

## Curriculum Vitae

# Dr. Peter Zazzali

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### ACADEMIC EMPLOYMENT

October 2019-Present, Program Director (BA Hons) Acting, LASALLE College of the Arts, Singapore

- Lead and manage full and part-time faculty in the planning, design, development, and delivery of the Acting Program's curriculum
- Create and execute strategic plan for programme's pedagogy and branding
- Increase student recruitment and retention numbers; special attention given to recruiting students from underrepresented communities
- Ensure high standards for curriculum review and student satisfaction
- Curate, oversee, organize, and manage the programmes's production season
- Manage multiple budgets: artists in residence, part-time hires, production, and equipment
- Manage the programme's material and economic resources
- Mentor students and provide pastoral care
- Guide students in their industry placements
- Create networking alliances with professional stakeholders and industry personnel in Singapore and overseas
- Create, foster, and facilitate exchanges with peer institutions abroad
- Foster a diverse, equitable, safe, and inclusive learning environment

August 2017-December 2019, Associate Professor/Associate Chair (tenure granted March 2018), University of Kansas Department of Theatre and Dance

August 2017-August 2019, Associate Chair, The University of Kansas Department of Theatre and Dance

- Overseeing the formation and implementation of performance curriculum
- Overseeing the curation and execution of departmental productions
- Crafting an artistic vision for the University Theatre
- Chair of Theatre Production Committee
- Chair of Committee for Pedagogy, Curriculum, and Development
- Assistant to the Department Chair in handling administrative responsibilities
- Hiring and evaluating adjunct faculty and guest directors
- Mentoring graduate teaching assistants
- Engage the industry towards placing students in positions of employment

August 2013-August 2019, Artistic Director, Kansas Repertory Theatre

- Creating KRT's artistic mission and overseeing its implementation
- Selection of season
- Overseeing execution of rehearsal, performance, and production process
- Directing KRT productions and/or advising guest directors

- Hiring guest artists (e.g., directors/actors/designers)
- Developing and distributing the KRT brand
- Building alliances between KRT and other professional companies
- Audience development
- Implementing pedagogy and learning outcomes for students relative to KRT
- Creating and managing production budgets
- Applying for grants and generating external funding

August 2013-2017, Assistant Professor, University of Kansas Department of Theatre and Dance

Fall 2012-Spring 2013, Assistant Professor (sabbatical replacement), Colby College

Fall 2006-Summer 2012, Assistant Professor/Adjunct, Hunter College/CUNY

Fall 2003-Summer 2012, Instructor, American Musical and Dramatic Academy, NYC

Fall 2004-Spring 2005, Artist in Residence, Cornell University

## EDUCATION

Ph.D. Theatre Studies, The City University of New York Graduate Center, September 2012

Doctoral

Certificate American Studies, CUNY Graduate Center

M.F.A. Acting, University of Delaware, 1999

M.A. Liberal Studies, Monmouth University, May 2006

B.F.A. Acting, The California Institute of the Arts, 1990

## PUBLICATIONS

### Books

*Actor Training in Anglophone Countries: The Past, Present, and Future*. New York: Routledge (forthcoming 2021).

“Canon Formation in Actor Training and Doctoral Theatre Training.” In *The Next Act: Rethinking the Canon in Theatre Education*, eds., Mathew Moore and Lindsey Mantoan. London: Routledge, 2021.

“Consciousness and Brechtian Acting: Defamiliarizing the Self,” in *Philosophizing Brecht: Critical Readings on Art, Consciousness, Social Theory, and Performance*. Norm Roessler and Anthony Squiers eds. Amsterdam: Brill (2019).

“The Entrepreneurial Actor: A Study of Training Programs in Anglophone Countries Worldwide,” in *New Directions in Teaching Theatre Arts*. Anne Fliotsos and Gail Medford eds. New York: Palgrave (2018).

*Acting in the Academy: The History of Professional Actor Training in US Higher Education*. New York: Routledge (2016).

### **Journal Articles (peer reviewed)**

- “Culture, Identity, and Actor Training: Indigeneity in New Zealand’s National Drama School.” *Theatre Research International* 46.1 (March 2021).
- “Utopia in Actor Training: The Possibilities of an Inter-contextual Curriculum.” *Performance as Research* (2021).
- “A Case Study of Directorial Courage: An Iranian Director’s Subversive Production of Lorca’s *The House of Bernarda Alba*,” *SDC Journal Peer-Reviewed Section* (Winter/Spring 2017): 35-40 (co-authored).
- “Trying to Understand *Waiting for Godot*: An Adornian Analysis of Beckett’s Signature Work,” *The European Legacy* 18.6 (September 2016): 694-704.
- “Star Struck!: The Phenomenological Affect of Celebrity on Broadway,” *Journal of American Drama and Theatre* 28. 1 (January 2016).
- “Toward Revising Undergraduate Theatre Education,” *Theatre Topics* 25.3 (Fall 2015): 261-76 (co-authored).
- “Trust and Communication in the Director Voice Coach Collaboration: A Case Study of *Much Ado About Nothing* at the University of Kansas,” *Voice and Speech Review* 8.3 (September 2014): 250-60 (co-authored).
- “An Examination of the Actor’s Double-Consciousness Through Stanislavski’s Conceptualization of ‘Artistic Truth,’” *Stanislavski Studies* 4 (May 2014): 47-55.
- “The Role of Theatre in Society: A Comparative Analysis of the Socio-cultural Theories of Brecht, Benjamin, and Adorno,” *The European Legacy* 18.6 (October 2013): 685-97.
- “Actor Training in New York City,” *Performing Arts Journal* 35.1 (January 2013): 49-56.
- “Let Our Freak Flags Fly: *Shrek the Musical* and the Branding of Diversity,” *Theatre Journal* 62.2 (May 2010): 151-172 (co-authored).
- “Missed Opportunities for an American *Schweyk*: Kurt Weill, Group Theatre, and the Failure of *Johnny Johnson*,” *Communications from the International Brecht Society* 37 (Fall 2008): 128-136.
- “Did Meyerhold Influence the Theory and Practice of Bertolt Brecht? A Comparison of Their Antirealistic Aesthetics” *The European Legacy* 13.3 (June 2008): 293-307.

### **Journal Articles (invited, non-peer reviewed)**

- “We’re All in this Together, Right? How Kansas City Actors Theatre Uses a Collective Ethos to Keep its Actors and Audiences Happy,” *American Theatre* (May 2014): 34-7.

### **Journals—Guest Editing**

- Special Issue on Performance and Consciousness, *Journal of Dramatic Theory and Criticism* 29.2 (July 2015).
- Special Issue on the Legacy of Theodor Adorno, *The European Legacy* 18.6 (September 2016).

### **Book Reviews (selected)**

- Chris Westgate, *Brecht, Broadway, and the United States Theatre in Communications* from *the International Brecht Society* 37 (Fall 2008): 41-42.
- John Willet and Ralph Manheim eds., Penguin Classics 2008 Brecht Series: *The Threepenny Opera, Mother Courage and Her Children, The Good Person of Szechwan, Life of Galileo* in *Communications from the International Brecht Society* 37 (Fall 2008): 39-40.

### **Performance Reviews (selected)**

- “*A Moon for the Misbegotten* at the Kansas City Actors Theatre,” *The Eugene O’Neill Review* 40.2 (December 2019): 251-53.
- “Report from the 16<sup>th</sup> International Festival of Ancient Greek Drama in Cyprus, July 2012: A Pair of Dramatic Compilations of the House of Atreus Myth,” in *Western European Stages* 24.3 (Fall 2012): 31-34.
- “Sarah Kane’s *Blasted* at Soho Rep,” in *Performing Arts Journal* 31.1 (January 2009): 80-85.
- “Elevator Repair Service’s adaptation of *The Sound and the Fury* at NY Theatre Workshop,” in *Communications from the International Brecht Society* 37 (Fall 2008): 69-71.
- “*Woyzeck* at St. Ann’s Warehouse,” in *Communications from the International Brecht Society* 36 (Fall 2007): 62-64.

### **CREATIVE WORK DIRECTING (selected)**

- Homesick*, LASALLE College of the Arts (Singapore), March 2021.
- Lungs*, LASALLE College of the Arts (Singapore), March 2020.
- The Taming of the Shrew*, Western Australian Academy of Performing Arts (Perth, AU), August 2019.
- Love and Information*, New Zealand National Drama School, Toi Whakaari (Wellington, NZ), June 2019.
- By the Light* (premiere by Lee Blessing), New Jersey Repertory Theatre, October 2018
- The Legend of Georgia McBride*. Kansas Repertory Theatre, July 2018.
- The Mascot* (premiere). The Living Room Theatre (KC, MO), March 2018.
- The Motherf\*cker with the Hat*. Queensland University of Technology (Brisbane, AU), June 2017.
- Pooter McGraw Is Not Dead Party* (Midwest premiere), University of Kansas, November 2016.
- The Fever*, Actors Repertory Theatre Luxembourg, October 2016.
- Angel Street*, Kansas Repertory Theatre, July 2016.
- Waiting for Godot*, Queensland University of Technology, June 2016.
- Durang/Durang*, Guthrie Theatre/University of Minnesota, April 2016.
- A Doll’s House*, University of Kansas, November 2015.
- The Good Doctor*, Western Australian Academy of Performing Arts (Perth, AU), June 2015.
- Grace, or the Art of Climbing*, Montclair St. University, February 2015.
- Pooter McGraw Is Not Dead Party*, Montclair St. University, February 2015.
- The Big Meal*, University of Kansas, November 2014.
- The Comedy of Errors*, Kansas Repertory Theatre, July 2014.
- Much Ado About Nothing*, University of Kansas, March 2014.
- The Liar*, Texas Shakespeare Festival, June 2012.
- Romeo and Juliet*, Montclair St. University, January 2012.
- Young Frederick Douglas*, Juneteenth Legacy Theatre (NYC), June 2011.
- An Evening of Tennessee Williams One-Acts*, American Musical and Dramatic Academy (NYC), March 2011.
- Whose Life is it Anyway?*, Farleigh Dickinson University, April 2010.
- Deer Season* (NYC premiere), The Players Theatre, June 2009.
- The Glass Mendacity* (Tennessee Williams’ “The Long Goodbye”; Christopher Durang’s “For Whom the Southern Belle Tolls”), Hunter College, April 2009.
- Deer Season*, NJ Repertory Theatre, October 2006.

*The Two Gentlemen of Verona*, Guthrie Theatre/University of Minnesota, April 2006.  
*The Underpants*, Shadow Lawn Stage, July 2005.  
*The Turn of the Screw*, Shadow Lawn Stage, July 2004 (*Asbury Park Press* runner-up for 'best professional theatre in NJ 2004').  
*The Lone Prairie* (premiere), NJ Repertory Theatre, February 2004.  
*Gemini*, Shadow Lawn Stage, July 2003.  
*Angel Street*, Shadow Lawn Stage, June 2002.  
*Dial M for Murder*, Shadow Lawn Stage, June 2001.

#### **CREATIVE WORK PRODUCING (selected)**

*Vassa*, LASALLE College of the Arts (Singapore), March 2021.  
*Homesick*, LASALLE College of the Arts (Singapore), March 2021.  
*Rashomon*, LASALLE College of the Arts (Singapore), November 2020.  
*Godeatgod*, LASALLE College of the Arts (Singapore), October 2020.  
*House*, LASALLE College of the Arts (Singapore), May 2020.  
*Lungs*, LASALLE College of the Arts (Singapore), April 2020.  
*Twelfth Night*, LASALLE College of the Arts (Singapore), March 2020.  
*The Wolves*, University of Kansas, December 2019.  
*In the Blood*, University of Kansas, November 2019.  
*The Christians*, University of Kansas, October 2019.  
*Chasing Gods*, Kansas Repertory Theatre (premiere), July 2019.  
*Electra*, University of Kansas, December 2018.  
*The Curious Incident of the Dog in the Night-Time*, University of Kansas, November 2018.  
*The Man of No Importance*, University of Kansas, October 2018.  
*Las Cages aux Folles*, Kansas Repertory Theatre, July 2018.  
*The Legend of Georgia McBride*, Kansas Repertory Theatre, July 2018.  
*Next to Normal*, Kansas Repertory Theatre, July 2017.  
*The Book Club Play*, Kansas Repertory Theatre, July 2017.  
*Angel Street*, Kansas Repertory Theatre, July 2016.  
*Harvey*, Kansas Repertory Theatre, July 2016.  
*Sherlock's Last Case*, Kansas Repertory Theatre, July 2015.  
*The Mousetrap*, Kansas Repertory Theatre, July 2015.  
*The Comedy of Errors*, Kansas Repertory Theatre, July 2014.  
*The Boys from Syracuse*, Kansas Repertory Theatre, July 2014.

#### **CREATIVE WORK ACTING (selected)**

*The Guys*, Actors Repertory Theatre Luxembourg, May/June 2018.  
*And Then There Were None*, Kansas City Actors Theatre, August 2017.  
*The Jacksonian* (selections), William Inge Festival, April 2017.  
*The Merry Wives of Windsor*, Brave New World Repertory Theatre (NYC), July 2011.  
*The Day on Which a Man Dies*, Target Margin Theater (NYC), March 2010.  
*The Merchant of Venice*, Swartz Center at Cornell University, May 2005.  
*Jacque Brel is Alive and Well and Living in Paris*, Swartz Center at Cornell University, October 2004.  
*The Tempest*, The Acting Company (NYC), Spring 2003.  
*As You Like It*, The Acting Company (NYC), Spring 2003.

*American Dreams Lost and Found* (premiere), The Acting Company (NYC), Spring 2003.  
*Tamburlaine*, Target Margin Theater, Spring 2001.  
*The Cherry Orchard*, Utah Shakespearean Festival, Summer 2000.  
*The Merry Wives of Windsor*, Utah Shakespearean Festival, Summer 2000.  
*Romeo and Juliet*, Theater at Monmouth, Summer 1999.  
*The Comedy of Errors*, Theater at Monmouth, Summer 1999.  
*Harvey*, Theater at Monmouth, Summer 1999.  
*Romeo and Juliet*, Utah Shakespearean Festival, Summer 1998.  
*The Taming of the Shrew*, Utah Shakespearean Festival, Summer 1998.  
*King John*, Utah Shakespearean Festival, Summer 1998.

### **TEACHING EXPERIENCE (selected)**

#### LASALLE College of the Arts, Singapore

Program Director (BA Hons) Acting, December 2019-Present

- Acting 1: Stanislavski as an Approach to Psychophysical Acting
- Acting 2: An Asian & Western Approach to Scene Study
- Acting Styles: An Intradisciplinary Engagement of Methods
- Industry and Community Engagement

#### Toi Whakaari (New Zealand National Drama School, Wellington, NZ)

Fulbright Scholar in Residence, Spring 2019

- Acting Shakespeare
- Scene Study

#### Western Australian Academy of Performing Arts, Perth, Australia

Visiting Professor, Summer 2015/2019

- Acting in Modern Drama
- A Psychophysical Approach to the Actor's Craft

#### University of Kansas, Lawrence, KS

Associate Professor/Associate Chair, Department of Theatre and Dance, Fall 2013-Spring 2019

- Acting 1: Approaching the Role by Using Oneself
- Acting 2: Stanislavski's System in Theory and Practice
- Acting 3: An Actor's Approach to Modern Drama
- Beginning Voice and Speech for Actors
- Fundamentals of Directing
- Play Directing
- Advanced Play Directing (doctoral course)
- Introduction to Graduate Studies (doctoral course)
- Theories of Acting and Directing (doctoral course)
- Towards a Sociology of Theatre (doctoral course)
- Service on comprehensive exam/dissertation committees
- Faculty Supervisor for all Acting 1 courses

#### American Musical and Dramatic Academy, NYC

Instructor, Department of Acting, Fall 2003-Summer 2012

- Acting Technique I

- Acting Technique II
- Scene Study II
- Voice Production and Speech I, II, IV

American Academy of Dramatic Arts, NYC

Instructor, Department of Voice Production and Speech, Fall 2010-Spring 2011

- Speech Practicum I

Colby College, Waterville, ME

Visiting Assistant Professor (one-year sabbatical replacement), Department of Theater and Dance, Fall 2012-Spring 2013

- Acting 1: Stanislavski
- Stage Directing
- Performance History I
- Commedia Dell'Arte as an Approach to Actor Training

Hunter College/CUNY

Adjunct/Assistant Professor, Department of Theatre, Fall 2006-Summer 2012

- Acting I: Basic Acting Techniques
- Play Analysis
- Introduction to Theatre

LaGuardia Community College/CUNY

Adjunct Lecturer, Department of English, Fall 2011

- College Writing I
- The Research Paper
- Liberal Arts Cluster
- CUNY Writing Fellow (Faculty and curriculum development; instructor in WAC pedagogy; Writing Center consultant), Fall 2010-Spring 2011

Farleigh Dickinson University, Madison, NJ

Adjunct Lecturer, Department of Theatre, Fall 2008-Fall 2010

- Performance History I
- Performance History II

Cornell University, Ithaca, NY

Artist in Residence, Department of Theatre, Film, and Dance, Fall 2004-Spring 2005

- Acting I: Introduction to Acting Techniques

**HONORS, GRANTS, AND AWARDS**

- Fulbright Scholar Award, National Drama School New Zealand (Toi Whakaari), 2019
- General Research Fund Grant, KU, 2019
- *Acting in the Academy* was one of three books selected by the *American Theatre and Drama Society* for a “Brilliance of the American Theatre” Honor (2017)
- Hall Center Faculty Travel Grant, KU, 2017
- Office of International Programs Research Grant, KU, 2016
- New Faculty General Research Fund Grant, KU, 2015
- Kimbell Award for Theatre Faculty Travel and Research, KU, 2014/15/16/17

- College of Liberal Arts and Science Travel Award, KU, 2013/14/15/16/17
- Martin Tackel Grant for Research in American Theatre, 2010-2011
- CUNY Writing Fellowship, 2010-2011
- CUNY Professional Development Grant, 2010
- CUNY Doctoral Student Research Grant, 2010
- CUNY Chancellor's Fellowship, 2006-2009
- ATHE Emerging Scholar Award, 2007
- University of Delaware Graduate Teaching Fellowship, 1996-1999

### **INVITED LECTURES/WORKSHOPS/Web Series (selected, recent)**

- “Actor Training in the 21<sup>st</sup> Century: A Global Perspective (web series),” 2020.
- “The Actor as Entrepreneur: Training Actors for the Twenty-first Century (Invited Lecture),” Queensland University of Technology/University of Queensland, May 2019.
- “Acting in Modern Drama/Chekhov (Master Class)” LASALLE College of the Arts, Singapore, March 2019.
- “Acting Down Under: Culture, Society, and Politics in Australasian Actor Training (Invited Lecture),” University of Arizona, April 2018.
- “Acting in the Academy: The History of Professional Actor Training in US Higher Education,” University of Sydney (Invited Lecture), May 2017.
- “Acting in the Academy: The History of Professional Actor Training in US Higher Education (Invited Lecture)” American Theatre and Drama Society’s Annual Brilliance of American Theatre reading series at the Drama Book Shop, NYC, March 2017.
- “A Psychophysical Approach to Acting (Workshop)” Actors Repertory Theatre Luxembourg, October 2016.
- “Shakespeare Master Class,” International Theatre School of Ireland/Gaiety School, Dublin (Workshop), February 2016.
- “An Awkward Embrace: Actor Training in the Academy (Invited Lecture)” University of Lincoln, UK, February 2016.
- “Stanislavski’s Legacy in the US (Invited Lecture),” Stanislavski Centre at Rose Bruford College of Theatre and Performance, London, February 2017.
- “Shakespeare Master Class (Workshop),” Teatro Morelli, Cosenza, Italy January 2015.
- “The Actor as Entrepreneur (Invited Lecture),” Bates College/Colby College March 2014.

### **CONFERENCE PRESENTATIONS (selected)**

- Paper. “Actor Training and Embracing Difference: A Cross-cultural Weaving of Tradition and Praxis,” Australian Actor Training Conference (AusAct), December 2020.
- Forum Discussion. “‘Holding onto What We Left Behind?’: A discussion with leading actor trainers in Australasia—Mark Radvan and Andrea Moor (QUT), Budi Miller (VCA), Peter Zazzali (LASALLE), and Heather Timms (Toi Whakaari),” Australasian Association for Theatre, Drama, and Performance Studies Conference, December 2020.
- Paper. “Valuing Difference in Actor Training: Exploring Indigeneity at New Zealand’s National Drama School,” International Federation for Theatre Research (IFTR), Shanghai, China, July, 2019.
- Paper. “Culture, Society, and the Politics of Actor Training: Indigeneity and Identity at Toi Whakaari, New Zealand’s National Drama School,” Australian Actor Training Conference (AusAct), Brisbane, June 2019.



- Paper. "Arousing Resistance or Accepting Enchantment?: Exploring Indigeneity in Western Actor Training," American Society for Theatre Research (ASTR), San Diego, November 2018.
- Paper/Session Chair. "*De-familiarizing the Self: The Function of Consciousness in Brechtian Acting*," International Federation for Theatre Research (IFTR), São Paulo, Brazil, July 2107.
- Paper. "Acting Down Under: The Socio-politics of Australian Actor Training," American Society for Theatre Research (ASTR), Minneapolis, November 2016.
- Panelist/Session Chair. "The Actor's Warm-up: Preparing the Performer's Mind and Body for Theatrical Work and Play (workshop)," Association for Theatre in Higher Education (ATHE), Chicago, July 2016.
- Paper. "Theorizing Practice: How Does Practice Facilitate Research and Research Guide Practice," ATHE, Chicago, July 2016.
- Paper/Workshop Chair. "Acting Modern Drama: An Integrated Pedagogy Steeped in Sociocultural History and Artistic Praxis," ATHE, Montreal, Canada, July 2015.
- Panelist. "Remembering to Listen: The Relationship Between Director and Voice/Dialect Coach (roundtable)," ATHE, Montreal, July 2015.
- Panelist. "Remembering the Classics: Heightened Text, Body, and Practice in the Contemporary Acting Studio (workshop)," ATHE, Montreal, July 2015.
- Paper. "Now Playing New Media: Exploring the Tangled Relationship Between Digital Technology and Stage Actors Through the Lens of the Spectacular," ASTR, Baltimore, MD, November 2014.
- Paper/Session Chair. "Star Struck! The Phenomenological Affect of Celebrity on Broadway," IFTR, Warwick, UK, July 2014.
- Paper/Session Chair. "Revivifying Rehearsal Acts: Psychophysical Action Between Actor and Director (workshop)," ATHE, Scottsdale, AZ, July 2014.
- Panelist. "Devising the American Dream (roundtable)," ATHE, Scottsdale, AZ, July 2014.
- Paper/Session Chair. "In Search of Adorno's Theory in Practice," International Society for the Study of European Ideas (ISSEI), Porto, Portugal, July 2014.
- Paper. "All the World's a Business with Stages Comprised of Corporate Players: Exploring Actors as Entrepreneurs in the Experience Economy," ASTR, Dallas, November 2013.
- Paper. "To Think or Not to Think: The Stanislavskian Actor's Conscious and Unconscious Levels of Awareness in Performance," IFTR, Barcelona, July 2013.
- Paper. "The Problematics of Conceptualizing Community in the US Regional Theatre: an Examination of the Social Role(s) of TCG's Members," ASTR, Nashville, November 2012.
- Paper/Session Chair. "The Festishization-Affect of Mimesis: Looking at Stanislavsky through the Theoretical Lens of Theodor Adorno," ISSEI, Nicosia, Cyprus, August 2012.
- Paper/Session Chair. "Branding 'America': Glenn Beck and the Politics of Corporate Media Performance," ASTR, Montreal, November 2011.
- Paper/Session Chair. "The Role of Theatre in Society, a Teaching Tool or an Access to the Eternal: A Comparative Analysis of the Sociocultural Theories of Brecht, Benjamin, and Adorno," ISSEI, Ankara, August 2010.
- Paper/Session Chair. "Towards an Ethic of Care in US Actor Training," ATHE, NYC, August 2009.

- Paper. "Towards a Mystical Didacticism: How Artaud and Brecht Impacted the American Avant-Garde of the 1960s," ISSEI, Helsinki, July 2008.
- Paper. "The Group Theatre's *Johnny Johnson*: A Flawed Working Process, a Critically Mixed Reception, and the Beginning of the Group's Demise," ATHE, Musical Theatre Focus Group's Emerging Scholars Panel, New Orleans, July 2007.
- Paper. "Did Meyerhold Influence Brecht? A Comparison of Antirealistic Aesthetics," ISSEI, Malta, July 2006.

### **PROFESSIONAL AFFILIATIONS**

- Actors Equity Association (USA)
- SAG/AFTRA
- Stage Directors and Choreographers Society
- International Federation for Theatre Research
- American Society for Theatre Research
- Association for Theatre in Higher Education
- Theatre Communications Group

### **ACADEMIC SERVICE (selected)**

- Fulbright U.S. Scholar Peer Review Evaluator (Washington D.C.), 2019-2020
- External Evaluator: assessing coursework and curriculum delivery for BA Acting Program, Western Australian Academy of Performing Arts
- External Evaluator: degree accreditation for American Musical and Dramatic Academy, 2020
- External Evaluator: promotion case to Associate Professor, Queensland University of Technology, 2020
- External Evaluator: promotion case to Full Professor, University of Massachusetts Amherst, 2020
- Editorial Board for the peer-reviewed journal, *La Scena Ildegarda*, 2019-Present
- Associate Chair, Department of Theatre and Dance, University of Kansas, 2017-2019
- Elected representative to KU's Committee on Undergraduate Studies and Advising, 2016-19
- External Evaluator: promotion case to Associate Professor, Texas A&M University, 2018
- Associate Artist, Actors Repertory Theatre Luxembourg, 2018-Present
- Co-Convener to IFTR's Performance and Consciousness Working Group, 2013-2017
- Editorial board for Rodopi's series, *Consciousness, Literature and the Arts*, 2014-2015
- Editorial Board for the peer-reviewed online journal, *Consciousness, Literature and the Arts*, 2014-2015
- Collaborative editor for the *Journal of Dramatic Theory and Criticism*, 2013-2015
- Chair, University Theatre Committee (KU), 2013-2019
- KU Center for Teaching Excellence Ambassador, 2014-2015
- Chair, KU Department of Theatre Curriculum Committee, 2015-2019
- Assistant Editor to the *Journal of American Drama and Theatre*, Martin E. Segal Center, CUNY Graduate Center, 2005-2006

## REFERENCES

Professor Sanford Robbins  
Producing Artistic Director  
Resident Ensemble Players  
Chair, Dept. of Theatre  
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