

**UNITED STATES DISTRICT COURT
SOUTHERN DISTRICT OF TEXAS
HOUSTON DIVISION**

AMERICAN ASSOCIATION OF
UNIVERSITY PROFESSORS, LEONARD
BRIGHT, VANITA REDDY, LONDON
SADLER, and AARON GEORGE,

Plaintiffs,

v.

ROBERT L. ALBRITTON, JAY GRAHAM,
DAVID C. BAGGETT, JOHN W.
BELLINGER, JAMES R. BROOKS,
MICHAEL A. HERNANDEZ III, WILLIAM
MAHOMES JR., KELLEY SULLIVAN
GEORGIADES, and SAM TORN, in their
official capacities as members of the Texas
A&M University System Board of Regents,

Defendants.

CIVIL ACTION NO. 4:26-cv-
06268

**DECLARATION OF GEORGE MCCONNELL IN SUPPORT OF
PLAINTIFFS' MOTION FOR PRELIMINARY INJUNCTION**

I, George McConnell, declare as follows:

1. I am a citizen of the United States. I am over eighteen (18) years of age and fully competent to make this declaration. I knowingly and voluntarily make this declaration. If called as a witness, I could and would testify competently under oath to the following facts based on my personal knowledge.

2. I am an Associate Professor of Devised Theatre at Texas A&M, College Station.

3. I am a member of the College Station chapter of the American Association of University Professors. I have been a member since January of 2026.

4. I have been a tenured professor at Texas A&M since 2025. I work in the College of Performance, Visualization, and Fine Arts. I generally teach courses surrounding devised theater, which is theater that is made without a completed script when you begin.

5. I earned my M.A. from Florida State University and my Ph.D. from the University of Minnesota. I have devised over 30 critically acclaimed original ensemble performances that have been presented in New York, Chicago, Milwaukee, Denver and Tampa. A copy of my C.V. is attached here as Exhibit A.

6. I do not understand what the Censorship Policy enacted by Texas A&M in November of 2025 prohibits and allows. With regard to Race Ideology, I am not sure what it means to advocate for race ideology. It appears to be targeted at material that might make white people feel bad. But that is such a subjective standard, that I do not know how to reasonably conform my conduct to abide by the policy.

7. I also do not know what it means to advocate for gender ideology or topics related to sexual orientation or gender identity. My understanding of how the policy is being interpreted by the University is that any discussion of transgender or queer issues is subject to increased scrutiny and likely censorship and even possible dismissal of the professor. The policy itself does not say that, and other subjects that would appear to relate to sexual orientation or gender identity—for instance heterosexual sexuality—do not appear to be subject to censorship. Therefore, I do not know what instruction I am allowed to provide to my students.

8. The guidance I have received on the Censorship Policy has not helped me understand what is allowed and what is prohibited. At a faculty meeting, the Censorship Policy was brought up, and we were explicitly told to treat student-raised discussions of race, gender, and sexual orientation differently than other topics. We were told that if a student raised an issue for discussion

related to those areas, we should acknowledge it but try to move on to another discussion as quickly as possible. This stands in contrast to our overall pedagogical mission, which is to engage students on the issues they raise and explore them further. In fact, the guidance establishes a two-tier system of discussion based on whether University officials agree with or are offended by a particular topic.

9. After the passage of the new policy, I have been forced to self-censor by removing course material that I ordinarily would have included.

10. In the 2026 Spring semester, I taught the graduate course PERF 602: Research Methods and Performance. PERF 602 explores performance that occurs in culture—such as church events, public rallies, weddings, etc. In order to adequately teach and explore this topic, I, along with my students, must be able to talk about people as people really are, which includes discussing their race, gender, and sexuality. The new Censorship Policy severely hampers my ability to teach this course in a pedagogically sound manner and in a manner that meets academic standards for the discipline of performance studies because I cannot talk about issues related to race, gender, and sexuality.

11. Due to the passage of the Censorship Policy, I removed a book entitled “Critical Ethnography: Method, Ethics, and Performance” by D. Soyini Madison from my PERF 602 syllabus for the 2026 Spring semester. A copy of my syllabus PERF 602 in the 2026 Spring Semester is attached as Exhibit B. As the publisher’s blurb explains, this work explores theoretical concepts including “queer theory, feminist theory, and critical race theory[,] Marxism and phenomenology.” I removed this title because I thought that it would be flagged during a syllabus review, and I did not want to risk having my course cancelled outright. I did not remove this reading for a valid pedagogical reason. In fact, I believe that removing this reading harmed the course and my ability to teach my class. Removing this work was like removing the floor of the

structure I was trying to build through my syllabus. Best pedagogical practices would have had me include this work especially as it is foundational to many of the other works we explored in the class. Many of the other works discussed in class refer back to and rely on *Critical Ethnography*. Without that book in the curriculum, the class suffered.

12. I also do not believe that assigning this material should constitute advocating race or gender ideology or topics related to sexual orientation and gender identity. As noted above, what these terms actually mean and how they are being interpreted is fundamentally unclear to me; however, generally when I assign a reading, I am not “advocating” that particular point of view. Instead, I am hoping that the students engage with whatever arguments are being set forth by a particular text and that we can have discussion about that argument. Nor do I believe that the text I removed constituted race or gender ideology as those terms are defined. Nonetheless, due to confusion about the new policy and fear of being disciplined or worse, I removed the work.

13. Even after removing this work, I determined that I needed to seek an exception for this course because we would be discussing race, gender, and sexuality. In seeking an exception for this course, I noted that the course would be discussing race, gender, and sexuality throughout the entirety of the course and that it would not be possible to isolate a specific day or reading. Because Performance Studies concerns the performance of self in everyday life, it is not possible to teach the course in a pedagogically sound manner without discussing race, gender or sexuality. I received the exception but no explanation was provided as to what standard was used to determine whether an exception was warranted so I am unsure what may be required for other courses.

14. For the Fall of 2026, I also applied for an exception for my course THEA 220: Decentering the Text. My program head determined that I needed to apply for an exception particularly for a work that featured three queer characters and where one of the characters briefly

dresses in drag. In an email exchange with the Dean concerning the application for an exception, we discussed whether the character that dressed in drag needed to be flagged under the “gender identity” part of the Censorship Policy. Neither of us were entirely sure, and the Dean remarked “[t]he BOR policy’s definition of ‘gender identity’ isn’t made clear in [08.01](#). One could as easily argue that a cisgender female wearing a pant suit is as out of alignment as a cisgender male wearing a dress (or kilt). The policy stays clear of trying to navigate those gray waters, leaving it to us to do so.” A true and correct copy of that email exchange is included here as Exhibit C.

15. Ultimately, I never saw the final version of my request for an exception, and I do not know exactly what it said. I was granted an exception to teach this play, but no explanation was ever provided regarding the standards for determining an exception or why my course received one.

16. In that same course, I also teach another play that features instances of explicit (though not obscene) heterosexual sex. However, it has never been suggested that heterosexual sex is subject to extra scrutiny under the Censorship Policy, even though it is ostensibly a topic related to sexual orientation, and no one has suggested I would need an exception to teach that play.

17. Moving forward, I continue to remain unsure about what the Censorship Policy actually allows or prohibits. I am always guessing whether something will be allowed or denied, and it feels arbitrary to me. At best, it seems that if some view is disliked or is being targeted by the political higher ups at the University, it will be disallowed.

18. I declare under penalty of perjury of the laws of the United States that the foregoing is true and correct. Executed on 8/21/2026.



George McConnell

Exhibit A

George D. McConnell

Bryan, TX 77803

georgedavidmcconnell@gmail.com

For video and image documentation please visit my devising archive at: www.georgedavidmcconnell.com**Education**

- Ph.D.** Theatre Historiography, **University of Minnesota**, Minneapolis, MN, Dec. 2011

Dissertation: *Struck Stupid: 21st Century Theatrical Performance and the Limits of a Discourse*
Advisor: Dr. Margaret Werry
- M.A.** Theatre Studies, **Florida State University**, Tallahassee, FL, May 2006

Master's Thesis: *Live! Nude! Girls! Representations of Female Nudity in the Fluffgirls Burlesque, Girls Gone Wild, and SuicideGirls*
Advisor: Dr. Mary Karen Dahl
- B.A.** Theatre Performance, **Western Michigan University**, Kalamazoo, MI, April 1997

Faculty Appointments

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| Texas A&M University | Tenured Associate Professor of Devised Theatre
College of Performance, Visualization, and Fine Art
College Station, TX
Aug. 2024-Present |
| Adams State University | Tenured Associate Professor of Theatre
Head of Collaborative Creation Track
School of Visual and Performing Arts
Alamosa, CO
Aug. 2019-Aug. 2024 |
| Guilford Technical Community College (GTCC) | Instructor of Drama, Head of Drama Program
Business, Creative and Performing Arts Division
High Point, NC
Aug. 2018-May 2019 |
| The Florida State University | Assistant Professor of BA Performance
School of Theatre
Tallahassee, FL
Aug. 2011-May 2015 |

Grants

Art Faculty Award	Teri McCartney Faculty Award Adams State University—Alamosa Project grant awarded to cover partial production costs of <i>SUPERHERO III: YOUNG SUPERHERO</i> in the Denver Fringe Festival	June 2023
Art Faculty Award	Teri McCartney Faculty Award Adams State University—Alamosa Project grant awarded to cover partial production costs of <i>FUCK YEAH</i> in the Denver Fringe Festival	July 2022
Art Faculty Award	Teri McCartney Faculty Award Adams State University—Alamosa Project grant awarded to cover partial production costs of <i>I Am A Ghost Haunting Myself</i>	Sept. 2021
Community Arts Grant	Minnesota Regional Arts Council—Minneapolis Grant awarded to produce/devise/direct <i>SUPERHERO</i> at The Southern Theatre with Samantha Johns	March 2018
FYAP	First Year Assistant Professor Program Florida State University—Tallahassee Grant awarded to create <i>car.sick.</i> performance piece with Samantha Johns	Jan. 2013
GRPP	Graduate Research Partnership Program University of Minnesota—Twin Cities Grant awarded to conduct fieldwork with Chicago-based theatre company <i>Every House Has A Door</i> during their summer 2010 Museum of Contemporary Art residency	May 2010

Publications

Point Pleasant Artist Feature Catalogue: <https://www.pointpleasantpublishing.net/single-post/george-mcconnell>

I was a featured artist in this online and print curated international publication.

Review of *Staging Process: The Aesthetic Politics of Collective Performance* by Rachel Anderson-Rabern *Theatre Journal*, vol 73, no.4, 2021, pp. 595-596.

I was specifically asked to write this book review by the book review editor. The book focuses on contemporary U.S. devised theatre groups, and I was approached to write the review based on my expertise with devised performance.

Residencies

Performance Art Research Ljubljana (accepted)	International Performance Art Residency Hosted by several European art organizations in Ljubljana, Slovenia. I was selected to work with my collaborators on developing our new piece <i>Can You Feel the Pull?</i> I was chosen with five other artists from an international applicant pool of hundreds.	Aug 2026
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May 2026

ArtHouse Jersey Lock-In	International Interdisciplinary Artist Residency Hosted by ArtHouse Jersey at their headquarters on the Isle of Jersey, U.K. Six-day residency led and facilitated by internationally recognized performance makers Sue Hill (Associate Director of Wildworks and former Artistic Director of Eden Project) and Francesca Duncan (Punchdrunk). I was one of 12 artists chosen to participate from 185 international applicants.	March 2025
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Classes Taught (Instructor of Record)

Texas A&M University	THEA 220: De-Centering The Text	Fall 2026 Fall 2025
Texas A&M University	THEA 304: Devised Theatre Studio	Fall 2026 Fall 2025
Texas A&M University	THEA 320: Directing Live Performance	Spring 2026
Texas A&M University	PERF 602: Research Methods in Performance Studies	Spring 2026
Texas A&M University	PERF 303: Creating Performance	Spring 2025
Texas A&M University	THEA 103: Intro To Devised Theatre	Spring 2025 Fall 2024
Adams State University	THTR 279: Introduction To Devising	Spring 2024 Spring 2022 Spring 2020
Adams State University	THTR 379: Devising Two	Spring 2024 Spring 2021
Adams State University	THTR 265: Playscript Analysis	Spring 2024 Spring 2023
Adams State University	THTR 285: Production Management	Spring 2024
Adams State University	THTR 180: Introduction to Theatre	Fall 2023 Spring 2023 Fall 2022 Spring 2022 Fall 2021 Spring 2021 Fall 2020
Adams State University	THTR 223: Beginning Acting	Fall 2023 Fall 2022 Fall 2021 Fall 2020 Fall 2019

May 2026

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Adams State University	THTR 472: Contemporary Theatre	Fall 2023 Fall 2021 Fall 2019
Adams State University	THTR 490: Senior Thesis	Fall 2023 Spring 2023 Fall 2022 Fall 2021 Spring 2021 Fall 2020 Spring 2020 Fall 2019
Adams State University	THTR 242: Voice for Performance	Spring 2023 Spring 2022 Spring 2020
Adams State University	THTR 470: Classical Theatre	Fall 2022
Adams State University	THTR 310: Advanced Acting Techniques	Fall 2020 Fall 2019
Adams State University	SPCH 100: Speech Fundamentals	Spring 2022 Spring 2021 Spring 2020
GTCC	DRA 211: Theatre History I	Spring 2019
GTCC	DRA 212: Theatre History II	Spring 2019
GTCC	DRA 120: Voice for Performance	Spring 2019
GTCC	DRA 170: Play Production	Spring 2019
GTCC	DRA 130: Acting I	Fall 2018
GTCC	DRA 260: Directing	Fall 2018
Northern Illinois University	THEA 370: History of Theatre I	Fall 2015
The Florida State University	TPP 2100: Performance One	Spring 2015 Fall 2014 Spring 2014 Fall 2013 Spring 2013 Fall 2012
The Florida State University	THE 4923: Encounters/Ensemble Devising	Spring 2015
The Florida State University	THE 4923: Encounters/Beckett and Ionesco	Spring 2014

May 2026

The Florida State University	THE 2020: Intro to Theatre for Majors	Fall 2014 Fall 2012 Fall 2011
The Florida State University	THE 4935: Solo Performance Art	Spring 2013 Fall 2011
The Florida State University	TPP 5355: Performance III (Directing for Theatre Educators)	Sum. 2012
The Florida State University	THE 5084: Graduate Performance Theory	Spring 2012
The Florida State University	THE 4935: Undergrad Performance Theory	Spring 2012
University of MN—Twin Cities	TH3120: Theory/Practice: An Introduction to Performance Art/Studies	Spring 2011
University of MN—Twin Cities	ARTS 3306: Performance Art & Installation	Spring 2011
University of MN—Twin Cities	TH1301: Acting for Non-Majors	Spring 2009 Spring 2008
Augsburg College (Adjunct Instructor)	THR222R: Introduction to Theatre Arts	Spring 2009

National Juried Performance Presentations (Director/Creator)*

**My role in my devising process is twofold. As a creator, I create my share of original material to contribute to the overall collaborative process. This material may be written texts, choreographies, design elements, or other theatrical components. As a director, I guide collaborators through their creative contributions. I work very much like an editor. I direct or shape all of the collaboratively generated material into the final performance. I play a large role in determining the final result, and that result is entirely dependent on the shared creative input from the entire ensemble of creators.*

The performances under this heading are all performances I submitted in response to national or international calls. These submissions were reviewed by juries of experts, and performances were selected to be presented by the venue, event or organization.

swim team	INVERSE National Performance Art Festival at The Momentary, Bentonville	2023
SNOWFUCK: as performed by Emily Gastineau and Billy Mullaney of Fire Drill	The Annex Performance Space, Baltimore	2015
The One Obstruction	Center For Performance Research, Brooklyn	2013
Baby, I'm Your baby, Baby: The Land Of Milk and Honey w/Sam Johns	Panoply Performance Lab, Brooklyn	2013
Baby, I'm Your baby, Baby: The Land Of Milk and Honey w/Sam Johns	Metal Shop, Pittsburgh	2013

International and National Fringe Festival Performance Presentations (Director/Creator)*

**Many fringe festivals strive to be inclusive and so have a lottery system for participation to eliminate competitive gatekeeping. Artists from all over the world, and at all different levels of experience, each get a number and if their number is drawn, they get to participate in these festivals. For others, there is an application process, and submissions are reviewed by a jury of experts. Festival participants are chosen based on the originality of their projects and their innovative potential. These fringe festivals are a place for cutting-edge performances to be shown that may not otherwise find an audience because of their lack of commercial viability. It is an honor to participate in these festivals, and they build artists' reputations on the national and international level no matter the selection process.*

FRONTIER So Far	Cincy Fringe Festival, Cincinnati (Juried)	2026
Whispers of the Wind: A Very Serious, Complete, and Thorough Academic Presentation on the Mother Fan Cult	Tampa International Fringe Festival, Tampa (Lottery)	2025
Whispers of the Wind: A Very Serious, Complete, and Thorough Academic Presentation on the Mother Fan Cult	Denver Fringe Festival, Denver (Juried)	2025
SUPERHERO III: YOUNG SUPERHERO	Denver Fringe Festival, Denver (Juried)	2023
swim team	Minnesota Fringe Festival, Minneapolis (Lottery)	2022
FUCK YEAH	Denver Fringe Festival, Denver (Juried) (winner #FringeAF Award for "embodying the true essence" of the fringe)	2022

Regional Juried Performance Presentations (Director/Creator)*

**The organizations presenting these performances did not put out a national call, but accepted submissions regionally to curate their events. Applications were reviewed by juries of experts and performances were chosen based on how well they fit the curatorial criteria.*

swim team	UNCG Project Space, Greensboro	2019
SUPERHERO	The Southern Theatre, Minneapolis	2018
The One Obstruction	Walker Art Center, Minneapolis	2011

Touring Self-Produced Performance Presentations (Director/Creator)*

**I consider these touring performances because they were presented in major theatre and performance markets other than where they originated. The tour may consist of one city, or several. They were not presented in response to a national call, but by producing them in these major markets with my own resources it helps to maintain my national reputation. For example, Britney Spears's Crossroads was originally devised in Tallahassee. At the time I lived in Tallahassee, there were two major university producing theatres, a community college producing theatre, two community theatre companies, and five or six other producing organizations. In Minneapolis, there is The Guthrie Theater (one of the largest regional theatres in the country), The Walker Contemporary Art Center (a nationally recognized contemporary art museum that has an active contemporary performance presentation program), and too many professional and independent producing organizations to list. Bringing Britney Spears's Crossroads to Minneapolis on tour, allowed my work to be seen and experienced in this thriving performance market by professional artists, as opposed to the limited exposure of remote Tallahassee.*

FUCK YEAH: 2024 MidWest Tour	CBGB, St. Louis Color Club, Chicago Tra-La-La, Milwaukee The Hive, St. Paul	2024
If You'll Look Closely Right Here	Breakthrough Theatre, Orlando	2014

<i>Britney Spears's Crossroads</i>	The Southern Theatre, Minneapolis	2014
<i>This.Is.A.Stupid.Love.Story.</i>	Gamut Gallery, Minneapolis	2014

University/College Performance Presentations (Director/Creator)*

**These are productions I devised as part of the co-curricular season.*

<i>SUPERHERO&SUPERHERO</i>	Texas A&M University, College Station	2024
<i>CHRISTMASTIME! CHRISTMASTIME!</i>	Adams State University, Alamosa	2021
<i>WONDERLAND: A Socially Distanced Adventure With Alice</i>	Adams State University, Alamosa	2020
<i>The Origin (24 Hour Devised Project)</i>	Adams State University, Alamosa	2020

University/College Performance Presentations (Director)*

**These are published plays that I directed as part of a conventional theatrical production process to fulfill my faculty duties.*

<i>Stupid Fucking Bird</i>	Adams State University, Alamosa	2024
<i>Roosters</i>	Adams State University, Alamosa	2022
<i>Picasso at the Lapin Agile</i>	Adams State University, Alamosa	2021
<i>The Flick</i>	Guilford Tech Community College, High Point	2019
<i>Curate Shakespeare As You Like It</i>	Guilford Tech Community College, High Point	2018
<i>The Monster Under the Bed</i>	Florida State University, Tallahassee	2012

Local Self-Produced Performance Presentations (Director/Creator)*

**I devise work locally in an incubation stage to eventually present work at regional, national and international events. If the work never goes beyond the local presentation, it still serves me as an artist to sustain my body of work and creative explorations.*

<i>Anything At All</i>	Downtown Bryan Contemporary Performance Hub	2026
<i>FRONTIER So Far</i>	Downtown Bryan Contemporary Performance Hub	2025
<i>SUPERHERO III: YOUNG SUPERHERO</i>	Xperimental Theatre, Alamosa	2023
<i>I Am A Ghost Haunting Myself</i>	Xperimental Theatre, Alamosa	2021
<i>FUCK YEAH</i>	SquarePeg Brewwerks, Alamosa	2021
<i>Cloud/Mountain</i>	Ft. Lowell Park, Tucson	2017
<i>SNOWFUCK: as performed by Emily Gastineau and Billy Mullaney of Fire Drill</i>	Fresh Oysters Performance Space, Minneapolis	2015
<i>Your Broken Hand Already On My Sugar Mouth</i>	Berry Methodist Church, Chicago	2015
<i>Daaaaaad</i>	Black Rock Bar, Chicago	2015
<i>Nowhere Now</i>	Railroad Square, Tallahassee	2015
<i>If You'll Look Closely Right Here</i>	Annex Theatre, Tallahassee	2014
<i>Britney Spears's Crossroads</i>	Railroad Square, Tallahassee	2014
<i>This.Is.A.Stupid.Love.Story.</i>	621 Gallery, Tallahassee	2013
<i>The Taste of My Mouth</i>	Railroad Square, Tallahassee	2013
<i>SNOWFUCK</i>	Myndwyrn Warehouse, Minneapolis	2012

(Twin Cities Daily Planet Top 10 of 2012)

<i>hello...(it's been great letting you get to know me) even if we never look forward</i>	Mickee Faust Club House, Tallahassee	2012
<i>In the Interest of Time</i>	PaperMoose Jumpsuit Art Space, Minneapolis (<i>City Pages A-List</i>)	2011
<i>A Small Death: Peeling Oranges,</i>	Bedlam Theatre, Minneapolis	2011
<i>Watching Clocks, and a Pot That Never Boils</i>	Tarnish and Gold Gallery, Minneapolis	2011
<i>The Thing</i>	1419 Artist Space, Minneapolis (<i>Twin Cities Daily Planet Best of 2010 and City Pages Best of the Decade 2010-2020</i>)	2010
<i>S(p)oiled Solyony</i>	Xpermental Theatre, Minneapolis	2007

Local Self-Produced Performance Presentations (Performer/Creator)*

**Similar to my director/creator work, my role in these devised pieces is twofold. I create original performance material, but then instead of standing outside of the performance in the director position, I am inside it as a performer.*

<i>13 Love Songs: The Only Heartbreaker</i>	Milagros, Alamosa	2022
<i>13 Love Songs: I Wanna Dance With Somebody</i>	Rino Rooftop, Denver	2021
<i>13 Love Songs: I and Love and You</i>	C Cinco Art Space, Tucson	2017
<i>trip the light fantastic (a 24 hour dance) w/Lindsey Barlag Thornton</i>	The Foxhole, Chicago	2016
<i>Feel the Lightning by Dan Deacon w/Justin Dodd</i>	Loading Dock Space, Tallahassee	2015
<i>13 Love Songs: Wonderwall</i>	621 ANNEX, Tallahassee	2014
<i>Manly w/Matt Silva</i>	November Performance Space, Tallahassee	2013
<i>I Saw Spartacus w/Walter Kmiec</i>	November Performance Space, Tallahassee	2013
<i>car.sick. w/Sam Johns</i>	Minneapolis (all over)	2013
<i>We Are Theatre [And So Can You] w/Sam Johns</i>	The Garage, Minneapolis	2012
<i>Two Guys Just Standing There Looking At Each Other and Maybe Pulling Things Out of Bags w/Jason Ballweber</i>	Bedlam Theatre	2010
<i>WillTalking/GeorgeEating w/Will Daddario</i>	Xpermental Theatre, UofM	2009

Local Company-Produced Performance Presentations (Director/Writer)*

**These are conventional plays that I wrote and was hired to direct by local theatre companies.*

<i>Heart In His Hand</i>	Bedlam Theatre, Minneapolis	2009
<i>Rain</i>	Mental Eclectic, Los Angeles	2002
<i>Through The Wardrobe</i>	Mental Eclectic, Los Angeles	2002
<i>When A Clown Loves A Woman</i>	Mental Eclectic, Los Angeles	2002
<i>Hold Me Closer Tony Danza</i>	Berubians, Los Angeles	2002
<i>Yorick And Godot, On Ice</i>	TCWNN, Los Angeles	2002
<i>The Hunt</i>	TCWNN, Los Angeles	2002

Local Company-Produced Performance Presentations (Director)***These are published plays that I directed for my own theatre companies, and other producing organizations.*

Richard Foreman's <i>Paradise Hotel</i>	ThE BRiNK, Minneapolis (<i>City Pages A-List</i>)	2007
<i>The Woodman And The Goblins</i>	ThE BRiNK, Tallahassee	2005
<i>Fair Rosamund and Her Murderer</i>	ThE BRiNK, Tallahassee	2005
<i>The Daughters of Edward D. Boit</i>	ThE BRiNK, Tallahassee	2005
<i>Catch 22</i>	ThE BRiNK, Tallahassee	2005
<i>Lights Rise On Adam</i>	Florida State University, Tallahassee	2004
<i>Bible</i>	TCWNN, Los Angeles	2002
<i>Specter</i>	TCWNN, Los Angeles	2002
<i>The Woodman And The Goblins</i>	TCWNN, Los Angeles	2002
<i>Fair Rosamund And Her Murderer</i>	TCWNN, Los Angeles	2002
<i>After You</i>	Le Bar Bat, Manhattan	1999
<i>Crossing the Bar</i>	SEP, Kalamazoo	1997
<i>Picasso at the Lapine Agile</i>	SEP, Kalamazoo	1997
<i>Fortinbras</i>	SEP, Kalamazoo	1996
<i>The Mamet Women</i>	Western Michigan University, Kalamazoo	1996
<i>Variations On The Death of Trotsky</i>	Weather Permitting Players, Kalamazoo	1995

Acting (Partial List of Professional Roles)

<i>Fanciness vs. The Void</i>	Finn	Unity Lutheran Gym, Chicago	2016
<i>My Punk Rock Show</i>	Oldest Punk	November Performance Space	2013
<i>Talkback: The Talkback</i>	Artist One	Bedlam Theatre	2011
<i>Superlatives of Excellence</i>	Grandpa	Bedlam Theatre	2010
<i>Million Dollar Museum</i>	Sloman	Bedlam Theatre	2009
<i>Comedy of Errors</i>	Egeon	Bedlam Theatre	2009
<i>Come to DaDa</i>	Professor	Bedlam Theatre	2009
<i>A Lear</i>	Kent	Bedlam Theatre	2009
<i>What Where</i> by Samuel Beckett	Bom	Flaneur at Open Eye Theatre	2008
<i>Balloon Animals</i>	Balloon Man	Bedlam Theatre	2008
<i>You're No Fun</i>	Max	Bedlam Theatre (Fringe Fest)	2008
<i>Been So Long</i>	Gil	ThE BRiNK, Minneapolis	2007
<i>Nocturne</i>	The Son	ThE BRiNK	2006
<i>Normal</i>	Peter Kurten	ThE BRiNK	2005
<i>Crave</i>	A	ThE BRiNK	2005
<i>Beautiful Thing</i>	Jaime	St. Genesius, Los Angeles	2000
<i>Ghosts In The Cottonwood</i>	Pointer Scully	Victory Gardens, Chicago	1998
<i>Twelfth Night</i>	Sebastian	Oak Park Players, Chicago	1998
<i>The Wizard of A.I.D.S.</i>	Scarecrow	Healthworks, Chicago	1997
<i>Big River</i>	Young Arkansas Fool	Tibbits Summer Stock, MI	1996
<i>Biloxi Blues</i>	Hennessy	Tibbits Summer Stock, MI	1995

Playwriting (Produced Scripts)

<i>Meat</i>	One Act Drama	Tympanic Theatre, Chicago	2010
<i>Rain</i>	One Act Drama	Tympanic Theatre, Chicago	2010
<i>Tea</i>	One Act Drama	Tympanic Theatre, Chicago	2010

<i>Heart In His Hand</i>	One Act Drama	Tympanic Theatre, Chicago	2010
<i>Ubu Does America</i>	One Act Comedy	ThE BRiNK, SETC Fringe	2006
<i>Ubu Does America</i>	One Act Comedy	ThE BRiNK, Tallahassee	2005
<i>Statuesque</i>	One Act Comedy	Mental Eclectic, Los Angeles	2002
<i>Meat</i>	One Act Drama	Mental Eclectic, Los Angeles	2002

Conference Presentations

Panel Presentation	Practice-Production Symposium Mid-America Theatre Conference (MATC) Annual National Conference Pittsburgh, PA I presented a “notes from the field” paper on my recent devised performance <i>FRONTIER So Far</i>	March 2026
Workshop Presentation	Devising By Design American College Theatre Festival Region 6 Annual Regional Conference Abilene, TX Led a workshop on devising processes that begin from design elements	Feb 2026
Workshop Presentation	Devised Theatre Workshop Texas Thespian Festival Grapevine, TX Led three sessions of this workshop at the state conference to recruit potential students to the new TAMU Devised Theatre BFA	Nov 2025
Workshop Presentation	Devised Theatre Workshop Texas Educational Theatre Association (TxETA) Theatre Fest Arlington, TX Led a workshop at the Regional Conference to recruit potential students to the new TAMU Devised Theatre BFA	Oct 2025
Workshop Presentation	Devised Theatre Workshop American College Theatre Festival (ACTF) Annual Region 6 Conference Abilene, TX Led a workshop at the Regional Conference open to students and faculty.	Feb 2025
Panel Presentation	Pedagogy Symposium Mid-America Theatre Conference (MATC) Annual National Conference Minneapolis, MN Because of my expertise in both devising and teaching devising, I was invited by the Pedagogy Symposium to present a devising workshop “Making Something From Nothing: Devising the (Im)Possible” and use an entire panel session that would typically be shared by three presenters.	March 2023

May 2026

Panel Presentation	Panel title: "COVID as Collaborator: A Roundtable Discussion Reimagining the Challenges and Benefits of In-Person Theatre in Fall 2020" Association for Theatre in Higher Education (ATHE) Annual National Conference Virtual Format With my colleague Jenna Neilsen, I co-presented our case study of <i>Wonderland: A Socially Distanced Adventure with Alice</i>, at a session we proposed, then after acceptance organized, and moderated.	Aug. 2021
Panel Presentation	Panel Title: "The Screen and The Photograph: Movement, Meditation, and Magic" Performance Studies International (PSi) Conference 19 Annual International Conference Stanford University, CA As one of four chosen panel participants, I presented my paper "Moving Bodies/Moving Images: Thinking Across the Affective Gap Between the Theatrical Time/Space and Cinematic Time/Space Represented in <i>Back to the Present</i>"	June 2013
Panel Presentation	Panel Title: "Monuments and Moving Targets: Civic Engagement by Female Performance Artists in the 21st Century" Association for Theatre in Higher Education (ATHE) Annual National Conference Washington D.C. As one of three chosen panel participants, I presented my paper "Shorting the Circuits of Power: Ann Liv Young, P.S.1, and Institutional Censorship in the 21st Century"	Aug. 2012
Working Group Participant	Bodies At Play Working Group American Society for Theatre Research (ASTR) Annual National Conference Seattle, WA As one of eight chosen working group members, I presented my paper "Though This Be Stupidity, Yet There Is Method In It: Writing the Playful Body"	Nov. 2010
Co-Presenter/Co-Author	Ongoing Collaborative Discussion Symposium University of Minnesota Minneapolis, MN As part of an undergrad/graduate collaborative research project, and undergraduate research and I co-presented a paper "Dramateering the Archive and the Repertoire"	March 2009
Panel Presentation	Panel Title: "Theatre Historiography in Action" Mid-America Theatre Conference (MATC) Annual National Conference Kansas City, MO Two peers and I co-presented a scholarly performance intervention: "What is the Non-Event? Performance And Theory Out of Bounds"	Feb. 2008

Devising Workshops Taught

Making Something from Nothing: Intro to Devising	Texas A&M University BFA Day of Theatre College Station, TX (2 sessions)	Feb. 2026
Making Something from Nothing: Intro to Devising	Texas A&M University College Station, TX	Aug. 2024
The Actor/Creator: Making Experimental Performance from Gesture, Image and Found Text	High Desert Thespian Festival Las Cruces, NM	Oct. 2023
Making Something from Nothing: Intro to Devising	Arts Xtravaganza at Adams State University Alamosa, CO	Sept. 2023
Making Something from Nothing: Intro to Devising	Arts Xtravaganza at Adams State University Alamosa, CO	Sept. 2022
Making Something from Nothing: Intro to Devising	Adams State University, Alamosa, CO	Nov. 2019
Making Something from Nothing: Intro to Devising	Squirrel Haus Arts, Minneapolis, MN	May 2018
Making Something from Nothing: Intro to Devising	The Southern Theater, Minneapolis, MN	March 2018
Making Something from Nothing: Intro to Devising	C Cinco Art Space, Tucson, AZ	Sept. 2017
Making Something from Nothing: Intro to Devising	Barry Methodist Church, Chicago, IL	Sept. 2015
Making Something from Nothing: Intro to Devising	Lincoln Park Academy High School, Ft. Pierce, FL	April 2015
Making Something from Nothing: Intro to Devising	Florida State University, Tallahassee, FL	Jan. 2014
Making Something from Nothing: Intro to Devising	Florida State University, Tallahassee, FL	Jan. 2013
Making Something from Nothing: Intro to Devising	University of Minnesota, Minneapolis, MN	March 2012
Making Something from Nothing: Intro to Devising	Florida State University, Tallahassee, FL	Jan. 2012

May 2026

Arts Administration

Devising Co-Coordinator	American College Theatre Festival ACTF) Region 6 (Arkansas, Louisiana, New Mexico, Oklahoma and Texas) Support Region 6 Conference Committee and Devising Initiatives	Sept 2025
Curator	<i>13 Love Songs (Texas Hold Me Remix)</i> Downtown Bryan Contemporary Performance Space Hub Bryan, TX Showcase Texas A&M faculty, student and visiting guest artists	Oct. 2025
Curator	<i>13 Love Songs (Eras Remix)</i> Sanctuary Cocktail Lounge Alamosa, CO Showcase Adams State faculty and student artists	Oct. 2023
Curator	<i>13 Love Songs (Alamosa Remix)</i> Square Peg Brewery Alamosa, CO Showcase Adams State faculty and student artists	Feb. 2020
Curator	<i>13 Love Songs (Minneapolis Remix)</i> Fresh Oysters Performance Research Space Minneapolis, MN Showcase prominent and emerging Minneapolis artists	March 2018
Curator	<i>13 Love Songs (Tucson Remix)</i> C Cinco Art Space Tucson, AZ Showcase prominent and emerging Tucson artists	Feb. 2018
Curator	<i>13 Love Songs</i> Railroad Square Art Park Tallahassee, FL Showcase FSU theatre and visual art faculty and students	Nov. 2013- May 2015
Curator	<i>No Image Yet</i> Performance Series Tallahassee, FL Curate a variety of performance events in gallery/studio spaces	Nov. 2013- May 2015
Producing Core Artist	Bedlam Theatre's Annual 10 Minute Play Festiva Minneapolis, MN Coordinate directors and work on project development	Feb. 2011- May 2011
Directing Mentor	Bedlam Theatre's Annual 10 Minute Play Festival Minneapolis, MN Coordinate directors and provide support to first time directors	Feb. 2019- April 2019

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Artistic Director	ThE BRiNK Theatre Company Tallahassee, FL/Minneapolis, MN Produce critically engaged performance projects	2004-2007
Managing Director	ArtFarm Artist Collective Minneapolis, MN/San Francisco, CA Coordinate Artistic Exchange between 25 artists of varied disciplines	2000-2004
Artistic Director	Theatre Company With No Name (TCWNN) Los Angeles, CA Wrote, directed, acted in and produced performance projects that interrogated the relationship between performer and spectator	2001-2002
Artistic Director	Strange Encounters Productions (SEP) Kalamazoo, MI Student theatre organization that produced plays in the dorms for campus activities board	1994-1997

Professional Development

TAMU Faculty Affairs Development Series	<i>The Modern Library: How the Texas A&M University Libraries Can Support You and Your Students</i> Texas A&M University College Station, TX Presentation on the services and resources of the R1 library	Sep. 2024
PVFA Faculty Affairs Workshop	<i>Writing and Gathering Effective Letters of Support</i> Texas A&M University College Station, TX Information on letters of support	Sep. 2024
Dr. Kim Chappell Workshop	<i>Game-Changers: Strategies for Building a Growth Mindset and Increasing Student Engagement</i> Adams State University Alamosa, CO Workshop with explanations and exercises to apply concepts of andragogy and heutagogy	Aug. 2023
High Impact Practices Retreat	Title V Grant Adams State University Taos, NM Work with guest expert about continuing to incorporate HIPS across campus	Jan. 2022
Dr. Will Daddario Workshop	<i>Critical Thinking at ASU</i> Adams State University Alamosa, CO Workshop with deep interrogation of notion of critical thinking and how it has been historically configured	Jan. 2022

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Dr. Gina Garcia Workshop	<i>Culturally Enhancing Practices in HSIs</i> Adams State University Alamosa, CO Workshop with discussion and syllabus activities	Sept. 2019
Molina Speaks Workshop	<i>Working Through the New Jim Crow</i> Adams State University Alamosa, CO Workshop that addressed racialized institutional inequity with participants engaging in creative activities	Sept. 2019
GRAD 8101	Teaching In Higher Education University of Minnesota—Twin Cities Minneapolis, MN Course that focuses on active learning technique	Jan. 2007- May 2007
2004 PIE Certificate	Program for Instructional Excellence Florida State University Tallahassee, FL Certification program that focused on best pedagogy practices	Sept. 2004

Committee Work

P&T Committee of the Whole	Texas A&M University College of Performance, Visualization, and Fine Art College Station, TX Review and vote on promotion and tenure cases for PFVA	Feb 2025-Present
Season And Events Planning Subcommittee	Texas A&M University Theatre Program College Station, TX Chair Subcommittee to select Production Season and Events	Aug 2024-Present
BFA Theatre Recruitment Subcommittee	Texas A&M University Theatre Program College Station, TX Discuss and implement recruiting plans, including attending recruitment events	Aug 2024-Present
Artist and Scholar in Residence Committee	Texas A&M University College of Performance, Visualization, and Fine Art College Station, TX Organize and curate visiting experts	Aug 2024-Present
BFA Theatre Vising Lecture Search Committee	Texas A&M University College of Performance, Visualization and Fine Art College Station, TX Search for position with very quick turnaround to meet start of semester deadline	Aug 2025-Sept 2025

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APT and InterArts Tenure Track Piano Faculty Search Committee	Texas A&M University College of Performance, Visualization, and Fine Art College Station, TX Member of interdisciplinary faculty search for two positions in the Music program	Sept. 2024-May 2025
Faculty Diversity Committee	Adams State University Alamosa, CO Address campus-wide Equity and Diversity issues	May 2022-May 2024
General Education Curriculum Committee	Adams State University Alamosa, CO Perform university-wide curriculum review tasks	Sept. 2021-May 2024
Faculty and Staff Development Committee	Adams State University Alamosa, CO Work to support new and returning faculty and staff	March 2020-May 2024
Personnel Memo Ad Hoc Working Group	Adams State University Alamosa, CO Craft memo-template for requesting new faculty/staff	March 2022
Play Selection Committee	Guilford Technical Community College Jamestown, NC Head of committee that meets to select the production season	Aug. 2018-May 2019
Production Advisory Committee	Florida State University School of Theatre Tallahassee, FL Production Advisory Committee is the group that advises the Executive Director throughout the Main Stage Season selection process	Aug. 2013-May 2015
BA Program Committee	Florida State University School of Theatre Tallahassee, FL Committee that oversees and determines policy and curriculum decisions made in the BA area	Aug. 2011-May 2015
Bylaws Committee	Florida State University School of Theatre Tallahassee, FL Theatre Studies Area Representative on committee that reviews and constitutes School of Theatre bylaws	Aug. 2011-May 2012
Producer's Committee	University of Minnesota—Twin Cities Department of Theatre Arts and Dance Minneapolis, MN Season Selection committee for University Theatre	Sept2007-April 2009

Articulations 2007	Graduate Student Conference Planning University of Minnesota—Twin Cities Department of Theatre Arts and Dance Minneapolis, MN Grad Student Performance Conference	Jan. 2007-Oct. 2007
Orientation Committee	Florida State University School of Theatre Tallahassee, FL	Aug.2005-Sept.2005

Non-Committee Service Work

<i>Outside The Circle: Summer Happening Organizer</i>	Texas A&M University College of Performance, Visualization, and Fine Art College Station, TX Coordinate and facilitate guest presentations from scholar/practitioners	Sept. 2024-May 2025
First Friday Organizer	Adams State University Department of Theatre and Art Alamosa, CO Plan and prepare monthly student professionalization workshops	Sept. 2019-May 2024
New Faculty Mentor	Adams State University Alamosa, CO Work with new faculty transitioning to campus	Sept. 2020-May 2024
High School One Act Play Competition Judge	Sangre de Christo Arts & Conference Center Pueblo, CO Evaluate and offer feedback to high school students	April 2024
League of the Arts Advisor	Adams State University Alamosa, CO Advise interdisciplinary student arts organization	Sept. 2021-Dec2023
High School One Act Play Competition Judge	Sangre de Christo Arts & Conference Center Pueblo, CO Evaluate and offer feedback to high school students	April 2023
Interim RARE Air Resident Artist Coordinator	Adams State University Alamosa, CO Facilitate artist visits to campus	May 2021-Aug 2022
New Faculty Mentor Coordinator	Adams State University Alamosa, CO Work to support new faculty with mentors and organize social events	Feb. 2020-Aug 2022

Raton Acting/Directing Workshops	Raton Community Theatre Raton, NM Work with Raton Community Theatre by presenting a three-part workshop	Jan. 2020-Mar 2020
Script Librarian	University of Minnesota—Twin Cities Department of Theatre Arts and Dance Minneapolis, MN Serve as volunteer Librarian for in-house script library	Jan. 2008-Dec. 2009

Honors and Awards

<i>Venue Tech Award</i>	Tampa International Fringe Festival Tampa, FL Awarded to <i>Whispers of the Wind: A Very Serious, Complete, and Thorough Academic Presentation on the Mother Fan Cult</i> by the technicians working the venue that presented several different productions in rotation	June 2025
Excellence In Creating/Directing	American College Theatre Festival Region 6 Texas A&M University Theatre College Station, TX Awarded for <i>SUPERHERO&SUPERHERO</i>	Nov. 2024
<i>#FringeAF Award</i>	Denver Fringe Denver, CO Awarded to <i>FUCK YEAH</i> for “embodying true essence of the fringe”	July 2022
Best of the Decade	<i>City Pages</i> —Twin Cities Minneapolis, MN Named in the top 10 Theatre Performances 2010-2019	Dec. 2019
Excellence Award	University of Minnesota—Twin Cities Department of Theatre Arts and Dance Minneapolis, MN Departmental award for service to the department	May 2009
Frank M. Rarig Fellowship	University of Minnesota—Twin Cities Department of Theatre Arts and Dance Minneapolis, MN Departmental award for service to the department	May 2007
Nolte Graduate Fellowship	University of Minnesota—Twin Cities Department of Theatre Arts and Dance Minneapolis, MN Departmental award to a deserving graduate student	June 2006
Finalist	CSGS Thesis Award Competition Southern Region Represented Florida State University in Conference of Southern Graduate Schools regional competition	Dec. 2006

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Magna Cum Laude	Western Michigan University Kalamazoo, MI	Sept. 1997
Dean's List	Western Michigan University Kalamazoo, MI	1993-1997
Conspicuous Achievement In Theatre Award	Western Michigan University Department of Theatre Kalamazoo, MI	May 1997
Service Scholarship	Western Michigan University Department of Theatre Kalamazoo, MI	Sept. 1996

References

Available upon request

Exhibit B

College of Performance, Visualization and Fine Arts



PERF 602 Syllabus

Section 600 (57480)
RESEARCH METHODS IN PERF
Spring 2026 - College Station

Course Information

Meeting Times: Meeting Type: LEC

Meeting Days: TR

Start Time: 3:55PM

End Time: 5:10PM

Start Date: 01/12/2026

End Date: 05/05/2026

Meeting Location: LAAH 227

Credit Hours: 3

Instructor Details



George McConnell

Email: gmcconnell@tamu.edu

Office Location: PAV204D

Phone: N/A

Office Hours

Tues/Thurs 11am-12:30pm and by appointment (in-person
or on Zoom)

Preferred Contact Method
email

Catalog Description

Research Methods in Performance Studies. (3-0). Credit 3. Examination and assessment of primary research methods in performance studies; emphasis on post-positivist

methods; includes examination of ethical imperatives in research. Prerequisite: Admission to the MA in Performance Studies or approval of instructor.

Course Prerequisites

Prerequisite/Corequisite(s): Admission to the MA in Performance Studies or approval of instructor.

Course Learning Outcomes

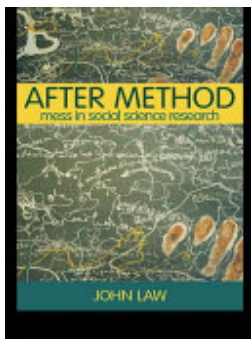
Upon completion of this course, the learner will be able to:

- identify, describe and critically discuss central research methods and scholarly approaches within performance studies and the humanities;
- discuss and evaluate the pros and cons of different research methods and their applications;
- critically reflect on and articulate their own research position and agenda;
- articulate their own research projects's contribution to knowledge development;
- write a research plan that takes into account questions about methodology, positioning and research ethics.

Special Course Designation

None

Textbook and/or Resource Materials



This material Is: Required

After Method

ISBN: 9781134294329

Authors: John Law

Publisher: Routledge

Publication Date: 2004-08-12

Notes:

Thanks to the support of Texas A&M University Libraries, you can access the following course materials for free.

After Method - Mess in Social Science Research

Access URL: <http://proxy.library.tamu.edu/login?url=https://www.taylorfrancis.com/books/9780203481141>

This is a Taylor & Francis unlimited user title for PERF 602-600.

**This material is Required**

Research Methods in Performance Studies

ISBN: 9781351044790

Authors: Craig Gingrich-Philbrook, Jake Simmons

Publication Date: 2023-01-01

Grading Policy

GRADE SCALE:

Points: 100-90=A, 89-80=B, 79-70=C, 69-60=D, Below 60=F

ASSIGNMENTS:**In-Class Participation (10 points)**

- Proactively contribute to class by offering ideas and/or asking questions
- Listening when others talk, incorporating or building off from the ideas of others
- Being prepared for class with required class materials
- Should you have 7 or more unexcused absences you will automatically lose these 10 points

What You Already Know Microlecture (5 points)

- In a 5-10 minute "microlecture", you will present your current thesis project/research to the class in whatever shape it is in at the start of

the semester, especially focusing on the methodology you are developing

Discussion Leading (30 points)

You will lead three in-class discussions on readings you can choose from the *Research Methods in Performance Studies* reader. Each discussion you lead will be worth 10 points. As the discussion leader, you will:

- a. Propose questions to your classmates (at least 3)
- b. Provide a biographical sketch of the author(s)
- c. Outline key concepts discussed in the texts
- d. Pay special attention to the methodologies the author(s) deploy/invent
- e. Present evidence of some other piece of research where a similar methodology is in use as in the reading you present on. This other piece of research should relate to your own research interests.

10 Short Reading Responses (20 points)

You will write 10 short responses to readings of your choice from the *Research Methods in Performance Studies* reader. Each short reading response will be worth 2 points. In each response you will:

- a. Select readings you are not already using to lead the class in discussion
- b. Write 300-350 words
- c. Write 2 paragraphs. In the first paragraph, you will summarize the author(s)'s(s') main arguments. In the second paragraph, you will provide your own take on those arguments (do you agree or disagree? why?) and address how those ideas might apply to your research project.

Research/Creative Works Day Review (5 points)

- a. On Monday, Feb. 9th PVFA will host it's annual Research/Creative Works Day. You will be expected to attend this event and write a 500-600 word review. More details to come closer to the event.

Final Project Check In (10 points)

- a. The most familiar way this project may take shape is as a written paper. The final paper should be at least 5,000 words and offer you an opportunity to experiment with a methodology you may end up deploying for your thesis project. If you're writing a paper for the final project, a 2,000 word draft is due at this mid-semester check in, and you will present your plan to the rest of the class in a 5-10 minute presentation.
- b. You are not required to write a paper. You may make a video, or podcast, or live performance, or some other way to creatively present your research material and methodology. If you are doing something other than writing a paper, please visit me in office hours or make an appointment with me to discuss what you will need to do to meet the expectations of this assignment.

Final Project Submission (20 points)

- a. If a paper, the 5,000 word final paper and a 5-10 minute presentation to the rest of the class.
- b. If not a paper, we will discuss what is expected.

All written work must be submitted to Dr. McConnell via email at gmccconnell@tamu.edu

Late Work Policy

Work submitted by a student as makeup work for an excused absence is not considered late work and is exempt from the late work policy ([Student Rule 7](#)).

Course Specific Late Work Policy

Written work that is turned in late will lose one point for each calendar day it is late.

Course Schedule

This table gives the schedule for the course

Course Schedule Table		
Week of Semester	Topic	Homework Due
Week 1	We Begin!	
Tues Jan 13	Intros/Welcomes Assign: What You Already Know MicroLectures	
Thurs Jan 15	Presentations	Due: What You Already Know MicroLectures
Fri Jan 16	Last Day to Add/Drop	
Week 2	Beginning With An End	
Tues Jan 20	In-Class Discussion Assign: Semester Long Research Project	Read: <i>After Method</i> 1-44
Thurs Jan 22	In-Class Discussion Assign: Student-Led Discussions	Read: <i>After Method</i> 45-82 and 86-100
Week 3	What Is How, How is What	
Tues Jan 27	In-Class Discussion	Read: <i>After Method</i> 101-156
Wed Jan 28	Census Day	
Thurs Jan 29	In-Class Writing Workshop: Thick Description #1	
Week 4	Method Case Studies	

Course Schedule Table		
Tues Feb 3	In-Class Discussion	"Methods on My Mind in the Doing of Performance and Performed Ethnography" from <i>Research Methods in Performance Studies</i>
Thurs Feb 5	Special Guest: Elizabeth McQueen	
Week 5	Method Case Studies	
Tues Feb 10	Student-Led Discussion	1. "Adaptation of Literature as Method: Text, Politics, and Representation" from <i>Research Methods in Performance Studies</i>
Thurs Feb 12	Student-Led Discussion	2. "A Critical Method for Performing Popular Texts; The Adventures of Little Red Riding Hood as Case Study" from <i>Research Methods in Performance Studies</i>
Week 6	Method Case Studies	
Tues Feb 17	Student-Led Discussion	3. "Personal Narrative Performance Research: The Visceral, Collaborative, and Susceptible Exploration of the Stories We Tell Others" from <i>Research Methods in Performance Studies</i>
Thurs Feb 19	In-Class Writing Workshop: Thick Description #2	

Course Schedule Table		
Week 7	Method Case Studies	
Tues Feb 24	TBD (george at ACTF)	Due: Research/Creative Works Day Review Due: Conduct Research?
Thurs Feb 26	Student-Led Discussion	4. "Expanding Frames of Analysis in Stand- Up Comedy" from <i>Research Methods in Performance Studies</i>
Week 8	Mid-Semester Check In	
Tues March 3	Project Reports	Due: First Drafts
Thurs March 5	TBD (george at MATC)	Conduct Research?
Spring Break	Spring Break	Spring Break
Week 9	Method Case Studies	
Tues March 17	Student-Led Discussion	5. "The Ethnography of Poetry: Or, Slamming Methods" from <i>Research Methods in Performance Studies</i>
Thurs March 19	Student-Led Discussion	6. "Performance Space and the Architecture of Experience" from <i>Research Methods in Performance Studies</i>
Week 10	Method Case Studies	
Tues March 24	Student-Led Discussion	7. "Beyond the Bounds of the Classroom: Facilitating Students' Public Performances" from <i>Research Methods in Performance Studies</i>

Course Schedule Table		
Thurs March 26	Student-Led Discussion	8. "Mistranslation as Method in Artistic Research" from <i>Research Methods in Performance Studies</i>
Week 11	Method Case Studies	
Tues March 31	Student-Led Discussion	9. "Performative Autoethnography: A Matterphor of Things" from <i>Research Methods in Performance Studies</i>
Thurs April 2	In-Class Writing Workshop: Peer Review	
Week 12	Method Case Studies	
Tues April 7	Student-Led Discussion	10. "Critical/Performance Ethnography, Oral History Performance, and Listening: Notes on Methods for Living Research" from <i>Research Methods in Performance Studies</i>
Thurs April 9	Student-Led Discussion	11. "The Hero's Journey: Creating a Theatre/Storytelling Performance Inspired by the Work of Joseph Campbell" from <i>Research Methods in Performance Studies</i>
Week 13	Method Case Studies	

Course Schedule Table		
Tues April 14	Student-Led Discussion	12. "Posthumanist Performance Studies: Four Practical Assertions" from <i>Research Methods in Performance Studies</i>
Thurs April 16	Student-Led Discussion	13. "Tourism" from <i>Research Methods in Performance Studies</i>
Week 14	Method Case Studies	
Tues April 21	Student-Led Discussion	14. "Performance, Technologies, Ontologies: The Video Performance Does Not Stand Alone" from <i>Research Methods in Performance Studies</i>
Thurs April 23	Student-Led Discussion	15. "Navigating Place as a Performance Studies Researcher: Waypoints and Breadcrumbs" from <i>Research Methods in Performance Studies</i>
Week 15		
Tues April 28 Last Day of Classes	Present Final Projects	Due: Final Projects

Technology Support

Technology Services (IT) - Main Campus

Hours: 24/7

Phone: (979) 845-8300

Email: helpdesk@tamu.edu

Call/Chat/Email/visit: <https://it.tamu.edu/help>

Canvas LMS Technical Support

Hours: 24/7/365

Phone: (877) 354-4821

Email: support@instructure.com

Support is available by clicking the Help button at the far left in the Canvas global navigation menu.

Canvas Resources are also linked on the home page of every Canvas course.

University Policies

This section outlines the university-level policies that must be included in each course syllabus. The TAMU Faculty Advisory Council established the wording of these policies.

Academic Integrity Statement and Policy

"An Aggie does not lie, cheat or steal, or tolerate those who do."

"Texas A&M University students are responsible for authenticating all work submitted to an instructor. If asked, students must be able to produce proof that the item submitted is indeed the work of that student. Students must keep appropriate records at all times. The inability to authenticate one's work, should the instructor request it, may be sufficient grounds to initiate an academic misconduct case" (Section 20.1.2.3, [Student Rule 20](#)).

You can learn more about the Aggie Honor System Office Rules and Procedures, academic integrity, and your rights and responsibilities at aggiehonor.tamu.edu.

University Attendance Policy

The university views class attendance and participation as an individual student responsibility. Students are expected to attend class and to complete all assignments.

Please refer to [Student Rule 7](#) in its entirety for information about excused absences, including definitions, and related documentation and timelines.

Makeup Work Policy

Students will be excused from attending class on the day of a graded activity or when attendance contributes to a student's grade, for the reasons stated in Student Rule 7, or other reason deemed appropriate by the instructor.

Please refer to [Student Rule 7](#) in its entirety for information about makeup work, including definitions, and related documentation and timelines.

Absences related to Title IX of the Education Amendments of 1972 may necessitate a period of more than 30 days for make-up work, and the timeframe for make-up work should be agreed upon by the student and instructor" ([Student Rule 7, Section 7.4.1](#)).

"The instructor is under no obligation to provide an opportunity for the student to make up work missed because of an unexcused absence" ([Student Rule 7, Section 7.4.2](#)).

Students who request an excused absence are expected to uphold the Aggie Honor Code and Student Conduct Code. ([See Student Rule 24](#).)

Notice of Nondiscrimination

Texas A&M University is committed to providing safe and non-discriminatory learning, living, and work environments for all members of the University community. The University provides equal opportunity to all employees, students, applicants for employment or admission, and the public, regardless of race, color, sex (including pregnancy and related conditions), religion, national origin, age, disability, genetic information, or veteran status.

Texas A&M University will promptly, thoroughly, and fairly investigate and resolve all complaints of discrimination, harassment (including sexual harassment), complicity, and related retaliation based on a protected class in accordance with [System Regulation 08.01.01, University Rule 08.01.01.M1, Standard Administrative Procedure \(SAP\) 08.01.01.M1.01](#), and applicable federal and state laws. In accordance with Title IX and its implementing regulations, Texas A&M does not discriminate on the basis of sex in any educational program or activity, including admissions and employment.

The following person has been designated to handle inquiries and complaints regarding the non-discrimination policies: Jennifer M. Smith, TAMU Associate VP & Title IX Coordinator at YMCA Ste 108, College Station, TX 77843, 979-458-8407, or email

civilrights@tamu.edu. For other reporting options, visit the [U.S. Department of Education Office for Civil Rights Complaint Assessment System](#) to locate the address and phone number of the office that serves your area, or call 1-800-421-3481.

Civil Rights, Free Speech, and Title IX Policies

Texas A&M University is committed to fostering a learning environment that is safe and productive for all. University policies and federal and state laws prohibit discrimination and harassment based on an individual's race, color, sex, (including pregnancy and related conditions), religion, national origin, age, disability, genetic information, veteran status, or any other legally protected characteristic. This includes forms of sex-based violence, such as sexual assault, sexual harassment, sexual exploitation, dating/domestic violence, and stalking.

Students can report discrimination/harassment, access supportive resources, or learn more about their options for resolving complaints on the [University's Civil Rights & Title IX webpage](#).

Students should be aware that all university employees (except medical or mental health providers) are mandatory reporters, which means that if they observe, experience or become aware of an incident that they reasonably believe to be discrimination/harassment alleged to have been committed by or against a person who was a student or employee at the time of the incident, the employee must report the incident to the university.

Americans with Disabilities Act (ADA) Policy

Texas A&M University is committed to providing equitable access to learning opportunities for all students. If you experience barriers to your education due to a disability or think you may have a disability, please contact the Disability Resources office on your campus (resources listed below). Disabilities may include, but are not limited to, attentional, learning, mental health, sensory, physical, or chronic health conditions. All students are encouraged to discuss their disability-related needs with Disability Resources and their instructors as soon as possible.

To request academic accommodations, contact the designated ADA office based on your location:

- Texas A&M University, College of Nursing, College of Dentistry, Irma Lerma Rangel College of Pharmacy College Station, College of Medicine, School of Public Health, Institute of Biosciences and Technology, EnMed Program, Bush School in

Washington DC, Mays Business School – CityCentre, TAMU Engineering Academies, Texas A&M University Higher Education Center at McAllen and Texas A&M University at Galveston should contact Disability Resources at (979) 845-1637 or disability@tamu.edu.

- Texas A&M University School of Law should contact the Office of Student Affairs at (817) 212-4111 or law-disability@law.tamu.edu to request accommodations.
- Irma Lerma Rangel College of Pharmacy in Kingsville should contact the Disability Resource Center at Texas A&M University-Kingsville at (361) 593-3024 or drc.center@tamuk.edu to request accommodations.
- Texas A&M University College of Veterinary Medicine & Biomedical Sciences in Canyon should contact the Office of Student Accessibility at West Texas A&M University – Canyon at (806) 651-2335 or osa@wtamu.edu.

If you are experiencing difficulties with your approved accommodations, contact the office responsible for approving your accommodations or the Texas A&M ADA Coordinator Julie Kuder at ADA.Coordinator@tamu.edu or (979) 458-8407.

Pregnancy Accommodations

Texas A&M provides reasonable accommodations to students due to pregnancy and/or related conditions, such as childbirth, recovery, and lactation. Students should contact the University's [Pregnancy Coordinator](#) as soon as they become aware of the need for accommodation. Depending on the circumstances, accommodations could include extended time to complete assignments or exams, changes in course sequence, or modifications to the physical classroom environment.

Texas A&M will also allow a voluntary leave of absence, ensure the availability of lactation space, and maintain grievance procedures to provide for the prompt and equitable resolution of complaints of sex discrimination. For information regarding pregnancy accommodations, email TIX.Pregnancy@tamu.edu.

Statement on Mental Health and Wellness

Texas A&M University recognizes that mental health and wellness are critical factors influencing a student's academic success and overall wellbeing. Students are encouraged to engage in healthy self-care practices by utilizing the resources and services available through [University Health Services](#). The [TELUS Health Student Support app](#) provides access to professional counseling in multiple languages anytime, anywhere by phone or chat, and the 988 Suicide & Crisis Lifeline offers 24-hour emergency support at 988 or 988lifeline.org.

Texas A&M College Station

Students needing a listening ear can contact University Health Services at 979.458.4584. Call 911 or visit your nearest emergency room if you are currently experiencing a life-threatening situation or if your safety is at risk. 24-hour emergency help is also available through the 988 Suicide & Crisis Lifeline (988) or at 988lifeline.org.

Statement on the Family Educational Rights and Privacy Act (FERPA)

FERPA is a federal law designed to protect the privacy of educational records by limiting access to these records, to establish the right of students to inspect and review their educational records, and to provide guidelines for the correction of inaccurate and misleading data through informal and formal hearings.

Currently enrolled students wishing to withhold any or all directory information items can do so within howdy.tamu.edu using the Directory Information Withholding Form. The complete [FERPA Notice to Students](#) and the student records policy is available on the Office of the Registrar webpage.

Items that can never be identified as public information are a student's social security number, citizenship, gender, grades, GPR, or class schedule. All efforts will be made in this class to protect your privacy and to ensure confidential treatment of information associated with or generated by your participation in the class.

Directory items include name, UIN, local address, permanent address, email address, local telephone number, permanent telephone number, dates of attendance, program of study (college, major, campus), classification, previous institutions attended, degrees, honors and awards received, participation in officially recognized activities and sports, medical residence location, and medical residence specialization.

Free Speech and Civil Discourse

Texas A&M recognizes that the pursuit of truth through open and robust discourse is critical to academic inquiry. However, as a community of scholars, the university has an aspirational expectation that such discourse will be conducted in accordance with Aggie Core Values. In this "marketplace of ideas," we encourage civil dialogue creating an environment that allows individuals to express their ideas and to have their ideas challenged in respectful and responsible ways. Students can learn more about

Freedom of Expression and Free Speech on the [University's website](#) about the First Amendment.

Exhibit C



Re: [ACTION] THEA 220 justification needs reformatting

From George McConnell <gmccConnell@tamu.edu>

Date Mon 3/30/2026 10:33 AM

To McLaughlin, Timothy D <timmm@tamu.edu>

Cc Dexter, Rayna M <rdexter@tamu.edu>; Marini, Francesca <fmarini@tamu.edu>

Tim-

Hello again...I don't honestly know. I have never had to justify this sort of thing before. This is new territory for me in my academic career. *Fat Ham* is a Pulitzer Prize winning play (2022) and has had several professional productions in the US in the last few years. Seems to me I should be able to teach that without any justification necessary at all. But here we are. I would defer to your advice on how to handle this and what justifications to include or not. I have tried to guess what could be an issue, and self-reported the possible issues I see with this one text (out of seven) that I want to teach for sound pedagogical reasons. There is queerness throughout the entire play. There is a cis man in drag for the last few moments of the play. There are no trans characters.

I am not trying to be difficult, I just honestly don't know what is the right administrative move here, what to include or not. My feeling is if we flag the sexual orientation issue, we have done our part in this review process.

Thank you for your time and support.

-george

On Mon, Mar 30, 2026 at 10:14 AM McLaughlin, Timothy D <timmm@tamu.edu> wrote:
The form hasn't been submitted yet. I can take out that part if you prefer.

From: George McConnell <gmccConnell@tamu.edu>

Date: Monday, March 30, 2026 at 10:07 AM

To: McLaughlin, Timothy D <timmm@tamu.edu>

Cc: Dexter, Rayna M <rdexter@tamu.edu>, Marini, Francesca <fmarini@tamu.edu>

Subject: Re: [ACTION] THEA 220 justification needs reformatting

Tim-

Thank you...yes, your additional language did cover that...but now I wonder...maybe it only needs to be flagged for sexual orientation then?

The gender identity issue (without any trans characters in the play) is maybe not something that even needs mentioned?

Thanks.

-george

On Mon, Mar 30, 2026 at 10:00 AM McLaughlin, Timothy D <timmm@tamuu.edu> wrote:
George,

The BOR policy's definition of "gender identity" isn't made clear in [08.01](#). One could as easily argue that a cisgender female wearing a pant suit is as out of alignment as a cisgender male wearing a dress (or kilt). The policy stays clear of trying to navigate those gray waters, leaving it to us to do so.

The policy does differentiate between sexual orientation and gender identity. What I am trying to do is be sure that we clarify how each is present in the material. What you've stated about the conflict between Juicy's expressed view of himself and his father's expectations is what I hope my additional language covered.

Tim

From: George McConnell <gmccConnell@tamuu.edu>
Date: Monday, March 30, 2026 at 9:47 AM
To: McLaughlin, Timothy D <timmm@tamuu.edu>
Cc: Dexter, Rayna M <rdexter@tamuu.edu>, Marini, Francesca <fmarini@tamuu.edu>
Subject: Re: [ACTION] THEA 220 justification needs reformatting

Tim-

Hello...I'm not sure how they are defining gender identity but at the end of the play the character who is the Laertes character (Larry in *Fat Ham*) dresses in drag for a celebratory performance for a party at the end of the play. The character is not a trans character. The dressing in drag is very specific for a party celebration at the end of the play. The character is queer. But not trans. But does dress in drag. I don't know how any of that needs to be worded to unpack the complexity of that. Not all people who dress in drag are trans. This character is not.

That's why there would maybe need to be a separate gender identity flag in addition to the sexual orientation of Juicy, but you are also correct, that Juicy's expressed masculinity doesn't conform to the norms of his environment and it's a point of contention in the play with his super masculine step father.

Thank you.

-george

On Mon, Mar 30, 2026 at 9:41 AM McLaughlin, Timothy D <timmm@tamu.edu> wrote:

Rayna and George, I didn't see how both sexual orientation and gender identity were explained as present in the material for *Fat Ham*. I therefore added an extra line to the gender identity explanation. Please let me know if you disagree.

- Which readings are directly related to sexual orientation?
 - *Fat Ham* is a contemporary, highly theatrical, comic retelling of Hamlet set in the Southern U.S. The narrative revolves around a contemporary version of the Hamlet character named Juicy—a queer, young black man.
- Which readings are directly related to gender identity?
 - *Fat Ham* is a contemporary, highly theatrical, comic retelling of Hamlet set in the Southern U.S. The narrative revolves around a contemporary version of the Hamlet character named Juicy—a queer, young black man whose expressed masculinity doesn't conform to the norms of his environment.

Thanks,
Tim

From: McLaughlin, Timothy D <timmm@tamu.edu>

Date: Monday, March 30, 2026 at 9:15 AM

To: Dexter, Rayna M <rdexter@tamu.edu>

Cc: McConnell, George D <gmcconnell@tamu.edu>, Marini, Francesca <fmarini@tamu.edu>

Subject: Re: [ACTION] THEA 220 justification needs reformatting

Thanks, Rayna.

From: Rayna Dexter <rdexter@tamu.edu>

Date: Monday, March 30, 2026 at 8:51 AM

To: McLaughlin, Timothy D <timmm@tamu.edu>

Cc: McConnell, George D <gmcconnell@tamu.edu>, Marini, Francesca <fmarini@tamu.edu>

Subject: Re: [ACTION] THEA 220 justification needs reformatting

Good morning, Tim,

I have reformatted the exception request in the Word document. I also left the original language below in case it is useful.

I knew the justifications needed to be formatted for the form, but I thought the form followed the questions on the syllabus matrix. Thank you for providing the screenshots.

Please let me know if you have any additional questions or comments.

Best,
Rayna

Rayna Middleton Dexter, MFA (she/her)

Instructional Associate Professor| Academic Program Director for Theatre

College of Performance, Visualization & Fine Arts

Texas A&M University

4240 TAMU | College Station, TX 77843

rdexter@tamu.edu

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On Sun, Mar 29, 2026 at 12:51 PM McLaughlin, Timothy D <timmm@tamu.edu> wrote:
George and Rayna

The justification for THEA 220 needs to be formatted to match the input form. Please complete and send to me as soon as possible. The format for course exception request and the current THEA 220 exception request are attached here.

I apologize that this wasn't made clear earlier.

Thanks,
Tim

Tim McLaughlin | Dean

Ray Rothrock '77 Endowed Dean's Chair

College of Performance, Visualization & Fine Arts, Texas A&M University

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