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ALLIANCE:

THEATRE, MEDIA AND SURVIVAL

ATHE'S 24TH ANNUAL CONFERENCE

AUGUST 3-6, 2010

HYATT REGENCY CENTURY PLAZA HOTEL, LOS ANGELES, CA

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WELCOME TO

"THEATRE ALIVE: THEATRE, MEDIA, AND SURVIVAL!"



You are one of over 800 ATHE members, presenters, and guest artists who are gathered for the 24th annual Association for Theatre in Higher Education conference. This time we will dialogue about theatre and the professoriate in the rapidly changing 21st century, especially in light of developments in media, career preparation and professional development, and our roles in the redefinition of higher education.

What more fitting sense of place for a conference examining possibilities and challenges at the intersections of higher education, theatre and media than the City of Angeles. LA is a land of dreams and opportunities--the Entertainment Capital of the World--and a city of changing circumstances that also resonate where we all live and work.

Congratulations to this year's outstanding Conference Committee for crafting a perfect sequel to last year's conference, *Risking Innovation*. What are the emerging best practices that engage media in pedagogy, curricular design, and scholarship culminating in publication or creative production? Pre-conference and conference events that explore this question are packed into four intense days. Highlights include:

- Pulitzer Prize-winning Playwright Susan Lori-Parks' Keynote Address
- Opening Reception in the Exhibition Hall
- THURGOOD with Laurence Fishburne
- All-Conference Forum, "Elephants in the Curriculum: A Frank Discussion about Theatre in a Changing Academic Landscape"
- 12 Exciting Focus Group Debut Panels
- Innovative multidisciplinary presentations
- ATHE Awards Ceremony
- ATHE Annual Membership Meeting
- MicroFringe Festival
- Professional Workshops with Arthur Lessac, Aquila Theatre's Peter Meineck, Teatro Punto's Carlos Garcia Estevez and Katrien van Beurden, arts activist Caridad Svich, and UCLA performance artist and composer Dan Froot.

If you are a first-time attendee, I look forward to meeting you at the 2010 Conference Orientation session on Tuesday, August 3, at 1:30 pm. Whether a first-time attendee or an ATHE conference "frequent flier," I hope you will return home reinvigorated and inspired for a new year of challenges and opportunities to keep theatre in higher education alive--and thrive!

Sincerely yours,
Steve Peters, ATHE President

THEATRE ALIVE:

WELCOME FROM ATHE VICE PRESIDENT FOR CONFERENCE



Welcome to ATHE 2010 and the City of Angels—Los Angeles! It seems fitting that our conference—Theatre Alive: Theatre, Media and Survival—takes place in the film capital of the world. This year's conference builds on the important conversations begun in Denver (2008) and New York (2009) and that occur at all of our conferences: open and frank dialogue about the state of theatre in higher education. We hope to celebrate the unique and ephemeral quality of the “liveness” of our art and to closely examine the blending and merging of academic disciplines that involve the arts of film, television and other mediated forms that intersect with our own discipline in scholarship, practice and pedagogy.

We all know, and many of us first hand, how arts education and programming resources at colleges and universities are being challenged, reduced and even eliminated and how shifting priorities at national and international levels are focusing on science, technology, engineering and math (the STEM disciplines) and away from the arts. The economic climate provides challenges to every discipline to justify its existence in terms of resource allocation, and arts are a clear target as a resource intensive field.

How do we defend our discipline—do we need to do so? Our urge is to celebrate theatre, but we are being told the celebration may be too expensive to keep going? Our fellow educators in the Humanities are under much the same siege and often battling for the same scant resources. What can we do to enhance our discipline as a vital and compelling field of study? The Conference provides opportunities to discuss and explore how to tackle these issues in the changing academic landscape.

I'd like to thank all of the ATHE members who have submitted proposals to this conference. Many tackle issues related to our theme head on, and others continue to do the important work of sharing scholarship, providing professional development opportunities in pedagogy and practice, and celebrating what we do as artists. Thank you too to all of the Conference Planners and Focus Groups who peer-reviewed the panel submissions and had the difficult task of ranking panels for inclusion in this conference. Reviewing the Conference program will demonstrate how alive and important what we do really is.

I'd also like to give wholehearted thanks and kudos to the members of the 2010 Conference Committee. Their hard work, great ideas and involvement were key to shaping the Conference into a dynamic event.

We hope you will find this conference to be energizing and challenging. From our amazing Keynote Speaker, to what is sure to be a lively and energetic All-Conference Forum, to all of the wonderful workshops and sessions, and our creative MicroFringe Festival, there is much to engage in here at the Conference.

And I encourage you to experience LA as much as possible. Theatre and other performance events, first class museums, sightseeing, and even walking the beach all surround our conference venue. Los Angeles is a unique city that really is a collection of separate cities—from Hollywood to Santa Monica to Beverly Hills and much more. Enjoy, learn, grow and explore—here at the Hyatt Regency and beyond.

Have a great Conference!

Nina LeNoir, Vice President, Conference 2010

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ATHE'S MISSION

As a collective of individuals and theatre programs composed of artists, teachers, scholars, faculty and graduate students, our mission is:

- * To support and sustain a shaping presence on the expanding field of theatre and performance-related disciplines in higher education and K-12 educators, professional artists, and affiliated organizations.
- * To cultivate and disseminate new information, knowledge and critical thinking about theatre through member services, programming, publications, and other media.
- * To celebrate and serve the scholarly and creative activities of a diverse membership.
- * To generate the development of innovative pedagogies.
- * To assert our commitment to empowerment and engagement through:
 - o advocacy work
 - o professional development
 - o diversity
 - o publication of journals
 - o collaborations with other organizations
 - o meetings and conferences
- * To promote innovation and excellence in theatre in all its forms through our leadership in the interdisciplinary study of theatre within the academy and the world.

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THEATRE ALIVE:

ATHE 2009-2010 FOCUS GROUP REPRESENTATIVES AND CONFERENCE PLANNERS

Acting Program

Focus Group Representative
Siobhan Bremer, University of Minnesota, Morris
Conference Planners
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Conference Planner
Bethany Urban, Denver, CO

Black Theatre Association

Focus Group Representative
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Conference Planner
Soyica D. Colbert, Dartmouth College

Design and Technology

Focus Group Representative
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University of New York
Conference Planner
Karin Filijan, California State University, San Marcos

Dramaturgy

Focus Group Representative
Richard Pettengill, Lake Forest College
Conference Planner
Shelly Orr, San Diego State University

Directing Program

Focus Group Representative
Jerrold Scott, Case Western Reserve University
Conference Planner
R. Michael Gross, Kansas State University

Lesbian, Gay, Bisexual, Transgendered

Focus Group Representative
Christopher Krejci, Louisiana State University
Conference Planner
Franklin Miller, Georgia State University

Music Theatre/Dance

Focus Group Representative
Mary Jo Lodge, Lafayette College
Conference Planner
John Staniunas, University of Kansas

Playwrights and Creative Teams

Focus Group Representative
Rodger Sorensen, Brigham Young University
Conference Planner
Andrea Grapko

Performance Studies

Focus Group Representative
Gwendolyn Alker, New York University
Conference Planner
Paige McGinley, Yale University

Religion and Theatre

Focus Group Representative
Carolyn Roark, *Ecumenica Journal*
Conference Planner
Jill Stevenson, Marymount Manhattan College

Senior Theatre Research & Performance

Focus Group Representative
Steven Pennell, University of Rhode Island, Providence
Conference Planner
Bonnie Vorenberg, Senior Theatre Resource Center

Theatre and Social Change

Focus Group Representative
Lindy Bumgarner, Tufts University
Conference Planner
Peter Harrigan, Saint Michael's College

Theatre and Criticism

Focus Group Representative
Chase Bringardner, Auburn University
Conference Planner
Leigh Clemons, Louisiana State University

Theatre History

Focus Group Representative
Jim Peck, Muhlenberg College
Conference Planner
Daniel Smith, Chicago, IL

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Theatre as a Liberal Art

Focus Group Representative
Bernadette "Bodie" Hamilton-Brady, St. Mary's University
of Texas
Conference Planner
Jay Sierszyn, Wisconsin Lutheran College

Theatre Management

Focus Group Representative
Dan Koetting, University of Colorado, Denver
Conference Planner
Katherine Kavanagh, City University of New York,
Borough of Manhattan

Two-Year College Program

Focus Group Representative
Chase Waites, Lone Star College, Montgomery
Conference Planner
Georgia McGill, Queensborough Community College

Voice and Speech Trainers Association

Focus Group Representative
Patricia Raun, University of Vermont
Conference Planner
Tamara Meneghini, University of Colorado, Boulder

Women and Theatre Program

Focus Group Representative
Ashley Lucas, University of North Carolina, Chapel Hill
Conference Planner
Natka Bianchini, Loyola College, Maryland

Latina/Latino Focus Group

Focus Group Representative
Jon Rossini, University of California – Davis
Conference Planner
Patricia Herrera, University of Richmond

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THANK YOU FOR YOUR DEDICATION!

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Vice President, Chair Nina LeNoir, Chapman University
Josh Abrams, Roehampton University, London
Gwendolyn Alker, New York University
Sue-Ellen Case, University of California at Los Angeles
James Hatfield, California State University – Los Angeles
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Frank Trezza, State University of New York, New Paltz
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THEATRE ALIVE:

FIRST-TIME ATTENDEES

Helpful sessions to guide you through the conference and to introduce you to ATHE include:

Graduate Student Symposium

Tuesday, August 3 8:30 am - 1:00 pm

Conference Orientation

Tuesday, August 3 1:30 pm - 3:00 pm

ATHE Awards Ceremony and Keynote Speaker

Tuesday, August 3, 5:00 pm - 7:00 pm

Opening Welcome Reception

Tuesday, August 3 7:15 pm - 9:00 pm

Author Signings and Raffles – Exhibit Hall

Wednesday, August 4 1:00 pm - 1:45 pm

Thursday, August 5 1:00 pm - 1:45 pm

ATHE Annual Membership Meeting

Thursday, August 5 9:45 am - 11:15 am

ATHE would like to thank R & H Theatrical – for their sponsorship of a Cyber station in the Exhibit Hall. Attendees can access the ATHE member survey and check their email at that location during the exhibit hall hours.

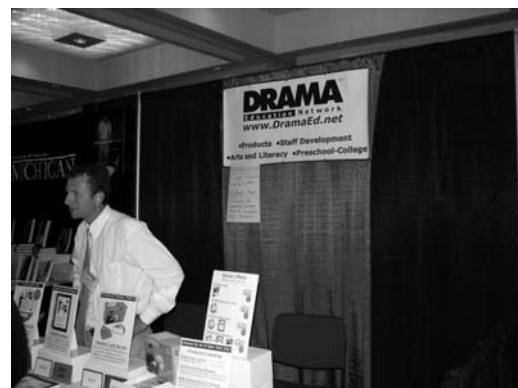
CONFERENCE REGISTRATION HOURS

The Conference registration desk is located on the California Level.

Registration hours are:

Monday, August 2	5:00 pm - 7:00 pm
Tuesday, August 3	8:00 am - 7:00 pm
Wednesday, August 4	8:00 am - 6:30 pm
Thursday, August 5	8:00 am - 6:30 pm

The ATHE conference is considered a media event; as such, ATHE reserves the right to publish without individuals' permission (both electronically and in print), and to disseminate to media, photos and video taken by ATHE's photographers during conference programming. When feasible, captions for photos will be provided with their publication and dissemination.



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KEYNOTE ADDRESS BY SUZAN-LORI PARKS

Tuesday, August 3 – 6:15 pm – 7:00 pm, Los Angeles

Suzan-Lori Parks

Pulitzer Prize-winning Playwright, *Topdog/Underdog*

Named one of *TIME* magazine's "100 Innovators for the Next New Wave," Suzan-Lori Parks is one of the most exciting and acclaimed playwrights in American drama today. She is the first African American woman to receive the Pulitzer Prize in Drama for the Broadway hit *Topdog/Underdog* and is a MacArthur "Genius" Award recipient. She has also been awarded grants by the National Endowment for the Arts, the Rockefeller Foundation, the Ford Foundation, the New York State Council on the Arts and the New York Foundation for the Arts. She is recipient of a Lila-Wallace Reader's Digest Award, a CalArts/Alpert Award in the Arts (Drama) for 1996, a Guggenheim Foundation Grant and is an alumnae of New Dramatists. Her work is the subject of the PBS Film "The Topdog Diaries." Suzan-Lori Parks' talks are part performance, part storytelling – always high energy, with an inspired sense of humor.

In 2007, her project *365Days/365Plays* was produced in over 700 theaters worldwide, creating one of the largest grassroots collaborations in theater history. Her plays include *Topdog/Underdog*, *In the Blood* (2000 Pulitzer Prize finalist), *Venus* (1996 OBIE Award), *The Wars, Part 1: The Union of My Confederate Parts*, *The Death of the Last Black Man in the Whole Entire World*, *Fucking A*, *Imperceptible Mutabilities in the Third Kingdom* (1990 OBIE Award for Best New American Play), and *The America Play*. Suzan-Lori has a leading acting role in *The Making of Plus One* which recently premiered at the Cannes Film Festival. She has written screenplays for Brad Pitt, Denzel Washington, including *Girl 6* written for Spike Lee, and adapted Zora Neale Hurston's classic novel *Their Eyes Were Watching God*, which premiered on ABC's Oprah Winfrey Presents. Her Ray Charles musical, *Unchain My Heart*, is scheduled to premiere on Broadway this coming fall.

In November 2008 Suzan-Lori Parks became the first recipient of the master writer chair at the Public Theater, a three-year residency in which she will also be a visiting arts professor in dramatic writing at New York University's Tisch School of the Arts. The Public Theater presented her new play, titled, *Father Comes Home from the Wars (Parts 1, 8 & 9)* in June 2009. Her newest play, *The Book of Grace*, premiered during the 2009-10 season at the Public.

Suzan-Lori Parks has also taught at California Institute of the Arts and Yale School of Drama. Holding honorary doctorates from Brown University, among others, Suzan-Lori credits her writing teacher and mentor, James Baldwin, for starting her on the path of playwriting. One of the first to recognize Parks's writing skills, Mr. Baldwin declared Parks "an astonishing and beautiful creature who may become one of the most valuable artists of our time."

ALL-CONFERENCE OPENING RECEPTION

Tuesday, August 3 - 7:15 pm - 9:00 pm

California Showroom - California Level

Immediately following the Keynote Address, the All Conference Opening Reception will be held in the Exhibit Hall for all conference attendees.

THEATRE ALIVE:



ATHE 2011

CHICAGO CONFERENCE

August 11-14, 2011

Palmer House Hilton Hotel - Chicago, IL

PERFORMANCE REMAINS, GLOBAL PRESENCE: MEMORY, LEGACY, AND IMAGINED FUTURES

During its first 25 years, ATHE has played a crucial role in advancing theatre and performance in higher education in North America. This year's conference pauses to celebrate ATHE's unique impact and to advance these conversations in ways that transcend national borders and disciplinary lines. As we move forward, how can we better respond to and shape the disciplines of theatre and performance, building on ATHE's strengths of bringing together artists and scholars?

Returning to Chicago, the site of ATHE's founding, challenges us to think about theatre's insistence on repetition and presence. Theatre necessarily exists in the present, but how does this live moment remember the past and imagine the future? How might we re-imagine the place of performance beyond boundaries of nation and discipline, practitioner and scholar, time and place? The 2011 Conference Committee invites proposals that rethink those boundaries to engage provocatively with questions of memory, legacy and possibility.

ATHE 2011 CONFERENCE COMMITTEE

Josh Abrams, Co-Chair, Roehampton University, United Kingdom
Gwendolyn Alker, Co-Chair, New York University
Sharon Aronson-Lehavi, Bar-Ilan University
Chase Bringardner, Auburn University
Jane Brody, The Theatre School at DePaul University
Martine Kei Green, Kenyon College
Brian Herrera, University of New Mexico
Marc Lococo, Loyola University Chicago
Rose Malague, University of Pennsylvania
Frank Miller, Georgia State University
Jill Stevenson, Marymount Manhattan College
Steve Peters, Friends University
Lionel Walsh, University of Windsor
Nancy Erickson, ATHE Administrative Director



Gwendolyn Alker, Josh Abrams, Co-Vice Presidents, 2011 Conference

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ATHE ANNUAL AWARDS CEREMONY

Tuesday, August 3, 2010 – 5:00 pm – 6:00 pm

Los Angeles Room – California Level

ATHE proudly salutes its nine award winners in this plenary, followed by the Keynote presentation. Vice President for Awards, Robert Schanke, and his 2010 Awards Committee members will present the award recipients to the conference attendees.



2009 Career Achievement in Academic Theatre – John Emigh



Doric Wilson, Career Achievement 2009



Judith Molina, Career Achievement 2009



Milly Barranger, Teacher of the Year 2009



Steve Peters, ATHE President

ATHE CAREER ACHIEVEMENT AWARD FOR PROFESSIONAL THEATRE



Beth Henley is the 2010 recipient of ATHE's Career Achievement Award for Professional Theatre.

Beth Henley is the distinguished Presidential Professor of Theatre at Loyola Marymount University. In addition to her teaching, she is a playwright, screenwriter and actress whose 1979 *Crimes of the Heart* won the Pulitzer Prize and New York Drama Critics' Circle Award. She began writing plays as a B.F.A. student at Southern Methodist University. The success of *Crimes of the Heart* has been followed by a long and distinguished career that includes the screenplay for the 1986 film of the play which featured Diane Keaton, Jessica Lange, Sissy Spacek, Tess Harper and Sam Shepard.

Other notable achievements are *The Miss Firecracker Contest* (this play was also made into a film in 1989 with a screenplay by Professor Henley), *The Wake of Jamey Foster*, *The Debutante Ball*, *The Lucky Spot*, and *Abundance*. Her most recent plays are *Signature*, *Control Freaks*, *L-Play*, and *Impossible Marriage* (with Holly Hunter in the lead). In 2006, her *Ridiculous Fraud*, was produced at the McCarter Theatre. Last spring, her play *Family Week* was performed Off-Broadway under the direction of Jonathan Demme.

In addition to the screenplays of *Crimes of the Heart* and *The Miss Firecracker Contest*, Ms. Henley has written several other television and movie screenplays, including *Survival Guides* with Budge Threlkeld for PBS, the films *Nobody's Fool* and *True Stories* (the last in collaboration with Steven Trobolowsky and David Byrne of the rock group, Talking Heads).

THEATRE ALIVE:

ATHE CAREER ACHIEVEMENT AWARD FOR ACADEMIC THEATRE



Gil Lazier, the 2010 winner of the Career Achievement for Academic Theatre, has had an outstanding career as a teacher, scholar, director, administrator, and academic leader. He was in academia for over 30 years, most of that time serving at the Florida State University School of Theatre in Tallahassee, Florida. Dr. Lazier served as Dean for over 18 years, and it was during that time that FSU rose to national prominence, recognized on many occasions as one of the best theatre programs in the country.

Lazier helped create strong ties to the legendary Moscow Art Theatre. He also established innovative programs in London for both majors and non-majors. Gil Lazier is also an accomplished director and has directed productions internationally and all around the United States.

As an academic leader, Gil Lazier has been a President of ATHE, served on the executive board of National Association of Schools of Theatre, and has recently been serving as Dean of the prestigious College of Fellows of the American Theatre. Finally, as a teacher, he has been tremendously influential. His former students have achieved success both in the professional theatre and in academia. It is no exaggeration to say that Gil Lazier has helped to train a generation of artists, scholars, and leaders for our profession.

ATHE OUTSTANDING TEACHER OF THEATRE IN HIGHER EDUCATION AWARD



Paula Vogel is the ATHE 2010 Outstanding Teacher of Theatre in Higher Education. A productive playwright since the late 1970s, Paula Vogel first came to national prominence with her AIDS-related serio-comedy *The Baltimore Waltz*, which won the Obie award for Best Play in 1992. She is best known for her Pulitzer Prize-winning play *How I Learned To Drive* (1997). Other notable plays include *Desdemona, A Play About A Handkerchief* (1979); *The Oldest Profession* (1981); *And Baby Makes Seven* (1984); *Hot 'N Throbbing* (1994); and *The Mineola Twins* (1996).

Vogel, a renowned teacher of playwriting, counts among her former students Susan Smith Blackburn Prize-winner Bridget Carpenter, Obie Award-winner Adam Bock, MacArthur Fellow Sarah Ruhl, and Pulitzer Prize-winners Nilo Cruz and Lynn Nottage.

Former ATHE President and theatre theorist Jill Dolan has said: "Vogel tends to select sensitive, difficult, fraught issues to theatricalize," and to spin them with a dramaturgy that's at once creative, highly imaginative, and brutally honest." Her work embraces theatrical devices from across several traditions. Critic David Finkel finds this breadth in Vogel's career to be reflective of a general tendency toward stylistic reinvention from work to work. "This playwright recoils at the notion of writing plays that are alike in their composition," Finkel writes. "She wants each play to be different in texture from those that have preceded it."

During her two decades leading the graduate playwriting program and new play festival at Brown University, Vogel helped develop a nationally-recognized center for educational theatre, culminating in the creation of the Brown/Trinity Repertory Company Consortium with Oskar Eustis, then Trinity's artistic director, in 2002. She left Brown in 2008 to assume her current posts as the Eugene O'Neill Adjunct Professor and the Chair of the playwriting department at Yale School of Drama, and the Playwright-in-Residence at Yale Repertory Theatre.

Selection Committee:

Jon Fraser – Chair, Long Island University
Bud Coleman, University of Colorado
Bonnie Eckard, Arizona State University
Douglas Paterson, University of Omaha, Nebraska

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ATHE AWARD FOR OUTSTANDING BOOK

Philip B. Zarrilli, Exeter University, UK, is the 2010 recipient of the Award for Outstanding Book.

Philip B. Zarrilli is Professor of Performance Practice at Exeter University, UK. His many publications include the edited volume *Acting Reconsidered: Theories and Practices* (Routledge 1995/2nd edition 2002) and *Kathakali Dance-Drama: Where Gods and Demons Come to Play* (Routledge 2002). He is co-author of *Theatre Histories: An Introduction* (Routledge 2006/2nd edition 2010) and *Indian Theatre: Traditions of Performance* (Hawaii 1990).

In *Psychophysical Acting: An Intercultural Approach After Stanislavski* (Routledge 2009), Professor Zarrilli does not so much reject System-based approaches, but revise that legacy in truly radical ways. His notions of “bodymind” and acting as a process of “I can” are just two of the many promising and thought-provoking concepts introduced. The study is by turns deeply intercultural and autobiographical, and moreover melds in incredibly useful ways scholarly, artistic, and pedagogical concerns. The DVD that accompanies the book wonderfully illustrates many of the concepts Professor Zarrilli discusses. In short, *Psychophysical Acting* offers much that can be applied in the acting studio and rehearsal room. The remarks of one the selection committee members seem a particularly apt summary: “This book absolutely should—and will—influence how acting is taught and written about.”

This year's honorable mention books are Marc Robinson's *The American Play, 1787-2000* (Yale) and Michal Kobialka's *Further On, Nothing: Tadeusz Kantor's Theatre* (Minnesota).

Selection Committee:

Jonathan Chambers, Chair, Bowling Green State University
James Peck, Muhlenberg College
Stacy Wolf, Princeton University



Geoffrey Proehl, 2009 Award for Outstanding Book

ATHE 2010 AWARD FOR OUTSTANDING ARTICLE

Robin Bernstein, Harvard University, is the winner of the 2010 award for Outstanding Article for her article, “Dances with Things: Material Culture and the Performance of Race,” published in *Social Text*, 101 Vol. 27, No. 4 Winter 2009.

Robin Bernstein is a cultural historian who focuses on U.S. performance and theatre during the nineteenth and early twentieth centuries. A graduate of Yale's doctoral program in American Studies, she is an Assistant Professor of Women, Gender, and Sexuality and of History and Literature at Harvard University.

Before winning the ATHE Outstanding Essay Award, “Dances with Things: Material Culture and the Performance of Race” won the Research and Publication Award from the American Theatre and Drama Society. “Dances with Things” develops a new methodology by which to analyze material items so as to uncover otherwise inaccessible evidence of past performances.

Looking at turn-of-the-century children's alphabet books that educate their readers through racist caricatures, antebellum dolls, and arcade tableaux and wooden cut-outs from hotel expositions, Robin Bernstein vividly demonstrates how objects “script” behavior and create opportunities for social improvisation. Her theory of “scriptive things” not only expands our notions of performance and performativity, but also models a new way to practice performance history. Beautifully written, rigorously researched, and deftly argued, the essay is a dazzling tour de force.

Selection Committee:

Katie Johnson – Chair, Miami University of Ohio
Rebecca Schneider, Brown University
Shane Vogel, Indiana University



Shane Vogel, 2009 Award for Outstanding Article Bratislav Jakovljevic, 2009 Award for Outstanding Article

THEATRE ALIVE:

ATHE EXCELLENCE IN EDITING AWARD

Jim O'Quinn, *American Theatre*, is the 2010 recipient of the Achievement Award for Excellence in Editing.

Jim O'Quinn, editor-in-chief of *American Theatre*, is the magazine's founding editor. A monthly national arts magazine published by Theatre Communications Group, *American Theatre* is now in its 22nd year and has been cited for excellence by the magazine industry, winning an "Eddie" Award three years in a row for editorial and design excellence.

Mr. O'Quinn edited *The Journal*, a quarterly publication of the SDC Foundation, for seven years. His articles and reviews have appeared in *Stagebill*, *Theatre Heute*, *Tatler*, *High Performance* and other publications. Prior to joining TCG in 1982, O'Quinn was manager editor of *TDR: The Drama Review*. He has also worked as a composer and music arranger for theatre, and his children's opera *The Littlest Emperor* was produced in 1978 at New Orleans' Contemporary Arts Center.

Selection Committee:

Kevin Wetmore – Chair, Loyola Marymount University
John Gronbeck-Tedesco, University of Kansas
David Jortner, Baylor University



Ric Knowles, 2009 Editing Award

ATHE AWARD FOR LEADERSHIP IN COMMUNITY-BASED THEATRE AND CIVIC ENGAGEMENT

John O'Neal, of Junebug Productions, is the 2010 recipient of the Leadership in Community-Based Theatre and Civic Engagement Award.

Since 1963, John O'Neal has been a leading advocate of the view that "politics" and "art" are complementary not opposing terms. His work as a writer, performer and director has taken him to audiences throughout North America and to Europe. Mr. O'Neal served as Field Secretary of the Student Nonviolent Coordinating Committee after completing his undergraduate degree. From this involvement came the Free Southern Theater, which began as the Tougaloo Drama Workshop, founded by Mr. O'Neal and Gilbert Moses at Tougaloo College in 1963, and grew to become a theater of national significance. Settling in New Orleans in 1965, the Free Southern Theater combined a touring repertory company, a community engagement program in New Orleans, and training workshops in Black Theater. In 1980, O'Neal organized Junebug Productions, an arts organization based in New Orleans, for which he now serves as Artistic Director. Junebug Productions operates a nationally acclaimed touring theater company, a presenting program and a community cultural development program in New Orleans.

Writer of numerous plays and musicals, essays and articles, O'Neal was awarded an NEA Playwriting Fellowship in 1990 for work on an epic poetic drama about the slave insurrectionist, Nat Turner. His essays and plays have been published in numerous books and journals such as *The Black Scholar*, *Tulane Drama Review*, *Black World*, *American Dialog*, *Yale Theatre*, *Plays From The Southern Theater* and *The Black Aesthetic*. His poetry has also been published in *New Black Voices*. He is a regularly featured columnist in *Southern Exposure* magazine, and contributed an essay on Junebug's Environmental Justice Project to a book on environmental racism.

Selection Committee:

David Kaye – Chair, University of New Hampshire
Suzanne Burgoyne, University of Missouri
Joan Lipkin, Uppity Theatre Company
Dani Snyder, Illinois Wesleyan University



Community-Based Theatre Award – Norma Bowles, 2009 recipient

THEATRE, MEDIA AND SURVIVAL

ATHE'S 24TH ANNUAL CONFERENCE | AUGUST 3-6, 2010
HYATT REGENCY CENTURY PLAZA HOTEL | LOS ANGELES, CALIFORNIA

DAVID MARK COHEN PLAYWRITING AWARD

Mark Charney is the 2010 David Mark Cohen Award winner for *The Power Behind the Palette*.

The Power Behind the Palette, a play that fictionalizes the life of 19th-century art dealer Ambroise Vollard, examines his relationship with artists Degas, Cezanne, and Gauguin. In eighteen discrete, non linear scenes, *Palette* encourages audiences to confront their ideas about art, and how much it depends on commercialism to survive.

Mark Charney serves as Director of Theatre for the Department of Performing Arts at Clemson University. A past Chair for Region IV, a past member of the National Selection Team, and presently National Coordinator of Criticism and Dramaturgy for KCACTF, Mark currently works as a playwright and professor.

The 2nd place DMC tie winners are *Skirt*, by Julie Tosh, Carnegie Mellon University and *The Way Things Have to Be*, by Jeremiah Munsey, University of Nevada-Las Vegas

The David Mark Cohen National Playwriting Award is co-sponsored by the Association for Theatre in Higher Education focus group PACT (Playwrights and Creative Teams) and the Playwright Awards Committee of the Kennedy Center/American College Theatre Festival. The award winning play is presented in a staged reading annually at the ATHE Conference.

Selection Committee:

Sharon Mills Andrews, Wake Forest University
Judith Royer, Loyola Marymount University

JANE CHAMBERS PLAYWRITING AWARD

Martha Jane Kaufman is the 2010 Jane Chambers Playwriting Award winner for her play *A Live Dress*.

Martha Jane Kaufman is a playwright, dancer and teacher. She has received awards and commissions from the Playwrights' Foundation, the National Foundation for Advancement in the Arts, and Young Playwrights Inc. She has also choreographed six dances. Originally from Portland, OR, Martha attended Wesleyan University. She is currently a playwriting fellow at the Huntington Theater and in the fall will begin studying playwriting at Yale School of Drama.

Set in New York in 1925, *A Live Dress* draws the tangled threads of cultural autonomy and assimilation into focus. In this magical play, the spirit world clamors to make its presence known by hanging a series of vacant dresses in the street. At the same time, we see a re-visioning of the traditions of Yiddish theater. Kaufman highlights the budding sexuality her central characters Sabina and Emma and calls gender norms into question. These two young women share a love of theater and a drive to perform. They sneak into balconies to watch Yiddish plays, and they act in love stories together with one of them always "playing the boy."

All of this is set into motion by Grandmother with her opening monologue when she tells us, while wearing her wedding dress, that she is "keeping this dress alive for [her] granddaughter" and that she will wear it "everyday from 2-4 PM" because "dresses have to collect smells dirt to stay alive." By ensuring the "live-ness" of the dresses, Kaufman's characters pay homage to those who have come before them. With this play, Kaufman acknowledges the profound connection between our world and the spiritual realm. These connections are explained, managed and transformed by strong and compelling female characters.

Selection Committee:

Maya Roth, Co-Chair, Georgetown University
Priscilla Page, Co-Chair, New WORLD Theatre and University of Massachusetts, Amherst

THEATRE ALIVE:

2010 AWARDS COMMITTEE

Robert A. Schanke, Vice President, Chair, Central College, Emeritus
Sharon Mills Andrews, ATHE representative for the David Mark Cohen Playwriting Award
Jonathan Chambers, Chair, Outstanding Book Sub-Committee, Bowling Green State University
Mark Cosdon, Member-at-large, Allegheny College
Jon Fraser, Chair, Outstanding Teacher of the Year in Higher Education, Long Island University
David Kaye, Chair, Leadership in Community-Based Theatre and Civic Engagement, University of New Hampshire
Katie Johnson, Chair, Outstanding Article, Miami University of Ohio
Mark Lococo, Focus Group Representative, Loyola University
Priscilla Page, Co-Chair, Jane Chambers Playwriting Award, New WORLD Theatre and University of Massachusetts, Amherst
Maya Roth, Co-Chair, Jane Chambers Playwriting Award, Georgetown University
Kevin Wetmore, Chair, Excellence in Editing, Loyola Marymount University

ATHE SPECIAL ALL-CONFERENCE FORUM

Wednesday, August 4, 2010

5:30 pm – 7:00 pm – Los Angeles Room – California Level

Four innovative theatre artists and educators will address the “elephants” they see in the traditional 20th century theatre curriculum and offer their thoughts on what teacher-artists in higher education can do to lead, adapt, incorporate and/or resist 21st century changes that are affecting the home group of theatre departments and universities across the country.

Attendees are encouraged to join in the “Town Hall”-style forum for an intriguing and rich discussion.



Plenary response

Chair/Moderator:..... Steve Peters, Friends University, ATHE President
Panelists: Linda Essig, Director, School of Theatre and Film, Herberger Institute for Design and the Arts, Arizona State University
Gary Garrison, Executive Director, The Creative Affairs of the Dramatists Guild
Greg Henry, Artistic Director, Kennedy Center, American College Theater Festival
Joan Herrington, Chair, Department of Theatre, Western Michigan University



Mark Heckler, Past President, 2009 Plenary



2009 Keynote Audience

THEATRE, MEDIA AND SURVIVAL

ATHE'S 24TH ANNUAL CONFERENCE | AUGUST 3-6, 2010
HYATT REGENCY CENTURY PLAZA HOTEL | LOS ANGELES, CALIFORNIA

ATHE CAREER ACHIEVEMENT IN PROFESSIONAL AND ACADEMIC THEATRE

Past winners are:

Year	Education	Profession
2009.....	John Emigh.....	Judith Malina and Doric Wilson
2008.....	Richard Schechner.....	Bill Irwin
2007.....	Jorge Huerta.....	Robert Woodruff
2006.....	Sue Ann Park.....	Christopher Newton
2005.....	Robert Benedetti.....	Jon Jory
2004.....	Leon Katz.....	William Hutt
2003.....	Vernell A. W. Lillie.....	Adrian Hall
2002.....	Sidney Berger.....	Edward Albee
2001.....	Don B. Wilmeth.....	Martha Coigney
2000.....	M. Lin Wright.....	Robert Brustein
1999.....	Robert Cohen.....	Anne Bogart
1998.....	Arthur Lessac.....	Zelda Fichandler
1997.....	James V. Hatch.....	Augusto Boal
1996.....	Margaret B. Wilkerson.....	Ruby Dee & Ossie Davis
1995.....	Marvin Carlson.....	Ellen Stewart
1994.....	Kristin Linklater.....	Jose Quintero
1993.....	Winona L. Fletcher.....	Alice Childress
1992.....	Burnett M. Hobgood.....	Maria Irene Fornes
1991.....	Oscar Brockett.....	Lloyd Richards
1990.....	Vera Mowry Roberts.....	Frank Galati
1989.....	Helen Krich Chinoy.....	Ming Cho Lee
1988.....	Patricia McClrath.....	Marsha Norman
1987.....		Roger L. Stevens

OUTSTANDING TEACHER OF THEATRE IN HIGHER EDUCATION

Past winners are:

2009.....	Milly Barranger, University of North Carolina, Emerita
2008.....	Judith Royer, CSJ, Loyola Marymount University
2007.....	Sandra L. Richards, Northwestern University
2006.....	Diana Mady Kelly, University of Windsor
2005.....	Vivian Fusillo, Winona State University
2004.....	James Symons, University of Colorado - Boulder
2003.....	Suzanne Burgoyne, University of Missouri - Columbia
2002.....	Bill Harbin, Louisiana State University
2001.....	Felicia Hardison Londre, University of Missouri - Kansas City
2000.....	Ronald A. Willis, University of Kansas
1999.....	Edgardo de la Cruz, California State University, Hayward
1998.....	Jewel Walker, University of Delaware
1997.....	Leonard Pronko, Pomona College
1996.....	Jonathan Levy, SUNY-Stonybrook
1995.....	Stanley Kauffmann, Columbia University
1994.....	James K. Brandon, University of Hawaii
1993.....	Grant McKernie, University of Oregon

ATHE AWARD FOR OUTSTANDING BOOK

Past winners are:

2009.....	Geoffrey S. Proehl
2008.....	Alicia Arrizón
2007.....	Esther Kim Lee
2006.....	Carrie Sandahl and Phil Auslander
2005.....	Shannon Jackson
2004.....	Diana Taylor
2003.....	Katrin Seig
2002.....	Anthony Tatlow
2001.....	Freddie Rokem
2000.....	Michal Kobialka
1999.....	David Roman
1998.....	John D. Cox and David Kastan
1997.....	Katherine E. Kelly
1996.....	Kathy A. Perkins and Roberta Uno
1995.....	W. B. Worthen
1993.....	Robert Barton
1992.....	John Gronbeck-Tedesco

THEATRE ALIVE:

ATHE AWARD FOR OUTSTANDING ARTICLE

Past winners are:

2009.....Bratislav Jakovljevic and Shane Vogel
2008.....Elizabeth Colburn-Roxworthy
2007.....Stacy Wolf
2006.....Margaret Werry
2005.....Rustom Bharucha
2004.....Susan Leigh Foster
2003.....
2002.....Elin Diamond
2001.....Andrea Most
2000.....Jennifer Havie and Erin Hurley
1999.....Marc Robinson
1998.....Stanton B. Garner, Jr.
1997.....Penny Farfan
1996.....David Savran
1995.....Coco Fusco
1994.....Shearer West
1993.....Joseph Roach
1992.....Frantisek Deak
1986.....Carole J. Carlisle

ATHE EXCELLENCE IN EDITING AWARD

Past winners are:

2009.....Richard Knowles
2008.....John Gronbeck-Tedesco
2007.....Thomas Postlewait
2006.....Harry J. Elam, Jr.
2005.....Samuel Leiter
2004.....Robert A. Schanke
2003.....Don Wilmeth
2002.....University of Michigan Press

ATHE AWARD FOR LEADERSHIP IN COMMUNITY-BASED THEATRE AND CIVIC ENGAGEMENT

Past winners are:

2009.....Norma Bowles, Fringe Benefits

DAVID MARK COHEN PLAYWRITING AWARD

Past winners are:

2009.....Kamarie Chapman
2008.....George Brandt
2007.....Ben Clawson
2006.....Romulus Linney
2005.....Ed Stevens
2004.....LeeAnne Hill Adams
2003.....Molly Smith Metzler
2002.....Attilio Favorini, Lynne Conner
2001.....Elizabeth Wong
2000.....Edward Emanuel

JANE CHAMBERS PLAYWRITING AWARD

Past winners are:

2009.....Meryl Cohn
2008.....Mary F. Casey
2007.....Christine Evans
2006.....
2005.....
2004.....Madeleine George
2003.....
2002.....
2001.....Bernadette Flagler
2000.....Terry Lawrence
1999.....Mindi Dickstein
1998.....Elizabeth Wong
1997.....Brighde Mullins
1996.....Kathleen Cahill (book and lyrics),
Deborah Wicks LaPuma (music)
1995.....Rosemarie Caruso
1994.....Lisa Loomer
1993.....Christina de Lancie
1992.....Sherry Kramer
1991.....Wendy Kesselman
1990.....Jenna Zark
1989.....Arlene Fanale
1988.....Gloria Parkinson
1987.....Micki Goldthorpe
1986.....Patricia Montley
1985.....Charlotte Anker and Irene Rosenberg
1984.....Karen Boettcher

THEATRE, MEDIA AND SURVIVAL

ATHE'S 24TH ANNUAL CONFERENCE | AUGUST 3-6, 2010
HYATT REGENCY CENTURY PLAZA HOTEL | LOS ANGELES, CALIFORNIA

PAID WORKSHOPS

Paid workshops offer conference participants a 3-hour concentrated block of time to focus on a particular theatrical approach or technique, be it a focus on sensory learning, archetypal characters, or issues in self-publishing.



Monday, August 2, 2010 - 4:00 PM – 7:00 PM
Tuesday, August 3, 2010 - 9:00 AM – 12:15 PM

Arthur Lessac
"Body Wisdom, Vocal Life: Exploring Lessac Energies"

ATHE is pleased to announce a two-part paid workshop to explore the core ingredients of Lessac Training with centenarian Arthur Lessac, renowned voice teacher, professor emeritus, and the 1998 Career Achievement Winner for Theatre in Higher Education. He will be joined by Master Teachers Deborah Kinghorn and Nancy Krebs of the Lessac Training and Research Institute. Lessac Training is a sensory learning approach that encourages the actor to discover her natural body wisdom, with body defined in its broadest sense to include the physical, vocal, and creative energies. Participants explore breathing, posture, tone, articulation, balance, rhythm, and expressiveness by learning how the body functions in the absence of adverse conditioning. Fifty years ahead of his time, Arthur Lessac's ideas are currently being proven in scientific studies in fields ranging from kinesiology to neurology.



Participants should wear comfortable clothing for movement. Professor Lessac will be joined by the following Lessac Certified Trainers: Kathleen Dunn, Laurie Mufson, and Helen Housley.

Tuesday, August 3, 2010
9:00 AM – 12:15 PM

Peter Meineck, Aquila Theatre
"Ancient Greeks/Modern Lives - Freeing the Spirit of the Original Play"

This participatory workshop will describe and demonstrate methods for working with classical texts that can often seem impenetrable at first sight. It will focus on the Greeks, (Homer, Aeschylus, Sophocles, Euripides, Aristophanes), but the techniques can have a bearing on any play that hails from a different culture and needs to be "translated" for the contemporary American stage. The workshop will examine translation, textual and visual clues, cultural and performative contexts, physicality and embodiment. Peter Meineck is artistic director of Aquila Theatre in New York and a professor in the Classics department at New York University.



Wednesday, August 4, 2010
8:00 AM - 11:15 AM

Carlos Garcia Estevez and Katrien van Beurden –Teatro Punto
"Modern Commedia dell'Arte"

The international theatre company, Teatro Punto, is increasingly recognized for its unique and effective pedagogical approach to mask performing and movement theatre. Teatro Punto occupies itself in discovering and constructing the archetypes of today while developing a very contemporary theatre where the actor is the author of his own creation. This training helps the actor to uncover infinite possibilities. The work is precise and vulnerable, yet above all else it is alive! The archetypal characters of the commedia, the capitano, pantalone, il dottore, provide an entrance into the level of performance and play where the desire to live governs all.

This workshop, led by Teatro Punto directors Carlos Garcia Estevez and Katrien van Beurden, will consist of Analyses of Movement, Physical Transformation/Metamorphoses, From Tragedy to Comedy, Musicality and Timing, Mask and Archetypal Characters, Improvisation, and the Study of Interaction between Actor and Audience.

THEATRE ALIVE:

PAID WORKSHOPS (CONT.)

THURSDAY, AUGUST 5, 2010
1:45 PM –5:15 PM



Caridad Svich

"NoPassport Theatre Alliance and Press: New Models for Old-Time Publishing"

This lecture/workshop on self-publishing, grassroots arts activism, leadership, mentorship and not waiting for work to happen is lead by US Latina playwright, Caridad Svich, founder of NoPassport theatre alliance and press, which has published six new titles this year by writers Octavio Solis, Migdalia Cruz, Saviana Stanescu, Karen Hartman, Oliver Mayer, Anne Garcia-Romero and more.

FRIDAY, AUGUST 6 , 2010

8:00 AM - 11:15 AM



Dan Froot

"Recipes for Collaboration"

Collaborating successfully is more than a matter of give and take; it's about creating a third entity between self and other. Through game structures, exercises and compositional assignments, participants will craft techniques for working with artists from other disciplines (dance/music, dance/text, music/text, etc.) or from their own discipline. Work with new people or come with a partner with whom you want to work. Bring writing implements and be prepared to move.

Dan Froot (performance artist, writer, composer, dancer, saxophonist) currently teaches at UCLA's Department of World Arts and Cultures while he continues to create and tour his work.

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ATHE MICROFRINGE FESTIVAL

ATHE's second MicroFringe offering presents five simultaneous performances for all conference attendees as part of the conference registration. Each performance will be repeated once after attendees have a short break for a cool drink from the cash bar.



Action Theatre Improvisation: Living Simply, Writ large – with Heather Harpham, Sarah Hickler, Cassandra Terman

Action Theater improvisation creates an ever shifting physical tableau which seeks to bring alive, on stage, the most resonant human states. Action Theater improvisors can find themselves anywhere -- from a tantrum of raging lovers, to a frozen landscape sitting in silence listening to each other's breath as music.



Feminist Fatale – By Kimberly Dark

Feminist Fatale provides excerpts from *Stripped and Teased: Scandalous Stories with Subversive Subplots* and *Becoming the Subject of Your Own Story (Rather than the Object of Another's Gaze)*. Much of Dark's work uses humor to reveal the contours of privilege and oppression through storytelling.

Re-Membered Selves: Building Community through the Performance of Identity – By Amy Steiger

This lecture/performance is a demonstration of a rehearsal and training process developed with students in a course called "Community Based Acting and Performance." It combines a description of the work with a "character study" performance based on Gin Chance from Naomi Wallace's play *The Trestle at Pope Lick Creek*.



It Goes Without Saying – By Bill Bowers

Bill Bowers shares hilarious, heart-breaking, and unbelievable true stories from his career and his lifelong exploration of the role silence plays in our lives. Bill takes the audience on a scenic tour of life; growing up gay in Montana, outrageous perform-

ing jobs, working on Broadway, and studying with Marcel Marceau.



La Luna de Santiago – By Carlos Garcia Estevez, Teatro Punto

La Luna de Santiago is a short story inspired on Federico Garcia Lorca's poem "La casada infiel" (The unfaithful wife) and it is one of the stories of the performance Solo dell'Arte (Modern Commedia del'Arte show).

³New black math² – By Sons/Ancestors Players

A performance of Suzan-Lori Parks's 2005 Theatre Journal essay, ³New black math². ³New black math² questions the definition of Black theatre as well as how we must re-learn, renew, and re-invigorate that definition in this contemporary moment. The Sons/Ancestors Players are dedicated to creating, expanding, and strengthening Black theatre and performance.

Right Practice: Or, Which Way to the Good Life – By Macelle Mahala

Right Practice explores the tension between the Buddhist precept of "right livelihood," the goal of making one's living by doing something beneficial to humanity, and the economic realities that compel people to fall short of that expectation. This is a guided, interactive installation. Each installation lasts 5-10 minutes.

Spontaneous Theatre – The Hothouse

Hothouse Shows are the result of a unique brand of improvisation called Spontaneous Theatre. Spontaneous Theatre is a completely improvised theatrical event. It is highly physical, ensemble-based storytelling without a net. And musically, the brilliant six-piece Hothouse Band provides an original, improvised score for all shows.

View from the Earth – By Dan Crozier

Postmodern revelations on humankind's place in the universe! The big picture, illustrated! More quanta than you can shake a stick at! A tragical-comical-historical solo performance based on real science! This performance attempts to answer the big questions: meaning, life, art, science, chicken-egg, forest-trees, Coke-Pepsi.

Why I'm Not A Badass or a Redneck – By William Doan

A work in progress that explores what happens when rednecks, alcohol, religion and guns are the key ingredients in a young man's upbringing.

THEATRE ALIVE:

EXHIBITION HALL INFORMATION

Many returning institutions and companies will greet Los Angeles Conference attendees in the Exhibition Hall starting with the Opening Welcome Reception on Tuesday, August 3 from 7:15pm – 9:00 pm, immediately following the keynote address. The California Showroom is on the California Level of the hotel. Authors will be available to sign their books during the raffle drawings on Wednesday and Thursday from 1:00 pm – 1:45 pm.

EXHIBIT HALL HOURS

Tuesday, August 3

Opening Reception 7:15 pm - 9:00 pm

Wednesday, August 4

Open 8:00 am - 5:00 pm
Continental Breakfast 8:00 am - 10:00 am
Author Signing and Raffle 1:00 pm - 1:45 pm
Raffle Drawing 1:00 pm - 1:45 pm

Thursday, August 5

Open 8:00 am - 5:00 pm
Continental Breakfast 8:00 am - 10:00 am
Author Signing 1:00 pm - 1:45 pm
Raffle Drawing 1:00 pm - 1:45 pm
Hall closes 5:00 pm

RAFFLE GIVEAWAYS

Fox Diversity Development – Fox Goodie Bag

R&H Theatricals – Ticket voucher for a pair of tickets to see a September 2010 performance of the NYC Broadway production of PHANTOM OF THE OPERA; Ticket voucher for a pair of tickets to see a *September 2010 performance of the Las Vegas Broadway production of PHANTOM OF THE OPERA.

The Scholar's Choice

– *Plays of Josefina Niggli* and *The Tennessee Williams Encyclopedia*

Theatre Communications Group

– One TCG Membership each on Wednesday and Thursday.

University of Michigan Press

– Three Books:
Reflections on Beckett: A Centenary Celebration by Anna MacMillan and S.E. Wilmer
Changing the Subject: Marvin Carlson and Theatre Studies, 1959 - 2009 by Joseph Roach
Stone Tower: The Political Theater of Arthur Miller by Jeffrey Mason

University Readers, Inc. – iPod Shuffle



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AUTHOR SIGNINGS

Tuesday, August 3, 7:15 pm – 7:45 pm

Theatre Communications Group, Booths #115 & 117
Suzan-Lori Parks

Wednesday, August 4th, 1:00 pm – 1:45 pm

Theatre Communications Group, Booths #115 & 117
Jim O'Quinn, *The American Theatre Reader*

The Catholic University of American, Booth #221
Patrick Tuite, *Theatre of Crisis: The Performance of Power in the Kingdom of Ireland 1662-1692*

University of Michigan Press, Booth #217
William Davies King, *Another Part of a Long Story: Literary Traces of Eugene O'Neill and Agnes Boulton*
Harvey Young, *Embodying Black Experience: Stillness, Critical Memory, and the Black Body*
James F. Wilson, *Bulldaggers, Pansies and the Chocolate Babies: Performance, Race, and Sexuality in the Harlem Renaissance*

Thursday, August 5th, 1:00 pm – 1:45 pm

ArtAge Senior Theatre Resource Center, Booth #102
Terry Ryburn, *Age on Stage™: Ten Minute Plays*

The Catholic University of American, Booth #221
Patrick Tuite, *Theatre of Crisis: The Performance of Power in the Kingdom of Ireland 1662-1692*

ATHE ANNUAL MEMBERSHIP MEETING

Thursday, August 5, 2010 – 9:45 am – 11:15 am – Beverly Hills Room

The Annual ATHE Membership Meeting offers members an opportunity to meet the Governing Council, thank outgoing officers, welcome new members, and learn about the state of the association.

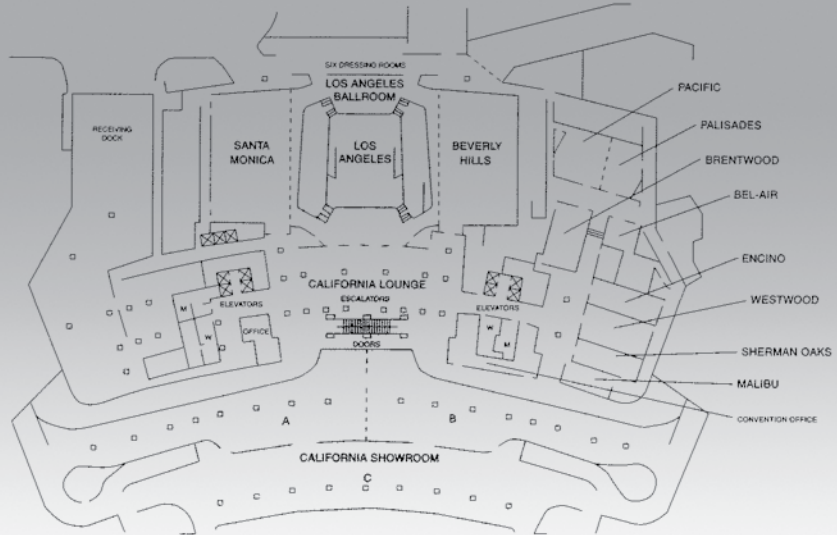


Annual Membership Meeting –Coalition for Theatre in Education

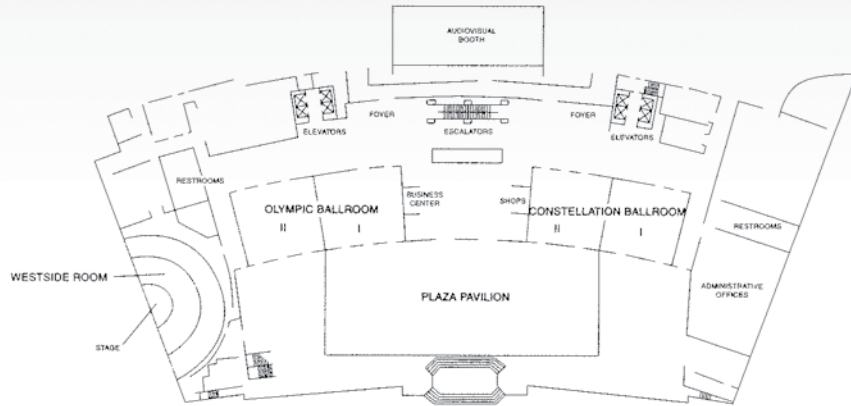
THEATRE ALIVE:

HOTEL FLOOR PLANS

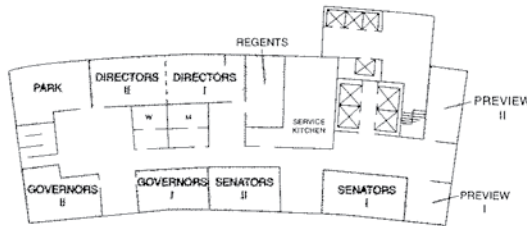
California Level



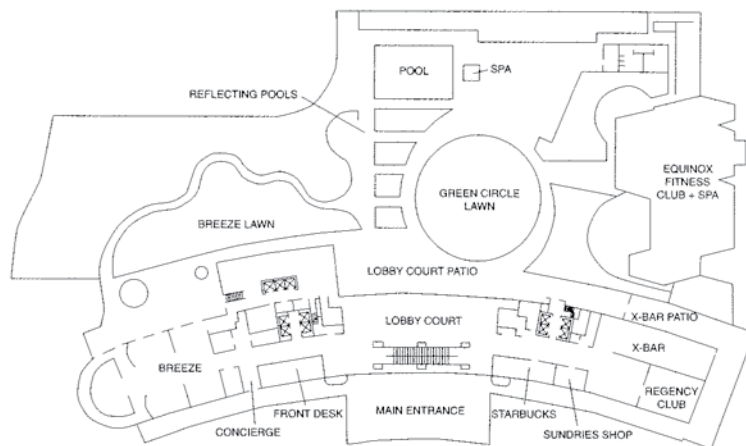
Plaza Level



South Mezzanine Level



Lobby Level



THEATRE, MEDIA AND SURVIVAL

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ATHE 2010 EXHIBITORS

Actor's Biomechanics Lab

Bruce Lecure
1019 Lisbon St
Coral Gables, FL 33134
Phone: (305) 903-9250
Email: blecure@aol.com
Principal Product: Video Assessment System
Booth #: 213

ArtAge Senior Theatre Resource Center

Bonnie Vorenberg
PO Box 19955
Portland, OR 97280
Phone: (503) 246-3000
Fax: (503) 246-3006
Email: bonniev@seniortheatre.com
Product: Complete collection of plays, books, materials
and information for older performers.
Booth #: 102

Association for Theatre in Higher Education (ATHE)

Nancy Erickson, Administrative Director
PO Box 1290
Boulder, CO 80306-1290
Phone: (303) 530-2167; 888 -284-3737
Fax: (303) 530 -2168
Email: info@athe.org
Booth #: 136

California Educational Theatre Association

Gai Jones
1410 White Oak Circle
Ojai, CA 93023
(805) 640 6472
Email: gai.jones@sbcglobal.net
Principal Product: Membership Organization
Booth #: 209

City University of New York

M.A. in Applied Theatre
Matt Freeman
101 W. 31st St., 6th Fl.
New York, NY 10001
Phone: (212) 652-2820
Fax: (212) 652-2809
Email: matt.freeman@mail.cuny.edu
Booth #:215

Drama Education Network

Jonas Basom
PO Box 4659
Culver City, CA 90231
Phone: (310) 289-4410
Fax: (310) 289-4410
Email: jbasom@dramaed.net
Principal product: Teaching Materials
Booth #: 126

Focus Publishing/R. Pullins Co.

Cindy Zawalich / Ron Pullins
PO Box 369
311 Merrimac St.
Newburyport, MA 01950
Phone: (978) 462-7288
Fax: (978) 462-9035
Email: cindy@pullins.com
Principal Product: Books
Booth #: 223

Fox Diversity Development

Janice Tanaka
10201 W. Pico Blvd.,
Los Angeles, CA 90035
Phone: (310) 369-0353
Email: Janice.tanaka@fox.com
Booth #: 235

Intellect Ltd.

Jessica Mitchell
The Mill, Parnall Road, Fishponds
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Fax: 44 (0) 117 9589911
Email: Jessica@intellectbooks.com
Products: Books and Journals
Booth #: 132

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Dr. Patrick Tuite

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Stanford University 151 & Back Cover

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University of Michigan p. 46

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THEATRE, MEDIA AND SURVIVAL

ATHE'S 24TH ANNUAL CONFERENCE | AUGUST 3-6, 2010
HYATT REGENCY CENTURY PLAZA HOTEL | LOS ANGELES, CALIFORNIA

ALL-CONFERENCE SCHEDULE SUNDAY, AUGUST 1, 2010

8:00 PM - 10:00 PM

ATHE President's Suite Operations Committee Meeting

MONDAY, AUGUST 2, 2010

8:00 AM - 5:00 PM

Encino Room - California Level ATME Pre-Conference

Brentwood Room - California Level PSFG Pre-Conference

8:00 AM - 8:00 PM

Senators I - South Mezzanine Level AAP Pre-Conference

9:00 AM - 12:00 PM

Westwood Room - Plaza Level Focus Group Representatives' Meeting

9:30 AM - 7:00 PM

Malibu Room - California Level Latina/o Focus Group Pre-Conference

12:00 PM - 1:00 PM

Westwood Room - Plaza Level New Focus Group Representatives'/Governing
Council Member Orientation

12:00 PM - 5:00 PM

Governors I - South Mezzanine Level PACT Pre-Conference

1:00 PM - 3:00 PM

Westwood Room - Plaza Level Governing Council Meeting

3:30 PM - 5:50 PM

Westwood Room - Plaza Level Governing Council and Focus Group
Representatives' Meeting

4:00 PM - 7:00 PM

Palisades Room - California Level Paid Workshop #1 - Arthur Lessac - Body Wisdom,
Vocal Life: Exploring Lessac Energies Part I

5:30 PM - 6:30 PM

ATHE President's Suite Governing Council/Focus Group
Representatives' Reception

6:00 PM - 9:00 PM

Sherman Oaks Room - California Level TLA Pre-Conference

THEATRE ALIVE:

ALL-CONFERENCE SCHEDULE MONDAY, AUGUST 2, 2010 (CONT.)

7:00 PM - 10:00 PM

Pacific Room - California Level BTA Pre-Conference

Westwood Room - Plaza Level New Play Development Workshop: Meet the Team

7:00 AM - 8:00 AM

ATHE President's Suite ATHE Past Presidents' Breakfast



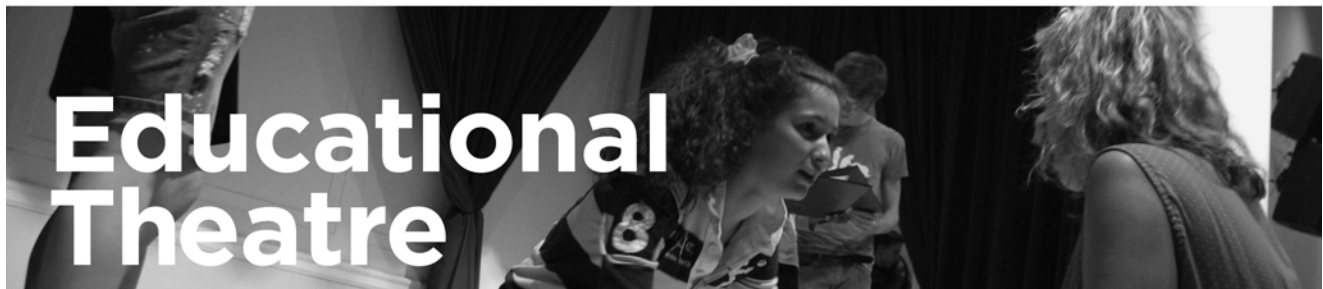
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ALL-CONFERENCE SCHEDULE TUESDAY, AUGUST 3, 2010

8:00 AM - 1:00 PM

Park Room - South Mezzanine Level AAP Pre-Conference
Encino Room – California Level ATME Pre-Conference
Directors I & II - South Mezzanine Level PSFG Pre-Conference

8:30 AM - 9:30 AM

Brentwood Room - California Level Graduate Student Symposium, Opening Student Meet and Greet

9:00 AM - 10:30 AM

Preview Room II – South Mezzanine Level Finance Committee Meeting

9:00 AM - 12:00 PM

Senators I - South Mezzanine Level Latina/o Focus Group Pre-Conference
Governors II – South Mezzanine Plaza R & T Pre-Conference

9:00 AM - 12:15 PM

Palisades Room - California Level Paid Workshop #1 - Arthur Lessac – Body Wisdom, Vocal Life: Exploring Lessac Energies Part II
Westwood Room - Plaza Level Paid Workshop #2 - Peter Meineck, Aquila Theatre – Ancient Greeks/Modern Lives – Freeing the Spirit of the Original Play

9:00 AM - 1:00 PM

Los Angeles Room - California Level New Play Development Workshop, David Mark Cohen Reading, and Playworks: Orientation and First Rehearsal

9:30 AM - 11:15 AM

Brentwood Room - California Level Graduate Student Symposium, Surviving and Thriving in Graduate School / Writing a Review for Publication (joint session)

9:45 AM - 11:15 AM

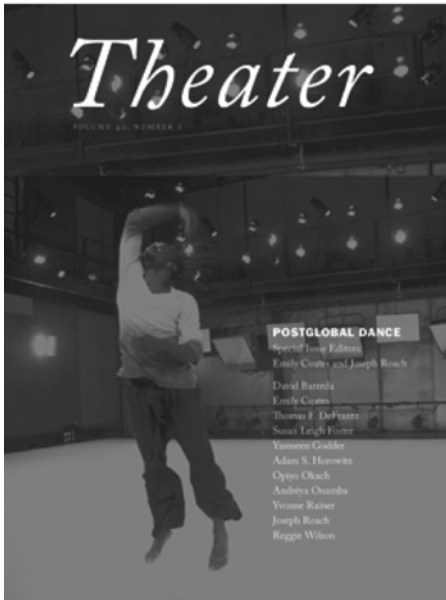
Sherman Oaks Room - California Level TLA Pre-Conference - Reflection Session

11:30 AM - 1:00 PM

Preview Room II - South Mezzanine Level Awards Committee Meeting
Brentwood Room - California Level Graduate Student Symposium, Career Development Workshop

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POSTGLOBAL DANCE

EMILY COATES AND JOSEPH ROACH,
special issue editors

VOLUME 40, NUMBER 1

This issue examines how dance is transformed by cross-pollination and how artistic practice incorporates transnational perspectives. Drawing on the work of the World Performance Project at Yale and its 2008 Festival of International Dance, contributors explore the hybrid expressions being created by a new generation of artists.

NEW WRITING FOR THE AMERICAN STAGE

TOM SELLAR, *editor*

VOLUME 40, NUMBER 2

This issue features the texts of two new collaborative theater pieces that test the limits of language and representation: Big Art Group's *SOS* and Nature Theater of Oklahoma's idiosyncratic rendition of *Romeo and Juliet*. Also featured are critic George Hunka's consideration of the place of playwriting in a digital age, a forum on the current recession's effects on the American theater, a special section devoted to the Year of Grotowski, book reviews, and much more.

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THEATRE ALIVE:

ALL-CONFERENCE SCHEDULE TUESDAY, AUGUST 3, 2010 (CONT.)

1:30 PM - 3:00 PM

Regents Room – South Mezzanine Level	AAP Board Meeting
Pacific Room - California Level	ATHE Debut Panel of Papers and Media Presentations: “The Survival of the Body in Media - Opportunity or Impediment?”
Brentwood Room - California Level.....	Between Affect and Friction: Latina/o Performances and the American Public Sphere
Directors II - South Mezzanine Level.....	Bit by Byte: Making Musicals in the Digital Era
Senators II - South Mezzanine Level.....	Career Development Opportunities for Directors: Expanding Your Skills and Professional Networks
Park Room - South Mezzanine Level.....	IT’S ALIVE!: Reanimating Theory/Reviving Criticism Roundtable Series - NIGHT OF THE LIVING DEAD!: Performing Survival/Surviving Performance
Directors I - South Mezzanine Level.....	Mixed Media: “Stage-Pictures” and the Complex Layering of Theatre and the Visual Arts
Governors II - South Mezzanine Level	Nothing About Us Without Us: Incorporating Disability into Theatre Programs
Senators I - South Mezzanine Level.....	Performing a Survivor’s History: Lynching Narratives in African American Theatre
Westwood Room - Plaza Level	Professional and Social Networking for the Applied Theatre Practitioner
Encino Room – California Level	Stanislavsky vs. Chekhov
Malibu Room - California Level	Surviving ATHE: 2010 Conference Orientation
Santa Monica Room - California Level	Take the Valley Out of the Girl! Leaving Nasality and Upspeak Behind
Bel Air Room - California Level.....	Transformers: A Workshop on Making the Transition from Playwright to Writer of Other Media (film, TV, radio, animation, gaming)
Palisades Room - California Level	Will We Just Survive or Will We Thrive? The Challenge of Implementing Entrepreneurship in Theatre
Sherman Oaks Room - California Level.....	Women and Theatre Program Debut Panel

1:30 PM - 4:45 PM

Governors I - South Mezzanine Level	2011 Conference Committee Meeting
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3:15 PM - 4:45 PM

Directors II - South Mezzanine Level.....	Acting Outside the Box: Using Your Theatre Expertise for Corporate Training and Inter-Disciplinary Teaching
Directors I - South Mezzanine Level.....	Activating the Campus: Can Performance Make a Difference?

THEATRE, MEDIA AND SURVIVAL

ATHE'S 24TH ANNUAL CONFERENCE | AUGUST 3-6, 2010
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ALL-CONFERENCE SCHEDULE TUESDAY, AUGUST 3, 2010 (CONT.)

3:15 PM - 4:45 PM (cont.)

Governors II - South Mezzanine Level	Archetypes in Performance: Embodying, Voicing, and Imagining the Universal Figures and Applying them to Classical Texts
Pacific Room - California Level	Curtains Up - Part One (Joint Debut Panel with ATDS, BTA, and LFG)
Brentwood Room - California Level.....	Emerging Scholars Debut Panel in Religion and Theatre: Performing in the Intersections of Religion and Culture
Malibu Room - California Level	Flirting with Smeraldina, Shakespeare and Sir George Etherege: an Active and Stimulating Exploration of Dramatic Flirtation and Seduction
Senators II - South Mezzanine Level.....	Interdisciplinary Transfer of Knowledge in Hair Design Research
Senators I - South Mezzanine Level.....	LGBT Debut Panel
Bel Air Room - California Level.....	Manifestos in Action – Where Do We Go From Here?
Encino Room – California Level	One-Person Department: A Survival Guide
Park Room - South Mezzanine Level.....	Putting Feminisms into Practice: A Roundtable on Strategies for Survival in the Academy
Sherman Oaks Room - California Level.....	Real Professionals: on the Los Angeles Logic of Post-Fordist Work
Palisades Room - California Level	Research Alive: Practice-as-Research Approaches to Performance and Pedagogy
Santa Monica Room - California Level	Teatro Chicana: A Collective Memoir
Westwood Room - Plaza Level	Theatre as a Liberal Art Roundtable

5:00 PM - 6:00 PM

Los Angeles Room - California Level	ATHE Awards Ceremony
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6:10 PM - 7:00 PM

Los Angeles Room - California Level	Keynote Address – Suzan-Lori Parks
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7:15 PM - 9:00 PM

California Showroom - California Level	Opening Reception
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THEATRE ALIVE:

ALL-CONFERENCE SCHEDULE WEDNESDAY, AUGUST 4, 2010

7:15 AM - 7:45 AM

Los Angeles Room - California Level (Foyer)..... ATME Morning Warm-Up Session #1

8:00 AM - 9:30 AM

Senators I - South Mezzanine Level.....	2011 Conference Planners' Meeting
Preview Room II – South Mezzanine Level.....	Advocacy Committee Meeting
Bel Air Room - California Level.....	And...Action! Dialect Work -- A Quick Approach
Directors I - South Mezzanine Level.....	Emerging Voices in Theatre History: Theatre History Focus Group Debut Panel
Brentwood Room - California Level.....	Engendering Chinese Performance: Body, Power, Survival
Palisades Room - California Level	Enhancing Movement Education and Assessment through Digital Media
Governors II - South Mezzanine Level	Getting Medieval on You: The Challenges of Performing Medieval Religious Drama on University Campuses
Sherman Oaks Room - California Level.....	Hip Hop Theatre in the Academy
Beverly Hills Room - California Level	Meisner Variations
Encino Room – California Level	Playing, Narrating, Escaping, Posing: Material Performances of Race and Survival in the Nineteenth Century
Los Angeles Room - California Level	PlayWorks 2010: Dramatized Narratives a “Reading” of On The Front Line: Three Generations of Soldiers’ Voices - Part 1
Westwood Room - Plaza Level	Publishing Your First Journal Article: A Conversation with Editors
Senators II - South Mezzanine Level.....	Survivance and Scholars: Decolonization and Persistence in Native Theatre and Academia
Governors I - South Mezzanine Level	Survive and Thrive: Innovative Dramaturgy from Cutting-Edge Disabled Artists and Allies
Park Room - South Mezzanine Level.....	Surviving and Thriving in a One- or Two-Person Theatre Program: Strategies and Stories From the Trenches
Pacific Room - California Level	<i>The Laramie Project</i> : Ten Years Later – Perspectives on Media, Social Change, and a National Theatre
Directors II - South Mezzanine Level.....	The Middlebrow Radicalism of Lynn Nottage’s <i>Ruined</i>
Malibu Room - California Level	Theatre for International Development: Engaging the Voices of Communities

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8:00 AM - 11:15 AM

Santa Monica Room - California Level Paid Workshop #3 – Carlos Garcia Estevez and Katrien van Beurden -Teatro Punto – Modern Commedia dell' Arte

9:45 AM - 11:15 AM

Beverly Hills Room - California Level A Very Good Place to Start: A Roundtable on the American Musical Theatre Canon

Brentwood Room - California Level Digi-turgy: The Education, Applications and Legal Challenges of Online Dramaturgy

Westwood Room - Plaza Level Fresh Print One: Global Violence and Theatre

Pacific Room - California Level From Metaphor to Renewal: Rape Survivors and Falsely Accused Rapists on Stage and Screen

Park Room - South Mezzanine Level Intergenerational Theatre: Baby Boomers and College Students - Engaged and Integrated through Theatre

Senators I - South Mezzanine Level IT'S ALIVE!: Reanimating Theory/Reviving Criticism Roundtable Series - THE CHILDREN OF THE DAMNED!: Pedagogies of Survival

Governors I - South Mezzanine Level Lights, Media and Action!

Malibu Room - California Level Performing Comedy: Issues, Considerations, and Approaches to Training Actors in a Wide Range of Comic Styles

Directors I - South Mezzanine Level Playing with the Paratheatrical: Medium and Message in 19th century American Performance

Los Angeles Room - California Level PlayWorks 2010: Dramatized Narratives: How-to Presentation, Part 2

Senators II - South Mezzanine Level Strategy, Sacrifice, Survival: How Artistic Directors Confront Current Challenges and Chart New Paths to Success

Bel Air Room - California Level Sustainable Theater Practices: Tips for 'Greening' Your Theater Department

Encino Room – California Level The Caffe Cino: The Cradle of Gay Theater

Preview Room II - South Mezzanine Level The Capstone Experience: Exploring the Possibilities of Student-Teacher Research

Directors II - South Mezzanine Level The "Elevator Plays" Paradigm: Engaging Site-specific Audiences – Directing Debut Panel

Sherman Oaks Room - California Level Theatre of Spectacle: Defining and Creating Theatrical Spectacle through Physical Theatre and Interdisciplinary Approaches

Governors II - South Mezzanine Level Women as Masters: in Huaju, Wayang Kulit and Bengal

9:45 AM - 11:45 AM

Palisades Room - California Level Seminar #1: Media Matters: Taxonomies of Multimedia Performances

ALL-CONFERENCE SCHEDULE WEDNESDAY, AUGUST 4, 2010 (CONT.)

11:30 AM - 1:00 PM

Encino Room – California Level	Acting Program Membership Meeting #1
Park Room - South Mezzanine Level.....	American Theatre & Drama Society Membership Meeting
Governors II - South Mezzanine Level	Association for Asian Performance Membership Meeting
Westwood Room - Plaza Level	ATHE Latina/o Focus Group Membership Meeting
Directors II - South Mezzanine Level.....	ATME Membership Meeting #1
Preview Room II - South Mezzanine Level.....	Design & Technology Focus Group Membership Meeting
Senators II - South Mezzanine Level.....	Directing Program Focus Group Membership Meeting #1
Los Angeles Room - California Level	New Play Development Workshop: Rehearsal Part I
Bel Air Room - California Level.....	Performing Mediatization: Contemporary Theater, Dance and Journalism Making
Sherman Oaks Room - California Level.....	Playwrights and Creative Teams (PACT) Membership Business Meeting
Directors I - South Mezzanine Level.....	Professional Development Committee Meeting
Brentwood Room - California Level.....	Remembering Dr. Vera Mowry Roberts
Pacific Room - California Level	The Bruce Kirle Memorial Emerging Scholarship Panel in Music Theatre/Dance
Malibu Room - California Level	Theatre and Social Change Membership Meeting
Senators I - South Mezzanine Level	Theory and Criticism Focus Group: Membership Meeting
Governors I - South Mezzanine Level	Women and Theatre Program Membership Meeting

11:30 AM - 3:30 PM

Breeze Garden - Lobby Level.....	Labyrinth Space, or, Be Alive: Opportunity to Walk, Breathe and Meditate for Survival
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1:00 PM - 1:45 PM

California Showroom - California Level	Author Signing and Raffle #1
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1:45 PM – 3:15 PM

Governors II - South Mezzanine Level	Broadcasting and Blogging Broadway: Talk shows, Tony Awards and Cybercriticism
Directors II - South Mezzanine Level.....	Collaborating for Social Change: From Local to International
Westwood Room - Plaza Level	Conversations with Two American Women Dramatists: Beth Henley (" <i>Crimes of the Heart</i> ") and Doris Baizley (" <i>Mrs. California</i> ")
Brentwood Room - California Level.....	Dramaturgy Debut Competitive Panel

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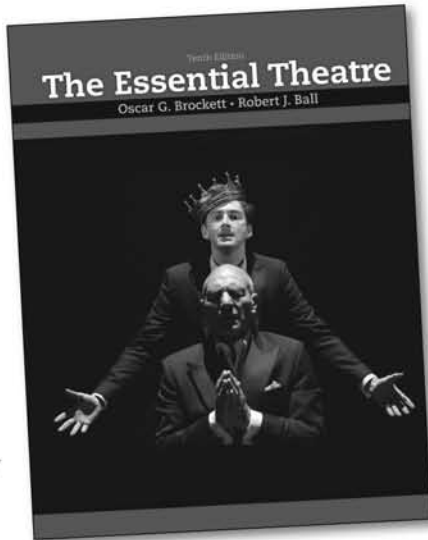
1:45 PM – 3:15 PM (cont.)

Directors I - South Mezzanine Level.....	Expedited Education in the Arts: Two-Year, and Four-Year Learning Experiences for First Generation College Students
Senators I - South Mezzanine Level.....	Getting Married Today: Renegotiating Gay Theater in the Age of Gay Marriage
Pacific Room - California Level	Innovative Modes of Directing in the Digital Age
Park Room - South Mezzanine Level.....	Meeting at the Crossroads: The Convergence of Media, Pedagogy and Performance
Encino Room – California Level	Moving through Masculinity: Rethinking Maleness through Theatre, Movement and Dance
Beverly Hills Room - California Level	NCA Panel 1: <i>Decades Apart - Reflection of Three Gay Men</i> by Rick Pulos
Palisades Room - California Level	Performing Age: A Showcase
Senators II - South Mezzanine Level.....	Research and Publications Committee Meeting
Bel Air Room - California Level.....	Spirituality Alive: Affect, Abandon, Alterity and Apophasis in Performance
Malibu Room - California Level	Theatres of War: Performance, Conflict, and Survival
Los Angeles Room - California Level	Theorizing José Cruz González's Work: The Politics of Latino Youth Theatre
Preview Room II - South Mezzanine Level.....	Unexpected Connections: Teaching Effective Creative Problem-Solving Techniques
Sherman Oaks Room - California Level	Using a Theatrical "Way of Knowing" Across the Curriculum
Governors I - South Mezzanine Level	What "Tube" Are YOU Using? Youtube and Other Internet Media in the Theatre Classroom

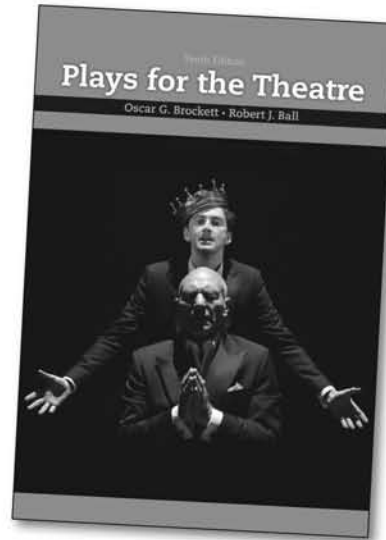
3:45 PM - 5:15 PM

Governors I - South Mezzanine Level	Community Colleges, Adult Lifelong Learning, and Theatre: A Perfect Combination
Brentwood Room - California Level.....	Creating a New Art Form: Theatre and Media as Equal Partners
Park Room - South Mezzanine Level.....	Curtains Up - Part Two (Joint Debut Panel with ATDS, BTA and LFG)
Pacific Room - California Level	Devising Ensemble Work in a Digital World
Governors II - South Mezzanine Level	From Director to Director: On-the-Spot Rehearsal Feedback
Senators I - South Mezzanine Level.....	From the Academy to the Large Theatre: Survival Skills for Contemporary Dramaturgs
Senators II - South Mezzanine Level.....	Improvisation and Literature: the Interdependent Relationship between Form and Content within Spontaneous Material and Crafted Text

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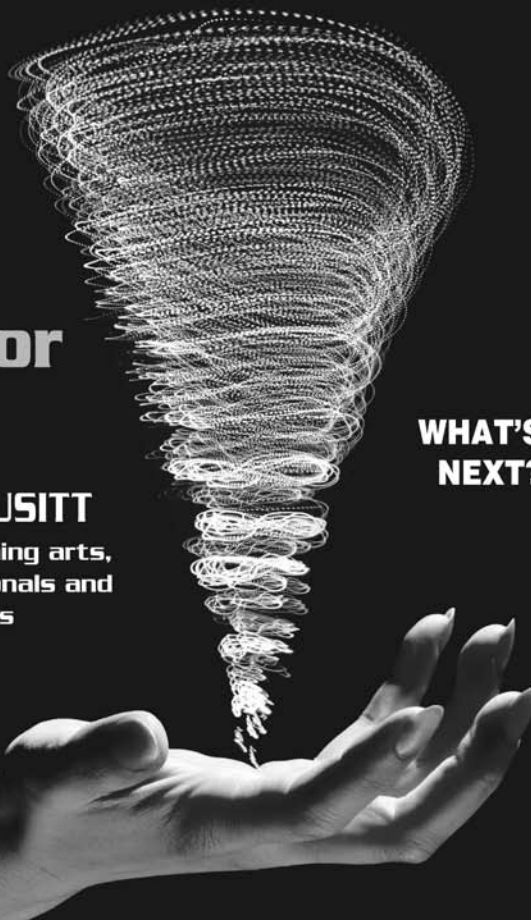
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ALL-CONFERENCE SCHEDULE WEDNESDAY, AUGUST 4, 2010 (CONT.)

3:45 PM - 5:15 PM (cont.)

Malibu Room - California Level	IT'S ALIVE!: Reanimating Theory/Reviving Criticism Roundtable Series - RETURN OF THE CHILDREN OF THE DAMNED!: Pedagogies of Survival II
Santa Monica Room - California Level	Labyrinth Space, or, Be Alive: Evaluation
Encino Room - California Level	Naked Print, or, How to Read a Print-Performance and Why
Bel Air Room - California Level.....	Survival Among the Fittest: Forging a Space for Theater at an Elite Technological Institute
Preview Room II - South Mezzanine Level.....	Surviving Design Classes in BA Programs - Ways To Make Them Fun and Educational, Even For Acting-Emphasis Students
Beverly Hills Room - California Level	Surviving Graduate School and the Job Market
Palisades Room - California Level	Teen Queens, Rock and Roll Dreams and Television Screens: Intersections of Musical Theatre, Television and Pop Music
Westwood Room - Plaza Level	The Art of Clowning - Finding Your Inner Clown
Directors II - South Mezzanine Level.....	The Essentials - Boal and Theatre of the Oppressed: What are the Absolute [Totalizing!] Basics of TO Theory and Practice?
Sherman Oaks Room - California Level.....	Theatre as Transcendence/Transformation
Directors I - South Mezzanine Level.....	VASTA Debut Panel

5:30 PM - 7:00 PM

Los Angeles Room - California Level	All-Conference Forum: Elephants in the Curriculum: A Frank Discussion about Theatre in a Changing Academic Landscape
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7:00 PM

Hyatt Regency Century Plaza	Graduate Student Subcommittee Social at X Bar
Offsite	TLA Hospitality
Offsite	Two-Year College Networking Dinner Out

7:30 PM - 9:00 PM

ATHE President's Suite	Journal Editors' Reception
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9:00 PM - 12:00 AM

Los Angeles, Palisades, Pacific, Sherman Oaks, Brentwood - California Level	MicroFringe Festival
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THEATRE, MEDIA AND SURVIVAL

ATHE'S 24TH ANNUAL CONFERENCE | AUGUST 3-6, 2010
HYATT REGENCY CENTURY PLAZA HOTEL | LOS ANGELES, CALIFORNIA

ALL-CONFERENCE SCHEDULE THURSDAY, AUGUST 5, 2010

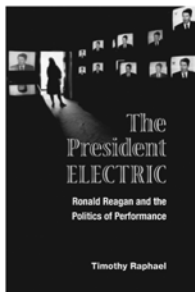
7:15 AM - 7:45 AM

Los Angeles Room - California Level (Foyer)..... ATME Morning Warm-Up Session #2

8:00 AM - 9:30 AM

Governors II - South Mezzanine Level	A Shift in the Discourse: Appropriation of Revolutionary Theatre by Conservative Organizations
Encino Room – California Level	Creating a Sustainable Theatre to Survive and Thrive in the 21st Century
Los Angeles Room - California Level	David Mark Cohen Rehearsal
Senators I - South Mezzanine Level.....	Digital Shakespeares: Media, Performance, and the Survival of the Shakespearean
Directors I - South Mezzanine Level.....	Dramaturgy Peer-Share: Contributing Ideas and Activities for Education and Production
Preview Room II - South Mezzanine Level.....	Drawing Theatre Programs to the Forefront of the College and into the Center of College-Wide Learning Initiatives
Pacific Room - California Level	Evaluating Media: Improving Information Literacy Skills WILL Help Theatre Students Survive
Bel Air Room - California Level.....	Living Faith: Contemporary Religious Performance in America
Westwood Room - Plaza Level	Media and Mimesis
Malibu Room - California Level	Media Manipulations: Touring Women on the American Stage
Senators II - South Mezzanine Level.....	Media, Medicine, and Theatre in Pediatric Cancer Treatment
Directors II - South Mezzanine Level.....	Performing in Films and Commercials—A Workshop
Santa Monica Room - California Level	Physicalizing a Song for Various Venues and Media
Sherman Oaks Room - California Level	Re-Imagining Latin American and Caribbean Plays in New Contexts and Venues
Park Room - South Mezzanine Level.....	“Staging Pictures”: Film, Digital Media, and the Live Theatre Production
Regents Room – South Mezzanine Level	Surviving the Crunch: Innovation in Design and Technology
Governors I - South Mezzanine Level	The Business of Acting: Equip Your Students with Critical Business and Survival Strategies for a Successful Career in Theatre, Film and Television
Brentwood Room - California Level.....	“TO BLOG, EMOTE, MOODLE & JOKE”: Answers for Theatre Class Today
Palisades Room - California Level	Weathering the Storms: Crisis, Response and Survival in the American Theatre

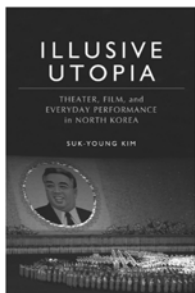
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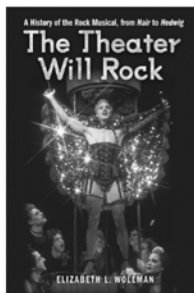
THE PRESIDENT ELECTRIC
Ronald Reagan and the Politics of Performance
Timothy Raphael



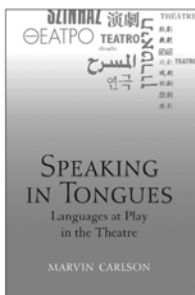
CUTTING PERFORMANCES
Collage Events, Feminist Artists, and the American Avant-Garde
James M. Harding



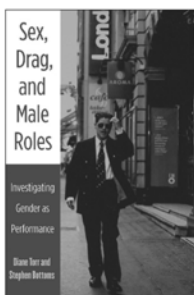
ILLUSIVE UTOPIA
Theater, Film, and Everyday Performance in North Korea
Suk-Young Kim



THE THEATER WILL ROCK
A History of the Rock Musical, from Hair to Hedwig
Elizabeth L. Wollman



SPEAKING IN TONGUES
Languages at Play in the Theatre
Marvin Carlson



SEX, DRAG, AND MALE ROLES
Investigating Gender as Performance
Diane Torr and Stephen Bottoms

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Marvin Carlson and Theatre Studies 1959-2009

Edited and with an Introduction by Joseph Roach

HIGHBROW/LOWDOWN

Theater, Jazz, and the Making of the New Middle Class

David Savran

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I WANT TO BE READY

Improvised Dance as a Practice of Freedom

Danielle Goldman

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Performance, Race, and Sexuality in the Harlem Renaissance

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Harvey Young

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FORTHCOMING:

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Henry Bial and Scott Magelssen, editors

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Racial Transgression and the Politics of Black Performance

Brandi Wilkins Catanese

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Making Avant-Garde Theater in the 1970s

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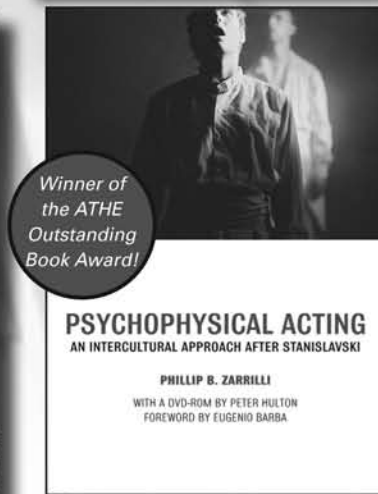
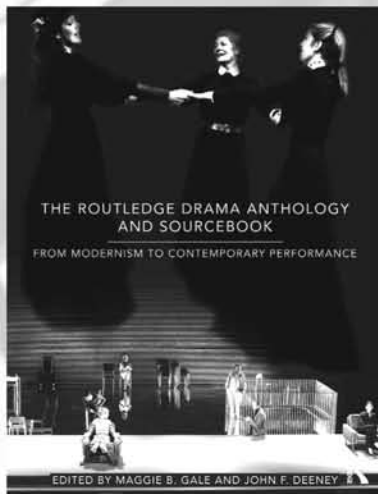
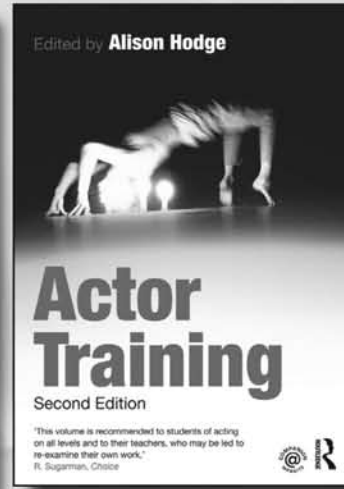
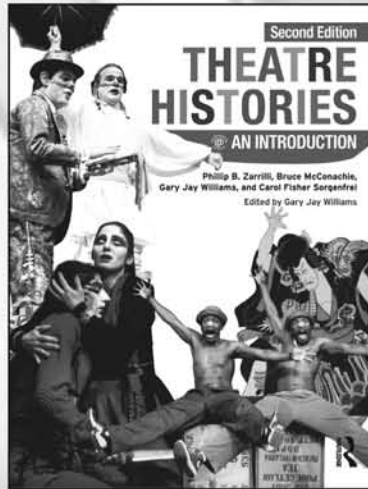
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ALL-CONFERENCE SCHEDULE THURSDAY, AUGUST 5, 2010 (CONT.)

9:45 AM - 11:15 AM

Beverly Hills Room - California Level ATHE Annual Membership Meeting

11:30 AM - 1:00 PM

Senators II - South Mezzanine Level..... Acting Program Membership Meeting #2
 Sherman Oaks Room - California Level Black Theater Association Membership Meeting
 Senators I - South Mezzanine Level..... Challenging Tradition in Undergraduate Actor
 Training: Creating Dynamic Living Theatre through
 Suzuki/Viewpoints
 Westwood Room – Plaza Level..... Digital Projects Workshop: the Application of New
 Media in Teaching the Theory and Practice of
 Performance
 Directors II - South Mezzanine Level..... Dramaturgy Membership Meeting
 Preview Room II - South Mezzanine Level..... Electronic Technology Committee Meeting
 Bel Air Room - California Level..... Integrating Techniques to Meet New Needs
 in Performance
 Beverly Hills Room - California Level Jane Chambers Playwriting Competition Rehearsal
 Directors I - South Mezzanine Level..... Music Theatre/Dance Membership Meeting
 Los Angeles Room - California Level New Play Development Workshop: Rehearsal Part II
 Pacific Room - California Level Performance Studies Focus Group Annual
 Membership Meeting
 Governors II - South Mezzanine Level Strategic Planning Committee Meeting
 Encino Room – California Level The Actor's Journey: An Exploration of the Actor's
 Legacy As Ancient Story Teller, Sacred Interpreter of
 the Divine and Socially Responsible Leader
 Palisades Room - California Level Theatre as a Liberal Art Membership Meeting
 Park Room - South Mezzanine Level..... Theatre and Social Change: Performing Theatre of
 Testimony Inside and Outside the University
 Governors I - South Mezzanine Level Theatre Management Focus Group Annual
 Membership Meeting
 Malibu Room - California Level Two-Year College Focus Group Membership
 Meeting - Current Issues and Future Planning
 Brentwood Room - California Level..... VASTA Membership Meeting

1:00 PM - 1:30 PM

California Showroom - California Level Author Signing and Raffle #2

1:45 PM - 3:15 PM

Bel Air Room - California Level..... ALIVE AND KICKING (BACK): Queering New Media
 Pacific Room - California Level Anachro-phobia: History, Performance, Theory Out of
 Place and Time

THEATRE, MEDIA AND SURVIVAL

ATHE'S 24TH ANNUAL CONFERENCE | AUGUST 3-6, 2010
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ALL-CONFERENCE SCHEDULE THURSDAY, AUGUST 5, 2010 (CONT.)

1:45 PM - 3:15 PM (cont.)

Park Room - South Mezzanine Level.....	Broadway and the Critics
Encino Room – California Level.....	Directing for Themed Entertainment, Cruise Lines and Live Special Events: Career Opportunities, Work Environment, and Job Expectations
Senators I - South Mezzanine Level.....	“Discriminating Tastes”: The Conscious Cultivation and Strategic Mediation of African American Embodiment in Performance
Palisades Room - California Level.....	Fresh Print Two: Globalization, Violence and Theatre
Senators II - South Mezzanine Level.....	In a Multi-Media Marketplace, Are Our Traditional Acting Programs on a Path of Extinction?
Beverly Hills Room - California Level.....	Jane Chambers Playwriting Competition Winner Staged Reading
Westwood Room - Plaza Level.....	Medical Readers Theatre: Bringing Together Medical Students and Seniors
Sherman Oaks Room - California Level.....	Movement for the Tragic Chorus I
Malibu Room - California Level.....	NCA Panel 2: “Double Tap” by Darren Goins
Governors I - South Mezzanine Level.....	(Re)Turning the Hollywood Gaze: Native Theater On Its Own as Sites of Survival, Places of Remembrance, and Spaces of Transformation
Preview Room II - South Mezzanine Level.....	Small Program Survival - Collaboration and Design Suggestions and Solutions For Smaller Programs
Brentwood Room - California Level.....	THEATRE, MEDIA, AND ECOLOGY: FROM SURVIVING TO THRIVING
Directors II - South Mezzanine Level.....	Unveiling a New Intercultural Performance: An Artist-Talk of Sheetal Gandhi’s “Daughter-in-law, Daughter, Wife”
Directors 1 – South Mezzanine Level.....	Who Cares About Theatre? How Can We Use What We Know to Improve Relationships across our Institutions and within our Professions?

1:45 PM - 5:15 PM

Santa Monica Room - California Level.....	Paid Workshop #4 – Caridad Svich – NoPassport Theatre and Press: New Models for Old-Time Publishing
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3:45 PM - 5:15 PM

Directors I - South Mezzanine Level.....	Aimee Semple McPherson: Technology, Theatricalism and Twentieth Century Evangelicism
Governors II - South Mezzanine Level.....	ALIVE AND KICKING (BACK): Current Trends in LGBT and Q Research
Palisades Room - California Level.....	Asian Theatre Journal Lecture by J. Thomas Rimer
Malibu Room - California Level.....	Book and Performance Review Writing Workshop

ALL-CONFERENCE SCHEDULE THURSDAY, AUGUST 5, 2010 (CONT.)

3:45 PM - 5:15 PM (cont.)

Pacific Room - California Level	Comedia Revived: Websites, Video Archives, and Multi-Media Resources for Rediscovering Plays from the Spanish Golden Age
Governors I - South Mezzanine Level	Creating a Hands-on Program that Students will Actually Want to Get Their Hands On
Bel Air Room - California Level.....	Creative Collaborations in Musical Theatre
Beverly Hills Room - California Level	Exploring Vocal Power in Stage Performance
Encino Room – California Level	Latino Youth Theatre in the Americas
Preview Room II – South Mezzanine Level.....	Membership and Marketing Committee Meeting
Senators I - South Mezzanine Level.....	Paradigm, Praxis and Field: A Linked Session Sponsored by <i>The Journal of Dramatic Theory and Criticism</i> , Part 1 of 2
Sherman Oaks Room - California Level.....	Signifyin' on the Stereotype: Playwrights and Contemporary Notions of Blackness
Directors II - South Mezzanine Level.....	Survival Tactics: Theatre and American General Education
Westwood Room - Plaza Level	Surviving in History, or, How to Reconstruct the Restoration Actress
Brentwood Room - California Level.....	The Annual Emerging Scholars Panel for the Performance Studies Focus Group
Park Room - South Mezzanine Level	The Katrina Project: Opening Doors in LA
Senators II - South Mezzanine Level.....	Theatre Management Focus Group Debut Panel

3:45 PM - 7:00 PM

Los Angeles Room - California Level	David Mark Cohen Reading
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5:30 PM - 7:00 PM

Governors II - South Mezzanine Level	ALIVE AND KICKING (BACK): Using the Liberal Arts Core to Kick Back at Homophobia
Senators II - South Mezzanine Level.....	Building a Supportive Writing Community for Academic and Creative Success
Pacific Room - California Level	DEFINING A CHOREOGRAPHY OF MIXED-MEDIA PERFORMANCE
Directors I - South Mezzanine Level.....	In all Their Naked Majesty: Sex, Scandal, Newspapers and Theatre in the Nineteenth Century USA
Preview Room II - South Mezzanine Level.....	Local, Political, and Radical: Asia's Vernacular Shakespeares
Encino Room – California Level	No Passport: Taking Over the Means of Production

THEATRE, MEDIA AND SURVIVAL

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ALL-CONFERENCE SCHEDULE THURSDAY, AUGUST 5, 2010 (CONT.)

5:30 PM - 7:00 PM (cont.)

Senators I - South Mezzanine Level.....	Paradigm, Praxis and Field: A Linked Session Sponsored by <i>The Journal of Dramatic Theory and Criticism</i> , Part 2 of 2
Sherman Oaks Room - California Level.....	Planned Obsolescence? Rotating Repertory Performance Training and 20th Century Survival
Governors I - South Mezzanine Level.....	Resisting the Wal-Marting of the Theatre: Rethinking the Undergraduate Theatre Major
Directors II - South Mezzanine Level.....	Sing for Your Supper: Survival Guides for Dramaturging Musical Media
Palisades Room - California Level.....	Staging Femininities: Women, Sport, and Historical Performance
Santa Monica Room - California Level.....	Surviving the Outside: Modernity and the Woman Artist: Susan Glaspell's "The Outside"
Malibu Room - California Level.....	TASC Networking Meeting
Beverly Hills Room - California Level.....	The Conscious Body: New Approaches to Embodied Acting that Synthesize Chinese, Hindu and Western Body Theories
Bel Air Room - California Level.....	Theorizing Latina/o Theatre and Performance, Hybridity, and Other "Others"
Brentwood Room - California Level.....	Using Movement and Theatre to create Energizing, Exhilarating, Expressive Ensemble Experiences
Westwood Room - Plaza Level.....	Wikis, Tweets, and 'Tubes: Technology, Theatre History, Pedagogy
Park Room - South Mezzanine Level.....	Women Performing Spirituality in the Avant-Garde



2009 ATHE Leadership Institute® Lunch – Kurt Blaugher and Jeannie Woods

ALL-CONFERENCE SCHEDULE FRIDAY, AUGUST 6, 2010

7:15 AM - 7:45 AM

Los Angeles Room - California Level (Foyer)..... ATME Morning Warm-Up Session #3

8:00AM - 9:30 AM

Governors I - South Mezzanine Level American Theatre & Drama Society Board Meeting
 Palisades Room - California Level Asian Performance: Tradition, Training and Media
 Senators II - South Mezzanine Level..... ATHE Two-Year College Focus Group Membership Meeting - Issue: Current Challenges Facing Two-Year College Theatre Programs
 Malibu Room - California Level ATME Membership Meeting #2
 Pacific Room - California Level Directing Program Focus Group Membership Meeting #2
 Encino Room – California Level IT'S ALIVE!: Reanimating Theory/Reviving Criticism Roundtable Series - IT CAME FROM THE ARCHIVE!: Researching Survival/Surviving Research
 Bel Air Room - California Level..... LGBT Focus Group Membership Meeting
 Governors II - South Mezzanine Level Religion and Theatre Focus Group Membership Meeting
 Preview Room II - South Mezzanine Level..... Senior Theatre Focus Group Membership Meeting
 Directors II - South Mezzanine Level Strategies of Survival: Absence, Presence and Exposure
 Brentwood Room - California Level..... Teaching Theatre Courses Online: Can It Be Done Successfully?
 Directors I - South Mezzanine Level..... The Publish or Perish Imperative in the Era of Online Journals: How to Survive in the (Increasing) Electronic Jungle
 Senators I - South Mezzanine Level..... Theatre History Focus Group Membership Meeting

8:00 AM - 10:00 AM

Sherman Oaks Room - California Level Seminar #2: Racial Casting

8:00 AM - 11:15 AM

Park Room - South Mezzanine Level Adjudicated Workshop of Debut and Adapted Acting Exercises (Double Session)
 Santa Monica Room - California Level Paid Workshop #5 – Dan Froot - Recipes for Collaboration

9:00 AM - 1:00 PM

Los Angeles Room - California Level New Play Development Workshop: Showcase of New Plays

THEATRE, MEDIA AND SURVIVAL

ATHE'S 24TH ANNUAL CONFERENCE | AUGUST 3-6, 2010
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ALL-CONFERENCE SCHEDULE FRIDAY, AUGUST 6, 2010 (CONT.)

9:45 AM - 11:15 AM

Senators II - South Mezzanine Level.....	2011 Conference Planning Meeting #2
Palisades Room - California Level	ATME: Movement for the Tragic Chorus II
Malibu Room - California Level	Bridging the Gap: Structuring Mutually Beneficial Partnerships between Professional and Academic Programs in New Play Development
Encino Room – California Level	Cognitive Studies and Embodiment in Theatre and Performance
Brentwood Room - California Level.....	Enacting/Writing the Historical Figure on the African-American Stage
Senators I - South Mezzanine Level.....	Focus Group Representative Bootcamp
Bel Air Room - California Level.....	Making a Living and Making a Difference: [A Life of] Faith in Professional Theatre
Regents Room – South Mezzanine Level	Nominations Committee Meeting
Pacific Room - California Level	Practices of Emplacement: Exile, Memory, and Gender
Westwood Room - Plaza Level	Rage, Speak, Act against the Machine: A Survival Quilt – Weaving through Gender, Race, Ethnicity, Class, Sexuality: Part
Directors II - South Mezzanine Level.....	Spotlighting New Work by ATDS, BTA, and LFG Authors
Governors I - South Mezzanine Level	Surviving in a Quantitative Culture of Assessment - Improving Student Learning Via Program Assessment AND Keeping The Administration Happy
Preview Room II - South Mezzanine Level.....	Surviving Queerly: Why Theater Needs YOU more than YouTube: Advice about the Necessity of Theater
Directors I - South Mezzanine Level.....	Theatre History Alive: A Roundtable on Media and Pedagogy
Beverly Hills Room - California Level	Vocation, Avocation or Deception

11:30 AM - 1:00 PM

Palisades Room - California Level	Acting Technique based on Sun Tzu's "The Art of War"
Senators II - South Mezzanine Level.....	Assessing the Student Actor: A Rubric for Defining Expectations when Teaching the Actor's Art
Encino Room – California Level	Bringing Light to the Darkness Where the Worst of Us are Kept: Using Theatre to Connect to Correctional Institutions
Directors I - South Mezzanine Level.....	Cultural Survival in Nineteenth Century America
Sherman Oaks Room - California Level	De-mystifying the Integration of Media into Theatre Classrooms and Productions

THEATRE ALIVE:

ALL-CONFERENCE SCHEDULE FRIDAY, AUGUST 6, 2010 (CONT.)

11:30 AM - 1:00 PM (cont.)

Governors I - South Mezzanine Level	Intercultural Performance: Asia and the West
Park Room - South Mezzanine Level	Oral History Theatre: Sweetening the Broccoli: Reflections on Alzheimer's
Brentwood Room - California Level	Post-Celtic Tiger Irish Performance: Connectivities and New Directions
Westwood Room - California Level	Rage, Speak, Act against the Machine: A Survival Quilt - Weaving through Gender, Race, Ethnicity, Class, Sexuality: Part II
Senators I - South Mezzanine Level	Roundtable Book Discussion on Peggy Phelan's <i>Unmarked: The Politics of Performance</i>
Pacific Room - California Level	Surviving Teaching 100+ Students: Best Practices for Large Enrollment Classes From Faculty in the Trenches
Palisades Room - California Level	Surviving the Holocaust: Resistance, Identity, Representation, Difficult Decisions, and Humor
Malibu Room - California Level	The Musical Body: Choreographing Subjectivity, Collectivity, and the Carnavalesque
Directors II - South Mezzanine Level I	To Tweet or not to Tweet: Social Networking for Dramaturgs



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COMPANY

In 2011, the Mid-America Theatre Conference returns to Minneapolis, a city renowned both for a wide range of performance ensembles and for a cultural ethos (some might say stereotype) of "Minnesota nice." For this year's meeting, we take as our inspiration "Company," a term that multiply suggests artistic collaborations, commercial endeavors, and ethical possibilities. By nature, theatre obliges those who practice, teach, and study it to engage all of these different senses of company simultaneously. Efforts to preserve artistic relationships within the theatre must complement appeals to audiences beyond the theatre. The company we keep, in other words, hinges upon the company we provide.

For MATC 2011, then, we invite artistic and scholarly work that addresses how the pragmatics of commercial and aesthetic success intersect with the ethics of hospitality and collaboration. How open are theatres, classrooms, and critical conversations to new or wider audiences? When is "keeping company" difficult or impractical in the theatre or in the university? What defines "best practices" for maintaining a theatre company in a context of financial uncertainty? What lessons can we draw from studying theatre companies past and present, extant and extinct? What is the future of the theatrical company, and do our classrooms prepare future artists for that reality? How might new technologies or modes of social networking alter the dynamics of company in theatre practice and pedagogy? Is company still a viable model for theatre practice? What company do we find ourselves sharing, locally and globally?

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- Theatre History Symposium
- Emerging Scholars Panels
- Articles-In-Progress Workshop

CONCURRENT SESSIONS SUNDAY, AUGUST 1, 2010

8:00 PM - 10:00 PM

Operations Committee Meeting

Focus Group: 26 (PDC) Professional Development Committee

Room: **ATHE President's Suite**

MONDAY, AUGUST 2, 2010

8:00 AM - 5:00 PM

ATME Pre-Conference

Focus Group: 04 (ATME) Association for Theatre Movement Educators

Room: **Encino Room – California Level**

PSFG Pre-Conference

Focus Group: 13 (PSFG) Performance Studies

Room: **Brentwood Room – California Level**

8:00 AM - 8:00 PM

AAP Pre-Conference

Focus Group: 03 (AAP) Association for Asian Performance

Room: **Senators I – South Mezzanine Level**

9:00 AM - 12:00 PM

Focus Group Representatives' Meeting

Focus Group: 29 (CC) Conference Committee

Room: **Westwood Room – Plaza Level**

9:30 AM - 7:00 PM

Latino/a Focus Group Pre-Conference

Focus Group: 24 (LFG) Latina/o Focus Group

Room: **Malibu Room – California Level**

12:00 PM - 1:00 PM

New Focus Group Representatives'/Governing Council Member Orientation

Focus Group: 29 (CC) Conference Committee

Room: **Westwood Room – Plaza Level**

Chair: Steve Peters, Friends University

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CONCURRENT SESSIONS MONDAY, AUGUST 2, 2010 (CONT.)

12:00 PM - 5:00 PM PACT Pre-Conference

Focus Group: 12 (PACT) Playwrights and Creative Teams
Room: **Governors I – South Mezzanine Level**

1:00 PM - 3:00 PM Governing Council Meeting

Focus Group: 29 (CC) Conference Committee
Room: **Westwood Room – Plaza Level**
Chair: Steve Peters, Friends University

3:30 PM - 5:50 PM Governing Council and Focus Group Representatives' Meeting

Focus Group: 29 (CC) Conference Committee
Room: **Westwood Room – Plaza Level**
Chair: Steve Peters, Friends University

4:00 PM - 7:00 PM Paid Workshop #1 - Arthur Lessac – Body Wisdom, Vocal Life: Exploring Lessac Energies – Part 1

Focus Group: 29 (CC) Conference Committee
Room: **Palisades Room – California Level**

5:30 PM - 6:30 PM Governing Council/Focus Group Representatives' Reception

Focus Group: 29 (CC) Conference Committee
Room: **ATHE President's Suite**

6:00 PM - 9:00 PM TLA Pre-Conference

Focus Group: 19 (TLA) Theatre as a Liberal Art
Room: **Sherman Oaks Room – California Level**

Peter Meineck Workshop on Classical Theatre Techniques.

7:00 PM - 10:00 PM BTA Pre-Conference

Focus Group: 05 (BTA) Black Theatre Association
Room: **Pacific Room – California Level**

THEATRE ALIVE:

CONCURRENT SESSIONS

MONDAY, AUGUST 2, 2010 (CONT.)

7:00 PM - 10:00 PM (cont.)

New Play Events: Meet the Teams

Focus Group: 12 (PACT) Playwrights and Creative Teams
Room: **Westwood Room – Plaza Level**
Co-Chairs: Sharon Andrews, Wake Forest University
Macaela Carder, Bowling Green State University
Char Nelson, Brigham Young University
Judith Royer, Loyola Marymount University

Presenters and

Program Coordinators: Sharon Andrews, Wake Forest University
Macaela Carder, Bowling Green State University
Andrea Grapko, West Kentucky University
Kevin McFillen, University of Missouri – Columbia
Char Nelson, Brigham Young University
Judith Royer, Loyola Marymount University
Rodger Sorensen, Brigham Young University

Team meetings for those scheduled for participation in the NPDW, PlayWorks, and David Mark Cohen award readings.



CAT Youth Performance



Jane Chambers Reading

TUESDAY, AUGUST 3, 2010

7:00 AM - 8:00 AM

ATHE Past Presidents' Breakfast

Focus Group: 29 (CC) Conference Committee
Room: **ATHE President's Suite**

8:30 AM - 9:30 AM

Graduate Student Symposium, Opening Student Meet and Greet

Focus Group: 42 (PDC) Professional Development Committee
Room: **Brentwood Room – California Level**
Session Coordinator: Kimi Johnson, University of Minnesota
Co-Coordinator: Isaiah Wooden, Stanford University
Participant: Zachary Roberts, Western Illinois University

As the introductory session of the Graduate Student Symposium, this event provides graduate students with an informal setting where they can meet ATHE representatives, including members of the Governing Council, GSSC members, and Focus Group graduate representatives as well as other student members from a broad range of programs and universities.

8:00 AM - 1:00 PM

AAP Pre-Conference

Focus Group: 03 (AAP) Association for Asian Performance
Room: **Park Room – South Mezzanine Level**

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8:00 AM - 1:00 PM (cont.)

ATME Pre-Conference

Focus Group: 04 (ATME) Association for Theatre Movement Educators

Room: **Encino Room – California Level**

PSFG Pre-Conference

Focus Group: 13 (PSFG) Performance Studies

Room: **Directors I & II – South Mezzanine Level**

9:00 AM - 10:30 AM

Finance Committee Meeting

Focus Group: 29 (CC) Conference Committee

Room: **Preview Room II – South Mezzanine Level**

Chair: Frank Trezza, State University of New York, New Paltz

9:00 AM - 12:00 PM

Latina/o Focus Group Pre-Conference

Focus Group: 24 (LFG) Latina/o Focus Group

Room: **Senators I – South Mezzanine Level**

R&T Pre-Conference

Focus Group: 14 (RT) Religion and Theatre

Room: **Governors II- South Mezzanine Level**

9:00 AM - 12:15 PM

Paid Workshop #1 – Arthur Lessac – Body Wisdom, Vocal Life: Exploring Lessac Energies – Part 2

Focus Group: 29 (CC) Conference Committee

Room: **Palisades Room – California Level**

Participants explore breathing, posture, tone, articulation, balance, rhythm and expressiveness by learning how the body functions in the absence of adverse conditioning.

Paid Workshop #2 - Peter Meineck, Aquila Theatre Ancient Greeks/Modern Lives – Freeing the Spirit of the Original Play

Focus Group: 19 (TLA) Theatre as a Liberal Art

Room: **Westwood Room – Plaza Level**

This participatory workshop will describe and demonstrate methods for working with classical texts that can often seem impenetrable at first sight.

CONCURRENT SESSIONS TUESDAY, AUGUST 3, 2010 (CONT.)

9:00 AM - 1:00 PM

New Play Development Workshop, David Mark Cohen Reading, and Playworks: Orientation and First Rehearsal

Focus Group: 12 (PACT) Playwrights and Creative Teams
Room: **Los Angeles Room – California Level**
Session Coordinator: Judith Royer, Loyola Marymount University
Co-Coordinators: Sharon Andrews, Wake Forest University
Orientation for the David Mark Cohen Reading
 Macaela Carder, Bowling Green State University
Orientation to PlayWorks Readings/Sessions
 Kevin McFillen, University of Missouri-Columbia
 Char Nelson, Brigham Young University
 Rodger Sorensen, Brigham Young University
Orientation to the New Play Development Workshop

Orientation and first meeting for all participants in the New Play Development Workshop, David Mark Cohen Reading, and PlayWorks events, in order to provide program overviews, finalize casting and begin first working sessions.

9:30 AM - 11:15 AM

Graduate Student Symposium, *Surviving and Thriving in Graduate School / Writing a Review for Publication* (joint session)

Focus Group: 42 (PDC) Professional Development Committee
Room: **Brentwood Room – California Level**
Session Coordinators: Kimi Johnson, University of Minnesota
 Zachary Roberts, Western Illinois University
Co-Coordinator: Isaiah Wooden, Stanford University
Participants: Leigh Clemons, Louisiana State University
Writing a Performance Review for Publication
 Elizabeth Osborne, Florida State University
Surviving and Thriving in Graduate School

These two half-sessions provide a guide to surviving and thriving in graduate school and to writing a review for publication. Suited for both new and seasoned graduates and those who are considering submitting work for publication.

9:45 AM – 11:15 AM

TLA Pre-Conference

Focus Group: 19 (TLA) Theatre as a Liberal Art
Room: **Sherman Oaks Room – California Level**

Reflection section – roundtable discussion of practical applications of workshop and larger issues of theatre production with limited resources.

11:30 AM - 1:00 PM

Awards Committee Meeting

Focus Group: 29 (CC) Conference Committee
Room: **Preview Room II – South Mezzanine Level**
Chair: Robert Schanke, Central College, Emeritus

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11:30 AM - 1:00 PM (cont.)

Graduate Student Symposium, Career Development Workshop

Focus Group: 42 (PDC) Professional Development Committee

Room: **Brentwood Room – California Level**

Session Coordinator: Kimi Johnson, University of Minnesota

Co-Coordinator: Isaiah Wooden, Stanford University

Participants: Virginia Anderson, California Polytechnic State University
Emily Cherry, University of North Dakota
Matthew Omasta, Providence College/University of Rhode Island
Elizabeth Osborne, Florida State University
Zachary Roberts, Western Illinois University
Lionel Walsh, University of Windsor

This roundtable discussion and workshop seeks to provide graduate students with mentorship in regards to employment, research, publication, conference and practice-oriented opportunities from a diverse group of faculty members from various universities and colleges.

1:30 PM - 3:00 PM

AAP Board Meeting

Focus Group: 03 (AAP) Association for Asian Performance

Room: **Regents Room – South Mezzanine Level**

ATME Debut Panel of Papers and Media Presentations: “The Survival of the Body in Media - Opportunity or Impediment?”

Focus Group: 04 (ATME) Association for Theatre Movement Educators

Room: **Pacific Room – California Level**

Chair: Deborah Robertson, ATME

Participants: Kelly Lynn Hogan, Knox College
“More Life” - The Alive Performative Body as Ecstatic Presence in “Angels in America”
Maiya Murphy, University of California San Diego
“The Making of the Body Machine” - Western Movement Training’s Heritage of Technological Collaboration
Vanessa Passini, Independent Scholar/Artist
50 things to do Butt Naked...or How Through Technology I Learned to Love Myself

First time ATHE/ATME presenters examine the transformative relationship between the body and technology. Is it “artistry?” or “eye” candy?

CONCURRENT SESSIONS TUESDAY, AUGUST 3, 2010 (CONT.)

1:30 PM - 3:00 PM (cont.)

Between Affect and Friction: Latina/o Performances and the American Public Sphere

Focus Group: 24 (LFG) Latina/o Focus Group
Room: **Brentwood Room – California Level**
Coordinator/Participant: Ramón Rivera-Servera, Northwestern University
Love and Hate on the Dance Floor: Intra-Latina/o Frictions and Other Affective Turns
Participants: Irma Mayorga, Florida State University
Panza Performed: A Case study of Chicana Dramaturgy in creating “The Panza Monologues”
 Lara Nielsen, Macalester College
Love and War in 1965: On Playing Fair in MLB and the DR (Juan y John)
Respondent: Patricia Ybarra, Brown University

Understanding the contemporary U.S. public sphere as a contested realm where latinidad increasingly pushes age-old conceptions of race and ethnicity, panelists focus on three contemporary examples of Latina/o performance with a focus on affect.

Bit by Byte: Making Musicals in the Digital Era

Focus Group: 11 (MTD) Music Theatre/Dance
Room: **Directors II – South Mezzanine Level**
Chair: Tim Connors, Central Michigan University
Session Coordinator: Doug Reside, University of Maryland, College Park
Music Theater Online: Editing the Musical in the Digital Age
Participants: Jessica Hillman
Going Viral: Musical Theatre’s YouTube Culture
 Michael Meindel, University of Georgia
Singing and Dancing in Three Dimensions: 3D Computer Animation and the Musical

The ubiquitous cultural shift from analog to digital has changed the creation, reception, and study of musical theater in dramatic but under-examined ways. We’ll explore these changes and discuss avenues for future research.

Career Development Opportunities for Directors: Expanding Your Skills and Professional Networks

Focus Group: 08 (DP) Directing Program
Room: **Senators II – South Mezzanine Level**
Session Coordinator: Jeannie Woods, Western Illinois University
Getting Outside Your Comfort Zone: The Kinetics of Directing at the Directors Lab of Chicago
Co-Coordinator: Ann Marie Costa, Davidson College
The Benefits of Observing Broadway Directors
Participant: Karen Lamb, Professional Director
Making the Connection: Workshops for Networking and Skills Development

This panel brings together three directors who work in both academic and professional theatre to discuss career development opportunities such as the DirectorsLab in Chicago, New York and West Coast, Broadway director observerships, and the La MaMa International Directors Symposium.

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CONCURRENT SESSIONS TUESDAY, AUGUST 3, 2010 (CONT.)

1:30 PM - 3:00 PM (cont.)

IT'S ALIVE!: Reanimating Theory/Reviving Criticism Roundtable Series - NIGHT OF THE LIVING DEAD!: Performing Survival/Surviving Performance

Focus Group: 17 (TC) Theory and Criticism

Room: **Park Room – South Mezzanine Level**

Chair: Chase Bringardner, Auburn University

Participants: Nina Billone Prieur, University of California, Berkeley
Creative Survival: Performance, Community, and Market Rationality

Darren Blaney, Pomona College
*Theatrical Gifts as Negotiations of Exchange that Enable Survival: Theatre
Rinoceros' Utopian Confrontations with the AIDS Crisis*

Jay M. Gipson-King, Florida State University
Surviving Howard Barker: Strategies for Viewing Catastrophic Theatre

Macelle Mahala, University of the Pacific
Penumbra Theatre Company's "Black Nativity"

Respondent: Josh Abrams, Roehampton University

NIGHT OF THE LIVING DEAD!: is a roundtable investigating how performers and performances navigate issues of survival and liveness and incorporate practices of risk within performance contexts.

Mixed Media: "Stage-Pictures" and the Complex Layering of Theatre and the Visual Arts

Focus Group: 02 (ATDS) American Theatre and Drama Society

Room: **Directors I – South Mezzanine Level**

Chair: Sarah Stevenson, College of Mount Saint Vincent

Participants: Valerie Joyce, Villanova University
*"Dot by Dot, Building up the Image": Theatre and Media in Perspective in
"Sunday in the Park with George"*

Sarah Stevenson, College of Mount Saint Vincent
*The Object of Art, the Subject of Theatre: The Business of Art in 20th Century
American Drama.*

Susan Tenneriello, Baruch College
Global Vision: Precedents and Prototypes in Twenty-First Century Spectacle

This panel examines the relationship between Visual Art and Theatre, from the place of visual art within the realist worlds of American dramatists, through the artistic musical canvas of Stephen Sondheim, to 21st Century theatrical odysseys.

Nothing about Us Without Us: Incorporating Disability into Theatre Programs

Focus Group: 26 (ADV) Advocacy Committee

Room: **Governors II – South Mezzanine Level**

Chair: Carrie Sandahl, University of Illinois-Chicago
*Educating the Educators: Disabled Theatre Artists Experiences in
University Theatre Programs*

Participants: Ann Fox, Davidson College
Crippling the Classroom

Victoria Lewis, University of Redlands
Whose Stage Is It Anyway?: Theory Meets Practice in Academic Theatres

Ann Stocking, Blue Zone Productions
Real Criticism, Real Actors: Actors with Disabilities in Rehearsal

This session overviews results of a current NEA study that revealed barriers in higher education for people with disabilities pursuing theatre careers. Panelists will provide best practices and models for incorporating disability into theatre studies, actor training, and production.

CONCURRENT SESSIONS TUESDAY, AUGUST 3, 2010 (CONT.)

1:30 PM - 3:00 PM (cont.)

Performing A Survivor's History: Lynching Narratives in African American Theatre

Focus Group: 05 (BTA) Black Theatre Association
Room: **Senators I – South Mezzanine Level**
Chair: Jon Tazewell, Kenyon College
Participants: Sandra Adell, University of Wisconsin - Madison
Traumatic Memory Writing: James Cameron's "A Time of Terror"
 Martine Green, University of Wisconsin - Madison/Kenyon College
From Lynchings to the Anti-Lynching Genre: Lynchings as Entertainment
 Patrick Sims, University of Wisconsin - Madison
Excerpts from "10 Perfect"

This panel will address the survival of African American lynching narratives through performance. The panel will combine papers and performance to illustrate the legacy of lynching narratives in African American dramatic literature.

Professional and Social Networking for the Applied Theatre Practitioner

Focus Group: 16 (TASC) Theatre and Social Change
Room: **Westwood Room – Plaza Level**
Co-Chairs: Lesley Delmenico, Grinnell College
 Brian Francois, Baltimore Theatre Project
Session Coordinator: Jason Price, University of Exeter (UK)

This panel explores the development of an applied theatre professional/social networking website. It will consider the functionality, purposes and reality of such a network and theorize the potential impact this tool might have on the work of applied theatre practitioners.

Stanislavsky vs. Chekhov

Focus Group: 29 (CC) Conference Committee
Room: **Encino Room – California Level**
Participant: Charles Marowitz

Hear from director, playwright and drama critic, Charles Marowitz, about the differences and similarities between the work of Konstantin Stanislavsky and his most memorable pupil Michael Chekhov.

Surviving ATHE: 2010 Conference Orientation

Focus Group: 38 (MM) Membership and Marketing Committee
Room: **Malibu Room – California Level**
Co-Chairs: Christin Essin, University of Arizona
 Gail Humphries Mardirosian, American University
Participants: Kelly C. Gordon, Brevard College
 Christopher Krejci, Louisiana State University

Offered annually, this session seeks to provide new and past attendees with strategies for navigating the conference and information regarding ATHE. Learn how to get the most out of your conference experience and ATHE membership.

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CONCURRENT SESSIONS TUESDAY, AUGUST 3, 2010 (CONT.)

1:30 PM - 3:00 PM (cont.)

Take the Valley Out of the Girl! Leaving Nasality and Upspeak Behind

Focus Group:..... 22 (VASTA) Voice and Speech Trainers Association

Room:..... **Santa Monica Room – California Level**

Participants:..... Brenda Beck, The American Academy of Dramatic Arts - Los Angeles
Linda Brennan, The American Academy of Dramatic Arts - Los Angeles
Sandra Massie, The American Academy of Dramatic Arts – Los Angeles

California-based “Valley Speak” emerged over 25 years ago. It has influenced speech all over the world. The most fundamental aspects of this sociolect, including nasality, will be addressed, and tips to alter them will be presented.

Transformers: A Workshop on Making the Transition from Playwright to Writer of Other Media (film, TV, radio, animation, gaming)

Focus Group:..... 12 (PACT) Playwrights Action and Creative Teams

Room:..... **Bel Air Room – California Level**

Co-Coordinator:..... Kevin McFillen, University of Missouri
Playwright under Fire: From Stage Plays to Screenplays
Michael Wright, The University of Tulsa
Writing for Other Media - Animation, Gaming, Radio and Podcasting

Writing for the stage then learning about writing for recorded media is a great learning arc for theatre students, providing not only artistic and craft stretch but enabling earning capabilities as well.

Will We Just Survive or Will We Thrive? The Challenge of Implementing Entrepreneurship in Theatre

Focus Group:..... 19 (TLA) Theatre as a Liberal Art

Room:..... **Palisades Room – California Level**

Session Coordinator:..... Carolyn Roark, *Ecumenica Journal*

Participants:..... Lynn Book, Wake Forest University
Suzanne Burgoyne, University of Missouri Columbia
Linda Essig, Arizona State University

This round table explores the role of entrepreneurship in revitalizing the performing arts. Experts on creativity and innovation from across ATHE will convene to discuss pedagogy, intellectual as well as commercial entrepreneurship, ethical concerns, and opportunities for theatre to intervene and impact corporate appropriations of the arts.

Women and Theatre Program Debut Panel

Focus Group:..... 23 (WTP) Women and Theatre Program

Room:..... **Sherman Oaks Room – California Level**

Chair:..... Natka Bianchini, Loyola University Maryland

Participants:..... Lisa Kelly, Northwestern University
When Women Go Greek: The Feminist Legacy of Performances of Greek Tragedies at Vassar College
Emily Kelly-Padden, Southern Illinois University
Live Female Bodies Inflicting: Necessary Cruelty in the Corporealities of Physical Violence
Eleanor Skimin, Brown University
Against Community: Valeska Gert's Berlin dances of the 1920's
Aoise Stratford, Cornell University
The Survival of the Female (Gothic)

Debut panel for scholars who have not yet presented at a national conference.

THEATRE ALIVE:

CONCURRENT SESSIONS TUESDAY, AUGUST 3, 2010 (CONT.)

1:30 PM - 4:45 PM

2011 Conference Committee Meeting

Focus Group: 29 (CC) Conference Committee
Room: **Governors I – South Mezzanine Level**
Co-Chairs: Josh Abrams, Roehampton University
Gwendolyn Alker, New York University

3:15 PM - 4:45 PM

Acting Outside the Box: Using Your Theatre Expertise for Corporate Training and Inter-Disciplinary Teaching

Focus Group: 04 (ATME) Association for Theatre Movement Educators
Room: **Directors II – South Mezzanine Level**
Session Coordinator: Terry Glaser, University of San Diego
Acting Skills for Trial Attorneys
Participants: Joann Browning, University of Delaware
Laban Efforts in Corporate Training
Cara Rawlings, Virginia Technical University
A New Approach for Movement Pedagogy: Training the University Mascot as the Modern Clown

A participatory workshop presenting real-world examples and exercises to give theatre practitioners specific methods for creating a demand for their services, across disciplines within their universities and as independent consultants for outside organizations.

Activating the Campus: Can Performance Make a Difference?

Focus Group: 16 (TASC) Theatre and Social Change
Room: **Directors I – South Mezzanine Level**
Session Coordinator: Robin Stone, Roger Williams University
Starting the Discussion: Theatre and Social Change in General Education Courses
Melanie Blood, State University of New York - Geneseo
Devised and Improvised Theatre for Social Change: Combining Theatrical Sources to Serve Different Audiences
Lesley Delminico, Grinnell College
Cross-Campus Collaborations (and Adjacencies) in Political and Applied Performance
Sarah Gabel, Loyola University Chicago
Developing Student Artists as Activists: Engaging First Year Students with the Mission of Art for Social Change
Janna Goodwin, Regis University
Making Work: the Creation of Kocoloco Ensemble and Community-based Arts as a Campus/Professional Arts Community/Inner City Youth Collaborative
Peter Harrigan, St. Michael's College
Partnering for Survival: Making "Laramie" Everyone's Project
Doug Paterson, University of Nebraska--Omaha
Service Learning in Deep Community
Cathy Plourde, Addverb Productions
Yes, You Get to Do a Lot of Work and Pay Us for It
Amy Sarno, Beloit College
Post-show Discussion = Social Change?: Our Jury's Still Out"

Theatre faculty and professionals will explore the dynamics of social change performances on academic campuses. Discussion will include strategies to incorporate performances aimed at affecting social change into campus events, classrooms, and other entities of our institutions and communities.

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3:15 PM - 4:45 PM (cont.)

Archetypes in Performance: Embodying, Voicing, and Imagining the Universal Figures and Applying them to Classical Texts

Focus Group: 22 (VASTA) Voice and Speech Trainers Association

Room: **Governors II – South Mezzanine Level**

Participants: Marlene Johnson, University of Alabama at Birmingham
Janet Rodgers, Virginia Commonwealth University

Using the groundbreaking work of internationally-recognized vocal pioneer, Frankie Armstrong, participants will explore ways of accessing archetypes through voice, movement, and imagination, and apply discoveries to classical texts.

Curtains Up - Part One (Joint Debut Panel with ATDS, BTA, and LFG)

Focus Groups: 02 (ATDS) American Theatre and Drama Society; 05 (BTA) Black Theatre Association; 24 (LFG) Latina/o Focus Group

Room: **Pacific Room – California Level**

Chair: Megan Sanborn Jones, Brigham Young University

Session Coordinators: Patricia Herrera, University of Richmond
Douglas A. Jones, Jr., Stanford University

Participants: Christopher Silsby, Graduate Center City University of New York
Black Arts Repertory Theatre/School: Taking a Position in a Radicalized Aesthetic Field
Cecilia Sosa, Queen Mary, University of London
Black Humour and the Children of the Disappeared in Argentina
Stephanie Lein Walseth, University of Minnesota-Twin Cities
From Conversion to Conversation: Reframing Cross-Cultural Encounter in the Pacific through Relationship and Responsibility

An emerging scholars panel introducing new scholarship in American, Black, and Latina/o Theatre and Drama.

Emerging Scholars Debut Panel in Religion and Theatre: Performing in the Intersections of Religion and Culture

Focus Group: 14 (RT) Religion and Theatre

Room: **Brentwood Room – California Level**

Session Coordinator: Vanessa Baker, Bowling Green State University

Participants: Rohini Chaki, University of Pittsburgh
A Cognitive Inquiry into the Nature of Religious Violence
Allan Davis, Brigham Young University
Adopting Adaptations of Emma Smith: How Shifting from Theatre to Film Impacted the Mormon Church's Discourse Concerning Joseph Smith's Wife
Calee M. Lee, California State University, Fullerton
Revising Religious Theater for the Contemporary Audience

In this annual, adjudicated panel, emerging scholars grapple with the difficult, even violent, intersections between religion and theatre, film, and cultural performance, exploring "the sacred and the profane" in Europe, India, and the United States, past and present.

CONCURRENT SESSIONS

TUESDAY, AUGUST 3, 2010 (CONT.)

3:15 PM - 4:45 PM (cont.)

Flirting with Smeraldina, Shakespeare and Sir George Etherege: an Active and Stimulating Exploration of Dramatic Flirtation and Seduction

Focus Group: 01 (AP) Acting Program

Room: **Malibu Room – California Level**

Chair: Norma Bowles, Fringe Benefits Theatre
Naughty Bits: Dr. Ruth's Commedia Flirtation Primer

Participants: Stephanie Daventry French, East Stroudsburg University
Under the Noses of Puritans Passions Ignite: Shakespeare's Seductions Upend Gender Norms and Challenge Homophobia
Sara Romersberger, Southern Methodist University
Fanning the Fires of the Restoration

Workshop?! Yes! Join us to uncover textual suggestions of mating rituals and consummate them through vocal and physical expression. Explore how human passion bursts through the stylistic frames of Commedia dell'Arte, Shakespeare and Restoration Comedy to tease the censors.

Interdisciplinary Transfer of Knowledge in Hair Design Research

Focus Group: 06 (DT) Design and Technology

Room: **Senators II – South Mezzanine Level**

Participant: Suzette Sroufe, University of Oklahoma

This session will introduce innovative ways to teach hair design involving interdisciplinary knowledge such as history, design, dramaturgy, and cosmetology to college and university students.

Methods include references to a manual containing brief histories and drawings that depict historical eras and how hair-styles can be taught in a workshop environment in the classroom.

LGBT Debut Panel

Focus Group: 10 (LGBT) Lesbian, Gay, Bisexual, Transgender

Room: **Senators I – South Mezzanine Level**

Session Coordinator: Frank Miller, Georgia State University

Chair: Nick Salvato, Cornell University

Participants: Sura Intamool, Miami University
Articulating an Approach to Thai Queer Identity and the Shaping through the Practice of Cross Dressing in San Thong

Stephen Low, University of Toronto
Embrace the Violence: The Diva Survival Strategies of Nina Arsenault

Lindsey Mantoan, Stanford University
The Ontology of Trial Representation: The Reenactment Videos of Perry v Schwarzenegger

Manifestos in Action – Where Do We Go From Here?

Focus Group: 08 (DP) Directing Program

Room: **Bel Air Room – California Level**

Chair: Kathleen M. McGeever, Northern Arizona University

Participants: Peter Ellenstein, William Inge Center for the Arts
Ann M. Shanahan, Loyola University Chicago

During the 2009 New York Conference educators, administrators and directors in the academy and the profession presented manifestos that provoked and questioned innovation in the nation's director training programs and a town hall discussion followed. This session is a follow up and moves beyond with the panelists rethinking methods of director training.

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3:15 PM - 4:45 PM (cont.)

One-Person Department: A Survival Guide

Focus Group: 21 (TYCP) Two-Year College Program

Room: **Encino Room – California Level**

Chair: Bill Gillett, Carroll Community College
The Theatre Generalist: Jack of all Trades, Master of None?

Participants: Mary Guzzy, Corning Community College
Balancing Curriculum and Production
John Socas, Bronx Community College,
Department of One: Doing it All with Less

In this economic climate we are all being asked to do more with less. For theatre departments that already get by on limited staffing, this reality is even more daunting. In this session full-time faculty will share strategies for coping with limited resources. Discussion and sharing of ideas is welcomed.

Putting Feminisms into Practice: A Roundtable on Strategies for Survival in the Academy

Focus Group: 36 (MD) Multidisciplinary Focus; 23 (WTP) Women and Theatre Program; 17 (TC) Theory and Criticism; 42 (PDC) Professional Development Committee

Room: **Park Room – South Mezzanine Level**

Chair: Rebecca Hewett, Texas A&M University
Feminism and the Advising Process

Co-Coordinators: Jennifer Kokai, Texas State University
Feminism and Large Classes
Susanne Shawyer, Dalhousie University
Feminist Approaches to Mentoring First-Year Students

Participants: Lisa Hall, University of Colorado, Boulder
Feminism and the Job Market
Leah Lowe, Connecticut College
Feminism in Institutional Structures and Departmental Policies
Teresa Smalec, Bronx Community College/City University of New York
Feminist Approaches to Mentoring First Generation College Students

This roundtable session explores the challenges that current structures in higher education pose for feminism and feminists. Theatre scholars and practitioners offer feminist strategies for interventions across the academic landscape.

Real Professionals: on the Los Angeles Logic of Post-Fordist Work

Focus Group: 13 (PS) Performance Studies

Room: **Sherman Oaks Room – California Level**

Chair: Paige McGinley, Yale University

Session Coordinator: Nicholas Ridout, Queen Mary University of London
On the Shameful History of the Amateur

Participants: Kate Elswit, Stanford University
So You Think You Can Dance Does Dance Studies
Louise Owen, Central School of Speech and Drama
'Carraig Won't Give up Her Day Job': Pole-Dancing and Neo-liberalism's Uneasy Femininities

For the professionals of post-Fordist capitalism, every job is an audition for the next: we are always in training. This panel explores performance strategies for resisting this logic of the labor market by rethinking the relationship between amateurs and professionals.

CONCURRENT SESSIONS TUESDAY, AUGUST 3, 2010 (CONT.)

3:15 PM - 4:45 PM (cont.)

Research Alive: Practice-as-Research Approaches to Performance and Pedagogy

Focus Group: 07 (DR) Dramaturgy
Room: **Palisades Room – California Level**
Chair: D.J. Hopkins, San Diego State University
Shakespeare Laboratory: Performance-Based Research in the Classroom
Participants: Justin Blum, University of Toronto
“Dying is Easy”?: Research and/as Performance with Late Victorian Murder Melodrama
 Pascale Gravel, L'Université Laval (Québec)
Practicing Community Arts as a Pedagogy for Social Change: The ONE DROP Foundation

This panel offers case studies in how the practice-as-research approaches taken by dramaturgs, directors, and theatre instructors can create a multi-media laboratory context to support the production of new knowledges, innovative performances, and social change.

Teatro Chicana: A Collective Memoir

Focus Group: 36 (MD) Multidisciplinary Focus; 24 (LFG) Latina/o Focus Group; 23 (WTP) Women and Theatre Program; 16 (TASC) Theatre and Social Change
Room: **Santa Monica Room – California Level**
Co-Coordinator: Evelyn Diaz Cruz, University of San Diego
 Patricia Herrera, University of Richmond
Participants: Laura E. Garcia
 Sandra M. Gutierrez
 Delia Rodriguez
 Hilda Rodriguez, San Diego City College
 Felicitas Nuñez
Respondent: Priscilla Page, University of Massachusetts Amherst

In this roundtable discussion, contributing authors of *Teatro Chicana* (UT Press, 2008) will discuss how the collective used theatre as a tool to empower Latinas and to raise political consciousness about human rights, worker rights, immigration and gender issues.

Theatre as a Liberal Art Roundtable

Focus Group: 19 (TLA) Theatre as a Liberal Art
Room: **Westwood Room – Plaza Level**
Chair: Jay Sierszyn, Wisconsin Lutheran College
Participants: Davida Bloom, State University of New York -The College at Brockport
 Bernadette Hamilton-Brady, St. Mary's University
 John Kelly, Elmira College
 Mark Lococo, Loyola University
 Susan Proctor, Rockhurst University
 James Zager, Carroll University

The TLA Board will lead an open session to discuss current challenges and opportunities with working and teaching in a liberal arts environment and/or institution.

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CONCURRENT SESSIONS TUESDAY, AUGUST 3, 2010 (CONT.)

5:00 PM - 6:00 PM

ATHE Awards Ceremony

Focus Group: 29 (CC) Conference Committee
Room: **Los Angeles Room – California Level**
Chair: Steve Peters, Friends University
Co-Chair: Robert A. Schanke, Central College, Emeritus

6:10 PM - 7:00 PM

Keynote Address, Suzan-Lori Parks

Focus Group: 29 (CC) Conference Committee
Room: **Los Angeles Room – California Level**
Chair: Steve Peters, Friends University

7:15 PM - 9:00 PM

Opening Reception

Focus Group: 29 (CC) Conference Committee
Room: **California Showroom – California Level**

WEDNESDAY, AUGUST 4, 2010

7:15 AM - 7:45 AM

ATME Morning Warm-Up Session #1

Focus Group: 04 (ATME) Association for Theatre Movement Educators
Room: **Los Angeles Room - California Level (Foyer)**
Session Coordinator: Bethany Urban, Giving Voice Productions

Get yourself up! Come move, wake up, and start the day right! Lead by movement educators from ATME.

8:00 AM - 9:30 AM

2011 Conference Planners' Meeting

Focus Group: 29 (CC) Conference Committee
Room: **Senators I - South Mezzanine Level**
Co-Chairs: Josh Abrams, Roehampton University
Gwendolyn Alkers, New York University

First of two meetings to discuss the 2011 Chicago Conference, ATHE's 25th Anniversary!

Advocacy Committee Meeting

Focus Group: 26 (ADV) Advocacy Committee
Room: **Preview II – South Mezzanine Level**
Chair: Gale Sheaffer, St. John's Episcopal Day School, Tampa, FL

CONCURRENT SESSIONS WEDNESDAY, AUGUST 4, 2010 (CONT.)

8:00 AM - 9:30 AM (cont.)

And...Action! Dialect Work -- A Quick Approach

Focus Group:..... 22 (VASTA) Voice and Speech Trainers Association
Room: **Bel Air Room - California Level**
Participants:..... Brenda Beck, The American Academy of Dramatic Arts - Los Angeles
 Linda Brennan, South Coast Repertory; The American Academy of Dramatic Arts, Los Angeles
 Sandra Massie, Pasadena City College; The American Academy of Dramatic Arts, Los Angeles

The scope of voice work is international. Speakers must adopt different speech styles and dialects quickly. This workshop will explore the use of elements of both to allow a performer to make quick adjustments when time is of the essence.

Emerging Voices in Theatre History: Theatre History Focus Group Debut Panel

Focus Group:..... 18 (TH) Theatre History
Room: **Directors I – South Mezzanine Level**
Session Coordinator:..... Virginia Anderson, Cal Poly, San Luis Obispo
Participants:..... Kristi Good, University of Pittsburgh
"As You Like It": A Cognitive Approach to Audience Perception of the Androgynous Elizabethan Boy Actor
 Meredith Heller, UC Santa Barbara
Spaces of Interiority and Exteriority: Theatricality and Performance in Virginia Woolf's Between the Acts
 Andrew Henkes, UC Santa Barbara
Performing the Acts of the Apostles: A Case Study on the Audience in Sixteenth Century France

The Theatre History Focus Group is pleased to celebrate the work of its emerging scholars. This panel features three adjudicated papers by scholars who have not presented their work at a national conference.

Engendering Chinese Performance: Body, Power, Survival

Focus Group:..... 03 (AAP) Association for Asian Performance
Room: **Brentwood Room - California Level**
Participants:..... Bi-qi Beatrice Lei, National Taiwan University (Taiwan, ROC)
Masculinizing Yue Opera with Shakespearean Tragedy
 Daphne Lei, University of California, Irvine
Desperate Housewives' Fulfillment: Female Patronage and Chinese Performances in Diaspora
 Fan Liao, University of California, San Diego
From Angel to Demon: Male Dance Performance on the Contemporary Beijing Stage
 Li-Wen Wang, University of California, Irvine

This panel investigates how gender and female body are used as a necessary tactic to provide oxygen for some "dated" Chinese performances (opera and propaganda drama), both at home and in diaspora, in public arena and in academia, with traditional themes and in Shakespeare adaptations.

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8:00 AM - 9:30 AM (cont.)

Enhancing Movement Education and Assessment through Digital Media

Focus Group: 04 (ATME) Association for Theatre Movement Educators
Room: **Palisades Room - California Level**
Chair: Sarah Barker, University of South Carolina
Teaching Movement Images through Video and Animation
Participants: Chaya Gordon-Bland, Michigan State University
Mediating Movement: Negotiating Internal and External Experiences of Movement through Technology
Bruce Lecure, University of Miami
The Actor's Biomechanics Lab
Mila Parrish
Collaboration, Responsibility and Interactive Problem Solving with iDance SC Videoconferencing

Video-based physical assessment and computer generated imaging for movement education can make a strong impact on technology-literate students. This panel shows how three professors make use of these tools.

Getting Medieval on You: The Challenges of Performing Medieval Religious Drama on University Campuses

Focus Group: 14 (RT) Religion and Theatre
Room: **Governors II - South Mezzanine Level**
Session Coordinator: Kevin Wetmore, Loyola Marymount University
"Hey - That's from the Fourth Lateran Council, Isn't it?" - Medieval Theology on the Modern Stage
Participants: Grant Garinger, S.J., Loyola Marymount University
Directing Religious Theatre on a Jesuit Campus in a Pluralistic Society
Jim Holmes, Loyola Marymount University
"Uh, Is this in English?": The Challenges of Adapting and Directing Mystery Plays

This panel examines the challenges of language, theology, culture and performance when producing medieval religious drama on contemporary college stages.

Hip Hop Theatre in the Academy

Focus Group: 05 (BTA) Black Theatre Association
Room: **Sherman Oaks Room - California Level**
Chair: Paul Jackson, University of Ohio
Session Coordinator: Kathryn Ervin, California State University San Bernardino
Undercover- Experiments in the Traditional Classroom
Participants: Daniel Banks, DNA Works
Frontlines: Resources and Strategies
Rickerby Hinds, University of California Riverside
Uncovered: Developing Hip Hop Theatre in the Classroom

This session will present three curricular models for teaching/devising hip hop theatre. There will be an opportunity for some simple exercises and lots of conversation. Presenters will share resources and course development ideas.

CONCURRENT SESSIONS WEDNESDAY, AUGUST 4, 2010 (CONT.)

8:00 AM - 9:30 AM (cont.)

Meisner Variations

Focus Group: 01 (AP) Acting Program
Room: **Beverly Hills Room - California Level**
Session Coordinator: David Kaye, University of New Hampshire
Objective Search using Repetition
Participants: Gavin Hawk, Eckerd College
"Now I Feel " Exercise
 Jesse Merz, Wayne State University
Meisner Showdown
 Missy Thibodeaux-Thompson, University of Illinois at Springfield
The "what" Exercise

Sanford Meisner experimented with his approach to training actors throughout his career. Four acting teachers share how they have explored variations of his exercises in their own experimentation to address specific problem areas they have encountered in the studio.

Playing, Narrating, Escaping, Posing: Material Performances of Race and Survival in the Nineteenth Century

Focus Group: 13 (PS) Performance Studies
Room: **Encino Room - California Level**
Chair: Harvey Young, Northwestern University
Session Coordinator: Christian DuComb, Brown University
Boxing and Unboxing: Performances of Caricature and Escape in Antebellum Philadelphia
Participants: Robin Bernstein, Harvard University
"Stand Up, Dolly": One African American Girl's Resistant School Performance, 1891
 Radiclan Clytus, Tufts University
Now and Then, Again: Traumatic Enactments at the Anti-Slavery Lectern
 Uri McMillan, Lewis and Clark College
Posing, Passing, Performance: Ellen Craft's Subversive Antebellum Engraving

This panel explores on-stage doll play, abolitionist oratory, spectacular escape, and subversive impersonation as survival tactics of both famous and little-known African Americans in the nineteenth century—tactics which reside between media, in the interstices of performance and material culture.

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8:00 AM - 9:30 AM (cont.)

PlayWorks 2010: Dramatized Narratives a Reading of *ON THE FRONT LINE: Three Generations of Soldiers' Voices - Part 1, Performance*

Focus Group: 12 (PACT) Playwrights and Creative Teams

Room: **Los Angeles Room – California Room**

Chair: Doris Baizley, (Grant Co-Writer, Script Writer, Editor),
Loyola Marymount University

Program Coordinator: Macaela Carder, Bowling Green State University

Participants: Catharine Christof (Grant Consultant, Script Writer/Actor), Freelance
April Fitzsimmons (Script Writer, Actor), The Actor's Gang, Freelance
Jim Holmes (Actor, Visual Design), Freelance
James E. Hurd, Jr. (Script Writer, Actor), Freelance
Nicole Rossi (Production Stage Manager), Freelance
Judith Royer (Director), Loyola Marymount University
DeSean Terry (Script Writer, Actor), Freelance

A staged reading "On the Front Line," a dramatized oral history project developed from interviews of eleven writers with eleven veterans from different war generations.

Publishing Your First Journal Article: A Conversation with Editors

Focus Group: 43 (RPC) Research & Publications Committee

Room: **Westwood Room - Plaza Level**

Session Coordinator: Catherine Schuler, University of Maryland, College Park, Editor, *Theatre Journal*

Participants: Josh Abrams, Roehampton University, Assistant Editor,
Performance Studies Journal
Catherine Cole, University of California, Berkeley, Editor, *Theatre Survey*
Penny Farfan, University of Calgary, *Theatre Journal*
Kanta Kochhar-Lindren, University of Washington, Bothell, Editor, *Theatre Topics*
Zack Whitman Gill, *TDR: The Drama Review*

The editors of ATHE's journals, *Theatre Journal* and *Theatre Topics*, along with editors from other key journals in the field, will offer insight into the publication process for new authors.

CONCURRENT SESSIONS WEDNESDAY, AUGUST 4, 2010 (CONT.)

8:00 AM - 9:30 AM (cont.)

Survivance and Scholars: Decolonization and Persistence in Native Theatre and Academia

Focus Group: 02 (ATDS) American Theatre and Drama Society
Room: **Senators II - South Mezzanine Level**
Chair: Tamara Underiner, Arizona State University
Participants: Jill Carter, University of Toronto
New Ripples on an Ancient Pool: Native Performance Culture in the House of Paluwala
 Jaye Darby, University of California, Los Angeles
Honoring Our Origins and People: Project HOOP and the Transformative Synergy of Native Communities, Performance, and Scholarship
 Ann Haugo, Illinois State University
Decolonial Historiographies: Reading Past the Colonial Imperative in Native Theatre History
 Courtney Elkin Mohler, California State University, Dominguez Hills
Native Arts Toward Decolonization: An Examination of Quick-to-See Smith's "Paper Dolls" and Geiogamah's "Foghorn"
 Tiffany Noell, Arizona State University
Survivance Strategies: The Role of Scholars in Knowledge Transmission

An examination of specific acts of survivance – termed by Gerald Vizenor, it includes both survival and resistance – within indigenous performances and the potential and current role of the scholar in the landscape of Native intelligibility.

Survive and Thrive: Innovative Dramaturgy from Cutting-Edge Disabled Artists and Allies

Focus Group: 07 (DR) Dramaturgy
Room: **Governors I - South Mezzanine Level**
Chair: Carrie Sandahl, University of Illinois-Chicago
Disability Aesthetic, Culture, and Innovation: An Introduction
Participants: Telory Davies, Missouri State University
Autistic Artistry: Acting Ourselves into New Ways of Thinking
 Petra Koppers, University of Michigan-Ann Arbor
Experimental Disability Culture
 Joan Lipkin, The DisAbility Project
Strategies for Creating a Context for Theatre about Disability or The Elephant in the Room

This panel explores the innovative performance projects of artists with disabilities and their allies. These projects make use of new media, technology, and social networking to challenge processes of exclusion and generate alternative aesthetics that are reaching new audiences.

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8:00AM - 9:30AM (cont.)

Surviving and Thriving in a One- or Two-Person Theatre Program: Strategies and Stories from the Trenches

Focus Group: 19 (TLA) Theatre as a Liberal Art
Room: **Park Room - South Mezzanine Level**
Session Coordinator: Hillary Haft Bucs, Western New England College
Participants: Monica Fay Anderson, Franciscan University of Steubenville
The Small Theatre Program's Power: Addressing the Goals of a Liberal Arts Education AND Our Students' Need to Work
Kurt E. Blaugher, Mount Saint Mary's University
Collaboration Within Your Institution: Paths to Promotion and Tenure
Charissa Menefee, Prescott College
Collaborating with the Greater Community as a Means for Survival
Kathleen Sills, Merrimack College
One Person, Many Viewpoints
Ed. Simone, St. Bonaventure University
The Role of Chair in a Two-Person Department: Colleague and Visionary

One- and two-person theatre departments face challenges inherent to smaller programs, challenges that call for creative and innovative solutions. This panel addresses such solutions from multiple perspectives, considering how the small theatre department might not only survive but thrive.

The Laramie Project: Ten Years Later – Perspectives on Media, Social Change, and a National Theatre

Focus Group: 36 (MD) Multidisciplinary Focus; 10 (LGBT) Lesbian, Gay, Bisexual, Transgender; 16 (TASC) Theatre and Social Change; 05 (BTA) Black Theatre Association
Room: **Pacific Room - California Level**
Chair: Virginia Anderson, Cal Poly, San Luis Obispo
Co-Coordinator: Paul Jackson, Miami University
Participants: Charlotte Headrick, Oregon State University
Mary-Margaret Kunze, Carnegie Mellon University
Leah Lowe, Connecticut College
Bobbi McKean, University of Arizona, Tucson
Dan Rogers, Bismark State College
Respondent: Tectonic Theater Project representative

Participants in staged readings of THE LARAMIE PROJECT: TEN YEARS LATER discuss their institutions' contributions to the national event, the formation of an online community of artists and supporters, and the role of theatre within contemporary social and political change.

CONCURRENT SESSIONS WEDNESDAY, AUGUST 4, 2010 (CONT.)

8:00 AM - 9:30 AM (cont.)

The Middlebrow Radicalism of Lynn Nottage's *Ruined*

Focus Group: 23 (WTP) Women and Theatre Program
Room: **Directors II – South Mezzanine Level**
Session Coordinator: Jen-Scott Mobley, City University of New York Graduate Center
"Ruined" ruined?: Feminism, Melodrama and Political Theatre
Co-Coordinator: Ken Nielsen, Queens College
Contextualizing "Ruined": Politicizing the Middlebrow
Participant: Anna Andes, College of Charleston
Feminist Plays and Happy Endings: The Question of "Ruined's" Conclusion

This panel explore themes and issues surrounding the 2009 production of Lynn Nottage's *Ruined* at Manhattan Theater Club in New York in relation to feminism and the sociology and economy of middlebrow theater.

Theatre for International Development: Engaging the Voices of Communities

Focus Group: 16 (TASC) Theatre and Social Change
Room: **Malibu Room - California Level**
Chair: Beth Osnes, University of Colorado
Theatre for Development in Rwanda
Participants: Jason Bisping, University of Colorado
Theatre for Development in Rwanda
 Lesley Delmenico, Grinnell College
Theatre for Development in Mumbai
 Jennifer Popple, University of Colorado
Theatre for Development in Guatemala

This session will share experiences and methods for effectively engaging the voices of the community members that international development seeks to serve, acknowledging that international development has its own unique obstacles and rewards.

8:00 AM - 11:15 AM

Paid Workshop #3 – Carlos Garcia Estevez and Katrien van Beurden - Teatro Punto – Modern Commedia dell' Arte

Focus Group: 29 (CC) Conference Committee
Room: **Santa Monica Room - California Level**

9:45 AM - 11:15 AM

A Very Good Place to Start: A Roundtable on the American Musical Theatre Canon

Focus Group: 11 (MTD) Music Theatre/Dance
Room: **Beverly Hills Room - California Level**
Chair: Mary Jo Lodge, Lafayette College
Session Coordinator: Jason Fitzgerald, Yale School of Drama
Participants: Stephen Farrow, University of Toronto
 Stuart Hecht, Boston College
 Valerie Joyce, Villanova University
 Doug Reside, University of Maryland
 David Savran, City University of New York

What is at stake in musical theatre canonizing? Panelists respond the question: If you had to choose the works that make up the definitive canon of American musical theatre, 1900-2010, what would you like to see that list achieve?

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9:45 AM - 11:15 AM (cont.)

Digi-turgy: The Education, Applications and Legal Challenges of Online Dramaturgy

Focus Group: 07 (DR) Dramaturgy
Room: **Brentwood Room - California Level**
Co-Coordinator Julie M. Gale, Tarrant County College
Co-Coordinator Kate Stopa, University of Iowa
Participants: Cassidy C. Browning, University of Texas-Austin
Shannon K. Fitzsimons, Northwestern University
Dina Leytes, Lewis & Hand Attorneys at Law, LLP., Brooklyn, NY

This session investigates best practices of the education, professional use, technical resources and copyright protections of dramaturgy in ever-growing digital medium of the Internet: blogs, professional theatre websites, digital classroom websites, Wikis, etc.

Fresh Print One: Global Violence and Theatre

Focus Group: 43 (RPC) Research & Publications Committee
Room: **Westwood Room - Plaza Level**
Co-Chairs: D.J. Hopkins, San Diego State University
Patricia Ybarra, Brown University
Participants: Laura Edmondson, Dartmouth College
A Critical Introduction to the Work of Erik Ehn
Erik Ehn, Brown University
Global Violence and Performance
Respondent: Nicholas Ridout, University of London Queen Mary

This panel explores the relationship between globalization and global violence through the lens of the theatrical advocacy and playwriting of Erik Ehn.

From Metaphor to Renewal: Rape Survivors and Falsely Accused Rapists on Stage and Screen

Focus Group: 23 (WTP) Women and Theatre Program
Room: **Pacific Room - California Level**
Session Coordinator: Davida Bloom, The College at Brockport: State University of New York
Surviving Rape on Law and Order: Special Victims Unit
Participants: Maria Beach, Oklahoma State University
We Must Live Our Lives: Depictions of Women Surviving War in Heather Raffo's "Nine Parts of Desire" and Lynn Nottage's "Ruined"
Barbara Ozieblo, Universidad de Malaga (Spain)
"No Humans Involved": Rape, Survival and Murder in Carson Kreitzer's Self-Defense
Dassia N. Posner, University of Connecticut
Guilt and Innocence: The Exonerated on the Stage and in the News
Phyllisa Smith Deroze, Penn State University
Womanist Restorative Drama: From Ruined to Renewed

This panel explores the depiction of survivors of rape, and those surviving being falsely accused of rape, from an 1819 tragedy by British poet Shelley, to contemporary plays and television detective shows.

THEATRE ALIVE:

CONCURRENT SESSIONS WEDNESDAY, AUGUST 4, 2010 (CONT.)

9:45 AM - 11:15 AM (cont.)

Intergenerational Theatre: Baby Boomers and College Students - Engaged and Integrated through Theatre

Focus Group:..... 15 (STRP) Senior Theatre Research and Performance
Room:..... **Park Room - South Mezzanine Level**
Chair:..... Ann McDonough, University of Nevada Las Vegas
Developing and Administering Intergenerational Theatre Programs
Participants:..... Doug Hill, University of Nevada Las Vegas
Casting and Curricular Issues with Traditional and Non-traditional Students
Bonnie Vorenberg, ArtAge's Senior Theatre Resource Center
Useful Materials for Intergenerational Theatre

Bridge the gap between generations through live theatre. Learn how to bring the aging Baby Boom generation into both performances and theatre courses to provide dynamic artistic, educational, and academically sustainable benefits to two-year and four-year College Theatre programs.

IT'S ALIVE!: Reanimating Theory/Reviving Criticism Roundtable Series - THE CHILDREN OF THE DAMNED!: Pedagogies of Survival I

Focus Group:..... 17 (TC) Theory and Criticism
Room:..... **Senators I - South Mezzanine Level**
Chair:..... Chase Bringardner, Auburn University
Participants:..... Sara K. Armstrong, Northwestern University
The Survival of the Dancing Body: Pedagogical Practice in the Jump Rhythm Technique
Rebecca Hewett, Texas A&M University
Pedagogical Feminisms: Feminist Performance as Methodological Approach and Course Content in the Theatre History Classroom
Monica Stufft, University of San Diego
Surviving the "Double Event:" Pedagogically Focused Theatre Productions in the Liberal Arts Environment
Nicole Tabor, Moravian College
Theoretical Survival: Dramatic Literature in Theory and Pedagogical Practice
Respondent:..... Jennifer Parker-Starbuck, Roehampton University

THE CHILDREN OF THE DAMNED!: Pedagogies of Survival I, part of the IT'S ALIVE!: Reanimating Theory/Reviving Criticism series, is the first of two roundtables investigating the various ways we "survive" the often volatile space of the classroom.

Lights, Media and Action!

Focus Group:..... 06 (DT) Design and Technology
Room:..... **Governors I - South Mezzanine Level**
Co-Coordinator:..... Denise Massman, Siena College

The use of media and video in a theatrical performance can pose numerous challenges, ranging from technical difficulties with the set, lights and cues to pulling focus from the actors. Explore successful and unsuccessful collaborations in theatre and media programs.

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CONCURRENT SESSIONS WEDNESDAY, AUGUST 4, 2010 (CONT.)

9:45 AM - 11:15 AM (cont.)

Performing Comedy: Issues, Considerations, and Approaches to Training Actors in a Wide Range of Comic Styles

Focus Group: 01 (AP) Acting Program
Room: **Malibu Room - California Level**
Co-Chairs: Robert Barton, University of Oregon
Biliana Stoytcheva- Horissian, Emory & Henry College
Participant: Christianne Roll, Emory & Henry College

Three teachers use series of exercises to explore principles and techniques of comedy in the classroom and in rehearsal considering similarities and differences between contemporary, classical, absurd, improvisational, slapstick, and musical comedy styles.

Playing with the Paratheatrical: Medium and Message in 19th Century American Performance

Focus Group: 02 (ATDS) American Theatre and Drama Society
Room: **Directors I – South Mezzanine Level**
Chair: Elizabeth Reitz Mullenix, Miami University of Ohio
Art and Minstrelsy as Intertext (or High/Low Humbuggery) in Barnum's "Dred"
Participants: Rosemarie Bank, Kent State University
Peal's Museum, Lewis and Clark, and the Construction of 'American'
Andrew Gibb, Miami University of Ohio
Theatre and Spectacle in Conquered Los Angeles

American Theatre competed—and was in dialogue—with paratheatrical entertainments long before film redeveloped the landscape of live performance. This panel, about 19th century theatre and intertextuality, will show how theatre artists adapted to changing trends by “quoting” visual media.



2009 AATE President Betsy Quinn, Harold Gardner, ATHE President Steve Peters



2009 Awards Reception

THEATRE ALIVE:

CONCURRENT SESSIONS WEDNESDAY, AUGUST 4, 2010 (CONT.)

9:45AM - 11:15AM (cont.)

PlayWorks 2010: Dramatized Narratives: How We Made ON THE FRONT LINE: *Three Generations of Soldiers' Voices* – a How-To Presentation – Part 2

Focus Group: 12 (PACT) Playwrights and Creative Teams
Room: **Los Angeles Room – California Level**
Chair: Doris Baizley, Freelance
Session Coordinator: Macaela Carder, Bowling Green State University
Program Coordinator: Macaela Carder, Bowling Green State University
Participants: Doris Baizley (Grant Writer, Script Writer, Editor), Freelance
Linda Bannister (Script Writer), Loyola Marymount University
Ronald Barrett (Grant Consultant, Academic Scholar, Psychology), Loyola Marymount University
Catharine Christof (Grant Consultant, Script Writer), Freelance
April Fitzsimmons (Script Writer, Actor), The Actor's Gang, Freelance
Jim Holmes (Actor, Visual Design), Freelance
James E. Hurd, Jr. (Script Writer, Actor), Freelance
Howard Lavick (Grant Consultant, Script Writer, Filmed Project Documentation), Loyola Marymount University
Marsha Oseas (Grant Consultant, Script Writer, Community Scholar – VA Hospital), Freelance
James E. Hurd, Jr. (Script Writer, Actor), Freelance
Nicole Rossi (Production Stage Manager), Freelance
Judith Royer (Director), Loyola Marymount University
DeSean Terry (Script Writer, Actor), Freelance

Panel discussion on the making of ON THE FRONT LINE, a California Council for the Humanities Grant Project which resulted in a narrative theatre piece based on the interviews of eleven writers with eleven combat veterans from different war generations. This session includes: from brainstorming the first idea and writing the grant proposal, to selection and pairing of writers and veterans, to strategies for dramatizing the narratives, to approaches to acting, staging, and public discussions of the performance.

Strategy, Sacrifice, Survival: How Artistic Directors Confront Current Challenges and Chart New Paths to Success

Focus Group: 20 (TM) Theatre Management
Room: **Senators II - South Mezzanine Level**
Chair: Frank Trezza, State University of New York, New Paltz
Session Coordinator: Mark Seamon, Denison University
'A 21st Century Dream Factory': The Guthrie Theater's New Facility and Artistic Reinvention as a National Center for Theatre Art and Education
Participants: Jesse Merz, Wayne State University
The Columbia Gorge School of Theatre Navigates Through the Recession
Kal Poole, Whistling in the Dark Theatre Company, The Ohio State University, Marion
How to Tighten Your Belt When You're Not Wearing Any Pants: Thoughts for a Young Theatre Company in a Consumer Driven Economy
Cheryl McFarren, Denison University
Tough Choices: Kent Thompson Leads Change at the Denver Center Theatre Company

This session considers how artistic directors address "survival" issues in their allocation of resources and production season planning. It explores how professional companies and educational institutions may work together to cope with economic challenges and bolster artistic and academic output.

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CONCURRENT SESSIONS WEDNESDAY, AUGUST 4, 2010 (CONT.)

9:45AM - 11:15AM (cont.)

Sustainable Theater Practices: Tips for 'Greening' Your Theater Department

Focus Group: 26 (ADV) Advocacy Committee

Room: **Bel Air Room - California Level**

Session Coordinator: Cindy Brizzell-Bates, Empire State College

Participants: Siobhan Bremers, University of Minnesota, Morris
Steps for Making Your Theater Department Environmentally Responsible

Joseph Fahey, Ohio State University-Mansfield
Second Time Around: Strategies for Developing a Web-Based Clearinghouse for the Re-use of Theatre Sets

Andi Lyons, University at Albany
Teaching and Creating Environmentally Conscious Theater in Difficult Financial Times

Richard Stockton Rand, Purdue University
Cutting Costs AND/OR "Greening" Your Program. Can one do Both?

Come learn about practical tips for "greening" your theater department or program! Participants will share innovative ideas for making the process of creating and teaching theater more environmentally responsible.

The Caffe Cino: The Cradle of Gay Theater

Focus Group: 10 (LGBT) Lesbian, Gay, Bisexual, Transgender

Room: **Encino Room - California Level**

Chair: Robert Patrick, Caffe Cino Theater
The Caffe Cino: The Cradle of Gay Theater

Session Coordinator: Darren Blaney, Pomona College

Here, acclaimed playwright Robert Patrick discusses the Caffe Cino. The birthplace of Off-Off-Broadway theater that championed the work of numerous playwrights, the Cino originated a new movement in theater in the 1960s, and has influenced American Theater ever since.

The Capstone Experience: Exploring the Possibilities of Student-Teacher Research

Focus Group: 19 (TLA) Theatre as a Liberal Art

Room: **Preview Room II – South Mezzanine Level**

Chair: Julie Schmitt, Stetson University

Participants: Christine Williams, Lee University

This panel is a roundtable discussion in which we take an in-depth look at some of the rewards and challenges that stem from the Senior Theatre Arts Research Project.

The "Elevator Plays" Paradigm: Engaging Site-specific Audiences – Directing Program Debut Panel

Focus Group: 08 (DP) Directing Program

Room: **Directors II – South Mezzanine Level**

Session Coordinator: Season Ellison

Participant: Rand Harmon, University of Colorado at Boulder

Directing Focus Group Debut Panel Presentation. Please join us in an exploration of directing exercises and techniques presented by early career professionals and graduate students. All ATHE members and guests are welcome.

CONCURRENT SESSIONS WEDNESDAY, AUGUST 4, 2010 (CONT.)

9:45AM - 11:15AM (cont.)

Theatre of Spectacle: Defining and Creating Theatrical Spectacle through Physical Theatre and Interdisciplinary Approaches

Focus Group: 04 (ATME) Association for Theatre Movement Educators

Room: **Sherman Oaks Room - California Level**

Session Coordinator: Natasha Martina, University of Saskatchewan
An Interdisciplinary Approach to Spectacle

Co-Coordinator Natalie Turner-Jones, DePaul University
Spectacle on a Budget: Illuminating Well Worn Texts through the use of Spectacle

Participants: Jef Awada, Webster University
"With a quant device, the banquet disappears": Creating Spectacle, Magic and Complicity in "The Tempest"
Gina Lori Riley, University of Windsor
Creating Character of Spectacle

This panel will discuss the definition, context and use of visual spectacle in traditional and devised non-traditional theatre from the perspective of physical theatre, multi-media, and interdisciplinary collaboration, and how these approaches can be used to create impactful low-budget theatre.

Women as Masters: in Huaju, Wayang Kulit and Bengal

Focus Group: 03 (AAP) Association for Asian Performance

Room: **Governors II - South Mezzanine Level**

Session Coordinator: John D. Swain, California State University, Northridge

Participants: Arnab Banerji, University of Georgia
"Je Jan Ache Majkhane" (One Who Lies at the Centre): Women Performers and Contemporary Bengali Group Theatre
Jennifer Goodlander, Ohio University
Mediating Gender Through Puppets: The Women of Wayang Kulit in Bali
Catherine Vrtis, Tufts University
Theatrical Arrangements: The Arranged Marriage in 1980s Huaju

The session looks at the agency women gain through theatre forms in China, Bali, and Bengal. Women become "masters" who shape performance and perception.

THEATRE, MEDIA AND SURVIVAL

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CONCURRENT SESSIONS WEDNESDAY, AUGUST 4, 2010 (CONT.)

9:45AM - 11:15AM (cont.)

Seminar #1: Media Matters: Taxonomies of Multimedia Performance

Focus Group:..... 29 (CC) Conference Committee

Room:..... **Palisades Room - California Level**

Co-Conveners:..... Sarah Bay-Cheng, University at Buffalo
Jennifer Parker-Starbuck, Roehampton University

Session Coordinator:..... Joshua Abrams, Roehampton University

Participants:..... Dalia Basiouny, Helwan University Egypt
Advanced Technology in a Basic World: Exploring the Relationship between Live Performers and Projected Material in an Egyptian Multi-Media

Linsey Bostwick, Big Art Group
Collecting Conversations, Creating Collaborations

Lance Gharavi, Arizona State University
No Working Title: On Terms and Taxonomies

Leigh Kennicott, California State University, Northridge
Intermediation: Toward a Relational Taxonomy of Mediated to Unmediated Imagery

Elise Morrison, Brown University
Surveillance Art and Mediatized Performance

Donia Mounsef, University of Alberta
Corporeal Intermediality: Liveness, Acting and the Framed Body

Jeffery L. Nyhoff, Calvin College
"Aristotelian" vs. "Breachtian" Theatricalities in Graphical User Interfaces, Digital Media, and Virtual Performances

Lisa Reinke, City University of New York Graduate Center
Filtering Video Games through Taxonomies of Puppetry and Comic Books

Sara Rofofsky Marcus, Queensborough Community College
How Existing Sears Subject Headings Can Benefit Creating a Taxonomy Specific to Multimedia Performance

David Saltz, University of Georgia
Live Media Reconsidered

Andrew Sarnier, Brown University
Bodies in a Box: Theatre Crossing Television

Sarah Standing, New York City College of Technology
Edo-Activist Performance as Intermediated Theatre

11:30 AM - 1:00 PM

Acting Program Membership Meeting #1

Focus Group:..... 01 (AP) Acting Program

Room:..... **Encino Room - California Level**

Co-Chairs:..... Stephanie French, East Stroudsburg University of PA
Biliana Stoytcheva-Horissian, Emory & Henry College

American Theatre and Drama Society Membership Meeting

Focus Group:..... 02 (ATDS) American Theatre and Drama Society

Room:..... **Park Room - South Mezzanine Level**

Session Coordinator:..... Elizabeth Osborne, Florida State University

Membership meeting for the American Theatre & Drama Society. Open to all ATHE members interested in the work of ATDS.

THEATRE ALIVE:

CONCURRENT SESSIONS WEDNESDAY, AUGUST 4, 2010 (CONT.)

11:30 AM - 1:00 PM (cont.)

Association for Asian Performance Membership Meeting

Focus Group: 03 (AAP) Association for Asian Performance
Room: **Governors II - South Mezzanine Level**
Coordinator: John D. Swain, California State University, Northridge

AAP Membership meeting for focus group business.

ATHE Latina/o Focus Group Membership Meeting

Focus Group: 24 (LFG) Latina/o Focus Group
Room: **Westwood Room - Plaza Level**
Co-Coordinator: Patricia Herrera, University of Richmond
Jon Rossini, University of California, Davis

Business and Membership meeting of the Latina/o Focus Group

ATME Membership Meeting #1

Focus Group: 04 (ATME) Association for Theatre Movement Educators
Room: **Directors II - South Mezzanine Level**

Membership meeting for the Association for Theatre Movement Educators - current members and all interested in learning more are encouraged to attend!

Design & Technology Focus Group Business Meeting

Focus Group: 06 (DT) Design and Technology
Room: **Preview Room II - South Mezzanine Level**
Co-Coordinator: Karin Filijan, University of California, San Marcos
P. (Trish) Gibson Ralph, The College of Brockport, State University of New York

Design & Technology Focus Group Business Meeting

Directing Program Focus Group Membership Meeting #1

Focus Group: 08 (DP) Directing Program
Room: **Senators II - South Mezzanine Level**
Chair: Jerrold Scott, DP Chair
Co-Chair: R. Michael Gros, DP Conference Planner

Directing Focus Group Membership meeting. Please join us to discuss future programming, professional development workshops, and DP operations. All ATHE members and guests are welcome.

New Play Development Workshop: Rehearsal Part I

Focus Group: 12 (PACT) Playwrights and Creative Teams
Room: **Los Angeles Room - California Level**
Chair: Char Nelson, Brigham Young University
Co-Chair: Judith Royer, Loyola Marymount University
Presenters: Charlene A. Donaghy, Lesley University
Kevin McFillen, University of Missouri-Columbia
Char Nelson, Brigham Young University

Rehearsal in the performance space for the first half of the short plays selected for the New Play Development Workshop and Showcase series.

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CONCURRENT SESSIONS WEDNESDAY, AUGUST 4, 2010 (CONT.)

11:30 AM- 1:00PM (cont.)

Performing Mediatization: Contemporary Theater, Dance and Journalism Making

Focus Group: 13 (PS) Performance Studies

Room: **Bel Air Room - California Level**

Chair: Paige McGinley, Yale University

Participants: I Lien Ho, University of Exeter
Innovating Intercultural and Intermedia Techniques: On the Case Study of Cloud Gate Dance Theatre of Taiwan's "Cursive I" and "Cursive II"
Jon Foley Sherman, Northwestern University
The Mediation of Perception: Real Space, Imagined Place, and "Fake Lake"
Melissa Wansin Wong, Graduate Center, City University of New York
The Mediatization of "Bare Life": Negotiating the Mediation of the "voiceless" through Robert Lepage's "Lipsync" and Nicholas D. Kristof's "Investigative Column"

This session explores contemporary artists Robert Lepage, Cloud Gate Dance Theater of Taiwan, and the Neo Futurists. These artists' recent works don't just incorporate media, but explore practices of mediatization to foreground questions of ethics, interculturalism, and perceptual double binds.

Playwrights and Creative Teams (PACT) Membership/Business Meeting

Focus Group: 12 (PACT) Playwrights and Creative Teams

Room: **Sherman Oaks Room - California Level**

Session Coordinator: Rodger Sorensen, Brigham Young University

Co-Coordinator: Andrea Grapko, Western Kentucky University

Open to all interested persons, this meeting is an open forum to help plan future events for PACT - EVERYONE WELCOME!

Professional Development Committee Meeting

Focus Group: 42 (PDC) Professional Development Committee

Room: **Directors I – South Mezzanine Level**

Chair: Gail Humphries Mardirosian, American University

Remembering Dr. Vera Mowry Roberts

Focus Group: 29 (CC) Conference Committee

Room: **Brentwood Room - California Level**

Chair: Jeannine Woods, Western Illinois University

Friends, colleagues, and students gather to remember Dr. Vera Mowry Roberts. Dr. Roberts was a major force in theatre education and received ATHE's Career Achievement Award in 1990.

CONCURRENT SESSIONS WEDNESDAY, AUGUST 4, 2010 (CONT.)

11:30 AM - 1:00 PM (cont.)

The Bruce Kirlle Memorial Emerging Scholarship Panel in Music Theatre/Dance

Focus Group: 11 (MTD) Music Theatre/Dance

Room: **Pacific Room - California Level**

Co-Coordinator and

Reader: Jason Fitzgerald, Yale School of Drama

Reader: Ronald Gingerich, Dickinson State University

Chair and Reader: John Staniunas, University of Kansas

Reader: Bryan Vandevender, University of Missouri

Co-Coordinator and

Reader: Ronald Zank, University of Missouri

Respondent: Judith Sebesta, Lamar University

This adjudicated panel spotlights the work of scholars who have not presented at a national conference as well as established scholars new to the areas of Music Theatre and/or Dance.

Theatre and Social Change Membership Meeting

Focus Group: 16 (TASC) Theatre and Social Change

Room: **Malibu Room - California Level**

Theory and Criticism Focus Group Membership Meeting

Focus Group: 17 (TC) Theory and Criticism

Room: **Senators I - South Mezzanine Level**

Session Coordinator: Chase Bringardner, Auburn University

Co-Coordinator: Leigh Clemmons, Louisiana State University

Annual Business Meeting for the Theory and Criticism Focus Group. We will discuss this year's conference as well as our plans for next year. All are welcome!

Women and Theatre Program Membership Meeting

Focus Group: 23 (WTP) Women and Theatre Program

Room: **Governors I - South Mezzanine Level**

Chair: Ashley Lucas, University of North Carolina, Chapel Hill

Annual business meeting for members of the Women and Theatre Program focus group. New and non-members welcome.

11:30 AM - 3:30 PM

Labyrinth Space, or, Be Alive: Opportunity to Walk, Breathe and Meditate for Survival

Focus Group: 14 (RT) Religion and Theatre

Room: **Breeze Garden – outside Lobby Level**

Co-Coordinator: Bethany Urban, Giving Voice Productions

Moderator: Jason Winslade, DePaul University

Labyrinth walking is centering discipline in a number of spiritual disciplines. In the swell of daily life (or the rush of an ATHE conference), we sometimes forget to breathe or reflect. We lose mental and emotional balance. Come and participate in the PERFORMANCE of walking the labyrinth. We will offer a ceremonial opening of the space, and close with a moderated discussion on the performative dimensions of labyrinth walking as a spiritual practice at 3:45 pm.

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CONCURRENT SESSIONS WEDNESDAY, AUGUST 4, 2010 (CONT.)

1:00 PM - 1:45 PM

Author Signing and Raffle #1

Focus Group: 29 (CC) Conference Committee
Room: **California Showroom – California Level**
Co-Chairs: Joshua Abrams, Roehampton University
Gwendolyn Alker, New York University”

1:45 PM – 3:15 PM

Broadcasting and Blogging Broadway: Talk shows, Tony Awards and Cybercriticism

Focus Group: 11 (MTD) Music Theatre/Dance
Room: **Governors II - South Mezzanine Level**
Chair: Thomas F. Connolly, Suffolk University
Session Coordinator: Laura Pollard, University of East Anglia
“And the Tony Award Goes To...”: Alexander Cohen and the Selling of Broadway
Participants: Garrett Eisler, City University of New York Graduate Center
The Broadway Critic in the Age of the Blogosphere
Wes Pearce, University of Regina
Ed Sullivan and Rosie O'Donnell: Mediated Broadway and the Uneasy Critic

Beyond opening night reviews, for decades Broadway has been reported on by a number of media. This panel examines the coverage of Broadway on television and the internet to demonstrate the larger role the media can play in promoting and documenting Broadway theatre.

Conversations with Two American Women Dramatists: Beth Henley (“Crimes of the Heart”) and Doris Baizley (“Mrs. Californina”)

Focus Group: 36 (MD) Multidisciplinary Focus: 02 (ATDS) American Theatre and Drama Society; 23 (WTP) Women and Theatre Program; 12 (PACT) Playwrights and Creative Teams
Room: **Westwood Room - Plaza Level**
Chair: Linda Bannister, Loyola Marymount University
Participants: Doris Baizley, Independent Playwright, Writer and Scholar
Beth Henley, Loyola Marymount University

“Conversations With” two award-winning American Women Dramatists combines interview with and dialogue between and with these writers and the audience about their own work and about the art and craft of dramatic writing in varied dramatic media.

Collaborating for Social Change: From Local to International

Focus Group: 16 (TASC) Theatre and Social Change
Room: **Directors II – South Mezzanine Level**
Chair: Darci Strother, California State University San Marcos
*Collaborating for Social Change: From Local to International...
Perspective from Academia*
Participants: Juan Escobedo, The East Los Angeles Society of Film and Arts
*Collaborating for Social Change: From Local to International...
Perspective from the Non-Profit World*
Jose Yenque, Professional Actor
*Collaborating for Social Change: From Local to International...
The Practitioner's Perspective*

When theatre practitioners, non-profits, and academia meet for a common purpose, social change can come about in underserved communities. This session offers examples from local (East L.A.) to international (Mexico/ Peru), and discusses best practice in achieving such multi-party collaboration.

THEATRE ALIVE:

CONCURRENT SESSIONS WEDNESDAY, AUGUST 4, 2010 (CONT.)

1:45 PM - 3:15 PM (cont.)

Dramaturgy Debut Competitive Panel

Focus Group:..... 07 (DR) Dramaturgy
Room: **Brentwood Room - California Level**
Chair: Cynthia SoRelle, McLennan College
Participants:..... Jacob Hellman, Dramaturgical Intern, Center Stage Theater - Merkaz
Hamag'shimim Hadassah, Jerusalem, Israel
Dramaturgy for the New Generation: Bringing Middle America to the Middle East
Christine Scarfuto, University of Iowa & Goodman Theatre Intern
Cyberspace, Transculture, and Raves: Dramaturgy-Driven Staging Options for Jen Silverman's AKARUI
Teresa Stankiewicz, University of Missouri
Balancing Act: THE BONOBOBOS and SLASHES OF LIGHT at the 2009 Texas State Black and Latino Playwrights Conference

Adjudicators:..... Julie Felise Dubiner, Early Career Dramaturgs Coordinator/Board of Directors,
Literary Managers & Dramaturgs of the Americas (LMDA)
Cynthia M. SoRelle, Chair, Board of Directors, Literary Managers & Dramaturgs
of the Americas (LMDA)

Participants in this session have been selected through an adjudication process designed to showcase the best practices of emerging dramaturgs. Adjudicators are professional practitioners and are members of Literary Managers & Dramaturgs of the Americas.

Expedited Education in the Arts: A Journey Combining High School, Two-Year, and Four-Year Learning Experiences for First Generation College Students

Focus Group:..... 21 (TYCP) Two-Year College Program
Room: **Directors I – South Mezzanine Level**
Session Coordinator: Linda Kesler, Catawba College

This demonstration illustrates how partnerships between high school, community college, and four-year institutions may identify and engage artistic first-generation college perspectives. In spite of hard economic times, gifted students may be encouraged to matriculate through the higher educational system.

Getting Married Today: Renegotiating Gay Theater in the Age of Gay Marriage

Focus Group:..... 10 (LGBT) Lesbian, Gay, Bisexual, Transgender
Room: **Senators I - South Mezzanine Level**
Session Coordinator: Jason Fitzgerald, Yale School of Drama
Immediate Family: Harvey Fierstein's "Imperfectly Catered Affair"

Participants:..... Leslie Durham, Boise State University
Changing the Narrative: Paula Vogel and "The Five Lesbian Brothers" Restage the Family and its Drama
Nick Salvato, Cornell University
A Horse's Husband: David Greenspan, the Politics of Gay Marriage, and Queer Temporalities
Alan Sikes, Illinois State University
Same-Sex Marriage: at the Altar or on the Streets?

The new shape of queer politics, dominated by the movement to legalize same-sex marriage, has forced theater artists and activists alike to re-imagine representations of gay life and gay identity. This panel considers the challenges and results of those renegotiations.

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CONCURRENT SESSIONS WEDNESDAY, AUGUST 4, 2010 (CONT.)

1:45 PM - 3:15 PM (cont.)

Innovative Modes of Directing in the Digital Age

Focus Group: 08 (DP) Directing Program

Room: **Pacific Room - California Level**

Chair: Rachel Bowditch, Arizona State University
Darkness Behind the Light: Media Design for Deborah Stein's 'Bone Portraits'

Participants: Rylan Brenner, Bristol Community College
SHADOWS OF A DREAM (Theatre-making from Shadow to Shape)
Michael Jimeindl, University of Georgia
Auditioning Avatars: Multimedia and the Casting Process
Matt Saltzberg, University of Missouri-Columbia.
Directing 'in Front of' the Silver Screen: An Environmental Staging of Edward Albee's "The Goat or, Who Is Sylvia?"

The panel offers four unique perspectives on innovative modes of directing in the digital age and offers a point of departure to discuss the challenges, rewards, and pitfalls of incorporating multi-media into the directing process.

Meeting at the Crossroads: The Convergence of Media, Pedagogy and Performance

Focus Group: 05 (BTA) Black Theatre Association

Room: **Park Room - South Mezzanine Level**

Chair: Monica White Ndounou, Tufts University
Magic or Madness?: Unleashing the Power of Technology in Pedagogy and Performance

Co-Chair: Soyica Diggs Colbert, Dartmouth College
Learning from Katrina in Visual Art, Theater, and Film

Participants: Stephanie Baptiste, University of California Santa Barbara
Embodied Knowledge: Conduit to Theory
Stephanie Larrieux, Clark University
Animating Race: Disney's Complicated History Representing Blackness
Adrienne Macki Braconi, University of Connecticut
Multimedia Teaching Strategies for Drama Courses, Dramaturgy and Research Methods
Heather Nathans, University of Maryland, College Park
Arguing with Pictures: Stereotypes, New Technologies and Visual Imagery in the Classroom
Brandi Wilkins Catanese, University of California, Berkeley
New Media and the Return to Ethics in Performance

This discussion investigates the interdisciplinary, practical uses of new media and technology in pedagogy and performance. Participants share methods, successes and challenges of using media and technology in drama courses and production. Topics collectively examine the possibilities and future of Black performance, theatrical production and historiography.

CONCURRENT SESSIONS WEDNESDAY, AUGUST 4, 2010 (CONT.)

1:45 PM - 3:15 PM (cont.)

Moving through Masculinity: Rethinking Maleness through Theatre, Movement and Dance

Focus Group: 04 (ATME) Association for Theatre Movement Educators
Room: **Encino Room - California Level**
Chair: Jeff McMahon, Arizona State University
Participants: Doug Cooney, Independent Performer, Playwright
 John Fleck, Independent Actor and Performer
 Dan Froot, World Art and Culture, University of California Los Angeles - Invited
 Dan Kwong, Independent Performer and Teacher
 Tim Miller, Independent Performer and Teacher
Respondent: Ramón Rivera-Servera, Northwestern University

Practitioners and scholars, many of them LA-based, will address how their own physical theatre work, and that of their peers, examines, expands, critiques, and plays with masculinity. The format will be an active discussion, with no formal presentations of papers.

NCA Panel 1: "Decades Apart - Reflection of Three Gay Men" by Rick Pulos

Focus Group: 40 (NCA) Theatre Division
Room: **Beverly Hills Room - California Level**
Chair:/Respondent: Darren Goins, Stevenson University
Participants: Barbara Parisi, Ryan Repertory
 Rick Pulos

This multimedia performance captures significant moments in the lives of three gay American men from different eras and cities. This performance reflects back on the social and political issues that shaped the worldview of these men.

Performing Age: A Showcase

Focus Group: 15 (STRP) Senior Theatre Research and Performance
Room: **Palisades Room - California Level**
Chair and Participant: Jackie Goldberg, The Pink Lady
Rockin' with the Ages
Participant: Judy Robertson, Alice & Friends Readers Theatre
Ethel & Albert in "What's That Tune"

Performance companies showcase their work performing age. It will feature different formats such as variety shows, oral history, readers theatre and musical revues. See the many styles you can use to perform age.

Research and Publications Committee Meeting

Focus Group: 43 (RPC) Research & Publications Committee
Room: **Senators II - South Mezzanine Level**
Chair: Jonathan Chambers, Bowling Green State University

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1:45 PM - 3:15 PM (cont.)

Spirituality Alive: Affect, Abandon, Alterity and Apophasis in Performance

Focus Group:..... 36 (MD) Multidisciplinary Focus; 13 (PS) Performance Studies;
14 (RT) Religion and Theatre; 17 (TC) Theory and Criticism

Room:..... **Bel Air Room - California Level**

Session Coordinator:..... Joseph Cermatori, Columbia University
The Pyramidal Platonism of Sor Juana Inés

Participants:..... Claire Blackstock, University of California - Davis
James Baldwin and the Politics of Conversion

Megan Shea, New York University
One Loquacious Lady: Delphi and the Performance of Ancient Tourism

Respondent:..... Anthony Kubiak, University of California - Irvine

This panel intervenes in the relationship between questions of difference (racial, gender, sexuality) and the performativity of spiritual experience, with a special interest in the affective dimension of altered states such as astonishment, silence, sublimity, ecstasy, and madness.

Theatres of War: Performance, Conflict, and Survival

Focus Group:..... 03 (AAP) Association for Asian Performance

Room:..... **Malibu Room - California Level**

Chair:..... David Jortner, Baylor University
The Erotic Unforbidden: Japanese Kasutori Performance in the Occupation Landscape

Participants:..... John Swain, California State University - Northridge
An Okinawan Life in the Theatre

Kevin Wetmore, Loyola Marymount University
"Why Hast Thou Forsaken Us?": Dramatizing the Crisis of Faith in Nagasaki, Hiroshima and the Holocaust

Respondent:..... Tom Rimer, University of California Los Angeles

This panel explores the effects of the Pacific War upon Japanese theatre companies, dramatic literature and individual theatre artists in the post-war world. Through an exploration of literature and performance, the panelists explore strategies of survival and adaptation in an unfamiliar theatrical landscape.

Theorizing José Cruz González's Work: The Politics of Latino Youth Theatre

Focus Group:..... 24 (LFG) Latina/o Focus Group

Room:..... **Los Angeles Room - California Level**

Chair:..... Cecilia Aragon, University of Wyoming

Participants:..... Lorenzo Garcia, University of North Texas
Theory and Criticism: Exploring Borders, Queers, and Other-ness in the TYA plays of José Cruz González

Jeannette Sanchez, University of Washington
Interrogating Children's Professional Theatre Agendas and Ideology in Tomás and the Library Lady by José Cruz González

Roxanne Schroeder-Arce, Emerson College
Aesthetics, Metaphors, and Poetics in the Artistic Work of José Cruz González

Daphnie Sicre, New York University
Collaborative Storytelling: Child and Adult Storytellers in José Cruz González' Plays

José Cruz González has become one of the most prolific playwrights in Children's Theatre and more so, in Chicano Theatre. This panel examines the importance of recognizing the contributions of José Cruz González' plays, his impact on Latino Youth Theatre, his unique artistry, and the eminence of theoretical and critical approaches to his plays.

CONCURRENT SESSIONS WEDNESDAY, AUGUST 4, 2010 (CONT.)

1:45 PM - 3:15 PM (cont.)

Unexpected Connections: Teaching Effective Creative Problem-Solving Techniques

Focus Group: 06 (DT) Design and Technology
Room: **Preview Room II – South Mezzanine Level**
Chair: Lynne Porter,
*Unexpected Connections: Teaching Effective Creative
 Problem-Solving Techniques*

Whether designing a production, developing a curriculum, or struggling with budget cuts, you have essentially the same problem: How can I find an effective, inventive solution to the challenge? Exploring creative thinking techniques, for coming up with unexpected answers.

Using a Theatrical “Way of Knowing” Across the Curriculum

Focus Group: 19 (TLA) Theatre as a Liberal Art
Room: **Sherman Oaks Room - California Level**
Participants: Karin Magaldi, Portland State University
 Scott Parker, Portland State University
 Richard Wattenberg, Portland State University

This panel will provide an overview of the successful uses of a theatrical “way of knowing” in non-theater courses in Portland State University’s University Studies Program that exemplifies a strategy of embracing our educational partners across the curriculum.

What “Tube” Are YOU Using? Youtube and Other Internet Media in the Theatre Classroom

Focus Group: 18 (TH) Theatre History
Room: **Governors I - South Mezzanine Level**
Session Coordinator: Martine Green, University of Wisconsin- Madison/Kenyon College
Participants: Faedra Carpenter, University of Maryland, College Park
 Leslie Durham, Boise State University
 Sally Shedd, Virginia Wesleyan College
 Patrick Tuite, The Catholic University of America

This panel addresses how theatre historians and educators use internet media in the classroom to aid in the survival of theatre studies and to continue the evolution of theatre history

3:45 PM - 5:15 PM

Community Colleges, Adult Lifelong Learning, and Theatre: A Perfect Combination

Focus Group: 15 (STRP) Senior Theatre Research and Performance
Room: **Governors I - South Mezzanine Level**
Co-Chairs: Nora Keating, The Showcase
Building the “Showcase” into a 30-year tradition
 Bonnie L. Vorenberg, ArtAge Senior Theatre Resource Center
The National Scene for Theatre in Lifelong Learning
Participants: Bernard Marro, ArtAge Senior Theatre Resource Center
Lifelong Learning’s Senior Theatre Programs
 Joan Ray, Stockton Inst. for Continuing Learning

Theatrical Adventures in Continued Learning Community-based educational institutions create powerful theatre programs for adults. This session will showcase how community college, adult education and other programs build strong, reputable theatre programs.

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CONCURRENT SESSIONS WEDNESDAY, AUGUST 4, 2010 (CONT.)

3:45 PM - 5:15 PM (cont.)

Creating a New Art Form: Theatre and Media as Equal Partners

Focus Group:..... 12 (PACT) Playwrights Action and Creative Teams

Room:..... **Brentwood Room - California Level**

Chair:..... Char Nelson, Brigham Young University
A New Form: Ground Plans

Participants:..... Erin Fox, Freelance Film Artist
Jeanmarie Higgins, Cornish College of the Arts
Joseph Megel, University of North Carolina
The Virtual Performance Factory: a Devised Performance by Playwrights and Media Artists Exploring the Border between the Virtual and the Real
Haris Orkin, Freelance Video Game Writer

It's not theatre. It's not film. Explore the possibilities of creating a hybrid art form, with artists collaborating on an equal footing, standing on fresh artistic ground. Four practitioners describe their new work.

Curtains Up - Part Two (Joint Debut Panel with ATDS, BTA and LFG)

Focus Group:..... 24 (LFG) Latina/o Focus Group

Room:..... **Park Room - South Mezzanine Level**

Chair:..... Patricia Herrera, University of Richmond (LGF)

Co-Coordinator:..... Douglas A. Jones, Jr., Stanford University, (BTA)

Megan Sanborn Jones, Brigham Young University (ATDS)

Participants:..... La Donna L. Forsgren, Northwestern University
The 'Negro' to 'Black' Conversion: Militancy and Ministry in Ben Caldwell's "Prayer Meeting" or, "the First Militant Preacher" and James Baldwin's "Blues for Mister Charlie"

Meredith Heller, University of California, Santa Barbara
Gender Bending in El Teatro Campesino: Revisiting the Chicana Actor

Heidi Schmidt, University of Missouri-Columbia
Voice and Language at the Intersection of Theatre, Religion and Education: The Christina Axson-Flynn Case

An emerging scholars panel introducing new scholarship in American, Black, and Latina/o Theatre and Drama.

Devising Ensemble Work in a Digital World

Focus Group:..... 08 (DP) Directing Program

Room:..... **Pacific Room - California Level**

Co-Chairs:..... Rylan Brenner, Bristol Community College
Cementing Ensembles within the Two- Year College System

Leigh Kennicott, College of the Canyons
Ensemble Writing: Creating 10-min Plays From a Collective Mind

Participants:..... Katherine Bacon, Broome Community College
Cementing Ensembles within the Two-Year College System

Rachel Bowditch, Arizona State University
Devising the Ophelia Project: A Poetic Portrait

Lisa Yonkers, Queensborough Community College
On the Road of an Aesthetic Journey

Despite the ubiquity of cell phones in the hands of every student, we acknowledge their thirst for community and human contact. Through devised ensemble performances incorporating "liveness" with multi-media resources, students develop skills of collaboration, conflict resolution and creative synergy.

CONCURRENT SESSIONS WEDNESDAY, AUGUST 4, 2010 (CONT.)

3:45 PM - 5:15 PM (cont.)

From Director to Director: On-the-Spot Rehearsal Feedback

Focus Group: 08 (DP) Directing Program
Room: **Governors II – South Mezzanine Level**
Session Coordinator: Robert Gander, University of Nevada, Reno
Participants: Stuart Hecht, Boston College
 Rebecca Stone-Thornberry, University of Colorado, Boulder
 John Thornberry, Front Range Community College
 Liza Williams, University of Colorado, Boulder

Three brave directors will each rehearse a short scene from a predetermined play. A panel of seasoned directors will observe the rehearsals and then provide constructive feedback on the collaborative processes.

From the Academy to the Large Theatre: Survival Skills for Contemporary Dramaturgs

Focus Group: 07 (DR) Dramaturgy
Room: **Senators I - South Mezzanine Level**
Chair: Martine Green, University of Wisconsin-Madison & Kenyon College
Participants: Lezlie Cross, University of Washington
 Neil Sharnick, Carthage College
 Megan Smith, Sideshow Theatre, Chicago
 Patrick Tuite, The Catholic University of America

This roundtable discusses the demands of varying venues on dramaturgs - from the academic setting to professional theatres to ascertain if the future of dramaturgy is determined by a dramaturg's ability to move between, and function within, multiple venues.

Improvisation and Literature: the Interdependent Relationship between Form and Content within Spontaneous Material and Crafted Text

Focus Group: 04 (ATME) Association for Theatre Movement Educators
Room: **Senators II - South Mezzanine Level**
Co-Coordinator: Heather Harpham, Senior Teacher, Action Theater
 Sarah Hickler, Emerson College

An active workshop in the improvisation techniques of Action Theater, illuminating the interdependent relationship between form and content within spontaneous material and in time-crafted works of dramatic writing, literature, and poetry.

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CONCURRENT SESSIONS WEDNESDAY, AUGUST 4, 2010 (CONT.)

3:45 PM - 5:15 PM (cont.)

IT'S ALIVE!: Reanimating Theory/Reviving Criticism Roundtable Series - RETURN OF THE CHILDREN OF THE DAMNED!: Pedagogies of Survival II

Focus Group: 17 (TC) Theory and Criticism

Room: **Malibu Room - California Level**

Chair: Chase Bringardner, Auburn University

Participants: Anne Berkeley, University of North Carolina at Wilmington
Surviving in the Academy: From a Formalist to a Practical Aesthetic in Theatre and Performance Curriculum
John Patrick Bray, Louisiana State University
Surviving with the Theatre: Exploring the Vocabulary for Non-Violent Theatrical Encounters
Jeanne Klein, University of Kansas
Surviving the Effects of Media on Millennials: Theories and Evidence

RETURN OF THE CHILDREN OF THE DAMNED!: Pedagogies of Survival II, part of the IT'S ALIVE!: Reanimating Theory/Reviving Criticism series, is a roundtable investigating the various ways we "survive" the often volatile space of the classroom.

Labyrinth Space, or, Be Alive: Evaluation

Focus Group: 14 (RT) Religion and Theatre

Room: **Santa Monica Room - California Level**

Co-Coordinator: Bethany Urban, Giving Voice Productions

Jason Winslade, DePaul University

Moderated discussion on the performative dimensions of labyrinth walking as a spiritual practice.

Naked Print, or, How to Read a Print-Performance and Why

Focus Group: 13 (PS) Performance Studies

Room: **Encino Room - California Level**

Co-Coordinator: Julia Fawcett, Yale University
"I wrote not to be fed, but to be famous": Laurence Sterne, Performance Artist
Christopher Grobe, Yale University
"I would like speaking, but not being there": Performance-Logic and the Multimedia Circulation of Confessional Poetry

Participants: Douglas A. Jones, Jr., Stanford University
Black-Print, Black-Face: John Brown's Textual Minstrelsy and the Problem of Writing Race

Elizabeth Dyrud Lyman, Harvard University
[Stage Directions]

Nick Salvato, Cornell University
"Personal Impersonal" Attention: Jackson MacLow Performs Djuna Barnes

This panel analyzes a wide range of performance-saturated texts in order to understand better the nature of performance as medium. What happens when, to appropriate a term from new media studies, an author "remediates" performance on the printed page?

THEATRE ALIVE:

CONCURRENT SESSIONS

WEDNESDAY, AUGUST 4, 2010 (CONT.)

3:45 PM - 5:15 PM (cont.)

Survival Among the Fittest: Forging a Space for Theater at an Elite Technological Institute

Focus Group: 36 (MD) Multidisciplinary Focus; 07 (DR) Dramaturgy; 16 (TASC) Theatre and Social Change; 02 (ATDS) American Theatre and Drama Society

Room: **Bel Air Room - California Level**

Session Coordinator: Karen Jean Martinson
Dramaturgy for Scientists: Documenting the Rigor of the Performing Arts

Participants: Brian Brophy, California Institute of Technology
A Curious Community: TACIT as CBT
Steve Collins, National Aeronautics and Space Administration
Balancing the Worlds: Theater in the Space between Earth and Mars
Meg Rosenburg, California Institute of Technology
Bridging the Divide: Theatre in the Hands of Future Engineers and Scientists

Using the unique example of Theater at the California Institute of Technology (TACIT), this panel explores the complicated relationship between science and the arts, interrogating issues of intellectual rigor, academic status, and theater's survival at an elite technological institute.

Surviving Design Classes in BA Programs - Ways to Make Them Fun and Educational, Even for Acting-Emphasis Students

Focus Group: 06 (DT) Design and Technology

Room: **Preview Room II - South Mezzanine Level**

Chair: Ethan Krupp, Bloomsburg University of PA
Managing Lighting & Scene Design Classes in a Program with 90% Acting Emphasis Students

Participants: Anthony Dean, University of Winchester
The Digital Stage: Discovering the Design Process through Digital Technology
Denise Massman, Siena College

This session will provide first hand experiences and suggestions for running successful design classes in a BA Theatre program where most of the students are likely not in a design/tech emphasis or track.

Surviving Graduate School and the Job Market

Focus Group: 02 (ATDS) American Theatre and Drama Society

Room: **Beverly Hills Room - California Level**

Session Coordinator: Michelle Granshaw, University of Washington

Participants: Natka Bianchini, Loyola University, Maryland
James Cherry, Wabash College
Eileen Curley, Marist College
Harry Elam, Stanford University
Kate Roark, University of Houston-Downtown

This panel will address a wide array of topics including campus interviews, publishing, and teaching in a fluid conversation that allows audience members ample time to connect and ask questions.

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CONCURRENT SESSIONS

WEDNESDAY, AUGUST 4, 2010 (CONT.)

Teen Queens, Rock and Roll Dreams and Television Screens: Intersections of Musical Theatre, Television and Pop Music

Focus Group: 11 (MTD) Music Theatre/Dance
Room: **Palisades Room - California Level**
Chair: Ron Gingerich, Dickinson State University
Session Coordinator: Kathryn Edney, Independent Scholar
Don't Touch that Dial!: Staging TV in the Musical "Hairspray"
Participants: Stephen Farrow
"Je veux être un chanteur de rock": Pop, Television and the Starmania Phenomenon
Mary Jo Lodge, Lafayette College
Video Shilled the Radio Star: Intersections of Pop Music, Television, Marketing and the Musical

From the marketing of musicals on television to the re-staging of television within musical theater, this session analyzes the different ways in which musicals have simultaneously both embraced and rejected television as a legitimate form of entertainment.

The Art of Clowning - Finding Your Inner Clown

Focus Group: 11 (MTD) Music Theatre/Dance
Room: **Westwood Room - Plaza Level**
Chair: Eli Simon, Drama at University of California, Irvine, Clown Trainer

In this session Eli Simon demonstrates revelatory clowning techniques described in his new book, *The Art of Clowning*. Participants will have an opportunity to don the red nose and begin the process of discovering their inner clown.

The Essentials - Boal and Theatre of the Oppressed: What are the Absolute [Totalizing!] Basics of TO Theory and Practice?

Focus Group: 16 (TASC) Theatre and Social Change
Room: **Directors II – South Mezzanine Level**
Chair: Doug Paterson, The University of Nebraska at Omaha
Fightin' Protagonists or Helpless Victims?
Participants: Lindy Baumgarner, Richmond, VA
Boal Who?: The Introduction and Application of Boal and Theatre of the Oppressed to the Social Sciences
Norma Bowles, Fringe Benefits
Liberating Parameters: Joking that Encourages Brave and Thoughtful Interventions
Lisa Brenner, Drew University
Problems and Possibilities: TO and Race on Campus
Kelly Howe, The University of Texas, Austin
Rehearsal, the Subjunctive, and (?) Making Something Happen
David Kaye, University of New Hampshire
The Bystander as Protagonist: Does Shifting Focus Affect Forum Theatre?
Matt Omasta, University of Rhode Island
TO Methodology in/as/and Facilitator-Directed Pedagogy: On the Possibilities and Implications of Abstracting TO Methods from the Terminology of "Oppression"
Chanelle Vigue, Bowling Green State University
Just the Basics: Forum in No Time

With Augusto Boal's passing and with the proliferation of his vision, a vigorous, global dialogue has begun regarding "the sin qua non's" of TO. After five minute analyses by each presenter, the event will be thrown open to wide-ranging discussion.

THEATRE ALIVE:

CONCURRENT SESSIONS WEDNESDAY, AUGUST 4, 2010 (CONT.)

3:45 PM - 5:15 PM (cont.)

Theatre as Transcendence/Transformation

Focus Group:..... 14 (RT) Religion and Theatre
Room: **Sherman Oaks Room - California Level**
Chair: Debra Bruch, Michigan Technological University
Transcendence as Audience Experience in "The Dreamers": Holistic Time within Linear Form
Participants:..... Matt Saltzberg, University of Missouri-Columbia
Transforming Experience and Transcending Expectations: Absorbing Suzuki/Viewpoints Training into Contemporary American Theatre Practices
Neil Scharnick, Carthage College
"The Posthumous Atmosphere": Reassessing Maurice Maeterlinck's "Dramaturgy of the Soul"

This session examines experiences with transcendence in preparation for or during performance. Saltzberg studies how Suzuki and Viewpoints acting techniques engender a holistic experience for all involved. Scharnick studies how Maeterlinck manipulates time in order to encourage his audience to transcend it.

VASTA Debut Panel

Focus Group:..... 22 (VASTA) Voice and Speech Trainers Association
Room: **Directors I – South Mezzanine Level**
Participants:..... Bob Bergen, Voice-over Actor/Teacher, Los Angeles, CA
Hilary Blair, Voice Actor/Voice Coach, Denver Center for the Performing Arts
Ed Cunningham, Voice/Stage/Screen Actor, Voice-over Coach, Los Angeles, CA

5:30 PM - 7:00 PM

Special All-Conference Forum

Elephants in the Curriculum: A Frank Discussion about Theatre in a Changing Academic Landscape

Focus Group:..... 29 (CC) Conference Committee
Room: **Los Angeles Room – California Level**
Chair: Steve Peters, Friends University
Panelists:..... Linda Essig, Director, School of Theatre and Film, Herberger Institute for Design and the Arts, Arizona State University
Gary Garrison, Executive Director, The Creative Affairs of the Dramatists Guild
Greg Henry, Artistic Director, Kennedy Center, American College Theater Festival
Joan Herrington, Chair, Department of Theatre, Western Michigan University

Four innovative theatre artists and educators will address the "elephants" they see in the traditional 20th century theatre curriculum and offer their thoughts on what teacher-artists in higher education can do to lead, adapt, incorporate and/or resist 21st century changes that are affecting the home group of theatre departments and universities across the country.

Attendees are encouraged to join in the "Town Hall"-style forum for an intriguing and rich discussion.

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CONCURRENT SESSIONS WEDNESDAY, AUGUST 4, 2010 (CONT.)

7:00 PM

Graduate Student Subcommittee Social at X Bar

Focus Group: 42 (PDC) Professional Development Committee

Room: **Hyatt Regency Century Plaza Hotel**

Co-Coordinator: Kimi Johnson, University of Minnesota

Session Coordinator: Isaiah Wooden, Stanford University

This session provides a space for graduate students to continue networking informally.

TLA Hospitality

Focus Group: 19 (TLA) Theatre as a Liberal Art

Room: **Off-Site**

Chair: John Kelly, Elmira College

The annual TLA social event of the year! Meet new colleagues, renew old friendships and unwind.

Two-Year College Networking Dinner Out

Focus Group: 21 (TYCP) Two-Year College Program

Room: **Off-Site**

Session Coordinator: Georgia McGill, City University of New York/Queensborough Community College

Each conference the members of TYCP join for dinner and discussion at an area restaurant. The place and meeting time will be posted in the hotel.

7:30 PM - 9:00 PM

Journal Editors' Reception

Focus Group: 43 (RPC) Research & Publications Committee

Room: **ATHE President's Suite**

Chair: Jonathan Chambers, Bowling Green State University

THEATRE ALIVE:

CONCURRENT SESSIONS

WEDNESDAY, AUGUST 4, 2010 (CONT.)

9:00 PM – 12:00 AM

MicroFringe Festival

Focus Group: 45 (FF) Fringe Festival Performance
Rooms: **Los Angeles, Palisades, Pacific, Sherman Oaks,
Brentwood – California Level**

THURSDAY, AUGUST 5, 2010

7:15 AM - 7:45 AM

ATME Morning Warm-Up Session #2

Focus Group: 04 (ATME) Association for Theatre Movement Educators
Room: **Los Angeles Room - California Level (Foyer)**
Session Coordinator: Bethany Urban, Giving Voice Productions

Get yourself up! Come move, wake up, and start the day right! Lead by movement educators from ATME.

8:00 AM - 9:30 AM

A Shift in the Discourse: Appropriation of Revolutionary Theatre by Conservative Organizations

Focus Group: 16 (TASC) Theatre and Social Change
Room: **Governors II - South Mezzanine Level**
Session Coordinators: Elizabeth Foster-Shaner, University of Wisconsin, Madison
The Reification of Tradition in Community-Based Performance
Sandy Peterson, University of Wisconsin, Madison
The Right-Wing and Boal: Rehearsal for the Counter-Revolution?
Participants: Jeff Casey, University of Wisconsin, Madison
Ecstatic Performance in Evangelical Youth Ministries
Chanelle Vigue, Bowling Green State University
Right-Wing Newspaper Theatre: Viral Email, Survival, and the Performance of Oppression

In our current political climate, the techniques of protest theatre are often appropriated by reactionary / conservative groups. We explore the dramaturgy of this movement, its place in the media discourse, and problematize authority and ownership over revolutionary theatre.

Creating a Sustainable Theatre to Survive and Thrive in the 21st Century

Focus Group: 36 (MD) Multidisciplinary Focus: 16 (TASC) Theatre and Social Change; 20 (TM) Theatre Management; 21 (TYCP) Two-Year College Program
Room: **Encino Room - California Level**
Co-Chairs: Siobhan Bremer, University of Minnesota, Morris
Ellen Jones, Bemidji State University

A green theatre is not only good for the environment and the health of our participants; it also makes good economic sense. Partnering with our colleagues across disciplines as well as local community members can help make it happen.

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CONCURRENT SESSIONS THURSDAY, AUGUST 5, 2010 (CONT.)

8:00 AM - 9:30 AM (cont.)

David Mark Cohen Play Reading Rehearsal

Focus Group:..... 12 (PACT) Playwrights and Creative Teams

Room:..... **Los Angeles Room - California Level**

Session Chair and Program

Coordinator:..... Sharon Mills Andrews, Wake Forest University

New Plays Production

Coordinator:..... Judith Royer, Loyola Marymount University

Play:..... *The Power Behind the Palette*, by Mark J. Charney, Clemson University

David Mark Cohen Alternate Award Winners:

Second Place Tie Winners:..... *Skirt*, by Julie Tosh, Carnegie Mellon University

The Way Things Have to Be, by Jeremiah Munsey, University of Nevada,
Las Vegas

Director:..... David C. Frankel, University of South Florida

Assistant Director:..... Ed Menta, Kalamazoo College

Production Assistant/ Stage Directionst:

..... Michael Schwartz, University of Pittsburgh

Actors:..... Dan Burkarth, Freelance

Ingrid De Sanctis, Bloomsburg University

Jim Holmes, Freelance

Kashi Johnson, Lehigh University

Baron Kelly, Chapman University

Ryan McCrary, Clemson University

Kenneth Wilson, Ozarks Technical Community College

Digital Shakespeares: Media, Performance, and the Survival of the Shakespearean

Focus Group:..... 17 (TC) Theory and Criticism

Room:..... **Senators I - South Mezzanine Level**

Chair:..... D.J. Hopkins, San Diego State University
*Shakespeare's Mirror Image: Cinematic Appropriations in the
Transatlantic Imaginary*

Participants:..... Amy Cook, Indiana University
Shakespearean Immortality

Janna Segal, Stanford University

*Revisioning Shakespearean Students: "Love's Labour's Lost" in and through the
Digital Age*

This panel theorizes the life and after-lives of several of Shakespeare's plays in a range of media and mediatized contexts: on film, online, and in performance.

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CONCURRENT SESSIONS THURSDAY, AUGUST 5, 2010 (CONT.)

8:00 AM - 9:30 AM (cont.)

Evaluating Media: Improving Information Literacy Skills WILL Help Theatre Students Survive

Focus Group: 36 (MD) Multidisciplinary Focus: 21(TYCP) Two-Year College Program; 19 (TLA) Theatre as a Liberal Art; 30 (ETC) Electronic Committee Meeting

Room: **Pacific Room - California Level**

Chair: Beth Johnson, Finger Lakes Community College
Integrating Library Instruction into Introduction to Dramatic Literature

Session Coordinator: Sara Rofofsky Marcus, Queensborough Community College
Addressing Information Literacy Standards

Participants: Charlotte Cooper, Finger Lakes Community College
Integrating Library Instruction into Introduction to Dramatic Literature
Shana Higgins, University of Redlands
Interdisciplinary Program between Theatre Faculty and Librarians
Victoria Lewis, University of Redlands
Interdisciplinary Program between Theatre Faculty and Librarians

Concepts of information literacy will be explored as pertaining to theatre courses. Participants will understand how theatre plays a role in providing information literacy and will brainstorm ways to bring theatre students into information literacy activities through integrating theatrical experiences.

Living Faith: Contemporary Religious Performance in America

Focus Group: 14 (RT) Religion and Theatre

Room: **Bel Air Room - California Level**

Chair: Amy Hughes, Brooklyn College

Session Coordinator: Megan Sanborn Jones, Brigham Young University
Practicing What They Will Preach: Young Men on the Hill Cumorah Pageant Work Crew

Participants: Henry Bial, University of Kansas
Let There Be Footlights: Broadway Adaptations of Biblical Texts
Peter Civetta, Northwestern University
Religion and American Culture: Belief Expression Beyond the Religious Right
John Fletcher, Louisiana State University
"And By the Way, Do You Know Where You're Going After You Die?": Tactical Apologetics and the Performance of Personal Evangelism

From Broadway musicals to proselytizing to national politics, American religious performance is keeping faith alive. This diverse panel of scholars will share their ongoing research and discuss new directions in the field of American religion and theatre.

CONCURRENT SESSIONS THURSDAY, AUGUST 5, 2010 (CONT.)

8:00 AM - 9:30 AM (cont.)

Media and Mimesis

Focus Group:..... 13 (PS) Performance Studies
Room:..... **Westwood Room - Plaza Level**
Co-Chair:..... Donna Kornhaber, University of Texas, Austin
Charlie Kaufman and the Closure of Representation: Media, Medium, and Reality in "Synecdoche, New York"
Co-Coordinator:..... Lindsay Hunter, University of California, Los Angeles
"The rest is still unwritten": Scripted Reality and Negotiated Authenticity in The Hills
Participant:..... Kristen Pullen, Texas A&M
"Authenticity and Persona": Elaine Stritch, "30 Rock", and 'Quality' Television"
Respondent:..... Kim Solga, University of Western Ontario

How do authenticity, identity, and liveness figure in performances which occupy the intersections of media and mimesis? The panel explores how notions of the theatrical and the real survive and transform under the influence of media.

Media Manipulations: Touring Women on the American Stage

Focus Group:..... 18 (TH) Theatre History
Room:..... **Malibu Room - California Level**
Co-Chairs:..... Eileen Curley, Marist College
Society Column Skirmishes: Mrs. James Brown Potter's First Professional Tour
 Tom Robson, Indiana University
"The Most Talented Artist on the American Stage": Henrietta Vinton Davis and the Rise of the Black Press
Participants:..... Frank Lasik, University of Missouri-Columbia
Monstrous Vaudeville: Trixie Friganza's Negotiation of the Body on the Vaudeville Stage
 Katarzyna Nowak, University of Wroclaw, Poland
An Immigrant Actress on the American Stage: The Case of Helena Modrzejewska

This panel examines the historical position of the touring female performer in the United States, especially their interactions with media. How did evolving media impact the lives and careers of these talented touring women?

Media, Medicine, and Theatre in Pediatric Cancer Treatment

Focus Group:..... 36 (MD) Multidisciplinary Focus
Room:..... **Senators II - South Mezzanine Level**
Chair:..... Steve Peters, Friends University
Transdisciplinary Research Team Findings
 Terrance Albrecht, School of Medicine and Karmanos Cancer
Transdisciplinary Research Team Findings

An innovative, transdisciplinary research model uses Performance Studies, video and medical practice to determine how art making prior to cancer treatment affects parent-child interaction in ways that moderate treatment-related anxiety and ultimately improve health outcomes of pediatric cancer patients.

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CONCURRENT SESSIONS THURSDAY, AUGUST 5, 2010 (CONT.)

8:00 AM - 9:30 AM (cont.)

Performing in Films and Commercials—A Workshop

Focus Group:..... 15 (STRP) Senior Theatre Research and Performance
Room: **Directors II – South Mezzanine Level**
Participant:..... Buddy Powell, Baldwin Park Senior Theatre
No Matter Where You Live, You Can Act in Films and Commercials

This session combines the practical with the theoretical to teach participants how to act in commercials. Learn from expert, Buddy Powell, as he uses lecture and on-camera experience, to help you understand the basics of appearing in films and commercials. Workshop is designed to make commercial performing and acquiring jobs accessible to those who don't live in LA, New York or Chicago.

Physicalizing a Song for Various Venues and Media

Focus Group:..... 11 (MTD) Music Theatre/Dance
Room: **Santa Monica Room - California Level**
Co-Chairs: Stephanie Dean, Roger Williams University
Workshop: Applying Laban's Efforts to Song Lyrics
Michael Ellison, Bowling Green State University
Workshop: Stillpoint & Performance Presence: Bringing a Song to Life

Explore texturing movement and adjusting the physical and energetic scale of a song for different theatres and media utilizing: 1) Laban's Efforts with Stephanie Dean, and 2) Stillpoint & Personal Presence techniques with Michael Ellison. Bring song lyrics – preferably memorized.

Re-Imagining Latin American and Caribbean Plays in New Contexts and Venues

Focus Group:..... 24 (LFG) Latina/o Focus Group
Room: **Sherman Oaks Room - California Level**
Session Coordinator: Gloria F. Waldman, York College, City University of New York, Graduate Center
Staging Exoticism: Performing Argentine Jewish Theatre in South Florida
Participants:..... Rafael Rodriguez Cabrera, Founder/Director, Theatre Company 2Rc
La Revolución, from Venezuela to Las Canarias: Creating Contemporaneity and Relevance in Canonical Latin American Theatre
Kimberly del Busto Ramirez, LaGuardia Community College, City University of New York
Performing Cuban-Latina Theatre in Orange County, California
Alma R. Martinez, Pomona College
Zoot Suit, from LA to Mexico City: A Journey of Resistance and Discovery
Jimmy A. Noriega, Cornell University
Andean Ritual and Cosmology in Teatro Contraelviento's "La Flor de Chukirawa"
Jason Ramirez, Bronx Community College, City University of New York
Traveling Barriologies: The Multi-City Creation and Reception of Passing Judgment

This panel will examine old works in new sites and explore challenges in performing plays in translation. Panelists will recreate their experiences with Zoot Suit in Mexico; Argentine Jewish theatre in Florida; Chocron's La Revolución in Las Canarias, Nuyorican theatre in LA, Cuban- American theatre in California, Andean ritual/cosmology in Ecuador.

CONCURRENT SESSIONS THURSDAY, AUGUST 5, 2010 (CONT.)

8:00 AM - 9:30 AM (cont.)

“Staging Pictures”: Film, Digital Media, and the Live Theatre Production

Focus Group:..... 08 (DP) Directing Program

Room: **Park Room - South Mezzanine Level**

Session Coordinator: Ann Shanahan, Loyola University Chicago
“Living Pictures”: The Interplay Between Theatrical and Filmic Documentary on Stage

Participants:..... Mark Lococo, Loyola University Chicago
A Digital Cascade of Memories and Associations: Developing a RE-Devising Process for Student Actors Utilizing Complicite’s Mnemonic
Kathleen McGeever, Northern Arizona University
The Living Room War and Its Impact in Production of David Rabe’s “Sticks and Bones”
Dassia Posner, University of Connecticut, Connecticut Repertory
The Many Layers of Galileo: Myth and Montage in Brecht’s “Galileo” at the Connecticut Repertory Theatre

This panel explores a variety of applications in use of photographic and filmic images in live theatre, addressing questions and challenges posed in the processes, and assessing ways in which the once competing media interact to create effective new forms.

Surviving the Crunch: Innovation in Design and Technology

Focus Group:..... 06 (DT) Design and Technology

Room: **Regents Room - South Mezzanine Level**

Chair: P. Gibson Ralph, Design/Technology

Meeting the demands of dwindling resources. Stimulating and revitalizing the discipline of theatre through innovation in design, technology and pedagogy. Presentations of new or revitalized approaches in the area of design and technology.

The Business of Acting: Equip Your Students with Critical Business and Survival Strategies for a Successful and Long-Lasting Career in Theatre, Film and Television

Focus Group:..... 01 (AP) Acting Program

Room: **Governors I - South Mezzanine Level**

Chair: Suzanne Hunt-Jenner, California State University, Long Beach

Participants:..... Sam Anderson, Award Winning Artistic Director, Director, Actor
Linda Brennan, American Academy of Dramatic Arts
Jim Holmes, Loyola Marymount University
Hugh O’Gorman, California State University, Long Beach
Cathy Reinking, The Casting Society of America
April Shawhan, The Casting society of America
Kevin Wetmore, Loyola Marymount University

How do young actors today succeed when theatre, television and films have been joined by digital technology and new media markets? Learn critical business strategies that will help your students generate the opportunities needed to propel them forward in their careers.

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8:00 AM - 9:30 AM (cont.)

"TO BLOG, EMOTE, MOODLE & JOKE": Answers for Theatre Classes Today

Focus Group: 19 (TLA) Theatre as a Liberal Art
Room: **Brentwood Room - California Level**
Session Coordinator: Elizabeth Stoppel, William Paterson University
Theatre and Comedy: No Joking, A Serious Major
Participants: Cate Moran, University of Indianapolis
New Ground in Ancient Ruins: American Students on Stage in Greece
Ivan Fuller, Augustana College
Using Moodle for Online Discussions of Directing Class Scenes
Jeffrey Ullom, Case Western Reserve University
Dramablog: An Exploration of the Personal and Political

This panel suggests ways of teaching theatre history, directing, performance and writing classes that enhance students' skills and interest in theatre beyond a traditional experience, as other media and studies typically outside academia are woven into the theatre curriculum.

Weathering the Storms: Crisis, Response and Survival in the American Theatre

Focus Group: 02 (ATDS) American Theatre and Drama Society
Room: **Palisades Room - California Level**
Chair: Annemarie Bean, Independent Scholar
Session Coordinator: Jonathan Shandell, Arcadia University
Survival of National Importance: The Hedgerow Theatre and the World War II Draft
Participants: Adrienne Braconi, University of Connecticut
The Pedagogy of Community and Survival in August Wilson's "Radio Golf"
Claudia Case, Lehman College/City University of New York
Engineering Comebacks: Philip Barry, Katharine Hepburn, and the Theatre Guild
Naomi Stubbs, City University of New York, Graduate Center
A Crutch to Aid an Ailing Business?: Pleasure Gardens and Theatre Economics

This session interrogates how conditions of economic, social and geopolitical upheaval have impacted the activities of American playwrights, theater companies and audiences. Panelists consider the American stage's intersections throughout history with and responses to moments of domestic and international crisis.

9:45AM - 11:15 AM

ATHE Annual Membership Meeting

Focus Group: 29 (CC) Conference Committee
Room: **Beverly Hills Room - California Level**
Chair: Steve Peters, Friends University

This yearly meeting gives recognition to outgoing officers and council members and welcomes in the newly elected slate. ATHE reports highlight the year's activities.

11:30 AM - 1:00 PM

Acting Program Membership Meeting #2

Focus Group: 01 (AP) Acting Program
Room: **Senators II - South Mezzanine Level**
Chair: Siobhan Bremer

The Acting Program will look at the current by laws and make sure they are connected to the ATHE strategic plan. We will also continue to talk about the session proposal ideas started in the first business meeting. Time at the end will be given to connect with others interested in presenting sessions.

CONCURRENT SESSIONS THURSDAY, AUGUST 5, 2010 (CONT.)

11:30 AM - 1:00 PM (cont.)

Black Theater Association Membership Meeting

Focus Group: 05 (BTA) Black Theatre Association
Room: **Sherman Oaks Room - California Level**
Session Coordinator: Soyica Colbert, Dartmouth College

Challenging Tradition in Undergraduate Actor Training: Creating Dynamic Living Theatre Through Suzuki/Viewpoints as Rival to Media-Savvy Forms

Focus Group: 36 (MD) Multidisciplinary Focus: 01 (AP) Acting Program; 08 (DP) Directing Program; 04 (ATME) Association for Theatre Movement Educators
Room: **Senators I - South Mezzanine Level**
Session Coordinators: Robin Reese, Penn State Altoona
Toward a Wholly Living Encounter: Synthesizing Suzuki, Viewpoints and Method Acting in Rehearsals of LeRoi Jones' "Dutchman"
Matt Saltzberg, University of Missouri-Columbia
Deepening the Journey: Using Suzuki/Viewpoints Training in the Undergraduate Rehearsal Process
Participant: Annamaria Pileggi, Washington University in St. Louis
From Physical Language to Physical Action: Using Suzuki/Viewpoints to Train the Actor in the Method of Physical Action

This panel explores the strictures of the Suzuki Method and the playfulness of Viewpoints to awaken a new generation of theatre artists and audiences while keeping in mind the very real competition between live theatre and video games and high-tech Hollywood blockbusters.

Digital Projects Workshop: the Application of New Media in Teaching the Theory and Practice of Performance

Focus Group: 29 (CC) Conference Committee
Room: Westwood Room – Plaza Level
Chair: Talia Rodgers, Routledge
Participants: Alison Hodge, Royal Holloway University of London
Matthew Kopel, Routledge, New York

Dramaturgy Membership Meeting

Focus Group: 07 (DR) Dramaturgy
Room: **Directors II – South Mezzanine Level**
Chair: Richard Pettengill, Lake Forest College
Session Coordinator: Shelley Orr, San Diego State University

All are welcome at the Dramaturgy Focus Group membership meeting. We will discuss FG happenings and plans for next year's conference.

Electronic Technology Committee Meeting

Focus Group: 30 (ETC) Electronic Technology Committee
Room: **Preview Room II - South Mezzanine Level**
Chair: Sara Warner, Cornell University

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CONCURRENT SESSIONS THURSDAY, AUGUST 5, 2010 (CONT.)

11:30 AM - 1:00 PM (cont.)

Integrating Techniques to Meet New Needs in Performance

Focus Group: 01 (AP) Acting Program

Room: **Bel Air Room - California Level**

Co-Coordinator/

Participant: Lionel Walsh, University of Windsor
Fantastic Realism Meets Stanislavski: Integrating a 'Recovered' Technique with the Old Master

Participants: Jane Brody, DePaul University
The Uses of Myth, Archetype, and Ritual in Acting Class
Miriam Mills, Rider University
Everything Old is New Again: Adler, Bogart, Graham, and Hagen in Acting Class

This panel will investigate incorporating historical acting techniques with more contemporary or newly recovered approaches to acting. Participants will discuss their experiments in the marrying of what might be seen as divergent techniques to answer the needs of contemporary texts.

Jane Chambers Playwriting Competition Rehearsal (closed)

Focus Group: 23 (WTP) Women and Theatre Program

Room: **Beverly Hills Room - California Level**

Co-Chairs: Maya Roth, Georgetown University

Priscilla Page, New WORLD Theatre, University of Massachusetts, Amherst

Rehearsal for staged reading of Jane Chambers award winning play.

Music Theatre/Dance Membership Meeting

Focus Group: 11 (MTD) Music Theatre/Dance

Room: **Directors I – South Mezzanine Level**

Chair: Mary Jo Lodge, Lafayette University

New Play Development Workshop: Rehearsal Part II

Focus Group: 12 (PACT) Playwrights and Creative Teams

Room: **Los Angeles Room - California Level**

Co-Chairs: Char Nelson, Brigham Young University
Judith Royer, Loyola Marymount University

Presenters: Charlene A. Donaghy, Lesley University
Kevin McFillen, University of Missouri-Columbia
Char Nelson, Brigham Young University

Rehearsal in the performance space for the second half of the short plays selected for the New Play Development Workshop and Showcase series.

Performance Studies Focus Group Annual Membership Meeting

Focus Group: 13 (PS) Performance Studies

Room: **Pacific Room - California Level**

Session Coordinator: Paige McGinley, Yale University

Please join us for our annual business meeting!

CONCURRENT SESSIONS THURSDAY, AUGUST 5, 2010 (CONT.)

11:30 AM – 1:00 PM (cont.)

Strategic Planning Committee Meeting

Focus Group: 29 (CC) Conference Committee
Room: **Governors II - South Mezzanine Level**
Chair: Bill Doan, Penn State University

The Actor's Journey: An Exploration of the Actor's Legacy As Ancient Story Teller, Sacred Interpreter of the Divine and Socially Responsible Leader

Focus Group: 36 (MD) Multidisciplinary Focus: 01 (AP) Acting Program; 18 (TH) Theatre History; 14 (RT) Religion and Theatre
Room: **Encino Room - California Level**
Chair: Tim Landfield
Participants: Karen Hensel, American Academy of Dramatic Arts, Los Angeles
Evolution of the Actor
 Paul Kassel, State University of New York, New Paltz
 Jason Winslade, DePaul University
Ritual Creation: An Actor's Process

Did actors evolve from shamans and priests who translated the mystical realm to their community? This workshop will combine demonstration and discussion in order to examine the actor's legacy as sacred storyteller and whether that heritage can survive in an age of new media.

Theatre and Social Change: Performing Theatre of Testimony Inside and Outside the University

Focus Group: 16 (TASC) Theatre and Social Change
Room: **Park Room - South Mezzanine Level**
Co-Coordinator: Lisa Brenner, Drew University
*D*** UNIVERSITY: Using Theatre to Address Tensions Regarding Diversity on a College Campus*
 Marietta Hedges, Catholic University
The Warrior
Participants: Sharon Andrews, Wake Forest University
A Story of Us and Them: Student Athletes Explore, Create, and Perform
 Brook Davis, Wake Forest University
A Story of Us and Them: Student Athletes Explore, Create, and Perform
 Lesley Delmenico, Grinnell College
Testing the Echo, Pushing the Edges: Performing British Post-Multiculturalism

This panel examines theatre that creates intersections between disparate communities and the role of documentary theatre as a creative and political tool. We also look at how collaboration (between institutions or individuals) helps or hinders the process and the result.

Theatre as a Liberal Art Membership Meeting

Focus Group: 19 (TLA) Theatre as a Liberal Art
Room: **Palisades Room - California Level**
Chair: Bernadette Hamilton-Brady, St. Mary's University

Meeting agenda will include elections, Focus Group issues and activities, and looking ahead to the Chicago conference.

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11:30 AM – 1:00 PM (cont.)

Theatre Management Focus Group Annual Membership Meeting

Focus Group: 20 (TM) Theatre Management
Room: **Governors I - South Mezzanine Level**
Co-Coordinator: Katherine Kavanagh, Borough of Manhattan Community College/City University of New York
Daniel Koetting, University of Colorado Denver

Two-Year College Focus Group Meeting - Current Issues and Future Planning

Focus Group: 21 (TYCP) Two-Year College Program
Room: **Malibu Room - California Level**
Chair: Chase Waites, Lonestar Community College
Session Coordinator: Georgia McGill, City University of New York/Queensborough Community College

Two-Year College Membership Meeting; current issues, planning for future activities.

VASTA Membership Meeting

Focus Group: 22 (VASTA) Voice and Speech Trainers Association
Room: **Brentwood Room - California Level**

1:00 PM - 1:45 PM

Author Signing and Raffle #2

Focus Group: 29 (CC) Conference Committee
Room: **California Showroom – California Level**

1:45 PM - 3:15 PM

ALIVE AND KICKING (BACK): Queering New Media

Focus Group: 10 (LGBT) Lesbian, Gay, Bisexual, Transgender
Room: **Bel Air Room - California Level**
Chair: Frank Miller, Georgia State University
Participants: Linsey Bostwick, Big Art Group
Joan Lipkin, The Uppity Company
RM Vaughan, Independent Theatre/Video Artist

Using personal narratives, video clips and energetic discussion, this panel proposes to explore the ways in which queer theatre artists are taking advantage of new media to keep their arts alive.

CONCURRENT SESSIONS THURSDAY, AUGUST 5, 2010 (CONT.)

1:45 PM - 3:15 PM (cont.)

Anachro-phobia: History, Performance, Theory Out of Place and Time

Focus Group: 13 (PS) Performance Studies
Room: **Pacific Room - California Level**
Chair: Katherine Mezur, University of Washington
Participants: Michelle Liu Carriger, Brown University
Street Corner Angels and Internet Demons: Gothic Lolita and the Global Afterlife of Victoriana
 Christina Gutierrez, University of Texas, Austin
'We Gladly Accept Master Card and Lady Visa': Performing Medieval Anachronisms at the Renaissance Faire
 Donovan Sherman, University of California, Irvine
Second Death: Virtual Souls in Modern England

People often think of anachronism as something “wrong”—out of place or time—but we ask instead how examining anachronism, “a survival” in the Darwinian sense, may illuminate ways that history and performance stay “alive.”

Broadway and the Critics

Focus Group: 11 (MTD) Music Theatre/Dance
Room: **Park Room - South Mezzanine Level**
Chair: Stuart Hecht, Boston College
Session Coordinator: Laura Pollard, University of East Anglia
Participants: Thomas F. Connolly, Suffolk University
“The ‘Aisle’ is Full of Noises”—Not: Mainstream Media’s Downward Mobility and the Silencing of the Broadway Critic
 Paul R. Laird, University of Kansas
Stephen Schwartz and the Critics: A Historical Survey
 Bryan M. Vandevender, University of Missouri
Do You Really Want to Hurt Me?: Surviving Michael Riedel’s Theatre Journalism

How do critics impact the success of Broadway shows? A case study of journalist Michael Riedel’s work and ethics, and an examination of composer Stephen Schwartz’s response to reviews, illustrate a wider discussion of how the function of critics has changed in the early 21st century.

Directing for Themed Entertainment, Cruise Lines and Live Special Events: Career Opportunities, Work Environment, and Job Expectations

Focus Group: 08 (DP) Directing Program
Room: **Encino Room - California Level**
Chair: R. Michael Gros, Kansas State University, Freelance
Participants: Chip Koch, Manager, Entertainment Operations, Walt Disney
 Michael La Fleur, Free lance director and choreographer
 Creative Director with Walt Disney Company
 Show Director with Walt Disney Company

Industry professionals discuss career opportunities, creative and business environment, and the training necessary to direct or choreograph themed, cruise line, and special event live entertainment productions.

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CONCURRENT SESSIONS THURSDAY, AUGUST 5, 2010 (CONT.)

1:45 PM - 3:15 PM (cont.)

“Discriminating Tastes”: The Conscious Cultivation and Strategic Mediation of African American Embodiment in Performance

Focus Group: 18 (TH) Theatre History

Room: **Senators I - South Mezzanine Level**

Chair: Faedra Carpenter, University of Maryland, College Park
Why A Day of Absence Has Remained Ever-Present: Douglas Turner Ward's “Mediated Meditation”

Participant: Martine Green, Kenyon College
Inflammatory Speech, Play and Communitas: Building Community Through the Performance of Lynching Narratives
Monica Ndounou, Tufts University
“Acting your Color” in early 20th Century American Theatre and Film

This panel takes on the evolutionary practices of mass communication (from early print media to early film) to examine the historic role the media has played in shaping the performances—and reception—of African American embodiment.

Fresh Print Two: Globalization, Violence and Theatre

Focus Group: 43 (RPC) Research & Publications Committee

Room: **Palisades Room - California Level**

Co-Chairs: D.J. Hopkins, San Diego State University
Patricia Ybarra, Brown University

Participants: Shannon Jackson, University of California, Berkeley
Global Violence and the Work of Marianne Weems
Jennifer Parker-Starbuck, Roehampton University
Introduction
Marianne Weems, Builders' Association
Global Violence and the Work of Marianne Weems

Respondent: Sarah Bay-Cheng, University of Buffalo

This panel explores the relationship between globalization and global violence through the lens of work by Marianne Weems and the Builder's Association.

In a Multi-Media Marketplace, Are Our Traditional Acting Programs on a Path of Extinction?

Focus Group: 01 (AP) Acting Program

Room: **Senators II - South Mezzanine Level**

Chair: John Benitz, Chapman University

Participants: John Badham, Chapman University
Michael Bofshever
David Kost, Chapman University
Philip Charles McKenzie
Hugh O’Gorman, California State University, Long Beach

With few exceptions, acting students today need to be proficient in several media if they wish to earn a living. Are our acting training programs providing what students need to be competitive in a tough, saturated market?

CONCURRENT SESSIONS THURSDAY, AUGUST 5, 2010 (CONT.)

1:45 PM - 3:15 PM (cont.)

Jane Chambers Playwriting Competition Winner Staged Reading

Focus Group: 23 (WTP) Women and Theatre Program
Room: **Beverly Hills Room - California Level**
Co-Chairs: Priscilla Page, New WORLD Theatre, University of Massachusetts, Amherst
 Maya Roth, Georgetown University

Join us for a free staged reading of the winning play in the Women and Theatre Program's annual Jane Chambers Playwriting Competition – *A Live Dress* by Mary Jane Kaufman.

Medical Readers Theatre: Bringing Together Medical Students and Seniors

Focus Group: 15 (STRP) Senior Theatre Research and Performance
Room: **Westwood Room - Plaza Level**
Participants: Beverly Cho, MSIV, University of Chicago, Illinois School of Medicine Medical Readers Theatre
 Laura Mosqueda, M.D., University of Chicago, Illinois School of Medicine Medical Readers Theatre
 Johanna Shapiro, Ph.D, University of Chicago, Illinois School of Medicine Medical Readers Theatre
 Nokteh Taheri, Ed.D, University of Chicago, Illinois School of Medicine Medical Readers Theatre

Learn how to use theatre for healing. Medical Readers Theatre is a simple, enjoyable way of using medically-themed short plays to educate about the 'human' side of medical education. Learn how holistic method acting can be used to improve health.

Movement for the Tragic Chorus I

Focus Group: 04 (ATME) Association for Theatre Movement Educators
Room: **Sherman Oaks Room - California Level**
Chair: Rachel Bowditch, Arizona State University
Rasaboxes and the Tragic Chorus
Participants: Leslie Bennett, University of Kansas
Ensemble as Chorus: Realizing Movement Metaphors (based upon the work of Michael Chekhov and Lenard Petit)
 Heather Harpham, Senior Action Theatre
Action Theater/Physical Improvisation Scores to Illuminate Aspects of the Greek Chorus

Movement for the Tragic Chorus I is a double session workshop that will explore how different pedagogical methods—Rasaboxes, Michael Chekhov, and Action Theatre—can provide valuable tools for investigating the tragic chorus that can be applied to acting and directing.

NCA Panel 2: DOUBLE TAP by Darren Goins

Focus Group: 40 (NCA) Theatre Division
Room: **Malibu Room - California Level**
Chair/Respondent: Barbara Parisi, Long Island University
Participant: Darren Goins, Vox Theatre

A new performance art piece explores how social media, such as Facebook, and our mobile devices, particularly texting, are affecting communication. This performance showcases nine monologues of individuals who find themselves "plugged-in."

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CONCURRENT SESSIONS THURSDAY, AUGUST 5, 2010 (CONT.)

1:45 PM - 3:15 PM (cont.)

(Re)Turning the Hollywood Gaze: Native Theater On Its Own as Sites of Survival, Places of Remembrance, and Spaces of Transformation

Focus Group: 16 (TASC) Theatre and Social Change

Room: **Governors I - South Mezzanine Level**

Chair: Ann Haugo, Illinois State University

Session Coordinator: Jaye Darby, University of California, Los Angeles
How the West Was Lost: Native Theater and Hollywood Triumphantism

Participants: Jill Carter, University of Toronto
Kicking the Heroine Habit: Memorializing the Survivance Skirmishes and Little Victories of the Merely Mortal Women who Fought Them

Inés Hernández-Avila, University of California, Davis
Activist Performance/Transforming the Ecology of Violence: The First Year of Native American Theater on the UC Davis Campus

Tiffany Noell, Arizona State University
Vision Transformations: Circles of Survivance within Marie Clements' "Copper Thunderbird"

An examination of the performative agency of Native theater with activist roots in tribal communities to honor and enact the lived realities, histories, traditions, and perspectives of the rich diversity of Native peoples, contesting Hollywood's hegemonic narratives and distorted representations

Small Program Survival - Collaboration and Design Suggestions and Solutions for Smaller Programs

Focus Group: 06 (DT) Design and Technology

Room: **Preview Room II - South Mezzanine Level**

Chair: Ethan Krupp, Bloomsburg University of Pennsylvania
Tips, Tricks, and Tools for Mounting Successful Productions When Your Program Has No In-House Designers

Participants: Denise Massman, Siena College
Cheryl McFarren, Denison University
Susan Paun de Garcia, Denison University

This session will provide tips, suggestions, and possible solutions for small theatre programs that don't have unlimited numbers of designers as part of their faculty. Multiple angles of approach will be covered, including sources for designers, how to work with them, and other survival methods. Avenues of collaboration with other departments and disciplines will also be examined.

CONCURRENT SESSIONS THURSDAY, AUGUST 5, 2010 (CONT.)

1:45 PM - 3:15 PM (cont.)

THEATRE, MEDIA, AND ECOLOGY: FROM SURVIVING TO THRIVING

Focus Group: 36 (MD) Multidisciplinary Focus; 17 (TC) Theory and Criticism; 16 (TASC) Theatre and Social Change; 23 (WTP) Women and Theatre Program

Room: **Brentwood Room - California Level**

Co-Chairs: Downing Cless, Tufts University
Toward Ecodirecting: Making Nature and Environment Live on Stage
Theresa May, University of Oregon
Radio as Presence of Absence in Marie Clements' "Burning Vision"

Participants: Sara Freeman, University of Oregon
Alternative Theatre and the Anti-Nuclear Movement: Eco-Conscious Theatre in Thatcher's Britain
Damoid Morris, University of Oregon
Hard Times and Sustainable Measures: Film on Stage and the Federal Theater Project's Ecological Footprint
Arden Thomas, Stanford University
Entangled, Embodied, Engaged: Technology and Ecology in the Performance Art of Rachel Rosenthal

Theatre embodies ecology even as the media has made ecology newsworthy. Key ecocritical concerns - embodiment, polyphony, ecofeminism - focus on the role of theatre in the ecological crisis, demonstrating the reciprocity (and resistance) between media and theatre.

Unveiling a New Intercultural Performance: An Artist-Talk of Sheetal Gandhi's "Daughter-in-law, Daughter, Wife"

Focus Group: 03 (AAP) Association for Asian Performance

Room: **Directors II - South Mezzanine Level**

Session Coordinator: John B. Weinstein, Bard College at Simon's Rock

Performer: Sheetal Gandhi, Independent Artist
"Bahu-Beti-Biwi" (Daughter-in-law, Daughter, Wife)

Respondent: Claudia Orenstein, Hunter College, City University of New York

Intercultural choreographer/performer Sheetal Gandhi will screen portions of her new one woman dance-theater show "Bahu-Beti-Biwi" (Daughter-in-law, Daughter, Wife), followed by response and discussion. Come experience this exciting new Indian-American work exploring Identity, the Self, and the Other.

"Who Cares About Theatre? How Can We Use What We Know to Improve Relationships across our Institutions and within our Professions?"

Focus Group: 19 (TLA) Theatre as a Liberal Art

Room: Directors I - South Mezzanine Plaza

Co-Chairs: William Doan, Penn State University
Bekka Eaton Reardon, Miami University Hamilton

Co-Coordinator: Lewis Magruder, Miami University

1:45 PM - 5:15 PM

Paid Workshop #4 - Caridad Svich - NoPassport Theatre and Press: New Models for Old-Time Publishing

Focus Group: 29 (CC) Conference Committee

Room: **Santa Monica Room - California Level**

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3:45 PM - 5:15 PM

Aimee Semple McPherson: Technology, Theatricalism and Twentieth Century Evangelicism

Focus Group: 14 (RT) Religion and Theatre
Room: **Directors I – South Mezzanine Level**
Co-Chairs: Elizabeth Cawns, Independent Scholar
“Sister Aimee”: The Sarah Bernhardt of Evangelicism
Bradley Griffin, Pepperdine University
Salvation and a Show: Theatre and Theology in the Architecture of the Angelus Temple
Participant: Joshua Edelman, Samuel Beckett Center for Theatre Studies
Broadcasting the Message to Evangelical America After McPherson

Aimee Semple McPherson built the Angelus Temple in LA, gave “illustrated sermons” that were theatrical entertainment, and used media in innovative ways that were felt through the rest of the 20th century. This panel explores her use of media and influence on evangelicism.

ALIVE AND KICKING (BACK): Current Trends in LGBT and Q Research

Focus Group: 10 (LGBT) Lesbian, Gay, Bisexual, Transgender
Room: **Governors II - South Mezzanine Level**
Co-Chairs: Christopher Krejci, Louisiana State University
Brent Stansell, American University/George Washington University
Participants: Cassidy C. Browning, University of Texas, Austin
Michelle Dvoskin, University of Texas, Austin
John Fletcher, Louisiana State University
Nick Salvato, Cornell University
Alan Sikes, Illinois State University
Lionel Walsh, University of Windsor

Despite changes over the years, LGBT research is alive and kicking. This session discusses current trends in the classification of LGBT research to address concerns raised by members of the Focus Group regarding the Focus Group name: LGBT and/or Q?

Asian Theatre Journal Lecture by J. Thomas Rimer

Focus Group: 03 (AAP) Association for Asian Performance
Room: **Palisades Room - California Level**
Chair: Kevin J. Wetmore, Jr., Loyola Marymount University
Session Coordinator: John B. Weinstein, Bard College at Simon’s Rock
Lecturer: J. Thomas Rimer, University of Pittsburgh [Emeritus]
“To Let the Punishment Fit the Crime: Creating an Anthology of Modern Japanese Drama”

The Association for Asian Performance is honored to present J. Thomas Rimer. A pioneering scholar, editor, and translator of Japanese theater, he will lecture on creating anthologies of dramatic works.

CONCURRENT SESSIONS THURSDAY, AUGUST 5, 2010 (CONT.)

3:45 PM - 5:15 PM (cont.)

Book and Performance Review Writing Workshop

Focus Group: 43 (RPC) Research & Publications Committee
Room: **Malibu Room - California Level**
Session Coordinator: Judith Sebesta, Lamar University
Writing Performance Reviews for THEATRE JOURNAL
 Anne Fletcher, Southern Illinois University - Carbondale
Writing Book Reviews for THEATRE TOPICS
 Melissa Gibson, California State University, Fresno
Writing Book Reviews for THEATRE JOURNAL

THEATRE JOURNAL AND THEATRE TOPICS book and performance review editors offer an interactive workshop designed to help young scholars propose and submit reviews to journals.

Comedia Revived: Websites, Video Archives, and Multi-Media Resources for Rediscovering Plays from the Spanish Golden Age

Focus Group: 36 (MD) Multidisciplinary Focus: 07 (DR) Dramaturgy; 18 (TH) Theatre History; 24 (LFG) Latina/o Focus Group
Room: **Pacific Room - California Level**
Session Coordinator: Ben Gunter, Florida State University
Multi-Media Methods of Revival: Film, Archival Sound, and Musical-Theater Elements in Landmark Productions at El Chamizal
Participants: Sarah Brew, University of Massachusetts, Amherst
Blogging Marta from Page to Stage
 Harley Erdman, University of Massachusetts, Amherst
Media Bridges Across Language Barriers: Making "Marta La Piadosa" into "Marta the Divine"
 Kathleen Jeffs, Oxford University
Presenting outofthewings.org: A New Resource for Scholar-Artists, Historians, Translators, and Cultural Activists
 Susan Paun de García, Denison University
Texts to Teach, Translations to Study, and Techniques in Development: Golden Age Wikispaces and Comedias.org
 Jason Yancey, Grand Valley State University
Three Decades of Performance, Digitized: Production Archives from the Siglo de Oro Drama Festival at El Chamizal

New developments in cyber-scholarship, digital dramaturgy, and multi-media bridges across cultures are revolutionizing options for tapping into world theater's richest unexplored resource – the stagecraft of the Spanish Golden Age. A panel of innovators invites you into this dynamic revival.

Creating a Hands-on Program that Students will Actually Want to Get Their Hands On

Focus Group: 21 (TYCP) Two-Year College Program
Room: **Governors I - South Mezzanine Level**
Participants: Beth Johnson, Finger Lakes Community College
Entertainment Technology as a Course of Study
 Chase Waites, Lone Star College-Montgomery
Starting From Scratch: The Birth of an Audio Visual Systems Specialist Program

In this session, we will discuss the steps we took to create entertainment technology certificate and degree programs.

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3:45 PM - 5:15 PM (cont.)

Creative Collaborations in Musical Theatre

Focus Group: 11 (MTD) Music Theatre/Dance
Room: **Bel Air Room - California Level**
Chair: Jane Ferencz, University of Wisconsin - Whitewater
Participants: William Everett, University of Missouri-Kansas City
George Edwardes, Sidney Jones, and the Development of the Early Daly's Theatre Musicals
George Ferencz, University of Wisconsin-Whitewater
"The King and I": A Mid-century Rodgers-Bennett-Rittman Musical Collaboration
Paul Laird, University of Kansas
"Wicked": Documentation of a Collaboration

This panel addresses aspects of creative collaboration in musical theatre. Each paper focuses on a particular set of relationships either between performers and creators or else among the creators themselves. Each case study comes from a different historical era.

Exploring Vocal Power in Stage Performance

Focus Group: 22 (VASTA) Voice and Speech Trainers Association
Room: **Beverly Hills Room - California Level**
Chair: Sandra Massie, American Academy of Dramatic Arts
Vocal Power
Participants: Brenda Beck, American Academy of Dramatic Arts
Linda Brennan, American Academy of Dramatic Arts

This session provides tools for teaching actors how to find their voices and express their world view more powerfully. Systematic exercises in building core support, resonance, projection, and range are incorporated and applied to text, culminating in the students creating their own original show.

Latino Youth Theatre in the Americas

Focus Group: 24 (LFG) Latina/o Focus Group
Room: **Encino Room - California Level**
Chair: Jeannette Sanchez, University of Washington
Session Coordinator: Courtney Elkin Mohler, University of California, Dominguez Hills
The Critical Question: The Challenges of Creating, Promoting, and Theorizing Latino Theatre for Young Audiences in the Americas
Participants: Cecilia Aragon, University of Wyoming
Latino You(Th)eatre: Defining a New Field within Children's Theatre
Jimmy A. Noriega, Cornell University
Churchgoers, Students, Street Kids, and Gangsters: An Introduction to Latino Theatre for Youth in the Americas
Roxanne Schroeder-Arce, Emerson College
The Child's Gaze as Latina/o Identities Is Explored through Theatre in the United States

This panel will explore the use of Latino Theater for young audiences within the Americas. The panel investigates the historical development, current methodologies, and challenges to the survival and growth of Latino Theatre for young audiences.

CONCURRENT SESSIONS THURSDAY, AUGUST 5, 2010 (CONT.)

3:45 PM - 5:15 PM (cont.)

Membership and Marketing Committee Meeting

Focus Group: 38 (MM) Membership and Marketing Committee
Room: **Preview Room II - South Mezzanine Level**
Chair: Christin Essin, University of Arizona

Paradigm, Praxis and Field: A Linked Session Sponsored by *The Journal of Dramatic Theory and Criticism*, Part 1 of 2

Focus Group: 17 (TC) Theory and Criticism
Room: **Senators I - South Mezzanine Level**
Chair: Scott Magelssen, Bowling Green State University
Participants: Rosemarie K. Bank, Kent State University
America's Great Identifier and its Great Unfinished Business
Henry Bial, Kansas State University
"P.S. Can We Talk about Something Else?"
Herbert Blau, University of Washington
Performing (in) the Chaosmos: Farts, Follicles, Mathematics, and Delirium in Deleuze

This linked session, sponsored by *The Journal of Dramatic Theory and Criticism*, draws together six of the journal's associate editors, each a high-profile scholar in our discipline, to address the shifting institutional, economic, and disciplinary contours of contemporary theatre discourse with their current research projects.

Signifin' on the Stereotype: Playwrights and Contemporary Notions of Blackness

Focus Group: 05 (BTA) Black Theatre Association
Room: **Sherman Oaks Room - California Level**
Session Coordinator: Aimee Zygmanski, University of California, San Diego
*Fables, Fabrications and the Fabulous: Lynn Nottage's *Fabulation*, or the Re-Education of Undine*
Participants: Jaye Austin Williams, University of California, Irvine
Black Sociopolitical Narrative onto Hostile Terrain: Foregrounding Dramatist Kia Corthron
Anna Bean, Independent Scholar
No Fear of Silver Bullets: A (Non-Blackface) Staging of "Emperor Jones"
Grace Shinhae Jun, University of California, San Diego
*Black Masculinity, Violence and the N-Word in Will Power's *The Seven**

This panel focuses on contemporary playwrights and performance by looking at how varying portrayals of blackness combat stereotypes still surfacing in today's media. Are alternative visions undeniably in relationship with white America, its privileges, and its exclusionary practices or just a matter of survival?

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CONCURRENT SESSIONS THURSDAY, AUGUST 5, 2010 (CONT.)

3:45 PM - 5:15 PM (cont.)

Survival Tactics: Theatre and American General Education

Focus Group:..... 02 (ATDS) American Theatre and Drama Society

Room:..... **Directors II – South Mezzanine Level**

Co-Coordinator/

Participants:..... Amy E. Hughes, Brooklyn College, City University of New York
Susan Kattwinkel, College of Charleston

Participants:..... James M. Cherry, Wabash College
Stuart J. Hecht, Boston College
Nancy Kindelan, Northeastern University
Karl M. Kippola, American University

What role does theatre (as discipline, as practice, as pedagogy) play in American higher education today? The participants will discuss some of the ways theatre teachers and administrators are engaging campus communities through general education curricula and production activities.

Surviving in History, or, How to Reconstruct the Restoration Actress

Focus Group:..... 18 (TH) Theatre History

Room:..... **Westwood Room - Plaza Level**

Session Coordinator:..... David Garfinkle, University of Washington
*Constructing the Historical Female Figure, Reconstructing the
Seventeenth-Century Actress*

Participants:..... Louise Edwards, Northwestern University
Re-Staging the Restoration Actress in the Nineteenth and Twentieth Centuries
Thomas King, Brandeis University
Deirdre O'Rourke, University of Pittsburgh
Act Naturally: Approaches to Actress Training in Restoration England

This panel explores the survival of the Restoration actress as a performer on stage during the late seventeenth century and as a historical figure in theatrical representation in subsequent periods. The papers examine methodological challenges, reconstructive strategies, and historical treatments.

The Annual Emerging Scholars Panel for the Performance Studies Focus Group

Focus Group:..... 13 (PS) Performance Studies

Room:..... **Brentwood Room - California Level**

Co-Coordinators:..... Joseph Cermatori, Columbia University
Paige McGinley, Yale University

Participants:..... Ryan Hartigan, Brown University
Affective Temporalities: The Haka, Rugby, and Aotearoa-New Zealand in the UK
Kristin Keating, University of California-Irvine
The New Deus Ex Machina: Casting the Computer as God in Me-Dea-Ex
Coleman Nye, Brown University
Bodies Out of Time: Techniques of Preiving Hereditary Cancer

The annual, vetted Emerging Scholars Panel for the Performance Studies Focus Group.

CONCURRENT SESSIONS THURSDAY, AUGUST 5, 2010 (CONT.)

3:45 PM - 5:15 PM (cont.)

The Katrina Project: Opening Doors in LA

Focus Group: 26 (ADV) Advocacy Committee

Room: **Park Room - South Mezzanine Level**

Co-Chairs/

Participants: Kathleen Ervin, University of California, Santa Barbara, BTN, BTA
Looking forward to LA: At-Risk Populations at Hand

Gailann Medford, Theatre Ed reform subcommittee, ATHE
Working with At-risk Populations: a Game that Invites Interaction

Gale Sheaffer, Vice President, Advocacy, ATHE, BTN
Looking Back at Katrina: Working with At-risk Populations

Participants: Daniel Banks, Dance Works, ATHE, BTN
At-risk Games and Activities to Evoke Joy in Participants

Gail Humphries-Mardirosian, Vice President, Professional Development, ATHE
Telling the Stories of Katrina - Creative Drama Evokes Telling Tales

Laurie Mufson, Mercersburg Academy

Duane Shepherd, Watts Theatre Artists
Working for LA At-risk Populations

Willa Taylor, Goodman Theatre, ATHE
At-risk Activities from Chicago to LA

Melinda Wilson, ATHE, BTN, BTA President
At-risk Games and Activities to Evoke Storytelling in Participants

Respondents: Karen Berman, Former ATHE President
The Future of Katrina - Documenting What Works for Coming Interactions

Sandra Shannon, ATHE, BTN, former President of BTN
The Future of Katrina - Documenting What Works for Coming Interactions

Members of LA- based community theatre will share their missions and outreach strategies and challenges in working with underserved populations and building a better theatre community. Participants will play theatre games from LA artists and the Katrina workshops.

Theatre Management Focus Group Debut Panel

Focus Group: 20 (TM) Theatre Management

Room: **Senators II - South Mezzanine Level**

Session Coordinator: Katherine Kavanagh, Borough of Manhattan Community College/City University of New York

Participant: Amy Hutton, Virginia Commonwealth University

Annual debut presentations are chosen through a competitive evaluation process by the Theatre Management Focus Group Conference Planner.

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CONCURRENT SESSIONS THURSDAY, AUGUST 5, 2010 (CONT.)

3:45 PM - 7:00 PM

**David Mark Cohen Award-Winning Play Reading - *The Power Behind the Palette*,
by Mark J. Charney, Clemson University**

Focus Group: 12 (PACT) Playwrights Action and Creative Teams

Room: **Los Angeles Room - California Level**

Session Chair /

Program Coordinator: Sharon Mills Andrews, Wake Forest University

New Plays Production

Coordinator: Judith Royer, Loyola Marymount University

David Mark Cohen Award Alternate Winners:

Second Place Tie Winners:

Skirt, by Julie Tosh, Carnegie Mellon University

The Way Things Have to Be, by Jeremiah Munsey, University of Nevada-Las Vegas

Director: C. David Frankel, University of South Florida

Assistant Director: Ed Menta, Kalamazoo College

Production Assistant/

Stage Directionist: Michael Schwartz, University of Pittsburgh

Actors: Dan Burkarth, Freelance

Ingrid De Sanctis, Bloomsburg University

Jim Holmes, Freelance

Kashi Johnson, Lehigh University

Baron Kelly, Chapman University

Ryan McCrary, Clemson University

Kenneth Wilson, Ozarks Technical Community College

5:30 PM - 7:00 PM

ALIVE AND KICKING (BACK): Using the Liberal Arts Core to Kick Back at Homophobia

Focus Group: 10 (LGBT) Lesbian, Gay, Bisexual, Transgender

Room: **Governors II - South Mezzanine Level**

Chair: Frank Miller, Georgia State University

Participants: Julie Holston, South Mountain Community College

Ryan McKinney, Kingsborough Community College

Stephen J. Rupsch, St. Norbert College

Ray Schultz, University of Minnesota, Morris

A discussion of strategies LGBT faculty use for dealing with gay, lesbian and queer issues and materials in courses required to fill their colleges' and universities' liberal arts core.

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CONCURRENT SESSIONS THURSDAY, AUGUST 5, 2010 (CONT.)

5:30 PM - 7:00PM (cont.)

Local, Political, and Radical: Asia's Vernacular Shakespeares

Focus Group:..... 03 (AAP) Association for Asian Performance

Room:..... **Preview Room II - South Mezzanine Level**

Participants:..... Kang Kim, Honam University (Korea)
Political Shakespeare in Korea: "Hamlet" as a Subversive Cultural Text in the 1980s
Bi-qi Beatrice Lei, National Taiwan University, Taiwan
Shakespeare and Taiwan's Chinese Cultural Renaissance 1966-1975
Yukari Yoshihara, University of Tsukuba, Japan
"Julius Caesar" in Japan: Are They Too Local?

This panel presents three non-canonical and political Asian Shakespeares: Japan's big Western brother for a century, as Chiang Kai-shek's anti-communist propagandist in Taiwan, and as Korea's protester against the 1980s autocracy to expose their distinct strategies, aesthetics, and impacts.

NoPassport: Taking Over the Means of Production

Focus Group:..... 05 (BTA) Black Theatre Association

Room:..... **Encino Room - California Level**

Session Coordinator:..... Daniel Banks, NoPassport

Participants:..... Anne Garcia-Romero, NoPassport
Jorge Huerta, University of California, San Diego
Oliver Mayer, NoPassport
Chiori Miyagawa, NoPassport
Otis Ramsey-Zoe, NoPassport
Caridad Svich, NoPassport

NoPassport was founded in 2002 by playwright Caridad Svich as a virtual and real-life community of artists with a focus on US Latina/o, Latin American, and hemispheric writing. NOPE is a global "jam session," giving artists a home to discuss their passions, challenges, and strategies for making art in this Millennium. This roundtable will focus on NOPE's history, as well as the self-published NoPassport Press that ensures its members' work is available to the general public.

Paradigm, Praxis and Field: A Linked Session Sponsored by *The Journal of Dramatic Theory and Criticism*, Part 2 of 2

Focus Group:..... 17 (TC) Theory and Criticism

Room:..... **Senators I - South Mezzanine Level**

Chair:..... Scott Magelssen, Bowling Green State University

Participants:..... Michal Kobialka, University of Minnesota
Representational Practices and Real Abstractions in Eighteenth-Century London
Alice Rayner, Stanford University
Shapes of Temporality
Patricia Ybarra, Brown University
History Takes Time: Theatre Historiography in the Neoliberal University

This linked session, sponsored by *The Journal of Dramatic Theory and Criticism*, draws together six of the journal's associate editors, each a high-profile scholar in our discipline, to address the shifting institutional, economic, and disciplinary contours of contemporary theatre discourse with their current research projects.

CONCURRENT SESSIONS THURSDAY, AUGUST 5, 2010 (CONT.)

5:30 PM - 7:00 PM (cont.)

Planned Obsolescence? Rotating Repertory Performance Training and 20th Century Survival

Focus Group: 18 (TH) Theatre History
Room: **Sherman Oaks Room - California Level**
Session Coordinator: Mary Elizabeth Anderson, Wayne State University
The Curious Lives of Billboards: Marketing the Classics Amidst the Casinos, Vacant Storefronts, and Empty Automotive Plants in Detroit
Participant: Jesse Merz, Wayne State University
'America's Longest Running Musical' in the Context of Economic Collapse: Staging "The Fantasticks" in Downtown Detroit

Presenters will discuss the "rotating repertory" model of performance training and production popular in U.S. in the mid-20th Century, with a focus on the development of the first graduate repertory theatre in the U.S. – Wayne State University's Hilberry Theatre.

Resisting the Wal-Marting of the Theatre: Rethinking the Undergraduate Theatre Major

Focus Group: 19 (TLA) Theatre as a Liberal Art
Room: **Governors I - South Mezzanine Level**
Session Coordinator: Scott E. Walters, University of North Carolina at Asheville
Participant: Thomas Loughlin, State University of New York – Fredonia

Panelists will describe an approach to theatre education designed to educate local arts leaders rather than training specialists. An NEA "Access to Excellence" project.

Sing for Your Supper: Survival Guides for Dramaturging Musical Media

Focus Group: 07 (DR) Dramaturgy
Room: **Directors II – South Mezzanine Level**
Session Coordinator: Ben Gunter, Florida State University
Participants: Christie Evangelisto, Freelance Dramaturg
Allison Horsley, University of Denver
Jay Jaski, New York University
Susan Russell, Pennsylvania State University

How can dramaturgs use their training to build better Broadway hits; edgier experiments in cabaret, concert, opera, and revue; and livelier revivals of big-name American musicals? A panel of people with surprising experiences share case studies and entertain your questions.

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CONCURRENT SESSIONS THURSDAY, AUGUST 5, 2010 (CONT.)

5:30 PM - 7:00 PM (cont.)

Staging Femininities: Women, Sport, and Historical Performance

Focus Group: 36 (MD) Multidisciplinary Focus; 23 (WTP) Women and Theatre Program; 13 (PS) Performance Studies; 18 (TH) Theatre History

Room: **Palisades Room - California Level**

Co-Chairs: Season Ellison, The College of Wooster
Finding Agency: Sidesaddle Riding, Disability, and the Performance of Femininity
Stephen Harrick, Bowling Green State University
Baring Their Limbs: Women, History, and Vintage Baseball
Shannon Walsh, University of Minnesota
These Walls Could Not Contain Me: Abby Mayhew's Physical Culture Performances and Biopolitical Excess

We seek to explore the complex intersections between performance, historiography, femininity, and sport. Each panelist attempts to unseat solidly established, historiographically constructed, binaries about gender through our in-depth case-studies and critiques of various historical sports.

Surviving the Outside: Modernity and the Woman Artist (a Reading and Discussion of Susan Glaspell's "The Outside")

Focus Group: 02 (ATDS) American Theatre and Drama Society

Room: **Santa Monica Room - California Level**

Session Coordinator: Monica Stufft, University of San Diego

Participants: Tim Dugan, St. Francis College
Terry Glaser, University of San Diego
Franklin Lasik, University of Missouri
Barbara Ozieblo, University of Malaga
Ronald Zank, University of Missouri

This session explores, through performance and discussion, the survival strategies for the woman artist offered in Susan Glaspell's *The Outside*. We will address Glaspell's highly gendered view of modernism or modernisms and consider its implications for theatre today.

TASC Networking Meeting

Focus Group: 16 (TASC) Theatre and Social Change

Room: **Malibu Room - California Level**

The Conscious Body: New Approaches to Embodied Acting that Synthesize Chinese, Hindu and Western Body Theories

Focus Group: 04 (ATME) Association for Theatre Movement Educators

Room: **Beverly Hills Room - California Level**

Session Coordinator: Nana Shineflug, Columbia College Chicago
The Conscious Body

The Conscious Body Workshop is a participatory workshop where attendees will be invited to experience the theories of Nana Shineflug in her Conscious Body work. This will include how to understand, easily create and use inner and outer body structures to enable Whole Body Breathing and Acting.

CONCURRENT SESSIONS THURSDAY, AUGUST 5, 2010 (CONT.)

5:30 PM - 7:00 PM (cont.)

Theorizing Latina/o Theatre and Performance, Hybridity, and Other “Others”

Focus Group: 24 (LFG) Latina/o Focus Group
Room: **Bel Air Room - California Level**
Chair: Yael Prizant, Notre Dame University
Session Coordinator/ Respondent: Courtney Elkin Mohler, Santa Clara University
Participants: Maria-Tania Becerra, California State University, Bakersfield
A Platano is still a Platano
 Ana Elena Puga, Northwestern University
Elvira Arellano and Rosa Parks: Love and Theft?
 Chantal Rodriguez, Los Angeles Theatre Center
De La Lacura a la Esperanza (From Madness to Hope): Creating Pan-Latino Community through Historic Specificity

This panel includes papers that theorize about the staging of the survival, struggle, and endurance of Latinas/os and Latina/o culture in relationship with various other ethnic, racial, cultural, and national groups. This panel seeks to explore how theater and performance negotiates Latina/o culture and identity by examining our increasingly hybridized world.

Using Movement and Theatre to Create Energizing, Exhilarating, Expressive Ensemble Experiences

Focus Group: 15 (STRP) Senior Theatre Research and Performance
Room: **Brentwood Room - California Level**
Chair: Scott Adams, California State University Sacramento
Participants: Gai Jones, California Educational Theatre Association
Creating an Expressive Ensemble Experiences
 Ann Smith, Exercise Personality
Inhale, Exhale, Stretch and...

This session will showcase how to use movement and theatre to create highly charged, positive participatory experiences in both rehearsals and performances. Led by two nationally recognized leaders, the session will be both fun and rewarding.

Wikis, Tweets, and ‘Tubes: Technology, Theatre History, Pedagogy

Focus Group: 18 (TH) Theatre History
Room: **Westwood Room - Plaza Level**
Session Coordinator: Judith Sebesta, Lamar University
Participant: Sarah Bay-Cheng, University of Buffalo
Participant: Patrick Finelli, University of South Florida
 Michael O’Hara, Ball State University

This roundtable discussion will explore best practices and current research related to teaching theatre history within the matrix of new and emerging technologies, from digital textbooks, to YouTube videos, to tweeting and other electronic resources. The participants will draw on a long history of engagement with new and emerging technologies ranging from publishing CD-ROMs and DVDs, as well as digital textbooks; grappling with the use of YouTube videos and copyright, etc.

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CONCURRENT SESSIONS THURSDAY, AUGUST 5, 2010 (CONT.)

5:30 PM - 7:00 PM (cont.)

Women Performing Spirituality in the Avant-Garde

Focus Group: 14 (RT) Religion and Theatre

Room: **Park Room - South Mezzanine Level**

Chair: Gwendolyn Alker, New York University

Co-Coordinator: Claire Maria Chambers, University of California, Davis
On The Verge: Susan Glaspell's Spiritual Expressionism
Crystal Hoffman, Indiana University of Pennsylvania
"Star of the Cabaret Voltaire" and Dada's Mystic Mother: Emmy Hennings

Participant: Roberta Cantow, Independent Artist and Filmmaker
Dreamtime: Creating Art and Ritual

We investigate the spiritual/religious dimension of avant-garde performance foundational to many women's art. Performative interpretations of Emmy Hennings' and Susan Glaspell's spiritually-infused writing lead up to a presentation on a new documentary film about contemporary women's rituals.



2009 Graduate Student Symposium

CONCURRENT SESSIONS

FRIDAY, AUGUST 6, 2010

7:15 AM - 7:45 AM

ATME Morning Warm-Up Session #3

Focus Group: 04 (ATME) Association for Theatre Movement Educators

Room: **Los Angeles Room - California Level (Foyer)**

Session Coordinator: Bethany Urban, Giving Voice Productions

Get yourself up! Come move, wake up, and start the day right! Lead by movement educators from ATME.

8:00 AM - 9:30 AM

American Theatre and Drama Society Board Meeting

Focus Group: 02 (ATDS) American Theatre and Drama Society

Room: **Governors I - South Mezzanine Level**

Session Coordinator: Elizabeth Osborne, Florida State University

A meeting of the American Theatre and Drama Society's (ATDS) officers.

Asian Performance: Tradition, Training and Media

Focus Group: 03 (AAP) Association for Asian Performance

Room: **Palisades Room - California Level**

Chair: Diego Pellecchia, Royal Holloway University of London
'The lesson is over, you can now open the book' – Learning Technologies in Japanese Noh Theatre

Participants: Kevin Brown, Missouri Western State University
"My Dreams Bloom at Night": Enka and Nostalgia in the New Media

Margaret Coldiron, London College of Music
New Media and Traditional Balinese Performance Training

Konstantinos Thomaidis, Royal Holloway University of London
Towards a Landscape of Training: Voice Pedagogy and Technology in Today's Pansori

Analyzing the cases of Japanese Noh and Enka, Balinese performance and Korean Pansori, the panel explores how traditional Asian performing arts negotiate 'new media', training and tradition. How is the introduction of 'new media' affecting training and changing the modes of dissemination?

ATHE Two-Year College Focus Group Membership Meeting - Issue: Current Challenges Facing Two-Year College Theatre Programs

Focus Group: 21 (TYCP) Two-Year College Program

Room: **Senators II - South Mezzanine Level**

Co-Coordinators: Georgia McGill, City University of New York/Queensborough Community College
Chase Waites, Lonestar Community College

Two-Year College Programs have challenges that distinguish them from other college theatre programs. In this forum, professors from the two-year colleges will discuss their concerns and their strategies.

ATME Membership Meeting #2

Focus Group: 04 (ATME) Association for Theatre Movement Educators

Room: **Malibu Room - California Level**

Session Coordinator: Bethany Urban, Giving Voice Productions

Membership meeting for the Association for Theatre Movement Educators - current members and all interested in learning more are encouraged to attend!

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CONCURRENT SESSIONS FRIDAY, AUGUST 6, 2010 (CONT.)

8:00 AM - 9:30 AM (cont.)

Directing Program Focus Group Membership Meeting #2

Focus Group: 08 (DP) Directing Program
Room: **Pacific Room - California Level**
Chair: Jerrold Scott, DP Chair
Co-Chair: R. Michael Gros, DP Conference Planner

Directing Focus Group Membership meeting. Please join us to discuss future programming, professional development workshops, and DP operations. All ATHE members and guests are welcome.

IT'S ALIVE!: Reanimating Theory/Reviving Criticism Roundtable Series - IT CAME FROM THE ARCHIVE!: Researching Survival/Surviving Research

Focus Group: 17 (TC) Theory and Criticism
Room: **Encino Room - California Level**
Chair: Chase Bringardner, Auburn University
Problematizing the Phoenix: Adventures in the Archive of Atlanta's Fabulous Fox Theatre
Participants: Paul Bonin-Rodriguez, University of Texas at Austin
The Queer Economy of Space: Questions of the Archive for Queer Performance
Leigh Clemons, Louisiana State University
The Man Without a Face(book): Virtual Performance, Social Networking, and the Mediation of Liveness
Heather May, Auburn University
Dead or Alive?: Tracking a Master of Disguise in Black and White
Shannon Jackson, University of California, Berkeley
Supporting Acts
Respondent: Michal Kobialka, University of Minnesota

IT CAME FROM THE ARCHIVE!: Researching Survival/Surviving Research, part of the IT'S ALIVE!: Reanimating Theory/Reviving Criticism series is a roundtable investigating the interplay of research, narratives of survival, and liveness.

LGBT Focus Group Meeting

Focus Group: 10 (LGBT) Lesbian, Gay, Bisexual, Transgender
Room: **Bel Air Room - California Level**
Co-Chairs: Christopher Krejci, Louisiana State University
Frank Miller, Georgia State University

Membership meeting for LGBT Focus Group.

Religion and Theatre Focus Group Membership Meeting

Focus Group: 14 (RT) Religion and Theatre
Room: **Governors II - South Mezzanine Level**
Chair: Carolyn Roark, *Ecumenica: A Journal of Theatre and Religion*
Session Coordinator: Jill Stevenson, Marymount Manhattan College

Religion and Theatre Focus Group membership meeting.

CONCURRENT SESSIONS FRIDAY, AUGUST 6, 2010 (CONT.)

8:00 AM – 9:30 AM (cont.)

Senior Theatre Focus Group Meeting

Focus Group: 15 (STRP) Senior Theatre Research and Performance
Room: **Preview Room II - South Mezzanine Level**
Chair: Bonnie Vorenberg, ArtAge's Senior Theatre Resource Center

Learn about the Focus Group and how attendees can contribute to the Focus Group's goals, leadership and future plans. We'll discuss Senior Theatre news and trends.

Strategies of Survival: Absence, Presence and Exposure

Focus Group: 02 (ATDS) American Theatre and Drama Society
Room: **Directors II- South Mezzanine Level**
Chair: Irma Mayorga, Florida State University
Participants: Garrett Eisler, City University of New York
Pageantry for Palestine: 1940s Zionist Performance and the Jewish-American Cultural Front
 Frank Lasik, University of Missouri-Columbia
"The Sad Butterfly": The Ethics of the "Freak" Act at Willie Hammerstein's Victoria Theatre
 Ivan Rodden, University of Illinois Chicago
Gilman's Invisible Menace: SPINNING INTO BUTTER and the Threat of Specificity
 Taylor Wycoff, University of San Diego
"From Chinaman to Chinese Waiter": Shifting Identities as a Survival Strategy for Asian Americans

This panel examines tensions between absence and exposure in performance, media and the historical record. Each paper addresses how the audience's desire to see or not see impacts the visibility and efficacy of political identities constructed in performance.

Teaching Theatre Courses Online: Can It Be Done Successfully?

Focus Group: 37 (MISC) Miscellaneous Focus Groups
Room: **Brentwood Room - California Level**
Co-Coordinator: Kirk Domer, Michigan State University
Teaching the Creative Process Online
Session Coordinator: Rob Roznowski, Michigan State University
Translating Discussion-based Courses to an Online Context
Participants: Allison Dobbins, Michigan State University
 Gabriela Rosu, Stark State College

Can performance, creative and discussion-based courses be translated successfully to an online context while still retaining the rigor and personal connections of their classroom counterparts? This session will show successful examples of online courses for discussion, inspiration and debate.

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CONCURRENT SESSIONS FRIDAY, AUGUST 6, 2010 (CONT.)

8:00 AM – 9:30 AM (cont.)

The Publish or Perish Imperative in the Era of Online Journals: How to Survive in the (Increasing) Electronic Jungle

Focus Group: 43 (RPC) Research & Publications Committee

Room: **Directors I – South Mezzanine Level**

Moderator: Carolyn Roark, *Ecumenica*

Participants: Debra Bruch, Michigan Technological University
Michael Count, Lyon College/ Editor, *The Player's Journal*
Ed Lingan, University of Toledo/Editor, *Performance and Spirituality*
Kirsten Pullen, Texas A&M University/Editorial Board, *Liminalities*
Judith Sebesta, Lamar University/Performance Review Editor, *Theatre Topics*

Arts and Humanities journals are increasingly migrating to the virtual world in order to survive. But can your scholarship thrive in an online environment? This round table, made up of editors and contributors to online publications, will discuss the benefits and complications to performance scholars of publishing in electronic journals.

Theatre History Focus Group Membership Meeting

Focus Group: 18 (TH) Theatre History

Room: **Senators I - South Mezzanine Level**

Chair: Daniel Smith, Northwestern University

Theatre History Focus Group Membership Meeting



2009 Paid Workshop Lenelle Moise

THEATRE ALIVE:

CONCURRENT SESSIONS FRIDAY, AUGUST 6, 2010 (CONT.)

8:00 AM - 10:00 AM

Seminar #2 - Racial Casting

Focus Group:..... 29 (CC) Conference Committee
Room:..... **Sherman Oaks Room - California Level**
Convenor/Participant:..... Brian Eugenio Herrera, University of New Mexico
The Rhetorics of Racial Casting
Session Coordinator:..... Joshua Abrams, Roehampton University
Participants:..... Michelle Lopez-Rios, University of Wisconsin at Milwaukee
Giving Voice to Racial Casting
Daniel Banks, DNAWORKS
The Welcome Table: Casting for a Representative Theatre
Annemarie Bean, Independent Scholar
Performing Across Race: Yale Repertory Theatre's All-Black Cast Production of "Death of a Salesman" (2009)
Edris Cooper-Anifowoshe, Indiana University
Misidentified: The Case for the Casting of Students of Color in Persistently White Institutions
Meredith Heller, University of California at Santa Barbara
Scripted Roles vs. Gender-Bending Performance: Exploring Chicana Positionality in the Casting Practices of El Teatro Campesino
Daniel Kerr, University of Botswana
Non-Racial Casting in African Theatre and Cinema
Kirsten Pullen, Texas A&M University
Naturalism, Typecasting, and Stereotype; or, Black Men Can't [Method] Act
Connie Rapoo, University of Botswana
Non-Racial Casting in African Theatre and Cinema
Roxanne Schroeder-Arce, University Texas at Austin
The Chicken or the Egg: Casting Latino/as, a Cyclical Challenge in Higher Education
Janice Tanaka, Fox Diversity Development
Industry Perspectives on Diversity Casting

8:00 AM - 11:15 AM

Adjudicated Workshop of Debut and Adapted Acting Exercises (Double Session)

Focus Group:..... 01 (AP) Acting Program
Room:..... **Park Room - South Mezzanine Level**
Chair:..... Stephanie Daventry French, East Stroudsburg University
Session Coordinator:..... Pamela Chabora, West Virginia/Mountain State University
Participants:..... Sarah Gabel, Loyola University Chicago
Introduction to the 5 Ws
Miriam Mills, Rider University
Facing Fears with Masks
Respondents:..... Terry Glaser, University of San Diego
Rob Roznowski, Michigan State University

A participatory workshop presenting a variety of new acting exercises (and adapted old exercises) developed by the presenters to deal with specific acting problems.

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CONCURRENT SESSIONS FRIDAY, AUGUST 6, 2010 (CONT.)

8:00 AM - 11:15 AM (cont.)

Paid Workshop #5 – Dan Froot – Recipes for Collaboration

Focus Group: 29 (CC) Conference Committee

Room: **Santa Monica Room - California Level**

9:00 AM - 1:00 PM

New Play Development Workshop Showcase of New Plays

Focus Group: 12 (PACT) Playwrights Action and Creative Teams

Room: **Los Angeles Room - California Level**

Co-Chairs and

Program Coordinators: Char Nelson, Brigham Young University
Judith Royer, Loyola Marymount University
Rodger Sorensen, Brigham Young University

Production Managers/

On-Site Coordinator: Charlene A. Donaghy, Lesley University
Kevin McFillen, University of Missouri-Columbia

Showcase Respondents: Gary Garrison, Executive Director for Creative Affairs of the Dramatist Guild of America
Julianne Homokay, Asst. to the Executive Producer on *The Late Late Show with Craig Ferguson*

Plays and Playwrights: "Fatima & Maama" by Asher Wyndham, Arizona State University
"The Further Adventures of Louise Heavingbodice" by Pamela Turner, Ben Franklin Academy
"Outside Inside" by Margaret Thomas Kelso, Humboldt State University
"Pemberton" by Ron Pullins, Focus Publishing
"Remembering Peter Christopher" by John A. Donnelly, Freelance
"Shared" by David L. Hill, Freelance
"The Things She Kept" by Aoise Stratford, Cornell University
"Turkey Day" by Matt P. Olson, San Jose State University

Alternates: "Letters Home" by Kenneth Wilson, Ozarks Technical Community College
"The One That Got Away" by Michael Leathers, Freelance
"Who You Got To Believe" by Charlene A. Donaghy, Lesley University

Directors: John B. Benitz, Chapman University
Ava Geffen, Freelance
Ellyn Gersh Lerner, California State University, Northridge
Gil Gonzales, Whittier College
R. Michael Gros, Kansas State University
Pam Pepper, Lehigh University
Robin Stone, Roger Williams University
Judith Williams, University of Florida

Dramaturgs: Doris Baizley, Freelance
Linda Bannister, Loyola Marymount University
Eileen Curley, Marist College
Abigail Gonda, Freelance
David Kahn, San Jose State University
Pamela Monteleone, University of North Florida
Diane Merchant, Cedarville University

CONCURRENT SESSIONS FRIDAY, AUGUST 6, 2010 (CONT.)

Dramaturgs (cont.):	LaRonika Thomas, Freelance
Assistant Dramaturg:	Kevin Becerra, University of Arizona
Scenographers:	Charles Erven, Loyola Marymount University Adam Flemming, Freelance Caroline Mercier, California State University, Stanislaus Dan Weingarten, Loyola Marymount University
Actors:	Carolyn Amos, Freelance Campbell Britton, Freelance Catharine Christopf, Freelance Kimberly Diltz, Freelance Natalie Gaupp, University of Texas at Arlington Christopher Guetig, Freelance Carmela Lanza-Weil, Freelance Sharon Madden, Freelance Whitney Montgomery, Freelance John Robert Moss, Southern Illinois University Jeremiah Munsey, University of Nevada, Las Vegas Jan Mary Nelson-Gompper, Wisconsin Lutheran College Nicole Palomba, Chapman University Daniel L. Patterson, Keene State College Marc Raymond, Freelance Melissa Schumacher, Freelance Emily Rollie, University of Missouri Ray Schultz, University of Minnesota, Morris

Showcase performance and public response to the new plays selected for ATHE's Twentieth Annual New play Development Showcase of New Plays.

9:45 AM - 11:15 AM

2011 Conference Planners' Meeting #2

Focus Group:	29 (CC) Conference Committee
Room:	Senators II - South Mezzanine Level
Co-Chairs:	Josh Abrams, Roehampton University, United Kingdom Gwendolyn Alker, New York University

"A-live-ing History: Exploring New Archivist and Activist Impulses in Documentary Theatre"

Focus Group:	16 (TASC) Theatre and Social Change
Room:	Governors II – South Mezzanine Level
Chair:	Jules Odendahl-James, Duke University
Participants:	Joan Lipkin, That Uppity Theatre Company <i>Beyond stonewall: Why We March. An Exploration of New Strategies for Documentary Theatrical Activism</i> Magda Romanska, Emerson College <i>Trauma, Testimony and Documentary Performance in Heath Raffo's "Nine Parts of Desire"</i>

THEATRE, MEDIA AND SURVIVAL

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CONCURRENT SESSIONS FRIDAY, AUGUST 6, 2010 (CONT.)

9:45 AM - 11:15 AM (cont.)

ATME: Movement for the Tragic Chorus II

Focus Group:..... 04 (ATME) Association for Theatre Movement Educators
Room: **Palisades Room - California Level**
Chair: Rachel Bowditch, Arizona State University
Participants:..... Sarah Jane Burton, Sheridan College, Ontario Canada
Laban-based Initiative for Creating Choral Movement
Jeff Cazazza, Indiana University Purdue
Flowing into the Tragic Chorus

Movement for the Tragic Chorus II is a workshop that will explore how different pedagogical methods—Biomechanics, Viewpoints, and Laban—can provide valuable tools for investigating the tragic chorus that can be applied to acting and directing.

Bridging the Gap: Structuring Mutually Beneficial Partnerships between Professional and Academic Programs in New Play Development

Focus Group:..... 08 (DP) Directing Program
Room: **Malibu Room - California Level**
Chair: Lewis Magruder, Miami University of Ohio
Creating Valuable Learning Experiences for Student Participation in a Professional New Play Development Program
Participants:..... Rebecca Eaton, Miami University of Ohio, Hamilton
Peter Ellenstein, William Inge Center for the Arts
Recreating Organic Theatrical Training in Play Development Programs
Kristin Horton, Lark Play Development Center
Don LaCasse, Illinois State University

Some new play development programs thrive because of their connection to both the educational and professional worlds. Directors of these programs share their insights in shaping the endeavor.

Cognitive Studies and Embodiment in Theatre and Performance

Focus Group:..... 13 (PS) Performance Studies
Room: **Encino Room – California Level**
Session Coordinator: John Lutterbie, Stony Brook University
Movement, Gesture and the Actor's Score
Participants:..... Joint Paper:
Bruce Barton, University of Toronto and
Pil Hansen, University of Toronto
Embodying Mediated Autobiography
Rhonda Blair, Southern Methodist University
Bodies, Things, and Action: Embodiment, Senses, Empathy
Amy Cook, Indiana University
Empathy, Embodiment and the Theatrical Event

Cognitive Studies questions our understanding performance, acting, and how we think about theatre. In unexpected ways, it simultaneously affirms traditional tenets and challenges deep-seated principles about performance. This panel explores the nexus of empathy, creativity and the performer/audience interaction.

CONCURRENT SESSIONS FRIDAY, AUGUST 6, 2010 (CONT.)

9:45 AM - 11:15 AM (cont.)

Enacting/Writing the Historical Figure on the African-American Stage

Focus Group: 05 (BTA) Black Theatre Association
Room: **Brentwood Room - California Level**
Chair: Nadine George, University of California, San Diego
Session Coordinator: Lurana O'Malley, University of Hawaii at Manoa
'Greatness Has No Boundaries': May Miller's Plays of the African Diaspora
Participants: Brian Hallstoos, University of Iowa
Performing Christ / Upstaging Whiteness
 Adrienne Macki, University of Connecticut
Law and Order in the Forgotten Land: Abram Hill's Anti-Lynching Drama, "Hell's Half Acre"

African-American theatre artists of the 1930s adapted biography and historical event from various media (visual, news, print): an African-American pastor's portrayal of Christ, a playwright's dramatization of an NAACP officer, and May Miller's educational plays about Haiti and the Sudan.

Focus Group Representative Bootcamp

Focus Group: 38 (MM) Membership and Marketing Committee
Room: **Senators I - South Mezzanine Level**
Co-Chairs: Christin Essin, University of Arizona
 Barbara Parisi, Long Island University

Informational session for all new and incoming Focus Group Representatives.

Making a Living and Making a Difference: [A Life of] Faith in Professional Theatre

Focus Group: 14 (RT) Religion and Theatre
Room: **Bel Air Room - California Level**
Chair: Diane Merchant, Cedarville University
Participants: Abbie Cobb, Independent Artist, LA
 Kim Myers, Independent Talent Scout, LA

Many artists of personal religious faith assume it is too difficult to openly participate in activities of ministry, worship and service while "making it" in film, television and theatre, a profession many assume to be hostile to a life of faith. This roundtable discussion with Christian artists who are working professionally in LA in TV, film and theatre provides support for those who are not sure it's possible, and advice for living one's faith in a secular field.

Nominations Committee Meeting

Focus Group: 29 (CC) Conference Committee
Room: **Regents Room - South Mezzanine Level**
Chair: Steve Peters, Friends University

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CONCURRENT SESSIONS FRIDAY, AUGUST 6, 2010 (CONT.)

9:45 AM - 11:15 AM (cont.)

Practices of Emplacement: Exile, Memory, and Gender

Focus Group: 24 (LFG) Latina/o Focus Group
Room: **Pacific Room - California Level**
Session Coordinator: Patricia Herrera, University of Richmond
Participants: Denise de Alcantara-Hochbaum
Exploring New Ideas in Old Buildings - Teatro Vertigem - Sao Paulo, Brazil
Néstor Bravo Goldsmith, Arizona State University
The Chilean Military Parade: Imagining a Gendered Nation
Jorge Luis Morejón, University of California, Davis
Cuban-American Nationhood: The Performance of Exilic Rituals
Respondent: Francine A'Ness, Dartmouth College

Using performance as the marker of making place, this panel examines how exilic ritual, personal memory, theater history, and military parading play an integral role in creating imaginaries of belonging throughout the Americas.

Rage, Speak, Act against the Machine: A Survival Quilt – Weaving through Gender, Race, Ethnicity, Class, Sexuality: Part I

Focus Group: 23 (WTP) Women and Theatre Program
Room: **Westwood Room - Plaza Level**
Co-Chairs: Domnica Radulescu, Washington and Lee University
"Why is the Baby Boiling in the Polenta?" - Carnavalesque Women's Voices
Yasmine Rana, Nora's Playhouse Theater Company
Co-Coordinator: Norma Bowles, Fringe Benefits Theater
Participants: Elizabeth Szekeresh, Breath of Fire Latina Theatre Ensemble
When Song Leaders Go Bad
Ezzat Goushegir, De Paul University
My Name is Inanna
Sara Guerrero, Breath of Fire Latina Theatre Ensemble
When Song Leaders Go Bad
Joan Lipkin, That Uppity Theater Company
The Girl Who Lost Her Voice
Marilyn McLaughlin, Fringe Benefits Theater
Big M
Rebecca Nesvet, University of Gloucestershire
La Grosmarie

This session is a multi-media performative quilt made of independent pieces or of fragments from larger monologues, plays, works that tell women's stories of survival while combining issues of race, ethnicity, class, gender and sexual orientation. Artwork and visuals by Nadja Masura.

CONCURRENT SESSIONS FRIDAY, AUGUST 6, 2010 (CONT.)

9:45 AM - 11:15 AM (cont.)

Spotlighting New Work by ATDS, BTA, and LFG Authors

Focus Group: 36 (MD) Multidisciplinary Focus: 05 (BTA) Black Theatre Association; 02 (ATDS) American Theatre Drama Society; 24 (LFG) Latina/o Focus Group

Room: **Directors II – South Mezzanine Level**

Session Moderator: Jon Rossini, University of California, Davis

Participants: Jaye Darby, University of California, Los Angeles
American Indian Performing Arts: Critical Directions
Laura Edmondson, Duke University
Performance and Politics in Tanzania: The Nation on Stage
Hanay Geiogamah, University of California, Los Angeles
American Indian Performing Arts: Critical Directions
Lawrence La Fontaine, University of Michigan
Queer Ricans: Cultures and Sexualities in the Diaspora
Jeffrey Mason, California State University, Bakersfield
Stone Tower: The Political Theater of Arthur Miller
Heather Nathans, University of Maryland
Slavery and Sentiment on the American Stage, 1791-1861
Deborah Paredez, University of Texas at Austin
Selenidad: Selena, Latinos, and the Performance of Memory
Harvey Young, Jr., Northwestern University
Embodying Black Experience: Stillness, Critical Memory, and the Black Body

A panel that focuses on new publications by ATDS, BTA, and LFG authors. The panel will feature authors of six new books in the field that all intersect in interesting ways.

Surviving in a Quantitative Culture of Assessment - Improving Student Learning Via Program Assessment AND Keeping The Administration Happy

Focus Group: 06 (DT) Design and Technology

Room: **Governors I - South Mezzanine Level**

Chair: Ethan Krupp, Bloomsburg University of Pennsylvania
Assessing Your Assessment Program and Making Qualitative Evaluations Quantitative

Participant: P. Gibson Ralph, The College at Brockport, State University of New York

As program assessment becomes more critical and focused, influencing everything from funding to accreditation, theatre programs are routinely being asked to provide quantitative data, despite the fact that much of what we do seems to be qualitative in nature. Methods for evaluating your assessment program will also be discussed.

Surviving Queerly: Why Theater Needs YOU more than YouTube: Advice from Practitioners about the Necessity of Theater

Focus Group: 10 (LGBT) Lesbian, Gay, Bisexual, Transgender

Room: **Preview Room II - South Mezzanine Level**

Session Coordinator: Darren Blaney, Pomona College

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CONCURRENT SESSIONS FRIDAY, AUGUST 6, 2010 (CONT.)

Surviving Queerly... (cont.)”

- Participants (cont.):**..... Norma Bowles, Fringe Benefits Theatre
Marketing the Revolution: Helping Make Rotaries, Kappas, ROTCs, and Public Schools Queer-friendly?!
Terry Galloway, The Mickee Faust Academy for the REALLY Queer as Faust
Doug Holsclaw, <http://www.dougholsclaw.com/>
The AIDS Show
Michael Kearns, <http://www.michaelkearns.net/>
Joan Lipkin, That Uppity Theatre Company
Beyond Stonewall: The Development of a New Play for New Audiences using New Technologies
Tim Miller, Performance Artist
Randy Paulos, Theatre Rhinoceros
The AIDS Show
Cynthia Ruffin, Fringe Benefits Theatre
Steven Ruiz, Fringe Benefits Theatre
Denise Uyehara, <http://www.deniseuyehara.com/>
- Respondent:**..... Robert Schanke, Professor Emeritus, Central College
How the AIDS Panic Changed Gay Theatre

Queer theater artists have used theater as a mode of reflection and sustenance for decades, often during crises. Composed of practitioners, this round-table discussion uncovers strategies by which queer artists employ theater as a mode of personal and community survival.

Theatre History Alive: A Roundtable on Media and Pedagogy

- Focus Group:**..... 18 (TH) Theatre History
Room: **Directors I – South Mezzanine Level**
Chair: David Garfinkle, University of Washington
Virtual and Digital Theatres
Session Coordinator: Daniel Smith, Northwestern University
Teaching French Neoclassicism through Contemporary Live Theatre and Film
Participants:..... Terry Brino-Dean, Seton Hill University
Avoiding 'Boredom' in the Use of New Technology Media
Karin Maresh, Washington and Jefferson College
What YouTube Can Do for You: Using Online Clips to Teach "Plautus" and "Everyman"

In this roundtable on pedagogy, participants will discuss strategies for employing a variety of media for teaching theatre history in and out of the classroom. Attendees are encouraged to share their own ideas about assignments and lesson plans.

CONCURRENT SESSIONS FRIDAY, AUGUST 6, 2010 (CONT.)

9:45 AM - 11:15 AM (cont.)

Vocation, Avocation or Deception

Focus Group: 01 (AP) Acting Program
Room: **Beverly Hills Room - California Level**
Chair: Miriam Mills, Rider University
Participants: Terry Brino-Dean, Seton Hill University
 Peter Cocuzza, Southern Illinois University
 Daniel Crozier, Allegheny College
 Marietta Hedges, Catholic University
 Ellen Kaplan, Smith College
 P. Gibson Ralph, The College of Brockport
 Biliana Stoytcheva Horissian, Emory & Henry College

On a typical 'good' day, 90% of all union actors are unemployed. This panel will reexamine the BA vs. BFA issue that many schools debated a decade ago and see if any changes need to be made in our vocational approaches to theater education.

11:30 AM - 1:00 PM

Acting Technique Based on Sun Tzu's "The Art of War"

Focus Group: 14 (RT) Religion and Theatre
Room: **Palisades Room - California Level**
Chair: Deborah Martin, Berea College

Sun Tzu's The Art of War is a classic military text of objectives and tactics, and is referenced in many pre-modern theatrical texts. A unique acting technique can be extracted from this ancient text.

Assessing The Student Actor: A Rubric for Defining Expectations When Teaching The Actor's Art

Focus Group: 01 (AP) Acting Program
Room: **Senators II - South Mezzanine Level**
Co-Chairs: Tim Landfield, American Academy of Dramatic Arts, Los Angeles
 Nina Lenoir, Chapman University
Participants: Brenda Beck, American Academy of Dramatic Arts, Los Angeles
 Linda Brennan, American Academy of Dramatic Arts
 Terri Hayes, American Academy of Dramatic Arts
 Ben Martin, American Academy of Dramatic Arts, Los Angeles

The American Academy of Dramatic Arts in Hollywood has spent several years building a guide to grading the student actor. Come learn what this Conservatory considers to be the ideal actor and how we define the criteria for the actor's process.

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CONCURRENT SESSIONS FRIDAY, AUGUST 6, 2010 (CONT.)

11:30 AM - 1:00 PM (cont.)

Bringing Light to the Darkness Where the Worst of Us are Kept: Using Theatre to Connect to Correctional Institutions

Focus Group: 16 (TASC) Theatre and Social Change

Room: **Encino Room – California Level**

Chair: Curt Tofteland, Shakespeare Behind Bars
Behind the Bard-Wire: Reflection, Responsibility, Redemption, and Forgiveness: The Transformative Power of Art, Theatre, & Shakespeare

Participants: Laura Bates, Indiana State University
Shakespeare Saved My Life: Reflections from Solitary Confinement at the Wabash Valley Correctional Facility

Krista Hagstrom, University of Victoria
Young Offenders in Performance: Reflections from Victoria Youth Custody Services Center

Erin Kaplan, Prison Creative Arts Project Associates Network
Acting out: Creating Theatre Behind Bars

This session will share the transformational work of theatre artists who have been successfully working with the incarcerated for many years.

Cultural Survival in Nineteenth Century America

Focus Group: 02 (ATDS) American Theatre and Drama Society

Room: **Directors I – South Mezzanine Level**

Session Coordinator: Michelle Granshaw, University of Washington
'Haste to Make the Tour of Ireland': Hibernicon Companies and Local Community Collaboration in Nineteenth Century America

Participants: Christopher Martin, University of Maryland
Constellation of Cakewalks

AnnMarie Saunders, University of Maryland
A Cultural Capital: Early Washington DC Theatres

This panel explores how performance participated in regional, ethnic, and racial groups' cultural survival in nineteenth-century America. It investigates how media led to cultural suppression as well as contributed to how these Americans remembered, performed, and sustained their cultures.

De-mystifying the Integration of Media into Theatre Classrooms and Productions

Focus Group: 37 (MISC) Miscellaneous Focus Groups

Room: **Sherman Oaks Room - California Level**

Co-Coordinators: Michael Barnes, Wayne State University
Anthony Lake, Wayne State University
Jesse Merz, Wayne State University

This panel led discussion is designed to clarify for participants how the use of media in the classroom and in production can be non-threatening and approachable.

CONCURRENT SESSIONS FRIDAY, AUGUST 6, 2010 (CONT.)

11:30 AM - 1:00 PM (cont.)

Intercultural Performance: Asia and the West

Focus Group:..... 03 (AAP) Association for Asian Performance
Room:..... **Governors I - South Mezzanine Level**
Chair:..... Beth Osnes, University of Colorado
Participants:..... Elizabeth Jochum, University of Colorado
Borrowed Aesthetics from Tokugawa Japan to Russia
 Greg Thorton, University of Colorado
Contemporary American Avant-garde Theatre Companies Adapting Asian Techniques
 Lorilee Wallace, University of Colorado
Chinese Opera in New York

Come join this lively presentation where we will consider intercultural performance from a variety of angles. What is lost and what is gained in this exchange of techniques, conventions and aesthetics between Asia and the West?

Oral History Theatre: Sweetening the Broccoli: Reflections on Alzheimer's

Focus Group:..... 15 (STRP) Senior Theatre Research and Performance
Room:..... **Park Room - South Mezzanine Level**
Chair:..... Bonnie Vorenberg, ArtAge's Senior Theatre Resource Center
Director:..... Adreinne Sher
A/V Technician/Crew:..... John Shumate
Actors:..... Blair Leatherwood
The Effects of Sweetening the Broccoli
 Kim McCann-Lawson
The Effects of Sweetening the Broccoli
Participant:..... Scott Adams, California State University, Sacramento
Sweetening the Broccoli: Reflections on Alzheimer's

Using verbatim interviews to create documentary and oral history theatre with Alzheimer's patients, the cast from the play will discuss their methods, perform cuttings from the play, and help attendees learn how to use the techniques.

Post-Celtic Tiger Irish Performance: Connectivities and New Directions

Focus Group:..... 18 (TH) Theatre History
Room:..... **Brentwood Room - California Level**
Session Coordinator:..... Charlotte McIvor, University of California, Berkeley
Dublin, China, Ghent: Brokentaklers and Mediating Post-Celtic Tiger Irish Performance
Participants:..... Thomas B. Costello, University of Pittsburgh
Showing Through Telling: Mark O'Rowe's "Howie the Rookie" and Dublin's Dark Diagetic Narrative
 Chris Hill, Ohio State University
Conor McPherson's "Shining City" and "The Seafarer": Pagan Plays from a Catholic Town
 Eleanor Owicki, University of Texas, Austin
Rebranding the Twelfth: Parading Loyalist History after the Good Friday Agreement

We map shifts in contemporary post-Celtic Tiger Irish performance through considering the multidisciplinary work of Irish playwrights, performance artists and tourist festivals as performance and locate the concerns of contemporary Irish performance outside of nationalist narratives and strictly text-based traditions.

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11:30 AM - 1:00 PM (cont.)

Rage, Speak, Act against the Machine: A Survival Quilt – Weaving through Gender, Race, Ethnicity, Class, Sexuality: Part II

Focus Group: 23 (WTP) Women and Theatre Program
Room: **Westwood Room - Plaza Level**
Co-Chairs: Domnica Radulescu, Washington and Lee University
Yasmine Rana, Nora's Playhouse Theater Company
Beyond Extraotica: Women at the Crossroads
Co-Coordinator: Norma Bowles, Fringe Benefits Theater
Participants: Kimberly Dark
The Story He Can Understand
Carmela Lanza-Weil, Towson University
Awakening
Cynthia Ruffin, Los Angeles Performance Artist
Homecoming of a Revolutionary Angel

This session is a multi-media performative quilt made of independent pieces or of fragments from larger monologues, plays, works that tell women's stories of survival while combining issues of race, ethnicity, class, gender, age, size, and sexual orientation. Artwork and visual by Nadja Masura.

Roundtable Book Discussion on Peggy Phelan's *Unmarked: The Politics of Performance*

Focus Group: 17 (TC) Theory and Criticism
Room: **Senators I - South Mezzanine Level**
Session Coordinator: Kathryn Edney, Independent Scholar
Participants: Joy Crosby, University of California, Berkeley
David Garfinkle, University of Washington
Leigh Clemons, Louisiana State University
Julia Fawcett, Yale University
Jason Fitzgerald, Yale University
Sara Rofofsky Marcus, Queensborough Community College
Jon Sherman, Northwestern University

A group of scholars from a variety of backgrounds will discuss Peggy Phelan's 1993 classic book *Unmarked: The Politics of Performance*, different meanings of the in/visible, and how Phelan's text remains relevant in the twenty-first century.

CONCURRENT SESSIONS FRIDAY, AUGUST 6, 2010 (CONT.)

11:30 AM - 1:00 PM (cont.)

Surviving Teaching 100+ Students: Best Practices for Large Enrollment Classes from Faculty in the Trenches

Focus Group: 19 (TLA) Theatre as a Liberal Art
Room: **Pacific Room - California Level**
Participants: Robin M. Bernstein, Harvard University
Judith Butler for Jocks: Teaching Performance Studies as General Education
 Davida Bloom, The College at Brockport: State University of New York
Low-Tech Clickers, Collaborative Testing, and other Strategies for 100+ Classes
 Jennifer Kokai, Texas State University
Avoiding the Great White Men Myths of Progress in Large Classes
 Adrienne Macki, University of Connecticut
Engaging Technology for the Large Enrollment Theatre Course: Clickers and More
 Beth Osborne, Florida State University
Hybridity, High-Tech, and the Human Interface: Designing Introduction to Theatre for the 20th Century
 Erica Stevens Abbitt, University of Windsor
Teaching Critical Thinking to 100+ Students

Teaching strategies that facilitate teaching and learning in BIG classes will be shared in this round table session. Handouts will be available so participants can easily incorporate these best practices in their own classes.

Surviving the Holocaust: Resistance, Identity, Representation, Difficult Decisions, and Humor

Focus Group: 14 (RT) Religion and Theatre
Room: **Palisades Room - California Level**
Session Coordinator: Davida Bloom, The College at Brockport: State University of New York
Participants: Scott L. Cox, University of Kansas
Laugh or Die: Holocaust Humor as Comic Relief for Survivors and Witnesses
 Lynn Deboeck, University of Kansas
Displaced on Stage: Buried Identities' Survival
 Chris Eiknarf, University of Windsor
Building from the Ashes and Attitudes of Holocaust Survivors in Israel from its Birth to Today
 Tim Connors, Central Michigan University
Two Plays About the Warsaw Ghetto Uprising: "To Steal a March on God" (1979) and "Conversations with the Executioner" (1982)
 Ashley Swetnam, University of Kansas
Moral Crisis in Theatrical Representations of the Holocaust

This round table will focus on dramatic texts about Holocaust survivors, and the responsibilities of theatrical practitioners, playwrights, and scholars dealing with this historical event.

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11:30 AM - 1:00 PM (cont.)

The Musical Body: Choreographing Subjectivity, Collectivity, and the Carnavalesque

Focus Group: 11 (MTD) Music Theatre/Dance

Room: **Malibu Room - California Level**

Chair: Michael Ellison, Bowling Green State University

Participants: Iris Hsin-chun Tan, National Chiao Tung University
*Music and Dance in Pina Bungenel's "Choreography in Almodovar's Film
Those Below Serving Those Up Above: The Carnavalesque Choreography of
"Sweeney Todd"*
Sarah Ellis, University of California, Los Angeles
*Those Below Serving Those Up Above: The Carnavalesque Choreography of
"Sweeney Todd"*
Ryan McKinney, Kingsborough Community College
*The Hollywood Years: George Balanchine's Choreographic Contributions to the
Art of the Movie Musical*

From Balanchine to Bennett and beyond, how does musical theater choreography and its translation to film enhance and/or complicate our performance analyses? Focusing on the performing body, this session probes choreographed representations of female subjectivity, individuality/collectivity, and the Bakhtinian carnivalesque.

To Tweet or not to Tweet: Social Networking for Dramaturgs

Focus Group: 07 (DR) Dramaturgy

Room: **Directors II – South Mezzanine Level**

Co-Chairs: Camille Norman, University of Central Florida
Rebecca May, University of Central Florida

Co-Coordinator: Brittany Kemp, University of Central Florida
Michael Murray, University of Central Florida

Participant: Nonalee Davis, University of Central Florida

This panel will delve into the world of social networking with the aim of heightening awareness of dramaturgy. As a team we are excited to show and share our website that will connect theatre educators and students nationwide.



Come visit us at booth #106 and enter to win a pair of tickets to see

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Asian and African Studies, Global Shakespeare (Open Rank)

The Department of Drama at Stanford University is seeking applicants for an open rank faculty member with expertise in Asian and African performance traditions, and/ or global Shakespeare Studies. Candidates with administrative experience or inclinations especially encouraged to apply. Ph.D or comparable experience required.

Candidates must have a strong record of publishing and teaching. Applicants will be expected to teach courses at the graduate and undergraduate levels. Term of appointment would begin September 1, 2011.

Applicants should send their curriculum vitae, bibliography, and a brief statement describing the goals and achievements of their work, two brief course descriptions (course title, rationale, and the names of three to five works to be considered in each class), and names and addresses of three references to:

Professor Rush Rehm
Search Committee Chair
Department of Drama
551 Serra Mall
Stanford University
Stanford, CA 94305-5010

For full consideration application materials must be received by October 15th at 5PM California time. No email applications accepted. Stanford is an equal opportunity employer and is committed to increasing the diversity of its faculty. It welcomes nominations of, and applications from, women and **members of** minority groups, as well as others who would bring additional dimensions to the university's research and teaching missions.



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