

Curriculum Vitae

SARA FREEMAN

**Professor of Theatre Arts
University of Puget Sound**

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Administration and Organizational Leadership

University of Puget Sound

2022-2025	Faculty Advancement Committee
2021-2022	Cross functional Steering Committee for Comprehensive Program Review
2021	Co-Chair, Committee to Recommend Principles for Renaming Buildings
2020-2021	Governance Review Committee
2020-2023	Budget Task Force
2018-2020	Faculty Senate Chair
2018-2020	Curriculum Task Force
2017-2019	Benefits Task Force
2017-2018	Chair Race & Pedagogy Conference Arts and Special Events Committee

Artistic Administration

2001-2002	Joseph Jefferson Awards Arts and Technical Team, Chicago, IL
2000-2001	House & Reservations Manager, Timeline Theatre Company, Chicago
1999-2000	Artistic Leadership Intern, Victory Gardens Theater, Chicago
1997-2000	Co-founder and director, Gloriana, Women's Theatre Collective

Faculty and Teaching Positions

University of Puget Sound

2020-	Professor, Department of Theatre Arts
2014 -2020	Associate Professor, with tenure
2011-2014	Assistant Professor, tenure track
— <i>Department Chair, 2015-2021.</i>	
— <i>First Year Advising Sections and Major Advising; Honors Thesis Advising.</i>	
— <i>Prelude Orientation Instructor and Alumni College Instructor.</i>	
— <i>Neuroscience Program Steering Committee, NeuroArts pathway; Integrated Humanities Emphasis program; Environmental Arts & Humanities design team, Crime, Law, Justice advisory and grant team; Gender and Queer Studies Advisory Board member.</i>	
— <i>Instructor of Theatre History I and II; Projects in Dramaturgy; Fundamentals of Acting; The Theatrical Experience; and First Year Writing Seminars (topics: Gender and Performance; Arts, Incarceration and Justice).</i>	
— <i>Directing in the mainstage season.</i>	

University of Washington

2015	Guest Professor, School of Drama, University of Washington
— <i>Instructor of Graduate Seminar: Continuity and Rupture in Contemporary British Theatre.</i>	

University of Oregon

2007-2011 Assistant Professor, tenure track, Department of Theatre Arts
—*Advising to undergraduates in the BA and to MA and PhD students.*
—*New Voices New Play Program Coordinator 2008-2011.*
—*Instructor of Theatre History I and III; Advanced Text Analysis; undergraduate topics classes in Contemporary Tragedy and Dramaturgy; and Graduate Seminars in Theatre and Archive Theory.*
—*Directing in the mainstage season.*

Illinois Wesleyan University

2002-2007 Assistant Professor, tenure track, School of Theatre Arts
—*Major advising in four BFA and BA degree tracks; advising to senior directed projects.*
—*Instructor of Theatre History I and II, Text Analysis, Directing, Acting Theory, Women and Theatre.*
—*Directing in the mainstage season.*

DePaul University and Columbia College Chicago

2000-2002 Adjunct Faculty, The Theatre School
—*Instructor of World of Theatre, Dramaturgy, Text Analysis.*

University of Wisconsin-Madison

1996-1999 Teaching Assistant for Introduction to Theatre
—*Instructor of Honors designated and Writing Intensive discussion sections.*

Degrees

2002 Ph.D University of Wisconsin-Madison. Theatre History, Literature, Theory.
Dissertation: “Alternative Institutions: Joint Stock, Women’s Theatre Group, and Gay Sweatshop, 1974-1999.” Advisor: Michael Vanden Heuvel.

1997 MA University of Wisconsin-Madison. Theatre and Drama.
Thesis: “Plays in Question: Timberlake Wertenbaker’s Early Work.”
Advisor: Robert Skloot.

1995 BA University of Puget Sound, Tacoma, Washington. Theatre and English Literature. 1995. Phi Beta Kappa, Cum Laude, with Honors.

Awards, Grants, and Fellowships

2023 **National Endowment for the Humanities Summer Faculty Institute**
Awardee: Participant in Preserving and Transmitting the History and Practice of American Ensemble and Devised Theatre, hosted by the Pig Iron Theatre School, Philadelphia, Pennsylvania.

2022 NSF Grant Proposal Co-Investigator with Siddharth Ramakrishnan, Sue Hannaford, Ariela Tubert, Elise Richman “Transforming Undergraduate Neuroscience Education with non-STEM Disciplines. (TUNED).” (Initial decline, invitation to revision and resubmission, resubmitted 2023).

2019 **Dirk Andrew Phibbs Memorial Research Award, University of Puget Sound.**

- 2015 **Thomas A. Davis Dean's Teaching Award, University of Puget Sound.**
- 2014 Guest Artist Residency at University of Washington Tacoma: Directed inaugural stage production in UWT's Broadcast Theatre, a blackbox space affiliated with the UWT writing program.
- 2014 Matthew Norton Clapp Guest Artist Grant: "Staging New Works: Facets of Design and Dramaturgy," bringing visits from six nationally profiled theatre artists across the 2014-2015 academic year.
- 2012 Martin Nelson Summer Research Award, University of Puget Sound
- 2010 Junior Professorship Development Fund Grant, University of Oregon
- 2009 **Kennedy Center/American College Theatre Festival Achievement Award: Certificate of Merit for Ensemble Performance of *Around the World in 80 Days*.**
- 2008 Oregon Humanities Center Grant in support of *Futura* reading for The Year of the Book events.
- 2007 **Gerald Kahan Award for best essay in theatre studies by a younger scholar, American Society of Theatre Research.** For 2006 publication in *Theatre Survey*.
- 2005 Humanities Series Occasional Grant for Plasticene Theatre Residency, Illinois Wesleyan University
- 2003 Artistic and Scholarly Development Grant, Illinois Wesleyan University
- 2000 Dissertation Fellowship and Travel Fellowship, UW-Madison. Competitive University-wide Honor.
- 1999 **McKechnie-Judson Award for Achievement in the Arts, UW-Madison.** University-wide Honor.
Communications-B Teaching Fellow, University-wide Honor.
- 1998 Ross T. Quint Scholar, UW-Madison.
- 1997 Fredric March Scholar, UW-Madison.
- 1995-1996 Academic Fellow, UW-Madison. Full year salary support for academic achievement.
- 1995 Sky Cup Award for Student Media and Acceptance of Diversity, University of Puget Sound

Areas of Teaching and Research Interest

Theatre history and historiography; dramaturgy and dramatic literature; alternative British theatre; new writing theatres; contemporary British playwrights; Black British playwrights; Feminist theatre/theory; political theatre; adaptation theory; contemporary women playwrights; the theatre and theory of Bertolt Brecht.

Scholarly Publications/Peer Reviewed

Books

- 2024 Forthcoming: *Encyclopedia of Modern Theatre*, eds. Colin Chambers, Jim Reynolds, Sara Freeman. London: Bloomsbury-Methuen.
Expansion and update of the *Continuum Companion to Twentieth Century Theatre*, with new introduction attending to the crises of the twenty-first century and the role of crisis in modernity, and stronger attention across entries to world

- theatre, postcolonial and decolonial perspectives. In addition to editorial work, I wrote 59 new entries and updated 31 others.
- 2023 Forthcoming: *Playwriting, Dramaturgy, and Space*. First release in the new Cambridge series Elements in Contemporary Performance Texts. Listed release December 6, 2023, Cambridge UP.
A short but powerful analysis of innovations in contemporary playwriting using the critical concept of space to open up the concrete and conceptual way current text-based theatre has assimilated a century of innovation across performance forms and the visual arts. The book defines the scenographic aspects of contemporary playwriting as where space and dramaturgy meet.
- 2012 *Public Theatres and Theatre Publics*, London: Cambridge Scholars Press. Ed with Rob Shimko.
This edited volume captures for the first time the emerging conversation within theatre studies about notions of public-ness, publicity and various forms of “publics.” With essays treating periods from the eighteenth century to the present, it reflects how public sphere theory and the model of “counter publics” can enrich theatre scholarship.
- 2008 *International Dramaturgy: Translation and Transformations in the Theatre of Timberlake Wertenbaker*, Brussels: Peter Lang. Ed. with Maya Roth.
This edited volume provides the first full-length scholarly resource on British playwright Timberlake Wertenbaker. It works from a frame of translation theory to articulate Wertenbaker’s dramatic range as a translator/adaptor and author of deeply intertextual original plays. The studies included find shared dramaturgical concerns and strategies in all of modes of Wertenbaker’s work across three decades of involvement in the British theatrical scene.

Book Contributions/Peer Reviewed

- 2021 “The Civilians” *American Ensemble Theatre Companies*, Volume Two. Ed. Michael Vanden Heuvel. London: Bloomsbury-Methuen, 2021.
- 2015 “Working Together: The Partnership of Les Waters and Annie Smart.” *Working in the Wings: New Perspectives on Theatre History and Labor*. Eds. Elizabeth A. Osborne and Christine Woodworth. Theatre in the Americas series. Carbondale, Southern Illinois University Press, 2015: 36-51.
- 2015 “Gay Sweatshop.” *British Theatre Companies: 1980-1994*. Ed. Graham Saunders. Volume Two of the British Theatre Companies: Fringe to Mainstream series. London, Bloomsbury Methuen Drama, 2015: 141-164.
- 2012 “Timberlake Wertenbaker.” *Modern British Playwriting The 1980s: Voices, Documents, New Interpretations*. Ed. Jane Milling. London, Bloomsbury Methuen Drama, 2012: 192-219.
- 2012 “British Alternative Companies and Antinuclear Plays: Eco-Conscious Theatre in Thatcher’s Britain.” *Readings in Performance and Ecology*. Eds. Wendy Arons and Theresa J. May. New York, Palgrave Macmillan, 2012: 127-136.
- 2012 “Introduction: Theatre, Performance, and the Public Sphere.” *Public Theatres and Theatre Publics*. Ed. Robert B. Shimko and Sara Freeman. London, Cambridge Scholars Publishing, 2012: 1-19.
- 2008 “Group Tragedy and Diaspora: New and Old Histories of Family and Exile in Timberlake Wertenbaker’s *Hecuba* and *Credible Witness*.” *International*

- Dramaturgy: Translation and Transformations in the Theatre of Timberlake Wertebaker*. Eds. Roth and Freeman. Brussels, Peter Lang: 61-75.
- 2008 “A *Nightingale* on the Nile: An Interview with Dalia Basiouny” *International Dramaturgy: Translation and Transformations in the Theatre of Timberlake Wertebaker*. Eds. Roth and Freeman. Brussels, Peter Lang: 249-260.
- 2008 “Afterword: The Translatorial Consciousness.” *International Dramaturgy: Translation and Transformations in the Theatre of Timberlake Wertebaker*. Eds. Roth and Freeman. Brussels, Peter Lang: 273-281
- 2007 “The Immigrant, the Exile, and the Refugee in Timberlake Wertebaker’s *Credible Witness: A Poetics of Diaspora*.” *Querying Difference in Theatre History*. Eds. Scott Magelssen and Ann Haugo. London, Cambridge Scholars Publishing: 133-140.

Articles/Peer Reviewed Academic Journals

- 2024 “Sara Freeman Moderates: Faculty Institute Roundtable,” for the *Yale Theatre* special issue on the NEH/Pig Iron Summer Institute. Forthcoming May 2024.
- 2024 “Books I Wish Someone Would Write About Ensemble and Devised Theatre,” for the *Yale Theatre* special issue on the NEH/Pig Iron Summer Institute. Forthcoming May 2024.
- 2017 “New Writing and Theatre History: Introduction to the Special Section.” *Theatre History Studies* 36 (2017): 115-128.
- 2016 “Absent Mother/Present Mother: Wertebaker’s *Credible Witness* and Kushner’s *Homebody/Kabul*.” *Journal of Dramatic Theory and Criticism* 30.2 (Spring 2016): 61-77.
- 2014 “Gay Sweatshop, Alternative Theatre, and Strategies for New Writing.” *New Theatre Quarterly* XXX.2 (May 2014): 136-153.
- 2010 “Tragedy After Darwin: Timberlake Wertebaker Remakes Modern Tragedy.” *Comparative Drama* 244.22 (Summer 2010): 202-227.
- 2010 “Soyinka UK/Soyinka USA: *Death and the King’s Horseman* at the RNT and OSF.” *Contemporary Theatre Review* 20.1 (January 2010): 131-133.
- 2006 “Toward a Genealogy and Taxonomy of British Alternative Theatre.” *New Theatre Quarterly* XXII.4 (November 2006): 364-378.
- 2006 “Writing the History of Alternative Theatre Companies: Mythology and the Last Years of Joint Stock.” *Theatre Survey* 47.1 (May 2006): 51-72.
- 2002 “Adaptation After Darwin: Timberlake Wertebaker’s Evolving Texts.” *Modern Drama* 45.4 (Winter 2002): 646-662.
- 2001 “Theory and Philosophy Roundtable: Boundaries, Definitions, Provocations.” *Journal of Dramatic Theory and Criticism* 16.1 (Fall 2001): 133-135.
- 1998 “‘Each in our open-ended way, we are multitudinous’ — *Les Nombres* by Andrée Chédid.” *Theatre Research International* 23.3 (Autumn 1998): 249-255.

Book Reviews/Peer Reviewed Academic Journals

- 2016 *A History of Collective Creation and Collective Creation in Contemporary Performance* ed. Kathryn Mederos Syssoyeva and Scott Proudfit. *Theatre History Studies* 35 (2016): 336-340.

- 2015 *Reverberations Across Small-Scale British Theatre: Politics, Aesthetics, and Forms* ed. Patrick Duggan and Victor Ukaegbu. *Contemporary Theatre Review* 25.1 (2015): 155-157.
- 2014 *British Avant-Garde Theatre* by Claire Warden. *Theatre History Studies* 33 (2014): 272-275.
- 2012 *British Asian Theatre: Dramaturgy, Process, and Performance* by Dominic Hingorani. *Journal of Dramatic Theory and Criticism* 26:2 (Spring 2012): 227-229.
- 2010 *The Cambridge Introduction to Tragedy* by Jennifer Wallace. *Theatre Survey* 51:2 (2010): 330-332.
- 2010 *Political Theatre in Post-Thatcher Britain: New Writing 1995-2005* by Amelia Howe Kritzer. *Theatre Journal* 62.2 (May 2010): 306-308.
- 2005 *Contemporary Black and Asian Women Playwrights in Britain* by Gabriele Griffin. *Comparative Drama* 39.1 (Spring 2005): 109-112.
- 2004 *Brecht on Art and Politics* edited by Tom Kuhn and Steve Giles. *The Brecht Yearbook* 29 (2004): 432-434.
- 2001 TDR Special Section on Bertolt Brecht: "German Brecht, European Readings." *The Brecht Yearbook* 26 (2001): 334-338.
- 2000 *Thatcher's Theatre: British Theatre and Drama in the Eighties* by D. Keith Peacock. *New England Theatre Journal* 11(2000): 137-140.
- 1997 *Staging Space* by Una Chaudhuri. *Theatre Insight* 8.1 (Spring 1997): 39-41.

Performance Reviews/Peer Reviewed Academic Journals

- 2015 *At the Vanishing Point* by Naomi Iizuka, directed by Les Waters, Actors Theatre of Louisville. *Theatre Journal* 67:4 (December 2015): 710-711.
- 2006 *The Importance of Being Earnest and Travesties*, staged by The Court Theatre in Chicago. *Theatre Journal* 58.2 (May 2006): 356-358.
- 2003 *Machinal* by Sophie Treadwell, directed by Sean Graney, The Hypocrites at Chicago Dramatists. *Theatre Journal* 55.3 (October 2003): 532-533.
- 2002 *Mother Courage and Her Children* by Bertolt Brecht, adapted by David Hare, directed by Eric Simonson, Steppenwolf Theatre Company, Chicago. *Communications of the International Brecht Society* 31 (2002): 27-28.
- 2000 *Sweet Dreams* by Diane Esguerra, directed by Sue Parrish, Sphinx Theatre Company, and *Some Explicit Polaroids* by Mark Ravenhill, directed by Max Stafford-Clark, Out of Joint. *Theatre Journal* 52.3 (October 2000): 401-403.

Encyclopedia Entries and Sourcebook Contributions/Peer Reviewed

- 2024 *Encyclopedia of Modern Theatre*, 90 entries created and updated, including biographical and company entries on Anne Washburn, Jackie Sibblies Drury, Lynn Nottage, Sarah Ruhl, Lauren Gunderson, Lucas Hnath, The Civilians, and Open Clasp, all topics related to my research.
- 2017 "Our Country Good" British Library Discovering Literature series.
<https://www.bl.uk/20th-century-literature/articles/an-introduction-to-our-countrys-good>
- 2011 "Three Dramaturgy Assignments from the University of Oregon" *LMDA Sourcebook* Volume XXX, edited by Bryan Moore, Kathleen Jeffs, and Roxanne Ray, a publication of LMDA.

- 2006 “Joint Stock Theatre Company.” Literary Encyclopedia, www.litEncyc.com.
Literary Encyclopedia Contemporary British Theatre Editor: Aleks Sierz.
- 2005 “Joan Littlewood.” Literary Encyclopedia, www.litEncyc.com. Contemporary
British Theatre Editor: Aleks Sierz.
- 2004 “Timberlake Wertenbaker.” The Literary Encyclopedia, www.litEncyc.com,
Contemporary British Theatre Editor: Aleks Sierz.

Blog Posts for Academic Organizations

- 2016 University of Michigan Press theatre-historiography.org blog on the Puget Sound
Production of *The Force of Habit*: [http://www.theater-
historiography.org/2016/03/01/researching-and-directing-guillen-de-castros-the-
force-of-habit/](http://www.theater-historiography.org/2016/03/01/researching-and-directing-guillen-de-castros-the-force-of-habit/)
- 2015 American Theatre Archive Project blog on Collins Library Exhibit on the Puget
Sound Theatre Department and LMDA Archive:
[https://atapnw.wordpress.com/2015/02/19/university-of-puget-sound-celebrates-
its-theatre-history/](https://atapnw.wordpress.com/2015/02/19/university-of-puget-sound-celebrates-its-theatre-history/)

Editorial

- Editorial Team Leader for the Literary Managers and Dramaturgs of the Americas (LMDA) Bibliography, 2022-2024.
- Series Editor for Bloomsbury Methuen Student Editions, 2019-.
- Editor, *Theatre History Studies* 2016-2019. Four issues of the annual journal, with a special section in each.
- Series Advisor for the US: Modern Classics/Bloomsbury Methuen Drama, 2015-2018
- Consulting Editor to *Theatre History Studies*, 2011-2015.
- Manuscript Evaluation on request for Bloomsbury-Methuen, *Modern Drama*, *JDTC*, *Comparative Drama*.

Journalism

Weekly arts reviews and features for *The Isthmus*, the alternative newspaper of Madison, WI, 1997-2001. Articles and reviews focused on theatre, dance, and the local literary scene. Occasional articles on theatre and culture for *The Columbia River Reader*, published in Longview, WA, 2008-2014. Detailed article lists available on request.

Professional Script Evaluation

- Reader, Jane Chambers Play Contest, Women and Theatre Program of the Association of Theatre in Higher Education (ATHE), 2007-2009; 2012
- Reader, Earth Matters on Stage (EMOS) Festival of New Plays, University of Oregon. 2009
- Script Reader, Playscripts Inc., 2005
- Script Reader, Steppenwolf Theatre Company and Victory Gardens Theater, Chicago. 2000-2002

University and Professional Directing

2024	<i>Measure for Measure</i>	William Shakespeare	Norton Clapp Theatre, University of Puget Sound
2019	<i>The Penelopiad</i>	Margaret Atwood	Norton Clapp Theatre
2019	<i>The Threepenny Opera</i>	Bertolt Brecht/Kurt Weil	Norton Clapp Theatre
2017	<i>Mr. Burns: A Post Electric Play</i>	Anne Washburn	Norton Clapp Theatre
2015	<i>The Force of Habit</i>	Guillen de Castro, trans. Kathleen Jeffs	Norton Clapp Theatre
2014	<i>Unwritten Women</i>	Elena Hartwell	UW-Tacoma
2014	<i>Simulator for a Trip into the Woods</i>	Eva Sutter	Northwest Playwrights Alliance, Double Shot Festival, Broadway Center for the Performing Arts
2013	<i>In the Next Room (or, the vibrator play)</i>	Sarah Ruhl	Norton Clapp Theatre
2013	<i>Spring Awakening</i>	Steven Sater/Duncan Sheik	Norton Clapp Theatre
2012	<i>Sluggard</i>	Milo Mowery	NPA Double Shot, BCPA
2011	<i>New Life in a Future World</i>	Dan Erickson	NPA Double Shot, BCPA
2010	<i>Love's Labors Lost</i>	William Shakespeare	UO Robinson Theatre
2010	<i>Eurydice</i>	Sarah Ruhl	Lord Leebrick Theatre,* Eugene, Oregon
2009	<i>Around the World in 80 Days</i>	adapted by Mark Brown	UO Robinson Theatre
2007	<i>John and Jen: A Musical</i>	Andrew Lippa	Illinois Wesleyan Phoenix
2007	<i>Alison's House</i>	Susan Glaspell	Illinois Wesleyan Mainstage
2006	<i>Melancholy Play</i>	Sarah Ruhl	Illinois Wesleyan Phoenix
2005	<i>Le Bourgeois Avant-Garde</i>	Charles Ludlam	Illinois Wesleyan Mainstage
2005	<i>A Bold Stroke for a Wife</i>	Susanna Centlivre	Illinois Wesleyan Mainstage
2003	<i>Our Country's Good</i>	Timberlake Wertenbaker	Illinois Wesleyan Mainstage
2003	<i>The Misalliance</i>	George Bernard Shaw	Illinois Wesleyan Mainstage

2002	<i>Blue Heart</i>	Caryl Churchill	Columbia College, Chicago
2001	<i>The Glamour House**</i>	Lydia Stryck	Victory Gardens, Chicago
2001	<i>Fossils**</i>	Claudia Allen	Victory Gardens Theater
2001	<i>Sex: A One-Man Show</i>	Patrick Fernan	MTG After Hours, Madison
1999	<i>Camille</i>	Pam Gems	Gloriana at Brave Hearts Theatre, Madison, WI
1999	<i>Someone Who'll Watch Over Me</i>	Frank McGuiness	Madison Theatre Guild
1999	<i>Lux in Tenebris</i>	Bertolt Brecht	UW-Madison Helmsley Theatre
1998	<i>Island Memories</i>	Ina Cesaire	Gloriana at UW Blackbox
1998	<i>Inside Out</i>	Timberlake Wertebaker	UW-Madison Helmsley Theatre
1995	<i>The Love of the Nightingale</i>	Timberlake Wertebaker	Inside Theatre, Puget Sound

*Now renamed Oregon Contemporary Theatre

**Assistant Director to Sandy Shinner, Associate Artistic Director of Victory Gardens.

CONCERT READINGS

2020	<i>Fairview</i>	Jackie Sibblies Drury	University of Puget Sound & empathos theatre company
2017	<i>A Taste of Honey</i>	Shelagh Delaney	Tacoma Little Theatre
2015	<i>Bootleg</i>	Bryan Willis	Broadway Center/Performing Arts
2015	<i>On Your Way Here</i>	Bryan Willis	Northwest Playwrights Alliance
2013	<i>Concerning Strange Devices from the Distant West</i>	Naomi Iizuka	University of Puget Sound
2012	<i>Lydia</i>	Octavio Solis	University of Puget Sound
2009	<i>Futura</i>	Jordan Harrison	Oregon Humanities Center/ UO UT

Workshop, Pre-Production, and Production Dramaturgy

2020-2024	<i>Fairview</i>	Jackie Sibblies Drury	University of Puget Sound & empathos theatre, Tacoma
2019	<i>On Your Way Here</i>	Bryan Willis	Northwest Playwrights Alliance

2014	<i>Projects in Dramaturgy Workshop</i>	Caryl Churchill	University of Puget Sound
2008	<i>Wild Oats</i>	John O’Keeffe	Willamette Repertory Theatre, Eugene, Oregon
2005	<i>Measure for Measure</i>	William Shakespeare	Illinois Wesleyan Mainstage
2004	<i>Struggling Truths</i>	Peter Mellencamp	Prop Thtr. New Play Fest
2003	<i>Lester’s Breakdown Suite</i>	Eric Appleton	Prop Thtr. New Play Fest
2003	<i>Terminal One</i>	George Brandt	Prop Thtr. New Play Fest
2003	<i>Unspoken Prayers</i>	Claudia Allen	Victory Gardens Theater, Chicago, Illinois
2003	<i>Raising Blue</i>	G. Riley Mills	Prop Thtr. Chicago, Illinois
2002	<i>Awake and Sing!</i>	Clifford Odets	Timeline Theatre, Chicago, Illinois
2001	<i>The Glamour House</i>	Lydia Stryck	Victory Gardens Theater
2001	<i>Streeterville</i>	G. Riley Mills & Ralph Covert	Timeline Theatre
2000	<i>Cahoots</i>	Claudia Allen	Victory Gardens Theater
2000	<i>Voice of Good Hope</i>	Kristine Thatcher	Victory Gardens Theater
1998	<i>Fefu and Her Friends</i>	Maria Irene Fornes	UW Madison Site Specific
1996	<i>Three Sisters</i>	Anton Chekhov	UW Madison Helmsley Theatre
1996	<i>Hello, Dolly!</i>	Herman/Stewart	UW UT Summer Stock
1996	<i>Love Letters</i>	A.R. Gurney	UW UT Summer Stock
1996	<i>Lettice and Lovage</i>	Peter Shaffer	UW UT Summer Stock
1996	<i>Charley’s Aunt</i>	Brandon Thomas	UW UT Summer Stock
1995	<i>La Dispute</i>	Pierre Marivaux, trans. Timberlake Wertenbaker	UW Madison Helmsley Theatre
1995	<i>The Tempest</i>	William Shakespeare	Mainstage Theatre, Longview, WA
1995	<i>Dandelion Wine</i>	Ray Bradbury	Inside Theatre, Puget Sound

Acting Credits

THEATRE

2011	<i>Two-in-Floo</i>	No Yoko Ono	Pocket Theatre, UO
2007	<i>The Center of Attention</i>	Emily	Heartland Theatre, Normal, Illinois
2006	<i>Speed of Darkness</i>	Annie	Heartland Theatre
2000	<i>Cahoots</i>	Lola/Lee (understudy)	Victory Gardens Theatre
1999	<i>Black Comedy</i>	Miss Furnival	Wisconsin-Madison
1998	<i>Words (Paroles), Seven Streams of the River Ota</i>	Madame Petypon	Wisconsin-Madison
1997	<i>La Tortue Qui Chant</i>	Ensemble	Wisconsin-Madison
1997	<i>The Odyssey</i>	Nausicaa, Nurse, Warrior	Wisconsin-Madison
1996	<i>Lettice and Lovage</i>	Ensemble	Wisconsin-Madison
1994	<i>Equus</i>	Dysart	Puget Sound
1993	<i>A Winter's Tale</i>	Archidamus, Dion	Puget Sound
1993	<i>Dos Lesbos</i>	Peg	Puget Sound
1992	<i>Birdbath</i>	Velma	Puget Sound
1992	<i>Les Liaison Dangereuses</i>	Cecille	Puget Sound
FILM			
2000	<i>What Women Want</i>	Silent Bit	Produced by Nancy Meyers and Mel Gibson
1999	<i>Wisconsin Death Trip</i>	Amy Mason	BBC Channel 4 / Cinemax Productions

Academic Papers, Panels, and Presentations

2023	“Class Plans for an Undergraduate Devising Class and a Devising Class with Incarcerated Women in the FEPPS Program: Post Pandemic Teaching and Transformation,” a paper presented as part of the Syllabi for Hope Working group session at the at the American Society for Theatre Research (ASTR) conference, Providence, RI.		
2023	“The Impossibility of Text: Scenographic Aspects of Contemporary Playwriting,” a paper presented annual Mid America Theatre Conference (MATC) in Minneapolis, MN.		
2022	“Galileo in Shanghai,” 52 nd Annual Wisconsin Workshop, a symposium in honor of Marc Silberman, Department of German and Slavic Languages, Madison, WI.		
2022	Our Public Lives and Private Lives: <i>What the Constitution Means to Me</i> and what it means to you,” a panel about Heidi Schreck’s play for Constitution Day programming at the University of Puget Sound, organized by the Office of the University Counsel.		
2022	Plenary on LMDA’s History, the LMDA Bibliography, and Wikipedia entries with Anne Cattaneo and Geoff Proehl, and “A Coproduction of Drury’s <i>Fairview</i>		

- in Tacoma” at the Hot Topics/UCaucus session for the annual Literary Managers and Dramaturgs of the Americas (LMDA) conference, Philadelphia, PA.
- 2021 “Remembering the National Theatre Translation Fund Project and Using LMDA’s Archives,” a Hot Topics/UCaucus session and a plenary session on “The Wiki Project,” at LMDA, Mexico City, MX.
- 2021 “Dramaturgy and the Poetics of Space: Critical Tools for Contemporary Texts,” a presentation at the Resisting Theatre: Plays, Politics, and the Academy virtual conference hosted by the University of York.
- 2021 “A Poetics of Space: reframing text and performance for the 21st century,” a paper presented as part of the panel “Reclaiming a Poetics of Space in Theatrical Text and Performance,” at the annual Association of Theater in Higher Education (ATHE) virtual conference.
- 2020 “A Flexible, Dramaturgical Pedagogical Model: Projects in Dramaturgy at the University of Puget Sound,” a Hot Topics/UCaucus session at LMDA, first ever virtual synchronous conference.
- 2019 “Teaching Un-naturalism with *The Threepenny Opera*,” a paper given as part of the Brecht Learning and Unlearning Stanislavsky Panel at the Bertolt Brecht: Contradiction as Method Conference, DAMU National Theatre Conservatory, Prague, Czech Republic.
- 2019 “The Civilians as Citizens: Urban Planning and Environmental Activism in *This Beautiful City* and *The Great Immensity*.” A paper presented as part of the Political Performances Working Group of the International Federation of Theatre Research (IFTR) annual conference in Shanghai, China.
- 2018 “Tacoma Civil Rights Performance Walk: Local History and Dramaturgy” Hot Topics/University Caucus presentation at LMDA, Toronto, Ontario, Canada.
- 2016 “Charles Mee’s Failed Variety Show: Language, Love, and Politics in *Fetes de la Nuit*.” A paper presented at the annual MATC Conference in Minneapolis, MN.
- 2015 “What We Talk About When We Talk About New Writing.” Hot Topics/University Caucus presentation at LMDA, New York City, NY.
- 2015 “From Joint Stock to the Humana Festival: New Writing as Sector and Philosophy.” A paper presented at the MATC Theatre History Symposium on Inspiration in Kansas City, Missouri.
- 2014 “Revising the Fens: Caryl Churchill, Joint Stock, and Theatre History.” A paper presented at the MATC Theatre History Symposium on Revision in Cleveland, Ohio.
- 2013 “From Caryl Churchill to Sarah Ruhl: Annie Smart’s Scenography for New Writing.” A paper presented at “Turning the Page: Funding New Writing 1945-2013,” a conference held at the University of Reading, UK, under the aegis of the AHRC-funded project “Giving Voice to the Nation: The Arts Council of Great Britain and the Development of Theatre and Performance 1945-1995.”
- 2013 “Director Designer Dramaturgy: Les Waters and Annie Smart Staging New Writing.” Hot Topics/University Caucus at LMDA, Vancouver, BC, Canada.
- 2012 Convener, “Ephemerality and Influence: Genealogies of Alternative British Theatre” Working Group, presenting the paper “Ten-Year Anniversary: Gay Sweatshop’s New Play Festival At the Pivot Point of the 1980s” at the American Society for Theatre Research (ASTR) conference, Nashville, TN.

- 2012 “Working Together: The Partnership of Les Waters and Annie Smart.” A paper presented the MATC Theatre History Symposium on Work: Mythology, Ideology, and Practice in Chicago, Illinois.
- 2011 Convener, “Dreaming Again: Deconstructing the Categories of British Alternative Theatre” Working Group, presenting the paper “The Alternative and the Archive: On Theatre Companies as Historiographical Objects” at the ASTR annual conference, Montreal, Quebec, Canada.
- 2010 “Les Waters and Annie Smart’s Crossover Staging of *Mouthful of Birds* and *The Skriker*: Corporeal Politics/Dancing Caryl Churchill.” A paper presented with the “New Cartographies: Mapping Identity Politics in Theatre and Dance” Working Group of the ASTR annual conference, Seattle, WA.
- 2010 “Alternative Theatre and the Anti-Nuclear Movement: Eco-Conscious Theatre in Thatcher’s Britain.” A paper presented as part of the session “Theatre, Media, Ecology: From Surviving to Thriving” at the Association for Theatre in Higher Education (ATHE) annual conference, Los Angeles, California.
- 2010 “Joint Stock and Gay Sweatshop on Tour,” a paper presented at the MATC Theatre History Symposium on Public Theatre and Theatre Publics, Cleveland, Ohio.
- 2008 “Drowning in the Desert: Timberlake Wertenbaker’s *New Anatomies*,” a paper presented as part of the “Diasporic Imagination” Research Group at ASTR, Boston, Massachusetts.
- 2007 “The Translational Consciousness,” a paper presented as part the seminar on “Ethics in Translation” at ASTR, Phoenix, Arizona.
- 2007 “Education vs. ‘Training’: The Goals of a Theatre History Classroom within Liberal Arts and Professional Training Models.” A paper presented MATC Pedagogy Symposium, Minneapolis, Minnesota.
- 2006 Delegate to “1956, 1968, 1979, 1995: New Historiographies of Post-War British Theatre.” Conference held at Royal Holloway, University of London, organized by Dan Rebellato.
- 2006 The Immigrant, the Exile, the Refugee: Diasporic Identities in Timberlake Wertenbaker’s *Hecuba* and *Credible Witness*.” A paper presented at the MATC Theatre History Symposium on Difference, Chicago, Illinois.
- 2004 “The Archive Project,” Presentation to the Theatre History Study Group, ASTR, Las Vegas, Nevada.
- 2004 “Joint Stock’s Modes of Authenticity.” A paper presented at the MATC Theatre History Symposium on The Real, Chicago, Illinois.
- 2004 “Coming Out Then and Now: British Gay Plays of the 1970s and 1990s,” Faculty Non-Org Presentation, Illinois Wesleyan University.
- 2003 “Tragedy After Darwin: Timberlake Wertenbaker muses on faith, science and hybridity.” A paper presented as part of the “Tragedy, Trauma, and the Transformation of Dramatic Forms” panel at ATHE, New York, New York.
- 2002 “Tragedy After Darwin: Timberlake Wertenbaker’s Repositioned Tragic Muse.” A paper presented at the Central New York Conference on Languages and Literature, Cortland, New York.
- 2001 “Reproaching/Re-approaching British Political Theatre.” A paper presented at ATHE, Chicago, IL.

- 2000 “Was Plato a Theorist or a Philosopher? Theory, Philosophy, and What They Mean for Theatre Studies,” panel moderator and organizer, ATHE, Washington DC.
- 1999 ““Women are like Countries: Wertebaker’s *The Vigil, Case to Answer* and *The Love of the Nightingale*.” A paper presented as part of the panel “Performing Bodies Under State Control: Timberlake Wertebaker and the Tropes of Post-Colonialism” at ATHE, Toronto, Ontario.
- 1998 “The Effect of Double Alienation: Discourse of the Grand Style in Brecht.” A paper presented at “Revisualizing Brecht,” the 12th Annual Graduate Student Colloquium of the Department of Germanic Languages and Literature, University of North Carolina Chapel Hill.
- 1998 “Wertebaker’s Feminist Noh: A Workshop about modern content and ancient forms.” Performance workshop and discussion presented at The 14th Annual National Feminist Graduate Student Conference, hosted by the University of Wisconsin-Madison.
- 1997 “L’unité et la pluralité des choses: Andrée Chedid and the configuration of consciousness through the multitude.” A paper presented at “Women Give Voice to Women: Feminist Theatre on the French Stage,” a conference hosted by the Institut Français and the University of London.

Public Lectures and Presentations

- 2019 **Phi Beta Kappa Magee Address, University of Puget Sound:** “The Dream of a Shared Curriculum.”
- 2019 “Presence in Performance,” a presentation during the oral communication across the curriculum workshop organized by Professor Susan Owen, inaugural activity of Puget Sound’s Center for Effective Communication and Advocacy.
- 2019 “Words and Images,” a talk for University of Washington Coffee and Concepts Colloquium for the Interdisciplinary Performance Studies Graduate Program.
- 2018 “Poetic Images and Dramatic Spaces: Contemporary Playwriting and Twenty-first Century Poetics in Churchill, Iizuka, and Ruhl,” a talk for the interdisciplinary PhD program in performance studies at the University of Wisconsin-Madison.
- 2018 “Arts, Activism, and Social Movements.” SOAN 240: Social Movements taught by Professor Jason Struna, University of Puget Sound.
- 2017 “Motherhood and Theatre: Wertebaker and Kushner with a coda on *Boudica* at the Globe” Newcastle University, Faculty Seminar.
- 2016 **Daedalus Faculty Lecture, University of Puget Sound:** “Staging New Writing and the Poetics of Space: A Dramaturgy of Les Waters and Annie Smart’s Directing and Design.”
- 2016 *Fat Pig* Respondent at Tacoma Little Theatre as part of the Off the Shelf reading series
- 2015 Kennedy Center/American College Theatre Festival (KC/ACTF) Dramaturgy Respondent and Workshops; Ellensburg, WA. Workshops on Collaborations Around New Writing, Script Analysis: Dramaturgy for Everyone, and Approaching Non-English Language Classics.

- 2013-2015 Master Classes on Acting While Singing and Playing Characters for Dr. Dawn Padula's Vocal Performance Class in the School of Music, University of Puget Sound.
- 2013 "Planning Ahead Versus Adapting on the Fly." Panelist, Wednesdays at Four Sessions on Teaching and Learning at the Center for Writing, Teaching, and Learning, University of Puget Sound.
- 2013 "Two Rooms and Electricity: Staging *In the Next Room, or, the Vibrator Play*," a presentation for Ideas at Work and Play, Puget Sound First Year Orientation Series on Faculty Scholarship.
- 2013 "Using ARTSTOR for Material Culture in Pedagogy" a presentation with librarian Lori Ricigliano at Puget Sound's Center For Writing, Learning and Teaching (CWLTL) May Faculty Workshop.
- 2011 "Gertrude Stein's Landscapes," for *Three SWANS: Short Plays by Gertrude Stein*, a performance event developed by Haley Hilmes and performed at Toy Boat Theatre in Tacoma, Washington.
- 2011 "'Brechtian' Acting Demonstration and Discussion," Graduate Seminar in German Theatre (GER 625) taught by Professor Dorothee Ostermeir, University of Oregon.
- 2011 "Actresses Past and Present, and the History of Women's Theatre Companies." Post-show Panelist for *Playhouse Creatures* by April DeAngelis, directed by Brian Cook, UO Hope Theatre.
- 2009 "Ecology of the Book" Panel and Play Discussion for Earth Matters on Stage Festival and Conference, University of Oregon, May 2009. Led with Barbara Altmann, Director of the Oregon Humanities Center.
- 2006 "Sarah Kane's *Psychosis 4.48*." Visual Concepts Seminar taught by Professor Marcia McDonald, Illinois Wesleyan University.
- 2005 "Research and Production for *Bold Stroke for a Wife*: Student Dramaturgy at IWU." Illinois Wesleyan University Board of Trustees Dinner.
- 2005 "Student Research at a Liberal Arts University," John Wesley Powell Student Research Conference Luncheon, Illinois Wesleyan University.
- 2003-2005 "Self-Presentation as Performance." Senior Seminar in Business taught by Professor Fred Hoyt, Illinois Wesleyan University.
- 2003 "What is Dramaturgy?" Visual Concepts Seminar taught by Professor Marcia McDonald, IWU.
- 2002 "Caryl Churchill and David Hare." Modern British Drama in Performance taught by Professor Jeff Ginsburg, Columbia College, Chicago.
- 2001 "British Alternative Theatre in the 1970s." Graduate Seminar on Performance in the 1970s taught by Professor Sally Banes, University of Wisconsin-Madison.
- 1999 "Maria Irene Fornes's *Fefu and Her Friends*." Full Lecture Section of Introduction to Theatre and Drama taught by Professor Barbara Clayton, University of Wisconsin-Madison.
- 1998 "Timberlake Wertenbaker's *Love of the Nightingale*." Undergraduate Seminar in Feminist Theatre taught by Professor Michael Vanden Heuvel, Wisconsin-Madison.

Professional Development Workshops and Training

- 2021 “Bharatanatyam Theory and Practice,” online workshop on classical Indian dance theatre led by Deepa Mahadevan through Intercultural Roots, international performance resource.
- 2020 “Improv for Actors,” taught online by Theresa Robbins Dudeck through ART, Portland, Oregon.
- 2020 “Mind’s Eye” Introductory Neuroscience Online Course by Siddharth Ramakrishnan, University of Puget Sound.
- 2019 Symposium and workshop on feminist theatre history as part of the 20th Anniversary Celebration of Open Clasp Theatre Company and the installation of its archives at Newcastle University, Newcastle, UK.
- 2017 Physical Theatre and Devising Workshops with Frantic Assembly and Complicite, London.
- 2017 Reacting to the Past Faculty Conference and Symposium, University of Puget Sound. Reacting pedagogy training and reflection on teaching writing and public speaking within the interactive simulation.
- 2014 Nia White Belt Training in Somatics and Movement. Blue Herron Studio and Ranch, Sammamish, WA. Randee Fox, Nia Trainer.
- 2013 American Theatre Archive Project National Training Module. ATAP Pacific Northwest regional team training and retreat, Reed College and Miracle Theatre/Teatro Milagro.
- 2013 Dolliver Faculty Seminar, University of Puget Sound. “Borders and the Making of Trans-American Studies: Exploring Transnational and Interdisciplinary Cultural Studies and the Americas.” Three- week intensive led by Professors Douglas Sackman and John Lear.
- 2013 Center for Writing and Learning Teaching Workshops: “Disciplining Content/Contenting Discipline” with Kurt Spellmeyer, Rutgers University, and Preparing for the Seminar for Scholarly Inquiry workshops on “Creating Effective Peer Review,” “Developing and Sequencing Assignments,” and “Strategies for the Oral Component” with Priti Joshi.
- 2013 Dolliver Seminar Workshops for faculty with Harvey Young and Faedra Carpenter on “Ugly Beauty: Race and Aesthetics,” organized by Geoff Proehl and Grace Livingston.
- 2012 Center for Writing Learning and Teaching workshop “Developing Seminars in Scholarly Inquiry,” with Rebecca Nowacek, Marquette University.
- 2009 Teaching Strategies around Diversity and Inclusion, Center on Diversity and Community (CoDaC), University of Oregon, led by Tim McMahon
- 2005 Midwest Faculty Seminar: Edward Said’s *Orientalism*. University of Chicago.
- 2002 Gateway Freshman Seminars Pedagogy Training at the Writing Center, led by Joel Haefner, Illinois Wesleyan University.

Service

Board Member

2013-2018 Northwest Playwrights Alliance (NPA) Board of Directors

Program Leader and Conference Planning

2023-224 Residency Coordinator for Pig Iron Theatre Company at Puget Sound

2023 President Elect of Literary Managers and Dramaturgs of the Americas (LMDA), term will be 2024-2026.

2022-2025 American Society of Theatre Research (ASTR) Travel Grant Award Committee

2022	LMDA, Chair, Proposal Committee
2011	Co-leader and Coordinator of UO Spring Workshops at the Oregon Shakespeare Festival
2009-2011	Theatre History Symposium Co-Chair, Mid America Theatre Conference
2007-2009	Emerging Scholars Symposium Co-Chair, MATC
2006	Co-Planner, “International Dramaturgy: Translations and Transformations” A Symposium on the Theater of Timberlake Wertebaker, Georgetown University
2005	Residency coordinator for campus visit of Plasticene Physical Theatre Company to Illinois Wesleyan University

External Reviewer

2021	Program Review for Ramapo College, New Jersey Theatre Program
2016	Program Review for University of Redlands Department of Theatre
Ongoing	Tenure Dossier Evaluator for peer institutions like Hobart and William Smith, Knox College, Carleton College

University and Department Service

Puget Sound	Senate Core/Wayfinding Working Group 2023-2024; Theatre Arts Curriculum Review 2020-2022; Chair, Theatre Arts History/Dramaturgy Tenure Line Search Committee 2018-2019; VP Enrollment Candidate Interview panel, 2017. Faculty Senate, 2017; Presidential Candidate Faculty Interview panel, 2016; Curriculum Committee 2012-2015; Susan Resneck Pierce Lecture Committee 2011-2020 ; Phi Beta Kappa Committee on Membership in Course 2013; Phi Beta Kappa Chapter President 2016-2017, Vice President 2014-2016; Academic Advising Department Review Team 2014; Festival of Lessons and Carols Reader 2011; Theatre Arts Acting/Directing Tenure Line Search Committee 2012-2013; Theatre Arts Curriculum Review 2013-2014.
University of Oregon	Theatre Arts Season Selection Committee, Graduate Admissions Committee, Curriculum Revision Committee, Robert D. Clark Honors College Thesis advising 2007-2011; First Year Seminar program 2008; PhD Tenure Line Search Committee 2010-2011; Department Liaison to the Oregon Humanities Center Year of the Book Events and Post-Show Discussion Coordinator 2009-2010; Theatre Arts Assessment Plan and Program Review Self-Study Work Group 2009-2010; IntroDUCkTion Academic Success Panelist 2010; Graduate Visit Coordinator 2009-2011.
Illinois Wesleyan	First Year Advising Board 2005-2007; University Admissions Committee 2005-2007; University Assessment Task Force 2005-2007; Acting/Directing Tenure Line Search Committee 2005-2006; School of Theatre Arts Curriculum Review Committee 2005-2006; May Term Advisory Committee 2003-2005; John Wesley Powell Student Research Conference Planning Committee 2004-2005; Phi Beta Kappa Chapter President 2006-2007; Phi Beta Kappa Student Events Coordinator 2004 - 2006; Phi Beta Kappa Membership Selection Committee 2003 –2007

(Chair 2004-2005 and 2005-2006); Guest Artist Work Group (School of Theatre Arts) 2002-2007; Phoenix Theatre Committee (School of Theatre Arts) 2005 -2007.

DePaul

Ntozake Shange Symposium Session Leader, Martin Luther King Jr. Day Events 2002.

Graduate Dissertations and Theses, University of Oregon

Chair/Advisor

Doctoral Dissertations in Theatre Arts:

- “(In)Famous Angel: The Cherub Company and the Problem of Definition” by Brian Cook. Degree June 2012.
- Keith Johnstone’s Search for an Ideal Classroom: A Critical Biography” by Theresa Robbins Dudeck. Degree December 2011. Published as *Keith Johnstone: A Critical Biography* by Bloomsbury in 2014.
- “Bryony Lavery: Playwright as Feminist Adaptor” by Jennifer Kuchenbecker Thomas. Degree June 2010.

Master’s Theses in Theatre Arts:

- “Equals in the Revolution: The Legacy of Teatro de las Chicanas” by Jacqueline Bruchman. Degree June 2009.

Committee Member:

Doctoral Dissertations in Theatre Arts:

- “Mind’s Eye: Toward Theatrical Editing Shakespeare” by Jan Powell. Degree June 2011.
- “A History of Neo-Futurism” by Erica Milkovich. Degree June 2010.
- “Pleasurable Disturbances: Theorizing a Grotesque Performative” by James Engberg. Degree June 2010.
- “Laughing Lesbians: Camp, Spectatorship, and Citizenship” by Rachel Kinsman Steck. Degree June 2010.

Masters of Fine Arts Final Projects

- “William Shakespeare’s *Love’s Labors Lost* Set Design” by Jarvis Jahner. Degree June 2011.
- “Bertolt Brecht’s *Threepenny Opera* Costume Design” by Annelie Thurin. Degree June 2008.

Master’s Theses:

- “Child Actor Ethics: Children in Plays with Adult Themes” by Meredith C. Ott. Degree June 2009.

Undergraduate Thesis and Research Advising

University of Puget Sound: Coolidge Otis Chapman Honors Thesis Projects: “April Anarchy — Non-realist Dramaturgy for Christopher Fry’s *The Lady’s Not for Burning*” by Molly McLean (2019); “Beirut, With Love” by Andrew E.

Lutfala (2015); “Collaboration on Senior Theatre Festival: *Macbeth*” by Loring Brock (2015).

Gender Studies Thesis Projects: “Violence that Matters: Gender in the Theatre of Sarah Kane” by Zoe Levine-Sporer (2015).

Senior Thesis Research in Theatre Arts: “Shifting Perception in Tragedy: September 2001 to September 2002 in Theatre” by Bob Pore (2012).

Summer Research Projects: “Charles Mee’s Collage Plays and Large Scale Paintings” by Ayli Stabinsky (2022); “A New Translation of an Old Thing: Gender in *The Force of Habit*” by Hannah Ferguson (2015); “Instances of Fruitful Criticism/Instances of Art: the LMDA Archive at the University of Puget Sound” by Madeleine Faigel (2014); “The Idea of Thespis: Revisiting the Origins of Greek Theatre” by Loring Brock (2014); “The Sea is a Living Room: Dualities in the Plays of Sarah Ruhl as Seen Through the Lens of Ancient Greek Theatre” by Hannah Fattor (2012).

University of Oregon: Undergraduate Research: Clark Honors College Thesis Projects “Balance” by Katy Pelissier (2011) and “That Thing, That Feminist Thing: A Devised Performance and Research Project” by Rachael Davies (2008).

Illinois Wesleyan: Advisor to research honors projects “Transforming Menace: Naomi Wallace and the Legacy of Harold Pinter” by Charles Haugland (2007), “Heiner Mueller’s *Quartet*: History, Theory, Performance” by Elizabeth Hope Williams (2006), “Arabian Nights: The Framing of Scherazade” by Alison Daigle (2005), and “The Business Models of Emerging Theatre Companies” by Danielle Langer (2003).
Committee member for research honors project on: “Religion in *Hamlet*” (2006) and “Beyond Good and Evil: Entertainment and Philosophy” (2004).

Memberships

- American Theatre Archive Project (ATAP)
- Society for Theatre Research, Britain (STR)
- Mid-America Theatre Conference (MATC)
- Association of Theatre in Higher Education (ATHE)
- American Society of Theatre Research (ASTR)
- Literary Managers and Dramaturgs of the Americas (LMDA)
- International Federation of Theatre Research (IFTR)