

EDUCATION

Ph.D. in Theatre and Drama (Minor in Gender Studies), Indiana University, Bloomington IN, April 30, 2007

M.A. in Drama, Washington University, St. Louis MO, May 1995.

B.A. with Honors in Theatre, Grinnell College, Grinnell IA, May 1992.

National Theatre Institute, Eugene O'Neill Theater Center, Waterford CT.

PROFESSIONAL AFFILIATIONS

Stage Management member of Actors' Equity Association since 1995

Full Member of Stage Directors and Choreographers Society since 2016

ACADEMIC POSITIONS

Hobart and William Smith Colleges, Geneva NY. Theatre Department. *Affiliated with: Gender, Sexuality, and Intersectional Justice, and Africana Studies.*

Professor of Theatre, Fall 2022-Present

Associate Professor of Theatre, Fall 2013-Summer 2022

Chair of Theatre, Fall 2016-Fall 2019

Auburn University, Auburn AL. Department of Theatre. *Affiliated with Women's Studies, Africana Studies programs, and Civic and Community Engagement.*

Associate Professor of Theatre, Fall 2012-Summer 2013

Assistant Professor of Theatre, Fall 2007-Summer 2012

Head, BFA program in Stage Management, Fall 2008-Summer 2013

Head, BA program in Theatre, Fall 2011-Summer 2013

Indiana University, Bloomington IN. Department of Theatre and Drama

Visiting Lecturer, Summers 2003, 2004, 2005

Associate Instructor, Fall 2000-Fall 2004

Graduate Assistant, Fall 1999-Spring 2000

Scene Study Instructor and Performance Director of Midsummer Theatre Program, Summers 2000-2003, 2006

Grinnell College, Grinnell IA. Department of Theatre

Lecturer in Theatre, Fall 1998

Guest Director, Fall 1998, 2003, 2005

Indiana University, Bloomington IN. Student Academic Center

Associate Instructor, Fall 2006-Spring 2007

Indiana University, Bloomington IN. Collins Living-Learning Center

Associate Instructor, Fall 2002

RESIDENCIES

Indy Convergence Artist-in-Residence, June 2019

GRANTS AND AWARDS

Donald R. Harter '39 Professor of the Humanities and Social Sciences, Hobart and William Smith Colleges, 2023-2028

Faculty Research Grant, Hobart and William Smith Colleges, 2019-2020

Lori Ann Schwab '95 Alumni Grant from Grinnell College for work with Rural and Migrant Ministry's Justice Organization of Youth, 2019

Inaugural Excellence in Diversity and Inclusion Award at Hobart and William Smith Colleges, 2017

Young Memorial Trust Fund Grant to help bring Tim Miller to campus, 2015

Fisher Center Research Fellow at Hobart and William Smith Colleges, 2014-2015

Inaugural Janet and John Stone Award for Multicultural Understanding, Equity, and Justice at Auburn University, 2011-2012

Inaugural Janet and John Stone Lectureship for Multicultural Understanding, Equity, and Justice at Auburn University, 2011-2012

Daniel F. Breeden Endowed Grant Recipient, 2011-2012

American College Theatre Festival Meritorious Achievement Award for Excellence in Directing, Fall 2010

American College Theatre Festival Meritorious Achievement Award for Excellence in Directing, Spring 2009

Norvelle Cup Award for Excellence in Theatre and Drama, Indiana University, 2007

Hubert C. Heffner Award for Outstanding Scholarship in Theatre History, Theory, and Literature, Indiana University, 2002

PEER REVIEWED PUBLICATIONS

JOURNAL ARTICLES

“Practice-Based Research: Working in Crip Time.” *Performance Matters*. Edited by Peter Dickinson and Ellen Waterman. 9.1-2 (2023): 205-221.

“Awaiting Tiresias: A Livestream Performance for the Digital Research in the Humanities and Arts Conference.” *Body, Space & Technology*. 22.1 (2023): 273-275. DOI: <https://doi.org/10.16995/bst.9701>

“White Lies and Stony Silence: Reconstruction in the Personal Narrative of America’s Most Popular Female Impersonator on the Late Minstrel Stage,” *A Tyranny of Documents: The Performing Arts Historian as Film Noir Detective*. Ed. Stephen Johnson. Spec. issue of *Performing Arts Resources* 28 (2011): 217-224

“Wenches, Old Darkies, and Children on the Plantation: The Performance of Gender and Race on the Northern Minstrel Stage.” *Theatre Symposium: Constructions of Race in the Southern Theatre: From Federalism to the Federal Theatre Project*, 11 (2003): 34-44.

BOOK CHAPTERS IN EDITED COLLECTIONS

“When I Can’t See You at the Theatre: Creating Inclusive Processes for Vision-Impaired Performers” in *Inclusivity and Equality in Performance Training: Teaching and Learning for Neuro and Physical Diversity*, edited by Petronilla Whitfield, Routledge, 2022: 157-170.

“Changing Shoes for Social Change: Using Theatrical Empathy as a Vehicle for Diversity Training,” *Scholarship in Action: Communities, Leaders, and Citizens*. Eds. Barbara Baker, Kathleen Hale, and Giovanna Summerfield. Illinois: Common Ground Publishing, LLC, 2013: 20-30.

BOOK REVIEWS

Review of *Thinking through Script Analysis* by Suzanne Burgoyne and Patricia Downey. *Theatre Topics*. 23.2 (2013): 220-221.

Review of *Whiting Up: Whiteface Minstrels and Stage Europeans in African American Performance* by Marvin McAllister. *Theatre Journal*. 65.2 (2013): 307-309.

Review of *New Downtown Now: An Anthology of New Theatre from Downtown New York*, edited by Mac Wellman and Young Jean Lee. *Theatre Topics*. 18.1 (2008): 92.

Review of *The Stage Life of Props* by Andrew Sofer. *Theatre Research International*. 29.3 (2004).

CONFERENCE PRESENTATIONS

“Awaiting Tiresias” livestream performance, Digital Research in the Humanities and Arts conference, UK & online, September 2022

“Awaiting Tiresias” livestream performance, Harnessing a 21st Century Approach to Performing Arts virtual conference, Hong Kong / online, January 2022

“Rearranging the Furniture: Performance and Exhibition,” American Society of Bioethics and Humanities, online / virtual presentation, October 15, 2020

Panelist, Accessibility Design and Implementation in Theatre Programs, Association for Theatre in Higher Education, Scheduled for Detroit in August 2020, held virtually

“Refusing Oedipus's Fate: Denying (Literal) Loss of Vision as Guiding Metaphor,” and Performance Selection, Eastern Michigan University Disability Arts and Culture Symposium, Ypsilanti, MI, December 2019

“Rearranging the Furniture,” ASTR Forum 2018, San Diego, CA, 2018. (This was a performance at the informal ASTR Forum held at the University of San Diego – La Jolla campus following the conference’s cancellation due to a strike at the host hotel.)

“Devising through Metaphor to Make Microaggressions Visible” and “Process as Protest: The Transformative Possibilities and Neoliberal Limitations of Ongoing Collaborative Devising Companies,” Association for Theatre in Higher Education, Boston, MA, 2018.

“Spectacular Humanity: The Power of Abandoning Design to Center Human Concerns,” Association for Theatre in Higher Education, Las Vegas NV, 2017. (Presented by Dr. Tessa Carr, panel chair, after my flights were all canceled on me)

Co-Presenter of “Compatriots, Collaborators, or Colluders? Fostering Student Agency in Social Justice Theatre,” Performing the World Conference, New York NY, 2016. (With Dr. Tessa Carr, Auburn University)

Co-Presenter of “Using the Arts to Promote Dialogue and Social Justice on Campus,” NASPA Student Affairs Administrators in Higher Education Conference, New Orleans LA, 2015. (With former student Molly Doris-Pierce and Tempe Newsom, Hobart and William Smith Colleges)

Panelist on “Build It and They Will Come: Fostering Institutional Investment for a Diversity-Focused Theatre Company,” Association for Theatre in Higher Education, Phoenix AZ, 2014.

“Devising and Revising – Responding to Feedback without Losing the Message,” Mid-America Theatre Conference, Cleveland, OH, 2014.

Panelist & Chair of “Using Play to Create Change through Sustained Student Theatre for Social Change,” Association for Theatre in Higher Education, Orlando FL, 2013.

“Financially Viable or Fully Visible: Fiscal Issues for Theatre of Diversity,” Southeast Women’s Studies Association, Greensboro NC, 2013.

“Bright Lights, Less Pretty: Vaudeville, Electric Lighting, and the End of the Minstrel Prima Donna,” Association for Theatre in Higher Education, Washington DC, 2012.

“Staging a ‘Player’ with a Deacon’s Son,” Association for Theatre in Higher Education, Washington DC, 2012.

“American Expressionism – Capitalist Structures for a Marxist Message,” Mid-America Theatre Conference, Chicago IL, 2012.

“Dead or Alive? (or Fifty-Five): Tracking a Master of Disguise in Black and White,” Association for Theatre in Higher Education, Los Angeles CA, 2010.

“How I Spent My Summer Research Grant; or, Adventures of a First-Year Faculty in the Academic Honesty Maze,” Mid-America Theatre Conference, Chicago IL, 2009.

“The Great Hole of (American) History: Producing Suzan-Lori Parks’ *The America Play* in the South,” Horton Foote Festival, Baylor University, Waco TX, 2009.

“No Amount of Cleverness...Can Compensate for the Absence of a Black Face’: Reconstructing Women and Blacks on the Post-Bellum Minstrel Stage,” Association for Theatre in Higher Education, New Orleans LA, 2007.

“Prima Donna as Object of Desire and Derision: Francis Leon’s Performance of Gender and Race on the Late Minstrel Stage,” Midwest/Modern Language Association, St. Louis MO, 2004.

“Working to Make Self-Assessment Increase Self-Awareness without Self-Consciousness,” Association for Theatre in Higher Education, New York City NY, 2003.

“Passing While Pissing: The Performance of Gender in Public Restrooms,” Mid-America Theatre Conference, Indianapolis IN, 2003.

“Examining Race Relationships in a New Light: *The Merchant of Venice*,” National Communication Association National Conference, New Orleans LA, 2002.

“Uncovering Joanna Baillie’s Romantic Theories,” Mid-America Theatre Conference, St. Louis MO, 2002.

“Wenches and Prima Donnas on the Plantation Stage: The Performance of Race and Gender on the Plantation Stage,” Southeastern Theatre Conference/Theatre Symposium, Elon NC, 2002.

“The Master of Her Monsters: Adrienne Kennedy’s Dramaturgical Shifts between *Funnyhouse of a Negro* and *The Ohio State Murders*,” Comparative Drama Conference, Columbus OH, 2001.

“The World of the Imagination’ – A Potent Time Travel Machine Turned into a Cop-Out,” International Association for the Fantastic in the Arts, Fort Lauderdale FL, 1994.

CHAired CONFERENCE SESSIONS

Chair, **“Revisionist Dramaturgy,”** Mid-America Theatre Conference, Cleveland, OH, 2014.

“A Legacy of Labor: Chicago Theatre, Then and Now,” Mid-America Theatre Conference, Chicago IL, 2012.

OTHER PEER-REVIEWED CONFERENCE PARTICIPATION

Actor (Woman), **“Pictures 2,”** Mid-America Theatre Conference, Cleveland, OH, 2014.

Participant in **“Adventures in the American West” Playdate,** Association for Theatre in Higher Education, Orlando FL, 2013.

INVITED PAPERS

“How Theatre for Social Change Empowers Activism,” Keynote Speech, Agnes Slosson Lewis Award Dinner, League of Women Voters of Geneva, Geneva NY, 2015.

Janet and John Stone Lecture for Multicultural Understanding, Equity, and Justice, Auburn University, Auburn AL, 2012.

“In a Void or To Avoid? The Role of Narrative in Shaping Identity,” Research Initiative for the Study of Diversity, Auburn University, Auburn AL, 2009.

“Passing While Pissing When *Urinetown*,” Department of Theatre and Drama Pre-Show Speech Series, Indiana University, Bloomington IN, 2006.

INVITED ROUNDTABLES, WORKSHOPS, AND CONSULTING

Consultant for Justice Organization of Youth (subdivision of Rural and Migrant Ministry), devising a script to raise awareness about the challenges facing students of migrant workers for their fundraiser, Lyons NY, 2017-2018.

Panelist, “Adaptive Directing,” Directors Lab West, Pasadena Playhouse, Pasadena CA, 2017.

Two-Hour Theatre of the Oppressed Workshop, Directors Lab North, Tarragon Theatre, Toronto ON, June 2015.

Two-Day Modified Playback Workshop, Acting I and Improvisation classes at Wilbur Wright College, Chicago IL, March 2015.

Roundtable Discussion, “Feminist Mentoring and Teaching,” Celebrating Susan Gubar, Teacher and Writer, Indiana University, Bloomington IN, 2010.

Two-Day Adult Directing Workshop for the Auburn Area Community Theatre, Auburn AL, June 2008 and July 2009.

Two-Day Mask Workshops for The Disability Project, St. Louis MO, 1999.

SOLO PERFORMANCE

Writer, Performer, and Video Editor of “Awaiting Tiresias” streaming performance

- Digital Research in the Humanities and Arts Conference, Kingston School of Art, London UK via Zoom, September 7, 2022
- Indiana University Purdue University at Indianapolis’s Medical Humanities and Health Studies Seminar via Zoom, March 15, 2021

Writer and Performer of “Rearranging the Furniture”

- PortFringe, Portland ME, June 14-22, 2019. Winner of two Critics’ Choice awards
- Indy Convergence, Indianapolis IN, June 14, 2019
- University of California at Irvine, Irvine CA, November 15, 2018
- The Cracker Factory, Geneva NY, October 24, 2018

PLAYWRIGHT

#TheBallantineDays

- Inspired by the students in THTR 340 Advanced Acting Styles: Devising for Performance in Fall 2018
- Served as lead writer for the final production
- Assisted by Izzy Ingram, Tom Perry, and the cast members of #TheBallantineDays

DIRECTOR

Director, Audio Description Author and Voice, Captioning, *Fault Lines* (Film), Hobart and William Smith Colleges, Geneva NY, to be released Fall 2023.

Director, *Fault Lines*, Hobart and William Smith Colleges, Geneva NY, April 2023.

Director and Switcher Operator, *Memories of Overdevelopment*, developmental production, Hobart and William Smith Colleges, Geneva NY, March 2022.

Director, Audio Description Editor, Captioning, *Tone a Blind Eye*, Hobart and William Smith Colleges, Geneva NY, Ongoing, www.toneablindeye.com

Director, *The Breach*, Hobart and William Smith Colleges, Geneva NY, November 7-9, 2019

Director, *The Spectrum of Letting Go*, World Premiere of staged reading of Angeline R. Larimer's play), Hobart and William Smith Colleges, Geneva NY, September 2019

Director, *#TheBallantineDays*, Hobart and William Smith Colleges, Geneva NY, February-March 2019

Director, *Waiting for Godot*, Hobart and William Smith Colleges, Geneva NY, April 2018

Director, *The Etymology of Bird*, Hobart and William Smith Colleges, Geneva NY, April 2017

Director, *It Can't Happen Here* (staged reading in conjunction with Berkeley Rep initiative), Hobart and William Smith Colleges, Geneva NY, October 2016

Director, *Duchess*, world premiere commission for Hobart and William Smith Colleges, Geneva NY, April 2016

Director, *Tartuffe*, Hobart and William Smith Colleges, Geneva NY, October 2014

Director, *Heavier Than...*, Hobart and William Smith Colleges, Geneva NY, February 2014

Director, *Lysistrata*, Auburn University, Auburn AL, November 2012

Director, scenes from Lynn Nottage's *Crumbs from the Table of Joy*, as part of the Jule Collins Smith Museum of Fine Art's "Theatre and Music inspired by the Arthur Primas Collection," Jule Collins Smith Museum of Fine Art, Auburn AL, March 2012.

Director, "Episode 1 – To Business" from *Machinal*, as part of the Jule Collins Smith Museum of Fine Art's "An Evening with Munch," Jule Collins Smith Museum of Fine Art, Auburn AL, April 2011.

Director, *Machinal*, Auburn University, Auburn AL, November 2010

Director, *Intimate Apparel*, Auburn University, Auburn AL, October 2009

Director, *Still Life with Iris*, Auburn University, Auburn AL, June 2009

Director, *The America Play*, Auburn University, Auburn AL, April 2009

Director, *Tartuffe*, Grinnell College, Grinnell IA, October 2005

Director, *The Wonder: A Woman Keeps a Secret*, Grinnell College, Grinnell IA, October 2003

Director and Adaptor of *The Merchant of Venice*, Independent Production, Bloomington IN, Fall 2001

Director, "The Burial," Bloomington Playwrights Project, Bloomington IN, 2001

Director, *Independence*, Indiana University, Bloomington IN, 2000

Director, *OZ*, Bloomington Area Arts Council and Evelyn Powers, Bloomington IN, 2000

Director of Staged Reading of *Life Without Rue* and *Meeting Mom* as part of the Indiana University Department of Theatre and Drama's New Play Festival, 2000

Director, *Three Birds Alighting on a Field*, Grinnell College, Grinnell IA, Fall 1998

Director, *Shooting Simone*, Orthwein Theatre Company, St. Louis MO, 1998

Director, *Why We Have a Body*, The Theatre Conspiracy, Washington DC, 1997

Director, *Vibrating White Light* (Staged Reading), Orthwein Theatre Company, St. Louis MO, 1998.

Director, selections from *Summertree*, ShatterMask Theatre fundraising event, St. Louis MO, 1995

Director, "Picnic on the Battlefield," ShatterMask Theatre fundraising event, St. Louis MO, 1995

Director, "The Ohio State Murders," Washington University, St. Louis MO, 1995

Director, "Footfalls," Independent Production, St. Louis MO, 1994

THEATRE FOR SOCIAL CHANGE

Artistic Director and Founder, Mosaic NY, Hobart and William Smith Colleges, Geneva NY, April 2014-Present

Artistic Director and Founder, Mosaic Theatre Company, Auburn University, Auburn AL, August 2011-June 2013

LIST OF OFFICIAL MOSAIC NY PERFORMANCES & WORKSHOPS

Dialogue with Alumni and Alumnae Associations, Hobart and William Smith Colleges, Geneva NY, 2018

New Student Orientation, Hobart and William Smith Colleges, Geneva NY, 2018

(g)Race Matters, Cooperstown, NY, 2018

Justice Organization for Youth, Lyons NY, 2017

This Is How We Do It, New York State Higher Education Opportunities Program Professional Organization Conference, Turning Stone Resort, Verona NY, 2017

New Student Orientation, Hobart and William Smith Colleges, Geneva NY, 2017

Selection from Claudia Rankine's *Citizen* in conjunction with her lecture on campus, Houghton House, Hobart and William Smith Colleges, Geneva NY, 2016

Shine a Light, Safe Harbors of the Finger Lakes, Penn Yann Fire Station, Penn Yann NY, 2016

New Student Orientation, Hobart and William Smith Colleges, Geneva NY, 2016

Year-in-Review, Mosaic NY, Hobart and William Smith Colleges, Geneva NY, 2016

Masquerade Ball, Caribbean Students Association, Hobart and William Smith Colleges, Geneva NY, 2016

MLK Day of Service, Center for Civic Engagement and Service Learning, Hobart and William Smith Colleges, Geneva NY, 2016

Leadership Institute, Center for Civic Engagement and Service Learning, Hobart and William Smith Colleges, Geneva NY, 2016

Empowerment through Movement, Leadership League of Women, Hobart and William Smith Colleges, Geneva NY, 2015

Standing Tall, Title IX Office and Mosaic NY, Hobart and William Smith Colleges, Geneva NY, 2015

Campus Culture Performance, HWS First-Year Orientation, Hobart and William Smith Colleges, Geneva NY, 2015.

Consexual, HWS First-Year Orientation, Hobart and William Smith Colleges, Geneva NY, 2015

I Love You, Honey, Coalition of students, faculty, staff, and community members, Hobart and William Smith Colleges, Geneva NY, 2015

Sentimental for Declarations, HWS Women's Studies Department and Women's Rights National Historical Park, Women's Rights National Historical Park, Seneca Falls NY, 2015.

Don't Settle, Mosaic NY, Hobart and William Smith Colleges, Geneva NY, 2015

Sentimental for Declarations, HWS Women's Studies Department and Women's Rights National Historical Park, Women's Rights National Historical Park, Seneca Falls NY, 2015

I Love You, Honey, Coalition of students, faculty, staff, and community members, Hobart and William Smith Colleges, Geneva NY, 2014.

Hands Up: Performing Solidarity, Mosaic NY, Sankofa, and Race & Racism Coalition, Hobart and William Smith Colleges, Geneva NY, 2014

Check Your Privilege, Intercultural Center: Celebrating Culture through the Arts, Hobart and William Smith Colleges, Geneva NY, 2014

Sexual Consent and Bystander Activation, Fisher Center: Strategies for Combatting Rape Culture, Hobart and William Smith Colleges, Geneva NY, 2014

Campus Culture Performance, HWS First-Year Orientation, Hobart and William Smith Colleges, Geneva NY, 2014

Consexual, HWS First-Year Orientation, Hobart and William Smith Colleges, Geneva NY, 2014

LIST OF MOSAIC THEATRE COMPANY PERFORMANCES & WORKSHOPS

L.E.A.D. Camp workshop with Mosaic Theatre Company, Telfair Peet Theatre, Auburn AL, June 11 & 13, 2013. Mosaic Theatre Company led a two-day workshop with 30 high school students to develop their stories for an informal performance and teach improvisational and collaboration skills.

Mosaic Theatre Company, Auburn University, Auburn AL 2013

Black Student Union Heritage Festival, Auburn University, Auburn AL 2013

Second Season Kick-off Performance, Mosaic Theatre Company, Auburn University, Auburn AL 2012

Inaugural Performance, Mosaic Theatre Company, Auburn University, Auburn AL 2012.

Residential Life Staff Training, Residential Life, Auburn University, Auburn AL 2012

AU Players, Auburn University, Auburn AL 2012

Freshman Leadership Program & Phi Kappa Phi Honors Fraternity, Auburn University, Auburn AL 2012

Angelou and the Arts, Women's Leadership Institute, Auburn University, Auburn AL 2012

Dean's Advisory Council, Auburn University, Auburn AL 2012

CLA Undergraduate Research Forum, Auburn University, Auburn AL 2012

WEB / VIDEO

Producer, Director, Author, Performer, Audio Description Editor and Author, Captioning, *Awaiting Tiresias*, 2022. <https://vimeo.com/719429242?share=copy>

- Winner of IndieFEST Film Awards for Disability Awareness and Contemporary Issues / Raising Awareness, 2021.
- Semi-finalist for the Blow-Up Arthouse Filmfest in Chicago, 2022.

Video, "Jump Up, Spooky!," "Serenity Industry," "Fragile," "Pour Me Something Fizzy," "Peaceful Progress," *ephemera universalis*, Composers Alliance of San Antonio virtual concert, March 21, 2021. https://youtu.be/lGb6C_leVZc.

Producer, Voice Actor (character of Issalation and audio description), Audio Description Author and Editor, Sound Editor, co-writer of *Just Co Vote* web series, August – November 2020. <https://www.drheathermay.com/just-co-vote>.

PERFORMANCE

Katie Wertheim, *Should've* (Staged Reading), directed by Scott Phillips, Auburn University, Auburn AL, 2010.

Mary Merle Moon, *Balls* (Staged Reading), directed by Doc Waller, Layman Group, Virginia Samford Theatre, Birmingham AL, 2010

Silent Movie Farm Woman, Alabama Don't Drink and Drive Campaign, Auburn AL, Summer 2011

Actor in School of Education training video, School of Education, Indiana University, Bloomington IN

Actor in Corporate Behavior Assessment Video, Kelley School of Business, Indiana University, Bloomington IN

STAGE MANAGEMENT / DRAMATURGY / DESIGN

Dramaturg, *Lady Windermere's Fan*, directed by Daydrie Hague, Auburn University, Auburn AL, November 2008

Production Stage Manager (AEA) and Properties Master, *Sunshine, Love Trouble, and Design for Living*, ShatterMask Theatre, St. Louis, MO, Summer 1995

Assistant Stage Manager, *Love Letters, Legacies, Nora, Centerburg Tales, Real Women Have Curves*, Asolo Center for the Performing Arts, 1992-1993

PROFESSIONAL DEVELOPMENT / ADVANCED TRAINING

Audio Description Institute, American Council of the Blind and Audio Description Associates LLC, August 2022.

Participant in Central New York Humanities Writing Retreat, July 2021.

Participant in The Humanities in Action: The Future of the Humanities at Liberal Arts Colleges, Grinnell College, online, June 7-11, 2021.

Theatrical Intimacy Education Consent in the Acting Classroom training, 3 hours, online, June 2021.

Theatrical Intimacy Education Best Practices training, 6 hours, online, March 2021.

Pig Iron Something from Nothing Devising Workshop, Philadelphia, PA 2019.

Directors Lab West, Los Angeles, CA 2014 and 2017.

Dell'Arte Physical Theatre Summer Intensive, Blue Lake, CA 2015.

Directors Lab North, Toronto, ON, Canada 2015.

LaMaMa Umbria International Directors' Symposium, Italy, 2014 and 2017

COURSES TAUGHT

SENIOR THEATRE CAPSTONE

Senior Theatre Capstone (Hobart and William Smith Colleges)

- Required course for all seniors graduating with a major in theatre designed to prepare them for transitioning thoughtfully to post-collegiate life. 3-10 students.

THEATRE HISTORY, LITERATURE, THEORY, & CRITICISM

Theatre History I (Hobart and William Smith Colleges)

- Lower-level course covering world theatre history from Ancient Egypt through the English Restoration. Required for all majors and open to all. 15 students

From Page to Stage: Script Analysis (Hobart and William Smith Colleges)

- Foundational introductory-level course in the analysis of dramatic literature as a blueprint for production. Required for all majors and minors and open to all. 12-20 students.

Theatre Literature and Theory Seminar: Representations of Race on the Nineteenth-Century American Stage (Auburn University)

- Upper-level seminar examining the ways in which dramatic literature and performance practices in the nineteenth century represented race, and the ways these representations reflected American society of the time. 8 students.

Theatre History, Literature, Theory I: Text (Auburn University)

- Upper-level course approaching theatre history through an analysis of major literary periods required for all theatre majors but open to all. 25-30 students.

Analysis of Dramatic Literature (Auburn University)

- Upper-level course in the analysis of dramatic literature as a blueprint for production. 15 students.

Western Theatre History I (Indiana University)

- Upper-level course comprised of the first half of the required western theatre history progression, from ancient Greece to Molière. 20-25 students.

Independent Study in African American Theatre (Auburn University)

- Course Objective: To give students a solid grounding in the literature, history, and theory of African American theatre.

Women in Popular Entertainment (Indiana University)

- Special interest course surveying the roles of women in popular entertainment throughout western history. 20 students. Co-taught.

PRACTICAL APPLICATION

Devising for Performance (Hobart and William Smith Colleges)

- Upper-level course teaching techniques for use in creating original material as an ensemble, leading to the creation of a script for performance on the HWS Theatre mainstage. 8 students.

Directing, Directing Seminar, and Fundamentals of Directing (Hobart and William Smith Colleges and Auburn University)

- Upper-level courses in which students learn to take a play from the page to the stage as a director. 6-10 students.

Stage Management (Hobart and William Smith Colleges and Auburn University)

- Upper-level course required for students in the BFA Management and BFA Design/Technology degree tracks and open to the full student body at Auburn University, 10 students. Lower-level course cross-listed with the Entrepreneurial Studies Program. Elective course open to the full student body at HWS, 20 students.

Theatre for Social Change (Hobart and William Smith Colleges)

- Lower-level course studying various approaches to theatre for social change culminating in the practical application of knowledge gleaned from case studies and theoretical readings to an issue of the students' choice. Cross-listed with the Social Justice Studies, Entrepreneurial Studies, and Peace Studies Programs. 10-20 students.

Directing Special Projects (Auburn University)

- Mentored the student directors of *Spring Awakening* and *Summertime* through the processes of collaborating with designers, working with actors, prepping and analyzing scripts for production, auditioning, casting, and rehearsing as part of the Department of Theatre's season.

Directed Studies (Auburn University)

- Advanced stage management course for the department's production stage manager. Worked with him to develop stage management protocols and manuals for the department, and oversaw his research into best practices at other institutions, both collegiate and professional.

Theatre Special Projects (Auburn University)

- Mentored the senior thesis projects of BFA Management graduating seniors.

Applied Theatre: Acting (Auburn University) and Theatre Production (Hobart and William Smith Colleges)

- Direct and oversee the rehearsal and production process for students involved in mainstage productions.

Summer Rep Company (Auburn University)

- Direct and oversee the rehearsal and production process for actors involved in a summer stage production.

Acting I (Hobart and William Smith Colleges and Indiana University) and Fundamentals of Acting (Grinnell College)

- Lower-level introduction to naturalistic acting. Required class for all HWS majors and minors but open to all. 15-20 students.

Acting II (Indiana University)

- Second semester of the introductory acting sequence. 20 students.

Oral Interpretation (Indiana University)

- Lower-level introduction to the oral interpretation of literature for performance. 15-20 students.

INTRODUCTION TO THEATRE

Introduction to Theatre for Majors I (Auburn University)

- Foundational course combining the study of production practices and roles with an introduction to college-level research and writing skills required for all majors in the department. 25-35 students.

Introduction to Theatre for Majors II (Auburn University)

- Second half of the foundational course for all majors in the department. 25-35 students.

Honors Introduction to Theatre and Introduction to Theatre (Auburn University)

- Overview course introducing students to theatrical practices and history for honors students (15-25 per section) and other non-majors (100 per section) to fulfill art appreciation core curriculum requirement.

Appreciation of the Theatre (Indiana University)

- Overview course to introduce students to theatrical practices and history in order to assist them in their growth as insightful and critical audience members. 20-25 students.

COLLEGE SKILLS**Who Tells Your Story? (Hobart & William Smith Colleges)**

- First-year seminar that uses autoethnographic practice as a means of introducing students to college-level work and critical thinking. Students explore a range of autoethnographic styles while interrogating the college experience and socio-political landscape in which it exists. 14 students.

Culture of College (Indiana University)

- Course for students on academic or critical academic probation designed to help students evaluate themselves as learners, develop successful study strategies, set career goals, and become motivated to achieve their goals. 20 students.

Right Start Seminar (Indiana University)

- Course to help first-year students adjust to a large university environment by setting and pursuing academic goals, enhancing research and study skills, finding appropriate and rewarding extracurricular activities, and learning to take initiative and responsibility for their actions. 20 students.

MENTORING

Advisor for Austin Jennings's Honors Thesis and Project (Fall 2018 – Spring 2019). Advised all aspects of Mr. Jennings's honors project, including: co-authoring his honors exam; mentoring his literature review and selection of research materials; mentoring his pre-production script selection and preparation process (including the composition of a comprehensive prompt book); overseeing his honors production of Sartre's *No Exit*; and mentoring his final research paper placing his directing process in dialogue with that of JoAnne Akalaitis.

Co-Advisor for Nicole Zanghi's Honors Thesis and Project "Theatre for Social Change in Health and Medicine: A Case Study". (Fall 2013 - Spring 2104). Advised all aspects of Ms. Zanghi's honors project, including: co-authoring her honors exam; mentoring her literature review and selection of research materials; mentoring her pre-production script selection and preparation process (including the composition of a comprehensive prompt book); and overseeing her honors production of *Let Me Down Easy* with a post-show discussion.

Mentor, scenes directed by selected former and current students in my THEA3950 Directing Seminar, as part of the Jule Collins Smith Museum of Fine Art's "Theatre Performance," Auburn AL, November 2012.

Faculty Mentor for Auburn University College of Liberal Arts Undergraduate Research Fellow (Competitive Award), Fred T. Paul (Spring 2011). Mentored Mr. Paul's research into best practices in stage management at the collegiate and professional levels.

Faculty Mentor for Auburn University Undergraduate Research Fellow (Competitive Award), Kara Riley (2008-2009). Mentored Ms. Riley's year-long research project, "The Influence of Theatre on the Election of an African American President," developing her research into a presentation for the National Conference on Undergraduate, La Crosse WI, April 2009.

Stage Management Supervisor (Fall 2010 - Spring 2013). Faculty supervisor of the stage management program for the Auburn University Department of Theatre. Responsible for recruiting, scheduling, training, mentoring, and managing all students involved with assistant/stage managing for the department. Also responsible for the administration and oversight of Auburn University's B.F.A. in Management Program.

Theatre Department Student Advisor, Auburn University (Fall 2007 - Spring 2013), Hobart and William Smith Colleges (Fall 2014 – present)

SERVICE

PROFESSIONAL – NATIONAL

- Tenure and Promotion Outside Reviewer** for an English Department at an R1 university, Fall 2019
- Tenure and Promotion Outside Reviewer** for a theatre program at a small private liberal arts college, Fall 2017
- Tenure and Promotion Outside Reviewer** for an English and Comparative Literature program at an R1 university, Fall 2013
- Play evaluator for the Albert and Mildred Panowski Play Prize at Northern Michigan University**, Fall 2013
- Tenure and Promotion Outside Reviewer** for a theatre program at an R1 university, Fall 2013

PROFESSIONAL – REGIONAL

- Activate Committee Member** for Theatre of the Oppressed NYC's Fall Fundraiser, October 2017
- KC/ACTF Region IV Respondent** to University of Alabama's production of *Othello*, February 2013
- KC/ACTF Region IV Respondent** to University of Alabama Birmingham's production of *On the Verge; Or, The Geography of Yearning*, February 2012
- KC/ACTF Region IV Respondent** to Alabama State University's production of *Da Kink in My Hair* and *For Black Boys Who Have Considered Homicide When the Streets Were Too Much*, October 2011
- KC/ACTF Region IV Respondent** to University of Alabama Birmingham's production of *How I Learned to Drive*, February 2010
- KC/ACTF Region IV Respondent** to Alabama State University's production of *A Soldier's Play*, February 2010
- KC/ACTF Region IV Respondent** to University of Alabama Birmingham's production of *The House of Blue Leaves*, October 18, 2008
- KC/ACTF Region IV Selected Faculty Mentor for Director's Project at KCACTF Region IV Theatre Festival**, Clemson, SC, February 2008. Mentored three student directors for their scenes for the regional competition, one of whom was chosen to be the alternate to the national festival.
- KC/ACTF Region IV Respondent** to Troy University's production of *The Misanthrope*, February 17, 2008

PROFESSIONAL – STATE

- Judge for Carrie Samford Giles, Earl Peacock, Spann-Freeman Fine Arts Scholarship Auditions**, presented by The Arts Association of East Alabama, Opelika Center for the Performing Arts, Opelika AL, May 2011
- Panel member to determine Fellowship Grant recipients in theatre for the Alabama State Council on the Arts**, Montgomery AL, April 2010 & November 2012

HOBART & WILLIAM SMITH COLLEGES – COLLEGE

DIVERSITY, EQUITY AND SOCIAL JUSTICE

- Workshop Presenter, Intentional Disruptions, Opened Views Teach-In**, October 3, 2019
- Member, Strategic Diversity Plan Steering Committee**, April 2016-May 2017

Co-Organizer with Dr. Rodmon King and Justin Rose, Protest in Solidarity with Ferguson, December 1, 2014

Member, Sexual Violence Task Force, Summer 2014-Fall 2016

Theatre for Social Change Class performance of “The Price is Too High” in conjunction with Walk a Mile in Her Shoes, May 2, 2014

Facilitator, Change Starts Here Teach-In, April 24, 2014

PERFORMING ARTS

Theatre for Social Change Workshop for Environmental Studies Summer Youth Institute, July 2018, 2019, 2020, 2021, 2023

Theatre Games workshop for David Kendrick’s FSEM, December 7, 2018

Post-Performance Dialogue co-Facilitator for Edisa Weeks’s performance at the Somatic Dance Conference, July 12, 2018

“Using Image Theatre to Imagine New Possibilities” for Reunion College, September 29, 2018

Co-Instructor of Theatre Class with Gail Quintos (Student), Summer Academy (Intensive learning program for promising students of color from the community), July 2015

Moderator, *Radium Girls* Post-Performance Discussion, April 18, 2014

FACULTY / INSTITUTIONAL

Review II Outside Department Committee Member, Fall 2018

Review I Outside Department Committee Member, Spring 2017

Theatre Department Chair, July 2016-June 2019

Review II Department Committee Member, Fall 2016 (2)

STUDENT / INSTITUTIONAL

Assistant Coach, Hobart and William Smith Cross Country Teams, Fall 2021-Spring 2023.

Panel Chair, Senior Symposium, April 17, 2015

Judge, Phoenix Players’ Improv Night, April 3, 2015

Faculty Athletic Fellow for William Smith Cross Country Team, 2014-2021

Practice Fulbright Interview Respondent, September 18, 2013

Practice Study Abroad Presentation Respondent, November 6, 2013

First-Generation Student Mentor for Gail Quintos, Fall 2013-Spring 2014

GENEVA, NY – LOCAL

Member, Community Education for Transformation, Geneva NY, June 2020-Present

Member, Geneva Women’s Assembly, Geneva NY, January 2021-Present

Participant, Tools for Social Change, Geneva NY, May 2015-August 2015

Theatre Games Co-Leader, Discovery’s Playground, Geneva NY, November 18, 2013

H. MAY

AUBURN UNIVERSITY – UNIVERSITY

Multicultural Center Advisory Board, Fall 2009-Spring 2013

Department Representative to the Faculty Senate, Fall 2009-Spring 2011

Invited Faculty Facilitator for the Cross-Cultural Perspectives on Teaching and Learning Symposium, Biggio Center, Spring 2010

Judge, Last Comic Standing, University Program Council, Spring 2010

Committee Member for Africana Studies' co-sponsored production of *Ain't I a Woman*, Spring 2008

Alternate to the Auburn University Faculty Senate, Spring 2008-Summer 2009

AUBURN UNIVERSITY – DEPARTMENT

Head, BA in Theatre, May 2011-Summer 2013

Head, BFA in Management, May 2011-Summer 2013

Stage Management Supervisor, Fall 2010-Summer 2013

Chair, Merit Committee, Fall 2007-Spring 2010. Disbanded in 2010 after successful composition and implementation of new merit pay guidelines

Chair, Season Selection Committee, Fall 2009-Spring 2010

Chair, Department Awards Committee, Fall 2010-Spring 2013

Co-Chair, Department of Theatre Writing in the Major, Fall 2012-Spring 2013

Member, Department Search Committees, Fall 2007-Spring 2009

Member, Department of Theatre Recruitment Committee, Fall 2007-Spring 2009

Member, Department of Theatre Season Selection Committee, Fall 2007-Spring 2008, Fall 2010-Spring 2011, Fall 2012-Spring 2013

Member, Department of Theatre Awards Committee, Spring 2008-Spring 2010

Member, Admin Advisory Committee, Fall 2012-Spring 2013

RELEVANT NON-ACADEMIC EMPLOYMENT

Arts Education Coordinator and Camp of the Arts Director, Jewish Community Center, St. Louis MO, 1999.

Responsibilities included: budgeting, staffing, training, programming, and overseeing a staff of visual and performance artists and ensuring the safety and well-being of all involved in arts programming.

Administrative Assistant, Fox Family Foundation, St. Louis MO, 1997-1998. Responsible for day-to-day administration of grant-making foundation with annual budget of over \$1 Million.

Associate Artistic Director, Orthwein Theatre Company, St. Louis MO, 1997-1998. Responsibilities included: serving as liaison between production, artistic and administrative staffs; working box office; house managing; assisting in season selection; creation of marketing tools; direction of one production per season.

Grant Writer, That Uppity Theatre Company, St. Louis MO, 1995-1998.

Artistic Associate, ShatterMask Theatre, St. Louis MO, 1994-1996. Responsibilities included: organization and planning of season; recruiting and training students, volunteers, and interns; participation in auditions and casting meetings; organization and running of off-site performances.