

JULIA LISTENGARTEN, PH.D.

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JULIA.LISTENGARTEN@UCF.EDU

ACADEMIC DEGREES

University of Michigan
Ann Arbor, MI

Ph.D., 1996
Theatre Studies

Russian State Academy of Performing Arts
(GITIS/ RATI)
Moscow, Russia

BFA, 1990
Theatre

UNIVERSITY EMPLOYMENT

University of Central Florida

1999-present

Artistic Director
Professor of Theatre (tenured)

2016-present
2012-present

COLLABORATIVE PROJECTS IN PROGRESS

Principle Investigator: The Arts and Aging, an Interdisciplinary and Intergenerational Initiative. This project, funded by the Pabst-Steinmetz grant, is spearheaded by faculty from UCF's Colleges of Arts and Humanities and Medicine working in partnership with the Atlantic Center for the Arts. "The Arts and Aging" seeks to enhance and further research into the benefits of the arts to human wellness by establishing protocols for arts and literature programs that enhance the physical and psychological well-being of participants.

Artistic Director: Pegasus PlayLab, a new national play festival launched in summer 2018 at the University of Central Florida This festival is dedicated to developing new works by MFA Playwriting candidates or emerging playwrights.

Seminar Organizer: American Comparative Literature Association, March 7-10, 2018, Georgetown University, Washington, D.C.

Book Series Editor: Reflections on Contemporary Performance Process (with Alissa Clarke), Bloomsbury Press, UK (under contract, publication date —March 2021). The series

explores multiple perspectives on performance making that encompass performer training techniques as well as pre-performance processes based in alternative styles of shaping and constructing theatre. The series offers a contemporary perspective on performance making in the twenty-first century and addresses the need to reexamine performer training within a process-based focus of creating theatre, and reconsider the terms, techniques/ anti-techniques and strategies of productive pre-performance practices.

PUBLICATIONS

BOOKS

Decades of Modern American Playwriting: the 2000s; Voices, Documents, New Interpretations (with Cindy Rosenthal). Bloomsbury Methuen Publishing, January 2018.

Playing with Theory in Theatre Practice, with introduction and three section introductions (co-edited with Megan Alrutz and Vandy Wood). Palgrave Macmillan, 2012.

Theatre of the Avant-Garde; 1950-2000: A Critical Anthology, with introduction and six section introductions (co-edited with Robert Knopf). Yale University Press, 2011.

Russian Tragifarce: Its Cultural And Political Roots. Susquehanna University Press, 2000.

BOOK SERIES EDITING

Decades of Modern American Playwriting: 1930-2009. 8 volumes (co-edited with Brenda Murphy). Bloomsbury Methuen Publishing, January 2018.

JOURNAL EDITING

Stanislavski Studies. Peer Review Journal. Editor. Routledge, UK (2013-ongoing).

BOOK CHAPTERS AND ARTICLES (REFEREED)

“Staging representations: Reflections on performing activism in a visual art and theatre collaboration” (with Keri Watson). *SCENE* 6.1 (2019): 41-62.

“Affecting the Lives of ‘Others’: The Journey of Albee’s Plays in the Soviet Union.” *Edward Albee as Theatrical and Dramatic Innovator*. Ed. David Crespy and Linlolin Klonkle. Leiden, The Netherlands: Brill, 2019, 147-166.

“Puppets, Kites, and the Swirling Waters: Convergent Boundaries in a Site-Specific Performance.” *SCENE* 5:2 (2018): 99-114.

“Russian Stage Design and Theatrical Avant-Garde.” *Scenography*. Ed. Arnold Aronson. Routledge, 2017, 385-401.

“Visual Aurality in Russian Modernist Experiments: Explorations in Synesthesia and Auditory Imagination,” *Recherches Semiotiques/Semiotic Inquiry* (Special Issue *Semiotics of Sound*:

Toward the Architecture of Acoustics and Aurality in Postdramatic Theatre," Meerzon Y, ed.), V. 36 N. 1-3 (Fall 2017): 11-30.

"Pussy Riot and Performance as Social Practice: Collectivity, Collaboration, and Communal Bond." *Women, Collective Creation, and Devised Performance*. Eds. Kathryn Mederos Syssoyeva and Scott Proudfit. Palgrave, 2016, 343-361.

"Introduction to the Theater of the Avant-Garde, 1890-1950" (with Robert Knopf). *Theater of the Avant-Garde, 1890-1950: Critical Anthology*. Ed Robert Knopf, Yale University Press, 2015, 1-16.

"Michael Chekhov and Visual Art Practices." *The Routledge Companion to Michael Chekhov*. Eds. Yana Meerzon and Marie-Christine Autant. Mathieu. Routledge, 2015, 253-266.

"At MoMA show, Some Forget You Should not Touch the Art." *SCENE* 1:3 (December 2013) 361-372.

"Stanislavsky and the Avant-Grade." *The Routledge Companion to Stanislavsky*. Ed. Andrew White. Routledge, 2013, 67-81.

"Pussy Riot's Punk Prayer and National Controversy." *Ecumenica Journal of Theatre and Performance* 5.2 (2012): 71-75.

"(Re)presenting Silenced Voices: Negotiating Multiple Landscapes Through Body, Voice, and Architecture." (Co-authored with Christopher Niess.) *Playing with Theory in Theatre Practice*, Palgrave Macmillan Press, 2012, 201-213.

"Collaborative Models: Mielziner, Williams, Kazan." *Directors and Designers*, Ed. Christine White. Intellect Press, 2009, 101-117.

"Problematics of Theatrical Negotiations: Directing, Scenography, and State Ideology." *Directors and Designers*, Ed. Christine White. Intellect Press, 2009, 119-134.

"American Comedic Theatre" (co-authored with Megan Alrutz). *Books and Beyond*. The Greenwood Encyclopedia for New American Reading. Ed. Kenneth Womack. Greenwood Press, 2008, 195-208.

"National Identities in Imperial Russian National Theatres." *National Theatres in a Changing Europe*, Ed. S.E. Wilmer. Palgrave Macmillan, 2008, 63-72.

"From Eccentricity to Endurance: Jewish Comedy and the Art of Affirmation." *A Companion to Twentieth-Century American Drama*. Ed. David Krasner. Blackwell Publishers, 2004, 457-471.

"Kandinsky's Stage Composition as a Total Work of Art." *Scenography International*. Ed. Christine White, Loughborough University, Issue 5, 2003.

"Translating Politics and Performing Absurdity in Vvedensky's *Christmas at the Ivanovs*." *Translation Perspectives* 12 (Fall, 2003): 57-73.

"Kandinsky and Abstract Scenography." *Tradition and Innovation in Theatre Design: Concepts, Trends, And Technologies*. Ed. Cracow, Poland: Jagiellonian University, 2002, 57-62.

"Kandinsky's *Yellow Chord* as a Total Work of Art." *The Theatre of the Avant-Garde, 1890-1950: A Critical Anthology*. Eds. Bert Cardullo and Robert Knopf. New Haven: Yale University Press, 2001, 171-72.

"Christmas at Classic Stage Company." *Slavic and East European Performance* 18.1 (1998): 30-37.

BOOK CHAPTERS AND ARTICLES (NON-REFEREED)

"The Concept of God in a Futurist Allegory and an Absurdist Tragifarce." *Religion and Theatre*, Summer 2000: 32-35. *ATHE (Association for Theatre in Higher Education) Publication*.

Dr. Zhivago, The Idiot, The Double. Encyclopedia of Novels into Film. Eds. John C. Tibbetts and James M. Welsh. New York: Facts On File, 1998: 92-4; 95-7; & 185-86.

"Alexander Vvedensky and the Russian Oberiu." *Classic Stage Company Newsletter* 2,1 (1997). *Off-Broadway Theatre Publication*.

BOOK REVIEWS

The Ghosts of the Avant-Garde(s): Exorcising Experimental Theater and Performance. By James Harding. *Theatre Journal*, May 2015: 156-57.

Interrogating Antigone in Postmodern Philosophy and Criticism, edited by S.E. Wilmer and Audrone Zukauskaitė, *Theatre Journal* 64.2 (2012): 299-300.

Reassessing the Theatre of the Absurd: Camus, Beckett, Ionesco, Genet, and Pinter by Michael Y. Bennett, *Text and Presentation* (2011): 117-120.

The Moscow Yiddish Theatre by Benjamin Harshav, *Theatre Research International* 34.3 (2009): 321-22.

The Recurrence of Fate: Theatre and Memory in Twentieth-Century Russia by Spencer Golub, *Theatre Journal* 48.3 (1996): 395-96.

INSTRUCTIONAL VIDEO

Co-Authored and Edited Instructional Video for Purdue Theatre's Production of *A Midsummer Night's Dream*, Distributed to approximately 65 High Schools in Indiana and Illinois, 1998.

INTERNATIONAL CONFERENCES

- “Building Affective Solidarity and Creating Healthy Communities through the Arts: Visual and Performing Arts Interactions, Elaborations, and Interventions in Multiple Contexts” (with Keri Watson), Arts in Society, Lisbon, Portugal, June 2019.
- “Hiwa K’s Migration Trilogy” (with Keri Watson). Flickering Landscapes: The Image of Migration, Orlando, March 2019.
- “Found in Translation: Found in Translation: Performing Displacement and Migratory Geographies in a Visual and Performing Arts Collaboration” (with Keri Watson). IFTR, Belgrade, Serbia, 2018.
- “Performances of Resistance: Pussy Riot, National Identity, and Global Activism. IFTR, São Paulo, Brazil, 2017.
- “Vasiliev’s Methodology: Situational and Ludo Structures,” The S Word Symposium, Rose Bruford College, London, 2016.
- “Puppets, Kites, and the Swirling Waters: Convergent Boundaries in a Site-Specific Performance” (IFTR), Warwick University, UK, Scenography Working Group, 2014. Paper.
- “The Melting of Time and Revisioning of Space in Performances of National identity: Pussy Riot and Performances of the State” (PSi), Stanford University, 2013. Paper.
- “(Re)Stagings of National Identity: Urban Space and Performance Rioting.” Performance Studies International (PSi), Leeds, UK, 2012. Paper.
- “State Sponsored National Celebrations as Memory-Machines: Performing Memory and Ideology in Post-Soviet Russia.” Performance Studies International (PSi), Utrecht, The Netherlands, 2011. Paper.
- “The Legacy of Modernist Discourse: Critical Inquiry into the Conscious Application of Landscape Theory in Contemporary Staging.” International Federation of Theatre Research (IFTR), Munich, Germany, July 2010. Paper.
- “What is TypeBound? Book Art as Storytelling, Reading, and Performing.” Performance Studies International (PSi), Toronto, Canada, 2010. Paper.
- “(Re)presenting Silenced Voices: Negotiating Multiple Landscapes Through Body,

Voice, and Architecture. Co-authored with Christopher Niess. International Federation for Theatre Research (IFTR), Lisbon, Portugal, 2009.

“Landscape of The Mind: In Between States of Spaces.” Performance Studies International (PSI), Copenhagen, 2008. Paper.

“In Search of a New Authenticity in Staging Brecht’s Good Woman of Setzuan.” Co-authored with Vandy Wood and presented at the International Federation for Theatre Research (IFTR/FIRT) Prague, 2007. Paper.

Focus Group Convener/Organizer: “From Page to Stage: Problems of Cultural Translation.” IFTR (International Federation for Theatre Research), Helsinki, Finland, 2006.

“Finding Brecht in the Dumpster?: Problematizing Cultural Transfer in Theatrical Practice.” IFTR, Helsinki, Finland, 2006. Paper.

Focus Group Convener: “From Page to Stage: Foreign plays on American Stages in the last decade of the twentieth century.” IFTR (International Federation for Theatre Research), Washington, D.C, 2005.

“Theatrical Negotiations between Citizen Artists and State Ideology in Soviet Russia. IFTR (International Federation for Theatre Research), Washington, D.C, 2005.

“Russian National Theatres.” International Symposium on National Theatres in Europe, Dublin, Ireland, 2005. Paper.

Focus Group Convener: “From Page to Stage: Chekhov in the New Millennium.” IFTR (International Federation for Theatre Research), St. Petersburg, Russia, 2004.

“Mielziner, Kazan, and Williams: The Process of Theatrical Negotiations.” IFTR (International Federation for Theatre Research), St. Petersburg, Russia, 2004. Paper.

“Mielziner, Kazan, and Williams: The Process of Theatrical Negotiations.” IFTR (International Federation for Theatre Research), St. Petersburg, Russia, 2004. Paper.

“State Patronage and Theatrical Negotiations on the Stage of the Moscow Kamerny Theatre.” IFTR Scenography Conference, Prague, 2003. Paper.

“Theatre and Cultural Memory: At the Crossroads of (Re)Construction and (Re)Invention.” IFTR (International Federation for Theatre Research), Amsterdam, 2002. Paper.

“Kandinsky’s *The Yellow Sound*: Stage Composition and Abstract Scenography.” IFTR Scenography Conference, Cracow, Poland, 2001. Paper.

“Meyerhold’s Theatre and Its Limits.” IFTR (International Federation for Theatre Research) XIIth World Congress, Canterbury, United Kingdom, 1998. Paper.

“The Problem of Cultural Translation: Theatre at the Crossroads of Interculturalism and Cultural Identities.” IFTR, Puebla, Mexico, 1997. Paper.

“Interactions between Society and Culture: Russian Tragifarce and Its Cultural and Political Roots.” World Congress of the International University Theatre Association (IUTA), Quebec City, Canada, 1997. Paper.

“Angels in Russia, Devils in America?: Theatre in the Life of the Soviet Union and the United States.” International Conference and Theatre Festival, University of Toronto, Canada, 1995. Paper.

NATIONAL CONFERENCES

“Introduction to Graduate Studies” Roundtable Discussion addressing the issues of graduate education. ATHE, Orlando, 2019.

Playwriting and Creative Team: New Play Development Workshop, Director, ATHE, Orlando, 2019.

“Pussy Riot’s Guerrilla Performances and Mediatized Images of Violence: Transgressing Bodies, Boundaries, and Ethics of Representation.” ACLA, George Town University, March 2019.

“Enough Talk-Back: How to Engage Audiences Beyond the Theatre Event.” Roundtable discussion. ATHE, Boston, 2018.

Playwriting and Creative Team: New Play Development Workshop, Director, ATHE, Boston, 2018.

“Pussy Riot’s Political Phenomenon: Transgressing National Boundaries toward Creating Performances of Global Resistance,” ASTR, Atlanta, 2017.

Playwriting and Creative Team: New Play Development Workshop, Director, ATHE, Las Vegas, 2017.

National Respondent to New Plays, ATHE, Chicago, 2016.

Playwriting and Creative Team: New Play Development Workshop, Dramaturg, ATHE, Chicago, 2016.

“Many Bodies in One Room: Models for Collaborative/Collective Play Development with Youth and Young Audiences.” Presentation, ATHE, 2016.

Keynote Speaker. “Site of Possibilities: Converging Research and Creative Practice in Our Own Work. Replotting Performance. 4th Annual Graduate Symposium on Theatre and Performance Studies at Indiana University. March 25-27, 2016.

Playwriting and Creative Team: New Play Development Workshop, Dramaturg, ATHE, Montreal, 2015.

“Influences, Transpositions, Revisions: Eastern European Theory and Practice,” ASTR (American Society for Theatre Research), Dallas, 2013. Working Group.

“Re-imagining Collaboration: Play, Engage, Devise, Engineer,” ATHE (Association for Theatre in Higher Education), 2013. Workshop.

“Theme Parks Elsewhere: Performing Memory and Nationalism, ” ATHE, 2013. Paper.

“(Re)Staging of National Identity: Performing Memory and Ideology in Post-Soviet Russia,” ASTR, Nashville, November 2012. Working Group Presentation.

“Collaboration on the Cutting Edge: Teaching and Staging the Contemporary Avant-Grade,” ATHE, Washington D.C., August 2012. Workshop Presentation.

“Innovation, Economics and Stage Design,” ASTR, Montreal, Canada, , November 2011. Working Group Co-Chair (with Stephen Di Benedetto).

“Embodying Landscape Theory in Practice,” ASTR, Seattle, November, 2010. Seattle, USA. Paper was originally co-authored with Christopher Niess.

“Playing with Theoretical Constructs in Practice,” ATHE, New Orleans, 2007. Panel Chair and Presenter.

“Aspects of Directing,” ATHE, San Francisco, 2005, Panelist.

“Avant-Garde Now!” ATHE, Toronto, 2004. Panelist.

Irene Ryan Semi-Final Round Adjudicator. Kennedy Center American College Theatre Festival, Region VIII, California State University, 2004.

“Re-imagining American Design History,” ATHE, New York City, 2003. Paper. Panel Coordinator.

“Bergman Versus Ibsen,” ATHE (Directing Panel), New York City 2003. Paper.

Playworks (New Play Development) Workshop, ATHE, San-Diego, 2002. Dramaturgy.

Irene Ryan Semi-Final Round Adjudicator. Kennedy Center American College Theatre Festival, Region VIII, California State University, 2002.

Playworks (New Play Development) Workshop, ATHE, Chicago, 2001. Dramaturgy.

“Alisa Koonen: At the Crossroads of Spirituality and Atheism on the Soviet Stage,” ATHE (Theatre and Religion Panel), Washington D.C., 2000. Paper.

“Christmas at the Ivanovs’: Translating Absurdity,” ATHE, Washington D.C., 2000. Paper.

“Dramaturgy on Experimental stages,” ATHE (Dramaturgy Panel), Toronto, 1999. Paper.

“Facets of God in Avant-Garde Drama,” ATHE (Theatre and Religion Panel), 1999. Paper.

REGIONAL CONFERENCES

“Directing Classics in a Contemporary Context.” SETC (South Eastern Theatre Conference), 2004. Panelist.

“Women in Academia: Strategies for Tenure.” SETC, 2004. Panelist and Chair.

“Going to a Graduate Training Program: Expectations, Frustrations, and Achievements.” SETC, 2003. Panelist.

“Women in Academia: Revising the Gender Canon.” SETC, 2003. Panelist and Chair.

“Collaboration and Communication: The Real and the Ideal.” SETC, 2002. Panelist.

“Women Directors: Overcoming Gender Barriers.” SETC, 2002. Panelist.

“Meyerhold and Political Theatre.” Theatre Symposium, SETC, Knoxville, 2000. Paper.

COURSES TAUGHT

Dramatic Theory and Criticism
 Contemporary Theatre Practice
 Research Methods in Theatre
 Directing for TYA
 Theatre History I
 Theatre History II
 Theatre Practicum I, II, & III

American Theatre
 Theatre Survey
 Theatre for Social Change
 Dramatic Literature I
 Dramatic Literature II
 Script Analysis
 Graduate Seminar in Dramaturgy

GUEST TEACHING/WORKSHOPS

Workshop Facilitator, Visual Storytelling, UT Austin, 2015.

Guest-director, Huaixing Tan's Undergraduate Costume Design Class, 2012, UCF.

Guest Lecturer, Joseph Rusnock's Undergraduate Scenic Design Class, 2012, UCF.

Guest-director, Kristina Toleffson's Graduate Costume Design Class, 2008, UCF.

Guest Lecturer, Ingrid De Sanctis' Theatre Careers for MFA, MT,& MA, Spring 2007, UCF.

Guest Lecturer, Chekhov Seminar, University of Alabama, Birmingham, 2006.

NEW PLAY DEVELOPMENT (select) **(directing; dramaturgy)**

<i>Holes in the Human Flesh</i>	ATHE, Las Vegas, 2017
<i>Small Things</i>	ATHE, Chicago, 2016
<i>Christmas at Ivanovs'</i>	Classic Stage Company, New York City
Festival of New Work	Alice's Fourth Floor, New York City
Staged Reading of <i>Screams</i>	Orlando Shakespeare Theatre PlayFest
Staged Reading of <i>Fatherland</i>	ATHE PLAYWORKS 2001
Staged Reading of <i>A Question of Color</i>	ATHE PLAYWIRKS 2002
<i>Untangling Spaces</i>	4 th Annual Orlando Puppet Festival
Faculty Advisor for <i>Writes of Spring</i>	Orlando Repertory Theatre, annual

DIRECTING EXPERIENCE

EXCELLENCE IN DIRECTING--2008 KENNEDY CENTER AMERICAN THEATRE COLLEGE FESTIVAL

EXCELLENCE IN DIRECTING--2010 KENNEDY CENTER AMERICAN THEATRE COLLEGE FESTIVAL

EXCELLENCE IN DIRECTING--2014 KENNEDY CENTER AMERICAN THEATRE COLLEGE FESTIVAL

**EXCELLENCE IN DIRECTING--2016 KENNEDY CENTER AMERICAN THEATRE
COLLEGE FESTIVAL**

**EXCELLENCE IN DIRECTING--2017 KENNEDY CENTER AMERICAN THEATRE
COLLEGE FESTIVAL**

SEMINAR	2017	University of Central Florida (UCF)
CLOUD 9	2016	University of Central Florida (UCF)
THE BALTIMORE WALTZ	2014	University of Central Florida (UCF)
EURYDICE	2013	University of Central Florida (UCF)
GEM OF THE OCEAN	2012	KC/ACTF: Daytona State College
GEM OF THE OCEAN	2011	University of Central Florida (UCF)
VINEGAR TOM	2011	University of Central Florida (UCF)
BURIAL AT THEBES	2010	University of Central Florida (UCF)
MARISOL	2009	KC/ACTF: Greensboro, Regional Competition
MARISOL	2008	University of Central Florida (UCF)
UNTANGLING SPACES	2008	4 th Annual Orlando Puppet Festival
MACHINAL	2008	University of Central Florida (UCF)
THE GOOD WOMAN OF SETZUAN	2006	University of Central Florida (UCF)
THREE SISTERS	2005	University of Central Florida (UCF)
PICNIC	2005	Orlando Repertory Theatre
WHAT THE BUTLER SAW	2004	University of Central Florida (UCF)
NORA	2003	University of Central Florida (UCF)
BUS STOP	2002	University of Central Florida (UCF)
THE DINING ROOM	2001	University of Central Florida (UCF)
SOMETHING'S AFOOT	2000	University of Central Florida (UCF)
OUT OF ORDER	2000	University of Central Florida (UCF)
WORDS, WORDS, WORDS (EVENING OF ONE ACTS BY STOPPARD AND IVES)	1999	Purdue University
FESTIVAL OF NEW WORKS	1994	Alice's Fourth Floor, New York City

PRODUCED TRANSLATION WORK

CHRISTMAS AT THE IVANOV'S	1997-98	Classic Stage Company, New York City
CHRISTMAS AT THE IVANOV'S	2016	American Repertory Theatre / Moscow Art Theatre (Moscow, Russia)

UNIVERSITY DRAMATURGY

SUPERVISED MA STUDENTS TO SERVE AS DRAMATURGS FOR UCF PRODUCTIONS: 2004-PRESENT

BETWEEN 1991 and 2004, DRAMATURGED THE FOLLOWING PRODUCTIONS:

GOD'S COUNTRY	2004	J.J. RUSCELLA, DIRECTOR, UCF
MISALLIANCE	2003	KATHERINE INGRAM, DIRECTOR, UCF
BALCONY SCENE	2003	MARK BROTHERTON, DIRECTOR, UCF
THE LARAMIE PROJECT	2003	BELINDA BOYD, DIRECTOR, UCF
FIFTH OF JULY	2003	DONALD SEAY, DIRECTOR, UCF
DEATH OF A SALESMAN	2002	DONALD SEAY, DIRECTOR, UCF
LOOK HOMEWARD ANGEL	2001	MARK BROTHERTON, DIRECTOR, UCF
WAITING FOR GODOT	2002	CHRISTOPHER NIESS, DIRECTOR, UCF
THE MERRY WIVES OF WINDSOR	2002	KATHERINE INGRAM, DIRECTOR, UCF
THE DIVINERS	2001	J.J. RUSCELLA, DIRECTOR, UCF
UNDER FIRE	2001	LANI HARRIS, DIRECTOR, UCF
PICASSO AT THE LAPIN AGILE	2001	KATHERINE INGRAM, DIRECTOR, UCF
TOYS IN THE ATTIC	2000	LANI HARRIS, DIRECTOR, UCF
GLENGARRY GLEN ROSS	2000	DONALD SEAY, DIRECTOR, UCF
AMADEUS	1999	DONALD SEAY, DIRECTOR, UCF
SIDE BY SIDE BY SONDHEIM	1999	BRUCE EARNEST, DIRECTOR, UCF
A DOLL HOUSE	1999	RICHARD RAND, DIRECTOR, Purdue
PRIVATE LIVES	1999	DALE MILLER, DIRECTOR, Purdue
A MIDSUMMER NIGHT'S DREAM	1998	RITA GIOMI, DIRECTOR, Purdue

THREE SISTERS	1997	KRISTINE HOLTVEDT, DIR., Purdue
THE BIRTHDAY PARTY	1997	ROBERT KNOPF, DIRECTOR, Purdue
ANDROMACHE	1993	J.R. BROWN, DIRECTOR, Michigan
TRELAWNY OF THE "WELLS"	1992	JOHN NEVILLE-ANDREWS, DIR., Michigan
AS YOU LIKE IT	1991	JERALD SCHWIEBERT, DIR., Michigan

PROFESSIONAL DRAMATURGY

EMPEROR OF THE MOON	1995	Arden Theatre Company, NYC
CHRISTMAS AT THE IVANOV'S	1997	Classic Stage Company, NYC
KING LEAR	1997	Arden Theatre Company, NYC

PROFESSIONAL SERVICE

Peer Review for Northwestern University Press and Bloomsbury (ongoing)

Peer Reviewer for Bloomsbury Methuen (ongoing)

Peer Reviewer for *Russian Review*, 2012; Ed. Eve Levin.

Peer Reviewer for *The Latin American Journal*, 2007; Ed. Bruce M. Wilson

Peer Reviewer for *Theatre Survey*, 2005; Ed. Jody Enders

ACADEMIC SERVICE

THESIS CHAIR (SELECT)

Amanda Lee (MFA). "Performing Gender in Shakespeare's *Twelfth Nigh*." Spring 2019.

Maria Katsadouros (MFA). The power of play: creating a theatre for the very young experience." Spring 2018.

Aixa Mendez (MA). Planting the Seeds: Social Justice Project with incarcerated women in the Florida Orange County Jail system. Fall 2017.

Carinita Quintero (MA), Exploration of Teaching EL Students Using the Arts: Focus on Theatre. Fall 2017.

Madelyn James (MFA). Writing and Performing a One-Act Play That Follows a Young Woman Living with Mental Illness on a Daily Basis. Spring 2017.

- Samantha Turner (MA). Synaesthetics. Spring 2017.
- Joseph D'Ambrosi (MA). Christ On The Postmodern Stage: Debunking Christian Metanarrative Through Contemporary Passion Plays. Spring 2016.
- Sara Brunow (MFA). The Artistry of Accessibility: Creating Theatre with and for Students on the Autism Spectrum. Spring 2015.
- Mark Nichols (MFA). Providing Cultural Balance for Young Americans. Spring 2015.
- Rebecca May Dilks (MA). "Directing Methodologies in Theatre for Young Audiences." Projected Completion: Fall 2015.
- Nicholas Murphy (MA). "Re-Framing Inge's Picnic: Dramaturgical Study." 2013.
- Danielle Gosselin (MFA). "Performing in Sense and Sensibilities." 2013.
- Brenna Nicely (MA). "Performing Belief." 2013.
- Alex Hluch (MFA). "Re-Thinking Comedy." 2013.
- Rebecca Barringhaus (MA). "Dramaturging August Wilson's Gem of the Ocean." 2013.
- Elizabeth Brendel Horn (MFA). "Developing the Individual to Strengthen the Whole: The Application of Viewpoints Training to Impact the Social Cognitive Development of Actors in a High School Ensemble." 2010.
- Kyung Mee Joo (MA), "Helene Cixous's Feminine Writing: Revolt Against Patriarchal Hegemony." 2010.
- Brit Cooper (MFA). "The Role of Theatre Change in Creating the Original Script *Knowing Fires*." 2010.
- Alicia Fuss (MFA). "Application of Theatrical Design Techniques as a Pedagogical Tool for a Teaching Artist." 2010.
- Carlos Aviles (BFA). Honors Undergraduate Thesis. 2010.
- Ingrid Marable (MFA). Performing Female Characters in August Wilson's Plays, 2009.
- Meredith Hoppe (MFA). Avant-Garde Tendencies in TYA, 2009.
- John Payne (MA), "An Exploration of the Magical in Drama," 2008.
- Vicki Hall (MA), "Victimization in 20th Century American Drama," 2008.
- Laurie Melnik (MFA), "An Exploration of a Facilitator's Role in Play-Building with Economically Disadvantaged Adolescent Women," 2007.
- Sean Bliznik (MA) "Writing Theatre for Social Change for Young Audiences," 2007.
- Evelyn Tyler (MFA), "Discovering My Artistic Voice," 2007.
- Paula Rossman (MFA), "The Role of Mistress Quickly Merry Windsor of Windsor," 2006.
- Nicole Klass (MFA), "The Role of Zerbinette in Molière's The Trickeries of Scapin," 2006
- David Knoell (MA), "The Journey of Everyman: From Page to Stage," 2006.
- Diana Calderazzo (MA), "Stephen Sondheim as the Modern Wagnerian Tone-Artist," 2005.

FACULTY ADVISOR OF STUDENT RESEARCH/PUBLICATIONS (SELECT)

- Aixa Mendez (MA), Exploring the role of facilitator/teaching artist working with incarcerated women in the Florida Orange County Jail system; Fall 2016-Spring 2017.
- Tara Kromer (MFA), First Place in Directing, KC/ACTF Regional Festival, 2015.
- Rebecca Barringhaus (MA), Second Place in Dramaturgy, KC/ACTF Regional Festival, 2012.
- Susan Stone-Lawrence (MA), Second Place in Dramaturgy, KC/ACTF Regional Festival, 2010.
- Kyung Mee Joo (MA) "Helene Cixous's Feminine Writing: Revolt Against Patriarchal Hegemony," Presented at an international conference in NYC in Spring 2009.

Diana Calderazzo (MA), “Stephen Sondheim’s *Assassins* and the Wartime Political Climate.”
Theatre Symposium, March 2006.

Joseph Fletch (BFA) directed Marin McDonagh’s *Pillowman*, April, 2007.

Sean Bliznik (MA), “Dramaturgy and Directing project for the Osceola Center for the Arts High School production of *Oliver!*,” 2005.

Diana Calderazzo (MA), Winner of KC/ACF Regional Dramaturgy Award, 2004.

Diana Calderazzo (MA), “Laughing through Tears: Paradox as a Defining Element in Anton Chekhov’s, *Three Sisters*” SUNY Stony Brook theatre conference, 2005.

INTERNSHIP SUPERVISION

TYA MA students

2009-2011

MA students

2010, ORLANDO REPERTORY THEATRE

SELECT PROFESSIONAL EMPLOYMENT OF FORMER GRADUATE STUDENTS

Rebecca Dilks, Associate Artistic Director, Theatre Horizon, Philadelphia.

Brenna Nicely, Associate Education Director, Harvard University/ART, Cambridge, MA.

Brook Hanemann, Visiting Professor, Mississippi University for Women (accepted into a Ph. D. program at LSU).

Matthew Hamner, Assistant Professor of Theatre and Speech at Christian Brothers University in Memphis Tennessee.

Rebecca Podsednik, New Play Development, Kennedy Center, Washington D.C.

Rozz Grigsby, Director of Education, Oklahoma Children’s Theatre.

Alicia Fuss, Director of Education, Nashville Children’s Theatre.

Diana Calderazzo, Professor at Forham University; completed her Ph.D.in Theatre at the University of Pittsburgh in 2014.

Sean Bliznik, Disney Insitute, 2009-present.

Meghann Henry, Director of Education, The Coterie Theatre, Kansas City, MO.

Ingrid Marable, Performer, North Carolina Shakespeare Theatre.

Jennifer Adams, Director of Education, First Stage Children's Theater, Milwaukee, WI.

ACADEMIC ADMINISTRATION

ARTISTIC DIRECTOR FOR THEATRE: 2016-PRESENT

Administered the Production Process

Made final decision on season selection

Facilitated the Theatre participation in **UCF Celebrates the Arts**
 Facilitated production fiscal planning and management
 Coordinated/assisted in production assignments
 Arbitrated and made final production decisions
 Facilitated the production process
 Established/maintained aesthetic/production standards
 Participated in faculty/staff production evaluation and development
 Assisted with development of School academic/production calendar
 Assisted with marketing/promotion of production programs
 Developed community/public relations
 Produced summer theatre
 Assisted SPA Director in Administration of Academic Programs
 Assisted in curriculum/program development and assessment
 Established/maintained academic standards
 Assisted in recruitment of faculty/staff
 Coordinated student recruitment—both graduate and undergraduate
 Participated in marketing/promotion of academic programs
 Recruited guest artists
 Advocated for the School and production program both on and off campus
 Assisted with student recruitment and retention
 Participated in student evaluations

GRADUATE PROGRAM DIRECTOR, 1999-PRESENT

CURRICULUM TASKS

Providing academic oversight of both MA and MFA programs
 Overseeing programmatic changes
 Recommending policy and curriculum changes
 Developing and revising graduate courses
 Setting guidelines for graduate coursework
 Setting guidelines for thesis process
 Participating in benchmark studies to improve quality

ADMINISTRATIVE/SUPERVISORY EXPERIENCE

Mentoring faculty and staff on UCF graduate policies and procedures
 Advising graduate students on graduate policies and procedures
 Negotiating graduate support with various administrative units
 Overseeing GTA and GRA contracts
 Overseeing GTA and GRA supervision
 Reviewing performance of graduate assistants
 Chairing department's graduate program committee
 Overseeing recruitment of graduate students
 Planning marketing of graduate programs
 Revising catalog and updating handbook
 Communicating with prospective students and conducting interviews
 Reviewing application files and making admissions decisions

Managing graduate student and adjunct faculty loads
 Developing and reporting outcome assessments
 Scheduling graduate classes and other instructional assignments
 Advising students and holding monthly meetings with students
 Handling petitions and appeals
 Providing additional advising to students who are not making academic progress
 Facilitating independent graduate projects
 Coordinating comprehensive exams
 Analyzing data and preparing reports using Excel, PeopleSoft, and other database systems
 Serving as liaison to other advising and administrative offices
 Interacting with graduate programs in other disciplines
 Developing community partnerships

FISCAL MANAGEMENT

Analyzing department's assistantship budget
 Projecting tuition support needs
 Communicating department's financial needs to CAH and Graduate Studies
 Identifying students for tuition waivers
 Overseeing student awards and fellowship nominations
 Planning assistantship packages
 Overseeing and distributing tuition support

AREA COORDINATOR—RESEARCH, 2001-2006

Developing student learning outcomes in research area
 Evaluation and Assessment
 Advising students
 Faculty mentorship
 Curriculum development and revision for both undergraduate and graduate courses

COMMITTEE RESPONSIBILITIES

SPA Public Relations Committee, Chair (2016-present)
 SPA Graduate Curriculum Committee, Chair (2015-present)
 CAH Promotion and Tenure Instructor/Lecturer Committee for Lectures (2017-present)
 CAH Excellence Awards Committee (2016-Present)
 CAH RIA Committee (2014-2015)
 NAST Committee (2013-2014)
 University Promotion and Tenure Committee (2012-2014), Co-Chair, 2014
 CAS and CAH Graduate Research and Standards Committee (2003-2013)
 University Fellowship Committee (2004-2006)
 Departmental Graduate Curriculum Committee, Chair (2000-2015)
 Departmental Graduate Recruitment Committee (2000-present)
 Liberal Studies Executive Committee (2005-2006)
 Liberal Studies Graduate Committee (2005-2006)

Faculty Senate (2000-2002)
 Undergraduate Policy and Curriculum Committee (2000-2001)
 University Graduate Appeals and Awards Subcommittee (2001-2002)

ATHE (Association for Theatre in Higher Education)

- Member of the Membership and Marketing Committee (2005-2007)

KENNEDY CENTER, AMERICAN COLLEGE THEATRE FESTIVAL

- National semi-final adjudicator and respondent (California, 2002, 2004)
- Regional adjudicator (University of Tampa, Florida, 2005)
- Regional adjudicator (Palm Beach Atlantic University, Florida, 2004)
- Regional adjudicator (Santa Fe Community College, Florida, 2002)
- Coordinated educational outreach program for public schools (2000)

**SOUTH EASTERN THEATRE CONFERENCE (SETC)
 ASSOCIATION FOR THEATRE IN HIGHER EDUCATION (ATHE)
 INTERNATIONAL FEDERATION FOR THEATRE RESEARCH (IFTR)**

- Convened Focus and Working Groups

AWARDS

Excellence in Graduate Teaching	2019	University of Central Florida
Research Incentive Award (RIA)	2017-18	University of Central Florida
Teaching Incentive Program (TIP)	2018	University of Central Florida
Scroll & Quill Society	2017	University of Central Florida
Excellence in Directing	2017	Kennedy Center American Theatre Festival
Excellence in Directing	2016	Kennedy Center American Theatre Festival
Excellence in Directing	2014	Kennedy Center American Theatre Festival
Information Fluency Award	2013	University of Central Florida
Excellence in Graduate Teaching	2012	University of Central Florida
Research Incentive Award (RIA)	2011-12	University of Central Florida

Teaching Incentive Program (TIP)	2011	University of Central Florida
Excellence in Directing	2010	Kennedy Center American Theatre Festival
Excellence in Directing	2008	Kennedy Center American Theatre Festival
Teaching Incentive Program (TIP)	2004	University of Central Florida,
Women's Research Center Award	2003	UCF; Arts and Humanities
Rackham Dissertation Award	1995	University of Michigan
Graduate Teaching Merit Award	1994	University of Michigan

GRANTS

Pabst-Steinmetz Award: Arts and Aging (PI), 2018. \$25,000.

NEA Big Read Grant (Co-PI, with Keri Watson as PI), 2019. \$15,000.

NEA Big Read Grant (Co-PI, with Keri Watson as PI), 2018. \$15,000.

NEA Big Read Grant (Co-PI, with Keri Watson as PI), 2017. \$15,000.

UCF Faculty Center for Teaching and Learning, Summer 2017. Developing the MA in Musical Theatre track. Faculty Center for Teaching and Learning, \$800.

UCF Faculty Center for Teaching and Learning, Summer 2015. Reevaluation of the Theatre Curriculum according to NAST Standards, \$800.

UCF Faculty Center for Teaching and Learning, Summer 2014. Revision of the TYA Curriculum, \$800

UCF Faculty Center for Teaching and Learning, Summer 2013. Reimagining the MFA Musical Theatre Curriculum, \$800

UCF Faculty Center for Teaching and Learning, Summer 2012. Collaboration Across Disciplines, \$800

UCF Faculty Center for Teaching and Learning, Summer 2011. Spanish Golden Age Language, Culture, and Theatre: to enhance students' cultural, linguistic, and artistic experiences through the process of writing, performing, and producing a contemporary play in the Spanish language, \$800

UCF Faculty Center for Teaching and Learning, Summer 2010. Graduate Program Curricular Revisions, \$800

UCF Faculty Center for Teaching and Learning, Summer 2008. Development of “Drama Across the Curriculum,” \$800

UCF Faculty Center for Teaching and Learning, Summer 2007. Development of Study Abroad Program in Russia, \$1000

UCF Faculty Center for Teaching and Learning, Winter 2006. Integration of theory and practice in theatre, \$500

UCF Faculty Center for Teaching and Learning, Summer 2005. Revised the graduate academic curriculum in the Theatre Department, \$1,000

UCF Faculty Center for Teaching and Learning, Summer 2004. Revised the undergraduate academic curriculum in the Theatre Department, \$1,000

UCF Faculty International Studies Summer Institute, 2002. Internationalized curriculum, \$1,000

UCF Faculty International Studies Summer Institute Grant, 2001, \$1,000

UCF Faculty International Studies Summer Institute Grant, 2000, \$1,000

UCF Interdisciplinary Course Grant, 2000, \$1,000

PROFESSIONAL MEMBERSHIPS

- International Federation for Theatre Research
- American Society for Theatre Research
- Association for Theatre in Higher Education
- American Association for the Advancement of Slavic Studies
- Performance Studies International
- Southeastern Theatre Conference
- American College Theatre Festival
- Theatre Communication Group