

Marla Carlson

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Curriculum Vitae

(August 20, 2017)

Education

Ph.D., City University of New York Graduate School, Theatre, 2002
Acting and Directing course work, Goodman School of Drama, 1975-76
B.A., Lewis and Clark College, Theatre, 1975 cum laude

Dissertation: *Performative Pain: Building Culture on the Bodies of Actors and Artists* (2002)

Area of Specialization: Spectator response to bodies in performance, including the performance of physical suffering, non-human animals, and autism spectrum disorders.

Areas of Concentration: Medieval theatre and cultural studies; performance and body art; affect theory; gender theory.

Publications, Monograph

Performing Bodies in Pain: Medieval and Post-Modern Martyrs, Mystics, and Artists (Palgrave Macmillan, 2010).

Affect, Animals, and Autists: Feeling Around the Edges of the Human in Performance (University of Michigan Press, forthcoming June 2018).

Publications, Articles and Book Chapters

“Affect and Autism in Post-Realist Theatre,” *Performing Psychologies: Imagination, Creativity and Dramas of the Mind*, eds. Nicola Shaughnessy and Philip Barnard (Methuen, forthcoming 2018).

“Mapping Abramović: From Affect to Emotion,” *Performance, Feminism, Affect and Activism in Neoliberal Times*, eds. Elin Diamond, Denise Varney, and Candice Amich (Palgrave, 2017), 133-45.

“The Thais Scenario: Public Women, Penance, and Performance,” *Research in Medieval and Renaissance Drama (ROMARD)* 54 (2015): 7-24.

“What Happened to the Black Dog?” *Animal Acts*, ed. Una Chaudhuri and Holly Hughes (University of Michigan Press, 2014).

“*Le Mystère de Saint Sébastien*’s Villain: ‘No Cuckoo is a Sparrowhawk’,” *Les Mystères: Studies in Genre, Text and Theatricality*, ed. Peter Happé and Wim Husken (Rodopi, 2012), 147-66.

“Furry Cartography: Performing Species,” *Theatre Journal* 63.2 (2011): 191-208.

“Whipping up Community: Reworking the Medieval Passion Play, from Ron Athey to Mel Gibson,” in *The Renaissance of Medieval Theatre*, ed. Véronique Dominguez (Academia Bruylant / Université Catholique de Louvain, 2010), 219-38.

“Looking, Listening, and Remembering: Ways to Walk New York After 9/11,” *Theatre Journal* 58.3 (2006): 395-416. Gerald Kahan award (ASTR, 2007). Shortened version published as “Ways to Walk New York After 9/11,” in *Performance and the City*, ed. D.J. Hopkins, Shelley Orr, and Kim Solga (Palgrave Macmillan, 2009).

“Antigone’s Bodies: Performing Torture,” *Modern Drama* 46.3 (2003): 381-403.

“Painful Processions in Late-Medieval Paris,” *European Medieval Drama* 6 (2003): 65-81.

“Spectator Response to Images of Violence: Seeing Apollonia,” *Fifteenth-Century Studies* 27 (2001): 7-20.

“Acting and Answerability,” in *Method Acting Reconsidered*, ed. David Krasner (New York: St. Martin’s Press, 2000), 81-95.

“Performative Pornography: Annie Sprinkle Reads Her Movies,” *Text and Performance Quarterly* 19 (July 1999): 236-47.

“Impassive Bodies: Hrotsvit Stages Martyrdom,” *Theatre Journal* 50.4 (December 1998): 473-87. Excerpt included in *Bedford Introduction to Drama*, 4th ed., ed. Lee A. Jacobus (Boston: St. Martin’s Press, 2001).

Presentations, International Conferences

“Anti-Genealogies of Autistic Performance,” *International Federation for Theatre Research*, Disability and Performance Working Group, Stockholm, June 2016.

“Mapping Abramović, From Affect to Emotion,” *International Federation for Theatre Research*, Feminist Research Working Group, Warwick, July 2014.

“Affective Flow, Disrupted: The Curious Incidence of ‘Autism’ in the Theatre,” *International Federation for Theatre Research*, Feminist Research Working Group, Barcelona, July 2013.

“Performing Species: From *Equus* to *War Horse*,” *International Federation for Theatre Research*, Santiago, July 2012.

“*Le Mystère de Saint Sébastien*’s Villain: ‘No Cuckoo is a Sparrowhawk’,” *Société Internationale pour l’Étude du Théâtre Médiéval*, Giessen, July 2010.

“Becoming-Furry: The Companion Species Rhizome,” *Performance Studies International*, Zagreb, June 2009.

“Whipping up Community: Reworking the Medieval Passion Play, from Ron Athey to Mel Gibson,” *Société Internationale pour l’Étude du Théâtre Médiéval*, Lille, July 2007.

“Theorizing Spectator Response to the Body in Pain: *Le Geu Saint Denis*,” *Société Internationale pour l’Étude du Théâtre Médiéval*, Elche, August 2004.

“Painful Processions,” *Société Internationale pour l’Étude du Théâtre Médiéval*, Groningen, July 2001.

“Taking *Antígona* from Argentina to New York,” *Performance Studies International*, Mainz, Germany, March 2001.

“Spectacular Suffering: Erotic Response and the Saint’s Play,” *International Medieval Congress*, Leeds, July 1999.

“Impassive Bodies: Hrotsvit Stages Martyrdom,” *Société Internationale pour l’Étude du Théâtre Médiéval*, Odense, August 1998.

Presentations, International Conferences in the U.S. and Canada

Roundtable on Graduate Education, *Association for Theatre in Higher Education*, Las Vegas, August 2017.

“What does transspecies performance have to do with non-human animals? Or, is becoming-animal anything other than a human transformation?” *American Society for Theatre Research*, Transspecies Performance Working Group, Minneapolis, November 2016.

“What’s at Stake in Performing Animal Death?,” *American Society for Theatre Research*, Animals Perform II Working Group, Portland, November 2015.

“*Bird Brain*: Maps for a Public Sensorium,” *Association for the Study of the Arts of the Present*, Greenville, September 2015.

“Embodying the Interspecies Mind: Jennifer Monson and the *Bird Brain Navigational Dance Project*,” *American Society for Theatre Research*, Animals Perform Working Group, Baltimore, November 2014.

“Autism and Affect in Post-Realist Theatre,” plenary presentation, *American Society for Theatre Research*, Dallas, November 2013.

“Performing Species: Animal Puppets and their Publics,” *American Society for Theatre Research*, Biopolitics Working Group, Nashville, November 2012.

“Hrotsvit and Harlotry: Making Sense of Tenth-Century Women, Wealth, and Sexuality,” *American Society for Theatre Research*, Medieval Performance Working Group, Montreal, November 2011.

- Theatre History Focus Group Plenary Response: Interdisciplinarity in Global/Local Contexts, *Association for Theatre in Higher Education*, Chicago, August 2011.
- Ruminating: A Roundtable Discussion on Archival Ethics, *Association for Theatre in Higher Education*, Chicago, August 2011.
- “Furry Self-Fashioning along the Cognitive Styles Rhizome,” *Performance Studies International*, Toronto, June 2010.
- “Technologies of the Monstrous: Stalking Cat and Orlan,” *Association for the Study of the Arts of the Present*, Knoxville, October 2009.
- “Risking Self-Harm: A Reception Theory,” *Association for Theatre in Higher Education*, New York, August 2009.
- “Becoming-Furry: The Companion Species Rhizome,” *Association for Theatre in Higher Education*, New York, August 2009.
- “Pain and the Brain: Comparing Contemporary and Medieval Neuroscience as Explanations for Spectator Response to Torture,” *International Congress on Medieval Studies*, Kalamazoo, May 2009.
- “Whose Mindblindness is it, Anyway?” *American Society for Theatre Research*, Empathy Working Session, Boston, November 2008.
- “Torturing Culture: Performative Pain in 21st-Century Theatre and Law,” *Association for Theatre in Higher Education*, Denver, August 2008.
- Theatre History Textbook Roundtable, *Association for Theatre in Higher Education*, Denver, August 2008.
- “Stalking Cat: Other Bodies, Other Minds, Other Americas,” plenary presentation, *American Society for Theatre Research*, Phoenix, November 2007.
- “Regenerating Fear: Reviving the Holy War in Twenty-First Century Cities,” *Association for Theatre in Higher Education*, New Orleans, July 2007.
- “Pain Research and Spectator Response,” *American Society for Theatre Research*, Cognitive Studies Working Group, Chicago, November 2006.
- “Writing Ground Zero,” *American Society for Theatre Research*, Performance and the City Working Group, Toronto, November 2005.
- “Remembering Trauma, Performing Memory,” *Association for Theatre in Higher Education*, San Francisco, July 2005.
- “Tasting Compassion, Spitting it Out?” *American Society for Theatre Research*, Las Vegas, November 2004.
- “Building Theories About Medieval Bodies, Part 2,” *Association for Theatre in Higher Education*, Toronto, July 2004.
- “Mediating Gina Pane: Body Art Documentation,” *American Society for Theatre Research*, Performance Art Durham, November 2003.
- “Pain, Sex, and Transformation,” *Association for Theatre in Higher Education*, New York, August 2003.
- “Building Theories About Medieval Bodies, Part 1,” *Association for Theatre in Higher Education*, New York, August 2003.
- “*Le Geu Saint Denis* and the Birth of France,” plenary presentation, *American Society for Theatre Research*, Philadelphia, November 2002.
- “Pain and Performativity,” *Association for Theatre in Higher Education*, San Diego, July 2002.
- “Hrotsvit’s Dramatic Structure: Charting the Movement of Souls in *Gallicanus*,” *International Congress on Medieval Studies*, Kalamazoo, May 2002.
- “Cut and Response: Framing Marina Abramovic and Valie Export in Theory,” *Association for Theatre in Higher Education*, Chicago, August 2001.
- “Using Apollonia: Pain as Spectacle in Late Medieval France,” *Association for Theatre in Higher Education*, Washington, D.C., August 2000.
- “The Suffering Body and Utopia: *Angels in America* and *Philoctetes*,” *American Society for Theatre Research*, Minneapolis, November 1999.

“Antigone’s Bodies: Staging Torture in South Africa and Argentina,” *Association for Theatre in Higher Education*, Toronto, August 1999.

“Body Against Voice: Performance and Bakhtin’s ‘Word with a Loophole’,” *American Society for Theatre Research*, San Antonio, November 1997.

“Entering Into a Mirage: Choreographer Ann Carlson at the Brooklyn Bridge Anchorage,” *Association for Theatre in Higher Education*, Chicago, August 1997.

Presentations, National and Regional

“Senses, Spaces, and Multi-Layered Activist Performance,” *Theatre Symposium (Southeastern Theatre Conference)*, Decatur, GA, April 2015.

“Commercial Species: Animal Puppets on Broadway,” *Theatre Symposium (Southeastern Theatre Conference)*, Decatur, GA, April 2013.

“Hrotsvit and Harlotry: Making Sense of Tenth-Century Women, Wealth, and Sexuality,” *Authenticity and Revision in Performance: the Case of Hrotsvit and Terence*, University of California, Santa Cruz, May 2003.

“Popular Conceptions of ‘Medieval’ Cruelty,” *Convivium Conference: Popular Culture Then and Now*, Siena College, October 2003.

“Re-Framing Antigona,” *Mid-America Theatre Conference*, Chicago, March 2001.

“Impassive Bodies: Hrotsvit Stages Martyrdom,” *Subject to Desire: Refiguring the Body*, State University of New York at New Paltz, November 1997.

“Tragedy and Law in Ancient Athens: Representation and the Problem of Women,” *Viva Voce: Echoes of Performance in Ancient Texts*, Brown University, February 1997.

Presentations, Local

“Performing Memorial: Ways to Walk New York after 9/11,” Theatre & Film Studies Department Colloquium, University of Georgia, September 2015.

“Affective Flow, Disrupted? The Curious Incidence of ‘Autism’ in the Theatre,” colloquium jointly sponsored by Institute for Women’s Studies and Theatre & Film Studies Department, University of Georgia, October 2013.

“From *Peter Pan* to *Peter and Wendy*,” colloquium on “The Various Changes in Peter Pan and its Reception by Audiences over Time,” UGA Willson Center for Humanities and Arts and Center for Undergraduate Research Opportunities, January 2013.

“*Life is a Dream* Roundtable” with Dana Bultman (Romance Languages), Diego del Pozo (Romance Languages), and George Pate (PhD Program in Theatre and Performance Studies), Theatre & Film Studies Department, October 2011.

“Becoming-Furry: Two Rhizomes,” Theatre & Film Studies Department Colloquium, University of Georgia, December 2009.

“Pain, Gender, and Ecstasy: Premodern Mystics and Postmodern Body Art,” Institute for Women's Studies, University of Georgia, February 2009.

“Torture, Empathy, and Compassion,” Medieval Studies Group, University of Georgia, October 2008.

Academic Employment History

University of Georgia, Theatre & Film Studies Department: Assistant Professor, 2008-13; Associate Professor, 2013-present; Institute for Women’s Studies: Affiliate Faculty, 2008-present.

Rutgers University-Newark, Department of Arts, Culture, and Media: Visiting Assistant Professor, 2007-2008.

University of Washington, School of Drama: Visiting Assistant Professor, 2006-2007.

New York University, Program in Educational Theatre: Adjunct Assistant Professor, 2004-2005.

Hunter College CUNY, Theatre Department, Visiting Assistant Professor, Spring 2004 (full time); Fall 2004 (part time).

Marymount Manhattan College, Theatre Department: Adjunct Assistant Professor, Fall 2003

Medgar Evers College, Department of Mass Communications, Creative and Performing Arts, and Speech:
Graduate Teaching Fellow, Fall 1997 to Spring 1999.

Reviews Published

- Alex Merkmikides and Gianna Bouchard eds., *Performance and the Medical Body, Contemporary Theatre Review* (forthcoming).
- Lourdes Orozco and Jennifer Parker-Starbuck eds., *Performing Animality: Animals in Performance Practices, Theatre Survey* 57.2 (2016): 299-301.
- Jody Enders, "The Farce of the Fart" and Other Ribaldries: Twelve Medieval French Plays in Modern English, and Max Harris, *Sacred Folly: A New History of the Feast of Fools, Theatre Survey* 54.1 (2013): 154-7.
- Amy Cook, *Shakespearean Neuroplay, Theatre Research International* 37.2 (2012): 190-91.
- James Westcott, *When Marina Abramovic Dies: A Biography, Contemporary Theater Review* 21.4 (2011): 538-9.
- Margaret E. Owens, *Stages of Dismemberment: The Fragmented Body in Late Medieval and Early Modern Drama, Theatre Research International* 33.1 (2008): 332.
- "Marina Abramovic Repeats: Pain, Art, and Theater," *HotReview.org* (December 2005)
<http://hotreview.org/articles/marinaabram.htm>.
- The Angel Project* by Deborah Warner, Lincoln Center Festival, New York, *Theatre Journal* 56.1 (2004): 125-27.
- Jody Enders, *Death by Drama and Other Medieval Urban Legends, Theatre Journal* 56.1 (2004): 133-34.
- Barbara A. Hanawalt and Michal Kobialka, eds., *Medieval Practices of Space, Theatre Journal* 54.3 (2002): 519-20.
- Mitchell B. Merback, *The Thief, the Cross, and the Wheel: Pain and the Spectacle of Punishment in Medieval and Renaissance Europe, Studies in Iconography* 22 (Spring 2001): 191-93.
- Medieval Theatre Festival in Odense, Denmark, 4-8 August 1998, *Western European Stages* (Spring 1999).
- Sponsus at the Cloisters, Early Drama, Art, and Music Review* 19.2 (1996): 62-64.
- Mariellen R. Sandford, ed., *Happenings and Other Acts*, and Sally Banes, *Greenwich Village 1963: Avant-Garde Performance and the Effervescent Body, Theatre Journal* 48.2 (1996): 246-48.

Awards and Grants

- Willson Center for Humanities and Arts, UGA, Faculty Research Fellowship, 2015-16.
- UGA Provost and Franklin College, FY15 Summer Travel Award, 2014.
- UGA Provost and Franklin College, FY14 Summer Travel Award, 2013.
- UGA Provost Summer Research Grant for the project "Performing as Human," 2013.
- UGA Graduate School Outstanding Mentoring Award, 2013.
- UGA Provost and Franklin College, FY13 Summer Travel Award, 2012.
- UGA President's Venture Fund, FY10 Summer Travel Award, 2009.
- UGA Research Foundation, Faculty Research Grant for the project "Becoming-Furrie: Other Bodies, Other Minds, Other Americas" as principal investigator, 2009.
- David Keller Travel Grant from ASTR, 2008.
- Gerald Kahan Award from ASTR for best article by a younger scholar, 2007.
- Roberts Dissertation Fellowship, PhD Program in Theatre, CUNY Graduate School, 2000.
- ASTR Dissertation Fellowship, 1999.

Devised Work (wrote, directed, choreographed, produced, and performed)

Container For A Life — Hotel Utah, San Francisco 1988

Original text combined with text on bees from *How to Imagine* by Gianfranco Baruchello: cabaret performance with film and dance exploring memory, sensation and desire.

Sheltered Lives — The Lab, San Francisco 1987

Original text: song cycle for three dancers on the relation of architectural imagery and the female body; installation incorporating paper and fabric sculpture; vocal score and electronic music by Thomas Miley.

Still Life — Centerspace, San Francisco 1986

Adaptation of Chekhov spoken and sung by four dancers; includes material from “The Grasshopper,” *Three Sisters*, *Uncle Vanya*, and *The Cherry Orchard*.

Earthwork and Curves — New Performance Gallery, San Francisco 1983

Original text and excerpts from John McPhee (*In Suspect Terrain*) and Samuel Beckett (*Watt*): exploring geological processes, places; collaboration with dancer Laura Lipman Clark.

Private Transportation — Brand X Studio, San Francisco 1982

Adaptation of Stanley Crawford’s surrealistic novel *Travel Notes*: exposition of travel fantasies and nightmares.

Monologue of the Lady Voyager — Choreographers’ Workshop, San Francisco 1981

Original work based on Carlos Fuentes’ *Terra Nostra* and life of Juana la Loca: travelogue on loss and loneliness.

Blueprint for a Season on the Riviera — Choreographers’ Workshop, San Francisco 1981

Text drawn from *Diary of Polina Suslova* and *Biography of Malcolm X*: vacation and revolution.

Deliberation and Decorum — Bay Area Performance Alliance 1980

Adaptation of “The Waltz” by Dorothy Parker.

The Fefu Project — Kearney Street Project, Portland, Oregon 1979

Adaptation of Maria Irene Fornes’ *Fefu and Her Friends*.

Saudades — Moving Space, Portland 1979

Adaptation of Gunther Eich’s radio play *The Rolling Sea at Setubal*: creation and destruction of a world based on nostalgia; collaboration with Jean Graham.

Directing Experience (selected)

Machinal (Sophie Treadwell) — University Theatre at UGA 2017.

The Bakkhai (Euripides, translated by Robert Bagg with original music by Louis Romanos) — University Theatre at UGA 2014.

Life is a Dream (written in collaboration with George Pate, based on *La vida es sueño* by Pedro Calderón de la Barca and *La retablo de las maravillas* by Miguel de Cervantes, with songs by Grant Parker) — University Theatre at UGA 2011.

The Rez Sisters (Tomson Highway, with original found-object percussion score by Louis Romanos) — University Theatre at UGA 2010.

Antígona Furiosa (Griselda Gambaro) — The Active Group at the Martin Segal Theatre, CUNY Graduate Center 2000.

The Lesson (Eugene Ionesco) — Lewis and Clark College 1979, guest director

The Ride Across Lake Constance (Peter Handke) — Oregon Free Studio Theater 1977

Acting/Theatre (selected roles)

Monsters and Marvels (Marta) — Heliotrope Theatre Company, New York

Shema (Magda) — MS 51 Guest Artist, Brooklyn

Amnesia (Margaret) — La Mama, New York

Toyer (Maude) — Arena Players Rep, Long Island

Pas de Deux (Nadezhda von Meck) — Hofstra USA, Long Island

Hamlet (Gertrude) — Arena Players Rep, Long Island

Who's Afraid of Virginia Woolf (Martha) — Ivy Lane Repertory, Long Island
The Foreigner (Catherine) — Ivy Lane Repertory, Long Island
Top Girls (Isabella Bird) — Partly Free Theater, Athens, Georgia
Ag Nature (Usury) — Ma Fish Co, Berkeley and Chicago
Sexual Perversity in Chicago (Joan) — PCT/Eric Overmyer, Dir.
Tom Paine (Major Domo, Simone) — NEH Touring Company, Oregon

Acting/Film

The Wake (Sheila) — UCLA/Nino Rodriguez, Dir.
Antebellum Bedlam (War Icon, Geisha) — Margaret Fisher, Dir.
Illegal Alien (Limburger) — Jeff Baker, Dir.

Doctoral Supervision, UGA Ph.D. in Theatre & Performance Studies

Alicia Corts, "What Dreams May Come: Ritual Performance as Legitimization of Gendered Individual and Community Identity in Virtual Environments," Ph.D. May 2014.
George Pate, "Reinventing Performance, Reproducing Ideologies: How Constructions of Authorship Have Limited the Development of Theater and Performance since the 1960s," Ph.D. May 2014.
Charles Adron Farris, "These Hills, This Trail: Tsalagi (Cherokee) Drama and the Power of Change / Change of Power," Ph.D. August 2016.
Roy Brooks, "Acting Queerly Catholic: The Queer Catholic Imagination in Contemporary Theatre and Performance Art," in progress.
Jieun Lee, "Performing the Korean Diaspora in Contemporary Theater and Performance Art in the United States of America," Ph.D. expected May 2018.
Seth Wilson, "Warriors, Partners, Enthusiasts: A Transnational View of the Performance of Gender in the Long Eighteenth Century," Ph.D. expected May 2018.
Jennifer Marks, "Smoothing History's Sharp Edges: History, Nostalgia, and the Cozy in Participatory Murder Mysteries," Ph.D. expected May 2019.

Departmental Service, UGA Theatre & Film Studies Department

Graduate Coordinator, 2013-present.
Chair, Faculty Committee for Theory/History Area and PhD Program in Theatre and Performance Studies, Spring 2010-present.
Secretary, Department Faculty 2011-12, 2013-14.
Faculty Search Chair for joint appointment (Theatre and African American Studies) in African American Theatre, 2015 (Dr. Amma Ghartey-Tagoe Kootin hired).
Faculty Search Committee for joint appointment (Theatre and Romance Languages) in Francophone Caribbean Theatre, 2011 (Dr. Emily Sahakian hired).
Member, Honors and Awards Committee, 2011-12.
Member, Department Head's Faculty Advisory Committee, 2010-11.
Member, Undergraduate Committee, 2009-11, 2012-13.
Member, Season Selection Committee, 2008-9, 2015-16.
PhD dissertation committee member for Kristyl Tift, Aaron Kelly (in progress).
MFA thesis committee member for Victoria Fisher, 2011, Libby Ricardo, 2012.

Graduate Courses Taught

University of Georgia, Associate Professor
Seminar in Critical Methods, Fall 2016: Ph.D. seminar.
Embodying Trauma, Performing Social Memory, Spring 2015: Ph.D. seminar.
Seminar in Performance Historiography, Fall 2013, 2015: Ph.D. seminar.
Ph.D. ProSeminar, Fall 2013, 2014, 2015, 2016: Ph.D. professionalization seminar.
Directed Readings: Ph.D. tutorials in performance art, affect theory, ritual performance.

University of Georgia, Assistant Professor

Affect, Emotion, and Cognition in Performance, Spring 2013: Ph.D. seminar.

Seminar in Performance Historiography, Fall 2011: Ph.D. seminar.

What's so Funny? Comedy, Farce, History, Theory, Spring 2011: Ph.D. seminar.

Medieval Performance, Spring 2009: Ph.D. seminar.

Directed Readings: Ph.D. tutorials in feminist theory, audience response theory, semiotics, ritual performance, performance art, queer theory, medieval performance, musical theatre history.

University of Washington, Visiting Assistant Professor

Theories, Theatres, and Globalization, Spring 2007: Ph.D. seminar.

New York University, Program in Educational Theatre, Adjunct Assistant Professor

Development of Theatre II, Spring 2005: MA/PhD.

Development of Theatre I, Fall 2004: MA/PhD.

Hunter College CUNY, Visiting Assistant Professor

Play Analysis, Spring 2004: M.A.

Split-Level (Graduate/Undergraduate) Courses Taught

University of Georgia, Associate Professor

Broadway Musical and American Culture, Fall 2014.

Theatre & Society, Fall 2013, 2014, 2016, 2017.

Women in Performance, Spring 2014, 2017.

University of Georgia, Assistant Professor

Broadway Musical and American Culture, Spring 2013.

Theatre & Society, Fall 2012.

Theatre History I, Fall 2008, 2009, 2010, 2011.

Women in Performance, Spring 2009, 2011, 2012.

Undergraduate Courses Taught

University of Georgia, Associate Professor

Independent Studies: folk theatre in rural Georgia, Center for Undergraduate Research Opportunities (CURO), Spring 2014.

University of Georgia, Assistant Professor

Theatre Appreciation: The Broadway Musical and American Culture, Fall 2010.

Honors Theatre Appreciation, Fall 2008.

Script Analysis, Spring 2010, 2012.

Independent Studies: performance art, Fall 2009.

Rutgers University Newark, Visiting Assistant Professor

Intermediate Acting, Spring 2008.

Living Theatre, Spring 2008.

Theatre History, Fall 2007, Spring 2008.

Directing, Fall 2007.

From Page to Stage, Fall 2007.

University of Washington, Visiting Assistant Professor

Theatre and Society, Winter 2007.

Introduction to Theatre, Autumn 2006, Winter 2007: lecture class for 250; supervise TAs.

Critical Analysis of Theatre, Autumn 2006.

Hunter College CUNY, Visiting Assistant Professor

World Theatre III, Spring 2004, Fall 2004.

Writing Tutorial, Spring 2004.

Marymount Manhattan College, Adjunct Assistant Professor

Theatre History I, Fall 2003.

Medgar Evers College, CUNY, Graduate Teaching Fellow, Fall 1997 to Spring 1999

Theatre Workshop/Reality and Representation, Spring 1999.

Acting I, Spring 1998, Spring 1999.

Theatre Workshop/Acting Practicum, Fall 1998.

Voice and Diction, Fall 1997.

Theatre Workshop/Antigone Project, Fall 1997.

University Service, UGA

Member, Graduate Mentoring Academy, 2016-17.

Panelist, discussion on mentoring with Senior Teaching Fellows, Center for Teaching and Learning, December 2013.

Book discussion leader, *The Age of Empathy: Nature's Lessons for a Kinder Society*, by Frans de Waal, UGA Honors Program, November 2013.

Discussion moderator, "We Saw Your Boobs! Gender in Hollywood," Gender Transcender program of LGBT Resource Center, March 2013.

Professional Service

Book proposal review, Palgrave, 2016.

Manuscript review, Penn State University Press, 2015.

ASTR committee member, Selma Jean Cohen Conference Presentation Award, 2015.

External examiner for Sandra D'Urso, "The Political Sacrament of the Body in 21st Century Performance," PhD Dissertation, University of Melbourne.

ASTR Secretary, 2011-14.

External graduate program review, Department of Theatre and Dance, Texas Tech University, 2012.

Consortium of PhD Programs in Theatre (representing UGA), 2010, 2013, 2015.

ASTR Conference Program Committee, 2009.

Peabody Awards Screening Committee, 2009.

ASTR At-Large Member of the Committee on Conferences, 2008-10.

Textbook review for Routledge, 2007, 2008; McGraw-Hill, 2008.

Proposal review, PSC CUNY Research Award Program, 2007.

Team leader, *Re:Actions* project, ATHE 2007.

Article referee for *Ecumenica*, 2009; *Theatre Journal*, 2005-08, 2011-14; *NWSA Journal*, 2002; *auto/biography*, 2013; *Early Theatre*, 2014, *Medieval Feminist Forum*, 2015, 2016; *Theatre & Performance Design*, 2016; *Animal Studies Journal*, 2017.

ASTR Finance Committee, 2005-08.

Co-convened (with Kim Marra) Transspecies working session, ASTR 2016.

Participant in Golden Age Theatre working group, ASTR 2010.

Convened and moderated roundtable session, "Bridges from Medieval Scholarship to Theatre Pedagogy," ATHE 2005.

ASTR representative to planning committee for multimedia database project in conjunction with ATHE and TLA, 2003-04; *In Medias Res* database committee, 2004-05.

Chair, ATHE Theatre History Focus Group, 2003-05: serve as conference planner and coordinate all focus group business.

Vice-chair, ATHE Theatre History Focus Group, 2001-03: coordinate debut panel, create and maintain website.

Member at large, ATHE Theory and Criticism Focus Group, 2002-03: participate in panel selection, head inclusiveness task force.

Reading List Development Committee for Ph.D. Program in Theatre Studies, CUNY Graduate Center, 1996; Doctoral Theatre Students Association Cabaret Committee, 1995.

Participant in staged readings for ATHE New Play Development Workshop, 1995, and The Active Group at CUNY Graduate Center, 2000.

Session chair for “Cognitive Perspectives,” IFTR 2013; “Moving Spectators / Affective Power,” ASTR 2010; “Good Sex, Leather Sex, AIDS, Safe Sex: An LGBT Theatre History for San Francisco,” ATHE 2005; “Spectacle as Subtext: Theory and Practice of Garcia Lorca’s Dramaturgy,” ATHE 2000; “A Discussion of ‘Real’ Politics of National Identity in *Fires in the Mirror: Crown Heights, Brooklyn, and Other Identities* and *Twilight: Los Angeles, 1992*,” and “Museum Education Through Drama,” *Women in Theater Conference*, Hofstra University, 1994.

Professional Development

ASTR Mentoring Workshop, November 2015.

Editorial Positions

Journal of American Drama and Theatre, Managing Editor 1996-7.

Community Service

Chicopee-Dudley Neighborhood Association Steering Committee, Athens, 2009-15.

High School for Telecommunications Arts and Technology, Brooklyn: Acting coach for *A Midsummer Night’s Dream*, 2005; grant writing, 2005.

I.S. 51, Brooklyn: School Leadership Team, 2002-04; co-wrote grant and helped to implement 3-year arts integration curriculum, \$100,000 from Center for Arts Education; taught unit on Greek theatre, 2003; Shakespeare acting workshops, 2002-04; guest artist for Student Playwrights Festival, 2003-05; guest artist for *Shema*, 2003.

P.S. 321, Brooklyn: Assistant teacher for Shakespeare mini-course, 2001.

Membership in Professional Organizations

Association for Theatre in Higher Education, American Society for Theatre Research, International Federation for Theatre Research, Société Internationale pour l’Étude du Théâtre Médiéval, Association for the Study of the Arts of the Present.