

LISA JACKSON-SCHEBETTA

Assistant Professor; Director of Graduate Studies

Theatre Arts Department

University of Pittsburgh

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<http://www.lisajacksonschebetta.com>**Employment**

2010-- Assistant Professor, Theatre Arts, University of Pittsburgh

Secondary Appointment: Hispanic Languages and Literature

Faculty Affiliate: Center for Latin American Studies, Global Studies Center,
Cultural Studies, Center for European Studies, and Gender, Sexuality and
Women's Studies

1998—2003 Manager, BBCWA Latin America Publishing, New York, NY

1998—2004 Theatre director, devisor, producer, New York, NY

Education and Training2010 Ph.D., Theatre History, Theory and Criticism, University of Washington
Doctoral Dissertation: "Staging Spain, Staging America: Representations
of Spain in U.S. Hispanic and Anglo Theatre, 1931-1939"2006 M.F.A., Theatre Pedagogy, Virginia Commonwealth University
Thesis: "The Theatre that Will Be: 'Devised Theatre' Methodologies and
Aesthetics in Training and Practice"

1998 B.A., Women's Studies, Duke University

2000 Choreographic Theatre: Enrique Pardo, Pan Theatre

2000 Acting Shakespeare Series: John Basil, American Globe Theatre

1999-2001 Roy Hart Voice Study: Ellen Hemphill, Richard Armstrong

1996 Techniques in Theatre of the Oppressed: Augusto Boal

PUBLICATIONS**Books**2017 *"Traveler, There is No Road:" Theatre, the Spanish Civil War and the Decolonial
Imagination in the Americas.* (Iowa City, IA: University of Iowa Press, 2017.)

Book chapters in edited collections

“Ensemble and Theories of Change.” *Theatre, Performance and Theories of Change*, Ed. Tamara Underiner and Stephanie Etheridge. Forthcoming Palgrave, 2017.

“Other Races and Other Wars: José Ferrer, *Othello* and the Spanish Republic.” *Experiments in Democracy: Inter-racial and Multi-cultural Exchanges in American Theatre and Performance in the pre-Civil Rights Era*. Ed. Jonathan Shandell and Cheryl Black (Carbondale: Southern Illinois University Press, 2016): 213-234.

“You say Africa is disappearing:” *Airport Kids* and the Portable Nation.” In *Nationalism and Youth in Theatre and Performance*. Ed. Dr. Angela Sweigart-Gallagher and Dr. Victoria Pettersen Lantz (London: Routledge, 2014): 135-149.

Refereed Journal Articles

“Mexico, 1680: Decoloniality, the Anthropocene, and Performance History.” *Journal of American Theatre and Drama*. Forthcoming Fall 2017.

“Worlds of More than One: Pedagogies of Care and Naomi Iizuka’s *Good Kids*.” *Theatre Topics* 26:3 (November 2016): 295-306.

“The desire to see the city: Margarita Xirgu and Cipriano de Rivas y Cherif’s production of Elmer Rice’s *Street Scene* in 1930 Madrid.” *Theatre Annual* Vol 68 (2015): 61-78.

“Corporeal Disasters of War: Legibilities of ‘Spain’ and the Jewish Body in Helen Tamiris’s *Adelante!*” *Theatre History Studies* Vol 33 (2014): 35--55.

“Companies to Keep: Air Raid Radio Dramas and International Ethical Responsibility in America, 1936-1939.” *Theatre History Studies* Vol 32 (2012): 33-52.

“Ybor City Diasporas, the Spanish Civil War and the Federal Theatre Project’s Production of ‘Eso no puede ocurrir aqui’ (*It Can’t Happen Here*).” *New England Theatre Journal* Vol 22 (2011): 53-78.

“Between the Language and Silence of War: Martha Gellhorn, Dorothy Bridges and Hemingway’s *The Fifth Column*.” *Modern Drama* 53:1 (Spring 2010): 57-75.

“Urban Warfare and Placings of Somatic Obligation in the Text of Jonathan Holmes’ *Falluja*.” *Extensions Journal of Technology and Embodiment, UCLA* Vol 5 (December 2009): <http://www.extensionsjournal.org>.

“Fantasy of a Native Daughter: Seattle Repertory Theatre’s Production of *My Name is Rachel Corrie*.” *Journal of American Drama and Theatre* 21:2 (Spring 2009): 29-47.

“Mythologies and Commodifications of Dominion in *The Dog Whisperer with Cesar Millan*.” *Journal of Critical Animal Studies* 7:1 (Spring 2009): <http://www.criticalanimalstudies.org/JCAS/>

Book Reviews

Commissioned: *Music, Theatre, and Popular Nationalism in Spain, 1880- 1930*, by Clinton D. Young. *Revista de Estudios Hispánicos*. Forthcoming Fall 2017.

Commissioned: *Performance and the Global City*, edited by Kim Solga and DJ Hopkins, *TDR* 61:1 (Spring 2017): 177-179.

Commissioned: *Theater of the Mind: Imagination, Aesthetics and the American Drama*, by Neil Verma. *Journal of American Dramatic Theory and Criticism* 29:1 (2014): 103-105.

Commissioned: *Lector de Tabacquería: historia de una tradición cubana*, by Araceli Tinajero. *Revista Iberoamericana*. LXXIX: 242 (enero-marzo 2013): 277-280.

Awakening the Performing Body, by Jade McCutcheon. *Theatre Topics* 19:2 (2009): 221-222.

Staging International Feminisms, edited by Elaine Aston and Sue-Ellen Case, and *Performance Practice and Process: Contemporary Women Practitioners*, edited by Elaine Aston and Geraldine Harris. *Theatre Research International* 34:2 (July 2009): 218.

Women as Hamlet: Performance and Interpretation in Theatre, Film and Fiction, by Tony Howard. *Theatre Research International* 33:2 (July 2008): 208.

Works in Progress

Chapter in process: "The State of the State of Things: Performing Decolonial Assemblage in Pedro Reyes' *Disarm* and *Palas para pistolas*." Accepted submission for *Bloomsbury Companion to Intercultural Theatre*, edited by Daphne Lei and Charlotte McIvor. Forthcoming 2018.

Article in process: ". . . ruido, bulla, grito, lamento y lloro:" Bojayá, Teatro Varasanta, and the World-Making of Peace."

INVITED TALKS

"Theatre and Politics in pre-World War II Spanish Language Performance in Tampa and Ybor," as part of "*Teatro en la Florida: Diaspora, History, and Performance*" Plenary Session sponsored by the Latino/a Focus Group. Association for Theatre in Higher Education, Orlando FL, August 2013.

"Slashing up Feminism: Women, Violence and Exploitation in Allison Moore's *Slasher*." Post performance interdisciplinary panel discussion. Department of Theatre Arts, University of Pittsburgh, October 2010.

“Latin America Theatre and Performance,” Panoramas Roundtable, Center for Latin American Studies, University of Pittsburgh. 2016.

“Métodos: investigaciones históricas del teatro y de ‘performance’.” CLAS seminar, Leo Solano, Instructor. Spring 2014.

“Hemispheric Anxiety and the 1930s Cuban Diaspora.” Hispanic Languages and Literature. University of Pittsburgh, March 2, 2011.

“Hamlet and The Tempest: Pedagogy and Production History,” with Dr. Odai Johnson. Simpson Center for the Humanities Teacher’s Institute, University of Washington, 2009.

“A Performance Workshop on Rhythm and how Classical Text Skills Apply to TV and Film Acting”, Television Comedies, Shanga Parker, Instructor. University of Washington 2009.

CONFERENCE PAPERS AND PARTICIPATION

“Pedro Reyes and Spectacular Interculturalidad.” Association for Theatre in Higher Education. Las Vegas, NV, August 2017.

“Dramaturgies of Silence and Stillness: Contemporary American Women Playwrights Refigure Spectacle” Association for Theatre in Higher Education. Las Vegas, NV, August 2017.

Working Group co-convenor: “Trans-racial Performance, Identity, and Belonging in the 21st Century.” American Society for Theatre Research. Minneapolis, Minnesota. November 2016.

“The Welcome Table and Institutional Theatre: Practicing Inclusion from the Classroom to the Stage.” Association for Theatre in Higher Education. Chicago, Illinois. August 2016.

“Exertion, Historiography, and the Bodied Bogotá.” American Society for Theatre Research. Portland, Oregon. November 2015.

“The Syncopated Americas: Cross-Temporalizing Inquiries.” Association for Theatre in Higher Education. Montreal, Quebec, August 2015.

“Andar Sin Cuerpo: Radical Politics of the Un-Bodied in Juárez.” American Society for Theatre Research, Baltimore MD November 2014.

“The “Or” of “Or Else:” Physical Exhaustion and the Manifestations of Change in University Theatre: *In the Heights*.” Hemispheric Encuentro. Montreal, Canada June 2014.

“The State of the State of Things: *From Fuenteovejuna a Ciudad Juárez*.” Mid America Theatre Conference. Cleveland OH, March 2014.

“Transnational Refugee Aid in the Americas.” American Society for Theatre Research, Dallas, TX November 2013.

“World Theatre History and the *Longman Anthology of World Drama*.” Roundtable discussion moderated by Dr. Tom Robson and Dr. Ara Beal. Association for Theatre in Higher Education, Orlando FL, August 2013.

“Artists, Scholars, Citizens: Playing with American Theatre Historiographies in the Undergraduate Classroom.” Association for Theatre in Higher Education, Orlando FL, August 2013.

“Odets’ *Lorca: The Crucible of Cuba and U.S. Intervention Across Three Continents*.” Mid-America Theatre Conference, St. Louis, MO, March 2013.

“Other Races and Other Wars: José Ferrer, *Othello*, and the Spanish Republic.” American Society for Theatre Research, Nashville, TN November 2012.

“*La Calle: Forgings of Spain in Margarita Xirgu and Rivas Cherif’s 1930 Staging of Elmer Rice’s Street Scene*.” CMU-Pitt Consortium of Theatre and Performance Faculty Regional Conference, Pittsburgh, PA, March 2012.

“The Labor of Confrontation: the 1680 Viceregal Arches of Carlos de Sigüenza y Góngora and Sor Juana Inés de la Cruz.” Mid America Theatre Conference, Chicago, IL, March 2012.

Working Group: “Performance and the Economy of Global Topographies: Ascription, Value and the Body.” American Society for Theatre Research, Montreal, Canada, November 2011. Co-convener with Neil Doshi.

“Disasters of War: Anti-fascist Obligations at Home and Abroad in Helen Tamiris’s *Adelante!*” American Society for Theatre Research, Montreal, Canada, November 2011.

“Companies to Keep: Air Raid Dramas and International Ethical Responsibility in America, 1936-1939.” Mid-America Theatre Conference, Minneapolis, MN. March 2011.

“The Cuban Diaspora, International Political Power and the Federal Theatre Project’s Ybor City Production of “Eso no puede ocurrir aquí.” American Society for Theatre Research. Seattle, WA. November 2010.

“Bodies for the Republic(s): Soldiers, Public Performance and the Nation.” Mid-America Theatre Conference. Cleveland, OH, March 2010.

“Franca de Armiño’s *Las Hipocritas*: ‘Homelands’ and the *Colonias* in Depression Era New York City.” American Society for Theatre Research. San Juan, Puerto Rico, November 2009.

“Corporeal Culture as a Dramaturgical Strategy for Spanish Golden Age Theatre?” Association for Theatre in Higher Education. New York, NY, August 2009. Previous paper title: “Feminist Historiography and the *Siglo de Oro*.”

Working Group: No Place Choreography and Corporeal Topographies. Co-Convener with Dr. Katherine Mezur. American Society for Theatre Research. Boston, MA, November 2008.

“Steeping the *Siglo de Oro* in Daily Life.” American Society for Theatre Research. Boston, MA, November 2008.

“*My Name is Rachel Corrie*: Imagined and Fantastical Identities in Seattle, WA.” American Society for Theatre Research. Phoenix, AZ, November 2007.

“Gestural Bodies of Knowledge: The Ethics of the Private/Public Self in Practice, Performance and Pedagogy.” Association for Theatre in Higher Education. New Orleans, LA, July 2007.

“ ‘In the Belly of the Beast with Two Backs’: The ‘True-Real’ Bodies of Bianca, Bellocq and the City of New Orleans.” Mid-America Theatre Conference. Minneapolis, MN, March 2007.

“Queen Beats King: Buzz Goodbody’s Praxis of Desire in *Lear*.” Mid-America Theatre Conference. Minneapolis, MN, March 2007. Previous paper title: “Reclaiming Ophelia.”

“The Pedagogical Relevance of Devised and Alternative Theatre Practices.” South East Theatre Conference. Orlando, FL, March 2006.

“Our Lips are Talking: Feminist Perspectives in Post-Modern Theatre.” Co-presented with Jocelyn Buckner. South East Theatre Conference. Greensboro, NC, March 2005.

LANGUAGES

English: native speaker

Spanish: intermediate/advanced

Portuguese: beginner

GRANTS and FELLOWSHIPS

National

American Association of University Women Post-Doctoral Research Fellowship. 2014-2015. \$35,000.00

American Association of University Women Legal Action Fund for Campus Outreach for production of *Good Kids*, Fall 2015, \$750.00

Celebration Barn Physical Theatre Residency, South Paris, ME. June 2015. In kind: housing for 6 artists and rehearsal and production space for 8 days. Estimate: \$2000.00

American Society for Theatre Research, Collaborative Research Grant with Dr. Jeanmarie Higgins, UNC Charlotte, "Center for Embodied Research," 2013-2014. \$1,875.00

Regional

The Pittsburgh Foundation, 2016 "Race and Representation: The Welcome Table Research Events and production of *Baltimore*." \$15,000.00

The Pittsburgh Foundation, 2014 "¿Belonging?: Research/Practice Symposium and production of *In the Heights*." \$15,000.00

The Falk Foundation. 2014. "¿Belonging?: Research/Practice Symposium and production of *In the Heights*." \$2,500.00

Institutional

Provost's Year of Diversity. Theatre and Black Lives Matter Artist Talks, 2016. \$3,000.00

Provost's Year of Diversity. Theatre Arts Graduate Student Directing Season: Gender and Resistance, 2016. \$2,500.00

Center for Latin American Studies Faculty Research Award. "Street Art, Latin America, Physical Theatre," 2015. \$5,000.00

Provost's Year of the Humanities and Humanities Center, Borderlands of History Reading Series, 2016. \$5,000.00

Provost's Year of the Humanities and Humanities Center. *Water by the Spoonful* and *Good Kids*, 2015. \$5,000.00

Global Studies Faculty Research Award, "Performance, Witness, and Change," 2015. \$2,000.00

UCIS Hewlett Small Grant. To present at Hemi Encuentro, Montreal Canada, 2014. \$1,500.

Center for Latin American Studies Faculty Research Award. "Festival Performance Colombia," 2014. \$3,500.00

Center for Latin American Studies Faculty Research Award. "Corporeal Historiographies in Latin America," 2014. \$4,000.00

Center for Latin American Studies. For symposium of "Public Praxis: Performing, Race, History," 2014. \$3,200.00

Humanities Center Collaborative Research Award. For symposium “Public Praxis: Performing, Race, History,” 2014. \$5,000.00

Dietrich School of Arts and Sciences, Third Term Research Grant. To complete first draft of monograph, 2013. \$4,000.00

Global Studies Center Faculty Research Grant. For archival research on transnational refugee aid performance in the 1930s, 2013. \$2,000.00

Center for Latin American Studies Faculty Research Award. archival research on theatre of the Caribbean diaspora, 2011. \$3,750.00

SYMPOSIA, LECTURE, and SERIES ORGANIZATION/PRODUCTION

Producer/Organizer: Theatre and the Black Lives Matter Artist Talks, Performances, and Workshops, University of Pittsburgh, Spring 2017: Cameron Knight (DePaul), Bekezela Mguni and Adil Mansoor (Dreams of Hope), Vanessa German. Co-sponsored by Provost’s Year of Diversity, Cultural Studies, History of Art and Architecture, and The Pittsburgh Foundation.

Producer/organizer: “Labors of Invention: Lynn Nottage, *Intimate Apparel*, and African-American Performance,” panel, hosted by Humanities Center at the University of Pittsburgh, October 2016. Speakers: Jocelyn Buckner (Chapman University); Keith Kirk (University of Pittsburgh); Karen Gilmer (University of Pittsburgh). Co-sponsored by Humanities Center and The Pittsburgh Foundation.

Co-host and organizer: Pedro Reyes, guest lecture, part of Globalizing the Human/Humanizing the Global Faculty Development Seminar, University of Pittsburgh, April 2016. Sponsored by Global Studies, Humanities Center, History of Art and Architecture, Center for Latin American Studies.

Facilitator and organizer: Post-Show community building around sexual violence, in conjunction with *Good Kids*, Fall 2015. In co-operation with Campus Women’s Organization, It’s On Us, and Title IX Office.

Producer/organizer: Borderlands of History: Gender, Violence, Memory, a reading series. Humanities Center of the University of Pittsburgh and Dance Alloy Studio/Kelly Strayhorn Theatre, Spring 2016. Three new plays by three female authors, post show discussions, receptions. Sponsored by Provost’s Year of Diversity, Center for Latin American Studies, and Cultural Studies.

Co-host and organizer: Rodrigo Dorfman, screening and lecture, University of Pittsburgh, October 2014. Sponsored by Center for Latin American Studies.

Producer/organizer of research symposium “Public Praxis: Performance, Race, Histories.” University of Pittsburgh, April 2014. Participants: Stephanie Leigh Batiste (UCSB); Ramón Rivera-Servera (Northwestern); Brian Herrera (Princeton); Jeanmarie Higgins (UNC Charlotte);

Kim Jones (UNC Charlotte); Staycee Pearl (STAYCEE PEARL dance project). Co-sponsored by Center for Latin American Studies, the Humanities Center, English, Hispanic Language and Literatures, Cultural Studies.

Organization of “Lives, Memory, History: The Spanish Civil War, 70 Years After.” Film and Lecture series, University of Washington, 2009-2010. Graduate Participant on faculty committee.

HONORS and AWARDS

International

Alternate for Fulbright CORE Scholar Award Colombia, 2014-2015.

National

Barry Witham American Theatre and Drama Society Fellow, 2016-2017.

American Theatre and Drama Society Vera S. Mowry Publication Award Nomination, 2017.

American Association of University Women Post-Doctoral Research Fellow, 2014-2015.

Kennedy Center American College Theatre Festival Nomination for Ensemble Excellence, for *Sweeny Todd*, 2011.

Robert A. Schanke Research Award, The Mid-America Theatre Conference, 2011.

Imagining America Publicly Active Graduate Education (PAGE) Fellow, Los Angeles, CA, 2008.

Lincoln Center Directors’ Lab, Selected Participant, 2010.

Regional

Kennedy Center American College Theatre Festival Nomination: Ensemble Excellence for *Sweeney Todd* at the University of Pittsburgh, 2011.

The Women’s Project and Production Directors’ Forum, Selected Participant, 2004-2005.

Off-Off Broadway Review Award for Personal Contribution to Excellence, for dialect coaching and assistant directing of *Three Sisters*, produced by American Globe Theatre, 2004.

Institutional

Nomination: Iris Marion Young Award for Political Engagement, University of Pittsburgh, 2013.

Faculty Travel Awards, Center for Latin American Studies, University of Pittsburgh, annually, 2011 to present.

Nomination: Distinguished Dissertation Award, University of Washington, 2010.

Institute on the Public Humanities for Doctoral Students Fellow, The Simpson Center for Public Humanities, University of Washington, 2008.

Conference Travel Grants, The Graduate School Fund for Excellence and Innovation, University of Washington, 2007, 2008, 2009.

Michael Quinn Writing Award, University of Washington School of Drama, 2007.

Graduate Teaching Assistantship, University of Washington, 2006-2010.

Thesis Fellowship, Virginia Commonwealth University Graduate School, 2006.

Graduate Teaching Assistantship, Virginia Commonwealth University, 2004-2006.

Department of Drama Service Award, Virginia Commonwealth University, 2006.

PROFESSIONAL DEVELOPMENT

“What White Institutions Can Learn from Hispanic-Serving Institutions,” Provost’s Diversity Institute for Faculty Development, 2017.

“The Conversation Crisis: Managing Your Bias, Facilitating Conversations, and Finding Common Ground in the Classroom,” Provost’s Diversity Institute for Faculty Development, 2017.

Globalizing the Human/Humanizing the Global Faculty Development Seminar, Global Studies Center, University of Pittsburgh, 2016-2017.

Globalizing the Human/Humanizing the Global Faculty Development Seminar, Global Studies Center, University of Pittsburgh, 2015-2016.

Speaking in the Disciplines Faculty Seminar, Center for Instructional Development and Distance Education, University of Pittsburgh, 2011.

African-American Student Retention Symposium, University of Pittsburgh, 2011.

My Name is Rachel Corrie: Imagined and Fantastical Identities in Seattle, WA, Articles in Progress Workshop, Mid-America Theatre Conference, 2008.

Workshop with Sonja Kuflinec, Theatre of the Oppressed and Conflict Resolution, The Simpson Center for the Humanities, University of Washington Bothell, 2008.

Workshop on Interdisciplinary Project Development, The Simpson Center for the Humanities, University of Washington, 2008.

CREATIVE RESEARCH and PRACTICAL THEATRE WORK

Devising

Angelus Novus, The Celebration Barn artist residency, South Paris, ME, June 2015.

Her Hamlet, Shakespeare in the Schools, University of Pittsburgh, Fall 2012.

Inside the Belly of the Beast with Two Backs, devised from *Othello*, Women's Project and Productions, Director's Forum, NYC, 2004.

Inside the Belly of the Beast with Two Backs, devised from Shakespeare's *Othello*, HERE: The American Living Room Festival, NYC, 2005.

Hamlet: An All America Play, devised from Shakespeare's *Hamlet*, American Globe Theatre, NYC, 2004.

1st Witch, 2nd Witch, 3rd Witch, devised from *Macbeth*, Chashama/Happy Hour, NYC, 2002.

Mdme Errabunda's Midnight Carnival, devised from found text, Expanded Arts, NYC, 2002.

Swimmies, devised from found texts, New York International Fringe Festival, NYC, 2001.

Directing

Blood Water Paint, Borderlands of History Series, University of Pittsburgh, 2016.

Good Kids, University of Pittsburgh Stages, Dept. of Theatre Arts at the University of Pittsburgh, Fall 2015. Co-directed with Kim Griffin.

In the Heights, Pittsburgh Repertory Theatre, Dept. of Theatre Arts at the University of Pittsburgh, Spring 2014.

*Spark*₂, International Spark Reading Scheme with No Passport Theatre Alliance, University of Pittsburgh, 2012.

*Obscura*₂, Underground Readings at the Greybox Theatre, Pittsburgh, PA 2012.

Gruesome Playground Injuries, Performance Collaborative Student Group, University of Pittsburgh, 2012.

Sweeney Todd, Pittsburgh Repertory Theatre, Dept. of Theatre Arts at the University of Pittsburgh, 2011.

The Albatross, Underground Readings at the Greybox Theatre, Pittsburgh, PA 2011.

El gesticulador, University of Washington, Spanish Department, Seattle WA 2010. (in Spanish)

Slasher!, Live Girls! Theatre, Seattle, WA, 2009.

V-Day 2006: The Vagina Monologues, Firehouse Theatre, Richmond, VA, 2006.

Pamplona, Freshmen Discovery Project, Virginia Commonwealth University, Richmond, VA 2005.

“Summer in Gossensass,” by Marie Irene Fornes, Virginia Commonwealth University, Richmond, VA 2005.

Tall Boys, Virginia Commonwealth University, Guild of Graduate Students, Richmond, VA 2005.

Classyass, Freshmen Discovery Project, Virginia Commonwealth University, Richmond, VA, 2004.

Much Ado About Nothing, New York Renaissance Faire, Tuxedo, NY, 2004.

Boxes, by Janet Sherman, Women’s Project and Productions, NYC, 2004.

Stuck Outside of Dayton with the Bob Dylan Blues Again, Gallery Players, Brooklyn NY, 2004.

Love and Death in the Time of Crayola, Turnip Theatre, NYC, 2004.

The Rover, Brass Tacks Theatre Company/Happy Hour, NYC, 2003.

Love’s Labour’s Won or Benvolio is Alive and Well Living in the Bahamas, Happy Hour hosted by American Globe Theatre, NYC, 2003.

Everything’s Jake, American Globe Theatre, NYC, 2003.

TreeTop, American Globe Theatre, NYC, 2003.

Mucho Macho, American Globe Theatre, NYC, 2003.

Two Gentlemen of Verona, American Globe Theatre, NYC, 2002.

La Notte di San Lorenzo, Utility Players, NYC, 2002.

Talk to Me Like the Rain and Let Me Listen, American Globe Theatre, NYC, 2002.

The Dark Room, American Globe Theatre, NYC, 2002.

Assistant Directing

V-Day 2005: The Vagina Monologues, Firehouse Theatre, Richmond VA. Jocelyn Buckner, Director, 2005.

Three Sisters, American Globe Theatre, New York, NY. John Basil, Director, 2003.

Hedda Gabler, American Globe Theatre, New York, NY. John Basil, Director, 2001.

Stage Management

Eulogy for a Warrior, Archipelago Theatre, Chapel Hill NC. Ellen Hemphill, Director, 1998.

Dramaturgy and New Play Development

Water by the Spoonful, University of Pittsburgh Stages, Dept of Theatre Arts, University of Pittsburgh, Dir. by Ricardo Vila-Roger, Fall 2015. (Dramaturge)

Fuente Ovejuna, Translation by Laurence Boswell, Bellevue College, Dir. by Tammis Doyle, 2009. (Dramaturge)

The Tempest, Seattle Shakespeare Company, Dir. by George Mount, 2009. (Dramaturge)

Big Love, University of Washington School of Drama, Dir. by Desdemona Chiang, 2009. (Dramaturge)

Henry IV, Parts I and 2 (adapted by Dakin Matthews), Seattle Shakespeare Company, Dir. by Stephanie Shine, 2008. (Dramaturge)

This Misanthrope, University of Washington School of Drama, Dir. by Andrew Tsao, 2008. (Dramaturge)

Arabian Nights, University of Washington School of Drama, Dir. by Keith Hitchcock, 2007. (Dramaturge)

Female Faces of War Documentary Film, Wild Iris Media Seattle, Dir. by Kiya Bodding, 2007. (Dramaturge)

Script Reader, Turnip Theatre/American Globe Theatre 15 Min. Play Festival, New York, NY. Elizabeth Keefe, John Basil, artistic directors, 2000-2004. (New Play Development)

Script Reader, San Juan Community Theatre Festival, Friday Harbor, WA. Merritt Olsen, Executive Director, 2007. (New Play Development)

New Play Development Committee, New Perspectives Theatre, New York, NY. Ariel Nazaryn, director, 2002-2003. (New Play Development)

Director and Playwright Lab, Women's Project and Productions, New York NY. Suzanne Bennet, director, 2003-2004. (New Play Development)

Coaching: Voice and/or Movement

Nine, directed by Dennis Schebetta. University of Pittsburgh, 2016. (movement)

Yellowman, directed by Le'Mil Eiland. University of Pittsburgh, 2015. (voice)

Harvest, directed by Anjalee Hutchinson. University of Pittsburgh, 2012. (voice)

Obscura, written and directed by Dennis Schebetta. Virginia Commonwealth University, 2005. (voice, accents, and text)

Metamorphoses, directed by Ron Nakahara. Virginia Commonwealth University, 2004. (voice)

Big Love, directed by Gary Hopper. Virginia Commonwealth University, 2003. (voice)

Three Sisters, directed by John Basil. American Globe Theatre Company, NY NY, 2003. (voice and text)

The Rover, also directed. Brass Tacks Theatre Company/Happy Hour Productions, 2002. (voice, dialects and accents, text)

TEACHING AND ADVISING

UNIVERSITY OF PITTSBURGH, Assistant Professor, 2010---current

Dissertation Committees, Department of Theatre Arts, University of Pittsburgh:

Chair, defended:

Christiana Molldrem Harkulich, "Standing in the Borderlands: Women, Indigeneity and Performances of/outside History in North America."

Dissertation defended: April 2017.

*Recipient: Mellon Pre-Doctoral Fellowship, Univ. of Pittsburgh.

Esther Terry. "Belonging While Black: A Choreography of Imagined Silence in Early Modern African Diasporic Dance."

Dissertation defended: September 2016.

*Recipient: Mellon Pre-Doctoral Fellowship, Univ. of Pittsburgh.

Deirdre O'Rourke. "Restoring Britain: Performances of Stuart Succession in Dublin, Edinburgh, and London."

Dissertation defended: April 2014.

*Recipient AAUW Dissertation Fellowship for 13-14.

Employment: Program Co-ordinator, Alliance of Local Service Organizations, Chicago, IL

Inga Meier. "Deconstructing "The Abyss of the Future:" Theatre, Performance, and Holes in the Discourse of 9/11."

Dissertation defended: December 2014.

Employment: TT AP at Stephen F. Austin University

David Peterson. "Clowning on and through Shakespeare: Late 20th and Early 21st Century Clowning's Tactical Use in Shakespeare Performance."

Dissertation defended: April 2014.

Employment: TT AP Northeastern Illinois University

Chair, in process

Maria Enriquez, "Latinidad and Cultural Memory in Contemporary Professional Chicago Theatre."

*K. Leroy Irvis Fellow

Projected dissertation defense: December 2017.

Employment: TT AP at Penn State Harrisburg

Diego Villada, "Visiting the Living Museum: Brazilian Roots Tourism Performance and the Emancipatory Possible."

*K. Leroy Irvis Fellow.

Prospectus defended April 2017.

Amanda Olmstead, "Choreography, Musical Theatre, and Racial Politics in the United States."

Projected prospectus defense: December 2017.

Committee Member:

Vicki Hoskins, "Playbill, Gender and the American Musical."

Projected dissertation defense: Spring 2018.

Peter Wood. "Overturning Mammon: The Living Theatre & Symbolic Capital."

Dissertation defended 2016.

Dave Bisaha. "Developing the Modern Scene Design Process: Cognition and the New Stagecraft."

Dissertation defended 2015.

Ariel Nereson. "Feeling History: Emotion, Performance, and Meaning-Making in Bill T. Jones/Arnie Zane Dance Company."

Dissertation defended 2014.

Rohini Chaki. "Desis in the House: South Asian American Theatre and the Politics of Belonging."

Dissertation defended: 2015.

Kristi Good. "'Blown Off the Road of Life by History's Hungry Breezes": Sebastian Barry as Therapist and Witness."

Dissertation defended 2013.

Julie Costa Malcolm. "Virgin and Whore No More: Reinventions of the Mythical Maternal in Chicana Drama 1965-2000."

Dissertation defended: 2013.

Dissertation Committees, Department of Hispanic Literature and Languages, University of Pittsburgh:

Member

Ximena Postigo. "The Collective Body, the Shared Memory and the Andean Archive: Some Twentieth-Century Constitutive Moments in the Contemporary Andean Poetry." Dissertation defended, 2014.

Andrea Juliana Enciso. "Variaciones en torno a la riqueza de la nada: influencia del pensamiento chino clásico y el budismo zen en la poesía de Juan L. Ortiz, Hugo Padeletti, and Arturo Carrera." Dissertation defended, 2016.

Emma Freeman. "For a Theater of Ideas: Felipe Santander and Political Performance in Mexico." Dissertation defended, 2016.

Dissertation Committees, Department of English, University of Pittsburgh:

Member

Laura Feibush. "Looking for Listening: Towards a Rhetoric of Listening. Prospectus defense: December 2016.

Erin Anderson. "Revocalizing Voice, Recomposing Composition: A Creative-Critical Inquiry." Dissertation defended, 2014.

MA Thesis Committees, Department of Theatre Arts, University of Pittsburgh:

Chair

Clara Wilch, "Entering Paradise, Feeling Solace: A search for affective community and possible American futures through the land of the Chiricahuas, histories of the Apache, and indigenous theory and work."

Thesis defended: April 2017.

PhD program: UCLA, Fall 2017.

Member

Kellen Hoxworth. "Tour(ist)ing Post-Apartheid South African Theatre: The Works of Brett Bailey, Yael Farber, and Mpumelelo Paul Grootboom in (Inter)National Production."

Thesis defended: April 2012.

PhD program: Stanford, Fall 2012.

MFA Thesis Committees, Department of Theatre Arts, University of Pittsburgh:

Member

Elizabeth Mozer, "Embodied Acting: A Synthesis of the Actor Training Approaches of Sanford Meisner and Stephen Wangh." Defended: May 2012.

Michael Mueller, "Theatrical Violence: When Words Fail. Building Stage Violence

into Actor Training.” Defended: April 2012.

PhD Comprehensive Exam Advising, Department of Theatre Arts

Post 9/11 Theatre Practice in the US

Aphra Behn

Performance and the Post-Human

Latin America Performance

Historiography, Conquest and the Americas

Caribbean Performance

Performance Ethnography and Pedagogy

Coloniality

Globalization

Trauma and Contemporary Theatre

Race and Historiography

Clown Theory

Feminist Theory

Nottage and Vogel

Post-Colonial Theory

Corporeal Theory

PhD Preliminary and MA Exam Advising, Department of Theatre Arts

Performance Studies

Hemispheric Islams

Contemporary Latin America

Japan, pre 1700

17th Century Spain

Chicano/a Theatre and Performance

Graduate Directing Project Advisor, Department of Theatre Arts

Shelby Brewster, directing lab production of *Aglaonike's Tiger*, 2016

Andrea Gunoe, AD mainstage production of *Good Kids*, 2015

Christiana Harkulich, AD mainstage *In the Heights*, 2014

Diego Villada, AD mainstage *In the Heights*, 2014

Le'Mil Eiland, directing lab production of *Yellowman*, 2015

Dave Petersen, assistant devising, Shakespeare in the Schools production of *Her Hamlet*, 2012

David Bisaha, AD mainstage production of *Sweeney Todd*, 2011

Ariel Nereson, choreographing mainstage production of *Sweeney Todd*, 2011

Tommy Costello, mainstage production of *Churchill in Shorts*, 2011

Kellen Hoxworth, AD mainstage production of *Churchill in Shorts*, 2011

David Bisaha, directing lab production of *Sparagmos*, adaptation of *The Bacchae*, 2011

Ariel Nereson, choreographing lab production of *Sparagmos*, adaptation of *The Bacchae*, 2011

Graduate Directed Studies, Theatre Arts Department

Shelby Brewster, Performance and the Anthropocene, 2017

Andrea Gunoe, 20th C Spanish Theatre, 2016

Amanda Olmstead, Dance History, 2016
 Rachel DeSoto, Community Outreach and Bilinguality, 2014
 Rohini Chaki, Dramaturgy for *Harvest*, 2012
 Michael Mueller, Theatre History and Pedagogy, 2012
 Kristi Good, Voice and Pedagogy, 2011
 Rachel DeSoto, Dramaturgy for *Harvest*, 2012
 Elizabeth Mozer, Physical Acting, Image, and Actor Training, 2011

Graduate Courses

Faculty Development and Pedagogy (2015, 2016)
 Theories of Acting and Directing (2016)
 Performance Studies Graduate Seminar (2016)
 Hemispheric Islams, Decolonial Theatre Graduate Seminar (2015)
 Gender, Race and Labor in the American Theatre Graduate Seminar (2013)
 Gender, Performance and the Body in Latin America Graduate Seminar (2011)
 Theatre, Performance and Formations of the Americas Graduate Seminar (2010)

Bachelor of Philosophy Committees, Department of Theatre Arts, University of Pittsburgh

Chair

Lauryn Morgan Thomas, “Musical Theatre, Performance and the non-normative self.”

Defended: April 2017.

Jordan Walsh, “Staging Violence: Theory, Practice and Sarah Kane’s *Cleansed*.” Chair.

Defended: April 2012.

Member

Emily Burst, “Language and Power in Bilingual Rehearsal Room.”

Defended: April 2014.

Undergraduate Directed Studies, Theatre Arts Department

Fenice Thompson, Undergraduate TA, Theatre and Black Lives Matter, 2017

*Supported by a Chancellor’s Teaching Fellowship

Brenden Peifer, Undergraduate TA, Theatre and Black Lives Matter, 2017

*Supported by a Chancellor’s Teaching Fellowship

Lauryn Thomas, Child Actors and the York Cycle, 2016

*Supported by Office of Undergraduate Research

* Emerging Scholars Award, Mid-America Theatre Conference

Jay García, assistant dramaturge on *Water by the Spoonful*, Fall 2015

Sofia Barboza, assistant dramaturge on *Water by the Spoonful*, Fall 2015

*Supported by a CLAS undergraduate teaching fellowship

Ellen Connally: Interdisciplinary Performance and Translation, Spring 2014

*Supported by Office of Undergraduate Research

Bryant Edwards, Psychophysical Acting Pedagogies, Spring 2014

Ellen Connally, Visual Arts and Theatre Experimentations, Summer 2014

*Supported by Office of Undergraduate Research

Brittany Coyne, Women and Directing, Spring/Summer 2013

*Supported by Office of Undergraduate Research

Jackie Saporito, Race and Casting, Spring/Summer 2013
*Supported by Office of Undergraduate Research
Ellen Connolly, Global Activism and Theatre, Spring 2013
Casey Lazor, Continental Renaissance, Fall 2012
Ashley Krynski, Shakespeare's Tragic Women, Spring 2012
Moira Quigley, "In Yer Face" Theatre, Spring 2012

Undergraduate Directing Project Advisor, Department of Theatre Arts, University of Pittsburgh

Sophia Rodriguez, AD mainstage *Good Kids*, 2015
Brittany Coyne, AD mainstage *In the Heights*, 2014
Brittany Felder, AD mainstage *In the Heights*, 2014
Connor Pickett, AD mainstage *In the Heights*, 2014
Shannon Walsh, assistant devising, Shakespeare in the Schools production of *Her Hamlet*, 2012
Jordan Walsh, directing, lab production of *Cleansed*, 2012
Ben Kaye, directing, lab production of *Columbinus*, 2012
Jordan Walsh, AD mainstage production of *Sweeney Todd*, 2011

Undergraduate Courses

Latin American Theatre: Body, Conflict, State (2017)
Theatre and the Black Lives Matter Movement (2017)
First Year Academic Learning Community, Inside the Theatre (2015)
World Theatre 1910—1970+ (2010, 2012, 2013)
World Theatre 500BCE to 1640 (2011, 2012)
Introduction to Theatre (2011)

Undergraduate teaching through production and directing

Sweeney Todd (2011); *Her Hamlet* (2012); *In the Heights* (2014); *Good Kids* (2015)

UNIVERSITY of WASHINGTON, Graduate Teaching Assistantship, 2006-2010.

Undergraduate Courses

Theatre and Society (Instructor of Record, 2010)
Introduction to Theatre (Instructor of Record, 2009; Teaching Assistant, 2006-2008)
Spanish Drama and Play Production (Teaching Assistant, 2010)
Play Analysis and Styles (Instructor of Record, 2008, 2009)

VIRGINIA COMMONWEALTH UNIVERSITY, Graduate Teaching Assistantship, 2004-2006

Graduate Courses

Devising Theatre (Instructor of Record, 2005, 2006)

Undergraduate Courses

Devising Theatre (Instructor of Record, 2005, 2006)
The One Woman Show (2006)
Introduction to Acting for Non-Theatre Majors (Instructor of Record, 2005)

Voice and Shakespearean Text (Instructor of Record, 2006)
Vocal Production (Instructor of Record, 2004-2006)
Speech and Dialects (Instructor of Record, 2005-2006)

PROFESSIONAL MEMBERSHIPS and AFFILIATIONS

International Federation of Theatre Research
American Society for Theatre Research
Association for Theatre in Higher Education
Mid-America Theatre Conference
American Theatre and Drama Society
Latinx, Indigenous, and Americas Focus Group (ATHE)

SERVICE

Professional

Elected

American Theatre and Drama Society, Vice President/President Elect, 2017—2021
(National)
American Society for Theatre Research. At Large Member, Committee on Conferences,
2014-2016. (National)

Invited

The Pittsburgh Foundation, Carol R. Brown Awards for Emerging and Established Artist,
Evaluator panel, 2016.
Theatre History Studies, consulting editor, 2015. Sara Freeman, Editor.
Journal of American Drama and Theatre, ATDS Special issue, Editorial Review
member, Spring 2015. Jonathan Chambers, Editor.
Routledge, outside ms proposal reviewer, 2013
Taylor and Francis outside ms proposal reviewer, 2013-2014
American Society for Theatre Research. “First Year as Faculty.” Career Session
Convening. Baltimore MD, Nov 2014.
American Society for Theatre Research. “Claiming Sanity in your pre-Tenure Years.”
Career Session Presentation. Dallas, TX, Nov 2013.
American Society for Theatre Research. “Surviving the Dissertation.” Career Session
Presentation. Seattle, WA, Nov 2010.
Mid-America Theatre Conference. Theatre History Symposium Co-Chair 2013.
Mid-America Theatre Conference. Theatre History Symposium Co-Chair 2014.

Volunteer

American Society for Theatre Research. Plenary Session Moderator, 2016.
American Society for Theatre Research. Accessibility Committee, Chair, 2016-2017.
American Society for Theatre Research. Conference Planning Committee, 2015-2016.
American Society for Theatre Research. Anniversary Committee, 2016.
American Society for Theatre Research. Researchers with Heavy Teaching Loads
Fellowship Committee, 2014.
American Society for Theatre Research. Researchers with Heavy Teaching Loads
Fellowship Committee, 2015.
American Society for Theatre Research. Chair, Researchers with Heavy Teaching Loads
Fellowship Committee, 2016.

American Society for Theatre Research. Collaboration Task Force. 2013-2016.
 American Society for Theatre Research. Graduate Student Caucus Ambassador, San Juan, Puerto Rico, 2009.
 Mid-America Theatre Conference. Panel Moderator, 2007--2015.
 American Theatre and Drama Society. Works in Progress Event Organizer, April 2013.
 American Theatre and Drama Society. Emerging Scholars Committee, Chair, 2012-2013.
 American Theatre and Drama Society. Faculty Mentor, 2010, 2011, 2012, 2013.
 American Theatre and Drama Society. Publications Subvention Committee, Chair. 2011-2012.
 American Theatre and Drama Society. Publications Subvention Committee, Member. 2010-2011.
 American Theatre and Drama Society. ATHE Conference Planning Committee, 2008-2009.
 American Theatre and Drama Society. International Initiatives Committee, 2009-2010.
 Association for Theatre in Higher Education. Member at Large, Professional Development Committee, 2007-2009.

University:

The Open Door Project: Expanding Curricular Offerings Committee, Chair, 2017
 Dietrich School Pre-Doctoral Mellon Fellowship Committee.
 Dietrich School of Arts and Sciences Grad Professional Fellowship Workshop, Fall 2016.
 Cultural Studies Liaison Committee, 2012-2103; 2015-2016; 2016-2017.
 Dietrich School of Arts and Sciences Grad Professional Socialization Workshop, Fall 2015.
 Gender, Sexuality and Women's Studies Dissertation Prize Committee, 2015, 2016, 2017.
 Faculty Advisory Board, Center for Latin American Studies, Spring 2014 to 2017.
 FLAS Summer Fellowship Committee, Center for Latin American Studies, 2013-2014.
 Eduardo Lozano Dissertation Award Committee, 2014
 Judge, Poster Presentation Session. Grad Expo. 2013
 Women's Studies 40th Anniversary Celebration, Participant and Presenter, 2012.
 Cultural Studies Liaison Committee, 2012-2013; 2016-2017.
 Director, Staged Reading of *Enemy of the People* for the School of Public Health, 2010.
 Introductions and participant. "The Spanish Civil War's Impact on Spanish and Soviet Political Cultures. Dr. William Chase, organizer. University of Pittsburgh, 2011.

Departmental:

Director of Graduate Studies, Fall 2016 to present.
 Head of History, Literature, Criticism, Fall 2016 to present.
 Graduate Spanish language proficiency examiner, Theatre Arts (2016—present).
 Preparation for excerpt of *Good Kids* for "It's On Us" rally with VP Joe Biden, 2016.
 Departmental Grant Writer for Production Support, 2013-2014 (*In the Heights*)
 Departmental Grant Writer for Production Support, 2015-2016 (*Good Kids*)
 Departmental Grant Writer for Production Support, 2016-2017 (*Baltimore*)
 Advanced Assistant/Associate Professor Search Committee, African-American Theatre, Chair, 2015-2016
 Assistant Professor Search Committee, Global Theatre, Member, 2012-2013.

Musical Theatre Lecturer Search Committee, Chair, Spring 2013.
Teaching Artist Search Committee, 2011.
Iris Fellow Mentor, 2011 to present
NAST Committee Member, 2015-2016.
Recruitment Committee, Member, 2015-2016.
Recruitment Committee, Member, 2013-2014.
Curriculum Committee, Chair; Head of Graduate Program Assessment, Spring 2017.
Curriculum Committee, Chair; Head of BA and Graduate Program Assessment, Fall 2016.
Curriculum Committee, Chair; Head of BA and Graduate Program Assessment, 2015-2016.
Curriculum Committee, Chair; Head of BA and Graduate Program Assessment, 2013-2014.
Curriculum Committee, member; BA and Graduate Assessment Committee, 2012-2013.
Curriculum Committee, member; BA and Graduate Assessment Committee, 2011-2012.
Curriculum Committee, member; BA and Graduate Assessment Committee, 2010-2011.
Student Lab Production Committee, Chair, 2011-2012.
Shakespeare in the Schools Committee, 2010-2011.
Kennedy Center American College Theatre Festival Irene Ryan Actor Coaching, 2012.
Faculty Advisor, Performance Collaborative Student Organization, 2010-2012.
Faculty Advisor, Duse Society Student Organization, 2016 to present.
Undergraduate Research Advisor, Informal (OUR and BPhil), 2011 to present.
Ad Hoc Diversity Committee, faculty member, 2011-2016.
Faculty Diversity Representative, 2013-2014.
Faculty Diversity Representative, 2012-2013.
Ad Hoc FAQ Curriculum and Mission Committee, 2011.