Concurrent Sessions

SATURDAY, AUGUST 13, 2011
7:15 am - 7:45 am
ATME Morning Warm-up #2: Good Morning Every Body!
Focus Group: .................................................................................................................................(ATME) Association of Theatre Movement Educators
Room: ............................................................................................................................................Grand Ballroom Foyer, Fourth Floor
Session Coordinator: ......................................................................................................................Rachel Bowditch, Arizona State University
Participant: ........................................................................................................................................Yoav Kaddar, West Virginia University

8:00 am - 9:30 am
A Queerer Time, A Queerer Place: Performing John Herbert’s Prison Memoir
Focus Group: .................................................................................................................................(LGBTQ) Lesbian, Gay, Bisexual, Transgender, Queer
Room: ............................................................................................................................................Salon 6, Third Floor
Chair: ...............................................................................................................................................Nick Salvato, Cornell University
Session Coordinator: .......................................................................................................................Frank Miller, Georgia State University
Participants: .........................................................................................................................................Jason Fitzgerald, Columbia University
Shane Grant
Shirlene Holmes, Georgia State University
Joan Lipkin, Uppity Theatre Company
W. Keith Tims, Georgia State University
Lionel Walsh, University of Windsor

Panelists from multiple disciplines respond to Georgia State University’s Writing in the Sand: a performance of Canadian playwright John Herbert’s unpublished memoirs.

Actor, Artist, Businessperson: Creating an Effective Business Plan for Actors that Balances the Artist with the Entrepreneur
Focus Group: .................................................................................................................................(AP) Acting Program
Room: .............................................................................................................................................Dearborn 2, Seventh Floor
Chair: ................................................................................................................................................Suzanne Hunt-Jenner, The American Academy of Dramatic Arts, Los Angeles
Participants: .........................................................................................................................................Dawn Arnold
Linda Brennan, The American Academy of Dramatic Arts
Jim Holmes, Loyola Marymount University
Kristen Loree, University of New Mexico
Hugh O’Gorman, California State University, Long Beach
Kevin Wetmore, Loyola Marymount University

Networking? Marketing? Classes? Stand-up? YouTube? Showcases? Websites? The options for actors are limitless, and the path to success can be daunting because it is difficult to know which course will fulfill an actor’s goals. Learn how to create a meaningful and effective business plan for your students.
SATURDAY, AUGUST 13, 2011 CONT.

8:00 am - 9:30 am

Classroom to Classroom: Bridges to a Future between Higher Education and Youth Theatre Programming

Focus Group: .......................................................... (TLA) Theatre as a Liberal Art
Room: ................................................................. Dearborn 1, Seventh Floor
Chair/Participant: ..................................................... Janice Pohl, Elmhurst College

Session Coordinator/Participant: ...................................... Janice West, Monmouth College

Participants: .................................................................

Possibilities emerge when practitioners, non-profits and academia rethink the boundaries between classrooms. Session discusses successful collaborations between colleges, arts centers, theatre companies and public schools.

David Mark Cohen Play Rehearsal

Focus Group: .......................................................... (PACT) Playwrights and Creative Teams
Room: ................................................................. Honore Ballroom, Lobby Level
Session Chair and Program Coordinator: ...................... Sharon Mills Andrews, Wake Forest University
New Plays Production Coordinator: .............................. Judith Royer, Loyola Marymount University
Play: ........................................................................... FALUJAH, by Evan Sanderson, Boston University
David Mark Cohen Award Alternate Winner: ................. WHALES, by Bob Bartlett, Performed at Catholic University of America, Writer on Faculty for Bowie State University

Possibilities emerge when practitioners, non-profits and academia rethink the boundaries between classrooms. Session discusses successful collaborations between colleges, arts centers, theatre companies and public schools.

Director: ........................................................................ Ed Menta, Kalamazoo College
Assistant Director: .......................................................... Jeannie Woods, Western Illinois University
Actors: ............................................................................

Joseph Fernandez, Freelance
Carl Lindberg, Freelance
Zach Murray, Freelance
Colin Roshaven Wasmund, Freelance
Concurrent Sessions

SATURDAY, AUGUST 13, 2011 CONT.
8:00 am - 9:30 am

Drawing from Memory and Painting the Future: Teaching Painting and Drawing to Theatre Students
Focus Group: ................................................. (DT) Design and Technology
Room: ........................................................... Salon 5, Third Floor
Chairs and Participants: ........................................ Pegi Marshall-Amundsen, Wayne State University
Overcoming Fear and Fostering Confidence in Students who don’t Consider Themselves to be “Artists”
Elizabeth Chaney, Borough of Manhattan Community College
A Basic Tool Kit of Materials for Beginners
Christopher Peifer, Borough of Manhattan Community College
A Crash Course in Drawing and Painting Techniques
Peter Schmidt, Wayne State University
A Month in Moscow: Drawing and Painting at the Moscow Art Theatre

A discussion of inherent artistic abilities and teaching methods of drawing and painting to theatre students, including confidence and skill building exercises, materials and techniques.

Emerging Scholar Debut Panel in Religion and Theatre
Focus Group: .................................................. (RT) Religion and Theatre
Room: ........................................................... Salon 8, Third Floor
Chair: ........................................................... Allan Davis, Brigham Young University
Participants: ...................................................... Seok-hun Choi, University of Kansas
The Passion of Christ in Postmodernity: Re-Membering the Passion in the Pluralistic Age in “Our Lady of 121th Street”
Julia DeLeon, New York University
“Catching Signals”: Conversion, Transmission and Belief in Performance
Daniella Vintinski, University of Colorado, Boulder
Anton Chekhov’s “The Cherry Orchard” and the “Palimpsest of the String”:
A Rumination on Holy Theatre and the Vibrating Universe

In this annual, adjudicated panel, emerging scholars grapple with the difficult and compelling intersections between religion and theatre, spirituality and performance.

Garden//Suburbia: Memories and Legacies of Lawrence Park
Focus Group: .................................................... (PACT) Playwrights and Creative Teams
Room: ........................................................... Salon 10, Third Floor
Chair/ Participant: ............................................. Melanie Bennett, York University
“Garden//Suburbia”: A Devisor and Resident’s Approach
Participants: ..................................................... Aaron Collier, Soundscape Artist
“Garden//Suburbia”: A Sound Artist’s Approach
Andy Houston, University of Waterloo
“Garden//Suburbia”: A Director’s Approach

Garden//Suburbia is an mp3-led soundwalk and live site-specific performance staged in the Toronto neighborhood of Lawrence Park and investigates the tension between preservation and development.
SATURDAY, AUGUST 13, 2011 CONT.

8:00 am - 9:30 am

Globalizing Theatre: Remembering/Imagining Nigerian Theatre and Film

Focus Group: ......................................................... (BTA) Black Theatre Association
Room: ........................................................................... Clark 7, Third Floor
Session Coordinator: ................................................... Becky Becker, Columbus State University
Participants: ................................................................. Marlene Allen, Fayetteville State University
Go,ing Live: The Politics behind Nigeria’s Movement from Theatre to Film

Teaching Africa: The Pedagogical Value of Nigerian Drama and Culture
Freda Scott Giles, University of Georgia
From Traveling Theatre to African Drama: the Development of a Theatre Tradition

Panelists provide background on traditional Nigerian theatre, illustrate an ongoing transition from theatre to film there, and explore American reactions to Nigerian literature and culture.

Imagining the Future: Pedagogical Innovation in the Theatre Education Curriculum

Focus Group: ................................................................. (PDC) Professional Development Committee
Room: ........................................................................... Salon 3, Third Floor
Chair: ........................................................................... Travis Malone, Virginia Wesleyan College
Participants: ................................................................. Brook Davis, Wake Forest University
C. David Frankel, University of South Florida
Margorie Gaines, LAUSD Arts Education Branch
Kelly Gordon, Brevard College

Panelists will address the crisis in theatre education and how current and future pedagogical strategies can deal with learning standards to insure theatre’s enduring legacy.

Jousts and Jaunts: Reenactment and the Choreography of Memory

Focus Group: ................................................................. (PSFG) Performance Studies Focus Group
Room: ........................................................................... Salon 12, Third Floor
Chair: ........................................................................... Nicholas Ridout, Queen Mary University of London
Participants: ................................................................. Michelle Liu Carriger, Brown University
The Return of the Ancestral Trousers
Christina Gutierrez, University of Texas at Austin
Jousting out of Joint: Historical Reenactment and Spectacle at Medieval Times
Christine Mok, Brown University
Kisaeng Becomes You: Circulation and Revision in US-Korean Dance
Elise Morrison, Harvard University
Janet Cardiff: Choreographing Memory and Time in the Surveillant Body

From medieval jousting to contemporary performance “walks,” these papers examine the artistic, historical, and cultural stakes of re-membering movements both “in” and “out of” time.
Concurrent Sessions

SATURDAY, AUGUST 13, 2011 CONT.

8:00 am - 9:30 am

Movement and Memory: Embodied Histories in American Performance
Focus Group: ................................................................. (ATDS) American Theatre and Drama Society
Room: ................................................................. Salon 2, Third Floor
Participants: .................................................................
Anne Beggs, Colgate University
Bring in...History and Memory in the Black Body
Johan Callens, Vrije Universiteit Brussel
Re-embodying the Past, Reviving the Future: Stephen Petronio Dance Company’s 25th Anniversary
Iris Smith Fischer, University of Kansas
An Unexpected Legacy: The Lyceum School of Acting and the Performative Nature of Semiotics
Brian Schultis, Kent State University
Take Your Steps in Time: Memory, Temporality and Country Dance

This session spans intellectual histories, acting pedagogy, Broadway production, professional dance, and folk culture in its exploration of how performing bodies are unique historical archives.

PlayWorks 2011 - Better Than One: Self Scripting and Collaboration Rehearsal (closed)
Focus Group: ................................................................. (PACT) Playwrights and Creative Teams
Room: ................................................................. State Ballroom, Fourth Floor
Chairs: ................................................................. Holly Hughes, University of Michigan
Malcolm Tulip, University of Michigan
Session Coordinator: ................................................................. Macaela M. Carder, Bowling Green State University

Presenting Remains/Remaining Present: Imagining the Archive Series - RUMINATING: A Roundtable Discussion on Archival Ethics
Focus Group: ................................................................. (TC) Theory and Criticism
Room: ................................................................. Burnham 1, Seventh Floor
Session Coordinators: ................................................................. Chase Bringardner, Auburn University
Monica Stuf, University of San Diego
Participants: .................................................................
Marla Carlson, University of Georgia
Michal Kobialka, University of Minnesota
Sonja Kufftinec, University of Minnesota
Scott Magelssen, Bowling Green State University
Jennifer Parker Starbuck, Roehampton University
Marion Wilson, University of California, San Diego

This roundtable will examine the ethics involved in creating both the theory and criticism archive specifically and the archive in general. Participants will respond to questions circulated in advance and then engage in a larger discussion of the major issues that arise.
SATURDAY, AUGUST 13, 2011 CONT.
8:00 am - 9:30 am
Representing Unrest: Remembering the Past to Negotiate the Future of Labor Drama
Focus Group: .................................................................(TASC) Theatre and Social Change
Room: .................................................................Burnham 2, Seventh Floor
Participants: ............................................................Jeffrey Larocque, Bowling Green State University
These Shining Lives: Representing Labor Drama in Contemporary Culture
Stefano Muneroni, University of Alberta, Canada
Labour Unrest and Religious Transcendence: Teatro la Fragua and the Performance of Honduran Workers and Farmers.
Chanelle R. Vigue, Bowling Green State University
Remembering Performances of Protest Past: The Federal Theatre Project’s Representation of Labor

This panel considers not only the history of labor’s representation on the legitimate stage, but also points to possibilities for the future.

Research and Publications Committee Meeting
Focus Group: .................................................................(RPC) Research and Publications Committee
Room: .................................................................Clark 3, Seventh Floor
Chair: .................................................................Harvey Young, Northwestern University

Revisiting Marsha Norman: Legacies of Realism in Women’s Playwriting
Focus Group: .................................................................(WTP) Women and Theatre Program
Room: .................................................................Clark 9, Seventh Floor
Session Coordinator/Participant: ................................Lindsay Cummings, Cornell University
Legacy as Love: Performing the Past in Marsha Norman’s “Loving Daniel Boone”
Participants: ............................................................Paul Castagno, University of North Carolina, Wilmington
Transgressing the Liberal Feminist Mold: Eroticism from the Women Playwrights of Clubbed Thumb and 13P
Aoiise Stratford, Cornell University
Still too Real? Suicide in Women’s Plays from Marsha Norman to Sarah Kane

This panel explores how feminist debates over realism from the 1980s, particularly regarding the work of Marsha Norman, influence women’s playwriting today.
Concurrent Sessions

SATURDAY, AUGUST 13, 2011 CONT.
8:00 am - 9:30 am

Staging Nostalgia: Latina/o Theater, Performance and Material Culture
Focus Group: (LFG) Latina/Latino Focus Group
Room: Salon 7, Third Floor
Chair: Patricia Herrera, University of Richmond
Participants: Robb Hernandez, University of Maryland, College Park; Dartmouth College
   Cyclonic Possession: The Curious Archive of Robert “Cyclona” Legorreta
   Albert Sergio Laguna, Columbia College
   The Pleasures of Exile: Reading the Cuba Nostalgia Fair
   Israel Reyes, Dartmouth College
   “Anna in the Tropics”: Cigars, Exile and the Future Anterior of Cuban American Identity
   Raúl Rubio, John Jay College, City University of New York
   Nostalgic Imaginaries: Staging Latina/o Identity, Sexuality, and Materiality

This session examines the ways Latina/o dramaturgs, performance artists, archivists, and practitioners of popular culture situate self-knowledge in relation to the historical and imagined past.

Teaching Theatre to the YouTube Generation
Focus Groups: Multidisciplinary Focus: (AP) Acting Program, (ATDS) American Theatre and Drama Society, (ATME) Association of Theatre Movement Educators
Room: Salon 4, Third Floor
Chair: Ezra LeBank, University of Montana
Participants: Eileen Curley, Marist College
   YouTube, Amateur Performance and Performance Theory in the Theatre Classroom
   Clay Drinko, Tufts University
   If You Can’t Beat ‘Em, Join ‘Em
   Nick Erickson, Louisiana State University
   YouTube and Movement Class: A Lucky Combination
   Theresa Smalec, Bronx Community College, City University of New York
   Hybrid Courses: Performing Presence, Action, and Collaboration in the Blended Classroom

This session focuses on how we can take advantage of students’ increasing capacity for virtual media and relationships to transcend boundaries of time, space, and generation in theatre education.
SATURDAY, AUGUST 13, 2011 CONT.

8:00 am - 9:30 am

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

Focus Group: .........................................................(MTD) Music Theatre/Dance
Room: .................................................................Clark 5, Seventh Floor
Chair: .................................................................Mary Jo Lodge, Lafayette College
Session Coordinators: ..........................................Sarah T. Ellis, University of California, Los Angeles
Bryan M. Vandeveender, University of Missouri
Participants: ............................................................John Staniunas, University of Kansas
Christine Young-Gerber, Pacific University
Respondent: ............................................................David Savran, The Graduate Center, City University of New York

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.

The Global(ized) Irish: Performing the Remains of Irish History in the Post-Celtic Tiger Era

Focus Group: ..............................................(TH) Theatre History
Room: ..............................................................Salon 1, Third Floor
Participants: ......................................................Fiona Coffey, Tufts University

Controversial and Unpopular Challenges to the Peace Process: the Counternarratives of Abbie Spallen and her Female Contemporaries
Laura Farrell-Wortman, University of Wisconsin, Madison

Geography, Memory and Celtic Tiger-Era Irish Identity in Sebastian Barry’s “The Pride of Parnell Street”
Charlotte Mclvor, University of California, Berkeley

Performing the Past, Feeling the Future: Race, Irish History and Spectacular Suffering in Donal O’Kelly’s “The Cambria”
Eleanor Owicki, University of Texas, Austin

(Un)lawful Convictions: Staging the Remains of British Justice in the “New” Northern Ireland

This panel interrogates the performance of Irish history post-Celtic Tiger and in the long aftermath of the Good Friday Agreement.
Concurrent Sessions

SATURDAY, AUGUST 13, 2011 CONT.

8:00 am - 9:30 am
The Physics of Dramaturgy: Explorations of Space and Object as Participants in the Performance Experience
Focus Group: .......................................................... (DP) Dramaturgy Program
Room: ................................................................. Burnham 4, Seventh Floor
Chair/Participant: .................................................. Ann C. Wright, University of Montana
Dance Dramaturgy: Venue as Performative Visual Form and Catalyst
Defining Perspective and Memory in Dance Experience
Participants: ............................................................ Michael Butterworth, Wayne State University
The Venue as Performer from the Director’s Perspective
Jacqueline L. Davies, Independent
Space in Relation to the Elizabethan Actor
Pamela Hickey, University of Montana
Developing the Set Design with the Objective of Introducing a Performative Visual Form

This panel investigates blurred relationships between the social (performative) and aesthetic (spatial), exploring the phenomenon of the performative visual form as participant in theatrical experiences.

The Student/Professional Blend: Balancing Pedagogy and Product
Focus Group: .......................................................... (DP) Directing Program
Room: ................................................................. Clark 10, Seventh Floor
Chair: ................................................................. Rebecca Daniels, St. Lawrence University
Guest Who’s Coming to Rehearsal? Guest Artists and Faculty Performers Interacting with Undergraduate Theatre Students
Pamela Hendrick, Richard Stockton College of New Jersey
Vulnerable Legacies: The Risks of Faculty Performing with Students
Zachary Dorsey, St. Lawrence University
Valuing the Guest Artist: Broadening our Students’ Imagined Futures
Scot Reese, University of Maryland
Blended or Co-Productions: What is This Beast and Can it be Tamed?
Ann M. Shanahan, Loyola University Chicago
Professionalism and Pedagogy: Collaborating with Guest Artists and Student Designers

This panel is a forum to discuss the challenges that arise when professional artists join with students to create theatre.

Theatre Turbocharged: The Collegiate 24-Hour Play Festival
Focus Groups: ..................................................... Multidisciplinary Focus: (DP) Directing Program, (PACT) Playwrights and Creative Teams, (TLA) Theatre as a Liberal Art
Room: ................................................................. Salon 9, Third Floor
Session Coordinator: ............................................. Thomas Costello, University of Pittsburgh
Participants: ............................................................
Robert E. AuFrance, Waldorf College
Peter Ellenstein, William Inge Center for the Arts
Kathleen M. McGeever, Northern Arizona University

Seasoned practitioners discuss collegiate 24-Hour Play Festivals: What works, what doesn’t, and why these productions are so beneficial to the schools that host them.
SATURDAY, AUGUST 13, 2011 CONT.
9:45 am – 11:15 am
ATHE at 25: What’s Next? All-Conference Forum
Room: ................................................................. Empire Room, Lobby Level
Chair: ................................................................. Steve Peters, Friends University, ATHE President
Participants: ........................................................... Beverley Byers-Pevitts, Park University, Emerita (1986-87)
................................................................. Harold Nichols, University of Mississippi (1988)
................................................................. James Symons, University of Colorado, Boulder Emeritus (1989-91)
................................................................. Carole Brandt, Southern Methodist University Emerita (1993-95)
................................................................. Mark Heckler, Valparaiso University (1995-97)
................................................................. Jill Donan, Princeton University (1997-99)
................................................................. Donna Aronson, Saint Mary’s University of Minnesota (1999-2001)
................................................................. Kurt Daw, San Francisco State University (2001-04)
................................................................. Karen Berman, State University and College of Georgia (2004-07)
................................................................. Suzanne Burgoyne, University of Missouri, Columbia (2007)

This panel of ATHE Past Presidents sits down with President Steve Peters for a candid and provocative look at the future of ATHE, the challenges it faces eleven years into the 21st century, and its potential role(s) as a leading arts membership organization.

11:30 am – 1:00 pm
A Queerer Time, A Queerer Place: (Trans) National (Mis) Representations of the Native, the Victim and the Shrew
Focus Group: ......................................................... (LGBTQ) Lesbian, Gay, Bisexual, Transgender, Queer
Room: ................................................................. Salon 1, Third Floor
Participants: ........................................................ Jean O’Hara, York University
................................................................. Performing Borderlands: Agokwe’s Investigation of Post-Colonial Impacts on Aboriginal Queer Communities
................................................................. Terri Power, Bath Spa University
................................................................. ShakesQueer: Bearded Women, Men in Tights
................................................................. Nicolas Shawn Ruley, Columbia College Chicago
................................................................. Hostile Environments: Violence, Victimization, and Portrayals of Gay Men

A dialogue exploring perceptions of queer representation in Agokwe in Canada, The Laramie Project in the Midwestern US, and Taming of the Shrew in Britain

Association for Asian Performance (AAP) Focus Group Membership Meeting
Focus Group: ......................................................... (AAP) Association for Asian Performance
Room: ................................................................. Salon 4, Third Floor
Chair: ................................................................. John Weinstein, Bard College at Simon’s Rock
Session Coordinator: ........................................... John D. Swain, California State University Northridge
Concurrent Sessions

SATURDAY, AUGUST 13, 2011 CONT.

11:30 am - 1:00 pm
Acting Focus Group (AP) Membership Meeting #1
Focus Group: .......................................................... (AP) Acting Program
Room: ..................................................................... Salon 2, Third Floor
Chair: ..................................................................... Alicia Tafoya
Participants: .......................................................... Stephanie Daventry French
                                                    Jay Louden
                                                    Biliana Stoytcheva-Horissian

Annual membership/business meeting for members of the Acting Program focus group. All ATHE members and guests are welcome.

American Theatre and Drama Society (ATDS) Membership Meeting
Focus Group: .......................................................... (ATDS) American Theatre and Drama Society
Room: ..................................................................... Salon 5, Third Floor
Session Coordinator: .................................................. Susan Kattwinkel, College of Charleston

Business meeting for the American Theatre and Drama Society. Open to all interested ATHE/ATDS members.

Annual Association of Theatre Movement Educators (ATME) Membership Meeting #2
Focus Group: .......................................................... (ATME) Association of Theatre Movement Educators
Room: ..................................................................... Salon 6, Third Floor
Session Coordinator: .................................................. Rachel Bowditch, Arizona State University

Annual membership meeting #2 for ATME members and prospective members. You do not need to be an ATME member to attend the meeting.

Jon Rossini, Member-at-Large
P. Ralph Gibson, Member-at-Large
SATURDAY, AUGUST 13, 2011 CONT.

11:30 am - 1:00 pm

**Blackface Haunts in Bodies of Research, History, Performance, and Culture**

Focus Groups: ................................................................. Multidisciplinary Focus: (BTA) Black Theatre Association,
(TH) Theatre History, (LFG) Latina/Latino Focus Group

Room: ................................................................. Salon 9, Third Floor

Chair: ................................................................. Esther J. Terry, University of Pittsburgh

- *Why Blackface?*

Participants: .................................................................
- Daniel Banks, DNAWORKS
- Unperforming the Minstrel Mask
- Robin Bernstein, Harvard University
- Children’s Culture and the Persistence of Blackface Minstrelsy
- Faedra Chatard Carpenter, University of Maryland
- Whiteface and the Reimagining of Trans-racial Themes and Theories
- Alex Gonzales, Cornell University
- Early African American Historiography of Blackface Minstrelsy
- Christopher Martin, The Catholic University of America
- Blackface in the Ballroom: The Waltz Aesthetic and How the Foxtrot became White
- Chinua Thelwell, Allegheny College
- Global Blackface: Toward a Transnational Minstrelsy Studies

This session uses a multi-disciplinary roundtable for discussing the remains and global presence of the blackface tradition in history, research, and performance.

**Directing Program (DP) Focus Group Membership Meeting #2**

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

Room: ................................................................. Dearborn 1, Seventh Floor

Session Coordinator: ................................................................. Ann M. Shanahan, Loyola University Chicago

Members and interested parties discuss focus group business and begin conference planning for 2012.
Concurrent Sessions

SATURDAY, AUGUST 13, 2011 CONT.
11:30 am - 1:00 pm

**Directorial Choices: Vision through Scholarship**

Focus Group: .......................................................... (TLA) Theatre as a Liberal Art
Room: ................................................................. Burnham 4, Seventh Floor
Chair: ................................................................. Monica Fay Anderson, Franciscan University of Steubenville
Session Coordinator: ............................................. Julie Rae Mollenkamp, University of Central Missouri
Participants: ..........................................................
  - Troy Battle, University of Central Missouri
  - Caryl Churchill vs Sarah Ruhl: “Imagination in Stage Direction”
  - Rachel Samson, University of Central Missouri
  - “The Duchess of Malfi”: Who’s THAT Girl?
  - Tim Schaffer, Bowling Green State University
  - Is There a Doubt about “Doubt”? 
  - Derek Trautwein, University of Central Missouri
  - BASH: A Mormon How NOT To
  - Marcy Whipkins, University of Central Missouri
  - Oh the Horror: Playing at The Grand Guignol

Respondents: ........................................................ James Brandon, Hillsdale College
  - Michael O’Hara, Ball State University

How can traditional scholarship help a director focus the vision for production? These papers will address historiography as a method of determining conception to production.

**Exercises for Rebel Artists and Border Crossers: Radical Performance Pedagogy**

(A Performative Book Launching co-sponsored by Routledge)

Focus Group: .......................................................... (CC) Conference Committee
Room: ................................................................. Honoré Ballroom, Lobby Level
Participants: ..........................................................
  - Guillermo Gómez-Peña
  - Roberto Sifuentes
  - Talia Rodgers, Publisher, Theatre and Performance Studies, Routledge

In a performative lecture-demonstration, these two renowned performance artists discuss the secrets of creating “border art” as laid bare in their latest book, *Exercises for Rebel Artists*. These performers will present a guide to emulating the unique experience of their Pocha Nostra Workshops, taking readers into the heart of radical performance.
SATURDAY, AUGUST 13, 2011 CONT.
11:30 am - 1:00 pm
“First Do No Harm”: Hippocrates for Hypokrites
Focus Groups: Multidisciplinary Focus: (AP) Acting Program, (DP) Directing Program, (TLA) Theatre as a Liberal Art
Room: Clark 7, Seventh Floor
Session Coordinator/Participant: Cheryl McFarren, Denison University
Participants:
- Elizabeth Cox, Plymouth State University
- Dan Crozier, Allegheny College
- Marietta Hedges, the Catholic University of America
- Mark Cariston Seton, Australian Film, Television, and Radio School
Respondent: Nisha Sajnani, President, National Association for Drama Therapy

How do we break down habits and catalyze creative breakthroughs in undergrad actors—without causing breakdowns? Responding and experimenting, this session explores theory and practice.

Focusing on Conference: How can ATHE Serve You?
Room: Burnham 2, Seventh Floor
Chair: Nina LeNoir, Chapman University
Moderators:
- Michael Ellison, Bowling Green State University
- Judith Sebesta, Lamar University
- Harvey Young, Northwestern University

Past ATHE Conference Vice Presidents moderate a session on the ATHE Conference. As we celebrate ATHE’s 25th anniversary, members are encouraged to attend and share their feedback as well as brainstorm ideas on how the conference might serve their career and professional development needs more effectively in the future.

From Production to Consumption: Re-imaging Borders, Hybrid Identities, and Latinizing the Broadway Stage
Focus Group: (LFG) Latina/Latino Focus Group
Room: Clark 10, Third Floor
Chair: Brian Herrera, University of New Mexico
Participants:
- Stefano Muneroni, University of Alberta
- Lara Nielsen, Macalester College
- A Company Town: Still Sugar Remains
- Jason Ramirez, Bronx Community College, City University of New York
- Selling in the Heights—One Block at a Time

This panel considers the ways in which theatre works produce, contest, and circulate representations of Latino identity.
SATURDAY, AUGUST 13, 2011 CONT.

11:30 am - 1:00 pm
Memory and the Mouse: The Musical Legacy of Disney

Focus Group: ................................................. (MTD) Music Theatre/Dance
Room: .............................................................. Salon 7, Third Floor
Chairs: .............................................................. Tim Connors, Central Michigan University
Michael J. Meinl, University of Georgia
Music and Matting Magic: Disney, Musicals and the Development of Cinematic Technology
Participants: .............................................................. Bud Coleman, University of Colorado, Boulder
When the Mouse Sings: Disney Musicals in Electronic Media and Live Performance
Kathryn Edney, Regis College
Tarzan, the Music Man: Legacies of Race and the Future of Musical Spectacle

This panel looks at how Disney, on stage and screen, has created numerous musical legacies that have shaped what the genre was, is and will be.

New Play Development Workshop: Rehearsals Part II

Focus Groups: .............................................................. Multidisciplinary Focus: (DP) Directing Program, (DR) Dramaturgy Program,
(DT) Design and Technology
Room: .............................................................. Empire Ballroom, Lobby Level
Co-Chairs: .............................................................. Char Nelson, Brigham Young University
Judith Royer, Loyola Marymount University
Presenters: .............................................................. Mary Conroy, Lesley University, Cambridge
Charlene A. Donaghy, Freelance
Kevin McFillen, University of Missouri-Columbia
Char Nelson, Brigham Young University

Rehearsal for the second half of the plays selected for the New Play Development Workshop and Showcase series.

Our Evolutionary Legacy as the Basis for Imagining the Future of a Cognitive Theatre Studies

Focus Groups: .............................................................. Multidisciplinary Focus: (AP) Acting Program, (TH) Theatre History,
(RPC) Research and Publications
Room: .............................................................. Salon 12, Third Floor
Chair: .............................................................. Amy E. Cook, Indiana University
Participants: .............................................................. Rhonda Blair, Southern Methodist University
Acting: Dynamic Systems Theory, Empathy, and the Text
Diana Calderazzo, University of Pittsburgh
Gesture and Character in Sondheim’s “Sweeney Todd”
Bruce McConachie, University of Pittsburgh
Cognitive History vs. New Historicism

The sciences of the mind challenge us to critique current practices in acting, musical theatre, and performance history as part of a future theatre studies.
SATURDAY, AUGUST 13, 2011 CONT.

11:30 am - 1:00 pm

PlayWorks 2011 - Better Than One: Self Scripting and Collaboration

Focus Group: ................................................................. (PACT) Playwrights and Creative Teams
Room: ........................................................................... State Ballroom, Fourth Floor
Chairs: .......................................................... Holly Hughes, University of Michigan
................................................................. Malcolm Tulip, University of Michigan
Session Coordinator: ........................................... Macaela M. Carder, Bowling Green State University

A workshop performance followed by a discussion with Holly Hughes and Malcolm Tulip exploring the creation of new performance work via physical and textual exercises.

Queer Performance, Transnationalism, and Re-Memory in the Flesh

Focus Group: ................................................................. (PSFG) Performance Studies Focus Group
Room: ........................................................................... Salon 3, Third Floor
Chair/Participant: .................................................. Francesca T. Royster, DePaul University
“Fela, Fela,” Bill T. Jones and the Marketing of Black Masculine Excess
Participants: .............................................................. Sharon Bridgforth, DePaul University
“delta dandi”
Misty DeBerry, DePaul University
on the inside part
Laila Farah, DePaul University
Kimberly Perez, DePaul University
Re/Imagining Coalition, Re/Storing Memory: Temporal Interventions in and through La Pocha Nostra

This panel interrogates the politics and poetics of queer bodily performance as a means of rememory, border crossing and critical resistance.

Re-Conceptualizing Career Options for Theatre Graduates

Focus Groups: ................................................................. Multidisciplinary Focus: (PDC) Professional Development,
........................................................................... (PSFG) Performance Studies Focus Group
Room: ........................................................................... Salon 10, Third Floor
Chair: .............................................................. Carolyn Bain, Bain Pugh & Associates, Inc.
Suellen Burton, Red Fusion Studios, Chicago
Translating Theatre Training into Business Settings
Lindsey Snyder, ASL Interpreter for Law School
Putting Performance on the Stand
Rick Tharp, Director, Educational Theatre Programs, Kaiser Foundation Health Plan of the Mid-Atlantic States, Inc.
Taking Theatre to Health Care

Representing professions outside traditional positions, the panelists will provide analyses and insights into re-conceptualizing theatre training as it relates to current careers opportunities.
Concurrent Sessions

SATURDAY, AUGUST 13, 2011 CONT.

11:30 am - 1:00 pm
Theatre and Social Change (TASC) Membership Meeting
Focus Group:..................................................(TASC) Theatre and Social Change
Room:..........................................................Burnham 1, Seventh Floor
Chair:..........................................................Cathy Plourde, Add Verb Productions/University of New England

Theatre and Social Change’s Membership Meeting. All are welcome.

Theory and Criticism (TC) Focus Group: Annual Membership Meeting
Focus Group:..................................................(TC) Theory and Criticism
Room:..........................................................Grant Park Parlor, Sixth Floor
Chairs:..........................................................Chase Bringardner, Auburn University
Leigh Clemons, Louisiana State University

Come join us for our annual meeting to discuss past, present, and future business and to plan next year’s conference. All are welcome!

Women and Theatre Program Membership Meeting #1
Focus Group:..................................................(WTP) Women and Theatre Program
Room:..........................................................Clark 5, Seventh Floor
Chair:..........................................................Cecilia Aragon, University of Wyoming
Session Coordinator:........................................Nicole Eschen, California State University, Northridge

A membership meeting introducing the membership and electing new leaders within the Women and Theatre Program.

1:00 am - 1:45 pm
Author Signing and Raffle #2
Focus Group:..................................................(CC) Conference Committee
Room:..........................................................Exhibit Hall, Fourth Floor
Session Coordinator:........................................Mark Lococo, Loyola University

Graduate Student Subcommittee Lunch at Giordano’s Pizzeria
Focus Group:..................................................(PDC) Professional Development
Location:............................................................Offsite, Giordano’s Pizza
Session Coordinators:..........................................Cassidy C. Browning, University of Texas, Austin
Isaiah Wooden, Stanford University

Join fellow graduate students for lunch at the famous Giordano’s Pizzeria! We’ll meet in the Palmer lobby at 12pm and walk over together.

1:45 pm - 3:15 pm
ATHE Annual Membership Meeting: All-Conference Plenary
Focus Group:..................................................(CC) Conference
Room:..........................................................Empire Room, Lobby Level
Chair:..........................................................Steve Peters, Friends University

Join with past presidents, association leaders, and incoming officers to celebrate “25 in 5,” a five-minute video highlighting ATHE at 25. Learn about upcoming activities related to the new Strategic Plan and take a chance on winning a free registration to the 2012 Conference in DC!
SATURDAY, AUGUST 13, 2011 CONT.

3:30 pm - 5:00 pm

25 years ago - Who Cared? 25 years later – We Must! SLOs, Assessment, and Survival

Focus Group: .......................................................... (TLA) Theatre as a Liberal Art
Room: .......................................................... Salon 5, Third Floor
Session Coordinator: .......................... Davida Bloom, The College at Brockport, State University of New York

Participants: ..........................................................
Lewis Magruder, Miami University of Ohio
Do or Die: The High Stakes of Learning Outcomes in an Adverse Environment
Janice Pohl, Elmhurst College
Assess This! -- Bringing the Culture of Evidence to a Not-for-Credit Theatre Production
Trish Ralph, The College at Brockport, State University of New York
I know it’s good but how do I prove it? Student Learning Outcomes and Assessment of Production-related Student Work
Tyler A. Smith, Ball State University
How to Measure What You’re Doing: Bridging the Gap between Administrative Jargon and Faculty Ideals
Monica Stufft, University of San Diego
Producing Collaboration: Assessment Tools for the Ensemble

Panelists share how they developed and assess Student Learning Outcomes for both theatre classes and for the non-graded (extra curricular) departmental activities of their students.

Acting with Archetypes: Transformation Through Voice, Body and Imagination

Focus Group: .......................................................... (VASTA) Voice and Speech Trainers Association
Room: .......................................................... Grant Park Parlor, Sixth Floor
Session Coordinator: .......................... Janet B. Rodgers, Virginia Commonwealth University
Participants: ..........................................................
Frankie Armstrong, Self-employed
Marlene Johnson, University of Alabama, Birmingham

Participants will explore ways of accessing their own archetypes through journeys which employ voice, body, movement and imagination. They will then apply the discoveries to character building and text.
Concurrent Sessions

SATURDAY, AUGUST 13, 2011 CONT.

3:30 pm - 5:00 pm

Black Holes in our Memory: Undiscovered Legacies of the African American Theatre

Focus Group: ................................................................. (BTA) Black Theatre Association
Room: ................................................................. Clark 7, Seventh Floor
Chair: .......................................................... Nadine George-Graves, University of California, San Diego
Session Coordinator: ............................................. Jonathan Shandell, Arcadia University

The Emperors of Pennsylvania: Wayland Rudd and Arthur Rich
Measure Her Right: Butterfly McQueen’s Blighted Career Under the Burden of “Gone with the Wind”
Adrienne Macki Bracconi, University of Connecticut
Languishing on the Vine (or What Follows “Wine in the Wilderness”):
Alice Childress’s Forgotten Work
Sharrell Luckett, University of Missouri
Freddie Hendricks; The Youth Ensemble of Atlanta: Pioneers of Devising Theatre

Scholars of African American theatre embark in search of events, play texts, performances and groups whose legacies are unremembered or not yet recognized adequately.

Bringing the Stage to the Web Page: Creating User-Friendly Online Environments for Academic Theatre

Focus Group: ................................................................. (ETC) Electronic Technology Committee
Room: ................................................................. Dearborn 1, Seventh Floor
Chair/Participant: ........................................................... Kelly Kilgore, The University of Central Florida
Session Coordinator/Participant: .................................. Trevin Cooper, The University of Central Florida
Participant: .................................................................. Josh Wise, University of Central Florida

This roundtable discussion is designed to provide tools for creating academic theatre Web sites that simultaneously attract and inform prospective students and theatre patrons.

Challenges of Season Selection and Theatre Production in the Two-Year Colleges

Focus Group: ................................................................. (TYCP) Two-Year College Program
Room: ................................................................. Burnham 1, Seventh Floor
Session Coordinator: .............................................................. Ryan McKinney, City University of New York, Kingsborough Community College
Participants: .................................................................. Diane Dowling, City University of New York, Borough of Manhattan Community College
Frederick Perry, Cuyahoga Community College
Stephen Skiles, Sinclair Community College

Presentation and discussion surrounding the unique set of considerations and criteria when selecting a production season for the two-year college theatre program.
SATURDAY, AUGUST 13, 2011 CONT.

3:30 pm - 5:00 pm

Fresh Print: Writing Theatre History

Focus Group: .........................................................(RPC) Research and Publications Committee
Room: ...............................................................Salon 12, Seventh Floor
Chair: ..............................................................Harvey Young, Northwestern University
Participants: ......................................................Henry Bial, University of Kansas
Scott Magelssen, Bowling Green State University

This panel will reunite the editors of and contributors to “Theater Historiography: Critical Interventions” for a discussion on the collection and the state of theatre/performance scholarship.

Global Theatre History: Defining the Field

Focus Groups: ............................................................(AAP) Association for Asian Performance,
(TH) Theatre History, (LFG) Latina/o Focus Group
Room: ...............................................................Salon 9, Third Floor
Chair: ..............................................................Jennifer Goodlander, University of Kentucky
Participants: ........................................................Marvin Carlson, The Graduate Center, City University of New York
Ray Miller, Appalachian State University
Teaching Global Dance: Problems, Challenges, and Opportunities
Steve Tillis, St. Mary’s College of California
The Arguments Against World Theatre History

This panel features three leading scholars who will provide an overview of the field of global theatre history and propose ideas for where we will head in the future.

“God, I Hope I Get It”: Unique Perspectives on Audition Coaching for the Contemporary Musical Theatre

Focus Group: ..........................................................(MTD) Music Theatre/Dance
Room: ...............................................................Clark 5, Seventh Floor
Session Coordinator: .................................................David S. Sollish, Blackburn College
Participants: ........................................................Michael B. Ellison, Bowling Green State University
Amy Hutton, Virginia Commonwealth University
Karl Kippola, American University

A musical theatre audition workshop for the contemporary actor/singer focusing on three unique methods of audition coaching.
**Imagined Futures/Empowered Communities: The Other That Is Not Human**

**Focus Group:** (ATDS) American Theatre and Drama Society
**Room:** Clark 9, Seventh Floor
**Session Coordinator:** Jay M. Gipson-King, Chemeketa Community College
**Participants:**
- Leigh A. Clemons, Louisiana State University
- Jane Duncan, Florida State University
- Elizabeth B. Harbaugh, Independent Scholar
- George McConnell, University of Minnesota
- Kalle Westerling, The Graduate Center, City University of New York
- Carin Silkaitis, North Central College

This two-panel series examines performances that address the human condition by staging imagined futures and in so doing, create empowered local communities in the present.

**It Gets Better?: Queer Mentorship and Feminist Theatre Faculty at Liberal Arts Colleges**

**Focus Group:** (WTP) Women and Theatre Program
**Room:** Salon 2, Third Floor
**Chairs/Participants:**
- Kelly Howe, North Central College
- Sarah Myers, Augsburg College
- Jaclyn Pryor, Hampshire College
- Carin Silkaitis, North Central College

This panel explores various feminist approaches to queer mentorship by female assistant professors of theatre negotiating the tenure track at small liberal arts colleges.

**Lesbian, Gay, Bisexual, Transgender, Queer (LGBTQ) Debut Panel**

**Focus Group:** (LGBTQ) Lesbian, Gay, Bisexual, Transgender, Queer
**Room:** Salon 6, Third Floor
**Session Coordinator:** Nick Salvato, Cornell University

This session features the work of emerging scholars, working in the area of LGBTQ studies, who are presenting at ATHE for the first time.
SATURDAY, AUGUST 13, 2011 CONT.

3:30 pm - 5:00 pm

Manifestos for Marie Irene Fornes: Shaping the Future of American Theatre

Focus Group: ........................................ (LFG) Latina/Latino Focus Group
Room: .................................................... Salon 7, Third Floor
Chair: .................................................. Gwendolyn Alker, New York University
Session Coordinator: .............................. Patricia Herrera, University of Richmond
Participants: ........................................ Tony Adams, Halcyon Theatre

Maria Irene Fornés: The Matriarch
Scott Cummings, Boston College
“This must be made by a person” -- Fornes in Miniature
Tiffany Ana López, University of California, Riverside
“Painting with Words”: Fornes, U.S. Latina/o Playwrighting, and American Theater

This roundtable discussion acknowledges the significant work of Marie Irene Fornes.

Membership and Marketing (M&M) Committee Meeting

Focus Group: ........................................ (MM) Membership and Marketing
Room: .................................................... Clark 3, Seventh Floor
Chair: .................................................. Christin Essin, Vanderbilt University

Please join us for the annual meeting of ATHE’s Membership and Marketing Committee; all members are welcome.

Oberammergau 2010: Reactions and Responses

Focus Group: ........................................ (RT) Religion and Theatre
Room: .................................................... Salon 8, Third Floor
Chair: .................................................. Claire Sponsler, University of Iowa
Session Coordinator/Participant: ...................... Jill Stevenson, Marymount Manhattan College

Medievalism and Materiality: The Sensual Pilgrimage to Oberammergau
Sharon Aronson-Lehavi, Bar Ilan University
It Takes a Village: Theatre, Community, and Commercialism in the 2010 Oberammergau Play
Glenn Ehrstine, University of Iowa
The Role of Their Lives: The Double Performance Frame of Oberammergau
Kevin J. Wetmore, Jr., Loyola Marymount University
What’s a nice Jewish boy like you doing in a Catholic play like this?: Oberammergau 2010 and Religious Identity

The village of Oberammergau has staged its Passion Play nearly every ten years since 1634. This panel examines the 2010 production from various theoretical angles.

Performance Studies Focus Group (PSFG) Emerging Scholars’ Panel

Focus Group: ........................................ (PSFG) Performance Studies Focus Group
Room: .................................................... Salon 1, Third Floor
Session Coordinators: .............................. Joseph Cermatori, Columbia University
Megan Shea, New York University

The annual, vetted Emerging Scholars Panel for the Performance Studies Focus Group.
Concurrent Sessions

SATURDAY, AUGUST 13, 2011 CONT.

3:30 pm - 5:00 pm
Presenting Remains/Remaining Present: Imagining the Archive Series - PROGNOSTICATING: A NEW MILLENNIAL WORLD’S FAIR

Focus Group: .......................................................... (TC) Theory and Criticism
Room: ..................................................................... Dearborn 2, Seventh Floor
Session Coordinators: ................................................ Chase Bringardner, Auburn University
Monica Stufft, University of San Diego
Participants: .............................................................
David Coley, Louisiana State University
Disappearing Worlds: Archiving the Projected Performance
Yelena Gluzman, The University of Tokyo
The Open Archive, the Case of Language, and the Emergency Index
Jenny Kokai, Texas State University
Private Archive, Public Critique
Benjamin Phelan, Louisiana State University
History through Simulation: Performing the Archive in “Civilization V”

The series will conclude with a large discussion that brings together the participants of the first three sessions to engage in a discussion of future archives. How does the experience we have had at this conference of constructing our own archive of theory and criticism model a blueprint for future archives?

TEATRO PUNTO: Modern Commedia dell’Arte

Focus Group: .......................................................... (ATME) Association of Theatre Movement Educators
Room: ..................................................................... State Ballroom, Fourth Floor
Artists/Performers: ..................................................... Carlos Garcia Estevez, Actor, Director, Founder of Teatro Punto
Katrien van Beurden, Actor, Director, Artistic leader of Teatro Punto

Actors will get introduced to an awareness of the use of their body and gestures through the mask. We will study daily situations and transfer these into dramatic scenarios.

Theatre and Aging: Theories and Practices

Focus Group: .......................................................... (STRP) Senior Theatre Research and Performance
Room: ..................................................................... Clark 10, Seventh Floor
Chair: ...................................................................... Bonnie Vorenberg, ArtAge Senior Theatre Resource Center
Results of the Senior Theatre Survey
Participants: .............................................................
Valerie Lipscomb
Embodying Memory: Older Performers
Helga and Tony Noice, Elmhurst College
Acting on Your Mind
Jon Zaley, Vintage Productions
Creating Successful Weekday Luncheon Theatre

Discover the latest surveys, scientific studies, and theories to document the benefits of older adults performing on stage.
Tradition and Innovation in Asian Performances: Jingju, Kumiodori, and Kutiyattam

Focus Group: (AAP) Association for Asian Performance
Room: Burnham 4, Seventh Floor
Participants:
- Alicia Corts, University of Georgia
  Digitized Kutiyattam: An Analysis of the Virtual Kutiyattam Project
- John D. Swain, California State University, Northridge
  Newly Collected Dances in Okinawan: (Re)Adapting Kumiodori into New-kumiodori
- Shiao-ling Yu, Oregon State University
  From Traditional Theater to Experimental Theater: Evolutions of He Zhu’s Marriage

The panel looks at how three traditional Asian performance forms have been adapted and updated in the 20th and 21st centuries.

Transnational, Transhistorical, and Transformative Approaches to Theatre History

Focus Group: (TH) Theatre History
Room: Salon 4, Third Floor
Session Coordinator: Daniel Smith, DePaul University
Participants:
- Jeffery Kennedy, Arizona State University
  Transformative Theatre Historiography: The Use of Interdisciplinary Approaches and Methodology in Scholarly Theatre Research
- Jon Foley Sherman, Franklin & Marshall College
  Dis-Membering Historical Violence in Ireland and Kenya
- Ann C. Wright, University of Montana
  Signs of Life: Cultural Memory and Experience as Performed by Un-Animated Objects in the Ancient Maya Ceremonial Area

This panel features exciting new work modeling interdisciplinary, transnational, and transhistorical approaches to theatre history.

Truth and Reconciliation in Peru: A Conversation with Miguel Rubio Zapata

Focus Group: (CC) Conference Committee
Room: Salon 10, Third Floor
Session Coordinators:
- Joshua Abrams, Roehampton University
- Gwendolyn Alker, New York University
Participant: Miguel Rubio Zapata, Peru

Voice and Speech Techniques in the Training of Managers and Leaders

Focus Group: (TM) Theatre Management
Room: Burnham 2, Seventh Floor
Participants:
- Michael J. Barnes, Wayne State University
- Anthony Lake, Wayne State University

This panel examines cross-disciplinary use of voice/speech training originally developed for actors, and its implementation in the training and education of managers and leaders.
SATURDAY, AUGUST 13, 2011 CONT.

3:30 pm - 6:45 pm

David Mark Cohen Award-Winning Play Reading

Focus Group: (PACT) Playwrights and Creative Teams
Room: Honoré Ballroom, Lobby Level
Session Chair and Program Coordinator: Sharon Mills Andrews, Wake Forest University
New Plays Production Coordinator: Judith Royer, Loyola Marymount University
Play: Fallujah, by Evan Sanderson, Boston University
David Mark Cohen Award Alternate Winner: Whales, by Bob Bartlett, Performed at Catholic University of America, Bowie State University
Director: Ed Menta, Kalamazoo College
Assistant Director: Jeannie Woods, Western Illinois University
Actors: Ashlee Edgemon, Freelance
Joseph Fernandez, Freelance
Carl Lindberg, Freelance
Zach Murray, Freelance
Colin Roshaven Wasmund, Freelance

Reading of the 2011 David Mark Cohen award winning play followed by conversation with the playwright, director and actors.

Pascale Lecoq - Paid Workshop #4

Focus Group: (CC) Conference Committee
Room: Salon 3, Third Floor
Session Coordinator: Gwendolyn Alker, New York University
Workshop Leader: Pascal Lecoq, École Internationale de THÉÂTRE Jaques Lecoq

LEM Laboratory of Movement Studies: Mimodynamic Approach of the Human Body in Relation to Space

5:15 pm - 6:45 pm

A Queerer Time, A Queerer Place: Temporality and the American Musical

Focus Groups: Multidisciplinary Focus: (LGBTQ) Lesbian, Gay, Bisexual, Transgender, Queer, (MTD) Music Theatre/Dance, (TC) Theory and Criticism
Room: Salon 4, Third Floor
Session Coordinator/Participant: Patrick McKelvey, Brown University
“A History of One”: Syncopation, Spectators, Stein
Zachary Dorsey, St. Lawrence University
Listening Backward: The Real and Imagined Soundtracks to the Stonewall Riots
Michelle Dvoskin, Independent Scholar
“History Just Got All Sexypants”: “Bloody Bloody Andrew Jackson’s” Queer Historiography

Through spectatorial, historiographic, and archival case studies, we theorize how the genre of musical theatre might be peculiarly equipped to construct “a queerer time.”
SATURDAY, AUGUST 13, 2011 CONT.
5:15 pm - 6:45 pm

Acting and Neuroscience: The Biology of Acting-memory, Mirror Neurons, and Intentionality
Focus Group: ...........................................................................(AP) Acting Program
Room: .................................................................................Salon 12, Third Floor
Chair: ..................................................................................Jane Brody, DePaul University
Participants: .................................................................Nichos Hatsopolous, University of Chicago, Neuroscientist
..........................................................................................Paul Kassel, State University of New York, New Paltz
..........................................................................................Ken Faller, Northwestern University, Neuroscientist

Mirror Neurons and Stanislavski

This paper/panel discussion will cover ways of incorporating science's recent discoveries concerning intention, image, mirror neurons, and embodiment into the classroom.

Association of Theatre Movement Educators (ATME) Debut Presenters: International Performance Experience and Process Examination
Focus Group: ...........................................................................(ATME) Association of Theatre Movement Educators
Room: .................................................................................Salon 6, Third Floor
Participants: .................................................................Ryan Massie

Where Freedom and Submission Intertwine: An Examination of Russian Movement Pedagogies Applied to Chekhov’s Andrei from “Three Sisters”
Patricia Skarbinski

Beastly American Stagings: Human/Animal Performance, Research, and Historical Remembrance
Focus Groups: ........................................................................(ATDS) American Theatre and Drama Society,
.........................................................................................(PSFG) Performance Studies Focus Group, (TH) Theatre History
Room: ...............................................................................Salon 2, Third Floor
Chair/Participant: ..............................................................Kim Marra, University of Iowa
Participants: .................................................................Holly Hughes, University of Michigan
.........................................................................................Teaser Bitch
..........................................................................................David Mayer, University of Manchester, UK,
..........................................................................................Just Horsing Around: Riding Like Mazeppa
..........................................................................................Deke Weaver, University of Illinois, Urbana-Champaign
..........................................................................................“Elephant”: The Second Performance in The Unreliable Bestiary

Two performance artists and two theatre historians discuss performance/research dynamics while querying the histories and legacies of their own “American” performances with animals.
Concurrent Sessions

SATURDAY, AUGUST 13, 2011 CONT.
5:15 pm - 6:45 pm
Curtains Up 1 (Debut Panel; Session 1 of 2)
Focus Groups: ......................................................... (ATDS) American Theatre and Drama Society, Black Theatre Association (BTA), and Latina/o (LFG) Focus Group
Room: ................................................................. Salon 10, Third Floor
Session Coordinator: ........................................... Megan Sanborn Jones, Brigham Young University
Participants: .........................................................
  Sara K. Armstrong, Northwestern University
  Carolina Morones, Kent State University
  Rayya El Zein, The Graduate Center, City University of New York
  An emerging scholars’ panel introducing new scholarship in American, Black, Latina/o and Latin American Theatre and Drama.

Global Theatre History: Applications in the Classroom
Focus Groups: ........................................................ Multidisciplinary Focus: (AAP) Association for Asian Performance, (TH) Theatre History, (LFG) Latino/Latina Focus Group
Room: ................................................................. Salon 5, Third Floor
Chair/Participant: ................................................. Jennifer Goodlander, University of Kentucky
Participants: ......................................................... Natalya Baldyga, Florida State University
  The Dangers of Best Intentions - Resisting Paternalism in Global Theatre History
  Margaret Coldiron, Regent’s College London/ University of Essex
  “World Stages”: Creating a Global Theatre History Course for Undergraduates
  Dongshin Chang, Hunter College, Cit University of New York
  Global? In What Ways?
  Daphnie Sicre, New York University
  World Drama Via a Human Rights Lens
  Elizabeth A. Wichmann-Walczak, University of Hawaii-Manoa
  Team Teaching East-West Theatre in Four Semesters
This roundtable will continue the conversations started in the panel on Global Theatre History. Faculty and graduate students will come together to share ideas, ask questions, and imagine the future. Come join us!
SATURDAY, AUGUST 13, 2011 CONT.

5:15 pm - 6:45 pm

**Great Age Series: Time of Your Life Players and Neighbor Tarkington**

Focus Group: .................................................................................................................. (STRP) Senior Research and Performance
Room: ......................................................................................................................... State Ballroom, Fourth Floor
Chair: ............................................................................................................................. Steven Pennell, Coordinator of Urban Arts and Culture URI Providence Campus
Participants: ...................................................................................................................... Avrum Krause, Time of Your Life Players
+N+Scott Strode, Manchester College
+Neighbor Tarkington

Discover how to create productions that are built to create a Great Age Series and a one-man play about the Indiana author Booth Tarkington.

**Historical Stage Technology: A Collaborative Conversation**

Focus Groups: .................................................................................................................. Multidisciplinary Focus: (TH) Theatre History, (DT) Design and Technology, (DR) Dramaturgy Program
Room: ............................................................................................................................. Salon 7, Third Floor
Session Coordinator/Participant: ...................................................................................... Tom Robson, Millikin University
Participants: ...................................................................................................................... Paul Brunner, Indiana University
+Historical Stage Technology Artifacts: The Theatre History Perspective
+Historical Stage Technology Artifacts: The Design/Technology Perspective
+David Grindle, United States Institute for Theatre Technology
+Historical Stage Technology Artifacts: The U.S.I.T.T. Story
+Marcella Nowak, Independent Artist/Scholar
+Historical Stage Technology Artifacts: The Dramaturgy Perspective

Representatives of three focus groups discuss newly-uncovered archival materials from turn-of-the-twentieth-century theatre technology company J.R. Clancy, courtesy of U.S.I.T.T.

**Musical Mothers: Representing Motherhood and Maternity in Musical Forms**

Focus Group: .................................................................................................................. (MTD) Music/Theatre Dance
Room: ............................................................................................................................. Clark 5, Seventh Floor
Session Coordinator/Participant: ...................................................................................... Julie Noonan, Ottawa University
Participants: ...................................................................................................................... Lynn Deboeck, University of Kansas
+Mother, A Courageous Archetype: Brecht’s Take on the Maternal
+Laura MacDonald, University of Groningen
+Third-wave Feminism and the Absence of Motherhood on the 1980s Musical Theatre Stage

This panel explores representations of motherhood in musical forms through the absence, presence and implied potential of mother figures.
Concurrent Sessions

SATURDAY, AUGUST 13, 2011 CONT.
5:15 pm - 6:45 pm
Paratheatrical Interdisciplinicularities: Enhancing the Traditional Production Team

Focus Group: ............................................................... (TLA) Theatre as a Liberal Art
Room: .............................................................................. Burnham 2, Seventh Floor
Session Coordinator: .................................................... John J. Kelly, Elmira College

Participants: ................................................................. Linda Donahue, Texas Tech University
Preparing Your Audience for the Performance: Marketing, Outreach, and Education Opportunities
Brooke Kienen, Whitworth University
On Display-Tina Howe's Museum as a Platform for Interdisciplinary Collaboration and Paratheatricality
Beth Watkins, Allegheny College
Academics Abroad: Interdisciplinary Devising through Travel
Ruth Weiner, Carleton College
The Project Course: Sharing the Territory with Friends

The employment of professionals outside traditional areas of theatrical endeavor working with theatre artists to enhance theatrical production will be explored.

Performing Citizenship: Remembering Civil Rights Enactments

Focus Groups: .............................................................. Multidisciplinary Focus: (BTA) Black Theatre Association,
(PSFG) Performance Studies Focus Group, (ATDS) American Theatre and Drama Society
Room: ........................................................................... Salon 1, Third Floor
Participants: ................................................................. Sandy Alexandre, Massachusetts Institute of Technology (MIT)
The Bus as Stage and Participant in the Civil Rights Theater of the Rosa Parks Museum
Soyica Colbert, Dartmouth College
Lorraine Hansberry's Political Movements
Paige McGinley, Yale University
Casting the Vote: The Mississippi Freedom Vote of 1963
Respondent: ................................................................. Sandra Richards, Northwestern University

Our panel engages with the ATHE’s 25th anniversary theme by considering the ways in which the procedures and paraphernalia of Civil Rights Movement performances teach us how to enact and implement social justice in the future.
SATURDAY, AUGUST 13, 2011 CONT.

5:15 pm - 6:45 pm

“Provoking” Efficacy: Methods of Assessing Community-Engaged/Applied Performances

Focus Group: .................................................... (TASC) Theatre and Social Change
Room: .......................................................... Burnham 1, Seventh Floor
Session Coordinator/Participant: ...................... Lesley Delmenico, Grinnell College

Going Deep or Going Wide? Making Connections, Assessing Outcomes in Local and Global Theatre/Performance Responses

Participants: ..........................................................
Mary Anderson, Wayne State University
Tough Pill to Swallow: Managing the Implicit Assumptions of the IRB
Jason Bisping, University of Colorado, Boulder
Handing Out Surveys is Boring: Measuring Outcomes through Video Analysis of Performance-Derived Data
Matt Jennings, Edge Hill University
How Can We Tick the Boxes?: Project Evaluation in Conflict Transformation and Community-based Drama
Cathy Plourde, Add Verb Productions
How About Now? Longitudinal Studies for Performance/Pedagogy
Examine the Empowered Bystander’s Call to Action
Amy Sarno, Beloit College

“How Provoking” discussion of efficacy through questions arising from our practices, this workshop includes exploring individual productions, community-engaged/applied measurement standards, and connections that can increase future effectiveness.

Reimagining the Past: Updating Kiss Me, Kate

Focus Groups: ............................................................. Multidisciplinary Focus: (TM) Theatre Management, (DR) Dramaturgy Program, (DT) Design and Technology
Room: .............................................................. Salon 9, Third Floor
Chair: .................................................................................. Amy Baumgartner-Hutton, Virginia Commonwealth University
Participants: .................................................................
Barbara Grossman, Tufts University
Allison Horsley, University of Denver
Dustyn Martincich, Bucknell University
Wes Pearce, University of Regina
Neil Reda, Appalachian State University

This panel will hold a mock design/production meeting to analyze the merits of updating the classic Broadway musical, Kiss Me, Kate, for a new audience.
Concurrent Sessions

SATURDAY, AUGUST 13, 2011 CONT.

5:15 pm - 6:45 pm

Ripe for Rediscovery: Dramaturgy and the Spanish Comedia Nueva

Focus Group: (DR) Dramaturgy Program
Room: Dearborn 1, Seventh Floor
Session Coordinator/Participant: Ben Gunter, Florida State University

Participants:
Sarah Brew, University of Massachusetts, Amherst
Kathleen Jeffs, University of Oxford
Janine Ann Kehlenbach, University of Colorado, Boulder

How can you raid the richest script library in history -- and revolutionize theater-making today? A team of dramaturgs gives answers you can put into action.

Theatre Arts Beyond the Looking Glass, Seated at the Main Table

Focus Group: (ADV) Advocacy
Room: Salon 8, Third Floor
Chair: Gail S. Medford, Bowie State University

Participants:
Derek Mudd
Hilesh Patel, The Second City Training Center

Respondent:
Nancy Kindelan, Northeastern University

Panelists will present possible linkages that University theatre could make to the outlying community and K-12 education that may give leverage to the inclusion of theatre arts representation at curriculum development and academic standards discussions in higher education.

Writing from Practice to Theory: Bill Talen, aka Reverend Billy, Savitri D., Peggy Shaw and Lois Weaver in Conversation with Alisa Solomon and Jill Dolan

Focus Group: (CC) Conference Committee
Room: Empire Ballroom, Lobby Level
Session Coordinator: Gwendolyn Alker, New York University

Participants:
Jill Dolan, Princeton University
LeAnn Fields, University of Michigan Press
Peggy Shaw, SplitBritches
Alisa Solomon, Columbia University, School of Journalism
Bill Talen, aka Reverend Billy
Savitri D.
Lois Weaver, SplitBritches

A wide ranging conversation between performers featured at ATHE 2011 and the scholars who have recently edited books from the University of Michigan Press on their work.
SATURDAY, AUGUST 13, 2011 CONT.

7:00 pm - 8:30 pm

Performance: Love the Doctor: A Global Premiere in an ATHE Reading
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Focus Group: (CC) Conference Committee
Room: Grant Park Parlor, Sixth Floor
Session Coordinators: Ben Gunter, Florida State University
Kathleen Jeffs, Oxford University

Director: Gina Kaufman, Member of the Stage Directors and Choreographers Society (SDC)
University of Massachusetts, Amherst

Translators: Sarah Brew, University of Massachusetts, Amherst
Josephine Harman, University of Massachusetts, Amherst

Participants: Mindy Stivers Badía, Indiana University Southeast
Bruce Burningham, Illinois State University
Leo Cabranes-Grant, University of California, Santa Barbara
Nena Couch, Ohio State University
Rick Davis, George Mason University
John Fletcher, Louisiana State University
Susan Paun de García, Denison University
Kendall Gibson, Wichita State University
Valerie Hegstrom, Brigham Young University
Janine Anne Kehlenbach, University of Colorado, Boulder
Maryrica Lottman, University of North Carolina Charlotte
Vanessa Passini, Independent Scholar, Chicago
Elizabeth Marie Petersen, Florida Atlantic University
Shannon Polchow, University of South Carolina Upstate
Esther Fernandez Rodriguez, Sarah Lawrence University
Daniel Smith, DePaul University
Grover Wilkins, Orchestra of New Spain, Dallas
Kerry Wilks, Wichita State University
Jason Yancey, Grand Valley State University

ATHE makes you an ear-witness (maybe even an actor) when Tirso de Molina’s El amor médico (1625) makes its English-language debut as Love the Doctor (2011). Mismatched couples, cross-dressing, a female lead who dissolves gender barriers with acid wit – this is hands-on rediscovery of an untapped treasure, with the translator present.

9:00 pm - 10:00 pm

Solitaire - Free Performance
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Room: Salon 12, Third Floor
Participant: Dalia Basiouny, Helwan University, Cairo, Egypt

This multi-media performance connects the events of September 11th in the United States to the Egyptian revolution, highlighting them as two main catalysts in the changing world as seen through the eyes of an Egyptian woman.

10:00 pm - 1:00 am

Late-Night Party
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Room: Honoré Ballroom, Lobby Level

The ATHE 2011 Conference Committee invites you to this late-night party after dinner with friends or a theatre performance. There will be a cash bar, music, conversation and dancing.