Saturday, August 3, 2013
7:45 AM - 8:15 AM
Association of Theatre Movement Educators (ATME)
Morning Warm-up #2
Grand Cypress A, Ballroom Level
FOCUS GROUP: Association of Theatre Movement Educators (ATME)
SESSION COORDINATOR: Holly Cate, Muhlenberg College
Association of Theatre Movement Educators Morning Warm-up #2: Keep that conference momentum going by waking up and moving your body!

8:30 AM - 10:00 AM
Arabic Theatre: Freedom, Censorship, and Stereotype
Regency 5, Ballroom Level
FOCUS GROUP: Association for Asian Performance (AAP)
SESSION COORDINATOR: James Al-Shamma, Belmont University
"You Are My Blissfulness and My Hell": The Public Bath in Al Assadi and Ibn Daniyal
PARTICIPANTS: Mohammad Baníkhání, Jasad (Body) for Performing Arts, Amman, Jordan
Jordanian Theatre: Different Types of Censorship
Marvin Carlson, The Graduate Center, The City University of New York
The Daring Drama of Ibn Daniyal
Arabic dramatists, medieval and contemporary, typically must negotiate their freedom of expression with the censor; strategies of expression, and of censorship, will be explored.

Auditioning for Rock Musicals: How to Adjust to the Changing Face of Musical Theatre
Regency I, Ballroom Level
FOCUS GROUP: Music Theatre/Dance Focus Group (MT/D)
SESSION COORDINATOR: Sheri Sanders
Rock The Audition
How to pick, cut, arrange, vocally style and ACT popular music for successfully auditioning for Pop/rock, Motown, 70s, 80s Contemporary and Alternative Rock Musicals.
Beyond the "Triple Threat": A Holistic Paradigm for Music Theatre Training
Grand Cypress A, Ballroom Level
FOCUS GROUP: Association of Theatre Movement Educators (ATME)
SESSION COORDINATOR AND PARTICIPANT: Annette Thornton, Central Michigan University
Acting the Song Analysis and Physical Dramaturgy
SESSION CHAIR: Dana McConnell, Viterbo University
Evoking the Whole Artist: Strategies for Training in Music Theatre

Play: Animals in Action
Poinciana AB, Ballroom Level
FOCUS GROUP: Experiential Animal Studies (ExAS)
SESSION COORDINATOR: Megan Alnitz, University of Texas, Austin
Scholarly Equestrianism: The Art of Equestrian Performance (Part Two)
SESSION CHAIR: Catherine Young, The City University of New York
A Very Superior Children’s Act: the Mini-Circus in Vauville
PARTICIPANTS: Kim Marra, University of Iowa
Black Theatre Network Alliance Meeting
Poinciana C, Ballroom Level
SESSION CHAIR: Karen Berman, Georgia College and State University
Beyond the “Triple Threat”: A Holistic Paradigm for Music Theatre Training
Grand Cypress A, Ballroom Level
FOCUS GROUP: Association of Theatre Movement Educators (ATME)
SESSION COORDINATOR AND PARTICIPANT: Annette Thornton, Central Michigan University
Acting the Song Analysis and Physical Dramaturgy
SESSION CHAIR: Dana McConnell, Viterbo University
Evoking the Whole Artist: Strategies for Training in Music Theatre

3:00 PM - 4:30 PM
Rock Musicals.
86 87
Rock, Motown, 70s, 80s Contemporary and Alternative popular music for successfully auditioning for Pop/Rock. This panel will discuss non-traditional or emerging best practices in Musical Theatre training for a marketplace that is demanding real (vs. cookie cutter) people and artists.

4:45 PM - 6:15 PM
Getting Paid to Play: Professional Development Workshop for Theatre and Social Change Practitioners/Scholars (Part Two)
Orchid, Ballroom Level
FOCUS GROUP: MUNIDISCIPLINARY FOCUS: Theatre and Social Change Focus Group (TASC), Two-Year College Program (TYCP), Professional Development Committee (PDC)
SESSION COORDINATOR: Liz Foster-Shiner, University of Wisconsin, Madison
SESSION CHAIR: Michael Wilson, The City University of New York
PARTICIPANTS: Megan Alnitz, University of Texas, Austin
Kimberly Dark, California State University, San Marcos
Abigail Leeder, University of Oregon
Julie Lewis, Community College of Baltimore County
Doug Paterson, University of Nebraska- Omaha
Patrick Sims, University of Wisconsin, Madison
Dani Snyder-Young
Willa Taylor, Goodman Theatre
Professional Theatre and Social Change practitioners/scholars mentor attendees in small groups on issues and concerns regarding the current job market and funding opportunities.

Saturday, August 3, 2013
8:30 AM - 10:00 AM CONT.
Black Theatre Network Alliance Meeting
President Door’s Suite
FOCUS GROUP: Conference Committee (CC)
SESSION CHAIR: Patricia A. Williams, University of Illinois
SESSION CHAIR: Patrick Sims, University of Wisconsin, Madison
Black Theatre Network Alliance Meeting

5:30 PM - 7:00 PM
Beyond the “Triple Threat”: A Holistic Paradigm for Music Theatre Training
Grand Cypress A, Ballroom Level
FOCUS GROUP: Association of Theatre Movement Educators (ATME)
SESSION COORDINATOR AND PARTICIPANT: Annette Thornton, Central Michigan University
Acting the Song Analysis and Physical Dramaturgy
SESSION CHAIR: Dana McConnell, Viterbo University
Evoking the Whole Artist: Strategies for Training in Music Theatre

8:30 PM - 10:30 PM
Association of Theatre Movement Educators (ATME)
Conference Committee (CC)
SESSION COORDINATOR: Timothy Saucier, Northeastern State University of Oklahoma
Learn to play with dimensions of time, space, and energy to conduct self-exploration, physically pinpoint the baseline of a character, and create new characters.

Session Closed: Post-Mortem Meeting
Grand Cypress A, Ballroom Level
FOCUS GROUP: Performance Studies Focus Group (PSFG)
SESSION COORDINATOR AND PARTICIPANT: Michelle Lindenblatt, University of British Columbia, Okanagan
Dark Play, Direct Action, and the Canadian Seal Hunt
SESSION CHAIR AND PARTICIPANT: Catherine Young, The City University of New York
A Very Superior Children’s Act: the Mini-Circus in Vauville
PARTICIPANTS: Kim Marra, University of Iowa
More than a consideration of animals on stage, this panel complicates performance and animality by exploring issues of spectatorship and collaboration alongside playful theatricality.

PLAYdate #2: Adventures in Modern Globetrotting—Discussion and Debrief
Poinciana D, Ballroom Level
FOCUS GROUP: Conference Committee (CC)
SESSION CHAIR: Chase Brindgarden, Auburn University
SESSION CHAIR: Megan Alnitz, University of Texas, Austin
Scholarly Equestrianism: The Art of Equestrian Performance (Part Two)
SESSION CHAIR: Catherine Young, The City University of New York
A Very Superior Children’s Act: the Mini-Circus in Vauville
PARTICIPANTS: Kim Marra, University of Iowa
More than a consideration of animals on stage, this panel complicates performance and animality by exploring issues of spectatorship and collaboration alongside playful theatricality.

PLAYdate #3: Adventures in the American West—Discussion and Debrief
Poinciana D, Ballroom Level
FOCUS GROUP: Conference Committee (CC)
SESSION CHAIR: Chase Brindgarden, Auburn University
SESSION CHAIR: Megan Alnitz, University of Texas, Austin
Scholarly Equestrianism: The Art of Equestrian Performance (Part Two)
SESSION CHAIR: Catherine Young, The City University of New York
A Very Superior Children’s Act: the Mini-Circus in Vauville
PARTICIPANTS: Kim Marra, University of Iowa
More than a consideration of animals on stage, this panel complicates performance and animality by exploring issues of spectatorship and collaboration alongside playful theatricality.
Saturday, August 3, 2013
8:30 AM - 10:00 AM CONT.
Playing Around: A Devising Workshop
Regency E, Ballroom Level
FOCUS GROUP: Playwrights and Creative Teams Focus Group (PACT)
SESSION COORDINATOR AND PARTICIPANT: Kevin DiPiro, Stanford University
SESSION CHAIR: Kyle Gillette, Trinity College
PARTICIPANTS: Rachel Anderson-Rabern, University of New Haven
A participatory physical workshop that uses “serious play” practices in devising—inspired by Bogart and Rohd—to model for theater-makers some alternative methods for building ensemble, generating material, and/or “opening up” texts.

Playing in the Dark: African American Queer Performance and Performativity
Regency 2, Ballroom Level
FOCUS GROUPS: MULTIDISCIPLINARY FOCUS: Black Theatre Association (BTA), Lesbian, Gay, Bisexual, Transgender, Queer Focus Group (LGBTQ), Theatre History, Focus Group (TH)
SESSION COORDINATOR AND CHAIR: Paul K. Bryant-Jackson, Miami University, Ohio
PARTICIPANTS: Jennifer Devere Brody, Stanford University
Tabitha Chester, Arizona State University
“I’m A Read”: Using the Performative Work of Black Same-Gender Loving Men to Read the Black Church
Khalid Y. Long, University of Maryland, College Park
Mourning (the) Nation: Subverting Queer, Remembering Malcolm, and Performing X
Kristyl D. Tift, University of Georgia
Queering the Politics of Black Respectability in Play of the Black Arts Movement
Playing with Toni Morrison’s critical study, Playing in the Dark: Whiteness and the Literary Imagination, this panel shapes the Africanaist Presence into a Queer African American one.

Playing with Audience Expectations: Unexpected Pleasures in the Audience Magnolia C, Ballroom Level
FOCUS GROUP: American Theatre and Drama Society (ATDS)
SESSION COORDINATOR: Nelson Barre, National University of Ireland, Galway
Memory in the Management of Human Possibility: Chekhov Lizadbrain at Play
Participants:
Valeri Holman, University of Illinois
Cold War Stages: When Lenin Played America
Barbara Ozieblo, University of Malaga
Spectatorial Pleasure and the Conflicts of Desire in Naomi Wallace’s And I and Silence
Johan Callens, Vrije Universiteit Brussel
Proselytism, Pedagogy, and Play in the French Quarter
This panel plays with aspects of spectatorship and constructed audience reception in regards to four contemporary American performances and their unique theoretical underpinnings.

Postcolonial Hangover: Neoliberal Economies and Queer Intimacies in Asia
Palm DEF, Ballroom Level
FOCUS GROUPS: MULTIDISCIPLINARY FOCUS: Association for Asian Performance (AAP), Lesbian, Gay, Bisexual, Transgender, Queer Focus Group (LGBTQ), Performance Studies Focus Group (PSFG)
SESSION COORDINATOR: Kareem Khubchandani, Northwestern University
Dancing Against The Law: Critical Moves in Bangkok’s Gay Nightlife
Participants:
Pavithra Prasad, University of Denver
Queering the Coast: Intimacy and Desire Amongst Young Male Tourists
Melissa Wansin Wong, The Graduate Center, The City University of New York
Re-enacting Paradox in Neoliberal Singapore: The Negotiation of Gay Subjectivity in Lee Zihan’s Crane
This panel explores the political economies that inform queer performances in Singapore and India through analyses of public intimacy, nightlife, and performance art.

Professional Development (PDC) Committee Meeting
Magnolia A, Ballroom Level
FOCUS GROUP: Professional Development Committee (PDC)
SESSION COORDINATOR: Kelly Gordon, Concordia University
Professional Development Committee Meeting.

Saturday, August 3, 2013
8:30 AM - 10:00 AM CONT.
Spotlight on New Works: Discussion of Newly-published Works in the Fields of American Theatre, African American Theatre, and Latino/a Theatre
Regency 9, Ballroom Level
FOCUS GROUPS: MULTIDISCIPLINARY FOCUS: American Theatre and Drama Society (ATDS), Black Theatre Association (BTA), Latino/Latina Focus Group (LFG)
SESSION COORDINATOR AND CHAIR: Heather S. Nathans, Tufts University
FEATURED AUTHORS:
Laurie Frederik-Meer, University of Maryland
Trumpets in the Mountains: Theater and the Politics of National Culture in Cuba
John Frick, University of Virginia, Emeritus
Uncle Tom’s Cabin on the American Stage and Screen
Amy E. Hughes, Brooklyn College
Spectacles of Reform: Theater and Activism in Nineteenth-Century America
Karl Kippola, American University
Acts of Manhood: The Performance of Masculinity on the American Stage, 1828-1865
Ramón Rivera-Servera, Northwestern University
Performing Queer Latinidad: Dance, Sexuality, Politics
Kyla Wazana Tompkins, Pomona College
Racial Indigestion: Eating Bodies in the 19th Century
Respondents:
Patricia Herrera, Richmond University
Heather S. Nathans, Tufts University
Kimberley Ramirez, LaGuardia Community College, The City University of New York
Jonathan Sandell, Arcadia University
Spotlight on New Works: This roundtable session offers a lively discussion of newly published works in the fields of American theatre, African American theatre, and Latino/a theatre. Hear the authors discuss their research and writing process—what they left in, what they took out, and the questions they still hope to answer.

The R.R.O.A.P.S. Experience: Creating, Refining, and Critiquing the Collegiate One-Act Play Festival
Regency 8, Ballroom Level
FOCUS GROUP: Playwrights and Creative Teams Focus Group (PACT)
SESSION COORDINATOR AND CHAIR: Page Petrucca, Texas Tech University
This session focuses on Texas Tech University’s annual one-act play festival: examining its beginnings, discussing improvements, and inviting attendees to share their own school’s successes/challenges.

War Games: Battling for Pleasure, Performing for Pain
Regency 7, Ballroom Level
FOCUS GROUP: Theory and Criticism Focus Group (TC)
SESSION COORDINATOR AND PARTICIPANT: Lindsey Mantoan, Stanford University
War as Performance: Battling for the Audience in the Hunger Games
Participants:
Kevin Inouye, Society of American Fight Directors and SAG/AFTRA
Using Sport to Portray Battle: The Double-edged Sword of Metaphor
Kimi Johnson, University of Minnesota, Twin Cities
Avatars and Race: The Works of Whiteness in a World of Worecraft
Sarah Saddler, Miami University
Virtual Iraq: The Performative Engagement of Military Trauma Tactics
Donovan Sherman, Seton Hall University
Exit Drone: Unmanned Performance in Theatres of War
Analyzing stage combat, drone actors, Hunger Games, and video games, this panel argues that modern war is inextricably linked with its representations and simulations.

Womb and Tomb’s Ward of Cures and Correctives for All That Ails the Unrelievable Uterus
Palm ABC, Ballroom Level
FOCUS GROUP: Theatre and Social Change Focus Group (TASC)
SESSION COORDINATOR: Angela Swiegart-Gallagher, Northeastern Illinois University
Hunger Games, The Performative Engagement of Military Trauma Tactics
Donovan Sherman, Seton Hall University
Exit Drone: Unmanned Performance in Theatres of War
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The Advocacy Committee will hold a business meeting to discuss new business.

Assistant Professor Cheryl Kaplan, Berea University

Gale Sheaffer, Academy at the Lakes

Bill Doan, Pennsylvania State University

Committee Chair and Coordinator: Barrie Gelles, The Graduate Center, The City University of New York

Emily Clark, The Graduate Center, The City University of New York

Why in the World Are They Singing!!?: A Lesson for Theatre Undergraduates in Musical Motivations

Sandra Graham, Babson College

Working: Integrating Experiential Learning And Musical Theater In A Humanities Course

Valerie Joyce, Villanova University

My Fair Ladies: Musical Biography in Post-War American Musical Theatre

Bryan M. Vandevender, University of Missouri

Take It From the Reprise: Teaching Musical Theatre History Through Revival

The individual, multimedia presentations will run concurrently, allowing spectators to travel around the room, moving from station to station and taking in the whole experience.

Association of Theatre Movement Educators (ATME) Focus Group Membership Meeting #1

Palm ABC, Ballroom Level

FOCUS GROUP: Association of Theatre Movement Educators (ATME)

SESSION COORDINATOR: Cheryl Kaplan, Berea University

SESSION COORDINATOR AND CHAIR: Emily Clark, The Graduate Center, The City University of New York

Bit By Byte, Putting It Together: Practice, Pedagogy, and Scholarship of the Broadway Musical - Poster Session

Regency 5, Ballroom Level

FOCUS GROUP: Music Theatre/Dance Focus Group (MT/D)

SESSION COORDINATOR AND CHAIR: Barrie Gelles, The Graduate Center, The City University of New York

“Heart and Music”: Exploring Jewishness in Broadway Musicals Through the Interplay of Music and Lyrics; a Reading Lesson for Scholars and Practitioners

Participants:

Sandra Graham, Babson College

Valerie Joyce, Villanova University

My Fair Ladies: Musical Biography in Post-War American Musical Theatre

Bryan M. Vandevender, University of Missouri

Take It From the Reprise: Teaching Musical Theatre History Through Revival

The individual, multimedia presentations will run concurrently, allowing spectators to travel around the room, moving from station to station and taking in the whole experience.
Saturday, August 3, 2013 12:00 PM – 1:30 PM CONT.
Playing With Sex: Performing Sexual Economies, Representing Queer Communities
Palm DEF, Ballroom Level
FOCUS GROUP: Lesbian, Gay, Bisexual, Transgender, Queer Focus Group (LGBTQ)
SESSION COORDINATOR: Scott Proudfit, Elon University

Playing with Power and Privilege: Performing Queer, Feminist Mentorship at Liberal Arts Colleges
Regency 3, Ballroom Level
FOCUS GROUP: Women and Theatre Program (WTP)
SESSION COORDINATOR AND PARTICIPANT: Sarah Myers, Augsburg College

Playing the Reluctant Mother: Looking for Allies in All the Wrong Places
SESSION CHAIR AND PARTICIPANT: Kelly Howe, North Central College

Privilege, Power, Pleasure, Peril: Untenured Women Acting the Ally
PARTICIPANTS: Jaclyn Pryor, Northern Arizona University; Carin Silkaitis, North Central College

This panel takes up an ongoing conversation about various queer, feminist approaches to mentorship by female assistant professors of performance negotiating the tenure track.
Playwrights and Creative Teams (PACT) Focus Group Membership Meeting
Grand Cypress A, Ballroom Level
FOCUS GROUP: Playwrights and Creative Teams Focus Group (PACT)
SESSION COORDINATOR: Mark Charney, Texas Tech University

Playwrights and Creative Teams Focus Group (PACT) Focus Group Membership Meeting.
Regency 1, Ballroom Level
FOCUS GROUP: Theatre as a Liberal Art (TLA)
SESSION COORDINATOR: Julie Schmidt, Stetson University

Theatre as a Liberal Art (TLA) Membership Meeting
Regency 4, Ballroom Level
FOCUS GROUP: Theatre as a Liberal Art (TLA)
SESSION COORDINATOR: Scott Proudfit, Elon University

Theatre History (TH) Focus Group Membership Meeting
Regency 7, Ballroom Level
FOCUS GROUP: Theatre History Focus Group (TH)
SESSION COORDINATOR: Virginia Anderson, California Polytechnic Institute, San Luis Obispo

Join us for the annual meeting of the Theatre History Focus Group to connect with other teachers and scholars and to begin planning for the 2014 conference.

Training Queer: Intersections of Queer/Gender Studies and Actor/Performer Training
Palm DEF, Ballroom Level
FOCUS GROUPS: MULTIDISCIPLINARY FOCUS: Acting Program (AP), Lesbian, Gay, Bisexual, Transgender, Queer Focus Group (LGBTQ), Performance Studies Focus Group (PSFG)
SESSION COORDINATOR AND CHAIR: Ben Spatz, The Graduate Center, The City University of New York
Is Grotowski Queer?
PARTICIPANTS: Joshua Bastian Cole, City University of New York; Radhica Ganapathy, Pennsylvania State University; Berks Campus

Playing Bollywood: It’s All Queer to Me
Andrew J. Henkes, University of California, Santa Barbara
Dana McConnell, Viterbo University
The Fulcrum: An Interrogation of Power
Kathryn Mederos Syssoyeva, Bowdoin College

If actor training is also gender training, can it sometimes be training in (n) queer? Does queer performance have its own training methods and techniques? Is there an inherent tension between embodied discipline and queerness? Roundtable discussion.

Women, Collective Creation, and Devised Performance
Regency 2, Ballroom Level
FOCUS GROUP: Theatre History Focus Group (TH)
SESSION COORDINATOR: Andrew J. Henkes, University of California, Santa Barbara

The Birth of Improvisational Theatre
Kathryn Mederos Syssoyeva, Bowdoin College
Women, Collective Creation, and Devising: 1900 to the Present
PARTICIPANTS: Rachel Anderson-Raborn, University of New Haven; Vola Spolin and the Birth of Improvisational Theatre

Through the Looking Glass: Self-examination in the Acting Studio for Queer Students
Ben Spatz, The Graduate Center, The City University of New York

If actor training is also gender training, can it sometimes be training in (n) queer? Does queer performance have its own training methods and techniques? Is there an inherent tension between embodied discipline and queerness? Roundtable discussion.

Women, Collective Creation, and Devised Performance
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The Fulcrum: An Interrogation of Power
Kathryn Mederos Syssoyeva, Bowdoin College
Women, Collective Creation, and Devising: 1900 to the Present
PARTICIPANTS: Rachel Anderson-Raborn, University of New Haven; Vola Spolin and the Birth of Improvisational Theatre
Saturday, August 3, 2013
12:30 PM - 2:15 PM
David Mark Cohen Rehearsal
Grand Cypress EF, Ballroom Level
FOCUS GROUP: Playwrights and Creative Teams Focus Group (PACT)
SESSION COORDINATOR: Daniel L. Patterson, Keene State College
NEW PLAYS PRODUCTION COORDINATOR: Judith Royer, Loyola Marymount University
PLAY: And When We Awoke There Was Light and Light
by Laura Jacqmin, Freelance, Play commissioned and premiered by the University of Oklahoma
DAVID MARK COHEN AWARD ALTERNATE WINNERS: 2nd Place—Girl Science, by Larry Loebell, Play premiered by Arcadia University
3rd Place—A Second Birth, by Ariel Mitchell, Brigham Young University
DIRECTOR: Judith Williams, University of Florida
ASSISTANT DIRECTOR: Terry W. Hallquist, Vanderbilt University
ACTORS: Katie Bimia, Loyola Marymount University
Sheila Hickey Garvey, Southern Connecticut State University
Michael Schwartz, Indiana University of Pennsylvania
Katie Stofko, Ball State University
1:15 PM - 2:00 PM
Author Signing and Bingo #2
Portico, Ballroom Level
FOCUS GROUP: Conference Committee (CC)
SESSION COORDINATOR: Sonia Kulfinec, University of Minnesota
2:15 PM – 3:45 PM
Book and Performance Review Writing Workshop
Regency 5, Ballroom Level
FOCUS GROUP: Research and Publications Committee (RPC)
SESSION COORDINATOR: Alan Sikes, Louisiana State University
SESSION CHAIR: Julia Walker, Washington University, St. Louis
PARTICIPANTS: Sarah Bay-Cheng, University of Buffalo
Chase Brindagard, Auburn University
Robert Shikmo, University of Houston
Kim Solga, University of Western Ontario
Karen Zaintz, Queen Mary, University of London
Editors from peer-reviewed scholarly journals will offer insights and answer questions on publishing book and performance reviews for academic presses.
Don’t F*ck It Up: The Intellectual Labor of Drag In and Beyond the Nightclub
Palm DEF, Ballroom Level
FOCUS GROUP: Lesbian, Gay, Bisexual, Transgender, Queer Focus Group (LGBTQ)
SESSION COORDINATOR AND CHAIR: Kareem Khubchandani, Northwestern University
PARTICIPANTS: Michelle Hayford, Florida Gulf Coast University
Gender in Play: Embodiment in Research
Madison Moore, University of Richmond
Work! With An E: Creative Expression and the Labor of Being Fierce
John Musser, University of Illinois, Urbana-Champaign
Yes We Camp! Aggressively Queer Guerrilla Tactics and Drive By Drag
Through the lens of labor/work, drag is explained and explored as an academic research tool and a radical praxis in the nightclub and everyday life.
Effectively Synthesizing Professional Practice and Academic Mentorship
Regency 4, Ballroom Level
FOCUS GROUP: Professional Development Committee (PDC)
SESSION COORDINATOR AND CHAIR: Nick Gabriel, American Conservatory Theater
PARTICIPANTS: Dr. Cara Gabriel, American University
Nick Gabriel (American Conservatory Theater) and Dr. Cara Gabriel (American University) facilitate a conversation pertaining to the successful convergence of professional practice and academic mentorship.

Saturday, August 3, 2013
2:15 PM - 3:45 PM CONT.
Fantastic Realism: Exercise in Nikolai Demidov’s Organic Acting Technique – Pedagogy of the Future
Palm ABC, Ballroom Level
FOCUS GROUP: Acting Program (AP)
SESSION COORDINATOR: Lionel Walsh, University of Windsor
PARTICIPANTS: Andrei Malae-Babel, Florida State University/ASOLO Conservatory
The session will practically explore Demidov’s techniques, aimed at facilitating the actor’s organic creative process. Those interested in participation should bring a one-minute monologue.
Feminist Fun: Pleasure as Political Strategy in Feminist Performances
Regency 6, Ballroom Level
FOCUS GROUP: Women and Theatre Program (WTP)
SESSION COORDINATOR: Jessica Del Vecchio, The Graduate Center, The City University of New York
An Anti-“L” Word, a Gay “Grey’s Anatomy,” and a Feminist “Friday Night Lights”: Contemporary Experimental Groups’ Fun, Feminist Critique of TV
PARTICIPANTS: Maria Beach, Oklahoma State University
All’s Fair in Love, War, and Journalism: WWII Women War Correspondents and the Comedy Love Goes to Press
Jessica Silsby Brater, The Graduate Center, The City University of New York
Funny Girl, The Feminist Politics of Melodrama and Comedy in Lillian Mortimer’s No Mother to Guide Her
Lisa Sloan, University of California, Los Angeles
Phrcan: Performing Lesbian Feminist Phoksalger
In this panel, participants will present on a range of short plays to longer ones, discover the many ways older performers can use theatre to educate and entertain.
Performance Studies (PSFS) Focus Group
Emerging Scholars Panel
Regency 7, Ballroom Level
FOCUS GROUP: Performance Studies Focus Group (PSFS)
SESSION COORDINATOR: Gillian Young, Columbia University
PARTICIPANTS: Kei Ademori, Northwestern University
Hipster Soul: Sonic Blackness and the Gentrifying City
Dawn Tracey Brandes, Northwestern University
Nathaniel Stuhl, University of Colorado, Boulder
Kemi Adeyemi, Yale School of Drama
The annual, vetted Emerging Scholars Panel for the Performance Studies Focus Group.
Saturday, August 3, 2013
2:15 PM - 3:45 PM CONT.
Playing Don Nigro’s Plays: Pleasure, Pedagogy, and Professionalism
Grand Cypress A, Ballroom Level
FOCUS GROUP:
American Theatre and Drama Society (ATDS)
SESSION COORDINATOR AND CHAIR:
Jim McGhee, York College of Pennsylvania
PARTICIPANTS:
Mark Cuddy, Geva Theatre Center, Rochester, NY
Capping with Art: Early Don Nigro Plays, 1974-1986
Kate Kenney, Gravity and Glass Productions
Producing and Acting in World Premieres of Don Nigro’s Recent Plays
Kevin Kittle, Rutgers University
Directing Don Nigro’s Plays
Kristin Kuentd-Gibbs, University of Georgia
Nudity as Serious Play in Academic Theatre: Don Nigro’s Armitage
Danielle Liccardo-Massood, Inertia Productions; Rutgers University
Don Nigro: Creating Great Roles for Women
Academic and professional actors and directors share their
they have had producing and performing Nigro’s full-
length, one-act, and monologue plays.
Play and Policy: Including Indigenous Identities and
Epistemologies in Performance Theory and Criticism Part 1
Magnolia C, Ballroom Level
FOCUS GROUP:
Theory and Criticism Focus Group (TC)
SESSION COORDINATOR AND PARTICIPANT:
Adron Farris, University of Georgia, Athens
If Elvis Were an Indian: Native American Elvis
Impersonation as Survivance
SESSION CHAIR AND PARTICIPANT:
Stefani Overman-Tsai, University of California, Santa Barbara
Bone Play: Re-Examining Indigenous Identity in Victoria
Nalani Kneubuhl’s Ola Na iwi
PARTICIPANTS:
Heidi Nees, Bowling Green State University
Playing with Tradition: Shifting Representations of Native
 Cultures in Outdoor Historical Dramas
Teresa Stankiewicz, University of Missouri, Columbia
Playing with the Gaze: Up-ending the Colonizers’ View of
First Nations Women
The papers in this panel (#1) exemplify practical
applications of indigenous epistemologies when analyzing
performing, bringing a critically important discussion to
Theater and Performance Studies.

Play to Stay: Pedagogical Imperatives
to Go Online or Go Home
Magnolia A, Ballroom Level
FOCUS GROUP:
Electronic Technology Committee (ETC)
SESSION COORDINATOR AND CHAIR:
Meghan Brodie, University of Southern Maine
PARTICIPANTS:
Sally Bailey, Kansas State University
Sherry Boyd, Texas Tech University
Patrick Byrane, Texas Woman’s University
Sara Rolofsky, Empire State College
Stefan Sittig, University of Maryland, University College
This roundtable explores both the challenges of and
strategies for making Theatre accessible to online learners.
PLAYdate #1: Adventures in Brandscaping – Discussion and Debrief
Poinciana C, Ballroom Level
FOCUS GROUP:
Conference Committee (CC)
SESSION COORDINATOR:
Chase Brингardner, Auburn University
Playful Provocations: Exploring the Politics of Theatre
and Social Change with Young People
Regency 2, Ballroom Level
FOCUS GROUP:
Theatre and Social Change Focus Group (TASC)
SESSION COORDINATOR:
Sarah Coleman, The University of Texas, Austin
Playing Citizen: Playbuilding with Refugee and Immigrant
Youth
SESSION CHAIR:
Megan Alrutz, The University of Texas, Austin
PARTICIPANTS:
Mary Elizabeth Anderson, Wayne State University
The Theatre Activist’s Cookbook: Coming into Consciousness with Hansel and Gretel
Emily Freeman, University of Texas, Austin
The Politics of Play and Plays that Push Boundaries in Schools
Dana Snyder-Young, Illinois Wesleyan University
Good Intentions and the Privillege of Play: When Play Alone
Cannot Change the World
Panelists offer an interactive presentation and dialogue on
the implications and politics of play/af play in theatre and
social change efforts with young people.

Saturday, August 3, 2013
2:15 PM - 3:45 PM CONT.
Playing Dumb, Silent Labor: Aural Histories of Labor in the Performance of Play
Magnolia B, Ballroom Level
FOCUS GROUP:
Theatre History Focus Group (TH)
SESSION COORDINATOR, SESSION CHAIR AND PARTICIPANT:
Sam O’Connell, Worcester State University
No One Wants To Hear That Now: Musical Censorship
After 9/11
PARTICIPANTS:
Christin Essin, Vanderbilt University
Hearing Backstage Voices: Labor in the Dark
Ann Folino White, Michigan State University
This session investigates aural histories of play and the
silencing of labor through analyses of theatre stagehands,
censure in the Michigan legislature, and post-9/11 musical
censorship.
Playing for Keeps: Retention of Faculty/Staff of Color
in the Arts at Predominately White Institutions
Regency 3, Ballroom Level
FOCUS GROUP:
Black Theatre Association (BTA), Black Theatre Network (BTN) Alliance
SESSION COORDINATOR AND CHAIR:
Patrick Sims, University of Wisconsin, Madison
PARTICIPANTS:
Sojica Colbert, Dartmouth University
Michael Dinwiddie, New York University
Baron Kelly, Ball State University
Join BTA and BTN discussion that is meant to address the
challenges and possible solutions for faculty of color and
staff in the arts as they work towards tenure or indefinite
status at Predominately White Institutions.

Playing For Our Lives, Strategies for the Survival
and Growth of Small Theatre Programs
Poinciana AB, Ballroom Level
FOCUS GROUP:
Two-Year College Program (TYCP)
SESSION COORDINATOR AND CHAIR:
Georgia McCall, City University of New York, Queensborough Community College
Playing For Our Lives, Strategies to Grow the Prominence of Small Theatre Programs in the Academy
PARTICIPANTS:
Barbara Blake-Campbell, City University of New York, Queensborough Community College
Social Pedagogy in the Theatre and Nursing Classroom: Building Cross-Discipline Relationships for Authentic Audiences
Michael Cesarano, City University of New York, Queensborough Community College
Using Fill-In Forms to Fill in the Gaps – Integration of New Technologies in Student Assessment and Peer Review
Georgina Colalillo, City University of New York, Queensborough Community College
Social Pedagogy in the Theatre and Nursing Classroom: Building Cross-Discipline Relationships for Authentic Audiences
Barbara Lynch, City University of New York, Queensborough Community College
Creating Together: Virtual Learning Communities
Eileen Tittman, City University of New York, Queensborough Community College
Social Pedagogy in the Theatre and Nursing Classroom: Building Cross-Discipline Relationships for Authentic Audiences
Lisa Yonker, City University of New York, Queensborough Community College
Social Pedagogy in the Theatre and Nursing Classroom: Building Cross-Discipline Relationships for Authentic Audiences
As academic resources are strained, smaller theatre programs often find themselves fighting to affirm their role
in a college’s future. This panel will address strategies to
move your theatre program to the forefront of pedagogical
initiatives at your institution.
Participants will also hear reports from the field. These reports will give attendees the opportunity to engage with the latest developments in the field and gain insights into the work of fellow scholars.

### Reports From the Field: Presentation of New Work

#### Visual Arts

- **Katherine Zien**, McGill University
  - Presentation title: *Report from the Field: Performing Dictatorship Trauma in Argentine Family Drama*
  - **Panelists:**
    - **Anna White-Nockleby**, Harvard University
    - **Ryan Bunch**, Rutgers University, Camden

#### Performing Arts

- **Daniel L. Patterson**, Keene State College
  - Presentation title: *Finding the Meta-Theatrical in Pleasure, Technology and the Performing Object*
- **David Mark Cohen Award-Winning Play Staged Reading**
  - **Panelists:**
    - **Carolyn D. Roark**, Ecumenica Journal
    - **Donnalee Dox**, Texas A&M University
- **Pirate and Parrot Puppets: The Development of Singing Robots**
  - **Panelists:**
    - **Christine Young-Gerber**, Great Basin College
    - **Michael Meindl**, Independent Scholar

### Workshops and Panels

- **Paid Workshop #5 Deb Margolin: Seeking the Source: Articulating and Writing the Unspoken**
  - **Panelists:**
    - **Chase Bringardner**, Auburn University
    - **Migdalia Cruz**

#### Workshops on Specific Topics

- **A Second Birth,** by Arcadia University
  - Presented by **Sheila Hickey Garvey**, Southern Connecticut State University
- **Grand Cypress D, Ballroom Level**
  - Presented by **Katie Stofko**, Ball State University

### Additional Activities

- **ATHE Awards Ceremony**
  - Awarded to the best papers presented at the conference
- **ATHE Student Award**
  - Presented to the best student paper presented at the conference
- **Annual Reception**
  - Held at a local restaurant to celebrate the conference and network with other attendees

### Conference Schedule

- **Saturday, August 3, 2013**
  - 2:15 PM - 5:30 PM: *Beyond the Page: A Workshop on Writing the Unwritten* (Grand Cypress D, Ballroom Level)
- **Saturday, August 3, 2013**
  - 3:00 PM - 5:00 PM: *The Singing and Dancing Façade: Playful Puppetry and Disney Musical Attractions* (Grand Cypress D, Ballroom Level)
- **Sunday, August 4, 2013**
  - 9:00 AM - 12:00 PM: *Innovative Teaching Strategies in the Classroom* (Grand Cypress D, Ballroom Level)

### Venue Information

- **Grand Cypress Resort & Spa**
  - Located in Orlando, Florida, the resort offers a variety of activities and amenities for conference attendees.
  - **Accommodation:**
    - Single/double rooms available
    - Special rates for ATHE members

### Contact Information

For more information, contact the ATHE conference committee at:

- **Email:** athe@americantheatrend.org
- **Phone:** 1-800-826-8838

### Additional Resources

- **ATHE Website:**
  - Find information on upcoming events, call for papers, and more
- **ATHE Newsletter:**
  - Stay updated on the latest news and developments in the field

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[For the full program, visit the ATHE website](http://www.americantheatrend.org)
Saturday, August 3, 2013
4:00 PM - 5:30 PM CONT.
Black Performance: Playing for Survival
Regency 4, Ballroom Level
FOCUS GROUP: MULTIDISCIPLINARY FOCUS
American Theatre and Drama Society (ATDS), Black Theatre
Association (BTA), Theatre History Focus Group (TH)
SESSION COORDINATOR AND PARTICIPANT:
Tom Robson, Millikin University
Playing and Pageantry: DuBois’s The Star of Ethiopia and
McCoos’s Ethiopia of the Bar of Justice
SESSION CHAIR:
Marthe Kei Green-Rogers, University of Utah
She’s Playin’ with Fire: Violence and Community Building in
African American Plays
PARTICIPANTS:
Jacqui Scott, University of Wisconsin, Madison
Child’s Play?: The Black Liberation Work of Children in the
Harlem Children’s Theatre Company
This panel addresses ATHE’s theme by viewing performance as a mode of “play” and how Black Theatre uses “play” as a means of survival.
Embodied Placemaking - Panel II: Memory, Archives,
and Tourism Performance
Magnolia A, Ballroom Level
FOCUS GROUP:
Performance Studies Focus Group (PSFG)
SESSION COORDINATOR:
Nikki Yeboah, Northwestern University
The Past is Another Country: Performing Slave Trade
Tourism in Ghana
PARTICIPANTS:
Megan Geigner, Northwestern University
Memory, Identity, and Tourism: Chicago and The Great Fire
Christopher Swift, New York City College of Technology,
City University of New York
Amerindians on Display: Seville, 1522
Katelyn Wood, University of Texas, Austin
“You’re All Going to Hell”: Queer Archives and Resistance
in Small Town Gay Bar
Michelle Hayford, Florida Gulf Coast University
Two Mothers, Two Daughters: “O.K. By Me in America!”
SESSION COORDINATOR AND CHAIR:
Carlos Manuel Chavarria, Bellarmine University
“La Vida Loca.” An Apophatic, In-your-face Odyssey of a
Mexican Immigrant
Coya Paz, DePaul University
Performance as Ofrenda: Community, History and Memory
on Chicago’s Latino/a Stages
Roxanne Schroeder-Ace, University of Texas, Austin
MexiChica Girl. Audience Reception of Latino/a Theatre in
Austin
The interplay of family history/cultural memory is explored
through autobiographical performances that play at/
with Latino/a identity through critical analysis of performed
excerpts.
Intercultural Asia: The West, Audience, and Theory
Regency 5, Ballroom Level
FOCUS GROUP:
Association for Asian Performance (AAP)
SESSION COORDINATOR AND PARTICIPANT:
David Jortner, Baylor University
The Happy Journey from Fukuoka to Sendai: Theatre Tours
by American Censorship Forces in Japan
SESSION CHAIR AND PARTICIPANT:
Kevin Wetmore, Loyola Marymount University
Playing Within Parameters: Creativity and Assessment in
Acting for Non-Majors
The presenter/facilitators in this session discuss issues and
propose questions for discussion surrounding innovative
approaches to assessment, course design, and
casting in acting classrooms.
Performing Play: The Spectacle of Spectatorship
Palm ABC, Ballroom Level
FOCUS GROUP:
American Theatre and Drama Society (ATDS)
SESSION COORDINATOR AND CHAIR:
Naomi J. Stubbs, LaGuardia Community College, City
University of New York
I’m Not Just Playing, and Neither is Anyone Else: A Mini-
Manifesto of an Untenured Teacher-Scholar-Artist-Activist
Kris Messer, University of Maryland, College Park/Maryland
Institute College of Art
From Polly Pockets and Ponies to Strip Poker
Scholar/Practitioners explore how theories of creative play,
including cloning, games of chance, and activist play, can
spark innovations in rehearsal practice and performance.
PLAYdate #5: Adventures in Post-Colonial Fantasy Worlds
-- Discussion and Debrief
Regency 3, Ballroom Level
FOCUS GROUP:
Conference Committee (CC)
SESSION CHAIR:
Chase Bringardner, Auburn University
The Visual Culture of People-Watching at the 1893 World’s
Columbian Exposition
AnnMarie Saunders, Independent Scholar
Playing by American Censorship Forces in Japan
The Happy Journey from Fukuoka to Sendai: Theatre Tours
by American Censorship Forces in Japan
SESSION CHAIR AND PARTICIPANT:
Kevin Wetmore, Loyola Marymount University
Playing Within Parameters: Creativity and Assessment in
Acting for Non-Majors
The presenter/facilitators in this session discuss issues and
propose questions for discussion surrounding innovative
approaches to assessment, course design, and
casting in acting classrooms.
Performing Play: The Spectacle of Spectatorship
Palm ABC, Ballroom Level
FOCUS GROUP:
American Theatre and Drama Society (ATDS)
SESSION COORDINATOR AND CHAIR:
Naomi J. Stubbs, LaGuardia Community College, City
University of New York
I’m Not Just Playing, and Neither is Anyone Else: A Mini-
Manifesto of an Untenured Teacher-Scholar-Artist-Activist
Kris Messer, University of Maryland, College Park/Maryland
Institute College of Art
From Polly Pockets and Ponies to Strip Poker
Scholar/Practitioners explore how theories of creative play,
including cloning, games of chance, and activist play, can
spark innovations in rehearsal practice and performance.
Saturday, August 3, 2013
4:00 PM - 5:30 PM CONT.
Playing in Someone Else’s Yard I: Teaching Across, In, or To, Other Disciplines
Magnolia C, Ballroom Level
FOCUS GROUP: MULTIDISCIPLINARY FOCUS
Music Theatre/Dance Focus Group (MT/D), Theatre as a Liberal Art (TLA), Theatre History Focus Group (TH)
SESSION COORDINATOR:
Kathryn Edney, Regis College
SESSION CHAIR AND PARTICIPANTS:
Wes Pearce, University of Regina
We Stand on Guard for Thee (Oh and by the Way You’re Teaching Canadian Drama)

Mary Elizabeth Anderson, Wayne State University
Heather May, Auburn University
James McMaster, University of Texas, Austin
Beth Osnes, University of Colorado, Boulder
Jay Pecora, State University of New York, Potsdam
Pamela Sterling, Arizona State University
This roundtable examines challenges and strategies for cohesive and sustained ensembles and projects devising theatre for social change within the confines of traditional theatre departments.

Revelations in Play: African Diaspora Epistemologies in Process and Practice
Gardenia, Lobby Level
FOCUS GROUP:
Black Theatre Association (BTA)
SESSION COORDINATOR:
Nia Witherspoon, Florida State University
The Researcher Performs: Revelations of Process in Sharon Bridgforth’s River See
PARTICIPANTS:
Lisa Beckley-Roberts, Tallahassee Community College
To and Through the Doors of Ocha: Music, Spiritual Transformation, and Reversion among African American Lucum
Sharon Bridgforth, Independent Playwright
River See (Interactive Reading)
Micaela Diaz-Sanchez, Mount Holyoke College
Peregrinación: Articulating Diasporic Practices in the Classroom
RESPONDENT:
Omi Osun Joni Jones, University of Texas, Austin
From ritual-jazz theatre to son jarocho and Lucum sacred music, this panel explores African diaspora performance epistemologies, utilizing both critical and creative methods of presentation.

Suzuki Movement: The Training Origins of Noh Theatre
Orchid, Lobby Level
FOCUS GROUP:
Association of Theatre Movement Educators (ATME)
SESSION COORDINATOR:
Tamiko Washington, Chapman University
PARTICIPANTS:
Matt Saltzberg, St. Lawrence University
Discover how to tell effective stories through the integration and connectivity of Noh Theatre to Suzuki Movement in the training of actors.
The Visual Accent Dialect Archive
Poinciana AB, Ballroom Level
FOCUS GROUP:
Voice and Speech Trainers Association (VASTA)
SESSION COORDINATOR:
Leigh Wilson Smiley, University of Maryland
The Visual Accent Dialect Archive is a wiki for performers to quickly access visual accent and dialect samples. In this session, you will learn how to donate accents and dialects and how to use this site for learning in the classroom.

Saturday, August 3, 2013
4:00 PM - 5:30 PM CONT.
Theatre as a Liberal Art (TLA) Debut Panel: Intersections of Theatre and Science
Regency 7, Ballroom Level
FOCUS GROUP:
Theatre as a Liberal Art (TLA)
SESSION COORDINATOR AND CHAIR:
Christine Williams, Lee University
PARTICIPANTS:
Laurel A. Petty, Texas Tech University
A Creative Dissertation for a Creative Framework: Theatre Arts as an Integral Tool in Scientific and Mathematical Education and Academic Research
David J. Wright, University of Pittsburgh
Consciousness-Altering Acts: Theatre from the Perspective of the Science and Philosophy of Action
RESPONDENT:
Carrie Klypchak, Texas A&M University, Commerce
This panel will highlight the work of debut scholars in the field of theatre as a liberal art. Papers discuss how theatre and science intersect in liberal arts atmospheres. The panel will also feature a respondent to provide critical feedback.

Training Actors through Games: When Students Pay to Play Part 1
Regency 8, Ballroom Level
FOCUS GROUP:
Acting Program (AP)
SESSION CHAIR AND COORDINATOR:
Jeff Casazza, Indiana University-Purdue University, Fort Wayne
PARTICIPANTS:
Hillary Bucer, Western New England University
Creating Instant Physical Connection in Ensemble Building
Kevin Inouye, College of William & Mary
Fit the Action to the Word, the Game to the Play
Marianne Kubik, University of Virginia
Who Has the Power?
Laurel A. Petty, Texas Tech University
A Creative Dissertation for a Creative Framework: Theatre Arts as an Integral Tool in Scientific and Mathematical Education and Academic Research
Omi Osun Joni Jones, University of Texas, Austin
From ritual-jazz theatre to son jarocho and Lucum sacred music, this panel explores African diaspora performance epistemologies, utilizing both critical and creative methods of presentation.

Using Play to Create Change through Sustained Student Theatre for Social Change
Palm DEF, Ballroom Level
FOCUS GROUP:
Theatre and Social Change Focus Group (TASC)
SESSION COORDINATOR AND CHAIR:
Joan Lipkin, That Uppity Theatre Company
PARTICIPANTS:
Mary Elizabeth Anderson, Wayne State University
Heather May, Auburn University
James McMaster, University of Texas, Austin
Bethe Osnes, University of Colorado, Boulder
Jay Pecora, State University of New York, Potsdam
Pamela Sterling, Arizona State University
This roundtable examines challenges and strategies for cohesive and sustained ensembles and projects devising theatre for social change within the confines of traditional theatre departments.
Saturday, August 3, 2013
5:45 PM - 7:15 PM

(Are You / You Are) Who They Say You Are: How Institutions Structure Adults’ Ludic Experiences
Poinciana D, Ballroom Level

FOCUS GROUP:
Performance Studies Focus Group (PSFG)
SESSION COORDINATOR AND PARTICIPANT:
Matt Oomata, Utah State University

Play, Performance, Identity and Ideology: An Overview
SESSION CHAIR AND PARTICIPANT:
Drew Chappell, California State University, Fullerton
Eating Like a Pirate: Consumption and Excess in Commercial Role/Environment-Specific Performance Spaces
PARTICIPANTS:
Kane Anderson, University of California, Santa Barbara

At Play with the Director/Choreographer: Exploring the Creative Process
Regency 2, Ballroom Level!

FOCUS GROUP:
MULTIDISCIPLINARY FOCUS:
Directing Program (DP), Music Theatre/Dance Focus Group (MT/D), Theatre as a Liberal Art (TLA)
SESSION COORDINATOR AND CHAIR:
Mary Jo Lodge, Lafayette College

PARTICIPANTS:
Michael Ellison, Bowling Green State University
Kari Kippola, American University
Ryan McKinney, City University of New York, Kingsborough Community College
Rene Pulliam, University of Mississippi

How Does Discursive Racism within Mainstream Voice Pedagogy Affect Drama Students from Plurilingual Backgrounds?
Regency 6, Ballroom Level

FOCUS GROUP:
Voice and Speech Trainers Association (VASTA)
SESSION COORDINATOR:
Amy Milhany Ginter

Dyscursive Racism and Mainstream Voice Pedagogy
PARTICIPANTS:
Amanda Boyle, University of Kansas

Marjorie Gaines, California State University, Northridge
Adjustments, Inclusions, and Celebrations of Diversity Through Theatre Education
John Graham, Drake University

Speaking the Language of Inclusion: Finding an Empowering Vocabulary in Voice and Acting Classes
Kellyn Johnson, University of California, Santa Barbara
Building Our Voice: Forging Community and Exploring Inequalities through Multi-Age and Multicultural Pedagogy in the Nuestra Voz Project
Terese Stankiewicz, University of Missouri
Creating Members of a Pluralistic Society: Using Devised Theatre in Multicultural Pedagogy
This session will explore how pedagogical choices within voice classes can impact diverse students in order to elicit suggestions for more inclusive teaching paradigms.

Saturday, August 3, 2013
5:45 PM - 7:15 PM CONT.

Incoming! Theatre at University Orientations as a Model of Prosocial Academic Enculturation
Poinciana AB, Ballroom Level

FOCUS GROUP:
Theatre and Social Change Focus Group (TASC)
SESSION COORDINATOR AND CHAIR:
Sara Armstrong, University of Michigan

Show or Tell: Discussing Diversity in Graduate Student and Faculty Orientations
PARTICIPANTS:
Abigail Leeder, University of Oregon

It Can’t Be Rape: Demonstrating the Realities of Sexual Violence and the Joys of Sexual Consent
Joan Lipkin, That Uppity Theatre Company

Not the Same Old Yale: Devising the Kaleidoscope Project for Freshman Orientation
Pamela Sterling, Arizona State University

(Di)Orientation: Students Speak to Students About Freshman Orientation
Panelists will discuss the ways embedding theatre in orientation programming can raise consciousness about social issues while highlighting the value of theatre to the institution.

Method in Action: Contemporary Applications of Pedagogy in Theater, Dance, and Beyond
Palm ABC, Ballroom Level

FOCUS GROUP:
MAGNETIC ARTICULATION
SESSION COORDINATOR AND CHAIR:
Nic Ruley, Columbia College, Chicago

“We Want Them to Remember the Material, Not You”: Outcomes from Performance Based Pedagogy and the Assessment of the Instructors Who Use Them
PARTICIPANTS:
Victoria Bradford, School of the Art Institute Chicago

Skin in the Game: The Lost Art
Gwen Tulin, Independent Scholar

Devised Youth Theater as Radical Art
RESPONDENT:

Tiffany Noell, South University

This performative panel presentation will explore the active application of performance in classroom practice and its unique ability to challenge, contextualize, and create collaboration.

Nominations (NOM) Committee Meeting
Poinciana C, Ballroom Level

FOCUS GROUP:
Conference Committee (CC)
SESSION COORDINATOR:
William Doan, Pennsylvania State University

Performing for Whose Pleasure? Female Sacriical Victims in Greek Tragedy
Magnolia B, Ballroom Level

FOCUS GROUP:
Women and Theatre Program (WTP)
SESSION COORDINATOR AND PARTICIPANT:
Martha Johnson, Augsburg College

Sophocles' Antigone: Advocate or Advocate of Patriarchy?
SESSION CHAIR AND PARTICIPANT:
Anna Andes, Susquehanna University

Refusing Misogynistic Inscription: Polyxena's Potential for Playing Against the Pleasure of Fetishization
PARTICIPANTS:
Constantina Michalos, University of St. Thomas

Battle Gods and Men: Iphigenia and Clytemnestra as Sacriical Victims to the State and the Stage
Elizabeth van den Berg, McDaniel College

Performance: Selected Pieces from Hecuba, The Oresteia, and Antigone

Through gender performance and paper presentations, we will explore the pedagogical necessity of interrogating covert misogyny in performance of female sacrifice in these male-authored texts.

Regency 4, Ballroom Level

FOCUS GROUP:
Theory and Criticism Focus Group (TC)
SESSION COORDINATOR:
Adron Farris, University of Georgia

SACRIFICIAL VICTIMS TO THE STAGE
SESSION CHAIR AND PARTICIPANT:
Roy Brooks, University of Georgia

Catherine Tekakwitha and the New Evangelization: Playing Through the Passages of America’s Newest Saint
PARTICIPANTS:

Jill Carter, University of Toronto

New Stories of Convergence for a World Reconciled: Decolonization as a Pedagogical Framework
Ryan Hartigan, Brown University

“I Will Not Have Performance in My Courtroom!”
Indigenous Performance, the Anxiety of Judges, and the Time of the Law
Mark Turner, University of Toronto

The Photo/Play of James Robert Andersen: A Case Study of the Constructivist Ethics of the Nuntaasivut State

The papers in this panel (#48) exemplify practical applications of indigenous epistemologies when analyzing performance, bringing a critically important discussion to theater and performance studies.
Playing Well with "Others": Post-60s Popular Black Musicals

Regency 3, Ballroom Level

FOCUS GROUPS: MULTIDISCIPLINARY FOCUS: American Theatre and Drama Society (ATDS), Black Theatre Association (BTA), Music Theatre/Dance Focus Group (MT/D)

SESSION COORDINATOR AND PARTICIPANT: Donatella Gallela, The Graduate Center, The City University of New York

The Performative Promise: Liberation, Coercion, and the Modality of Play

Grand Cypress A, Ballroom Level

FOCUS GROUP: Performance Studies Focus Group (PSFG)

SESSION COORDINATOR AND CHAIR: Raimondo Genna, University of South Dakota

Performing V, Playing Anarchy and Terror: Political Protest, Carnivalesque Masquerading, and the Visage of Guy Fawkes

Participants:

Julie Burelle, University of California, San Diego

Cooking Up a Storm: Pots and Pans and Other Playful Protest During Quebec’s Maple Spring

Malaya Murphy, University of California, San Diego

Throwing, Theorizing, and Tredding the Boards: How the Legacy of Sport in Lecoq-Based Pedagogy Informs the Quality of Play

This panel explores the performative promises held within the modality of play. Subjects include actor training, alternative protesting tactics by Quebec students, and masquerading anarchists.

The Theatre of Migdalia Cruz: From Family Bonds and Blood, to Blues and the Bronx

Regency 7, Ballroom Level

FOCUS GROUPS: MULTIDISCIPLINARY FOCUS: Theatre and Social Change Focus Group (TASC), Women and Theatre Program (WTP), Latino/Latina Focus Group (LFG)

SESSION COORDINATOR AND PARTICIPANT: Jimmy A. Koreia, College of Wooster

The Blood of Migdalia Cruz: Writing and Staging a Sanguine Aesthetic

Participants:

Ashley Lucas, University of Michigan

A Death in the Family: Representations of the Death Penalty and Familial Relationships in Migdalia Cruz’s El Grito del Bronx

Rosalina Perales, Universidad de Puerto Rico

Making Theatre Is Like Sleeping Awake: Migdalia Cruz’s El Grito del Bronx

Analola Santana, Dartmouth College

Violent Intersections between Past and Present: Migdalia Cruz’s Two Roberts: A Pirate Blues Project

This panel examines the work of Nuyorican playwright Migdalia Cruz, focusing on several of her plays and their portrayals of bodies living in the margins.
Saturday, August 3, 2013
7:30 PM
Graduate Student (GSSC) Subcommittee Social Offsite
FOCUS GROUP: Professional Development Committee (PDC)
SESSION COORDINATOR: Heidi Schmidt, University of Colorado, Boulder
SESSION CHAIR: Bryan M. Vandevender, University of Missouri
Join fellow graduate students for food and drinks at Miller’s Ale House (north end of Grand Cypress). Meet at 7:00pm in the hotel lobby.

10:00 PM - 11:00 PM
The Mikctee Faust Club’s Performance: Faust’s Free For All
Grand Cypress EF, Ballroom Level
FOCUS GROUP: Conference Committee (CC)
SESSION COORDINATOR: Chase Bringardner, Auburn University
The Mikctee Faust Club Performance.

Sunday, August 4, 2013
7:15 AM - 7:45 AM
Association of Theatre Movement Educators (ATME) Morning Warm-up #3
Grand Cypress A, Ballroom Level
FOCUS GROUP: Association of Theatre Movement Educators (ATME)
SESSION COORDINATOR: Holly Cate, Muhlenberg College
Association of Theatre Movement Educators Morning Warm-up #3: Keep that conference momentum going by waking up and moving your body!

8:00 AM - 9:30 AM
Association of Theatre Movement Educators (ATME) Focus Group Membership Meeting #2
Grand Cypress D, Ballroom Level
FOCUS GROUP: Association of Theatre Movement Educators (ATME)
SESSION COORDINATOR: Holly Cate, Muhlenberg College
Association of Theatre Movement Educators membership meeting - come and find out what ATME is all about!

Create Health...One Story...One Dance at a Time
Orchid, Ballroom Level
FOCUS GROUP: Senior Theatre Research and Performance (STRP)
SESSION COORDINATOR: Cynthia L. Alicea, Ageless Adventures in Movement
Joy Reilly, The Ohio State University
PARTICIPANTS: Suanne Ferguson, Ageless Adventures in Movement
Stories lie in memories and can be summoned through artifacts. Channel the dancer within by working with objects that create a story or a dance.

CurtaIns Up 2 (Debut Panel; Session 2 of 2)
Regency 7, Ballroom Level
FOCUS GROUPS: MULTIDISCIPLINARY FOCUS
American Theatre and Drama Society (ATDS), Black Theatre Association (BTA), Latino/Latina Focus Group (LFG)
SESSION COORDINATORS: James Cherry, Wabash College
Lisa Jackson-Schebetta
Irma Mayorga, Dartmouth College
Jonathan Shandell, Arcadia University
PARTICIPANTS: Rita Anderson, Texas State University
Can Ruined Save the Modern Tragedy? A Textual Analysis of Lynn Nottage’s Award-Winning Play to Deconstruct the Changing Complexion of American Drama
Roy Gomez-Cruz, Northwestern University
The Mexican State: an Exceptional Killing Machine
Asantewa Sunni-Ali, Arizona State University
Playing New African: Performance as Pedagogy at Camp Funzuko
An emerging scholars panel introducing new scholarship in American, Black, Latina/o and Latin American Theatre and Drama.

Design And Technology (DT) Focus Group Membership Meeting
Magnolia C, Ballroom Level
FOCUS GROUP: Design and Technology (DT)
SESSION COORDINATOR: Denise Massman, Siena College
Design And Technology (DT) Focus Group Membership Meeting.

Devising Theater: Pedagogy and Practical Coursework
Palm DEF, Ballroom Level
FOCUS GROUP: Directing Program (DP)
SESSION COORDINATOR: Monica, Stufft, University of San Diego
The Creative Hub: Student-Collaborators and the Ethics of Devised Theatre
PARTICIPANTS: Joan Lipkin, That Uppity Theatre Company
But I’m Not a Theatre Major: Devising Challenges and Strategies for When They Want to Play But Are Afraid to Get in the Game
Matt Saltzberg, St. Lawrence University
Composing Presence: Digital Media and Performance Strategies for teaching future artists tools to go beyond exercises and into the execution and creation of original, site-specific work.
Playing in the Margins: Outsiders in Modern American Theatre
Regency 2, Ballroom Level
FOCUS GROUP: American Theatre and Drama Society (ATDS)
SESSION COORDINATOR AND CHAIR: Michelle Salerno, University of Illinois, Urbana-Champaign
"Friendly Enemies": Playing American and Anti-Germanism during the Great War
PARTICIPANTS: Michelle Hill, Arizona State University
Pulitzer's First Ladies
Seunghyun Hwang, The Ohio State University
Getting into American Family Pictures of “Disneyfication”
Beth Schachtler, Muhlenberg College
Poo! Vanishing from the High Culture Playground: The Disappearing Jewish Conscience of Wallace Shawn’s The Designated Mourner
The papers in this panel present and analyze the crucial role of play for racial, ethnic, and gendered outsiders in 20th century American theatre.
Playing with the Past: Energizing the Classroom through “Reacting to the Past” Games
Gordonia, Lobby Level
FOCUS GROUP: MULTIDISCIPLINARY FOCUS: Theatre and Social Change Focus Group (TASC), Theatre as a Liberal Art (TLA), Theatre History Focus Group (TH)
SESSION COORDINATOR: Amy E. Hughes, The City University of New York, Brooklyn College
SESSION CHAIR: Jane Bartzette, Kennesaw State University
PARTICIPANTS: Shane Breaux, The Graduate Center, The City University of New York
Bethany Holmstrom, The Graduate Center, The City University of New York
Andrew Kircher, The Graduate Center, The City University of New York
Transport your students to ancient Athens, where they will debate democratic ideals! Experience “Reacting to the Past,” a playful pedagogy guaranteed to energize your classroom.

Sunday, August 4, 2013
8:00 AM - 9:30 AM CONT.
Plays that Pay: Live Performance as a Marketplace
Regency 8, Ballroom Level
FOCUS GROUP: Music Theatre/Dance Focus Group (MT/D)
SESSION COORDINATOR AND PARTICIPANT: Stuart J. Hecht, Boston College
If Every Man Could Weave a Dream to Keep Him from Despair: Man of La Mancha’s Market of Impossible Dreams
SESSION CHAIR AND PARTICIPANT: Laura MacDonald, University of Groningen
Think of the Bright Furniture I Mean Future! The Democratization of Desire on the Turn-of-the-Twentieth-Century Broadway Stage
PARTICIPANTS: Tracey Elaine Chessum, College of Southern Maryland
The Erotic Economy of Caring: Broadway Bares
Todd Coulter, Colby College
This panel explores case study musicals which can be read as advertisements for particular products, services or concepts, tracing the potential for profit through performance beyond the revenue ticket sales alone generate.
Playstations: Negotiating the Mobile and the Fixed within Rancierean Spectatorship
Magnolio A, Ballroom Level
FOCUS GROUP: Theory and Criticism Focus Group (TC)
SESSION COORDINATOR AND PARTICIPANT: Will Shuler, Royal Holloway University of London
Ancient Greek Theatre and the Production of Common Knowledge
Will Shuler, Royal Holloway University of London
Thebes, The University of New York
Cultural contact? Community activists share insights (and scenes).
Teaching Playwriting with Undergrads and Grad Students in the Approaches to Transgendered Playwriting Pedagogy
Regency 8, Ballroom Level
FOCUS GROUP: Playwrights and Creative Teams Focus Group (PACT)
SESSION COORDINATOR AND PARTICIPANT: Jacob Juntunen, Southern Illinois University
Re-Viewing Lope as Live Theater
Regency 5, Ballroom Level
FOCUS GROUP: Partnership, Collaboration, and the Seabury Quinn, Jr. New Plays Festival: Undergraduate and Graduate Students in Playwriting
SESSION CHAIR AND PARTICIPANT: Erik Ramsey, Ohio University
The Student Organization for Undergraduate Playwrights and the Seabury Quinn, Jr. New Plays Festival.
Undergraduate Playwrights’ Involvement in the Graduate Playwright Showcase
SESSION CHAIR AND PARTICIPANT: Steve Feffer, Western Michigan University
Western Michigan University’s New Play Project: Bringing O’Neill-Style Development to the University
Does teaching playwriting to undergrads and grad students together promote successful creative development? This roundtable proposes strategies for teaching transgenerationally in playwriting courses.
Factors that determine who laughs at what, and why. 

During Internal War Violence and Politics in Peruvian Popular Theatre

Street Performers Do Have a Sense of Humor: Carlos Vargas-Salgado, Briar Cliff University

¿Qué es Gracioso? And Who Gets It? in Colombia

Tiririca and Stephen Colbert’s Comic Bodies in the Politics of a Hemispheric America

The Many Faces of Comedy For Social Change

This is a devised performance exploring the oppressiveness of women by women within the construct of the theatrical process.

The panel seeks to investigate the ways iconographic memory is manipulated and/or re-imagined in mediated experiences and immersive performative spaces of theme parks.

Theatre and Social Change (TASC) Focus Group Membership Meeting

Campaigns of a Universal Orlando Immersive Performative Environments: Creating Halloween Horror Nights

Julia Listengarten, University of Central Florida

Theme Parks Elsewhere: Performing Memory and Nationalism

The panel seeks to investigate the ways iconographic memory is manipulated and/or re-imagined in mediated experiences and immersive performative spaces of theme parks.

Theatre and Social Change (TASC) Focus Group Membership Meeting

Poinciana AB, Ballroom Level

FOCUS GROUP: Theatre and Social Change Focus Group (TASC)

SESSION COORDINATOR AND PARTICIPANT:

Willa Taylor, Goodman Theatre

Immersive Performative Environments: Creating Halloween Horror Nights

The panel seeks to investigate the ways iconographic memory is manipulated and/or re-imagined in mediated experiences and immersive performative spaces of theme parks.

Theatre and Social Change (TASC) Focus Group Membership Meeting

Poinciana AB, Ballroom Level

FOCUS GROUP: Theatre and Social Change Focus Group (TASC)

SESSION COORDINATOR:

Willa Taylor, Goodman Theatre

PARTICIPANTS:

Chelsea Prettyman, Texas Tech University

Performance Studies Focus Group (PSFG), Theatre and Social Change Focus Group (TASC), Latino/Latina Focus Group (LLFG)

SESSION COORDINATOR AND PARTICIPANT:

Barnaby King, Edge Hill University

Uses and Abuses of Humor: Clowning and Social Change in Colombia

SESSION CHAIR:

Jorge Huerta, University of California, San Diego

PARTICIPANTS:

Dave Peterson, University of Pittsburgh

Tirica and Stephen Colbert’s Comic Bodies in the Politics of a Hemispheric America

Roxanne Schroeder-Arce, University of Texas, Austin

Cultural Humor in Latino/a Theatre for Young Audiences in the USA: ¿Qué es Gracioso? And Who Gets It? 

Carlos Vargas-Salgado, Briar Cliff University

Street Performers Do Have a Sense of Humor: Violence and Politics in Peruvian Popular Theatre During Internal War

This panel explores social valences of comedy and laughter: cultural, historical, political, and economic factors that determine who laughs at what, and why.

Theatrical ’B’ Battalions: New Play Development Showcase of New Plays

Grand Cypress EF, Ballroom Level

FOCUS GROUPS: MULTIDISCIPLINARY FOCUS: American Theatre and Drama Society (ATDGS), Design and Technology (DT), Theory and Criticism Focus Group (TC)

SESSION COORDINATOR AND PARTICIPANT:

Stephen Di Benedetto, University of Miami

Theme Park Attendance, Playfulness, and Immersive Design

PARTICIPANTS:

Patrick Brailiard, Universal Orlando

The Playful Crowd’s Imaginative Immersions: Experiences of Theme Park Realities

Regency 3, Ballroom Level

FOCUS GROUPS: MULTIDISCIPLINARY FOCUS: American Theatre and Drama Society (ATDGS), Design and Technology (DT), Theory and Criticism Focus Group (TC)

SESSION COORDINATOR AND PARTICIPANT:

Evangeline Jimenez, Texas Tech University

Women and Theatre Program (WTP)

P(L)AY

P(L)AY

Sunday, August 4, 2013

9:00 AM – 1:00 PM

New Play Development Showcase of New Plays

Grand Cypress EF, Ballroom Level

FOCUS GROUPS: MULTIDISCIPLINARY FOCUS: American Theatre and Drama Society (ATDGS), Design and Technology (DT), Theory and Criticism Focus Group (TC)

SESSION COORDINATOR AND PARTICIPANT:

Charlene A. Donaghy, Provintown Tennessee Williams Theatre Festival

Theatrical ’B’ Battalions: New Play Development Showcase of New Plays

Grand Cypress EF, Ballroom Level

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Evangeline Jimenez, Texas Tech University

Women and Theatre Program (WTP)

P(L)AY

P(L)AY
Sunday, August 4, 2013
9:45 AM - 11:15 AM
2014 Conference Planners Meeting #2
Poinciana AB, Ballroom Level
FOCUS GROUP: Theatre and Social Change Focus Group (TASC)
SESSION COORDINATOR: Linda Key, Education Director--Vital Theatre Company
SESSION CHAIR: Jason Ramirez, LaGuardia Community College, The City University of New York
PARTICIPANTS:
- Isis McElroy, Arizona State University
- Laurelann Porter, Arizona State University
- Paying for Services Rendered: Examining the Nature of Charity in the Umbanda Religion
- Cristina Rosa, Florida State University and Freie Universität Berlin
- Dancing to the Beat of Money: Lei Rouanet and the Role of Public Policy for Dancers in Brazil
- Brazil serves as model for methods of financing performance, with federal law, municipal law in São Paulo, and the client/medium relationship in the Umbanda religion.

Pay/Group Roundtable Series: Historiographical Merry-go-round: Theorizing Social Norms and Community Rituals of Leisure and Celebration
Regency II, Ballroom Level
FOCUS GROUP: Theory and Criticism Focus Group (TC)
SESSION COORDINATOR AND PARTICIPANT: Susanne Shaver, Independent scholar
Discussion of the roles dramaturgs embody in a rehearsal hall.

This roundtable discusses how dramaturgs play with the roles dramaturg(y) performs in the theatrical process.

Sunday, August 4, 2013
9:45 AM - 11:15 AM CONT.
Playable Actions: Applied Theatre as a Revolutionary Practice to Reimagine Community
Regency I, Ballroom Level
FOCUS GROUP: Theatre and Social Change Focus Group (TASC)
SESSION COORDINATOR AND PARTICIPANT: Julia Taylor, Artistic and Program Coordinator - Voices Unbroken
Acting in Metaxis: Taking Action within an Applied Theater Process
PARTICIPANTS:
- Ben Weber, Teaching Artist-Children's Museum of the Arts
- Family Studio: How Applied Theatre Workshops Build Creative Community with IPV Survivors
- Melanie Willingham-Jaggers, Caring Across Generations

Pizza PULL (PULL)AY
PULL(AY)
Sunday, August 4, 2013
9:45 AM - 11:15 AM CONT.
Playing Like a Man: Queer Performances of Masculinity
Regency 6, Ballroom Level
FOCUS GROUP:
Lesbian, Gay, Bisexual, Transgender, Queer Focus Group (LGBTQ)
SESSION COORDINATOR AND CHAIR:
Nicole Eschen, California State University, Northridge
Performing Retro-Masculinity: The Rat Pack and the Visibility of the Performing Subject
PARTICIPANTS:
Sam Baltzell, University of California, Los Angeles
No Good at Sports: Musical Comedy Collectors’ Alternative Masculinity
Neal Herbert, Louisiana State University
Gorgeous George and the Foppishness of Professional Wrestling
Christopher McCoy, University of California, Davis
Re-Masculinizing Musical Theatre: Carnibböl: The Musical and the Emergence of the Mock-Musical
This session will examine queer performances of masculinity, focusing on music, musical theater, and professional wrestling as sites of intervention in popular culture gendered performances.
Playing to Learn: Simulation for Education
Regency 6, Ballroom Level
FOCUS GROUPS: MULTIDISCIPLINARY FOCUS:
Performance Studies Focus Group (PSFG), Theatre History Focus Group (TH), Theory and Criticism Focus Group (TC)
SESSION COORDINATOR AND PARTICIPANT:
Patrick Hayes, Brigham Young University
Larping for Education
SESSION CHAIR AND PARTICIPANT:
Sarah Bowman, University of Texas, Dallas
Edu-Larp
PARTICIPANTS:
Natalie Alvarez, Brock University
Adrianna Roces, University of California, San Francisco
Psycho-Drama
Jeanne Klein, University of Kansas
Debating the Anti-Theatrical Prejudice in US Theatre Histories
Natalie McCabe, University of Missouri
Standardized Patients and Institutionalized Blasé
Aaron Vanek, Seekers Unlimited
Barbara Waldinger, Queens College
Reacting to the Past
The roundtable discussion will explore the tools, performances, and games used by contemporary educators and artists through simulation and role-play in the panelists’ various fields.
Playing with Archetypes: The Power of Mythic Acting
Regency 7, Ballroom Level
FOCUS GROUPS: MULTIDISCIPLINARY FOCUS:
Acting Program (AP), Association of Theatre Movement Educators (ATME), Directing Program (DP)
SESSION COORDINATOR:
David Kaye, University of New Hampshire
SESSION CHAIR:
Jane Drake Brody, Depaul University
The Power of Myth: Mythic Acting
A video presentation and discussion of the use of extreme physicalization using archetypes as a means of discovery for actors, teachers, and directors.
Playing with Forum: Creating Inclusive Learning Environments Using Boal
Regency 9, Ballroom Level
FOCUS GROUP:
Theatre and Social Change Focus Group (TASC)
SESSION COORDINATOR AND CHAIR:
Amy Sarno, Beloit College
PARTICIPANTS:
Lisa Brenner, Drew University
Chris Ceraso, Drew University
Abigail Leeder, University of Oregon
This round table dialogue explores the possibilities of playing with Forum while reflecting on its dangers. Training, roles, and support systems will be examined.
Playing with Identity: The Political Ramifications and Power Dynamics Behind Casting Choices
Regency 5, Ballroom Level
FOCUS GROUPS: MULTIDISCIPLINARY FOCUS:
Black Theatre Association (BTA), Theatre and Social Change Focus Group (TASC), Women and Theatre Program (WTP)
SESSION COORDINATOR:
Liz Foster-Shaner, University of Wisconsin, Madison
SESSION CHAIR:
Assunta Kent, University of Southern Maine
Playing Together Across Racial Divides: Patient Preparation for Respectful Directing
PARTICIPANT:
Christian Maldrem Harkulich, University of Pittsburgh
Playing at Men for 135 years: Wellesley College’s Shakespeare Society
Scott Wallin, University of California, Berkeley
Casting Disability in the Theatre: Accommodation, Inclusion, and Critical Aesthetics
This panel addresses the political implications and logistical challenges behind flexible casting choices across race, gender and dis/ability in a variety of examples and contexts.
Sunday, August 4, 2013
9:45 AM - 11:15 AM CONT.
Size Matters: Playing with Women’s Bodies, Gender and Sexual Stereotypes in Musical Theatre and Performance
Gardenia, Lobby Level
FOCUS GROUP:
Women and Theatre Program (WTP)
SESSION COORDINATOR AND CHAIR:
Matt Saltzberg, St. Lawrence University
PARTICIPANTS:
Meghan Davis, University of Missouri, Columbia
April Flores: Plus Size Star
Alex Iben-Cahill, University of Missouri, Columbia
Joy Powell, University of Missouri, Columbia
Breaking the Size Barrier: Plus Size Women in Musical Theatre Performance
Sports/Play, Sports/Performance
Palm ABC, Ballroom Level
FOCUS GROUP:
Performance Studies Focus Group (PSFG)
SESSION COORDINATOR AND CHAIR:
Kellyn Johnson, University of California, Santa Barbara
Calling the Plays: Football as Competitive Drama through the Coach as Director
PARTICIPANTS:
Yasmine M. Jahannir, University of California, Santa Barbara
Rules of the Game: Performed Competition
Kellyn Johnson, University of California, Santa Barbara
Calling the Plays: Football as Competitive Drama through the Coach as Director
David Josh Patterson, The Ohio State University
Affect in American College Football: The Ritual Performance of Haka
This panel interrogates “sports” as an arena of play for athletes and spectators and as a site for performances of various identities, roles, and narratives.
Transactions with Alternatives: Ritual, Myth, Exorcism
Grand Cypress A, Ballroom Level
FOCUS GROUP:
Religion and Theatre Focus Group (RT)
SESSION COORDINATOR:
Claire Maria Chambers, Sogang University
PARTICIPANTS:
Nathan Hedman, Northwestern University
Staging the Secular Demonic: Late Eighteenth-century Experiments in the Infernal
Thomas Oldham, Independent Scholar
To Abandon Oneself to the Rhythms of the Earth: Ritual and Violence in Butterworth’s Jerusalem
Julie Rada, Arizona State University
Put It on Me: Embodied Tonglen and Contemplative Performance
Rituals of exchange often characterize religious performance, with giving and receiving structured in ways to commune, invoke, exorcise, or to shock.
Two-Year College Program (TYCP) Focus Group Membership Meeting
Porcino C, Ballroom Level
FOCUS GROUP:
Two-Year College Program (TYCP)
SESSION COORDINATOR:
Bill Gillett, Carroll Community College
Two Year College Program Membership Meeting.
Voice and Speech Trainers Association (VASTA) Membership Meeting
Magnolita B, Ballroom Level
FOCUS GROUP:
Voice and Speech Trainers Association (VASTA)
SESSION COORDINATOR:
Kristin Loree, University of New Mexico
Voice and Speech Trainers Association (VASTA)
Membership Meeting.
Why Just Listen? Let’s Dance
Palm DEF, Ballroom Level
FOCUS GROUP:
Senior Theatre Research and Performance (STRP)
SESSION COORDINATOR:
Bonnie L. Vorenen, ArtAge Senior Theatre Resource Center
SESSION CHAIR:
Valerie Lipscomb, University of Southern Florida
PARTICIPANTS:
Cynthia L. Alcena, Ageless Adventures in Movement
Suanne Ferguson, Ageless Adventures in Movement
Explore the connections between music and movement and how to create conversations and experiments, which integrate dance into the lives of diverse populations.
Sunday, August 4, 2013
11:30 AM - 1:00 PM
All In Good Fun?: Tracking the Commodification of Race in American Musicals 1879-1937

Regency 3, Ballroom Level
FOCUS GROUP: MULTIDISCIPLINARY FOCUS: Black Theatre Association (BTA), Music Theatre/Dance
Focus Group (MT/D), Women and Theatre Program (WTP)
SESSION COORDINATOR: Bethany Wood, University of Wisconsin, Madison
*"Dark Brown Negresses": (Mis)Constructing Race and Gender in Show Boat
SESSION CHAIR: Martine Kei Green-Rogers, University of Utah
PARTICIPANTS:
Pamela Becker, The Ohio State University
*"Dusky Premiers" and *"Creole Chonuses": Marketing African American Female Performance in 1920s New York
Mary McAvoy, University of Wisconsin, Madison
Sam Lucas’s Cigar: The Cult of Celebrity in African American Variety Performance on the Midwestern Circuit
This panel analyzes issues of race imbricated with the development of the musical genre through the commodification and adaptation of stereotypes from minstrelsy.

Atomic Dancing: The Science of Viewpoints
Poinciana AB, Ballroom Level
FOCUS GROUP: Association of Theatre Movement Educators (ATME)
SESSION COORDINATOR: Matt Saltzberg, St. Lawrence University
Viewpoints and Neuroscience: Embodied Cognition
PARTICIPANTS:
Marc Devine, Naropa University
Dimensional Embodiment: Bridging the Languages of Chaos Theory and The Viewpoints
Monica Dionsylos, Naropa University
Dimensional Embodiment Composition: Language of the Creative Process with a Scientific Lens
Tanya Kane-Parr, California State University, Los Angeles
Intersections of Postmodern Performance Training and Cutting-edge Scientific Theory: Viewpoints and Quantum Field Theory
This panel explores the relationship of the vocabularies of scientific research and Viewpoints.

Fair Play and Foul: Performance Ontologies and the Politics of Travel in Neocolonial Latin America
Palm ABC, Ballroom Level
FOCUS GROUP: Latino/Latina Focus Group (LFG)
SESSION COORDINATOR AND CHAIR: Gregory Mitchell, Williams College
Playing the Beautiful Game, Gaming the International Community: How Staging Statecraft in the Brazilian World Cup and Olympic Games is Changing the Performance of Sex and Race in Everyday Life
PARTICIPANTS:
Jason Bush, Stanford University
Staging Anarchism: Performative Exoticism and the Persian National Brand
Katia Zien, McGill University
Fair Play and Foul: Staging Multicultural Agon in Teatro de Cierta Habitantes’ *El Golfo
Papers addressing the circulation of bodies and images in three Latin American countries, exploring the risks of representation and the playful possibilities of the performative.

Feminist Directing: Playful and Pragmatic Strategies for Shaping University Productions
Regency 6, Ballroom Level
FOCUS GROUP: Directing Program (DP)
SESSION COORDINATOR AND CHAIR: Christine Young, University of San Francisco
Feminist Strategies for Programming University Theatrical Productions
PARTICIPANTS:
Becky Prophet, Alfred University
REAL: Women Play Characters
Robin Reese, Pennsylvania State, Altoona
Kate Mitchell Caused a Paradigm Shift: How Leaving Gogart Forced Me To Analyze As A Feminist More Thoroughly Through William Inge's Text of *Picnic
Ann Shanahan, Loyola University, Chicago
Making Rooms: Applying Feminist Considerations of Space to Staging Classic and Contemporary Plays
Monica Stoff, University of San Diego
Redefining Disney Princesses: A Feminist Approach to Devised Theatre
This panel will present case studies of feminist directing strategies and techniques employed during university productions, including classic, modern, contemporary, and devised works.

Sunday, August 4, 2013
11:30 AM - 1:00 PM
Graduate Theatre Degree Programs: Are They Necessary for Historically Black Colleges and Universities?
Magnolia C, Ballroom Level
FOCUS GROUP: Black Theatre Association (BTA)
SESSION COORDINATOR AND CHAIR: Dem S. Williams, Texas Tech University
PARTICIPANTS:
Bill Gelber, Texas Tech University
Anthony Strockard, Alabama State University
Jared Strange, Texas Tech University
Necessity assessment of graduate theatre programs at Historically Black Colleges and Universities and its benefits and limitations within a local, national and global context.

History Play: Teaching Resources in Plays from the Spanish Golden Age
Regency 5, Ballroom Level
FOCUS GROUP: Theatre History Focus Group (TH)
SESSION COORDINATORS:
Susan Paun de Garcia, Denison University
Comedia Ready-to-Say: Great Plays in Stage-Tested Translations
Ben Gunter, Florida State University
PARTICIPANTS:
Shila Armon-Little, University of Florida
Conquest on Trial in Carvajal’s Cortes de la Muerte
Judith Caballero, Millsaps College
First Contact in Lope’s Nueve mundo
Elizabeth Cruz Petersen, Florida Atlantic University
Women with Character: 17th-Century Spanish Actresses
Gladys Robalino
Agrafos and a History-Making Dramoturgo
Jason Llo and Stitch Yancey, Grand Valley State University
Comedia Ready-to-Play: Resources in the ACHT Video Archive
It’s the biggest playground in theater history – thousands of world-class scripts from the Spanish Siglo de Oro (c. 1580-1680). How can history teachers break into the scene?

Image Play: Elements of Space and Story as Performance Practices
Regency 2, Ballroom Level
FOCUS GROUP: MULTIDISCIPLINARY FOCUS: Acting Program (AP), Directing Program (DP), Performance Studies Focus Group (PSFG)
SESSION COORDINATOR AND CHAIR: Jason Gerhard, University of Central Florida
By using elements of space and storyboarding we will explore creating images to construct the foundation to perform a story.

iMove - Image-Based Movement for the Contemporary Stage Created by Sitters, Movers and Dancers
Regency 1, Ballroom Level
FOCUS GROUP: MULTIDISCIPLINARY FOCUS: Acting Program (AP), Association of Theatre Movement Educators (ATME), Directing Program (DP)
SESSION COORDINATOR AND CHAIR: Anna Carol, University of Central Florida
A playful and interactive workshop for all theatre makers exploring the pleasure and ease of creating movement narratives, outside of formal dance context, from everyday static images for contemporary works.

Playing the National Stage: How Arena Stage Contributed to a National Theatre Culture
Grand Cypress D, Ballroom Level
FOCUS GROUP: American Theatre and Drama Society (ATDS)
SESSION COORDINATOR AND PARTICIPANT: Natka Bianchini, Loyola University, Maryland
Remember That Time? Samuel Beckett Premieres at Arena Stage
PARTICIPANTS:
Shannon Fitzsimmons, Northwestern University
A Theatre for American Voices: American Premiere at Arena Stage
Donatella Galiea, The City University of New York
Arena Stage and Circulating National Theatre in the 60s
This session looks at the ways in which Arena Stage, one of the country’s oldest regional theatres, contributed to the creation of a national theatre culture.

Playing with Cultural Capital
Regency 8, Ballroom Level
FOCUS GROUP: Theory and Criticism Focus Group (TC)
SESSION COORDINATOR AND PARTICIPANT: John Patrick Bray, University of Georgia
Knowing How It Ends: The Affective Gesture of Playing with the Past
SESSION CHAIR AND PARTICIPANT: Stefani Overman-Tsai, University of California, Santa Barbara
Playing with the Tourist Gaze: Moving Beyond Hawaiian Stereotypes in Disney’s Lilo and Stitch
Patricia Skelton, Loyola University, Maryland
We will investigate the postives of playing with, borrowing from, or recreating cultural memory.

iMove - Image-Based Movement for the Contemporary Stage Created by Sitters, Movers and Dancers
Regency 1, Ballroom Level
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Sunday, August 4, 2013
11:30 AM - 1:00 PM CONT.
Sites in Play: Space, Performance, Technologies
Regency 8, Ballroom Level
FOCUS GROUP:
Theatre and Social Change Focus Group (TASC)
SESSION COORDINATOR:
Lesley Delmenico, Grinnell College
Siting the City: Technological Play with Perceptions "en Route"
PARTICIPANTS:
Lisa Brenner, Drew University
Christopher Ceraso, Drew University
Exploring the intersections between new technologies and site-specific performances, this panel examines local experiences shared, audience engagement in outcomes provoked, and quotidian journeys reframed.
The Challenges and Rewards of Single Person Theatre Departments
Regency 4, Ballroom Level
FOCUS GROUP:
American Theatre and Drama Society (ATDS)
SESSION COORDINATOR AND CHAIR:
Thomas Donnarumma, Iona College
PARTICIPANTS:
Siobhan Bremer, University of Minnesota, Morris
Kurt Edwards, East Central University
Charles Grimes, University of North Carolina, Wilmington
Hugh Long, Saint Anselm College
Landis Magnuson, Athens State University
You are the go to person in your department. In fact, you are the only person your department. The challenges and rewards of producing theatre productions for your college.
Werk It! Gay for Play: Taking the Priss out of Priscilla
Regency 7, Ballroom Level
FOCUS GROUP:
Lesbian, Gay, Bisexual, Transgender, Queer Focus Group (LGBTQ)
SESSION COORDINATOR:
Frank Miller, Georgia State University
Gay Just for Pr(i)ss? Gender issues in the Reality Competition “I Will Survive”
PARTICIPANTS:
Ken Nielsen, Princeton University
Broadway Drag Queens as Nostalgic Oracles
Wes D. Pearce, University of Regina
Someone Left the Cake Out in the Rain; the Reception of Priscilla, Queen of the Desert on Broadway
Panelists look at gender issues related to recent stage and television productions inspired by the Australian film The Adventures of Priscilla, Queen of the Desert.
Where the Postmodern Conservatory Meets the Contemplative Tradition
naropa.edu/mfa/theater
1-800-772-6951
admissions@naropa.edu
Washington University in St. Louis
This two-year master’s program integrates multidisciplinary approaches to performance into an intense study of theater grounded in cultural history, critical theory, and applied practice. In the Performing Arts Department at Washington University in St. Louis, students can:
• Prepare for competitive PhD programs in theater and performance studies by working with leading faculty in performing arts, as well as art, anthropology, classics, dance, film and media studies, English, non-Anglophone languages and literatures, music, and women, gender and sexuality studies.
• Integrate theory and practice both in coursework and by working on productions with our creative team of directors, designers and choreographers.
• Attend symposia focused on debates in contemporary scholarship.
• Access holdings in the university’s archives and special collections, including drafts of Samuel Beckett’s Play (1963), early writings by Tennessee Williams, and unedited documentary footage from Eyes on the Prize (1987; 1990).
Washington University is located in St. Louis, an accessible Midwestern city that boasts cultural amenities such as a world-class symphony, several world-class art museums, historical archives, a vibrant independent theater and music scene, and many other attractions. For more information please visit pad.artsci.wustl.edu/graduate.
Please recommend our program to your most promising students!
Application deadline is January 15th.