

Peter Zazzali, Ph.D.

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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, September 2012

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

ACADEMIC APPOINTMENTS

James Madison University

Professor of Acting and Theatre Studies, School of Theatre and Dance, July 2022-Present

University of the Arts Singapore (LASALLE)

Senior Lecturer, Program Director (BA Hons) Acting, October 2019-August 2022

University of Kansas

Associate Professor of Theatre, Department of Theatre/Dance, March 2018-December 2019

Assistant Professor of Theatre, Department of Theatre/Dance, September 2013-March 2018

Colby College

Visiting Assistant Professor, Department of Theatre/Dance, September 2012-May 2013

Hunter College (CUNY)

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

American Musical and Dramatic Academy (NYC)

Instructor of Acting, Department of Acting, September 2003-May 2012

Cornell University

Artist in Residence, Department of Performing/Media Arts, August 2004-May 2005

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: The Drama-School Turn.” In *The Routledge Companion to Twentieth Century British Theatre and Performance*, eds., Claire Cochrane et al. London: Routledge, 2024.
- “Oppression and the Actor: Locating Freire’s Pedagogy in the Training Space.” In *Critical Acting Pedagogies: Intersectional Approaches*, 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 and selected)

- “From *Antigone* to *Mother Courage*: The Quest for ‘Lyricism and Societal Truth,’” *The European Legacy* 28.3 (January 2023): 405-409.
- “Culture, Identity, and Actor Training: Indigeneity in New Zealand’s National Drama School.” *Theatre Research International* 46.1 (March 2021): 70-88.
- “Questions of Context and Actor Training: Embracing Difference and Inviting Complexity.” *International Journal of Practice Based Humanities* 5.1 (August 2021).
- “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.

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).

TEACHING (selected)

James Madison University, Harrisonburg, VA

Professor of Acting and Theatre Studies, July 2022-Present

- Acting 4: Approach to Heightened Language
- Acting 3: Contemporary Scene Study
- Acting 2: Intermediate Acting
- Acting 1: Basic Acting
- World Theatre Histories, Texts/Performances (I, II, III)
- Directing for the Theatre
- Senior Seminar in Theatre

University of the Arts Singapore (LASALLE)

Director of Acting Program, October 2019-June 2022

- Acting 1: Stanislavski as an Approach to Psychophysical Acting
- Acting 2: An Asian & Western Approach to Scene Study
- Classical Acting Techniques: Kālidāsa to Shakespeare
- Asian Theatre Practice
- Telematic Performance: 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)
- Theatre, Culture, and Society (doctoral course)
- Service on comprehensive exam/dissertation committees
- Faculty Supervisor for all Acting courses

American Musical and Dramatic Academy, NYC

Instructor, Department of Acting, Fall 2003-Summer 2012

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

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
- Play Analysis
- Introduction to Theatre

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

ACADEMIC/ARTISTIC LEADERSHIP

July 2022-July 2024, 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 300 majors

- Lead and manage the unit's daily operations, including overseeing a \$3 million annual budget
- Design a strategic plan tracing the unit's short and long-term mission, vision, and values
- Enhance STAD's marketing and branding initiatives
- Serve as the Artistic Director of the unit's annual season of nine theatrical productions and dance concerts
- Oversee the unit's student-generated productions and concerts
- Serve on the dean's advisory and executive committees
- Increase recruitment and retention numbers; particular focus given to students from historically marginalized 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, facilities, and equipment

Accomplishments (selected)

- Successfully recruiting and hiring multiracial and equitably gendered faculty—six fulltime lines were filled in 2023, all of which consisted of BIPOC/neurodivergent applicants
- Decolonizing the curriculum and production/concert season
- Revitalizing and reimagining the Theatre Program's production apparatus and season selection process
- Facilitating innovative teaching and assessment methods
- Deepen and enhance the unit's antiracism policies and EDI curricula
- Attracting world-class guest artists/directors/choreographers from diverse backgrounds
- Creating a strategic plan redefining the unit's mission/vision/values
- Launching an equity-workload assessment project to improve faculty/staff lifework balance
- Reaccreditation with National Association of Schools of Theatre
- Reaccreditation with National Association of Schools of Dance
- Increasing student enrollment—a 15.5% increase in majors under my leadership
- High student retention and graduation rates
- Responsibly managing four budgets totaling over \$3 million annually
- Advancing and supporting faculty toward tenure and/or promotion
- Initiating and implementing a mentor program for junior/mid-career faculty
- Increased funding and other support to advance faculty research (creative and traditional)
- Cultivating global partnerships and exchanges
- Establishing an *esprit de corps* among departmental stakeholders
- Facilitated an effective transition to succeeding school director

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

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 historically marginalized 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
- Support 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 safe training practices
- 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., Singapore's Ministry of Education)
- Establishing an *esprit de corps* among departmental stakeholders

**March 2018-October 2019, Associate Chair/Artistic Director University Theatre,
University of Kansas Department Theatre/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 professional positions and internships

Accomplishments (selected)

- Crafted an artistic vision for the University Theatre
- Successful selection and execution of a ten-show season
- Rewrote the Performance curriculum
- Supervised and mentored junior and adjunct faculty
- Diversifying the performance faculty
- Successful placement of students in Kansas City's professional theatres

**August 2014-October 2019, Artistic Director, Kansas Repertory Theatre, University of
Kansas Department of Theatre/Dance**

Duties and Responsibilities

- Responsibly managing a production budget
- Attracting nationally and internationally recognized guest artists
- 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)

- Help 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
- Create opportunities for faculty development
- Provide networking opportunities for students

- Enhancing educational experience of department's undergraduate and graduate students
- Managing a production budget
- Overseeing the planning and execution of a rotating repertory
- Productive fundraising campaigns

CREATIVE WORK DIRECTING (selected)

Silent Sky, James Madison University/Forbes Center for the Performing Arts, October 2024
By The Light, United Solo Festival (NYC), October 2022
A Winter People, University of the Arts Singapore (LASALLE), February 2022
Homesick, University of the Arts Singapore (LASALLE), March 2021
Lungs, University of the Arts Singapore (LASALLE), March 2020
The Taming of the Shrew, Western Australian Academy of Performing Arts, August 2019
Love and Information, New Zealand National Drama School, Toi Whakaari, June 2019
By the Light, New Jersey Repertory Theatre, October 2018
The Legend of Georgia McBride, Kansas Repertory Theatre, July 2018
*The Motherf*cker with the Hat*, Queensland University of Technology, June 2017
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
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
An Evening of Tennessee Williams One-Acts, American Musical and Dramatic Academy (NYC),
 March 2011
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 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, 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
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

PRODUCING (selected)

Anon(ymous), James Madison University, October 2023
Sunday in the Park with George, James Madison University, October 2023
New Voices in Dance, James Madison University, September 2023
Rossum's Universal Robots, James Madison University, May 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, University of the Arts Singapore (LASALLE), April 2022
A Winter People, University of the Arts Singapore (LASALLE), February 2022
Descendants of the Eunuch Admiral, University of the Arts Singapore (LASALLE),
October 2021
People, University of the Arts Singapore (LASALLE), October 2021
Vassa, University of the Arts Singapore (LASALLE), March 2021
Homesick, University of the Arts Singapore (LASALLE), 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, University of the Arts Singapore (LASALLE), October 2020
Godeatgod, Asia Pacific Bond of Theater Schools Festival (Manila), December 2020
House, University of the Arts Singapore (LASALLE), May 2020
Lungs, University of the Arts Singapore (LASALLE), April 2020
Twelfth Night, University of the Arts Singapore (LASALLE), 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

HONORS

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 (selected)

JMU Cultural Connections Grant (dedicated to visiting professorships), 2024
Research Project Funding Grant, University of the Arts Singapore (LASALLE), 2021
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

INVITED LECTURES/WORKSHOPS/INTERVIEWS (selected)

“A Symposium on Twentieth-Century Actor Training (Invited Panelist),” Columbia University, November 2023.
“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),” Shanghai Theatre Academy, October 2021.
“Teleprovisation Project: A Cross-Cultural and Interdisciplinary Exploration of Improvisation between University of the Arts Singapore, 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 University of the Arts Singapore,” April 2021
“Actor Training in the 21st Century: A Global Perspective (five-part web series),” 2021.
“International Perspectives on Actor Training” A discussion with leading trainers in Australasia and the UK/Ireland; “Be the Change: Learning and Teaching in the Conservatoire,” conference hosted by Gilford School of Acting, London, UK, April 2021.
“Actor Training in Cyberspace: An Approach for the 21st Century (Invited Lecture),” Asian Educational Theatre Conference, Beijing, March 2021.
“The Actor as Entrepreneur: Training Actors for the Twenty-first Century (Invited Lecture),” Queensland University of Technology/University of Queensland, Brisbane, May 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.

CONFERENCE PRESENTATIONS (selected)

- Paper. “Politics/Power/Positionality in the Acting Studio as Seen through Bourdieu’s Production of Belief.” International Federation for Theatre Research (IFTR), Manila, 2024.
- Paper. “Mythmaking and Actor Training in Southeast Asia: A Postcolonial Investigation.” IFTR, Accra, Ghana, 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.
- Presentation. “Telepresence and Actor/Director Training: An Approach for the Twenty-first Century.” Association for Theatre in Higher Education (ATHE), Dallas, August 2021.
- Paper. “Politics, Culture, and Identity in Actor Training: An Ethnographic Investigation of Acting Schools in Oceania,” IFTR, Galway, 2021.
- 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, AU, 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.

Panelist. “Remembering to Listen: The Relationship Between Director and Voice/Dialect Coach (roundtable),” 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, November 2014.

Paper/Session Chair. “Star Struck! The Phenomenological Affect of Celebrity on Broadway,” IFTR, Warwick, UK, July 2014.

ACADEMIC/PROFESSIONAL SERVICE (selected)

Grant Proposal Review

Fulbright U.S. Scholar Peer Review Evaluator, 2019-2021

Canada’s National Department of Social Sciences/Humanities Evaluator Research Council, 2022

Program Evaluations/External Review/Consulting

Singapore’s Ministry of Education (theatre pedagogy in secondary schools), 2021-2022

Western Australian Academy of Performing Arts (BA Acting Program), 2020

American Musical and Dramatic Academy (degree accreditation), 2020

Tenure/Promotion Evaluations (Associate/Full Professor)

Creighton University, 2024

Oakland University, 2023

Northern Arizona University, 2024

Queensland University of Technology, 2021

Southern Methodist University, 2023

Texas A & M University, 2018

University of Texas Rio Grande Valley, 2023

University of Massachusetts Amherst, 2019

Dissertation Committees (Ph.D.)

University of Kansas (6)

University of New South Wales

University of Warwick

Monash University (Australia)

University of London

Danube University Krems (Austria)

Other Professional/University Service (selected)

Co-editor, National Alliance of Acting Teachers’ monthly newsletter, 2021-present

Faculty Senator, James Madison University, 2024-present

JMU, College of Visual and Performing Arts, Professional Development Committee, 2024-present

Elected Secretary/Treasurer ATHE’s Acting Focus Group, 2021-2023

Editorial Board, *La Scena Ildegarda*, 2019-2021

Associate Artist and Consultant, Actors Repertory Theatre Luxembourg, 2018-2021

Elected representative, KU’s Committee on Undergraduate Studies and Advising, 2016-19

Co-Convener, IFTR’s Performance and Consciousness Working Group, 2013-2017

Editorial Board, *Consciousness, Literature and the Arts*, 2014-2015

Collaborative editor, *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

PROFESSIONAL AFFILIATIONS

National Alliance of Acting Teachers (USA)
Actors Equity Association (USA)
SAG/AFTRA
International Federation for Theatre Research

Stage Directors and Choreographers Society
American Society for Theatre Research
Association for Theatre in Higher Education
Australasian Association for Theatre/Drama

REFERENCES

Dr. Henry Bial
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