

**KEYNOTE SPEAKER:
MICHAEL J. BOBBITT**



Michael J. Bobbitt is an arts leader, director, choreographer, and playwright. He was the Artistic Director of New Repertory Theatre and previously the Artistic Director for Adventure Theatre-MTC in Maryland, where he led the organization to be a respected theatre/training company in the DC region and a nationally influential professional Theatre for Young Audiences. Bobbitt has directed/choreographed at Arena Stage, Ford's Theatre, The Shakespeare Theatre Company, Olney Theatre Center, Studio Theatre, Woolly Mammoth Theatre, Center Stage, Roundhouse Theatre, The Kennedy Center, and the Washington National Opera. His national and international credits include the NY Musical Theatre Festival, Mel Tillis 2001, La Jolla Playhouse, Children's Theatre of Charlotte, Jefferson Performing Arts Center, and the Olympics. As a writer, his work was chosen for the NYC International Fringe Festival and The New York and Musical Theatre Festival. He has two plays published by Rogers and Hammerstein Theatricals. He trained at Harvard Business School's Strategic Perspectives in Nonprofit Management, The National Arts Strategies Chief Executive Program, Certificates in Diversity and Inclusion from Cornell, artEquity and People's Institute for Survival and Beyond, and other top leadership programs. He earned the Excel Leadership Award (Center for Nonprofit Advancement) the Emerging Leader Award (County Executive's Excellence in the Arts and Humanities), and Person of the Year Award (Maryland Theatre Guide), among others.

**MARYLAND
THEATRE
EDUCATION ASSOCIATION**

**THRIVE
2021**

**FEBRUARY 13, 2021
9:15 AM -4:45 PM**

**FREE TO ALL THEATRE
EDUCATORS AND ARTISTS**

**HOSTED ON ZOOM BY
UNIVERSITY OF MARYLAND,
COLLEGE PARK**

**TEACHING
THEATRE WITH
EXPANSION AND
DIVERSITY IN MIND**

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**DR. JONATHAN JONES,
NEW YORK UNIVERSITY**



**MARYLAND
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**CULTURALLY RESPONSIVE THEATRE PRACTICES:
DEVISING THEATRE WITH YOUNG PEOPLE**

In this session, the facilitator will demonstrate strategies for co-constructing a theatrical performance with students around a selected theme. The facilitator will draw upon personal writing, improvisation, music and lyrics, poetry, other written sources, and movement to create material for a theatrical performance that reflects their interests, experience, and perspectives. Key questions for the session include: What are culturally responsive theatre practices? How can we most effectively implement these practices into theatre study and performance?

Jonathan P. Jones, PhD, is an administrator, faculty member, coordinator of doctoral studies, and student-teaching supervisor at the Program in Educational Theatre at New York University. He has conducted drama workshops in and around New York City, Los Angeles, London, and Shanghai, and was previously a theatre and English teacher at North Hollywood High School in Los Angeles. In 2008, he was awarded a fellowship through the National Endowment for the Humanities and participated in the Teaching Shakespeare Institute at the Folger Shakespeare Library in Washington, D.C. Jonathan's recent directing credits include Quiet No More: A Choral Celebration of Stonewall at Carnegie Hall for World Pride and I See Fire: Anthems for a New Era at Skirball Center for the Performing Arts.

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**ROLANDO SANZ,
YOUNG ARTISTS OF
AMERICA**



**MARYLAND
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**CURATING A DIGITAL PRODUCTION: A GUIDE TO THE BASICS OF FILMING,
EDITING, AND SOUND MIXING YOUR MUSICALS AND PLAYS ONLINE**

Learn about best practices about how to put your shows, group musical numbers, and scenes online. From suggested equipment, shot lists, and lighting to audio and video editing software, you'll learn how to create the approach that works best for your students and how you can engage them in the shooting, editing, and mixing process. We will also explore rehearsal and streaming platforms plus tips and tricks for making the most of them. While the virtual world is not an ideal platform to create theatre how we're used to, with the right tools, we can still engage our students to allow them to continue learning about how to become effective and engaging storytellers.

Rolando Sanz's work bridging production, performance, and education has made him a performing arts visionary with rare perspective and a reputation as an unflappable leader. He was the executive producer of the world premiere of Andrew Lippa's newest concept opera, *I Am Anne Hutchinson / I Am Harvey Milk*, starring Kristin Chenoweth at the Music Center at Strathmore in 2016. Producing credits include *The Circle of Life: The Songs of Tim Rice* for Maryland Public Television (PBS) which won an Emmy® award, *Songs for a New World* with Jason Robert Brown, *Children of Eden* with Stephen Schwartz, and the premieres of *West Side Story + Roméo et Juliette* and *Madama Butterfly & Miss Saigon*. Sanz sings leading tenor roles with leading arts organizations across the nation, including Michigan Opera Theatre, Spoleto Festival USA, Florentine Opera, Virginia Opera, and the Pacific Symphony. Most recently, he made his Metropolitan Opera debut under the baton of James Levine and appeared in cinemas worldwide via MET Live in HD. Rolando serves on the opera vocal faculty and chorusmaster of Teatro Nuovo and is the recent Head of the Young Artist Program at Bel Canto in Tuscany. Rolando has also sung the national anthem for the Baltimore Orioles Opening Day ceremonies since 2012.

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**ELANA VELASCO,
BOWIE STATE UNIVERSITY**



**MARYLAND
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THE DECOLONIZED CANON

Theatre programs at PWIs are only now awakening to the dominance of the white voice in coursework, but what does it mean to root your teaching in the Decolonized Cannon? Shifting from Williams, Miller, O'Neill and Simon means more than listing Parks, Nottage, Alfaro, and Hwang. This session will help you identify how Euro-Centric readings and productions reinforce white supremacy, and how to authentically ensure that BIPOC playwrights and artists are represented and not tokenized in the process.

Elena Velasco (she/her/ella) is a theatre artist whose work encompasses many aspects of performance, production, activism, and education. In July 2020, she began her tenure as Executive and Artistic Director for Rehearsal for Life, a social justice theatre for youth whose mission is to strengthen young people's social and emotional skills for every stage of life through dialogue, creativity, and performance. She serves as Co-Director of EDIA (Equity, Diversity, Inclusion and Access) for the American Alliance for Theatre and Education, national professional development, and arts advocacy organization. A professional theatre artist of over 25 years, her directing and choreography credits include Convergence Theatre (Founding Artistic Director), GALA Hispanic, Synetic Theater, Keegan Theatre, Source Theatre, Mosaic Theater Company, Imagination Stage, Mead Theatre Lab, Avant Bard, Young Playwrights' Theater, Discovery Theater, and the Kennedy Center's New Visions New Voices Festival. Ms. Velasco has provided consultation for EDIA in theatre programming for organizations such as Theatre Washington, Women's Theatre Festival of North Carolina, Gandhi Brigade, and Southeastern Theatre Conference, and has been featured on artist panels for Boston Conservatory at Berklee, Mosaic Theater Company, Adventure Theatre, Montgomery College and Transformation Theatre. As a playwright, she has been commissioned by Synetic Theater, Adventure Theatre, and Discovery Theater. Ms. Velasco is on faculty at Bowie State University's Theatre and Dance program, Maryland's oldest historically Black college. Education: MFA in Directing and Bachelor of Arts in Drama, Catholic University of America. www.elenavelasco.net

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**NADIA GUEVARA,
GALA HISPANIC THEATRE**



**MARYLAND
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**INCREASING LATINX CULTURAL
COMPETENCY IN A VIRTUAL AGE**

Using GALA Hispanic Theatre's current virtual framework, we will analyze the benefits of increasing cultural competency from a Latinx lens as way to uplift students' lived experiences, as well as outline ways to create culturally responsive students from across all backgrounds.

Nadia Guevara is a West Coast transplant and multi-hyphenate theatre artist currently serving as Director of Arts Engagement and Education at GALA Hispanic Theatre. She has been a teaching artist for La Jolla Playhouse, The Old Globe, and Yale Dramatic Association, among others. As an actor, she won the 2018 Craig Noel Award for Actor of the Year in San Diego. Most recently she directed "Little Women" the audio play for the Johns Hopkins University Barnstomers.

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**BEN LIPITZ,
HIPPODROME FOUNDATION**



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BROADWAY MONOLOGUE MASTERCLASS

MTEA in collaboration with the Hippodrome Foundation, Inc. is pleased to offer a virtual Monologue Master Class with professional actor Ben Lipitz. Ben is a master teaching artist and is known for his role as Pumbaa in Disney's The Lion King. During this session, participants will receive coaching and be provided with techniques that will guide them and help improve their performance. 4 to 5 participants will be selected at random to work with Ben during this one hour coaching session. The final 15 minutes will be a question and answer session. Participants should come to class with a one-minute monologue memorized.

Over 6,200 performances as Pumbaa, Broadway, and National Tours of Disney's The Lion King. Stage: God of Carnage; The Producers, ART, Laughter on the 23rd Floor (Walnut St. Theatre); Tevye, Fiddler on the Roof (Broadway Live); Red, Hot, and Blue (Goodspeed Opera, PaperMill Playhouse); Just So (US Premiere Goodspeed Opera); Dirty Blonde (FST) Off-Broadway appearances at Ensemble Studio Theatre, Naked Angels, Primary Stages and New York Theatre Workshop as well as regional performances at John F Kennedy Center for Performing Arts, Merrimack Rep, and Cleveland Playhouse; TV: Law & Order: SVU, The Sopranos, Law & Order, 100 Centre Street, Homicide. Film: The Giraffe and Find Me Guilty (with Vin Diesel and Peter Dinklage). Ben has taught as a Master Teaching Artist at Roundabout Theatre Company, Disney Theatrical Productions, and over 75 colleges, universities and high schools across North America. CalArts BFA Acting Alumnus

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**CRYSTAL U. DAVIS,
UNIV. OF MD - COLLEGE PARK**



**MARYLAND
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ANTI-RACIST PRACTICES IN THEATRE CLASSROOMS - EXPLORING IMPLICIT RACIAL BIASES IN TEACHING

This workshop is an introduction to what implicit bias is, how it relates to anti-racist practices and manifests in the field of theatre education. It is the results of research conducted on the question, "How do our implicit biases affect how we perceive others, embody practices, and teach students?" Included in the workshop I provide language for educators to be able to articulate the phenomena that implicit biases create in theatre classes, examples of how our brain-bodies physically manifest this bias, and methods and mechanisms to combat implicit bias. Specific connections are made to the effects of implicit bias on observation, assessment, and selection processes as these elements relate to the field of theatre. The delivery methods of this workshop include the presentation of research, classroom activities and strategies, discussion, and a sharing of resource materials to continue the conversation beyond the workshop.

Crystal U. Davis is a dancer, movement analyst, and critical race theorist. Her research explores implicit bias in dance and how privilege manifests in the body. Her work has been published in the Journal of Dance Education and Palgrave Handbook of Race and the Arts in Education. As an artist, her performances span from Rajasthani folk dance to postmodern choreography examining incongruities between what we say, what we believe, and what we do. She is an assistant professor of dance at the University of Maryland, College Park, where she teaches anti-racist pedagogy for dance and theatre, somatics, and movement analysis.

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