

## Master List of Classes Taught

University of Puget Sound: Seminars in Scholarly Inquiry: Puget Sound requires first year seminars focused on writing and research skills re required for all students. Taught in groups of 16, SSI1 focuses on critical thinking, close reading, the evaluation of sources, and clear assertive writing, while SSI2 emphasizes research processes, papers of longer length and oral presentations.

Fundamentals of Acting: first of the three-part acting series in the major, open to non-majors: a grounding in the basic work of acting concerning six key areas —creativity; freedom and skill with body and voice; knowledge of self and instrument; work with partner; storytelling through action; storytelling through character.

Theatrical Experience: an Artistic Approaches core class in the university requirements focused on aesthetic appreciation and cultural signification. The class builds a vocabulary about theatre and its artistic traditions through literary analysis, play attendance and critique, critical writing, creative writing, plus hands-on workshops, rehearsals, and performance that give students experience with the creative process. Taught in semester and summer term formats.

Theatre History I and II: two of the three required theatre history classes for majors covering world theatre history and dramatic literature from the ancient world to the present. Assignments provide a dramaturgical and historiographical frame that addresses text analysis, historical research, and performed engagement with sources.

Projects in Dramaturgy: Projects in Dramaturgy classes create the opportunity for a deep creative and analytical processes around a particular theme, writer, set of texts, or aesthetic notion. I have offered this class on the topics of the history and practice of devising theatre; the theatre of Caryl Churchill; and documentary theatre/the Tacoma Civil Rights Performance Walk.

Independent Studies in: Experimental Playwriting; History and Practice of Feminist Performance Art; MicroTheatre and Cultural Invisibility in Madrid.

University of Washington: Alternative and In-Yer-Face: Continuity and Rupture in Contemporary British Theatre: a graduate seminar investigating analytical approaches to dramatic materials and contemporary historiographical approaches to British theatre. Students read and discuss plays by British dramatists from Osborne, Hare, and Churchill to Kane, Stevens, and Kwei-Arme, alongside the most recent scholarship on British theatre in order to see how the contentious issues of race, class, gender, and sexuality play out on stage and get written into theatre history.

University of Oregon: Advanced Script Analysis: a required capstone course for undergraduate theatre majors, focused on analysis of complex plays, the introduction of contemporary theoretical models to augment analysis, and the development of a personal aesthetic.

Theatre History I: a required course for theatre majors on theatre practices from ancient roots until the mid 17<sup>th</sup> century. Class provides a worldwide focus with units on the European tradition, as well as classical Indian theatre, medieval Chinese theatre, and Japanese theatre from the fourteenth century forward.

Theatre History III: a required course for theatre majors on twentieth century theatre practices with a strong focus on the history of the avant-garde and its influence on contemporary form and practice.

Dramaturgy: a graduate and upper-level undergraduate course in the theory and practice of dramaturgy, focusing on research and communication for production dramaturgy, script editing, new play development, and season planning. Course culminates in the creation of a dramaturg's case file by each student and the development of lobby displays, annotated scripts, program copy, actor packets or study guides for a specific play.

Special Topic: Independent Theatre Movements: a graduate and upper-level undergraduate course on the history of European and American free theaters, art theatres, and little theatres from 1880-1940. Student projects focus on research about the relationship between independent theatre companies and leading modern playwrights and the history of little theatres across America.

Special Topic: Contemporary Tragedy: a graduate and upper-level undergraduate course exploring contemporary plays that have announced or implied relationships to the tragic genre. These plays are read in tandem with classical examples of tragedy and theoretical explorations about the contexts and aesthetics of tragedy.

Archives/Theatre/Historiography: a graduate seminar focused on the material and conceptual issues concerning evidence and documentation for theatre scholars. Provides an overview of current debates about archive theory and historiography in the field of theatre studies and workshops students toward their dissertation prospectus.

Sources and Adaptations: Theatre, Translation, Theory: a graduate seminar in adaptation and translation theory, reading the works of Linda Hutcheon, Julie Sanders, Emily Apter, Laurence Venuti, Patrice Pavis and exploring the use and application of the vocabulary and concepts of translation studies and adaptation theory in relation to theatre, both literature and performance.

History of Critical Theory for Theatre: a graduate seminar providing grounding in theatrical theory from antiquity through the twentieth century "boom" in literary and cultural theory. A required "foundation" seminar for PhD and MA students in at UO, also taken by MFA students, the course explores the aesthetic and social context of theoretical formulations and debates as well as the theories proper.

Illinois Wesleyan:

Theatre History I and II: a required two-course sequence for theatre majors in all degree tracks covering world theatre history from the ancient world to the present, with units on Indian, Chinese, Japanese, and African theatre as well as European forms.

Introduction to Dramatic Literature: a required, writing-intensive unit on analysis of plays for theatre majors in all degree tracks at the 200 level.

Introduction to Theatre Studies: a required seminar for first year BA majors, focused on the range of theoretical approaches, types of literature, and embodied practices that define the field of theatre studies.

Acting Workshop and Directing Workshop: Production-based elective classes testing collaboration in the rehearsal and performance process.

Gateway First Year Seminar: a writing-intensive unit for first year students from majors across university departments, an introduction to college level reading and analytical writing. Topic: arts criticism and its role in contemporary culture and citizenship.

Issues in Contemporary Theatre Senior Capstone Seminar: a required seminar for seniors in the BA degree track; an interactive, discussion-based class with frequent field trips to see productions in Chicago or at the Humana Festival in Louisville, KY.

Special Topics courses in: Women and Theatre, History and Theory of Acting and Directing, American Drama, and British Drama.

Independent Studies in: Sources and Adaptations, Post-War Avant-Gardes, Acting in a Devising Project, African-American Drama, and Directing Theory.

Columbia:

Text Analysis: a required literature and theory course for theatre majors, carrying a writing intensive designation.

Dramaturgy: a required seminar for BFA directing majors, open to other degree tracks; survey of theory and practice of dramaturgy.

DePaul:

World of Theatre: a general education unit in theatre appreciation, dramatic literature, and theatre history.

UW-Madison

Introduction to Dramatic Arts: a general education unit in theatre appreciation, dramatic literature, and theatre history. I led honors level and writing intensive sections of this class, as well as regular level discussion groups.