George Mason University    Women and Gender Studies Program

WMST 300/600: GENDER, SEXUALITY, AND INTERNATIONAL MIGRATION

Fall 2015
Wednesdays, 4:30—7:10pm
Class Location: Robeson Room, 240A Johnson Center

INSTRUCTOR INFORMATION

Rachel Lewis
Assistant Professor
Women and Gender Studies Program
George Mason University
E-mail: rlewis13@gmu.edu
Office: Johnson Center Room 240C
Office Hours: Mondays and Wednesdays, 1:30pm—2:30pm, or by appointment

Course Description
During the past decade, there has been a substantial growth of academic scholarship across the humanities and social sciences devoted to exploring the intersections among gender, sexuality, and international migration. This course will take interdisciplinary literature in feminist and queer migration studies as its primary point of departure in order to think more about the ways in which gender and sexuality structure contemporary processes of immigration and border-crossing. During the course of the semester, we will examine a variety of texts—cultural, socio-legal and historical—across a range of disciplines, including women’s and gender studies, queer studies, political science, history, sociology, law, anthropology, theater and performance studies, and ethnic studies, to name but a few. Specific issues we will address during the course of the semester include the following: the history of U.S. immigration controls in relation to questions of race, class, gender and sexuality; the contested relationship between refugee law and international human rights law, particularly in the context of women’s and LGBTQ claims for asylum; child migration and human rights; sex work, trafficking and migration; and feminist and queer anti-deportation activism.

Required Texts

- Jacqueline Bhabha, Child Migration and Human Rights in a Global Age (Princeton University Press, 2014)
- Fatima El-Tayeb, European Others: Queering Ethnicity in Postnational Europe (Minneapolis: University of Minnesota Press, 2011)
• Eithne Luibhéid and Lionel Cantú Jr., eds., *Queer Migrations: Sexuality, U.S. Citizenship, and Border Crossings* (Minneapolis: University of Minnesota Press, 2005)


**Undergraduate Course Requirements**

• Class attendance and participation: 25%
• One 15 minute group presentation on the assigned readings: 15%
• Two 4 page papers based on the assigned readings: 15% each (30% total)
• A final research paper (8–10 pages) on any issue relating to the topic of gender, sexuality and migration: 30%

**Graduate Course Requirements**

• Class attendance and participation: 30% (including one 30 minute class presentation on the assigned readings)
• One 6–8 page analytical essay: 20%
• Annotated bibliography for the final research paper: 10%
• A final research paper (15–25 pages) on any issue relating to the topic of gender, sexuality and international migration: 40%

All written work must be submitted in hard copy form.

This course follows a standard seminar format. Students are expected to attend class and contribute to each week’s discussion of the readings. More than one absence from class requires makeup work in the form of a four-page essay on the literature for the missed class. This work cannot count toward the student’s short essay.

**Class participation** includes general participation in class discussion, leading class sessions, peer feedback on proposals and a presentation of a research proposal. In order to facilitate widespread discussion, students should come prepared with at least two questions for each class. Class participation also includes discussing research projects and providing peer feedback for proposals.

**Leading class discussion:** Students assigned to the same day may collaborate on how to present the readings and the class discussion. Students should summarize the argument for the readings and then ask questions based on the thesis and supporting evidence. Students should prepare a minimum of 5 questions in all.
**Analytical essay:** Students will write one short paper analyzing the readings of one class session. In addition to examining the authors’ arguments, students may structure their essay in the following ways: What are the differences and commonalities in the themes and arguments across the literature? How well does the evidence support the argument or thesis? How do the themes and arguments of the literature fit in with other course readings? What are other approaches or questions that arise from the literature? The paper is due a week after the class of choice discussion.

**Proposal and annotated bibliography:** you should use at least ten to fifteen scholarly sources for the final research paper.

On **November 4** students will provide me with a hard copy of their research proposal and annotated bibliography and also post it on blackboard for peer feedback.

On **December 2 and December 9** students will discuss their research projects.

For the research proposal and annotated bibliography, students should include the following information as thoroughly as possible given the amount of research conducted.

1. State the thesis or the question(s) you want to explore in your paper. What do you hope to get out of your research? Your thesis statement should be analytical, displaying your intention of making an argument related to a specific topic. Your paper should not just be descriptive but should focus on asking questions of your topic that address issues of efficacy, tactics, strategy, bias, methodology, etc. related to a particular problem or issue.

2. Explain the importance of the topic. Why is this topic worthy of research? What is the public concern with this issue? What conclusions do you expect to reach?

3. Write an annotated bibliography of at least ten scholarly sources. Summarize the text and then state how you believe it will help you with your research. Annotations should be brief, written in short paragraph form.

**About Research**
Jen Stevens, English, Communication & Women's Studies Liaison Librarian is available to help anyone with research. jsteven7@gmu.edu
A244 Fenwick Library 703/993-2211
You may also schedule individual consultations with librarians.
E-mail Reference Service http://library.gmu.edu/research/email/
Call Fenwick Library 703/993-2210, Johnson Center Library 703/993-9070

**University-wide Grading System**

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* Although a B- is a satisfactory grade for a course, students must maintain a 3.00 average in their degree program and present a 3.00 GPA on the courses listed on the graduation application.

http://catalog.gmu.edu/content.php?catoid=5&navoid=104#grad_poli

PLEASE NOTE: COURSE POLICIES

George Mason University Honor System and Code

Honor Code
George Mason University has an Honor Code, which requires all members of this community to maintain the highest standards of academic honesty and integrity. Cheating, plagiarism, lying, and stealing are all prohibited. All violations of the Honor Code will be reported to the Honor Committee.

Plagiarism (statements from Mason Web Site)
Plagiarism means using the exact words, opinions, or factual information from another person without giving that person credit.

http://mason.gmu.edu/~montecin/plagiarism.htm#plagiarism

Please familiarize yourself with the Honor System and Code, as stated in the George Mason University Undergraduate Catalog. When you are given an assignment as an individual, the work must be your own. Some of your work may be collaborative; source material for group projects and work of individual group members must be carefully documented for individual contributions.

http://mason.gmu.edu/~montecin/plagiarism.htm

Accommodations for students with disabilities:
If you are a student with a disability and you need academic accommodations, please see me and contact the Office of Disability Resources at 703-993-2474. All academic accommodations must be arranged through that office.

The need for accommodations should be identified at the beginning of the semester and the specific accommodation has to be arranged through the Office of Disability Resources. Faculty cannot provide accommodations to students on their own (e.g. allowing a student extra time to complete an exam because the student reports having a disability).

George Mason University: Diversity Statement
George Mason University promotes a living and learning environment for outstanding growth and productivity among its students, faculty and staff. Through its curriculum,
programs, policies, procedures, services and resources, Mason strives to maintain a quality environment for work, study and personal growth.

An emphasis upon diversity and inclusion throughout the campus community is essential to achieve these goals. Diversity is broadly defined to include such characteristics as, but not limited to, race, ethnicity, gender, religion, age, disability, and sexual orientation. Diversity also entails different viewpoints, philosophies, and perspectives. Attention to these aspects of diversity will help promote a culture of inclusion and belonging, and an environment where diverse opinions, backgrounds and practices have the opportunity to be voiced, heard and respected.

The reflection of Mason’s commitment to diversity and inclusion goes beyond policies and procedures to focus on behavior at the individual, group and organizational level. The implementation of this commitment to diversity and inclusion is found in all settings, including individual work units and groups, student organizations and groups, and classroom settings; it is also found with the delivery of services and activities, including, but not limited to, curriculum, teaching, events, advising, research, service, and community outreach.

Acknowledging that the attainment of diversity and inclusion are dynamic and continuous processes, and that the larger societal setting has an evolving socio-cultural understanding of diversity and inclusion, Mason seeks to continuously improve its environment. To this end, the University promotes continuous monitoring and self-assessment regarding diversity. The aim is to incorporate diversity and inclusion within the philosophies and actions of the individual, group and organization, and to make improvements as needed.

Women and Gender Studies Commitment to Diversity Statement
The Women and Gender Studies program seeks to create a learning environment that fosters respect for people across identities. We welcome and value individuals and their differences, including gender expression and identity, race, economic status, sex, sexuality, ethnicity, national origin, first language, religion, age and ability. We encourage all members of the learning environment to engage with the material personally, but to also be open to exploring and learning from experiences different than their own.

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Syllabus—Subject to Change

UNIT I: INTRODUCTION

Week 1: Introduction

W Sept. 2 Introductions, course overview

   Rehearsal for staged reading of *Exile is My Home: A Sci-Fi Immigrant Fairytale* (Dominca Radulescu, 2014)

Week 2: Gender, Sexuality, and Migration

W Sept. 9 Martin Manalansan (2006), “Queer Intersections: Sexuality and Gender in Migration Studies” (Blackboard)

   Eithne Luibhéid (2008), “Queer/Migration: An Unruly Body of Scholarship” (Blackboard)


Week 3: NO CLASS ON SEPT. 16: ATTEND IMMIGRATION EVENTS ON CAMPUS, SEPT. 17 & 18th

Week 4: New Directions in Feminist and Queer Migration Studies

W Sept. 23 Eithne Luibheid, “Queer Lives, Migration Controls, and Necropolitics” (Blackboard)


   Katie Oliviero, “Transnational Circuits of Accountability and Precarity: Ugandan L/bti Activists' Responses to Anti-Homosexuality Legislation” (Blackboard)

   Amy Shuman, “Rejected Bodies: The Bristol Disability Asylum Murals” (Blackboard)

   Rachel Lewis, “A Kafkaesque State: Lesbians, Theatre, and Asylum” (Blackboard)
Lindsay Cummings, “Stories Carried in the Body: Negotiating Exile in Theatre for Young Audiences” (Blackboard)

UNIT II: U.S. CONTEXTS AND HISTORIES

Week 5: Gender, Sexuality, and U.S. Immigration Controls


Sylvanna Falcón (2001), “Rape as a Weapon of War: Advancing Human Rights for Women at the U.S.-Mexico Border” (Blackboard)

Susana Peña (2007), “‘Obvious Gays’ and the State Gaze: Cuban Gay Visibility and U.S. Immigration Policy during the 1980 Mariel Boatlift” (Blackboard)

Week 6: Women, Gender, and Political Asylum

W Oct. 7 Deborah Anker, “Refugee Law, Gender, and the Human Rights Paradigm” (Passing Lines, 105-136)

Angélica Cházaro, “Witnessing Memory and Surviving Domestic Violence: The Case of Rodi Alvarado Peña” (Passing Lines, 365-388)

Carol Bohmer and Amy Shuman (2008), “The Personal is Political: Taking Gender into Account” from Rejecting Refugees: Political Asylum in the 21st Century (Blackboard)

Sarah Keenan, “Safe Spaces for Dykes in Danger? Refugee Law’s Production of Vulnerable Lesbians” (FitzGerald, 29-47)

Helen Baillot, Sharon Cowan, and Vanessa E. Munro, “Crossing Borders, Inhabiting Spaces: The (In)credibility of Sexual Violence in Asylum Appeals” (FitzGerald, 111-131)

UNDERGRADUATE PAPER ONE DUE
Week 7: Gender, Sexuality, and Political Asylum

W Oct. 14  


Alisa Solomon, “Trans/Migrant: Christina Madrazo’s All-American Story” (*Queer Migrations*, 3-29)


Week 8: Queer(y)ing Migration and Border-Crossing

W Oct. 21  
Carlos Decena (2008), “Tacit Subjects” (*Blackboard*)

Katie Acosta (2008), “Lesbianas in the Borderlands: Shifting Identities and Imagined Communities” (*Blackboard*)


Martin Manalansan, “Migrancy, Modernity, Mobility: Quotidian Struggles and Queer Diasporic Intimacy” (*Queer Migrations*, 146-160)

Karma Chavez (2013), “Coming Out as Coalitional Gesture?” (*Blackboard*)

Week 9: Child Migration and Human Rights
UNIT III: IMMIGRATION IN EUROPE

Week 10: Sex Work, Migration, and Human Trafficking


Rosemary Hunter, “Constructing Vulnerabilities and Managing Risk: State Responses to Forced Marriage” (FitzGerald, 11-28)

Anna Carline, “Perspectives on Trafficking and the Policing and Crime Act 2009: Challenging Notions of Vulnerability through a Butlerian Lens” (FitzGerald, 135-153)

Sharron A. FitzGerald, “Vulnerability and Sex Trafficking in the United Kingdom” (FitzGerald, 154-174)

Tsachi Keren-Paz, “Moral and Legal Obligations of the State to Victims of Sex Trafficking: Vulnerability and Beyond” (FitzGerald, 175-192)

UNDERGRADUATE PAPER TWO DUE

Week 11: Sexuality, Race, and Ethnicity in Postnational Europe

W Nov. 11 Fatima El-Tayeb, European Others: Queering Ethnicity in Postnational Europe (Minneapolis: University of Minnesota Press, 2011) (selections)

Week 12: Gender, Sexuality, and the Making of the Illegal Immigrant


CONCLUSION: FINAL PRESENTATIONS

W Dec. 2 Final Presentations
W Dec. 9 Final Presentations

Tuesday, December 15 Final paper due via email by 5:00pm
Cultures of Dispossession:
Feminism, Migration, and Displacement

*a two-day series of events exploring the intersections among gender, sexuality, race, and migration in transnational contexts*

DRAFT PROGRAM

17-18th September, 2015
George Mason University, Fairfax Campus

**Thursday, September 17**

12:00-1:30pm  Lunchtime Lecture with Eithne Luibheid (Department of Gender and Women’s Studies, University of Arizona), “Pregnant on Arrival: The Making of the Illegal Immigrant.” [Johnson Center, Room E]

4:30pm-7:00pm  *Crossing Over* (Isabel Castro and Katrin Sorrentino, 2015) film screening and panel discussion with filmmakers Isabel Castro and Katrin Sorrentino about the challenges facing transgender migrants. [Johnson Center Cinema]

“Crossing Over” documents the sacrifices and triumphs of three transgender women who fled persecution in Mexico to seek asylum in the United States. Directed by Isabel Castro and produced by Katrina Sorrentino, the film follows Abigail, who choreographs quinceañeras to put herself through community college; Brenda, an HIV activist and community leader; and Francis, who works as a housekeeper to help support herself and her mother back in Mexico as she prepares for her immigration hearing. From violence and discrimination to living with HIV, the film highlights the challenges faced by people living in the shadows and shows that for transgender immigrants living at the intersection of being transgender and being undocumented, their fight for survival isn’t over when they cross the border.

**Friday, September 18th--Merten Hall, Rooms 1202 and 1201**

9.00am  Welcome and Opening Remarks [1202]

9.15 - 10.30am  **Citizenship, Immigration, and Necropolitics [1202]**
(Chair: Katie Oliviero, Dickinson College)

Eithne Luibheid (Women’s and Gender Studies, University of Arizona)
‘Queer Lives, Migration Controls, and Necropolitics’

Jane Juffer (English; Feminist, Gender & Sexuality Studies, Cornell University)

10.30 - 10.45am Coffee [1202]

10.45 - 12.00pm **Vulnerability, Precarity, and Transnational Migration [1202]**
(Chair: Rachel Jones, George Mason University)

Erinn Gilson (Philosophy, University of North Florida)
‘Vulnerability, Relationality, and Dependency: Feminist Conceptual Resources for Food Justice and Migrant Workers’

Katie Oliviero (Women’s and Gender Studies, Dickinson College)
‘Transnational Circuits of Accountability and Precarity: Ugandan LGBTQI Activists’ Responses to Anti-Homosexuality Legislation’

12.00 - 12.45pm Lunch [1202]

12.45 - 2.15 pm **Vulnerability, Dispossession, and Refugee Performance [1201]**
(Chair: June Juffer, Cornell University)

Amy Shuman (English; Folklore; Disability Studies, Ohio State University)
‘Rejected Bodies: The Bristol Disability Asylum Murals’

Rachel Lewis (Women & Gender Studies, George Mason University)
‘A Kafkaesque State: Lesbians, Theatre, and Asylum’

Lindsay Cummings (Theater Arts; Women’s, Gender & Sexuality Studies, University of Connecticut)
‘Stories Carried in the Body: Negotiating Exile in Theatre for Young Audiences’

2.15 - 2.30pm Break [1201]

2.30 - 3.45pm Staged reading of *Exile is My Home: A Sci-Fi Immigrant Fairytale* (Domnica Radulescu, 2014) [1201]

EXILE IS MY HOME, is a Sci-Fi Immigrant Fairy Tale that follows two creative refugee lovers/mothers who, in a search for a home, go on a suspenseful intergalactic journey through post-
apocalyptic and surreal landscapes. The worlds they encounter are filled with fellow disoriented refugees, lascivious oddball artists, evil border police, and a massage therapist witch. In the statement for its Honorable Mention choice, the Jane Chambers Playwriting Award noted that the play is “moving, epic, feminist, and comedic. This highly theatrical play evokes the human, social, and political complexities of exile with depth, humor and adaptive re-invention. This eighty minute new work reverberates in profound, sometimes playful ways with our diasporic world as it explores exilic lives, loves, losses, as well as their prospective transformations.”

3.45 - 4.00pm   Break [1201]

4.00 – 5.30pm   Roundtable Panel and Closing Discussion, “Women, Theater, and Asylum” [1201]  
(Chair: Lindsay Cummings, University of Connecticut)

Domnica Radulescu (Professor, Romance Languages; Women’s Studies, Washington and Lee University)

Christine Evans (Assistant Professor, Department of Performing Arts, Georgetown University)

Maya Roth (Associate Professor and Chair, Department of Performing Arts, Georgetown University)

Speaker Biographies

Eithne Luibhéid received a Ph.D. in Ethnic Studies from the University of California, Berkeley. She is the author of Pregnant on Arrival: Making the ‘Illegal’ Immigrant (University of Minnesota Press, 2013) and Entry Denied: Controlling Sexuality at the Border (University of Minnesota Press, 2002); editor of a special issue of GLQ on “Queer/Migration” (2008); co-editor of A Global History of Sexuality (Wiley-Blackwell, 2014), Queer Migrations: Sexuality, U.S. Citizenship, and Border Crossings (University of Minnesota Press, 2005), and a special issue of Women’s Studies International Forum on “Representing Migrant Women in Ireland and the E.U.” (2004); and the author of various articles and book chapters on migration, sexualities, and racialization. With Sally Stevens and Rosi Andrade from the Southwest Institute for Research on Women, and Spike Peterson from the School of Government and Public Policy, she is working on a project about Immigrant Mothers with Citizen Children: Rethinking Family Welfare Policies in a Transnational Era. She is the co-organizer (with Dr. Karma Chávez of the University of Wisconsin, Madison) of a symposium on “Queer Migrations: Homeland Insecurities, Violence and Belonging,” which will take place at the University of Arizona on October 30 and 31, 2014. Her current book project, Queering Regularization, challenges the framing of undocumented migrants as problem subjects and instead,
critically examines what it would take to encourage widespread divestment from the unearned privileges associated with national citizenship status.

**Isabel Castro** is a multimedia director and producer based in Brooklyn, New York. She currently works as an Associate Producer for VICE on HBO. Her writing and work has been published by the Associated Press, The Wall Street Journal, The New York Times Lens Blog, The Huffington Post and Buzzfeed. She graduated from New York University’s Tisch School of the Arts. *Crossing Over: Stories of Immigration and Identity* is her directorial debut.

**Katrina Sorrentino** is a multimedia artist and producer from Chicago. She is part of the Brooklyn-based collective Nomadique, whose short film Eleanor Ambos Interiors premiered at SXSW last year. She is a graduate of NYU’s Tisch School of the Arts and is currently pursuing an MFA in Photography at ICP-Bard. She is passionate about women’s rights and social justice, and has done extensive work with Nomi Network, a nonprofit that fights human trafficking in India and Cambodia.

**Jane Juffer** holds a joint appointment with the Department of English and the Program of Feminist, Gender, and Sexuality Studies, where she is also director of undergraduate studies. She works in the areas of cultural studies, feminist theory, and Latino studies and is the author of three books: *Intimacy Across Borders: Race, Religion, and Migration in the U.S. Midwest* (Temple 2013); *Single Mother: The Emergence of the Domestic Intellectual* (NYU 2006); and *At Home with Pornography: Women, Sex, and Everyday Life* (NYU 1998). Prior to coming to Cornell in 2008, she taught at Pennsylvania State University, where she was co-director of Latino Studies. She is currently writing a book about children.

**Erinn Gilson** is an Associate Professor in the Department of Philosophy at the University of North Florida. Her current research seeks to analyze critically how vulnerability is distributed as a social condition and framed as salient concept for understanding experience. In general, she is interested in the ways socially normative understandings of fundamental concepts (such as vulnerability, responsibility, choice, freedom, and control) preclude or stifle ethical responsiveness to vulnerability, especially the vulnerability of those who belong to groups that historically have been socially marginalized and/or oppressed. Her recent interests lie primarily in food justice and ethics, feminist approaches to sexuality and sexual violence, racism and racial justice, and critiques of neoliberal political and economic values and subjectivity. She is the author of *The Ethics of Vulnerability: A Feminist Analysis of Social Life and Practice* (Routledge 2014).

**Katie Oliviero** is an Assistant Professor in the Women’s and Gender Studies Department at Dickinson College. Her teaching and research specializations include transnational feminisms, immigration, QLGBT studies, critical race theory, law, social movements and cultural analysis. Her book, “The Political Life of Vulnerability: How Narratives of Risk Influence Immigration, Gay Rights and Abortion Politics” builds from these specializations and is out for review. Her publications appear in *Debating Same-Sex*
Marriage in the Lesbian and Gay Movement (Minneapolis UP 2013), Feminist Formations (2013, forthcoming); Signs (2011); and Women's Studies International Forum (2009). A new project explores if concepts of precarity and resilience can rework existing feminism global justice frameworks, with an emphasis on sexual asylum policies, migration, women's peace movements and disability. Katie holds a PhD and MA in Gender Studies from UCLA, and a BA in Women's Studies from Dartmouth College. As a recipient of a 2010-2012 postdoctoral fellowship at Emory University School of Law, she taught classes in both the Gender Studies doctoral program and the law school under the auspices of the Feminism and Legal Theory Project as well as the Vulnerability and Human Condition Initiative. Between 2012 and 2014, Dr. Oliviero was an American Council of Learned Societies New Faculty Fellow at the University of Colorado, Boulder’s Women and Gender Studies program and law school.


Rachel Lewis is an Assistant Professor in the Women and Gender Studies Program at George Mason University. Prior to joining George Mason, she was a Postdoctoral Fellow in Transnational Sexualities in the Women’s, Gender, and Sexuality Studies Program at the University of Connecticut. Her research and teaching interests include transnational feminisms, queer theory, media and cultural studies, sexuality, race and immigration, human rights, transnational sexualities, and feminist and queer disability studies. She is currently working on two book-length manuscripts—Deportable Subjects: Lesbians and the Political Asylum Process and Queer Intimacies: Visualizing Black Lesbian Desire in Post-Apartheid South Africa—both of which explore the relationship between queer media and lesbian human rights activism. She has published articles in Sexualities, Feminist Formations, Social Justice, International Feminist Journal of Politics, Journal of Lesbian Studies, Women & Music: A Journal of Gender and Culture, and Music & Letters. With Wendy S. Hesford, she is co-editing a special issue of the journal Feminist Formations, “Mobilizing Vulnerability: New Directions in Transnational Feminist Studies and Human Rights,” forthcoming in 2016. She also has articles forthcoming in Transnational Cinema: Politics and Pedagogy, edited by Katarzyna Marciniak and Bruce Bennett, and Cinema and Gender, edited by E. Ann Kaplan and Patrice Petro. She received her PhD from Cornell University in 2011.
Lindsay Cummings is an Assistant Professor of Theatre Studies in the Department of Dramatic Arts at the University of Connecticut. Lindsay’s research interests include community-based performance, feminist performance, affect theory, and theatre for social change. She is currently working on a book manuscript titled Empathetic Dialogues: Theatre, Performance, and Engagement. Her work on community-based performance in Appalachia has been published in Performance Research, and she has an essay in The Innovative Theatre of Naomi Wallace: Embodied Dialogues (Palgrave Macmillan, 2013). Lindsay is also a dramaturg, and has worked in the literary and education departments at Portland Stage Company and Actors Theatre of Louisville. Her dramaturgical credits include The Curious Case of Phineas Gage (Split Knuckle Theatre), The Bourgeois Gentleman (Cornell University) and Leaving Queens (Portland Stage Company). Cummings received her PhD from Cornell University in 2011.

Domnica Radulescu is the Edwin A. Morris Professor of French and Italian literature at Washington and Lee University, Women’s and Gender Studies and the Chair of the Medieval and Renaissance Studies Program. Radulescu received the 2011 Outstanding Faculty Award from the State Council of Higher Education for Virginia, and is a Fulbright scholar. She is the author of two internationally praised novels: Black Sea Twilight (Doubleday 2010 & 2011) and Train to Trieste (Knopf 2008& 2009). Train to Trieste has been published in thirteen languages and is the winner of the 2009 Library of Virginia Fiction Award. She has authored, edited and co-edited numerous books on theater, exile and representations of women and two of her plays, The Town with Very Nice People and Exile Is My Home were finalists in the Jane Chambers Playwriting competition. The latter play was presented at TheaterLab off Broadway as a rehearsed staged reading in October of 2014 and is planned for a full production at Theater for the New City in NYC in the spring of 2016. Her third novel, Country of Red Azaleas is forthcoming from Hachette in April of 2016. Radulescu is the founding director of the National Symposium of Theater in Academe. She is working on her fourth novel My Father’s Orchards.

Maya E. Roth is Director of Theater & Performance Studies at Georgetown and was the founding Artistic Director of the Davis Performing Arts Center (2005-07). She is professionally active as scholar and artist, with special focus on feminist performance, civic theater, plays by women, and cross-cultural stage adaptations. She is a leading scholar on the plays of international, award-winning playwright Timberlake Wertenbaker, whose Our Country’s Good she directed for the Davis Center’s opening in 2005. Her 2008 volume International Dramaturgy—for which she wrote three chapters (coedited with Sara Freeman)—brings together scholars and artists from six countries to analyze the politics and poetics of the playwright’s theatre. Her recent writing includes articles, book chapters and performance reviews in journals such as Theatre Topics and Theatre Journal and anthologies such as Feminist Theatrical Revisions of Classic Texts, The Senses in Performance, and Crucibles of Culture in Anglophone Drama. Since 2007, she has stewarded the Jane Chambers Contest for Women Playwrights, overseeing adjudication for roughly 150 plays annually for the Women and Theatre Program and Association for Theater in Higher Education. A frequent respondent to DC theater, she has arranged more than a dozen artist residencies at Georgetown. Her recent direction-
dramaturgy here includes Charles Mee’s Big Love, Wertenbaker’s The Grace of Mary Traverse, Shakespeare’s Twelfth Night, and Caryl Churchill’s Vinegar Tom; she has also directed for the Page to Stage Festival at the Kennedy Center, The Marsh (San Francisco), Theatre Rhino, and in Summer Rep at UC Berkeley, where she received her Ph.D. She is one of five faculty-in-residence at Georgetown.

Christine Evans is an Assistant Professor in the Department of Performing Arts at Georgetown University. Her award-winning plays have been produced in Australia, the US and the UK. Selected production highlights include YOU ARE DEAD. YOU ARE HERE., developed with Joseph Megel and Jared Mezzocchi (HERE Arts, NYC, 2013); TROJAN BARBIE at the American Repertory Theater, the Garage Theater, Playbox Theatre (UK) and Charing Cross Theatre (UK); WEIGHTLESS, MOTHERGUN and ALL SOULS’ DAY at Perishable Theatre; SLOW FALLING BIRD at Crowded Fire, San Francisco and at Darwin Theatre Company; in Australia, MY VIOUS ANGEL at Belvoir St. Theatre, Vitalstatistix, and the Adelaide International Festival of the Arts. Honors include a 2014 Bogliasco Foundation Fellowship for her current project, CLOUDLESS; a Rockefeller Foundation Bellagio Center Fellowship, an Australia Council for the Arts Creative Development award, an Australian Fulbright Award in Visual and Performing Arts, and residency fellowships at the artist colonies Yaddo, MacDowell Colony, the Millay Colony for the Arts and the Virginia Center for the Creative Arts. Playwriting awards include Perishable Theater's International Women’s Playwriting Competition (2000 and 2002), the Jane Chambers Playwriting Award (2007), Plays for the 21st Century Award (2009), the Rella Lossy Playwriting Award, the Weston Award for Dramatic Writing, and two Rhode Island State Council on the Arts (RISCA) Playwriting Fellowships (2009 and 2013). Evans served as Briggs-Copeland Lecturer on English at Harvard University from 2007-12, where she inaugurated the now-annual Harvard Playwrights' Festival with Gideon Lester. She joined the Georgetown Department of Performing Arts faculty in 2012.