialist State (forthcoming 2022). She is the editor of Reading the Right Text and Columbia Anthology of Modern Chinese Drama and co-editor, with Claire Sponsler, of East of West; with Julia Andrew, of Visual Culture in Contemporary China, with Siyuan Liu, Hong Shen and the Modern Mediasphere in Republican-Era China.

Tarryn Li-Min Chun is an Assistant Professor in the Department of Film, Television, and Theatre at the University of Notre Dame. Her research focuses on the interrelationship of technology, politics, and aesthetics in modern and contemporary Chinese theatre. Current projects include a book manuscript entitled Revolutionary Stagecraft: Theatre, Technology, and Politics in Modern China and a second project on “Spectacle and Excess in Global Chinese Performance,” for which she received a 2021 National Endowment for the Humanities Fellowship.

Honorable Mentions

Three Loves for Three Oranges: Gozzi, Meyerhold, Prokofiev
Edited by Dassia N. Posner and Kevin Bartig with Maria De Simone
Indiana University Press, 2021

Collaborative Research in Theatre and Performance Studies
Edited by Kevin Brown, Felipe Cervera, Kyoko Iwaki, Eero Laine, and Kristof van Baarle
Joint special issue of Global Performance Studies (4.2) and the Journal of Theatre and Dramatic Criticism (36.1), 2021

ATHE-ASTR Award for Excellence in Digital Theatre and Performance Scholarship
The joint ATHE-ASTR Award for Excellence in Digital Theatre and Performance Scholarship is awarded each year to an individual or team that demonstrates innovation and rigor in the use of electronic/digital media for the purpose of producing or disseminating knowledge about theatre and performance. The recipient of this year’s award is:

The Aural/Oral Dramaturgies Project

Duška Radosavljević
Royal Central School of Speech and Drama, University of London

Duška Radosavljević is a dramaturg, academic, and Reader in Contemporary Theatre and Performance at the Royal Central School of Speech and Drama, University of London. Her academic publications include Theatre-Making: Interplay Between Text and Performance in the 21st Century (2013), The Contemporary Ensemble (2013), The Mums and Babies Ensemble: A Manual (2015), Theatre Criticism: Changing Landscapes (2016) and the forthcoming Aural/Oral Dramaturgies: Theatre in the Digital Age (2022), and she regularly contributes to The Theatre Times, Exeunt, and The Stage. Duška’s work has been funded by the Arts and Humanities Research Council of the United Kingdom four times, including the Aural/Oral Dramaturgies project in 2020-22.

Honorable Mention

Theater as Data: Computational Journeys into Theater Research
Miguel Escobar Varela
National University of Singapore
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:

Mama, I wish I were silver
By Amanda L. Andrei

Amanda L. Andrei is a Filipina Romanian American playwright, translator, and teaching artist residing in Los Angeles by way of Virginia/Washington DC. She writes epic, irreverent plays that center the concealed, wounded places of history from the perspectives of diasporic Filipina women, and she translates from Romanian to English. Her plays have been developed with Relative Theatrics, Parity Productions, Echo Theatre, The Vagrancy, Playwrights Arena, Artists at Play, La MaMa, and more. MFA: USC, MA: Georgetown.

Joan Dark
By Christina Pumariega

Christina Pumariega acts and writes. Often simultaneously. Her plays include Lei Chiede (2022 O’Neill Conference finalist) Her Math Play (Hartford Stage’s 2021 New Play Festival) and Joan Dark. Her TV writing credits include “Turner & Hooch” (Disney+) and “Bluff City Law” (NBC). Acting on and Off-Broadway, and in television and film, Pumariega has cross examined Coach Taylor, made out with the Fly and set a Cuban pharmacy ablaze in a corset. MFA Acting, NYU.

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:

In McClintock’s Corn
By Carolyn Gage

Carolyn Gage is a playwright, performer, and activist. The author of nine anthologies of plays and eighty-three musicals, dramas, and one-woman shows, she specializes in non-traditional roles for women, especially reclaiming famous lesbians whose stories have been distorted or erased from history. For twenty-two years, Gage toured in the US and Canada in her award-winning, one-woman play, The Second Coming of Joan of Arc, offering performances, workshops, and lectures on lesbian theatre. www.carolyngage.com
(2022 ATHE Awardees Continued)

**Queen of Sad Mischance**
by John Minigan

John Minigan is a recent Massachusetts Cultural Council Artist Fellow in Dramatic Writing and New Repertory Theatre Playwriting Fellow. *Queen of Sad Mischance* won the 2022 Louise Wigglesworth Award and was a winner of the 2020 New American Voices Festival and the 2019 Clauder Competition. *Noir Hamlet* was an EDGE Media Best of Boston Theater 2018. His work is included in the Best American Short Plays, Best Ten-Minute Short Plays, and other anthologies. John is on the faculty of Emerson College and The Hanover Conservatory and is a Dramatists Guild Ambassador for Eastern New England.

**For Bo: A Play Inspired by the Murder of Botham Jean by Officer Amber Guyger**
by Ayvaunn Penn

Ayvaunn Penn (Columbia University Playwriting Dean’s Fellow) is named by Playbill.com and Black Theatre Coalition as a Next Generation of Black Theatre Professionals honoree. She is a playwright-director and lyricist-composer best known for her work in theatre for social change and applied theatre. She is founder of The #ForBoInitiative and Stethoscope Stage. The first uses theatre to help educational and art institutions tackle challenging conversations about racial bias and social justice. The second is a national play festival dedicated to facilitating honest conversations between patients and medical care providers. Penn is an assistant professor within Texas Christian University Theatre Department.

"When more people are INFORMED and ENGAGED in shaping a place’s future, there is a much better chance of that city becoming an EQUITABLE and THRIVING place for all."

JEANETTE PIERCE
EXHIBITORS & SPONSORS

ATHE acknowledges and offers special thanks to our 2022 exhibitors and sponsors.

This year’s exhibitors include:

American Theatre & Drama Society
atds.org
Contact: Jocelyn L. Buckner (President, 2021-2023), jbuckner@chapman.edu

Digital Theatre+
digitaltheatreplus.com
Contact: Ruben Adorno, ruben.adorno@digitaltheatre.com

Methuen Drama (an Imprint of Bloomsbury)
bloomsbury.com/us/academic/drama-performance-studies
Contact: Dom O’Hanlon, Dom.OHanlon@bloomsbury.com

Northwestern University Press
nupress.northwestern.edu
Contact: Faith Wilson Stein, faith.stein@northwestern.edu

Playwrights Canada Press
playwrightscanada.com
Contact: Annie Gibson, annie@playwrightscanada.com

Tectonic Theater Project’s Moment Work Institute
momentwork.org
education@tectonictheaterproject.org

Theatre Communications Group
shop.aer.io/tcg
Contact: Kathy Sova, ksova@tcg.org

Theatrical Intimacy Education
theatricalintimacyed.com
Contact: Laura Rikard, laura@theatricalintimacyed.com
Contact: Chelsea Pace, Chelsea@theatricalintimacyed.com

The Scholar’s Choice
scholarschoice.com
Contact: Mary Lynn Howe, mlh@scherschoice.com

University of Michigan Press
press.umich.edu
Contact: LeAnn Fields, lfields@umich.edu

University of Toronto Press Journals Division
utpjournal.press
Contact: Janet Hinkle, jhinkle@utpress.utoronto.ca

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"Do the best you can until you know better. Then when you know better, do better."
-Maya Angelou
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Purdue University – Department of Theatre
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Sacramento State – Department of Theatre and Dance
Spelman College
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Texas Woman’s University
Towson University – Theatre Arts
Trinity College
University of California Riverside
University of Florida – Theatre + Dance
University of Illinois – Department of Theatre
University of Maryland, Baltimore County – Department of Theatre
University of Montana
University of Nebraska-Lincoln
University of New Hampshire
University of North Carolina at Charlotte – Department of Theatre
University of North Carolina School of the Arts – School of Drama
University of Northern Colorado
University of San Diego
Wayne State University
West Chester University
Wednesday, July 27
9:15am - 5:00pm, LaSalle A/B
9:15am - 5:00pm, Marquette B

Association for Asian Performance Pre-Conference
The Association for Asian Performance is an international organization of scholars and artists interested in the theatre and theatrical performance traditions of Asian regions. AAP holds its pre-conference annually at ATHE.

Wednesday, July 27
9:00am - 2:00pm, Longitude

Governing Council Board Meeting

Wednesday, July 27
1:00pm - 5:00pm, Cadillac B

Acting Focus Group Pre-Conference
Session Coordinator(s):
April Sigman-Marx

Wednesday, July 27
4:00pm - on, Joliet A/B

Detroit is in the House: A BTA Pre-con / Collaborative Session with Black Theatre Network

Black Theatre Association
How do Black artists, educators and activists in Detroit fight to make their art, politics and lives visible and audible in public and theatrical stages? How are the exuberance, troubled history, and resilience of Detroit depicted on stage in works such as Dominique Morisseau’s Detroit trilogy, Erika Dickerson-Despenza’s new play *culled wattah*, and After/Life: A Detroit ’67 Project by Lisa L. Biggs. BTA and BTN members collaborate on a special convening on theater about Detroit, in Detroit and/or by Detroit artists.

Session Coordinator(s):
Eunice Ferreira

Wednesday, July 27
Afternoon/Evening, Nicolet A/B
Reception in Duluth A/B

ATHE Leadership Institute Day
The ATHE Leadership Institute® provides professional development opportunities for faculty members to prepare for leadership roles in higher education and serve more effectively. This event is open for registered attendees of the Leadership Institute and mentors. The evening reception is open to all LI alumni.

Session Coordinator(s):
Kristin Sosnowsky, Louisiana State University
Jake Pinholster, Arizona State University

Wednesday, July 27
Evening, Richard A/B

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

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

Session Coordinator(s):
Ingrid De Sanctis, James Madison University
Hank Willenbrink, University of Scranton
Janna Segal, University of Louisville

Thursday, July 28
8:30am - 10:00am, Ambassador Ballroom

Focus Group Summit
In accordance with ATHE’s continuing work to become an actively anti-racist organization, to prioritize access and advocacy, and to center the experiences of our members of the global majority, this summit will explore the systems and structures in place that shape the relationships between the focus groups and ATHE and between ATHE and the focus groups. We will imagine and concretize equitable and transparent strategies for communication, collaboration, accountability, and consider ways to best employ and honor the volunteer nature of our labor.
Thursday, July 28  
8:30am - 10:00am, Brule A

The Directing Program’s Curated Roundtable: Challenging the Directorial Hierarchy

As the Directing Focus Group officers seek to reimagine the societal implications of our practices, we changed our submission guidelines in attempt to allow more participation, more diversity in formatting, and more open dialogue between attendees. As a result, we connected individual panelists together based on common or complimentary themes or practices to form three complete roundtable panels.

Session Coordinator(s): 
Joelle Re’Arp-Dunham, Kansas State University

Presenter(s):
Toby Vera Bercovici, Cleveland State University  
Queering "Concept": A Director’s Matrix

Hope McIntyre, Winnipeg, Manitoba  
Directing in Practice (non-hierarchical)

Dani Bedau, San Diego State University  
A Case-study Model of utilizing Mentorship and Embedded Audience Dialogue to Reimagine Professional Practice

Kat Rothman, Corpus Productions  
Fostering Autonomy in Student Devisers: Rethinking Hierarchy and the Role of Directing in Applied Theatre Devising Processes

Michael Shipley, Utah State University  
Rehearsing the Possible: Recentering the Rehearsal Room on the Text

Thursday, July 28  
8:30am - 10:00am, Virtual

Performance and Pedagogy, Care and Community: A Roundtable

Performance Studies
This roundtable explores the role (and possible limitations) of performance (studies) in “rehearsing” the possible—whether in a classroom, community space, rehearsal room, or theatre.

Session Coordinator(s):
Olivia Michiko Gagnon, University of British Columbia

Presenter(s):
Olivia Michiko Gagnon, University of British Columbia  
James McMaster, University of Wisconsin-Madison  
Marc Arthur, University of Michigan

Thursday, July 28  
8:30am - 10:00am, Duluth B

Reparative Creative Pedagogies

Women and Theatre Program
This roundtable will examine the ways that programs have empowered students through creative practice and classroom work.

Session Coordinator(s):
Kate Busselle, University of Oklahoma and Heartland  
Intimacy Design & Training
We Need a 'Hero': How New Play Development Repaired a Restorative Justice Misstep

Presenter(s):
Hannah Fazio, Florida State University  
Polyvagal Exercises in the Classroom

Winter Phong, Oklahoma State University  
Space Making through Creative Assignments

Lindsay Cummings, University of Connecticut  
Reimagining Literary Development in Academia

Janet Werther, The Graduate Center, CUNY  
Reclaiming Sex: Rehearsing Consent in the WGSS Classroom
Performing Possibility in East Asia: Bodies as Sites of Creative Imagining

**Association for Asian Performance**
This panel examines the body as a site of social possibility in East Asian contexts, with a focus on self-possession, anti-racist solidarity, and virtual presence.

**Session Coordinator(s):**
Tara Rodman, UC Irvine

Walking into Democracy: Modern Dance and Fashion Modeling in Occupation Japan

**Presenter(s):**
Emily Wilcox, College of William & Mary
Dancing Inter-Racial Solidarity: Embodied Critiques of US Anti-Black Racism and Police Violence in the Chinese Dance Drama *Fires of Fury are Burning* (1964)

Stepping into the Past, Rehearsing the Future: Immersivity as Reparative Practice

**Performance Studies**
**Theory and Criticism**
Drawing together Immersive Van Gogh, the Choctaw Cultural Center, and MTV’s Spring Break reenactments, this panel explores immersive practices as a reparative mode of engaging familiar narratives across theatricalized cultural contexts.

**Session Coordinator(s):**
Scott Magelssen, University of Washington
Elizabeth Hunter, Washington University in St. Louis

**Presenter(s):**
Bethany Hughes, University of Michigan
Building Nanih Waiya: Creating an Immersive Chahta World

Christin Essin, Vanderbilt University
Immersed in Work: Scenographic Craftspersonship and Immersive van Gogh

Dramatic Returns: Legacies of American Identities in Theatre

**American Theatre and Drama Society**
The papers in this panel explore how theatre is reckoning with and reimagining a plurality of American identities. Whether that be social, racial, cultural, or political identities, our papers look at how “Americanness” is inherited and revisited within performance.

**Session Coordinator(s):**
Fonzie Geary, II, Lyon College

Not Asking for It: The 1920s Marriage Crisis in Maxwell Anderson’s *Gypsy*

Outlaw Encounters: Remaking the US-American Gun Handler in *The Civility of Albert Cashier* and *Gun & Powder*

Mia Levenson, Tufts University
That’s the Way Eugenists Play: Performing Hereditary Science at the Eugenics Record Office

The New Play Exchange: Finding Under-Represented Voices for Higher Education

**Playwrights and Creative Teams**
The New Play Exchange offers a powerful way to find new scripts by under-represented artists for your students and faculty. Learn how to use it!

**Session Coordinator(s):**
Gwydion Suilebhan, National New Play Network
Thursday, July 28
8:30am - 10:00am, Nicolet A

**Accountability: Understanding the Impacts of Performances With Critical Audience Research**

*Theatre and Social Change*
Contributors to *Impacting Theatre Audiences: Methods for Studying Change* (Routledge, 2022) offer ways to examine the impacts of performances on their real audiences.

**Session Coordinator(s):**
Dani Snyder-Young, Northeastern University
Spectatorship and Social Change

Matt Omasta, Miami University

**Presenter(s):**
Christopher Corbo, Rutgers University
Drafting Harlem, revising melodrama: archival insights into audience expectation

Michelle Cowin Gibbs, Illinois Wesleyan University
The stony silence: negotiating empathy and audience expectations in solo autoethnographic performance in audience research

Kelsey Jacobson, Queen's University
Hashtag networks, "live" musicals, and the social media spectator: digital theatre audience research methods

Scott Mealey, University of Toronto
(Ac)counting for change: a quantitative approach to recognizing and contextualizing shifts in spectatorial thinking

Lisa Aikman, Western University
Theatre for relationality: a relational approach to design research

Claire Syler, University of Missouri
Prioritizing Black experience, or the inevitability of educating White audiences: a discourse analysis

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Thursday, July 28
8:30am - 10:00am, Richard B

**Alt Dramaturgies: Recognizing & Imagining Dramaturgies of Space, Place and Self**

**Dramaturgy**
We explore Dramaturgy from its edges AR, site-specific, and dance to centerstage on Broadway; imagining possible applications on stage, in the world, and in ourselves.

**Session Coordinator(s):**
Nadja Masura, California Living Arts Project
Alt Dramaturgies: Place, Space, Self in AR and AI

**Presenter(s):**
Jared Strange, University of Maryland
Breaking the Rule of Three: Dramaturgical Failures in *Bend It Like Beckham: The Musical*

Zachary Apony Moriarty, University of Missouri
War on our Worlds: Dramaturging & Adapting a Transmedia *War of the Worlds*

Aaron Ellis, Florida State University
Choreographer As ‘Dramaturg of The Body’

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Thursday, July 28
9:30am - 12:30pm, Ambassador Ballroom C

**Meeting and Rehearsal for New Play Development Workshop**

Final meeting for NPDW and the Judith Royer Excellence in Playwriting Award creative teams to review program and address scheduling, casting and questions and teams begin work together. Following an initial meeting, creative teams will rehearse in breakout rooms.

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Thursday, July 28
9:30am - 12:30pm, Longitude

**Royer Play Reading Rehearsal**
Thursday, July 28
10:00am - 12:00pm, 42 Degrees North

Puppet Workshop with Matrix Theatre Company

Workshop add-on as part of registration process.

Thursday, July 28
10:30am - 12:00pm, Ambassador Ballroom

Focus Group Summit

In accordance with ATHE’s continuing work to become an actively anti-racist organization, to prioritize access and advocacy, and to center the experiences of our members of the global majority, this summit will explore the systems and structures in place that shape the relationships between the focus groups and ATHE and between ATHE and the focus groups. We will imagine and concretize equitable and transparent strategies for communication, collaboration, accountability, and consider ways to best employ and honor the volunteer nature of our labor.

Thursday, July 28
10:30am - 12:00pm, Brule A

[Re]Envisioning Theatre Pedagogies: Pasts, Futures, and Possibilities

Theatre History
Design, Tech and Management
Theatre as a Liberal Art

Panelists introduce progressive pedagogies into theatre classrooms by reconstructing “presentness” and recentering positionality to better serve the needs of an increasingly diverse student population.

Session Coordinator(s):
Colin Vorbeck, Texas Tech University

Presenter(s):
Kelly Aliano, Long Island University--Post Campus;
LaGuardia Community College, CUNY
Dongshin Chang, Hunter College, CUNY
Jennifer Leigh Sears Scheier, Governors State University
Stephen Cedars, City University of New York
Anne Medlock, West Texas A&M University
Aly Amidei, University of North Carolina at Charlotte

Thursday, July 28
10:30am - 12:00pm, Brule B

Lying about history might be the most American tradition we have: An Applied Theatre Intervention on Anti-Black Racism in the Academy

Theatre and Social Change
Three practitioners discuss the opportunities and complexities of creating an applied theatre piece that unearths structural anti-Black racism at a predominantly white institution.

Presenter(s):
Sara Armstrong, University of Michigan
Christine Bean, University of Michigan (Session Coordinator)
Jordan Harris, University of Michigan

Thursday, July 28
10:30am - 12:00pm, Cadillac B

Beyond the Proscenium of Possibilities: LMDA and the University Dramaturg

Dramaturgy
This Dramaturgy Focus Group and LMDA-sponsored panel continues discussions on dramaturgy training and pedagogy that affect both professional and academic dramaturgs.

Session Coordinator(s):
LaRonika Thomas, Washington College
Martine Green-Rogers, DePaul University

Presenter(s):
Heather Denyer, California State University, Fullerton
Tony Fitzgerald, California State University, Fullerton
Developing a University Dramaturgy Course and Practice
Sarah Johnson, Texas Tech University
Immersive New Play Development at Texas Tech University’s WildWind Performance Lab
Laura MacDonald, Michigan State University
Digital Broadway Babies: Teaching #musicalurgy in the Netherlands, United Kingdom and USA
Molly Roy, The University of Texas at Austin
Moving Dramaturgy: Method and Inquiry
Zeina Salame, University of Vermont
Shaping the About: Illustrating Intersectional Dramaturgy for Undergraduates in Liberal Arts
Daphnie Sicre, Loyola Marymount University
CONCURRENT SESSIONS

Thursday, July 28
10:30am - 12:00pm, Joliet B

Artistic Citizenship, Black Womanist Agency, and Dismantling Eurocentric Assessments in Educational Performance Spaces

Acting
This panel explores the limitations in Eurocentric methods of performance-based classes and offers alternatives to provide instructors meaningful strategies to create, interact, and excel.

Session Coordinator(s):
Ibby Cizmar, Vanderbilt University
Serving All Students: Rethinking Strategies and Assessments in PWI Acting Classrooms

Presenter(s):
Dustyn Martincich, Bucknell University
The Artist/Citizen: Incorporating and Assessing Citizenship in Acting/Performance-based Courses

Serving All Students: Rethinking Strategies and Assessments in PWI Acting Classrooms

LyaNisha R. Gonzalez, Texas Tech University
Black Womxn Rising: University Theatre Programs and The Black Womanist Aesthetic

Thursday, July 28
10:30am - 12:00pm, LaSalle A

Latinidad: Race or Ethnicity? Embodiment & Representation in Plays

Latinx, Indigenous, and the Americas
This panel focuses on exploring embodiment of Latinidad in various plays by Latinx/e playwrights.

Session Coordinator(s):
Jon D. Rossini, University of California, Davis
Puerto Rican as Political Identity in Moreno-Penson’s Beige

Presenter(s):
Maria Enriquez, Penn State Harrisburg
I Don’t Speak Spanish: Spanish Language and Cultural Reclaiming through Performance

Daphnie Sicre, Loyola Marymount University
Black Mexican- Am I Latinx?
Thursday, July 28
10:30am - 12:00pm, LaSalle B

Consent and Caring: Approaches for Responsive Spaces

Directing
This panel includes practices and tools for creating a culture of consent and care that is expansive and inclusive. This panel will discuss the ways in which care and self-care are taught and rehearsed both directly and indirectly through production processes.

Session Coordinator(s):
Amanda Rose Villarreal, California State University Fullerton

Presenter(s):
Kristina Friedgen, Arizona State University
Rehearsing Care: Prioritizing Wellbeing through a Theatre for Radical Compassion

Jacob Buttry, Arizona State University
Rehearsing Care: Prioritizing Wellbeing through a Theatre for Radical Compassion

Clara Kundin, Arizona State University
Past and current practices for directing actors with learning disabilities

John Michael DiResta, Skidmore
Autonomy and Self-Determination: Creating Consent-Based Practices in Auditions and Rehearsal

Jess Jung, North Dakota State University
Responsive Space in TYA

Thursday, July 28
10:30am - 12:00pm, Marquette A

Rehearsing for the (Im)possible: How daily conditioning of the body, mind, and spirit supports the life of an artist.

Association of Theatre Movement Educators Wellness, Community and Aging
A combination of shared research and on your feet exploration of how strengthening the body, mind and spirit help students embrace the importance of self-care.

Session Coordinator(s):
Eliza Ladd, FSU Asolo Conservatory
Bringing Resilience and Vitality to Body and Practice

Presenter(s):
Laura Sturm, Columbia College Chicago, Governors State University, and Oakton Community College
Sitting Shape Flow/Sensory Meditation

Richard Rand, Perdue University
Body, Mind, and Soul in Actor Process

Thursday, July 28
10:30am - 12:00pm, Marquette B

Cultivating Durational Practices for Rehearsing the Possible

Performance Studies
This roundtable brings together six dance-theater artists working collectively to rehearse the possible through collaborative artmaking and reparative creativity. Together, we reflect on their creative efforts during an intensive artist residency, through which we ask: How might we cultivate shared practice that heightens the generative possibility of celebrating differences rather than avoiding or collapsing differences toward consensus?

Session Coordinator(s):
Jessica Rajko, Wayne State University

Presenter(s):
Shaina Baira & Bryan Baira, BAIRA MVMNT PHLOSPHY
Orlando Zane Hunter, Jr & Riccardo Valentine, Brother(hood) Dance!
Renegade

Thursday, July 28
10:30am - 12:00pm, Nicolet B

Re-hearing the Possibilities for Stage Music: An ATHE Listen-and-Tell

Music Theatre / Dance
A critically annotated auditory exhibition of widely eclectic stage music drawn from current research projects, aimed at expanding the scope of “stage music.”

Session Coordinator(s):
Brian D. Valencia, Florida International University
Sri Lankan Music-Dance-Drama

Adam White, Sheridan College

Presenter(s):
Alex Bädue, Hamilton College
Brazilian Musical Theater

Kathryn Edney, Regis College
Musical Representations of Other Cultures
CONCURRENT SESSIONS

Thursday, July 28
10:30am - 12:00pm, Virtual

Once and Future Queer: How Queerness pushes our classrooms, productions and stories forward

LGBTQ+

Session Coordinator(s):
Steven Satta, Towson University

Presenter(s):
Heather Kelley, University of Colorado Boulder
Staging the (im)Possible: Chisa Hutchinson’s Dead and Breathing

Ari Calvano, University of Louisville
TRADITION! Disrupting Gender Assumptions and Social Power in Period Pieces

Jacqueline Goldfinger, Indiana University
Classroom Culture: How to make your classroom and educational new work development program more LGBTQ+ friendly

Thursday, July 28
10:30am - 12:00pm, Richard B

Successful Post-COVID Theatre Recruitment and Retention Practices

Theatre as a Liberal Art
Panelists will share their experiences with various successful post-COVID strategies and practices for external and internal recruitment and retention of theatre students

Session Coordinator(s):
Biliana Stoytcheva-Horissian, Lycoming College

Presenter(s):
Kevork Horissian, Bucknell University
Deborah Martin, Berea College
Shawna Mefford Kelty, SUNY Plattsburgh
Kevin Kemler, Marymount Manhattan College
Aaron Scully, University of Central Missouri

Thursday, July 28
1:00pm - 4:30pm, 42 Degrees North

Adjudicated Acting Exercises Debut Session (Double Session)

Presenters will introduce new or adapted/researched performance training exercises that will be peer reviewed. Attendees may observe and/or participate if interested.

Session Coordinator(s):
Lesley-Ann Timlick, Florida International University
Nisi Sturgis, University of Illinois
Janet Hayatshahi, Randolph-Macon College

Presenter(s):
Rebecca Covey, Florida International University
Moving Tactics

Greg Geffrard, Colombia College, Chicago
Contextualizing Vulnerability Practices

Cheryl Turski, Wayne State University
How to use Tactic Tiles to Increase Tactical Variety

Melvin Huffnagle, Florida International University
A Psycho-Physical Approach to Given Circumstances

Respondents:
Michael Barnes, Wayne State University
Kirsten Brandt, San Jose State University
Jeanne Leep, Edgewood University
Miriam Mills, Rider University
Detra Payne, Northwestern University

Thursday, July 28
1:00pm - 2:30pm, Brule A

Design, Technology, Management Pedagogy Roundtable

Come to hear colleagues describe pandemic-pivots and other pedagogical innovations that could enrich your teaching.

Session Coordinator(s):
Peter Harrigan, Saint Michael’s College

Presenter(s):
Michelle Hunt Souza, Kent State University School of Theatre and Dance

Robin I. Shane, Rider University
Teaching Research Skills to Theatre Students

Amanda Nelson, Virginia Tech School of Performing Arts
Lessons Learned and Technologies Tested

Mary Elizabeth Anderson, Wayne State University
Double Lives: Interdisciplinary Partnerships in Design Education

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Thursday, July 28
1:00pm - 2:30pm, Brule B

Other Feelings: Affect, Alterity, and Performance

American Theatre and Drama Society
This panel considers how the affects generated in/by Black performance can trouble existing power structures while also offering alternative ways of being, seeing, and feeling.

Session Coordinator(s):
Christopher Corbo, Rutgers University

Presenter(s):
L. Bailey McDaniel, Oakland University
Reparative Legacies: Race-based Trauma in Wilson’s Fences and the Search for ‘Shame Resiliency’ in Communal Pain

Zachary Dailey, Lamar State College - Port Arthur
Dominique Morisseau’s Critical Regionality: Constructing Regional Identity in The Detroit Project

Christopher Corbo, Rutgers University
Feeling Right/Right Feelings: Audre Lorde’s Binocular Vision of Melodrama

Autumn Storm Blalock, Villanova University
Kids, Dogs, and Moors: Indivisibility of the Black Body and Phenomenological Meaning in Performances of Shakespeare

Thursday, July 28
1:00pm - 2:30pm, Cadillac B

Mindfulness Dialogues: Building Emotional Intelligence and Resilience in Young Actors

Association of Theatre Movement Educators
This roundtable discussion examines how different mindful theatre methodologies may create a balance between rigorous training and wellness for young actors.

Session Coordinator(s):
Rachel Bowditch, Arizona State University

Presenter(s):
Marc Devine, North Dakota State University
Rasaboxes: Cultivating Mindfulness through Emotional literacy

Veronica Santoyo, Ball State University
Viewpoints and Plastiques as Containers of the Actor’s Emotional Life

Thursday, July 28
1:00pm - 2:30pm, Duluth A

Widening the Tent: Rehearsing Catholic Diversity Through Performance

Religion and Theatre
Catholic-inflected performances have long staged diverse Catholic voices, often revealing hybrid identities that form when marginalized writers attempt to reconcile with hostile Church teachings.

Session Coordinator(s):
Dana Tanner-Kennedy, University of Alberta

Presenter(s):
Sklar Pongratz, University of Colorado Boulder
From Inside the Convent: An Analysis of the Works of Sor Juan de la Cruz and Sor Marcela de San Félix

Evangeline Jimenez, Texas Tech University
Rezo Encarnado: Interfaith Encounters in Catholic-Indigenous Danzas in Mexican American & Indigenous Communities
Thursday, July 28  
1:00pm - 2:30pm, LaSalle A

Rehearsing Audience Research:  
Critical Strategies for Digital Experiences

In this Electronic Technology Committee session, panelists consider research methods for evaluating audience experiences of tech-based performance and prompt thought on more inclusive pathways for participation.

Session Coordinator(s):  
D.J. Hopkins, San Diego State University  
Immersive Shakespeares: Live Performance and Virtual Reality

Presenter(s):  
Elizabeth Hunter, Washington University in St. Louis  
Big Apple 80s: An Augmented Reality Trip to the Birth of MTV

Christine Simonian Bean, University of Michigan  
The Optics of Learning: Leveraging Privacy/Exposure in Digital Theatre for Social Change

Amanda Rose Villarreal, California State University Fullerton  
Invitations: Game Mechanics that Shape Digital Spectatorship and Performance

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Thursday, July 28  
1:00pm - 2:30pm, Joliet A

Pioneer Women Playwrights of the Midwest: Broadway, Journalism, and Improv

Theatre History
This panel explores Susan Glaspell, Mary Reynolds Aldis, Edna Ferber, and Rachel Crothers, who all worked in the midwest in the early 20th century.

Session Coordinator(s):  
Megan Geigner, Northwestern University  
Mary Reynolds Aldis: the Little Theatre Movement, and Early Improv

Presenter(s):  
Karin Maresh, Washington & Jefferson College  
The 'Secondary Masterpieces' of the Midwestern Neil Simon, or Who Is Rachel Crothers???

Stuart Hecht, Boston College  
Extra! Extra!: Glaspell and Ferber Share Midwest Journalist Roots!

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Thursday, July 28  
1:00pm - 2:30pm, Joliet B

Table Work: New Ideas for Theatre History and Musical Theatre History Pedagogy - A Gallery Walk

Music Theatre / Dance  
Theatre History
This session features innovative pedagogy for de-centering the canon of Theatre History. Presenters will each share one activity or assignment and participants will walk through to view the assignments and discuss them with the presenters.

Session Coordinator(s):  
Amy Osatinski, Oklahoma City University

Presenter(s):  
Sam O’Connell, Worcester State College  
Kirsten Brandt, San Jose State University  
Kelly Alano, Long Island University - Post Campus  
Adam White, Sheridan College (Ontario)  
Barbara N. Kahl, Hartwick College  
Elizabeth Osborne, Florida State University  
Megan Stahl, Boston Conservatory at Berklee  
Mary Liz Valesano, University of Detroit Mercy  
Stephanie Dean, University of Michigan Flint  
Barrie Gelles, City University of New York Graduate Center  
Josh Grisetti, California State University, Fullerton  
Chelsea Curto, Baylor University  
Jianyu Huo, Wheaton College  
Heather J. Denyer, California State University, Fullerton  
Kellee Van Aken, Seton Hill University

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Thursday, July 28  
1:00pm - 2:30pm, Duluth B

The CRAFT Institute Interactive Listening Session with ATHE

In Spring 2022, ATHE’s Governing Council engaged the CRAFT Institute as consultants to create a culturally inclusive infrastructure for the organization to acknowledge and repair the harm of white supremacy, institutionalized racism, and anti-Blackness within ATHE, but also to serve as a model for other organizations and departments in the field of theatre studies.

Utilizing a reparative framework, CRAFT consultants and ATHE members will engage in interactive listening to identify and actualize short-term and long-term goals, strategies, and actions for sustainable change. CRAFT welcomes the sharing of your experiences about ATHE and the field.

Presenter(s):  
Members of the CRAFT Institute Consulting Team
Thursday, July 28  
1:00pm - 2:30pm, LaSalle B

**Adaptation as Reclamation: A Panel Discussion on adaptations of Western ‘canonical’ texts for the stage by BIPOC or queer creators**

**LGBTQ+ Playwrights and Creative Teams**
Theater makers who identify as BIPOC or queer (or both) discuss ‘canonical’ texts, their lived experience in a white supremist/heteronormative culture, and questions of adaptation.

**Session Coordinator(s):**
Jonathan Seinen, SUNY Buffalo State College  
Ansley Valentine, Indiana University

**Presenter(s):**
Zizi Majid, Syracuse University  
Re-contextualizing theatre history to encourage progressive, equitable narratives in contemporary theatre  
Debbie Patterson, Sick + Twisted Theatre  
Examining intersection of blindness and gender nonconformity  
Jonathan Seinen, SUNY Buffalo State College  
Queer adaptations of classic material, Collective creation based on field research/autobiography  
Sydney Chatman, Congo Square Theatre Company  
Creating Adaptations as Director/Playwright  
Ansley Valentine, Indiana University -- Bloomington  
Development of “Mother C”, a BIPOC contemporary adaptation of the work of Brecht

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Thursday, July 28  
1:00pm - 2:30pm, Marquette A

**AAP Welcome Event**

**Association for Asian Performance**
Join members of AAP to learn about our Focus Group and network with colleagues. All are welcome!

**Session Coordinator(s):**
Jyana Browne, University of Maryland, College Park

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Thursday, July 28  
1:00pm - 2:30pm, Marquette B

**Inside My Mind: Immersive Theatre for Youth as a Tool for Rehearsing Mental Well-Being**

**Wellness, Community, and Aging**
Join a conversation about immersive performance for youth and experience a demonstration that builds practical skills in self-care and mental well-being. Gain tools and knowledge to rehearse similar immersive learning opportunities.

**Session Coordinator(s):**
Angela Pinholster, Arizona State University

**Presenter(s):**
Dori Leeman, Louisiana State University  
Kristina Friedgen, Arizona State University

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Thursday, July 28  
1:00pm - 2:30pm, Nicolet A

**Rehearsing Reparative Editing: A Roundtable**

**Research and Publications**
How can we work together as editors and “the edited” to help maximize the creativity, supportiveness, and indeed reparative potential of the research publication process?

**Session Coordinator(s):**
Michelle Liu Carriger, University of California, Los Angeles

**Presenter(s):**
Harvey Young, Boston University  
John Fletcher, Louisiana State University  
E3 Westlake, The Ohio State University

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Thursday, July 28  
1:00pm - 2:30pm, Nicolet B

**Beyond Choreography: Intimacy Practices in Rehearsal & Classroom**

**Acting, Directing**
Reimagineing and rebuilding current hierarchical structures in the theater involves empowering students and performers to take agency over themselves, their bodies, their hearts, their minds, and their identities. As teachers and directors, we have much to learn from the developing field of intimacy work to put this empowerment into practice.
CONCURRENT SESSIONS

**Session Coordinator(s):**
Toby Vera Bercovici, Cleveland State University  
The Body As Palimpsest

**Presenter(s):**
Joelle Re'Arp-Dunham, Kansas State University  
Scaffolding Consent and Intimacy in the Classroom
Kate Busselle, University of Oklahoma  
'I'm going to take a Me Day': Practicing Boundary Setting in Classrooms without Intimacy
April Sigman-Marx, Thumbprint Studios  
Collaborative Grading Practices: An Act of Academic Consent

**Thursday, July 28**  
1:00pm - 2:30pm, Richard A

**Under-recognized Brilliance: The Play Texts You Should Consider Teaching and Why**

**Dramaturgy**
Learn about texts of under-recognized, under-taught plays that other educators have found to work successfully in classes and workshops. This can help diversify your syllabus, and add interesting new dynamics to your conversations with students.

**Session Coordinator(s):**
Jacqueline Goldfinger, Indiana University

**Presenter(s):**
Jessica Bashline, University of Miami  
Bryan Moore, Concordia University  
Martine Kei Green-Rogers, DePaul University

**Thursday, July 28**  
1:00pm - 2:30pm, Richard B

**Women's Work in the Dramaturgy of María Irene Fornés**

**Latinx, Indigenous, and the Americas Women and Theatre Program**
In this roundtable, participants will consider the significance and implications of women's work in two adaptations by María Irene Fornés.

**Session Coordinator(s):**
Olga Sanchez Saltveit, Middlebury College  
Gwendolyn Alker, New York University

**Presenter(s):**
Alice Reagan, Barnard College  
Labor's Value: Evelyn Brown, María Irene Fornés, and Workers as Makers
Eric Mayer-García, Indiana University, Bloomington  
Breaking the Rules: Sticking points of Women's Work and Machismo in Fornés’s translation of Cold Air by Virgilio Piñera

**Thursday, July 28**  
3:00pm - 4:30pm, Brule A

**Challenging the Nation: Embodied Memory in South Asian Theatre and Performance**

**Association for Asian Performance Theory and Criticism**
This panel focuses on the intersection of memory and performance as a productive site that opens up imaginative possibilities to challenge nationalist grand narratives within South Asia. The panel critically explores a wide range of theatre and performance from the twentieth and twenty-first centuries.

**Session Coordinator(s):**
Sandamini Ranwalage, Miami University  
Embodying Memories about/against National Nostalgias: Bandu Manamperi’s Performance Art in the Sri Lankan Post-War Era

**Presenter(s):**
Amanda Culp, Vassar College  
Rustom Bharucha's Black Shakuntala: Staging a Sanskrit Heroine in Heggodu
Arnab Banerji, Loyola Marymount University  
Non-Violence, Subaltern Crisis, and a Muslim rebel: Utpal Dutt’s Political Plays and the Rise of Militant Fascism in India
Rini Tarafder, University of Wisconsin-Madison  
Rehearsing Chandala: Embodying Intercaste Love in Janani’s Juliet
Aparna Dharwadker, University of Wisconsin-Madison  
Discussant
Thursday, July 28
3:00pm - 4:30pm, Brule B

Staging Resistance to Colonialist Narratives of Space and Power
Theatre History
This panel examines instances in which theatre has offered support to colonialism, while also noting how specific plays and productions have worked to undermine these narratives.

Session Coordinator(s):
Christina Gutierrez-Dennehy, Western Washington University
Now His Charms are all O'erthrown: Disrupting Whiteness in The Tempest

Presenter(s):
Eleanor Owicki, Indiana University
Redcoats and Wild Irish Girls: Staging Romance in Narratives of Irish Colonialism and Nationalism
Victoria P. Lantz, Sam Houston State University
Remounting the American West: Revisiting and Revising American Expansion and Colonialization on Stage

Thursday, July 28
3:00pm - 4:30pm, Cadillac A

Religion and Theatre
This roundtable discussion provides space for attendees to share the ways theatre refreshes their understanding and practice of faith and religious experience.

Session Coordinator(s):
Rebecca Hammonds, Independent Scholar

Thursday, July 28
3:00pm - 4:30pm, Cadillac B

Rehearsing the Possible: Practicing Reparative Creativity
American Theatre and Drama Society
This panel considers the power of “reparative creativity,” as practiced by both Black practitioners engaging white audiences, and by scholarship seeking to contextualize such work.

Session Coordinator(s):
Stephen Cedars, The Graduate Center, CUNY
Rocking the Canboulay: A Reconsideration of Trinidad’s Nineteenth Century Jamette Carnival

Presenter(s):
Jen Buckley, University of Iowa
“Silence itself is a kind of noise”: Mime as “mute testimony” in Bonnie Greer’s Vigil Part II
Evan Duncan, University of California, Riverside
‘Where I’ve Always Been’: Jackie Sibblies Drury, Fairview, and the (Im)Possibility of Looking Anew

Thursday, July 28
3:00pm - 4:30pm, Duluth A

Where’s my Safe Space? Voice Teachers, Students, and Anxiety Burn Out
Voice and Speech Trainers Association
This roundtable will ask participants how they are addressing their own anxiety needs while holding space for the anxiety needs of their students.

Session Coordinator(s):
Ben Corbett, University of Arkansas
Matt Greenburg, West Virginia University

Presenter(s):
Matthew Rossoff, Toronto Metropolitan University
Lisa Quoresimo, Southern Utah University
Laura Quigley, University St. Claire College
Colton Weiss, Ohio State University
Seret Teresa Cole, West Virginia University

Thursday, July 28
3:00pm - 4:30pm, Duluth B

Accessibility in the Rehearsal Room and Theatre Classroom
Theatre as a Liberal Art Directing
The pandemic brought accessibility issues into sharp relief. This roundtable considers paths of success for pedagoges and theatre makers.

Session Coordinator(s):
Alicia Corts, Saint Leo University
Directing with Neurodiversity in Mind

Presenter(s):
Kathleen Sills, Merrimack College
Neurodiversity in the Student Population
Winter Phong, Oklahoma State University
Measuring Engagement for Autistic Students
Thursday, July 28
3:00pm - 4:30pm, Joliet B

Rehearsing the Possibilities of New Plays with PACT

Playwrights and Creative Teams
This working session will explore the ways in which a new play is made possible through PACT’s rehearsal process.

Session Coordinator(s):
Janna Segal, University of Louisville

Presenter(s):
Jennifer Ivey, Florida International University
Fred Rubeck, Elon University
Ingrid DeSanctis, James Madison University

Thursday, July 28
3:00pm - 4:30pm, LaSalle A

Black Broadway Evolutions and Their Impact on Pedagogy

Black Theatre Association
Black female scholar artists who worked on Broadway shows, including Pass Over, Paradise Square, and A Strange Loop, reflect and offer perspectives on long-term considerations and implications of this historical 2021-22 “Black Broadway” season on pedagogy, curriculum, theater training and future productions on and off Broadway.

Session Coordinator(s):
Eunice Ferreira, Skidmore College
Black Theatre Matters in the Classroom
Kaja Dunn, University of North Carolina at Charlotte & Theatrical Intimacy Education
Black Aesthetics in New Theatre Works and Their Influence on Training

Presenter(s):
Ann James, Intimacy Coordinators of Color & Loyola Marymount University
The Neo-Nommo Method: Acting While Black on the The Great White Way

Masi Asare, Northwestern University
Black Love Songs, and the Terms of Celebration

Thursday, July 28
3:00pm - 4:30pm, LaSalle B

Ecosystems and Exchanges: Exploring New Dramatic Paradigms

Playwrights and Creative Teams
In this panel, we explore how the ideas of ecosystems and exchanges might provide generative ground for playwrights and theatre makers to write for the Anthropocene.

Session Coordinator(s):
Hank Willenbrink, University of Scranton
The Theatrical Origins of Bioregionalism

Presenter(s):
Ana Carneiro, Amherst College
Play as living organism: experience, language, and cognition

Thursday, July 28
3:00pm - 4:30pm, Marquette A

Rupture, Reckoning, and Repair: Ethical Questions in Musical Theatre Pedagogy and Practice

Music Theatre / Dance
This two-part session aims to couple ethical dilemmas and practical interventions in musical theatre pedagogy and practice.

Session Coordinator(s):
Bryan Vandevender, Bucknell University
Queer Representation in Heteronormative Space: Auditioning and Casting Fun Home
Barrie Gelles, The Graduate Center, CUNY

Presenter(s):
Marla Britton-Johnson, Waldorf University
Other Colors than White - Teaching Anti-Racism in a (Very) Small Liberal Arts College
Emily Clark, Marymount Manhattan College
"Pick a little, Talk a little, Cheap, Cheap, Cheap": Educational Season Selection in an Era of Change
Adrienne Oehlers, Ohio Sate University
Being White: Teaching Race at PWIs
Michael D. Jablonski, Brenau University
Respecting the Boundaries Present Within the Casting Process
Tracey Brent-Chessum, Brenau University & Gainesville Theatre Alliance
Walking into the Fire: Repair when Reckoning Is Not Possible
**Thursday, July 28**
**3:00pm - 4:30pm, Marquette B**

**Examine, Resist and Repair: Using Applied Drama and Theatre to Foster Environmental Agency among Youth**

We explore how theatre can build and expand the collective agency of young people to discover and rehearse reparative approaches to mainstream environmental messaging.

**Session Coordinator(s):**
Katie Dawson, University of Texas at Austin  
Monica Stufft, University of San Diego

**Presenter(s):**
Soroya Rowley, University of San Diego  
Exploring Environmental Solutions Through Theatre

Joan Lipkin, That Uppity Theatre Company and Dance the Vote  
Teaching and Devising about Climate Change and Environmental Justice Online: An Adaptable Model for High School and College Classes

Nichole Bennett, University of Texas at Austin  
Counternarratives of Climate Change through Theatre-Based Youth Participatory Action Research

Khristián Méndez Aguirre, University of Texas at Austin  
Theatre Elements Through an Ecological Lens

Lara Dossett, University of Texas at Austin  
Catalyzing Students as Leaders in the Development of Arts Integrated Climate Justice Program for Educators

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**Thursday, July 28**
**3:00pm - 4:30pm, Nicolet A**

**Humus and the More-than-human**

**Theory and Criticism**

This meeting of the Theory and Criticism Roundtable Series "Tending the Garden" considers how theater and performance engage the more-than-human world.

**Session Coordinator(s):**
Abby Schroering, Columbia University

**Presenter(s):**
Tara Brooke Watkins, Salve Regina University  
The Polyphony of Arboretum Theatre as an Act of Gardening

Kelsey Jacobson, Queen's University  
Re-Collecting: Audiences After the Pandemic

**Thursday, July 28**
**3:00pm - 4:30pm, Nicolet B**

**Latinx Theatres, Histories and Design in the 21st Century**

**Latinx, Indigenous, and the Americas**

A conversation on the trajectories of Latinx theatres, practitioners, and designers across the US, many of which have provided decades of creative impact, community empowerment, and unwritten history.

**Session Coordinator(s):**
Olga Sanchez Saltveit, Middlebury College  
Familism and Longevity in Latinx Theatre

**Presenter(s):**
Amy Gilley, Tarrant County College  
Ceremony and Mitos: Luis Valdez

Leticia Delgado, Lubbock Christian University  
The More Things Change: Design Pedagogy After the Racial Reckoning

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**Thursday, July 28**
**3:00pm - 4:30pm, Richard A**

**Saving our Theatre Programs: Using Acting and Interdisciplinary Innovations in Theatre Collaborations**

**Theatre as a Liberal Art Acting**

Our panelists will share Applied Theatre and other Theatre-oriented strategies in a roundtable discussion to highlight the interdisciplinary possibilities that will help keep our Theatre programs afloat.

**Session Coordinator(s):**
Bradford Sadler, Ohio Wesleyan University  
Acting and the Standardized Patient: The Intersection of Performance and the Physicians of the Future

**Presenter(s):**
Peter Friedrich, Berry College  
Theatre as a Wide Receiver: Partnering with Men’s Football Program
Robert Scott Smith, University of Utah
Converting limitations into opportunities to experiment with new forms and technologies to build sustainable, generative practice and relationships

Claire Mason, Purdue University
Waiting for Legos: Creative Absurdity in the STEAM classroom

Paul Kassel, Northern Illinois University
Share and share alike: Joint hires, programs, certificates, transdisciplinary initiatives that center Theatre Arts

Thursday, July 28
3:00pm - 4:30pm, Richard B

COVID-era Devising: Contributing Toward a New Canon

Dramaturgy
This panel explores the role of devised theatre during the era of COVID-19, and considers the lasting impact of these new works.

Session Coordinator(s):
Mike Poblete, University of Hawaii
Liminality of Presence: Devising Virtually and In-Person During the Pandemic

Presenter(s):
Sonya Cooke, Louisiana State University
The Role of Devised Environmental Theatre Amidst Pandemic and Social Justice Movements

Alison Mahoney, University of Pittsburgh
Devising Access Intimacy: Lessons from Oily Cart’s ‘Uncancellable’ Season

Amanda Rose Villarreal, California State University Fullerton
Devising Delayed: The Art of Invitation and Emergent Narrative

Thursday, July 28
5:00pm - 6:30pm, Brule A

Critical Race and Ethnic Studies
Approaches to Popular Dance in Research and Pedagogy

American Theatre and Drama Society
Black Theatre Association
Music Theatre / Dance
This roundtable will explore critical race and ethnic studies approaches to research and pedagogy focused on popular dance for stage and screen.

Session Coordinator(s):
Ariel Nereson, University at Buffalo - SUNY
Surface Reading and Culturally Hegemonic Scripts for Popular Dance

Presenter(s):
Alesondra Christmas, Ohio State University
Fatima Robinson: Choreographing Hip Hop Feminism & 21st Century Sexual Agency

Joanna Dee Das, Washington University in St. Louis
Reclaiming Space for Black Dance in St. Louis

Ryan Donovan, Duke University
“A Group of White Dancers”: Broadway Dance in the 1970s

Jordan Ealey, University of Maryland, College Park
Dancing Sound: Tapping Into History With the Queen of the Soundies

Thursday, July 28
5:00pm - 6:30pm, Brule B

Experiential Theatres: Praxis-Based Approaches to Training 21st Century Theatre Artists

Design, Tech, and Management
Directing
Dramaturgy
Roundtable discussion presenting and discussing pedagogical innovations for experiential theatre making.
Session Coordinator(s):
William Lewis, Purdue University
Collaborative Conceptualization and User Experience Design
Sean Bartley, Northwest Louisiana State University

Presenter(s):
Amanda Rose Villarreal, California State University - Fullerton
Intimacy in Play: Training Actors for Agentic Symmetry in Unscripted Interactions
Sarah Johnson, Texas Tech University
New Play Development through Abstraction
Steve Luber, Connecticut College
Postdigital Approaches to Experiential Theatre Training

Thursday, July 28
5:00pm - 6:30pm, Cadillac A

Restaging Home: Healing Multigenerational Trauma through Performance and Detroit’s Corktown

Directing
This panel uses the layered history of Detroit’s Corktown to explore the potential of performance to advance equity and justice and heal multigenerational trauma.

Session Coordinator(s):
Kathleen M. McGeever, Northern Arizona University
The Dialogue of Heart: Recapturing Culture through Theatrical Storytelling
Ann M. Shanahan, Purdue University
Breaking Into Society – A Corktown Vaudeville

Presenter(s):
Ruth Pe Palileo, University of Southern Nevada
Corktown and Carthaginians...waiting for the dead to rise in Detroit and Derry

Thursday, July 28
5:00pm - 6:30pm, Cadillac B

How Green Are We, Really?

Design, Tech, and Management
Sharing ideas and methods we use in our theatres to lessen our carbon footprint, and ways we teach these “green lessons” to our students.

Session Coordinator(s):
Barbara Kahl, Hartwick College
How Green Are Our Costumes? Tracking the Use of Upcycling, Renewables, and Natural Fibers in Costumes for a production of She Kills Monsters

Presenter(s):
Robin Shane, Rider University
Using Unconventional Materials to Create Costumes
Jennifer Leigh Sears Scheier, Governors State University
Curbing Stage and Production Management’s Carbon Footprint With Digital Tools
Alicia Jay, Indiana State University
COVID Protocols Meets Green Policies: Front of House Sustainability Practices During the Pandemic and Beyond

Thursday, July 28
5:00pm - 6:30pm, Duluth A

Seedlings: New Ideas and Beginnings

Theory and Criticism
This meeting of the Theory and Criticism Roundtable Series “Tending the Garden” considers the beginnings of theater ideas, movements, and participants.

Session Coordinator(s):
Abby Schroering, Columbia University

Presenter(s):
Gibson Cima, Northern Illinois University
Claire Mason, Purdue University
Engaged Seedlings: Aesthetic Emergence in Theatre for the Very Young
Anne Potter, Columbia University
“There’s a girl who no one sees”: A short essay on children in musical theatre
Catherine Suffern, Columbia University
Choreographing Carceral Capitalist Networks in Prison Plays by Clean Break

Thursday, July 28
5:00pm - 6:30pm, Duluth B

Performances of Re/Integration: Identity Reparation after Debility

Performance Studies
This panel explores the reparative potential of performance in re/integrating debility into personal and social identity following the rupture of diagnosis, in contrast to culturally dominant models of medical disability.
**Session Coordinator(s):**
Katya Vrtis, Independent Scholar
But You Don’t Look Sick: A Crip Autoethnography of Disability Performance

**Presenter(s):**
Bianca C. Frazer, University of Illinois Chicago
*Squid Game* and the Disability Conundrum

Krista K. Miranda, Independent Scholar
Recover, Re/integrate, Assimilate: ‘Haunted Transplant Syndrome’ in Netflix’s *Chambers*

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**Thursday, July 28**
5:00pm - 6:30pm, Joliet A

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**Spaces of Healing: Re-Imagining Community-Based Theatre**

**Theatre and Social Change Wellness, Community and Aging**

Grounding theory in contemporary practice, this panel traces healing and the creative process from opening ritual to closing evaluation across a spectrum of applied theatre projects.

**Session Coordinator(s):**
Rivka Eckert, SUNY Potsdam
Well-being and Community-based Theatre’s Role in Higher Education

**Presenter(s):**
Aubrey Helene Neumann, Davis and Elkins College
Protecting into Emotion: Opening Rituals as Performance of Care

Dana Edell, Emerson College
Transforming Narratives of Gun Violence

Erika Hughes, University of Portsmouth
Making Mindful Performance: Meditation and the Rehearsal Studio

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**Thursday, July 28**
5:00pm - 6:30pm, Joliet B

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**Envisioning Antiracism: a Multi-Focus-Group Strategy Session for Theater Educators**

**American Theatre and Drama Society Association for Asian Performance Black Theatre Association Latinx, Indigenous, and the Americas**

An antiracist dialogue among scholars from four ATHE focus groups. After opening remarks, breakout conversations will empower attendees to explore new antiracist strategies and collaborations.

**Session Coordinator(s):**
Donatella Galella, University of California, Riverside
Jonathan Shandell, Arcadia University

**Presenter(s):**
Arnab Banerji, Loyola Marymount University
Jocelyn Buckner, Chapman University
Veronda Carey, Oakton Community College
Tarryn Chun, University of Notre Dame
Courtney Elkin Mohler, Boston College
Eunice Ferreira, Skidmore College

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**Thursday, July 28**
5:00pm - 6:30pm, LaSalle A

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**Open Educational Practices in the Theatre Arts Classroom**

**Community College Theatre Alliance**

This session will feature theatre faculty who are currently using open educational and pedagogical practices in a variety of theatre courses. Presenters will share assignments, platforms, strategies, and texts that they have found to be beneficial in bringing a greater sense of “open” to their teaching.

**Session Coordinator(s):**
Ryan McKinney, Kingsborough Community College, CUNY
Incorporating Open Educational Platforms into Theatre Arts Courses

**Presenter(s):**
Kate Neff Stone, San Diego City College
OER Outside of the Textbook: Resources to Create a Responsive Classroom

Jacqueline Goldfinger, Indiana University
Using the New Play Exchange Platform in the Classroom and Beyond

Shiraz Biggie, Brooklyn College & The Graduate Center, CUNY
Using the Writing Intensive Course to Create A Student-Centered OER

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**Thursday, July 28**
5:00pm - 6:30pm, LaSalle B

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**Finding Grace Under Fire: faculty leaders discuss the past year in the trenches**

**Wellness, Community, and Aging LGBTQ+ Latinx, Indigenous, and the Americas**

Faculty in leadership roles discuss returning to campus last year amidst the cultural and societal upheavals in higher education and the American Theatre.
Session Coordinator(s):
Steven Satta, Towson University

Presenter(s):
Sophia Skiles, Brown University/Trinity Rep
Krista Apple, University of the Arts
Daphnie Sicre, Loyola Marymount University
Cleo House, Stephen F. Austin State University
Michelle Hayford, University of Dayton

Thursday, July 28
5:00pm - 6:30pm, Marquette A

Horrific Potential: Integrating Horror into Theatre Practice and Pedagogy

Association for Asian Performance Theory and Criticism
This roundtable will consider the role of horror in global theatre and investigate the potential for incorporating this popular genre into theatre pedagogy and practice.

Session Coordinator(s):
Alex Rogals, Hunter College

Presenter(s):
Kevin Wetmore, Loyola Marymount University
Meredith Conti, State University of New York, Buffalo
Jane Barnette, University of Kansas
Justine Wiesinger, Bates College
Guillermo Avilés-Rodríguez, California State University, Northridge
Jennifer Yoo, University of Hawaii at Manoa
Alex Rogals, Hunter College

Thursday, July 28
5:00pm - 6:30pm, Nicolet A

Creating and Embodying New Possibilities in the Michael Chekhov Technique

Acting Association of Theatre Movement Educators
Elements of Michael Chekhov’s work will be examined through innovative exercises with the intention of creating collaboration, ensemble, embodied performance, perspective, and play.

Session Coordinator(s):
Paul Hurley, Kent State University

Presenter(s):
Wesley Broulik, Central Connecticut State University
Play is Democratic and Equitable: Using a Sense of Play Through Games
Paul Hurley, Kent State University
Physicalizing the Text: Word Painting Shakespeare’s Funky Folio Words
Wil Kilroy, National Michael Chekhov Association / New Mexico State University
Imagining a “New” Body
Christie Maturo, Central Connecticut State University
Establishing the “Soul” of the Space

Thursday, July 28
5:00pm - 6:30pm, Nicolet B


Wellness, Community, and Agin
An interactive performance piece to engage the senses, igniting our memories to create a sense of community-assuaging loneliness—heightened by (pandemic escalated) cognitive challenge.

Presenters(s):
Beth F. Miles, Cornell University
Daniel Passer, California Institute of the Arts
Samuel Blake, Cornell University

Thursday, July 28
5:00pm - 6:30pm, Marquette B

New Media Scholarship and Publishing in Theatre and Performance Studies

Research and Publications
Roundtable discussion with online editors and podcasters on the potentials of new media scholarship and the questions it raises for peer review.

Session Coordinator(s):
Christin Essin, Vanderbilt University

Presenter(s):
Shannon Walsh, Louisiana State University
Carla Neuss, Yale University
Pannill Camp, Washington University
Shannon Vickers, University of Winnipeg
Thursday, July 28
5:00pm - 6:30pm, Richard A

Critical Pedagogy for Theatre History

Theatre History
This is a pilot for the Theatre History Focus Group’s new, permanent working session on the intersection between critical pedagogy and theatre history. Attendees (all are invited) will share and workshop class activities, policies, practices, and mindsets to make theatre history courses more equitable, inclusive, accessible, and diverse.

Session Coordinator(s):
Victoria Lantz, Sam Houston State University

Thursday, July 28
5:00pm - 6:30pm, Richard B

Generating New Possibilities: Death and Memorialization as Creative Process

Performance Studies
This panel investigates generative possibilities of death and memorialization by looking at various performances (dance, sound, activism, and music) across East Asia, Europe, and North America.

Session Coordinator(s):
Hayana Kim, Northwestern University

Presenter(s):
Tara Aisha Willis, New York University
(Re)placing “X”: Poonie Dodson in Chicago, ca. 1985

Westley Montgomery, Stanford University
‘My Voice is the Front of Shop’: Sonics of Queer Becoming in the Work of SOPHIE

Hayana Kim, Northwestern University
Rehearsing the Possible from Loss: South Korean Mothers’ Anti-Dictatorship Activism in a Graveyard

Danielle Adair, Stanford University
The Legend of the Sleeping Bear: Listening to Story in Song

Thursday, July 28
6:45pm - 8:00pm, Mackinac Ballroom

Opening Reception and Exhibitor Browsing
Join fellow conference attendees in kicking off the 2022 Conference. Light refreshments and appetizers will be served.

Thursday, July 28
8:30pm – on
Jacoby’s Bar, 624 Brush St, Detroit

Theatre History Pub Trivia
Test your knowledge with the Theatre History Focus Group at Pub Trivia

Session Coordinator(s):
Karin Maresh, Washington & Jefferson College
Shiraz Biggie, The Graduate Center, CUNY

Friday, July 29
7:30am - 8:00am, Ballroom C

ATME Friday Morning Warm-Up
Come warm-up your body, mind, and voice for the day with ATME!

Friday, July 29
8:30am - 10:00am, Cadillac A

Open-Source Journals and the Battle to Dismantle Hierarchies of Academic Publication

Association of Theatre Movement Educators
In this panel, the editorial team of PARtake will discuss the process of creation for a new academic journal, and the role of open-source access as a tool to dismantle the hierarchies of academic publication.

Session Coordinator(s):
Erin Kaplan, California State University, Sacramento

Presenter(s):
Sarah Johnson, Texas Tech University
Amanda Rose Villarreal, California State University Fullerton
Niki Tuluk, Plymouth State University
William W. Lewis, Purdue University

Friday, July 29
8:30am - 10:00am, Cadillac B

The Open Theatre Commons - Creating an Open Educational Theatre Database for Introductory Theatre Coursework in Higher Education
Community College Theatre Alliance
This roundtable session will discuss how faculty can work together to create an open theatre database that could potentially revolutionize theatre education in the 21st century. Panelists and attendees will work to formulate a call-for-participants to distribute in 2022 and gather feedback from attendees.

Session Coordinator(s):
Ryan McKinney, Kingsborough Community College, CUNY

Presenter(s):
Beth Johnson, Finger Lakes Community College - SUNY
Tommy Costello, Dutchess Community College - SUNY

Friday, July 29
8:30am - 10:00am, Duluth B

Real World Dramaturgeries and Rehearsing Possibility: A Reading Group

Dramaturgy
This reading group will discuss civic dramaturgy, performance of everyday life, and the dramaturgy of capitalism. Spectators are welcome!

Session Coordinator(s):
Daniel Smith, Michigan State University
Karen Jean Martinson, Arizona State University

Presenter(s):
Guillermo Avilés-Rodríguez, University of California, Los Angeles & California State University, Northridge
LaRonika Thomas, Washington College
Amanda Dawson, Utah State University

Friday, July 29
8:30am - 10:00am, Joliet A

Reparative Imagery: How Womxn are/can Represent the Change we Want to See in Theatre Studies and Practice

Women and Theatre Program
An investigation of the ways in which othered bodies in the rehearsal space can be a source of change in the educational theatre industry.

Session Coordinator(s):
Julia Moriarty, Columbus State University
Monstrous Others and Me: Examining the Oppressive Codes of Monstrosity Applied to Othered Bodies

Crafting a Successful Review

Research and Publications
Join the book review and performance review editors from ATHE’s journals, Theatre Journal and Theatre Topics, for a discussion about crafting and submitting successful reviews for publication.

Session Coordinator(s):
Christin Essin, Vanderbilt University

Presenter(s):
Jessica Del Vecchio, James Madison University
Arnab Banerji, Loyola Marymount University
Joshua Williams, Brandeis University

The Essence Work for Reparative Creativity

Michelle Cowin Gibbs, Illinois Wesleyan University
The Essence Work for Reparative Creativity

Friday, July 29
7:30am - 8:00am, La Salle B

Linklater Morning Warmup
Voice and Speech Trainers Association
Before the day of panels begins, please join Designated Linklater Teacher, Ben Corbett and the VASTA@ATHE Focus Group, as we warm up and ground our physical and breath awareness to open up and free resonant vibrations of sound.

Session Coordinator(s):
Ben Corbett, University of Arkansas
Friday, July 29
8:30am - 10:00am, LaSalle A

Graduate Student Teaching Demonstration Sessions

In these sessions, graduate students will have an opportunity to demonstrate an example of their teaching, so that they can receive feedback on their pedagogical skills and areas for improvement from our faculty panelists.

Session Coordinator(s):
Elizabeth Schiffler, University of California, Los Angeles
Meng Shu, TsingHua University

Presenter(s):
Jarod Mariani, Bowling Green State University
Theatre History 1700-Present: Bertolt Brecht and Mother Courage (1939)

Kate Fischer, Villanova University
Approaching The Scar Test

Friday, July 29
8:30am - 10:00am, LaSalle B

35 Years of The American Theatre and Drama Society: Reflections with Past Presidents

American Theatre and Drama Society
Join ATDS past presidents for a roundtable reflecting on the past, present, and future of the organization and theatre and performance studies.

Session Coordinator(s):
Jocelyn Buckner, Chapman University

Presenter(s):
Mark Cosdon, Allegheny College
Heather Nathans, Tufts University
Jonathan Chambers, Bowling Green State University
Bruce McConachie, University of Pittsburgh
Brenda Murphy, University of Connecticut
Cheryl Black, University of Missouri

Friday, July 29
8:30am - 10:00am, Marquette A

The 21st Century “Federal Theatre Project” Project

American Theatre and Drama Society
Black Theatre Association
Theatre and Social Change

US theatre suffers from insufficient funding, mass unemployment, and widespread structural inequities. This roundtable proposes a solution: a 21st-century Federal Theatre Project.

Session Coordinator(s):
Elizabeth Osborne, Florida State University
Past, Present, and Future: Modeling Equity and Sustainability in a New Federal Theatre Project

Presenter(s):
Jane Barnette, University of Kansas
Introducing a New WPA: Women’s Plays in Action and the History Matters Project

Tracey Brent-Chessum, Brenau University, Gainesville
Theatre Alliance
Too Big to Fail: State Stop-Gap Funding for the American Theatre Industry

Khalid Long, Columbia College Chicago
Another Boost for African American Theatre

Nicole Hodges Persley, University of Kansas; Artistic Director, KC Melting Pot Theatre
Started from the Bottom, Now We Here: Remixing Black Theater Practice for All

Dee Selmore, Florida State University, Oluse Performing Arts, Essential Theatre Associates
Closing the Gaps: A New Federal Theatre and Black Techs

Ron Zank, University of Nebraska at Omaha
Fixing What’s Broken: A New Federal Theatre and New Play Development

Friday, July 29
8:30am - 10:00am, Marquette B

Participatory Theatre for Human Thriving: Shaping Identity, Challenging Social Representations and Intervening in Stereotypes

Wellness, Community, and Aging
We share three examples of theatre practice that affirm how participatory theatre can enhance and enrich human thriving, challenging structural inequities that impact wellbeing.

Session Coordinator(s):
Georgia Bowers, University of Portsmouth
Past It!: Applied Theatre, Shame Resilience and Older Adults

Presenter(s):
Ural Grant, Michigan State University
Devising Manhood

Dani Snyder-Young, Northeastern University
Recovery Storytelling and Health Equity: Affect, Social Support, and Stigma Reduction
Friday, July 29  
8:30am - 10:00am, Nicolet A

Rehearsing the Impossible: Imagining an Abolitionist Future through Performance

Black Theatre Association  
Performance Studies
This proposed roundtable examines performances that think and articulate seemingly impossible futures—futures that build sustainable community and safety while abolishing racism, climate injustice, and carceralty—in ways that encourage us to invest in abolitionist futures now.

Session Coordinator(s):  
Lindsay Livingston, Bowdoin College  
Leticia Ridley, Santa Clara University

Presenter(s):  
Nikki Yeboah, University of Washington  
Everything But the Stage: Toward a Feminist Theatrical Praxis

Justice von Maur, University of Texas, Austin  
Thinking Big: Emergentheatre for Systems Change

Coya Paz Brownrigg, DePaul University  
Wormholes, Portals, and Other Pathways to Abolitionist Imagination at Chicago’s Free Street Theatre

Lindsay Livingston, Bowdoin College  
The End of Violence: Rehearsing for a Gun-free Future

Leticia Ridley, Santa Clara University  
Black Performance Grammars in Aleshea Harris’s What To Send Up When It Goes Down

Ariel Nereson, University at Buffalo  
Moderator of Roundtable

Friday, July 29  
8:30am - 10:00am, Virtual

Rehearsing against Terror: Colonality/postcoloniality in East Asia and the Futures of Collective Activism

Association for Asian Performance
This panel centers East Asia on colonial discourse by investigating the impact of Japanese colonialism and the Cold War on Korea and Taiwan through performance.

Session Coordinator(s):  
Chee-Hann Wu, University of California, Irvine  
Puppetry and the Performative Reenactment of Taiwan: Collective Activism in Mediated Space

Presenter(s):  
Minwoo Park, University of California, Irvine  
Performing Collective Activism in Modern Korea: Using Folk Aesthetics of Vitality and Sovereignty in Madangguk

Yi-Ping Wu, Ming Chuan University, Taiwan  
Another way of performing collective activism in theatre: the embodiment and conflict between theatrical aesthetics and political protest in A Century’s Dark Journey

Friday, July 29  
8:30am - 10:00am, Nicolet B

Impolite Birth: Theatre Voice Training in Childbirth

Voice and Speech Trainers Association
In this session, we will present our research on the use of voice work during childbirth.

Session Coordinator(s):  
Kris Danford, Penn State School of Theatre

Presenter(s):  
Ruth Zielinski, University of Michigan School of Nursing

Friday, July 29  
8:30am - 10:00am, Virtual

Middle Eastern North African Applied Theatre: Belonging, Positionality & Community

Middle Eastern Theatre  
Theatre and Social Change
Panelists investigate their insider-outsider positionalities, opportunities, and challenges in facilitating applied theatre with diverse participants across the Middle East North Africa region and its diaspora.

Session Coordinator(s):  
Sarah Fahmy, University of Colorado Boulder  
This is What a Decolonial Young Egyptian Woman’s Voice Sounds Like

Presenter(s):  
Fadi Skeikar, The University of the Arts  
Applied theatre with Syrian Refugees in the diaspora

Ash Marinaccio, City University of New York  
Exploring Solidarity, Identity, and Systems of Oppression across Palestine and Native American communities

Yasmine Kandil, University of Victoria  
Theatre for Development in the slums of Cairo: The impact on a disempowered community

Marina Bergenstock, Stanford University  
Palestinian Theatre with youth in the Bay area
Friday, July 29
8:30am - 10:00am, Richard A

Teaching Performativity: Frameworks, Genealogies, Controversies

Performance Studies
This panel identifies key texts and pedagogical strategies suitable for teaching performativity, with emphasis on navigating the term’s conceptual underpinning and genealogies as well as debates surrounding performance’s efficacy.

Session Coordinator(s):
Jared Strange, University of Maryland, College Park
Michelle Liu Carriger, University of California, Los Angeles

Presenter(s):
Jasmine Mahmoud, University of Washington
Lilian Mengesha, Tufts University

Friday, July 29
8:30am - 10:00am, Richard B

Reparative Fault Lines: Exposing US-Centrist Discourses through Asian Performance Studies

Association for Asian Performance Studies
Our panelists examine the reparative power of theatre and dance through creatively fracturing discourses of violence, reshaping the meanings of democracy and infrastructural narratives across China, Japan, and South Korea.

Session Coordinator(s):
Fangfei Miao, University of Michigan
Mis-stepped Encounter: Theorizing Sino-US Dance History as a Reparative Scholarly Act

Presenter(s):
Annelise Finegan, New York University
John Wong-Quincey’s Translational Metatheatere: Rehearsing the Racial Possible in Yellowface Performance

Fangfei Miao, University of Michigan
Mis-stepped Encounter: Theorizing Sino-US Dance History as a Reparative Scholarly Act

Hayana Kim, Northwestern University
Rehearsing Utopia on Stage: Shinmyoung’s Rising People (1989) and Restorative Power of South Korean Theatre

Katherine Mezur, University of California, Berkeley

Friday, July 29
9:30am - 12:30pm, Longitude

Royer Play Reading Rehearsal
Playwrights and Creative Teams

Friday, July 29
10:30am - 12:30pm, Ambassador Ballroom

In Conversation with Dominique Morisseau
All-Conference Programming

Friday, July 29
1:30pm - 3:00pm, Brule A

Directing Program Debut Panel
Early career directors and graduate students present papers, performances, or workshops related to Theatre Direction research, pedagogy, or practice.

Session Coordinator(s):
April Sigman-Marx, Thumbprint Studios and University of Northern Colorado
Chelsea Curto, Baylor University

Presenter(s):
Sanhawich Meateanuwart, Illinois State University
Waiting for Lefty: Retelling the classic American story to provoke empathy and form international solidarity

Adin Walker, Stanford University
Queer Friendship and New Play Development

DeRon S. Williams, Loyola University Chicago
Mentor/Respondent

William W. Lewis, Purdue University
Mentor/Respondent

Amanda Rose Villarreal, California State University Fullerton
Mentor/Respondent
Friday, July 29  
1:30pm - 3:00pm, Brule B

**ATME Artist-Scholar Debut Panel**

*Association of Theatre Movement Educators*

Come support first-time ATHE presenters as they share their work in the field of movement.

**Presenter(s):**

Clara Kundin, Arizona State University  
Devising Within a Scripted Play: A Viewpoints Case Study

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Friday, July 29  
1:30pm - 3:00pm, Cadillac A

**Stand Up and Talk about Me: Diversifying Voice Pedagogy through Poetic Texts**

*Voice and Speech Trainers Association*

Explore a progression of poetic texts by diverse authors in order to train the actor’s voice for the varied writers of contemporary American theatre.

**Presenters:**

Kirsten Lundin Humer, Azusa Pacific University  
Michael Colby Jones, Long Island University

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Friday, July 29  
1:30pm - 3:00pm, Cadillac B

**Religion and Theatre Emerging Scholars Panel**

*Religion and Theatre*

Graduate students present their research in Religion and Theatre.

**Session Coordinator(s):**

JM Christiansen, University of Montana

**Presenter(s):**

Jered Hobbs  
The Kingdom of Heaven: Social Structures, Currency, and Models for Life as "Performed" by Jesus

Becca Levy, Arizona State University  
Turn it and Turn it Again: Developing Values and Identity Through Creativity

Moein Mohebalian, Art University of Tehran  
Role of Iran Contemporary Political Regimes in Building Up a Taboo and Its Role in Globalization of Iran Theatre

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Friday, July 29  
1:30pm - 3:00pm, Duluth A

**MENA Theatre at White Institutions**

*Middle Eastern Theatre*

This session explores the nuances of staging MENA works in predominantly white institutions including educational and professional.

**Session Coordinator(s):**

Rana Esfandiary, University of Kansas  
Reza Mirsajadi, DePaul University  
Centering the MENA World in the TAPS Classroom

**Presenter(s):**

Sarah Fahmy, University of Colorado, Boulder  
Shadow Spirit

Yasmin Zacaria Mikhail, DePaul University  
Inanna

Bart Pitchford, University of Montevallo  
My Lover, the Bicycle: Exploring the Archive, Kidnapping, and Statelessness in Nawar Bulbul's *Egalité*

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Friday, July 29  
1:30pm - 3:00pm, Duluth B

**Rehearsing for Hybridity: Online communities after 2020**

*Performance Studies*

This panel considers the many alternative forms of digital embodiment that have gained purchase since 2020, grounding them in historical contexts to discuss how performance norms change over time to respond to non-or otherwise-embodied spaces.

**Session Coordinator(s):**

Taylor Black, New York University  
Technology After Magic: Esoteric World-Making in Online Life

**Presenter(s):**

Enzo E. Vasquez Toral, Northwestern University  
Digitized Rituals in Fiesta Performance

Spencer Green, University of Colorado Denver  
The Case for Online Borderlands
Friday, July 29
1:30pm - 3:00pm, Joliet A

Staging Story: Non-verbal Staging Practice in the Directing Classroom
Theatre Communications Group
Featuring Wendy Dann. This workshop, based on the first chapter from Staging Story: Five Fundamentals for the Beginning Stage Director, guides participants in a nonverbal staging practice that can transform the directing classroom into a staging laboratory.

Friday, July 29
1:30pm - 3:00pm, Joliet B

Acting Focus Group Meeting
Election for roles in the leadership team, reflection on the conference and brainstorming of sessions for next year’s conference. All are welcome.

Session Coordinator(s):
Evi Stamatiou, Royal Central School of Speech and Drama, University of London
Matthew Mastromatteo, Long Island University
Artemis Preeshl, Independent Scholar

Friday, July 29
1:30pm - 3:00pm, LaSalle A

Curtains Up!: Conversations Among Emerging Scholars
American Theatre and Drama Society
Black Theatre Association
This debut panel features emerging scholars from the American Theatre and Drama Society and the Black Theatre Association.

Session Coordinator(s):
Bess Rowen, Villanova University
Eunice Ferreira, Skidmore College

Presenter(s):
Charissa Bertels, University of Idaho
Some People Say; or, ‘Who’s Afraid of the Big Black Crook?’: Tracing the Origins of the American Musical

Melissa Lin Sturges, The University of Maryland
The Queer Performances and Radical Possibilities of the Roller Disco

Mysia Anderson, Brown University
Staging Futurity and Reenacting the Past: Theater and Performance in Black Miami’s Historical Preservation Efforts

Friday, July 29
1:30pm - 3:00pm, LaSalle B

Women and Theatre Emerging Scholars Panel

Session Coordinator(s):
Megan Stahl, Boston Conservatory at Berklee & Boston College

Presenter(s):
Leila Teitelman, Lesley University
Children Will Listen: The Confluence of Caregiving and Theatrical Creativity

Kelly Bidstrup Graham, University of Colorado, Boulder
Fighting Controlling Images in Theatrical Casting

Michael Lawrence Franz, Florida State University
“We’re Talking about Practice”: Rehearsing Possible Pedagogy through Lauren Yee’s The Great Leap

Friday, July 29
1:30pm - 3:00pm, Marquette A

Dramaturgy Membership Meeting
All are welcome at the Dramaturgy Focus Group Membership and Business Meeting, where we network, find mentors, elect leadership positions, and discuss events and ideas toward planning next year’s conference.

Session Coordinator(s):
Kristin Leahey
Daniel Smith

Friday, July 29
1:30pm - 3:00pm, Marquette B

Immaterial Potential: Technology and/as Body in East Asian Performance
Association for Asian Performance
Our panel investigates the transformative power of technology as it conjoins, surrounds, and stands in for the body in East Asian performance.

Session Coordinator(s):
Jyana Browne, University of Maryland, College Park
Bodies of Wood, Flesh, and Light: Contemporary Technology in Traditional Japanese Theatre
**CONCURRENT SESSIONS**

**Presenter(s):**
Tarryn Chun, University of Notre Dame  
Holograms, Drones, and Extra-Dimensionality: Staging Science Fiction through The Three-Body Problem

Kyueun Kim, City of New York Graduate Center  
Mediating the Physical and the Virtual: Phantom Bodies and Choreographic Gestures in Hayoun Kwon’s Participatory VR Performance

Zihui Lu, Southern University of Science and Technology  
Staging Inbetweenness: The Use of Projections in the 2.5-Dimensional Play Hyper Projection Engeki “Haikyū!!” Karasuno, Revival (2016)

**Friday, July 29**  
1:30pm - 3:00pm, Nicolet A

**Facilities, Classes, Students, Great Expectations … and One Full Timer: Making a Program Possible When You’re Making It on Your Own**

**Community College Theatre Alliance**
This session creates space for “departments of one” to find community and share practical tips and tools for building and sustaining a successful theater program.

**Session Coordinator(s):**
John Kaufmann, Evergreen Valley College  
Starting from Scratch with a Program Review

**Presenter(s):**
Suzy DeVore, Hillsborough Community College  
Making It Work on Your Own

Thomas Costello, SUNY Dutchess Community College  
Running a Smaller Program Single-Handed

Andrew Gaines, Grays Harbor College  
Cultivating Theatre Production Support Networks as a Department of One

**Friday, July 29**  
1:30pm - 3:00pm, Virtual

**Critical Pedagogy for Theatre History Virtual Resource Share**

**Session Coordinator(s):**
Victoria P. Lantz, Sam Houston State University

**Friday, July 29**  
1:30pm - 3:00pm, Virtual

**Pair Research**

**Theory and Criticism**
“Pair Research” is a simple online tool that scaffolds collaboration across areas of expertise, levels academic hierarchies, unblocks research progress, and reframes thorny problems from different angles. Participants should arrive to this lively hands-on session having envisioned a specific, scoped-down task or problem on which they would like immediate feedback from a colleague.

**Session Coordinator(s):**
Elizabeth Hunter, Washington University in St. Louis

**Friday, July 29**  
1:30pm - 3:00pm, Richard A

**Theatrical Speed Dating**

**Design, Tech, and Management**
Please join us for DTM’s second annual Theatrical Speed Dating event! The goal of this session is to create a space for interdisciplinary networking and to foster connections among potential future guest artists, workshop instructors, external reviewers, conference presenters, etc.

**Session Coordinator(s):**
Laura Eckelman, DTM FGR  
Jennifer Rose Ivey, DTM Conference Planner
CONCURRENT SESSIONS

Friday, July 29
1:30pm - 3:00pm, Richard B

LGBTQ+ Focus Group Debut Panel

The LGBTQ+ Focus Group welcomes a panel of graduate student artist-scholars whose work troubles gendered constructs, coloniality, and dis/ability, advocating for self-reflexivity in examinations of queer-trans histories both in and through performance.

Session Coordinator(s):
Nicolas Shannon Savard, The Ohio State University

Presenter(s):
Jude Miller, State University of New York at Buffalo
Blanche, Nora, and Narratives of Gender Transgression
Anuj Vaidya, University of California, Davis
Resurrecting Jatayu: Sita as Method for Queer/Crip Place-Making
Kairos Looney, University of Texas at Austin
Colonizing Daddy Radclyffe: Performance as a Transfeminist Methodology for Relating to Chosen Ancestors

Friday, July 29
3:30pm - 5:00pm, Brule A

Spotlight on New Works: ATDS, BTA, and LIA

American Theatre and Drama Society
Black Theatre Association
Latinx, Indigenous, and the Americas

Session Coordinator(s):
Jocelyn Buckner, Chapman University
Veronda Carey, Oakton Community College

Presenter(s):
Christin Essin, Vanderbilt University
Working Backstage: A Cultural History and Ethnography of Technical Theater Labor
Ariel Nereson, University at Buffalo
Democracy Moving: Bill T. Jones, Contemporary American Performance, and the Racial Past
Nicole Hodges Persley, University of Kansas
Sampling and Remixing Blackness in Hip-hop Theater and Performance
Zander Brietzke
Magnum Opus: The Cycle Plays of Eugene O’Neill

Carla Della Gatta, Florida State University
Shakespeare & Latinidad. Ed. Trevor Boffone and Carla Della Gatta

Friday, July 29
3:30pm - 5:00pm, Brule B

VASTA@ATHE Debut Panel
Voice and Speech Trainers Association

A supportive space for voice and speech educators and practitioners presenting on the ATHE platform for the first time.

Session Coordinator(s):
Matthew Rossoff, VASTA
Matt Greenberg, VASTA

Presenter(s):
Miriam Cummings, Concordia University
Actor Safety Research Lab (ASRL), Exercise & Discussion -- To share an exercise to ground, connect, and ignite actors in playful improvisation and in this way, share an approach to breath and impulse, voice for the actor, and heightened text work using me

Ashleigh Reade, Boston Conservatory at Berklee
“The vocal chicken or the acting egg” -- The age old question: what is the most important discipline in actor training? This panel will explore how we might teach voice more effectively in conservatory training programs by, simply, not teaching voice!

Friday, July 29
3:30pm - 5:00pm, Cadillac A

The Bruce Kirle Memorial Debut Panel in Music Theatre/Dance

Session Coordinator(s):
Anne Potter, Columbia University
Jordan Ealey, University of Maryland, College Park

Presenter(s):
Brian Rocha, The Ohio State University
Dancing with the Past: (re)Performing Saudade in O Balé Folclórico da Bahia’s Herança Sagrada
Melissa Lin Sturges, University of Maryland, College Park
Punk-Pop Aesthetic, Devised Rendering, and Material Resistance in Spiderwoman Theatre
Guillaume C. Tourniaire, University of Washington and Cornish College of the Arts
Anti-Racism, Inclusion and Equity in TH 367: Musical Theater History and Analysis

Brian D. Valencia, Florida International University
Chair
**Friday, July 29**  
**3:30pm - 5:00pm, Cadillac B**


**Association for Asian Performance**  
This panel examines recent experimental productions produced in Asian Theatre during COVID-19 and how Asian artists practice reparative acts for solidarity both domestically and internationally.

**Session Coordinator(s):**  
Yizhou Huang, Saint Louis University  
The Error is the Message: Political Intervention in The Plague

**Presenter(s):**  
Ruijiao Dong, The Graduate Center, CUNY  
On The Island of Clam: Quarantine, Connection, and the Aesthetics of Disagreement  
Sukanya Chakrabarti, San Jose State University  
Performing In-Between: Finding Alternative Spaces for Storytelling, Support, and Solidarity in the Theatre of South Asian Diaspora

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**Friday, July 29**  
**3:30pm - 5:00pm, Duluth B**

**Games We Play**

**Theatre and Social Change**

This workshop presents a variety of games used in classroom or educational settings to promote engagement with theatre and disrupting inherited and unquestioned patterns of thinking and behaving in creative and learning environments.

**Session Coordinator(s):**  
Amanda Rose Villarreal, California State University Fullerton  
Peter Friedrich, Barry University

**Presenter(s):**  
Sarah Fahmy, University of Colorado Boulder  
Erin Kaplan, Sacramento State University

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**Friday, July 29**  
**3:30pm - 5:00pm, Joliet A**

**Locating the MENA World in Theatre History Syllabi**

**Middle Eastern Theatre Theatre History**

This session will support educators of global theatre histories by discussing significant MENA dramatic texts and approaches to teaching this in theatre history classes.

**Session Coordinator(s):**  
Ali-Reza Mirsajadi, DePaul University

**Presenter(s):**  
Megan Stahl, Boston Conservatory at Berklee & Boston College  
Bart Pitchford, University of Montevallo

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**Friday, July 29**  
**3:30pm - 5:00pm, LaSalle A**

**Graduate Student Research-in-Progress Forum**

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

**Session Coordinator(s):**  
Elizabeth Schiffer, University of California, Los Angeles  
Meng Shu, Tsing Hua University  
Politicizing Brecht in experimental theatre in 1980s: a liminal space

**Presenter(s):**  
Clara Nizard, University of Chicago  
What impact did the discovery of perpetual motion at the sub-atomic level—the discovery of the rhythms of entropy—have on the arts of movement?  
Tyler Eyster, Miami University  
Finding Posthumanist Performance in Samuel Beckett’s Happy Days and Tom Stoppard’s Arcadia  
Tianding He, UC Irvine and San Diego  
The Virtual in Virtual Performance: Finding Vtopia from Artificial  
Fabien Malais-Bayda, University of Chicago  
how erosion registers the materiality and temporality of queer endurance, while parsing points of intersection between chronic histories and the critical here and now

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**Friday, July 29**  
**3:30pm - 5:00pm, LaSalle B**

**Imagining New Possibilities: Career Diversity and Doctoral Education in Theatre and Performance Studies**

**American Theatre and Drama Society**
This roundtable will think expansively about the present and future of doctoral education and focus on new approaches and resources to support career diversity.

**Session Coordinator(s):**
Michelle Granshaw, University of Pittsburgh  
Mia Levenson, Tufts University

**Presenter(s):**
Noe Montez, Tufts University  
Elizabeth Son, Northwestern University  
Mac Irvine, Tufts University  
Victoria LaFave, University of Pittsburgh  
Courtney Colligan, University of Pittsburgh

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**Friday, July 29**  
**3:30pm - 5:00pm, Marquette A**

**Performance Studies Focus Group**  
**Emerging Scholars Panel**

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

**Session Coordinator(s):**
Alison Mahoney, University of Pittsburgh

**Presenter(s):**
Alex Baines, Northwestern University  
Crime, Performance, and Escape in Twenty-First Century Global Delhi

Victoria LaFave, University of Pittsburgh  
"At Your Service": The Cap and Gown Club and the Zany Work of the Gender Binary

Michael Stablein, Jr., University of Chicago  
An Inconsummate Man: Elliott Rodger’s Coming of Age and its Consequences

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**Friday, July 29**  
**3:30pm - 5:00pm, Marquette B**

**The State of the Field: Austerity and Employment in Theatre in Higher Education**

**Professional Development**

This panel will present research and statistics on job openings, graduate students seeking employment, and programs which cut and/or eliminated in the past few years.

**Session Coordinator(s):**
David Jortner, Baylor University  
Theatre Department Cuts and Eliminations

Noe Montez, Tufts University  
The Theatre Academic Job Market

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**Friday, July 29**  
**3:30pm - 5:00pm, Nicolet A**

**Demystifying ATHE Awards: A Public Transparency Session**

This event is designed as an information session and open discussion about ATHE Awards. All are invited to join the conversation about how to improve and transform this vital aspect of ATHE’s work. Panelists will include award subcommittee co-chairs and members.

**Session Coordinator(s):**
Hillary Miller, Queens College, CUNY  
Michelle Liu Carriger, University of California, Los Angeles

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**Friday, July 29**  
**3:30pm - 5:00pm, Nicolet B**

**Toward an Antiracist Theatre: Strategies, Tips and Cautions for Teaching Directors and Actors**

**Directing**

This roundtable hopes to invoke a discussion of what professors are doing in their classrooms to help further antiracist practices.

**Session Coordinator(s):**
Joelle Re’Arp-Dunham, Kansas State University  
Let’s Get Uncomfortable in this Brave Directing Space

**Presenter(s):**
Dani Bedau, San Diego State University  
Challenges and Strategies for Anti-Racist Theatre Practice

Michael Yawney, Florida International University  
Squinting at Our World

John Michael DiResta, Skidmore Theater  
Rethinking Casting Exercises as A Pedagogical Intersection of Teaching Anti-Racism and Directorial Point of View

Michelle Hayford, University of Dayton  
Creating Intersectional Space

Jay Michaels, CUNY-Kingsborough, College of Staten Island, DeVry/Keller, Pace  
Creating Opportunities for Students
**Roundtable with Anne Cattaneo**

**Dramaturgy**
Renowned Dramaturg Anne Cattaneo shares about her tenure as the Dramaturg of Lincoln Center Theatre, her recent book publication *The Art of Dramaturgy*, notes on the field, and mentorship in this conversation with Kristin Leahey, dramaturg/producer and Boston University Assistant Professor.

**Presenter(s):**
Kristin Leahey, Boston University, with Anne Cattaneo

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**Wellness, Community and Aging Debut Panel**

This debut panel from WCA features first time ATHE attendees discussing research on themes of rejuvenation, healing, growth, health and improved community wellbeing. The panel reflects upon modes of practice, ethics of wellness and wellbeing and the relationships between commodified arts, wellness practices, and institutional responsibility.

**Session Coordinator(s):**
Georgia Bowers, University of Portsmouth
Erika Hughes, University of Portsmouth

**Presenter(s):**
Jennifer Bokoch Gillett, Rise Up LA: Voices From the Women's Movement
Matthew Knox Bolon, University of Colorado Boulder
Asserting Boundaries and Conflict Resolution with *A Midsummer Night’s Dream* Consent-based Practices and Shakespeare
Jessica Suzanne Stokes, Michigan State University
Crippling Forestation: Seeding Paradise In A Parking Garage
Maryllynn Gwatiringa, University of Hawaii
Bridging the Generational Divide through Transformative Performance Art
Ural Grant, Michigan State University
WCA Debut Panel Respondent

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**Royer Award Play Reading Performance**

**Friday, July 29**
4:00pm - 6:00pm, Ambassador Ballroom

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**Joint Happy Hour: DTM, MT/D, TLA**

**Friday, July 29**
5:30pm - 7:00pm, Marquette A

**Design, Tech, and Management**
Music Theatre / Dance
Theatre as a Liberal Art
Join us for some informal inter-FG social time. Topics may include: non-theatre hobbies, favorite recipes, travel bucket lists, and other non-scholastic pursuits. (We might also talk about theatre.)

**Session Coordinator(s):**
Laura Eckelman, Worcester Polytechnic Institute
Brian Valencia, Florida International University

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**Surviving the Shitshow: A Staged Reading and Conversation with Dorinne Kondo**

**Friday, July 29**
7:00pm - 9:00pm, Ambassador Ballroom

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**Community College Theatre Alliance: Dinner!**

It's our annual ATHE gathering at a local restaurant. Open to all conference attendees!

**Saturday, July 30**
7:30am - 8:00am, Ballroom C

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**ATME Saturday Morning Warm-Up**

Come warm-up your body, mind, and voice for the day with ATME!
Saturday, July 30
7:30am - 8:00am, LaSalle B

Linklater Morning Warmup
Before the day of panels begins, please join Designated Linklater Teacher, Ben Corbett and the VASTA@ATHE Focus Group, as we warm up and ground our physical and breath awareness to open up and free resonant vibrations of sound.

Session Coordinator(s): Ben Corbett, University of Arkansas

Saturday, July 30
8:00am - 9:30am, Ambassador Ballroom

Focus Group Summit Culmination Celebration Breakfast
All are welcome!

Saturday, July 30
10:00am - 12:00pm, Ambassador Ballroom

New Play Development Workshop Technical Rehearsal
Playwrights and Creative Teams Dramaturgy
Technical Rehearsal for the first half of the ten minute plays selected for the New Play Development Workshop and Showcase Series.

Session Coordinator(s): Ingrid De Sanctis, James Madison University

Saturday, July 30
10:00am - 11:30am, Brule A

Asian Theatre Journal Lecture: Cosmo-Modernism, Multilingualism, and Theatre: India in a Global Frame

Association for Asian Performance
This talk explains why the large body of post-1950 modernist drama and theatre in Indian languages remains marginal in global perspectives on modernism, and discusses the processes of deferral and actualization that in fact establish the “performance of modernism” in India as a significant formation within geomodernism.

Session Coordinator(s):
Xing Fan, University of Toronto

Presenter:
Aparna Dharwadker, University of Wisconsin-Madison

Cosmo-Modernism, Multilingualism, and Theatre: India in a Global Frame

Saturday, July 30
10:00am - 11:30am, Brule B

Feminism, Indigeneity and Latinidad

Latinx, Indigenous, and the Americas
Exploring Latinx/e & Indigenous Feminisms in Praxis and Theatre.

Session Coordinator(s):
Courtney Elkin Mohler, Boston College

Presenter(s):
Mariana Seda, University of Illinois Urbana Champaign

Epic Storytelling: Reimagining Theatre Communities through Quiara Alegría Hudes' Elliot Trilogy

Emily Goodell, University of Illinois at Urbana Champaign

Dams, Dance, and Dispossession

Saturday, July 30
10:00am - 11:30am, Cadillac A

Learning To See
How do we help students perceive the complex meanings inherent in staging? What does an audience perceive when two bodies are far apart? Move closer together? This workshop with Bob Moss offers instructors a simple classroom exercise that teaches students how audience members perceive—or “see”—value and meaning in the relationships between bodies, architecture and objects on stage.

Saturday, July 30
10:00am - 11:30am, Cadillac B

Doric Wilson Memorial Panel

Named in honor of activist Doric Wilson, maker of LGBTQ Theatre, this annual panel highlights the work of queer local artists in the host city.

Session Coordinator(s):
Chelsea Curto, Baylor University

Presenter(s):
Sam Watson, A Host of People

Hayley Pulizzi (Rose Ritz) & Lavender (Lavender Scare), Gender Bender Detroit
**Theatre History Focus Group Debut Panel**

This panel features papers by scholars new to ATHE, working on topics related to the study of theatre history.

**Session Coordinator(s):**
Karin Maresh, Washington & Jefferson College
James Peck, Muhlenberg College

**Presenter(s):**
Garret Lee Milton, Texas Tech University
Absurd Audiences: Considering Reception Theories for the Premieres of Waiting for Godot
Skylar Pongratz, University of Colorado - Boulder
A Scyborg in the Convent?: An Analysis of the Loa for The Divine Narcissus by Sor Juana Ines de la Cruz

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

**Theory and Criticism**
A brief introduction to and discussion of theorists you should know from historically marginalized groups

**Session Coordinator(s):**
Abby Schroering, Columbia University

**Presenter(s):**
Catherine Suffern, Columbia University in the City of New York
On Jackie Wang
Kelsey Jacobson, Queen’s University
On Yvette Nolan and Jill Carter
Andrew Papa, University of Detroit Mercy
On Viola Spolin

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**Relationships and Pipelines: KCACTF/ATHE/Community Colleges**

This a session where we rethink what pipelines we are using to constitute our organizations. The panel will feature KCACTF award winners and others who want to join the conversation.

**Session Coordinator(s):**
Anita Gonzalez, Georgetown University
Stefanie Sertich, La Guardia Community College

**Presenter(s):**
Suzanne Delle, York College of Pennsylvania
Bradley Frenette, Texas Tech University
Leah Gawel Keller, Carthage College

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**Community College Theatre Alliance Summit**

Join members of the Community College Theatre Alliance (formerly Two-Year College Program) Focus Group to discuss various issues, accomplishments and ways forward in Community College Theatre programs.

**Session Coordinator(s):**
Thomas Rothacker, Kingsborough Community College, CUNY
Ryan McKinney, Kingsborough Community College, CUNY

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**After/Life**

**Black Theatre Association**
A community-engaged performance that weaves oral histories and archival materials to tell the untold stories of Black women and girls who lit, witnessed, and survived the ’67 Detroit rebellion.

**Session Coordinator(s):**
Lisa Biggs, Brown University

**Presenter(s):**
Kristin Horton, New York University
Saturday, July 30  
10:00am - 11:30am, LaSalle A

Directing Tools: Concepts & Communication

Directing
This presentation brings together first-time presenting academic theatre directors to discuss innovations inside the classroom and rehearsal studio. The mixed format panel will include two paper presentations and an active workshop.

Session Coordinator(s):
William Lewis, Purdue University

Presenter(s):
Holly L. Derr, University of Memphis  
Theory as Production Style
Cassie Nordgren, Baylor University  
Army Men

Saturday, July 30  
10:00am - 11:30am, Mackinac Ballroom

ATDS Mentor/Mentee Coffee Hour
ATDS is hosting a mentorship morning coffee hour for paired faculty and students to discuss research interests, academic life, publishing, conference presentations, and more!

Session Coordinator(s):
Mia Levenson, Tufts University

Saturday, July 30  
10:00am - 11:30am, Marquette A

TLA (Theatre as a Liberal Art) Business Meeting
An on-site Focus Group meeting to connect, collaborate, brainstorm potential panels for the 2023 conference, and conduct Focus Group business (including elections).

Session Coordinator(s):
John Sebestyen, Trinity Christian College

Saturday, July 30  
10:00am - 11:30am, Marquette B

Theatre and Social Change Debut Panel
New TASC participants will present on topics contemporary or historical in scope, apply a practical or theoretical perspective, taking the form of papers, interactive presentations, or workshops.

Session Coordinator(s):
Zachary Apony, University of Missouri  
Lia Christine Dewey, Northwestern University

Presenter(s):
Joel Cicero Ifunanya Onumalobi, San Francisco State University  
Theatre and Social Change: The African child-actors Perspective
Jessica Friedman, Northwestern University  
Modern Dance for Transnational Social Change: Global Echoes in Jane Dudley’s and Pearl Primus’s Danced Activism

Saturday, July 30  
10:00am - 11:30am, Nicolet A

The Legacy Playwrights Initiative
Dramaturgy
Lincoln Center Theater’s Anne Cattaneo will discuss the Legacy Playwrights Initiative, a program devoted to the advocacy of influential playwrights whose writing has fallen out of the public eye, aiming to honor these writers and, as necessary, provide financial support for the exigencies of late life.

Presenter(s):
Anne Cattaneo, Lincoln Center Theatre

Saturday, July 30  
10:00am - 11:30am, Nicolet B

Design Technology and Management Debut
This Debut panel is a collection of individual topics and scholarship related to Design Technology and Management from first-time ATHE presenters.

Session Coordinator(s):
Jennifer Ivey, Florida International University

Presenter(s):
Jeremy Bernardoni, Louisiana State University  
Design through Social Psychological Theories of Dress for Characters
Jennifer Leigh Sears Scheier, Governors State University
Reimagining the Definition and Education of Stage Management for the Future We Want to Embody.

Emily McConnell, Roosevelt University
The Teaching of Director-Designer Collaboration: What story are we telling?

Krystal Kennel, State University of New York at Oswego
Educational Experiments in Illuminating a Range of Skin Tones

**Saturday, July 30**
10:00am - 11:30am, Virtual

**Cultural equity and intentionally through inclusive actor training**

**Voice and Speech Trainers Association**
This roundtable will address inequities in actor training; discuss innovative ways to infuse anti-racist practices and inclusive pedagogy toward marginalized and underrepresented groups.

**Session Coordinator(s):**
Troy Scarborough, Texas Tech University

**Presenter(s):**
Peter Zazzali, LaSalle College of the Arts
Tola Benson
Robin Miles

**Saturday, July 30**
10:00am - 11:30am, Virtual

**New Possibilities for Playwriting: Playwrights’ Center's Online University Courses**

**Playwrights and Creative Teams**
This session will focus on Playwrights’ Center’s University Courses program, which invites undergraduate and graduate students from across the country to supplement their existing curriculum by taking university-accredited online playwriting and television-writing courses with leading writers in the field.

**Session Coordinator(s):**
Sarah Myers, Playwrights’ Center/Augsburg University

**Saturday, July 30**
10:00am - 11:30am, Virtual

**Theater and Religion's Possible Worlds: Transcending Time and Space Through Text, Embodiment, and Mediated Performance**

**Religion and Theatre**
This session explores how imaginative performance strategies can render time and space malleable, at times collapsing distances and at others, making the familiar strange.

**Session Coordinator(s):**
Dana Tanner-Kennedy, University of Alberta

**Presenter(s):**
Abimbola Adelakun, University of Texas at Austin
Healed Through the Internet: Live, A-live, and Theatre of the Spiritual

Sarah L. Stevenson, College of Mount Saint Vincent
Theatrical Presence and Virtual Sacrament: On the Present Body and Embodied Presence in Blindness and The Seven Deadly Sins

JD Myers, Texas Tech University
Devising through the Bible: Bringing Lived Experience to Reading the Scriptures

Alan Sikes, Louisiana State University
Performing “The God’s Words” in Ancient Egypt: Mortuary Texts from the Old through the New Kingdoms

**Saturday, July 30**
10:00am - 11:30am, Richard A

**A New Dawn, A New Day: Integrating Intimacy Into the Collaborative Process**

**Association of Theatre Movement Educators**
Putting collaboration in practical terms: a director, a dance choreographer, an intimacy director and a fight director explore collaboration by staging a scene in the presentation room.

**Session Coordinator(s):**
Jonathan Cole, Willamette University

**Presenter(s):**
Chelsea Pace, University of Maryland Baltimore County
Laura Rikard, University of South Carolina Upstate
Greg Geffrard, Columbia College Chicago
Open to the Public: Radical Inclusivity on the Community College Stage

Community College Theatre Alliance Wellness, Community and Aging
Community-integrated stage productions include stakeholders across the lifespan. We will outline best practices, recount pitfalls to avoid, and document the impacts of this model.

Session Coordinator(s):
Andrew Gaines, Grays Harbor College

Presenter(s):
Lindsey Williams, Riverland Community College
Casting the Community: Navigating Integrated Spaces from Auditions to the Green Room

Theresa Lauricella, Clark State College
Putting ‘Communities’ Back into Community College Theatres

Kerrigan Sullivan, John Tyler Community College
Kid Gloves: Special considerations when casting minors/children

Casting for Liberation Breakouts and Follow-up
This session will continue conversations begun in the plenary forum by inviting people to articulate the commitments, principles, and questions grounding their work. We encourage colleagues/collaborators to come together.

New Play Development Workshop: Showcase of Ten Minute Plays
Playwrights and Creative Teams Acting
Showcase performance and public response for the ten minute plays selected for this year’s conference.

Circus Studies in the Academy: Possibilities for Affecting Social Change
Association of Theatre Movement Educators
This panel considers the state of circus studies in the academy and possibilities for teaching circus studies as a tool to affect social change.

Session Coordinator(s):
Amy Meyer, Boston College

Presenter(s):
Louis Patrick Leroux, Concordia University, Montreal
Positioning Circus Studies within Academia and in dialogue with nearby professional circus schools

CarlosAlexis Cruz, University of North Carolina at Charlotte
Circus as research, researching through circus
Saturday, July 30
3:30pm - 5:00pm, Cadillac A

Editing Theatre in the Americas: Reflections on Theatre Annual and the Journal of American Drama and Theatre

American Theatre and Drama Society
Editors will reflect on the history of these journals, definitions of “the Americas,” whiteness, and anti-racist practices.

Session Coordinator(s):
Donatella Galella, University of California, Riverside

Presenter(s):
James Wilson, LaGuardia Community College, CUNY
Ariel Nereson, University at Buffalo, SUNY
Donatella Galella, University of California, Riverside

Saturday, July 30
3:30pm - 5:00pm, Cadillac B

Classroom of the Future

Community College Theatre Alliance
This study looks at the evolution of education in the 4th industrial revolution and its impact on the learning environment through the use of smart technologies and rethinking of traditional environments and process.

Session Coordinator(s):
Raymond Kent, Cuyahoga Community College

Saturday, July 30
3:30pm - 5:00pm, Duluth A

Freeing the Decolonized Voice: An examination of decolonizing the written text and calling in inclusive language within teaching the Linklater pedagogy

Voice and Speech Trainers Association
Centering Freeing the Natural Voice by Kristin Linklater, our committee will analyze and discuss beginning practices to decolonize a eurocentric lens embedded within the Linklater text. Our task is to amplify repartive practices in the way “sound” is introduced and taught through Kristin’s book. Our interactive panel will discuss a workshop held in April 2022, and provide an open discussion with the audience through question and answer.

Session Coordinator(s):
Steven Rimke, Pennsylvania State University
Matthew Rossoff, Toronto Metropolitan University

Saturday, July 30
3:30pm - 5:00pm, Duluth B

Creating space for yourself: Restoring career/creative/life balance

Acting

Directing

Smash the panel and get in good trouble with your own newly formed team of experts. Share with us the insights you create right in the room. This collaborative, interactive workshop on career purpose and life balance is built to refresh and inspire on a Saturday!

Session Coordinator(s):
Gerritt VanderMeer, Florida Gulf Coast University
What would you CHANGE about your work?

Presenter(s):
Peter Friedrich, Berry College
What OBSTACLES have you overcome in your work?

Saturday, July 30
3:30pm - 5:00pm, Joliet A

Cultivating Pedagogy in/and Performance

Theory and Criticism
This meeting of the Theory and Criticism Roundtable Series “Tending the Garden” considers theater and performance pedagogy.

Session Coordinator(s):
Abby Schroering, Columbia University
Performance, Pedagogy, and a Just Transition

Presenter(s):
Heather Grimm, Northwestern University
In Praise of Periodic Plateaus—A Pedagogical Provocation

Jenna Campbell, Independent Scholar
Growth Through Gameplay: Tabletop Role-Playing Games as a Tool for Theatrical Learning

Julia Moriarty, Columbus State University
Isn’t it Ironic: Netflix’s The Chair Fails to Support Its Thesis

Collin Vorbeck, Texas Tech University
Post-Pandemic Pedagogy: Composting v. Recycling?

Hazel Rickard, University of Minnesota
Whiteness as Implicit Spiritual Frame in Performance
Saturday, July 30
3:30pm - 5:00pm, Joliet B

Crafting a Successful Journal Article
Research and Publications
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.

Session Coordinator(s):
Christin Essin, Vanderbilt University

Presenter(s):
John Fletcher, Louisiana State University
Sean Metzger, University of California Los Angeles
Susanne Shawyer, Elon College
Laura Edmondson, Dartmouth College

Saturday, July 30
3:30pm - 5:00pm, LaSalle A

A Diasporic Re-invention: Re-pairing and Re-storing the In-betweenity of Anti-racist pedagogies and African Diasporic Spirits in Dance and Movement Performance

Black Theatre Association
This panel will look deeply at how dance and movement performers, scholars, activist, teaching artists, and artist-scholars are archiving new and invigorating dance and movement methodologies inspired by anti-racist pedagogies and African diasporic spiritual practices.

Session Coordinator(s):
Michelle Gibbs, Illinois Wesleyan University

Presenter(s):
Danielle A.D. Howard, York University
Feeding the Spirit: Meditations on Afro-Caribbean Dance and Communal Knowledge

Omijyemi (Artisia) Green, The College of William & Mary
dancing to become “undrowned”: Dance of the Orcas revisited

Saturday, July 30
3:30pm - 5:00pm, LaSalle B

Look Back in Glitter: Queer Ancestry, Social Justice, and Reparative Creativity

American Theatre and Drama Society
LGBTQ+
This roundtable is centered on the ways that reparative creativity can help expand the LGBTQ canon.

Session Coordinator(s):
Bess Rowen, Villanova University
Kelly Aliano, Long Island University, Post Campus

Presenter(s):
Nicolas Savard, The Ohio State University
Janet Werther, The Graduate Center, CUNY
Kinesthmetric Collaboration as Queer Gestation: Dance Technique as Intergenerational Queer Praxis

Steven Satta, Towson University
Benjamin Gillespie, New York University
Kairos Looney, University of Texas, Austin

Saturday, July 30
3:30pm - 5:00pm, Marquette B

Directing Program Curated Roundtable: The Director’s Toolbox - Technological Innovations and Practices

This panel brings together directors who have been innovating their practice through research and application with various forms of technology.

Session Coordinator(s):
William Lewis, Purdue University

Presenter(s):
Michael Rau, Stanford University
Artificial Intelligence and Directing: Pose Detection Algorithms as a Creative and Analytical Tool for the Director

Nitza Tenenblat, Universidade de Brasilia [UnB]
Clariceanas: Online Devising and Self-Directing

Andy Head, Rochester Institute of Technology
Embracing the “Virtual” in She Kills Monsters: Virtual Realms

Jason Woodworth-Hou, University of Georgia
Projecting History in Real Time: Devising Media for the Georgia Incarceration Performance Project


Saturday, July 30  
3:30pm - 5:00pm, Nicolet A

Consent-Based Processes:  
Reparative Practices and Research

Association of Theatre Movement Educators  
A variety of intimacy specialists present new paths,  
practices, and modalities for practice-based publication

Session Coordinator(s):  
Amanda Rose Villarreal, California State University Fullerton  
Laura Rikard, USC Upstate

Presenter(s):  
Chelsea Pace, Theatrical Intimacy Education  
Michael Jablonski, Brenau University

Saturday, July 30  
3:30pm - 5:00pm, Nicolet B

Teaching Theatre and Beyond:  
Interdisciplinary and Team Teaching

Design, Tech, and Management  
Theatre as a Liberal Art  
Theatre teachers share their experiences teaching outside their discipline in this robust, round table discussion.

Session Coordinator(s):  
Robin Shane, Rider University  
Anne Medlock, West Texas A&M

Presenter(s):  
Janet Hayatshahi, Randolph-Macon College  
Abigail Killeen, Bowdoin College  
Marly Wooster, Miami University of Ohio

Saturday, July 30  
3:30pm - 5:00pm, Virtual

Development of self-consciousness through Autobiographical theatre and play

Theatre and Social Change  
This panel is a conversational roundtable focusing on the effect of writing and performing autobiographical plays on the development of an individual’s self-consciousness

Session Coordinator(s):  
Azadeh Kangarani

Wednesday, July 27  
3:30pm - 5:00pm, Virtual

Embodied Manifesto Practice:

Theatre as a Liberal Art  
By centering our pedagogical practice on the genre of manifesto, this panel examines ways to activate embodied student explorations through the process of collective dramaturgy

Session Coordinator(s):  
Julia Listengarten, University of Central Florida

Presenter(s):  
Johann Wood, Duke University  
Neil Scharnick, Carthage College  
Sage Tokach, New London Barn Playhouse  
Julia Listengarten, University of Central Florida

Saturday, July 30  
3:30pm - 5:00pm, Virtual

Unearthing Foundations: Looking Backward to Build Latinx Theatre Studies

Latinx, Indigenous, and the Americas  
Working collectively and virtually, participants will each share a crucial text, event, or moment, with a brief précis of its importance to the history of the field. In doing so, we hope to establish a collective open-source bibliography that charts the past to complement work that develops the future.

Session Coordinator(s):  
Andrew Gibb, Texas Tech University  
Los Tejanos: Historical Identities, Persistent Ambiguities  
Jon Rossini, University of California, Davis

Presenter(s):  
Maria-Tania Bandes Becerra Weingarden, University of Washington, Tacoma  
El Güegüense, o, Macho Raton  
Leticia Delgado, Lubbock Christian University  
Raices de Teatro in Lubbock Texas  
Olga Sanchez Saltveit, Middlebury College  
Austicias por heredar un sobrino a un tio (1789)
CONCURRENT SESSIONS

Berit Schönegge, Hobart and William Smith Colleges
Nahuatl Theatre

Daphnie Sicre, Loyola Marymount University
Voces del Teatro: An Oral History of Latinx Theatre in Modern Los Angeles (1960s to Present)

Saturday, July 30
3:30pm - 5:00pm, Richard A

The Possibilities for Training Dramaturgs without Curricular Support

Dramaturgy
Join our presentation and roundtable discussion where we will rehearse the possibilities for training student dramaturgs without curricular support.

Session Coordinator(s):
Amanda Dawson, Utah State University
Dramaturgy Everywhere

Presenter(s):
Thomas A. Oldham, Texas A&M University- Corpus Christi
Dramaturgy Education and Dramaturgical Personality

Janna Segal, University of Louisville
Serving Up Dramaturgy

Dan Smith, Michigan State University
Strategies for Supporting Student Dramaturg

Saturday, July 30
3:30pm - 5:00pm, Richard B

Minoritarian Nuancing: Interventions in Critical Reception and Political Culture for the 20th Century and Beyond

Theatre History
This panel spotlights performed interventions in definitions and perceptions of race, gender, and sexuality for national identity formation during the twentieth and early twenty-first centuries.

Session Coordinator(s):
Jonathan M. Rizzardi, University of Washington
The Ideal Student: Depression Era Racial Problematics and the Seattle Federal Theatre Project

Presenter(s):
Jessica Friedman, Northwestern University
Modern Dance, Race, and the Unfinished History of Cold War Aesthetics: Janet Collins’s Modern Dances, 1947-1949

Casey Joiner, Texas Tech University
For the Woman: Musical Symbolism, Revolution, and Gender Subversion in *Spring Awakening*

Keenan Shionalyn, Independent Scholar
Rediscovering Queer Theatre and Creating Utopia: Embodied Ensemble Translation and Creative Historiography of Mikhail Kuzmin’s Three Plays

Saturday, July 30
5:30pm - 7:30pm, Ambassador Ballroom

Jane Chambers Award Reading

Women and Theatre Program
THE JANE CHAMBERS AWARD recognizes new plays and performance texts created by women writers which present a feminist perspective and that provide significant opportunities for female performers. Founded in 1984, welcomes experimentations in form and in subject matter. It is given in memory of lesbian playwright Jane Chambers, who through her plays such as *A Late Snow, My Blue Heaven, Last Summer at Bluefish Cove,* and *Kudzu* became a major feminist voice in American theater.

Session Coordinator(s):
Maya Roth, Georgetown University
Jen-Scott Mobley, East Carolina University

Saturday, July 30
5:30pm - 7:00pm, Brule A

Towards a Black Feminist Repair in Music Theatre

Music Theatre / Dance
Black Theatre Association
Working from the notion of Black feminism as reparative and restorative, the panelists examine how Black feminist theory and praxis shifts and recalibrates musical theatre.

Session Coordinator(s):
Jordan Ealey, University of Maryland, College Park

Presenter(s):
Leticia Ridley, Santa Clara University
(Re)Pairing Tina Turner: What’s Broadway Got To Do With It?

Jordan Ealey, University of Maryland, College Park
Ifs, Ands, or But(t)s: Towards An Emb(o)oted Historiography in *Bella: An American Tall Tale*

Gianina K.L. Strother, Michigan State University
I’m Jittin’ When I’m Singing, I’m Blue When I Ain’t: A Black Feminist Reading on the Musical *Blue*
CONCURRENT SESSIONS

Saturday, July 30
5:30pm - 7:00pm, Cadillac A

Cultivating Empathy through Performance and Reparative Creativity

Theatre and Social Change
Together these presentations look at communities, within public and personal crises and tensions, and how performance work has helped each of them to cultivate empathy.

Session Coordinator(s):
Ashley Lucas, University of Michigan, Ann Arbor
Why We Love Latrice Royale: From Prison to Miss Congeniality
Andrew Martinez, University of California, Los Angeles
Presenter(s):
Joel Mejía Smith, University of California, Riverside
Capture Exposure Erasure: practices in reciprocity and the building of queer intimacy
Claudia Wier, The Ohio State University
Envisioning a Performance Entailing Re-Matriating Native Plants with the Seed-Keepers Project
Sergio Barrera, University of Michigan, Ann Arbor
Los Teatro Traficantes: Decentralizing Hypermasculinity and Brotherhood in Prison/Fraternities through Theatre

Saturday, July 30
5:30pm - 7:00pm, Cadillac B

Rupture, Reckoning, Repair: Practical Interventions in Musical Theatre Pedagogy and Practice

Music Theatre / Dance
This two-part session aims to couple ethical dilemmas and practical interventions in musical theatre pedagogy and practice.

Session Coordinator(s):
Barrie Gelles, The Graduate Center, CUNY
Bryan Vandevender, Bucknell University
Presenter(s):
Alexandra Joye Warren, Elon University
Chari Arespacochaga, Florida State University
Interrogating the Golden Age — Practical Interventions in Re-thinking 42nd Street
Dustyn R Martincich, Bucknell University
The Clock is Ticking: Building Inclusive Practices in

Adam White, Sheridan College
"You've Got to be Carefully Taught": Decentering the Musical Theatre Canon
Kirsten Pullen, University of Illinois at Urbana-Champaign
Historical Exercise: Reviving the Musical
Brad Frenette, Texas Tech University
Acknowledging Caste through Casting

Saturday, July 30
5:30pm - 7:00pm, Duluth B

ATDS/AAP Graduate Student Happy Hour

American Theatre and Drama Society
Association for Asian Performance
The ATDS/AAP Graduate Student Happy Hour will be held at FUELL, located in the Detroit Marriott. This social event welcomes all ATDS and AAP graduate student members as well as any graduate students interested in either organization. Come hang out!

Session Coordinator(s):
Mia Levenson, Tufts University/American Theatre and Drama Society

Saturday, July 30
5:30pm - 7:00pm, Joliet B

Directing Focus Group Workshop Session

The Directing Focus Group has curated a two-presenter directing workshop session.

Session Coordinator(s):
Stephen G. Tabor
Presenter(s):
Michael Shipley, Utah State University
Rehearsing the Possible: Refocusing the Rehearsal Room on Collaboration
Laura Rikard, Theatrical Intimacy Education
Directing with Consent-Based Practices
Saturday, July 30
5:30pm - 7:00pm, LaSalle A

Visiting Detroit’s Small Planets: Dramaturgy-Driven Encounters with a City’s Histories

Dramaturgy
Panelists dramaturg the “small planets” of Detroit through a shared visit to Greenfield Village, alongside counter-site visits, to reveal the resilience and drive of city’s histories.

Session Coordinator(s):
LaRonika Thomas, Washington College
Mapping as Civic Dramaturgy: The Energy of Indigenous Detroit Against the Resilience of Colonizing Mythologies

Presenter(s):
Karen Jean Martinson, Arizona State University
“Coarse in conception,” “foolishly vulgar,” and “without meaning for the intelligent observer”: The Detroit Industry Murals in Conversation with Greenfield Village

Sam O’Connell, Worcester State University
Two Men’s Visions to Preserve, Protect, and Present the Past: Excavating a History of American Culture from Henry Ford and Berry Gordy

Kristin Leahey, Boston University

Saturday, July 30
5:30pm - 7:00pm, LaSalle B

Sustaining Details: Sensuous Attention as Reparative Method

Performance Studies
Across research sites fragmented by loss, violence, and disaster, panelists ask how small, sensuous details might serve as idiosyncratic resources for self-sustenance and communal repair.

Session Coordinator(s):
Cordelia Rizzo, Northwestern University
Searching for a Theory of Details: Documenting Enforced Disappearances in Northern Mexico

Presenter(s):
Florence Marchetti, Concordia University
Compositional practice as affective attunement: retracing violent pasts through object play

Saturday, July 30
5:30pm - 7:00pm, Marquette A

Dramaturgies of MENA Motherhood

Middle Eastern Theatre Women and Theatre Program Dramaturgy
This panel will feature papers interrogating the creative use of time and space in three plays that focus on MENA mothers who have immigrated to the US as political refugees.

Session Coordinator(s):
Ali-Reza Mirsajadi, DePaul University
Mother/Goddess: Duality and Womanhood in My Name is Inanna

Presenter(s):
Florencia Marchetti, Concordia University
Compositional practice as affective attunement: retracing violent pasts through object play

Saturday, July 30
5:30pm - 7:00pm, Marquette B

Career Readiness in Theatre Education

Design, Tech, and Management
How as educators can we better prepare our students with the essential skills they need to find, acquire, maintain, and grow competitively in their careers?

Session Coordinator(s):
Jennifer Ivey, Florida International University
Skills that Stick: Crafting Transferable Skills in Our Theatre Curriculums

Presenter(s):
Amanda Nelson, Virginia Tech
Laura Eckelman, Worcester Polytechnic Institute
Saturday, July 30
5:30pm - 7:00pm, Nicolet A

Open Clinic: Workshopping CVs, cover letters, and general career conversations

Wellness, Community, and Aging

Session Coordinator(s):
Erika Hughes, University of Portsmouth

Presenter(s):
Rivka Eckert, State University of New York Potsdam
Angela Pinholster, Arizona State University

Saturday, July 30
5:30pm - 7:00pm, Nicolet B

Devising New Theatre in a Pandemic

Theatre as a Liberal Art
The COVID pandemic jump-started innovative strategies for Theatre as Liberal Arts Departments to devise new methods of creating theatre and survive.

Session Coordinator(s):
Bernadette Hamilton-Brady, St. Mary’s University
IDENTITATEM <-> IDENTIDAD <-> IDENTITY: Making Moments Toward a Transformative Devised Theatre Production by Capturing the Spiritual and Cultural Realities of Local Youth and Young Adults

Presenter(s):
Mark Lococo, Loyola University, Chicago
Herding Cats: Maintaining a Cohesive Devising Process in a Global Digital Environment

Jennifer Saxton-Rodriguez, The University of Texas--Rio Grande Valley
Theater with ‘the world turned upside down’

Emma Schneider, Trinity Christian College
Devising Immersive Theatre: An Unusual Approach for These Unusual Times

Saturday, July 30
5:30pm - 7:00pm, Richard A

Reparative Acting Pedagogies

Acting
Directing
Theatre and Social Change

Panellists interrogate how the acting classroom problematizes social equality and propose practical approaches. They inspire learning environments that address social inequalities and encourage reparative creativity.

Session Coordinator(s):
Evi Stamatiou, University of Chichester
Rehearsing social realism: Inclusive Acting for Screen Pedagogies

Presenter(s):
Andrew Papa, University of Detroit Mercy
Utilizing the New Play Exchange for inclusive actor training

Peter Zazzali, LaSalle College of the Arts
Oppression and the Actor: A Freirean Investigation of Oceanic Drama Schools

Janet Neely, Emerson College
Emotional Intelligence and the reparative classroom

Artemis Preeshl, Independent Scholar
Consent in Diverse Female-Identified Characters in Shakespeare

Saturday, July 30
5:30pm - 7:00pm, Richard B

Interdisciplinarity in the Theatre Classroom: Theories and Methods for Comprehensive Education

Theatre as a Liberal Art
This roundtable addresses how infusing theatre classrooms with interdisciplinary practices enhances learning and prepares young theatre makers for a variety of professional and academic futures.

Session Coordinator(s):
Collin Vorbeck, Texas Tech University

Presenter(s):
Jerrold Scott, Case Western Reserve University
Zachary Dailey, Lamar State College
Kristin Leadbetter, University of California, San Diego

Saturday, July 30
OFFSITE

LGBTQ+ Focus Group Social

Session Coordinator(s):
Steven Satta, Towson University
Sunday, July 31
7:30am - 8:00am, Ballroom C

ATME Sunday Morning Warm-Up

Sunday, July 31
8:00am - 9:30am, Brule A

Digital and Analog Futures: Interfacing with Old School and New School Technologies as Students, Educators, and Audience Members

Design, Tech, and Management
Panelists will present their research and experiences working with museum collections, libraries, makerspaces, digital technologies, and digital performance.

Session Coordinator(s):
Aly Amidei, UNC Charlotte
Embracing New Technologies in Design and Technology

Presenter(s):
Hannah Grannemann, University of North Carolina at Greensboro
Digital Theatre Audiences

Michelle Hunt Souza, Kent State University
Exploring Museum & Library Collections

Sunday, July 31
8:00am - 9:30am, Duluth B


Women and Theatre Program
This session will interrogate how politics and privilege have shaped maternal narratives in theatre by exploring performances that challenge culturally hegemonic representations of motherhood.

Session Coordinator(s):
Megan Stahl, Boston Conservatory at Berklee & Boston College
The Ties That Bind: Motherhood, Veiling, and Cultural Mediation

Presenter(s):
Aoise Stratford, Cornell University
Mothers on the Margins: The Gothic Maternal in Contemporary Theatre

Lynn Deboeck, University of Utah
Marginalized Maternity: Sacrifice, Service and the Privilege of Being a Mother

Merritt Denman Popp, Florida State University
Revolutionary Mothers: The Politicization of Mothers on the Harlem Renaissance Stage

Tamar Neumann, Texas Tech University
Representations of (Non) Choice: Birthmother Narratives as Marginalized Mothers in Contemporary Theatre

Sunday, July 31
8:00am - 9:30am, LaSalle A

Mixed Asian Casting

Association for Asian Performance
Acting
An interactive powerpoint presentation and round-table discussion on the representation of Mixed-Asian people, as well as the casting trends of Mixed-Asian Actors.

Session Coordinator(s):
Amy Rebecca King, Southwestern University

Presenter(s):
Reiko Aylesworth, Southern Methodist University
Robert Torigoe, University of Hawaii

Sunday, July 31
8:00am - 9:30am, Virtual

Mindfulness and Self-Care in Practice

Music Theatre / Dance
This "show-and-tell" style workshop will focus on the practical application of various tools and techniques for incorporating mindfulness and self-care into your classroom and rehearsal spaces.

Session Coordinator(s):
Ryan Scoble, North Dakota State University
Check-In and Chekhov: Crossing The Threshold From Human to Artist

Presenter(s):
Geovonday Jones, Southern Illinois University Edwardsville
Active Meditation

J. Austin Eyer, University of Texas at Arlington
Pause/Notice/Direct: Using the Alexander Technique for Performance Preparation

Michael Ellison, Bowling Green State University
Establishing Crystal Clear Boundaries

Jonathan F. Babbitt, Mitchell College
The Use of Hakomi Mindfulness and Intentionality in Reducing Anxiety in Performing Ensembles
Sunday, July 31
8:00am - 9:30am, Nicolet B

Revitalizing Community in New Play Development

Playwrights and Creative Teams
This panel brings together three papers that offer innovative models and case studies for supporting new plays with a focus on community-building and collaborative processes.

Session Coordinator(s):
Hope McIntyre, University of Winnipeg

Presenter(s):
Kee-Yoon Nahm, Illinois State University
New Play Development as Pedagogy for Equity, Diversity, and Inclusion

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New Play Development as Pedagogy for Equity, Diversity, and Inclusion

Sunday, July 31
10:00am - 11:30am, Brule A

Staging Politics through MENA Theatre

Middle Eastern Theatre
Session is focused on exploring the theatre of dissent in various MENA countries

Session Coordinator(s):
Rana Esfandiary, University of Kansas
The Maids’ profanity of dissidence

Presenter(s):
Nahid Ahmadian Ahmadian, University of Maryland
Political Nostalgia in Rahmanain’s Old Melodies: A Study of Emotional Stimulation in Multimodal Theater

Aycan Akçamete, The University of Texas at Austin
Subversion and Censorship: Archiving Sadece Diktator (Just a Dictator) in The Public Sphere

Sunday, July 31
10:00am - 11:30am, Duluth B

Pedagogical Intervention Through Healing-Centered Principles

Theatre and Social Change
Decolonizing theatre practices in effort to propose healing techniques in theatre classrooms

Session Coordinator(s):
Tara Brooke Watkins, Salve Regina University
Decolonizing Theatre Systems as Reparative to Abused Theatre Students

Presenter(s):
Elspeth Tilley, Massey University
Feminist Care Principles for Rehearsing Social Justice Theatre: The ‘Helli-Held’ Technique

Sunday, July 31
10:00am - 11:30am, Joliet B

(Re)Defining Performance Infrastructures

Music Theatre / Dance
Through a series of provocations, panelists will prompt attendees to reflect on the value of higher education, questioning tenure processes, valuing embodied knowledge, and financial implications for pursuing performing arts.

Session Coordinator(s):
Josh Grisetti, California State University Fullerton
How Much is a Theatre Degree Really Worth?

Presenter(s):
Colleen Hooper, Point Park University
Dance Work / Dance Jobs

Angela Schönke Gonzalez, University of Michigan
Embodied Knowledge and Computational Methods

Donald C. Shorter, Jr., University of Texas, Arlington
UN/TENURE

Sunday, July 31
10:00am - 11:30am, LaSalle A

Investigating, Exploring, and Performing Truth

Theatre and Social Change
This session is comprised of a presentation and a workshop that investigate and explore truth through forensic theatre, ethnographic performance, and theatre-film hybrid performance.

Session Coordinator(s):
Mona Kasra, University of Virginia
An Explosion of Possibilities: The Process of Transforming Dalia Taha's "Keffiyeh/Made in China" into a Screen-Based, Theatrical Experience

Presenter(s):
Kim Abunuwara, Utah Valley University
Rehearsing the Possible: Repairing Ourselves and Our Relationships After Faith Loss Through Ethnographic Performance
Sunday, July 31
10:00am - 11:30am, Marquette A

**Essential Equity: Exploring Representation in Performance through Intersectional Reflections**

*Women and Theatre Program*

Exploration of performance and performance making across multiple identities, centering on themes of gender, disability, race, and representation

**Session Coordinator(s):**
Winter Phong, University of Kentucky

**Presenter(s):**
Petra Kuppers, University of Michigan
Eco Soma Methods: Disability Culture Witnessing Toward New Futures

Rebecca Hixon, University of Michigan
"We keep doing this don’t we?": Disrupting Cyclical Racial Trauma in Performances of Harlem Duet

Elyse Singer, The Graduate Center CUNY
Reparative and Speculative Methodologies

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Sunday, July 31
10:00am - 11:30am, Marquette B

**Workshop: The Utopia Syllabus**

*Performance Studies*

This interactive workshop invites participants to build their "utopia syllabi", bring utopia to our classrooms, and perform impossible worlds together.

**Session Coordinator(s):**
Taylor Black, New York University
Spencer Green, University of Denver

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Sunday, July 31
10:00am - 11:30am, Nicolet B

**Getting Comfortable with Being Uncomfortable: Practical Approaches that Push Students into New Spaces of Creativity**

*Theatre as a Liberal Art*

This round table will offer practical approaches that push students to go beyond their first choice, or their “comfort” zone in order to try something less expected and more exciting.

**Presenter(s):**
Julia Schmitt, Stetson University
Staging Twilight: Los Angeles, 1992: Yesterday Viewed Through the Events of Today

Christine Willliams, Lee University
Rehearsing with Rasa: Safety in the box of possibilities

Carrie Klypchak, Texas A&M University – Commerce
Welcoming the Extremes: Guiding Students toward Safely Inhabiting Heightened Emotional Circumstances in Performance

John Sebestyen, Trinity Christian College
Respondent and Moderator of Post-Presentation Discussion

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Sunday, July 31
10:00am - 11:30am, Virtual

**ATDS Betty Jean Jones Award Winners Celebrate 35 Years of ATDS**

*American Theatre and Drama Society*

Winners of ATDS’s Betty Jean Jones Award come together to discuss ATDS across 35 years as well as changes in teaching and research landscapes.

**Session Coordinator(s):**
Noe Montez, Tufts University

**Presenter(s):**
Cheryl Black, University of Missouri
Jonathan Chambers, Bowling Green State University
Heather Nathans, Tufts University
Thursday, July 28
8:30am - 10:00am, LaSalle A

Stepping into the Past, Rehearsing the Future: Immersivity as Reparative Practice

Performance Studies
Theory and Criticism

Drawing together Immersive Van Gogh, the Choctaw Cultural Center, and MTV's Spring Break reenactments, this panel explores immersive practices as a reparative mode of engaging familiar narratives across theatricalized cultural contexts.

Session Coordinator(s):
Scott Magelssen, University of Washington
Elizabeth Hunter, Washington University in St. Louis

Presenter(s):
Bethany Hughes, University of Michigan
Building Nanih Waiya: Creating an Immersive Chahta World

Elizabeth Hunter, Washington University in St. Louis
That's Not Journey! Authenticity, Nostalgia, and Reenacting MTV's Spring Break

Christin Essin, Vanderbilt University
Immersed in Work: Scenographic Craftspersonship and Immersive van Gogh

Thursday, July 28
10:30am - 12:00pm, Nicolet B

Re-hearing the Possibilities for Stage Music: An ATHE Listen-and-Tell

Music Theatre / Dance

A critically annotated auditory exhibition of widely eclectic stage music drawn from current research projects, aimed at expanding the scope of "stage music."

Session Coordinator(s):
Brian D. Valencia, Florida International University
Sri Lankan Music-Dance-Drama

Adam White, Sheridan College

Presenter(s):
Alex Bádue, Hamilton College
Brazilian Musical Theater

Kathryn Edney, Regis College
Musical Representations of Other Cultures

Rebekah Lane, Valencia College
Creating Community in Contemporary Theatre: The Role of Specific Composition in Margaret Atwood’s The Penelopiad

Elea Proctor, Stanford University
Early-20th-Century Black Women's Vocality

Ryan M. Prendergast, University of Texas at Austin
Opera Production History

Elyse Singer, The Graduate Center, CUNY
US Popular Dance in Early Film

Thursday, July 28
1:00pm - 2:30pm, Joliet B

Table Work: New Ideas for Theatre History and Musical Theatre History Pedagogy - A Gallery Walk

Music Theatre / Dance
Theatre History

This session features innovative pedagogy for de-centering the canon of Theatre History. Presenters will each share one activity or assignment and participants will walk through to view the assignments and discuss them with the presenters.

Session Coordinator(s):
Amy Osatinski, Oklahoma City University

Presenter(s):
Kirsten Brandt, San Jose State University
Kelli I. Aliano, Long Island University - Post Campus
Adam White, Sheridan College (Ontario)
Barbara N. Kahl, Hartwick College
Elizabeth Osborne, Florida State University
Megan Stahl, Boston Conservatory at Berklee
Mary Liz Valesano, University of Detroit Mercy
Stephanie Dean, University of Michigan Flint
Barrie Gelles, City University of New York Graduate Center
Josh Grisetti, California State University, Fullerton
Chelsea Curto, Baylor University
Jianyu Huo, Wheaton College
Heather J. Denyer, California State University, Fullerton
Kellee Van Aken, Seton Hill University
Jason Woodworth-Hou, University of Georgia

Elizabeth Hunter, Washington University in St. Louis
Big Apple 80s: An Augmented Reality Trip to the Birth of MTV
Christine Simonian Bean, University of Michigan
The Optics of Learning: Leveraging Privacy/Exposure in Digital Theatre for Social Change
Amanda Rose Villarreal, California State University Fullerton
Invitations: Game Mechanics that Shape Digital Spectatorship and Performance

Thursday, July 28
1:00pm - 2:30pm, Richard A

Under-recognized Brilliance: The Play Texts You Should Consider Teaching and Why

**Dramaturgy**
Learn about texts of under-recognized, under-taught plays that other educators have found to work successfully in classes and workshops. This can help diversify your syllabus, and add interesting new dynamics to your conversations with students.

**Session Coordinator(s):**
Jackie Rosenfeld, Texas A&M University - Commerce

**Presenter(s):**
Jessica Bashline, University of Miami
Bryan Moore, Concordia University
Jordan Morille, Texas State University
Martine Kei Green-Rogers, DePaul University
Jackie Rosenfeld, Texas A&M University - Commerce

Thursday, July 28
1:00pm - 2:30pm, Duluth B

Rehearsing Audience Research: Critical Strategies for Digital Experiences

In this Electronic Technology Committee session, panelists consider research methods for evaluating audience experiences of tech-based performance and prompt thought on more inclusive pathways for participation.

**Session Coordinator(s):**
Lauren Beck, California State Polytechnic University

**Presenter(s):**
D.J. Hopkins, San Diego State University
Immersive Shakespeares: Live Performance and Virtual Reality

Thursday, July 28
5:00pm - 6:30pm, Nicolet B


**Wellness, Community, and Aging**
An interactive performance piece to engage the senses, igniting our memories- to create a sense of community- assuaging loneliness- heightened by (pandemic escalated) cognitive challenge.

**Presenters(s):**
Beth F. Milles, Cornell University
Daniel Passer, California Institute of the Arts
Samuel Blake, Cornell University

Friday, July 29
3:30pm - 5:00pm, Brule B

VASTA@ATHE Debut Panel
Voice and Speech Trainers Association

**Session Coordinator(s):**
Matthew Rossoff, VASTA
Matt Greenberg, VASTA

**Presenter(s):**
Miriam Cummings, Concordia University
Anne Etzenie, Registered Drama Therapist
Actor Safety Research Lab (ASRL), Exercise & Discussion -- Lead an exercise to ground, connect, and ignite actors in playful improvisation. Through the exercise and following discussion, share an approach to breath and impulse, voice for the actor, and heightened text work that moves the work away from competition and toward abundance, using methods that prioritize psychological actor safety.

Ashleigh Reade, Boston Conservatory at Berklee
"The vocal chicken or the acting egg" -- The age old question: what is the most important discipline in actor training? This panel will explore how we might teach voice more effectively in conservatory training programs by, simply, not teaching voice!
Saturday, July 30
10:00am - 11:30am, Marquette B

Theatre and Social Change Debut Panel

New TASC participants will present on topics contemporary or historical in scope, apply a practical or theoretical perspective, taking the form of papers, interactive presentations, or workshops.

Session Coordinator(s):
Zachary Apony, University of Missouri
Lia Christine Dewey, Northwestern University

Presenter(s):
Joel Cicero
Ifunanya Onumalobi, San Francisco State University
Theatre and Social Change in the Niger Delta Region: A Case Study of The Struggle and Unbroken by Dan Kpodoh

Jessica Friedman, Northwestern University
Modern Dance for Transnational Social Change: Global Echoes in Jane Dudley’s and Pearl Primus’s Danced Activism

Saturday, July 30
5:30pm - 7:00pm, Cadillac A

Cultivating Empathy through Performance and Reparative Creativity

Theatre and Social Change

Together these presentations look at communities, within public and personal crises and tensions, and how performance work has helped each of them to cultivate empathy.

Session Coordinator(s):
Ashley Lucas, University of Michigan, Ann Arbor
Why We Love Latrice Royale: From Prison to Miss Congeniality

Presenter(s):
Andrew Martinez, University of California, Los Angeles
Joel Mejia Smith, University of California, Riverside
Capture Exposure Erasure: practices in reciprocity and the building of queer intimacy

Claudia Wier, The Ohio State University
Envisioning a Performance Entailing Re-Matriating Native Plants with the Seed-Keepers Project

Sergio Barrera, University of Michigan, Ann Arbor
Los Teatro Traficantes: Decentralizing Hypermasculinity and Brotherhood in Prison/Fraternities through Theatre

Saturday, July 30
5:30pm - 7:30pm, Ambassador Ballroom

Jane Chambers Award Reading

Women and Theatre Program

THE JANE CHAMBERS AWARD recognizes new plays and performance texts created by women writers which present a feminist perspective and that provide significant opportunities for female performers. Founded in 1984, welcomes experimentations in form and in subject matter. It is given in memory of lesbian playwright Jane Chambers, who through her plays such as A Late Snow, My Blue Heaven, Last Summer at Bluefish Cove, and Kudzu became a major feminist voice in American theater.

Session Coordinator(s):
Maya Roth, Georgetown University
Jen-Scott Mobley, East Carolina University

Mama, I wish I were silver
by Amanda Andrei
Directed by Christine Guillan Young, University of San Francisco
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.

FUTURE
In May 2022, ATHE released its three-year anti-racist accountability and DEI plan. In order to dismantle systemic racialized inequalities and support all of our students and colleagues to thrive, we must engage in anti-racist practices. By engaging in anti-racist action, we work to dismantle inequitable practices that impact systemically marginalized groups overall. The plan’s vision and intent is:

To fight actively for racial justice in theatre practice, research, and pedagogy in higher education. To interrogate race-based imbalances of power and labor, and dismantle systemic inequities. By building equitable systems within ATHE, we will generate collective action towards change.

By centering the experiences of members of the global majority, ATHE will better advocate for a sustainable anti-racist future of theatre in higher education and beyond.

The full plan and its timeline can be found on our website at .athe.org/page/deiplan.
ATHE 2021-2022
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The Focus Groups are the heart of ATHE. As you can see from the list below, ATHE Focus Groups are centered around a variety of interests, disciplines, and identities. Some Focus Groups are organizations outside of ATHE with their own membership dues and legal nonprofit status, but the ATHE Conference provides the group with the ability to convene with other interested members.

Focus Groups solicit panel ideas from the full ATHE membership and beyond; select and curate the panels submitted to be included in the conference; and provide the framework for what ATHE will be in the future. Focus Group Representatives (FGR) and Conference Planners (CP) are either elected, appointed, or chosen by Focus Group members. Anyone can be part of any Focus Group at ATHE, and many ATHE members work with multiple Focus Groups at any given time.

**Community College Theatre Alliance**
- Ryan McKinney, FGR
- Thomas Rothacker, CP

**Design, Tech, Management**
- Laura Eckelman, FGR
- Jennifer Rose Ivey, CP

**Directing**
- William Lewis, FGR
- Joelle Ré Arp-Dunham, CP

**Dramaturgy**
- Dan Smith, FGR
- Kristin Leahey, CP

**Latinx, Indigenous, and the Americas**
- Bethany Hughes, FGR
- Daphnie Sicre, CP

**Lesbian, Gay, Bisexual, Transgender, Queer**
- Kelly Aliano, FGR
- Steven Satta, CP

**Middle Eastern Theatre Focus Group**
- Ali-Reza Mirasjadi, FGR
- Rana Esfandiary, CP

**Music Theatre/Dance**
- Brian Valencia, FGR
- Amy S. Osatinski, CP

**Performance Studies**
- Steve Luber, FGR
- Jessi Piggott, CP

**Acting**
- Matthew Mastromatteo, FGR
- Evi Stamatiou, CP
- Artemis Preeshl, CP

**American Theatre and Drama Society**
- Donatella Galella, FGR
- Bess Rowan, CP

**Association for Asian Performance**
- Jyana S. Browne, FGR
- Xing Fan, CP

**Association for Theatre Movement Educators**
- Matt Saltzberg, Acting FGR and CP

**Black Theatre Association**
- Veronda Carey, FGR
- Eunice S. Ferreira, CP
A New Musical about the Motor City

Plowshares Theatre Company presents **HASTINGS STREET**, a world premiere musical set on the cusp of change in Detroit. It’s the summer of 1949 and Detroit is electric with anticipation. President Truman has just signed into law the Housing Act, ushering in a nationwide urban renewal initiative. Detroit’s city planners have earmarked Black Bottom, the nickname for the segregated Black neighborhood, as the target for most of its urban redevelopment projects.

Sporting a book and score written by local artists John Sloan III and Kris Johnson, **HASTINGS STREET** follows the Carson Family as they navigate being uprooted on a personal and communal basis.

**at**
The Music Hall Center for the Performing Arts
350 Monroe Street, Detroit, MI 48226

**Buy Tickets Online**
www.musichall.org
For tickets and information:
313-887-8500
### ATHE 2022

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ripples in different ways from our different positions. Graduate students are anxious about an ever-shrinking job market. The academy exploits contingent faculty. Senior faculty retire, and institutions do not replace them; a smaller-than-ever cohort of junior and mid-career faculty must pick up more and more of the pieces. With ever-increasing competition, “excellence” is defined narrowly and reflects the white supremist culture of the neoliberal corporate university in ways particularly harmful to global majority and disabled faculty. The center cannot hold.

To care for each other, we need to hold ourselves accountable for what we have and have not changed in our association, our home institutions and departments, and our lives to align our actions with our stated values that Black Lives Matter. In 2023, we continue interrogating our complicity with, and agency to disrupt the intertwining systems of white supremacy, neoliberalism, cisheteropatriarchy, and ableism that saturate the industries of both theatre and higher education.

We convene in person to build and strengthen relationships that facilitate the transformation of our field. We do this work as we recognize that it is a privilege to gather in person at an upscale hotel to build community and share our scholarship, artistry, and teaching. For many, the opportunity to gather and to present scholarship comes at a high personal and financial cost. We value inclusion, and we will also live that value by building a conference that holds virtual space for those who cannot afford to travel or for whom travel to Texas would be dangerous to their health or safety.

Our location, Austin, embodies tensions echoing those we grapple with in our association, our home institutions, and our discipline. Austin both resists and is the seat of legislative power in Texas. So too, we at ATHE critique and resist the very structures of power into which we are woven, grappling with tensions between values centering social justice and the material conditions of labor in the industries of both theatre and higher education. In Austin, we have an opportunity to explore strategies for navigating such tensions with local activists, artists, and mutual aid workers, and join them in their fight for social justice.

Networks of Care: From Transactional to Transformative

Octavia Butler writes, “All that you touch, you change; all that you change, changes you.” We have been and continue to be living through a moment of tempestuous change. We need to take time and space together to grieve losses and work through multiple, overlapping traumas. Honest self-reflection and self-care are essential. Burnout is real. As Shawn Ginwright suggests, we must “pivot from transactional to transformative relationships, building connections that leverage our shared humanity for collective care and compassion.” Leah Lakshmi Piepzna-Samarasinha calls “groups of individuals who work together to provide care and access to resources for each other” care webs. ATHE has long been a site of such support for some people, but not for everyone. We want ATHE to be a space in which people involved in theatre and performance studies in higher education can weave care webs.

We know in our bones that what was “normal” before was inequitable, unsustainable, and uncaring, and we have intractable problems to address as we move forward as an association and in our home institutions. The adjunctification of higher education is not going away, and many of our members participate in our community from precarious positions. We all feel these
How do we transform deeply embedded systems centering white supremacy culture and transactional ways of knowing and doing? We invite each other to think about the performative and disruptive potential of care, interrogating questions including:

• What are some of the ways theatre and performance can enable us to imagine and embody relational, inclusive, abundant, utopian networks of care?

• How can care webs be constructed and supported in the classroom and/or the rehearsal studio?

• How can season selection and curricular development support the development of inclusive care webs?

• How can care be institutionalized? Embedded in assessment practices?

• Our universities and arts organizations are part of larger ecosystems that include other regional institutions in our towns, cities, and neighborhoods. How can we rally institutional resources to build and strengthen local care webs in our own communities?

• What lessons can we learn from failures of care, “the places where our rhetoric falls flat, where we ran out of steam, or where this shit is genuinely fucking hard” (Piepzna-Samarasinha, 33)?

• How do we carve out time to care within neoliberal imperatives towards grind culture, productivity, and that the show must go on?

• How can we teach, model, and learn with the spirit of consent, saying “no,” and, setting healthy boundaries? How can we support and be supported in setting healthy boundaries?

• What are the ways we as an organization are contributing to or reinforcing an unsustainable and inequitable system?

REFERENCES

