

## **Peter Zazzali, Ph.D.**

Professor of Theatre  
Director, School of Theatre and Dance  
James Madison University  
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### **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, 1994

### **EMPLOYMENT/ACADEMIC LEADERSHIP**

July 2022-Present, Professor of Theatre, Director—School of Theatre & Dance, James Madison University.

#### Duties and Responsibilities

- Lead and manage forty full and part-time faculty/staff in the planning, design, development, and delivery of the School of Theatre and Dance's (STAD) curricula on behalf of 250 majors
- Lead and manage the unit's daily operations, including the management of a \$2.5 million annual budget
- Craft a strategic plan tracing the unit's short and long-term mission, goals, and objectives
- Enhance STAD's marketing and branding initiatives
- Serve as the Artistic Director of the unit's season of nine theatrical productions and dance concerts
- Oversee the unit's student-generated productions and concerts
- Increase recruitment and retention numbers; particular focus given to students from underrepresented communities
- Liaising with donors to facilitate scholarships and funding to support STAD's goals and objectives
- Recruit talented and diverse faculty who are nationally/internationally recognized
- Ensure high standards for academic quality and student satisfaction
- Engage external examining bodies in the assessment of the Theatre and Dance Programs
- Manage the unit's material resources and equipment

### Accomplishments (selected)

- Successfully recruiting and hiring multiracial and equitably gendered faculty—eight of nine fulltime lines were filled in 2023 by applicants identifying as BIPOC/neurodivergent
- Decolonizing the curriculum and production season
- Deepen and enhance the unit’s diverse, equitable, inclusive pedagogy
- Attracting world-class guest artists/directors/choreographers from diverse backgrounds
- Renewing reaccreditation with National Association of Schools of Theatre
- Renewing reaccreditation with National Association of Schools of Dance
- Approval for a BA in Dance from Virginia’s State Council for Higher Education
- Drafting policy for staging intimacy and a safe training practice
- Attracting internationally distinguished guest artists
- Increasing student enrollment—a 15.5% increase in majors in my first year
- High student retention and graduation rates
- Responsibly managing three budgets totaling more than \$2.5 million
- Mentoring faculty toward tenure and/or promotion
- Supporting faculty research (creative and traditional)
- Cultivating global partnerships and exchanges
- Establishing an *esprit de corps* among departmental stakeholders

October 2019-August 2022, Senior Lecturer, Program Director, BA (Hons) Acting, University of the Arts Singapore (LASALLE College of the Arts)

### Duties and Responsibilities

- 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 program’s pedagogy and branding
- Serve as Artistic Director of the Acting Program’s production season
- Increase student recruitment and retention numbers; special attention given to students from underrepresented communities
- Recruit talented faculty from Singapore and overseas
- Ensure high standards for curriculum review and student satisfaction
- Engage external examining bodies in their assessment of the Acting Program
- Curate, oversee, organize, and manage the program’s production season
- Manage multiple budgets: full/part-time faculty, artists in residence, production, and equipment
- Manage the program’s material and economic resources
- Mentor students and provide pastoral care
- Mentor and empower junior faculty in their teaching and research
- Guide students in their industry placements
- Create networking alliances with professional stakeholders and industry personnel in Singapore and overseas
- Lead LASALLE’s participation in “Shared Campus” initiative, an academic alliance with universities and art schools throughout Southeast Asia, Oceania, and Europe
- Supervise and serve on masters and doctoral dissertation committees
- Create, foster, and facilitate exchanges with peer institutions abroad
- Oversee a diverse, equitable, safe, and inclusive learning environment

### Accomplishments (selected)

- Created and delivered a cross-cultural curriculum (Asian and Western)
- Student evaluations demonstrating 95% satisfaction
- Exemplary reviews from external examiner
- 90% graduate employment in the field
- Forming an alumni engagement initiative
- Implementation of strategic plan
- Formation of diverse, equitable, and inclusive learning environment
- Decolonizing the curriculum and production season
- Drafting policy for staging intimacy and a safe training practice
- Hiring multiracial, multinational, and equitably gendered faculty
- Attracting internationally distinguished guest artists
- Increasing student enrollment and meeting targeted intake numbers
- 100% student retention and graduation rate
- Responsibly managing four budgets
- Contributing to junior faculty research and teaching outputs
- Creating global partnerships and exchanges
- Liaising with local industry and institutions (e.g., Ministry of Education)
- Establishing an *esprit de corps* among departmental stakeholders

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

### Duties and Responsibilities

- Supervise and serve on masters and doctoral dissertation committees
- Teach into the BA, MFA, and PhD programs across the curriculum
- Oversee the formation and implementation of performance curriculum
- Oversee the curation and execution of departmental productions
- Chair of Theatre and Dance Production Committee
- Chair of Committee for Pedagogy, Curriculum, and Development
- Assistant to the Department Chair in handling administrative responsibilities
- Hire and evaluate adjunct faculty and guest directors
- Mentor graduate teaching assistants
- Engage the industry toward placing students in positions of employment

### Accomplishments (selected)

- Crafted an artistic vision for the University Theatre
- Rewrote the Performance curriculum
- Successful selection and execution of a ten-show season
- Responsibly managing a production budget
- Attracting nationally and internationally recognized guest artists
- Diversifying the performance faculty
- Successful placement of students in Kansas City's professional theatres

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

#### Duties and Responsibilities

- Create KRT's artistic mission and oversee its implementation
- Select production season
- Oversee execution of rehearsal, performance, and production processes
- Direct KRT productions and/or advise guest directors
- Hire guest artists (e.g., directors/actors/designers)
- Develop and distribute the KRT brand
- Build alliances between KRT and other professional companies
- Audience development
- Coordinate the Performance Program's pedagogy and learning outcomes relative to KRT
- Create and manage production budgets
- Apply for grants and generate external funding

#### Accomplishments (selected)

- Build the Department of Theatre and Dance's brand regionally and nationally
- Attract guest artists both locally and nationally
- Form alliances and exchanges with leading acting programs (e.g., UMKC)
- Earn favorable reviews from Kansas City press
- Provide opportunities for faculty development
- Provide networking opportunities for students
- Enhancing educational experience of department's undergraduate and graduate students
- Successfully managing a production budget
- Successfully overseeing the planning and execution of a rotating repertory
- Successful fundraising campaigns

August 2013-March 2018, 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

## **PUBLICATIONS**

### **Books**

*Actor Training in Anglophone Countries: Past, Present, and Future*. London: Routledge, 2021.

*Acting in the Academy: The History of Professional Actor Training in US Higher Education*.

London: Routledge, 2016.

### **Chapters in Edited Volumes**

"British Actor Training, 1900-1950." In *Routledge Companion to Twentieth Century British Theatre*, eds., Claire Cochrane et al. London: Routledge, 2024.

- “Oppression and the Actor: Locating Freire’s Pedagogy in the Training Space.” In *Critical Acting Pedagogies: Developing Intersectional Epistemologies*, eds., Lisa Peck and Evi Stamatiou. London: Routledge, 2024.
- “Sculpting and Imaging the Text: An Equitable and Inclusive Approach to Speaking Heightened Language.” In *Building Embodiment: Integrating Acting, Voice, and Movement to Illuminate Poetic Text*, eds., Baron Kelly and Karen Kopryanski. New York: Routledge, 2023.
- “Canon Formation in Actor Training and Doctoral Theatre Training.” In *Troubling Traditions: Rethinking the Canon in Theatre Education*, eds., Mathew Moore and Lindsey Mantoan. London: Routledge, 2021 (co-authored with Eero Laine).
- “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.

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

- “From *Antigone* to *Mother Courage*: The Quest for ‘Lyricism and Societal Truth,’” *The European Legacy* 28.3 (January 2023): 405-409.
- “Questions of Context and Actor Training: Embracing Difference and Inviting Complexity.” *International Journal of Practice Based Humanities* 5.1 (August 2021).
- “Culture, Identity, and Actor Training: Indigeneity in New Zealand’s National Drama School.” *Theatre Research International* 46.1 (March 2021): 70-88.
- “Utopia in Actor Training: The Possibilities of an Inter-contextual Curriculum.” *Performance Research* 25.8 (December 2020): 21-28.
- “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.
- “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 with Jeanne Klein).
- “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 with Paul Meier).
- “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 (authored with multiple contributors).

“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).

### **PRODUCING (selected)**

*Rossum’s Universal Robots*, James Madison University, May 2023

*New Voices in Dance*, James Madison University, April 2023

*Chicago*, James Madison University, March 2023

*Rent*, James Madison University, November 2022

*The Humans*, James Madison University, October 2023

*Dancescapes*, James Madison University, December 2022

*Blood Wedding*, LASALLE College of the Arts (Singapore), April 2022.

*A Winter People*, LASALLE College of the Arts (Singapore), February 2022.

*Descendants of the Eunuch Admiral*, LASALLE College of the Arts (Singapore), October 2021.

*People*, LASALLE College of the Arts (Singapore), October 2021.

*Vassa*, LASALLE College of the Arts (Singapore), March 2021.

*Homesick*, LASALLE College of the Arts (Singapore), March 2021.

*Homesick*, International Online Theatre Festival (London), May 2021.

*Rashomon*, LASALLE College of the Arts (Singapore), November 2020.

*Rashomon*, Moscow International Theatre Festival, June 2021.

*Rashomon*, Asian Theatre Educational Conference (Beijing), March 2021.

*Godeatgod*, LASALLE College of the Arts (Singapore), October 2020.

*Godeatgod*, Asia Pacific Bond of Theater Schools Festival (Manila), December 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.

*Twelfth Night*, International Theatre Institute Festival (Paris), July 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.

### **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
- Classical Acting Techniques: Kālidāsa to Shakespeare
- Acting Styles: An Intradisciplinary Engagement of Methods
- Asian Theatre Practice
- 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

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
- Audition Technique

**CREATIVE WORK DIRECTING (selected)**

*By The Light*, United Solo Festival on Theatre Row (NYC), October 2022.

*A Winter People*, LASALLE College of the Arts (Singapore), February 2022.

*Homesick*, LASALLE College of the Arts (Singapore), March 2021.

*Homesick*, International Online Theatre Festival (London), May 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*, 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 (BFA Acting Program), February 2015.

*Pooter McGraw Is Not Dead Party* (BFA Acting Program), 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 (BFA Acting Program), 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* (premiere), 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 ACTING (selected)**

*Cyril & Michael*, Bridging the Gap Theatre Collective, Singapore, July 2021.

*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.

## **HONORS**

- *Rashomon* selected for Moscow International Theatre Festival (2021)
- *Homesick* selected for International Online Theatre Festival (2021)
- *Godeatgod* selected for Asia Pacific Bond of Theatre Schools Festival (2020)
- *Twelfth Night* selected for International Theatre Institute Festival (2020)
- *Acting in the Academy* was one of three books selected by the *American Theatre and Drama Society* for its Brilliance of the American Theatre Honour (2017)

## **GRANTS AND AWARDS**

- Research Project Funding Grant, LASALLE College of the Arts, 2020
- Fulbright Scholar Award, National Drama School New Zealand (Toi Whakaari), 2019
- General Research Fund Grant, KU, 2019
- 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
- ATHE Emerging Scholar Award, 2007
- CUNY Chancellor's Fellowship, 2006-2009

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

- “The Western Geist and Actor Training: A Postcolonial Investigation,” International Society for the Study of European Ideas, Berlin, July 2023.
- “Sculpting and Imaging the Text: An Embodied Approach to Shakespeare’s Language (Invited Lecture),” Asia Pacific Bond of Theatre Schools, Shanghai, October 2021.
- “Teleprovisation Project: A Cross-Cultural and Interdisciplinary Exploration of Improvisation between LASALLE College of the Arts, Kyoto University of the Arts, and Zurich University of the Arts,” August 2021.
- “Telematic Performance Project: An Acting Workshop between Escola de Teatro (São Paulo), Zurich University of the Arts, and LASALLE College of the Arts,” April 2021.

- “Actor Training in Cyberspace: An Approach for the 21<sup>st</sup> Century (Invited Lecture),” Asian Educational Theatre Conference, Beijing, March 2021.
- “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, Brisbane, 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. “Mythmaking and Actor Training in Southeast Asia: A Postcolonial Investigation” International Federation for Theatre Research (IFTR), Accra, 2023.
- Paper. “Oppression and the Actor: Locating Freire’s Pedagogy in the Training Space—an Ethnographic Investigation.” Australasian Association for Theatre, Drama, and Performance Studies Conference, Melbourne AU, December 2021.
- Paper. “Teleprovisation and Training Across the Performing Arts.” NowNet Arts Conference (online), Palo Alto, CA/Singapore/New York, NY, November 2021.
- Presentation. “Telepresence and Actor/Director Training: An Approach for the Twenty-first Century.” Association for Theatre in Higher Education (ATHE), Dallas TX, August 2021.
- Paper. “Politics, Culture, and Identity in Actor Training: An Ethnographic Investigation of Acting Schools in Oceania,” IFTR, Galway, 2021.
- Forum Discussion (invited). “International Perspectives on Actor Training: A discussion with leading trainers throughout the world—Professor David Shirley (Western Australian Academy of Performing Arts), Hilary Wood (The Lir Academy), John Bashford (National Institute of Dramatic Art), Peter Zazzali (LASALLE College of the Arts), Ricardo Abad (University of Manila).” Be the Change: Learning and Teaching in the Conservatoire, conference hosted by Gilford School of Acting, April 2021.

- Forum Discussion (invited). “‘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. “Actor Training and Embracing Difference: A Cross-cultural Weaving of Tradition and Praxis,” Australian Actor Training Conference (AusAct), 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*,” 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),” 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. “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.

### **PROFESSIONAL AFFILIATIONS**

- National Alliance of Acting Teachers (USA)
- 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
- Association for Theatre in Higher Education’s Leadership Institute
- Theatre Communications Group
- Australasian Association for Theatre/Drama
- The Australian Actor Training Conference (AusAct)

### **ACADEMIC/PROFESSIONAL SERVICE (selected)**

- External reader or supervisor for fifteen graduate theses (University of Kansas, Danube University, University of Warwick, University of New South Wales, Monash University), 2012-present.
- External Evaluator: promotion case to Associate Professor, Southern Methodist University, 2023.
- Grant Evaluator for Canada’s National Department of Social Sciences and Humanities Research Council, 2022.
- Advisor to Singapore’s Ministry of Education: evaluation of drama/theatre pedagogy in secondary schools, 2021-2022.
- Elected to role(s) of secretary/treasurer ATHE’s Acting Focus Group, 2021-2023.
- Editorial Board for the peer-reviewed journal, *La Scena Ildegarda*, 2019-2021.
- Associate Artist, Actors Repertory Theatre Luxembourg, 2018-present.
- Fulbright U.S. Scholar Peer Review Evaluator (Washington D.C.), 2019-2021.
- External Evaluator: promotion case to Associate Professor, Queensland University of Technology, 2021.
- External Evaluator: assessing coursework and curriculum delivery for BA Acting Program, Western Australian Academy of Performing Arts, 2020.
- External Evaluator: degree accreditation for American Musical and Dramatic Academy, 2020.
- External Evaluator: promotion case to Full Professor, University of Massachusetts Amherst, 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.
- 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

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