

Deirdre O'Rourke, PhD

5125 Blodgett Ave Unit 209, Downers Grove, IL 60515

Cell: 574-261-2524

E-mail: dcorourke@gmail.com

EDUCATION

PhD, University of Pittsburgh, Theatre and Performance Studies 2014

Dissertation: "Restoring Britain: Performances of Stuart Succession in Dublin, Edinburgh, and London"

Committee: Dr. Lisa Jackson-Schebetta (Chair), Dr. Bruce McConachie, Dr. Buck Favorini, Dr. Jennifer Waldron

Gender, Sexuality, and Women's Studies Doctoral Certificate, Apr 2014

Medieval and Renaissance Studies Certificate of Advanced Study, Dec 2014

Examination Areas: Seventeenth-century English theatre history, contemporary feminist theory and theatre, and the plays of August Wilson

M.A., University of Pittsburgh, Theatre and Performance Studies, 2008

A.B., Washington University in St. Louis, 2006

PUBLICATIONS

ARTICLES

"The Ensler Monologues: The Limits of Experience, Identity, and Feminism." *MP: An Online Feminist Journal. Anything Goes* 2:5 (October 2009): 42-51.

http://academinist.org/wp-content/uploads/2009/10/Ensler_Orourke.pdf

BOOK REVIEWS

Review of Patrick Tuite's *Theatre of Crisis: The Performance of Power in the Kingdom of Ireland, 1662-1692*. *Theatre Journal*. (66:1) March 2014: 167-168.

Review of Gill Perry's *The First Actresses: From Nell Gwynn to Sarah Siddons*. *Theatre Survey* (55.1) January 2014: 126-128.

Review of Robert Brustein's *The Tainted Muse: Prejudice and Presumption in Shakespeare and His Time*. *New England Theatre Journal* (21) 2010: 168-170.

Review of James C. Bulman's *Shakespeare Re-Dressed: Cross-Gender Casting in Contemporary Performance*, *Theatre Journal* (62:1) March 2010: 139-140.

Review of Garrett Sullivan's *Memory and Forgetting in English Renaissance Drama*, *Theatre Journal*, (60: 2), May 2008: 324-325.

AWARDS, HONORS, SCHOLARSHIPS

American Association of University Women

Dissertation Completion Fellowship (2013-2014)

American Society for Theatre Research

Thomas Marshall Graduate Student Award (2013)

Association for Theatre in Higher Education

Graduate Student Conference Scholarship (2009)

Arts and Sciences, University of Pittsburgh

Elizabeth Baranger Excellence in Teaching Award, Pitt Graduate Student Organization (2014)

Teaching Mentor, A&S (2012-2013)

Theatre Arts Graduate Teaching Award (2012-2013)

Teaching Assistantship (2006-2012)

Graduate Student Assistantship (2006-2012)

Graduate and Professional Students Travel Grant (Spring 2012)

Arts and Sciences Graduate Summer Research Grant (Summer 2011)

Frank and Vilma Slater/Scottish Room Committee Grant for Study Abroad (Spring 2011)

PBC and Alumni Travel Fellowship (Fall 2009)

CONFERENCE PARTICIPATION AND PRESENTATIONS

Participant. Facing Diversity: Identifying Precarities of Gender and Color to Negotiate Conflict and Strategize Response, Association for Theatre in Higher Education. Chicago, IL, August 2016.

“Restoring Shakespeare: Original Practices and Restoration Shakespeare Performance.” Shakespearean Performance Research Group, American Society for Theatre Research. Baltimore, MD, November 2014.

“Restoration restorations: Reconstructing Edinburgh’s Palace of Holyroodhouse.” Northeast Conference on British Studies. Lewiston, Maine, October 2014.

“Exonerating Cordelia and Edgar: Ireland, the Popish Plot, and Nahum Tate’s *The History of King Lear*.” Theatre History Symposium, Mid-America Theatre Conference. Cleveland, OH, March 2014.

“John Lacy’s ‘Sauny’ Shakespeare.” Shakespearean Performance Research Group, American Association for Theatre Research. Dallas, TX, November 2013.

“Performing British History Through Beheading.” Northeast Conference on British Studies. Storrs, Connecticut, October 2013.

“The Mythology of Stuart Britain: Macbeth on the Restoration Stage.” Theatre History Symposium, Mid-America Theatre Conference, St. Louis, Missouri, March 2013.

Her Hamlet. Student Dramaturgy Award participant. Kennedy Center American College Theatre Festival, Towson, Maryland, January 2013.

“‘When shall we three meet again?’ *Macbeth* onstage in Restoration Dublin, Edinburgh, and London,” Shakespearean Performance Research Group, American Society for Theatre Research, Nashville, Tennessee, November 2012.

“Performing Arbitration, Arbitrating Performance,” Session Coordinator, Association for Theatre in Higher Education, Washington DC, August 2012.

Foundational Documents Session. Dramaturgy Focus Group. Participant, Association for Theatre in Higher Education, Washington DC, August 2012.

“Paula Vogel: The Child of Feminism and Queer Theory,” Comparative Drama Conference, Baltimore, MD, March 2012.

“Reduce, reuse, recycle:” Adaptation as an Economic Approach to Shakespeare in the Restoration,” Shakespearean Performance Research Group, American Society for Theatre Research, Montreal, Canada, November 2011.

“Picturing Environmental Theatre: The Rehearsal and Performance of Abuse at Abu Ghraib,” Purposed Violence Panel, American Society for Theatre Research, Seattle, WA, November 2010.

“*Twilight*: A Case-Study of Abusive Relationships,” Relationships Bite: Romance in the *Twilight* Saga, Midwest Popular Culture Association Conference, Minneapolis, MN, October 2010.

“Act Naturally: The Training of the English Restoration Actress,” Association for Theatre in Higher Education, Los Angeles, CA, August 2010.

“Three’s A Crowd: Cross-dressing, Same-Sex Friendship, and Heterosexual Marriage in Shakespearean Comedy,” Articles-in-Progress Workshop Participant, Mid-America Theatre Conference, Cleveland, OH, March 2010.

“‘Good cop, Bad cop:’ Irish, English, and Welsh relations in Shakespeare’s *Henry V*,” American Shakespeare Center Blackfriars Conference, Staunton, VA, October 2009.

“Act Naturally: Approaches to Actress Training in Restoration England,” Midwest Conference on British Studies, Pittsburgh, PA, October 2009.

“Guerilla Turgs: Dramaturgy’s Place in Academia,” Session Coordinator, Association for Theatre in Higher Education, New York City, NY, August 2009.

“The Ensler Monologues: The Limits of Experience, Identity, and Feminism,” University of Pittsburgh’s Arts and Science Grad Expo, Pittsburgh, PA, March 2009.

“‘Hoes before Bros:’ Cross-dressing and Erotic Male Friendship in Shakespearean Comedy,” Group for Early Modern Cultural Studies, Philadelphia, PA, November 2008.

“‘Masculine Usurp’d Attire:’ Constructions of Masculinity in Contemporary Unisex Productions of Shakespeare,” Shakespearean Performance Research Group, American Society for Theatre Research, Boston, MA, November 2008.

“First-Rate Performance: Theatre and the Promotion of World War II,” Arts and Science Grad Expo, University of Pittsburgh, Pittsburgh, PA, March 2008.

“Love’s Death Toll: Female Suicide in Shakespearean Tragedy,” University Lecture Series, Carnegie Mellon University, Pittsburgh, PA, February 2008.

“‘We can do it,’ too: Women, Theatre, and World War II,” Feminist Historiography Working Group, American Society for Theatre Research, Phoenix, AZ, November 2007.

WORKSHOPS AND PROFESSIONAL DEVELOPMENT

Workshop creator and facilitator. “Upstage Violence: Using Theatre Skills to Raise Sexual Assault Awareness.” University of Pittsburgh. Pittsburgh, PA. November 2015.

Invited research talk. AAUW meeting. Waterville, ME. February 2015.

Domestic Violence Advocacy Training. Family Violence Project. Waterville, ME. December 2014-present.

“Performing Restoration Shakespeare.” Amanda Eubanks Winkler and Richard Schoch. Folger Institute. Folger Shakespeare Library. Washington D.C., November 2014.

Invited research talk. AAUW meeting. Philadelphia, PA. April 2014.

AREAS OF STUDY

Theatre and Performance in the seventeenth-century British Isles

Theatrical and cultural performance in England, Ireland, and Scotland; Actress training; Shakespeare and Shakespeare adaptations

Theories of Gender and Sexuality

Feminist theory; Women’s Studies; Women’s history; Queer theory; feminist and queer theatre

Musical Theatre

Modern and contemporary history in America and London; Intersections with contemporary politics of identity and representation

Pedagogy and Mentorship

Evaluation of teaching; Peer evaluation; Effective models of undergraduate mentorship; Administration in higher education

TEACHING EXPERIENCE

Kennebec Valley Community College, Fairfield, ME

Created syllabus for Introduction to Theatre course, a survey course with frequent opportunities for practice-based learning.

Waterville Junior High School, Waterville, ME

Gifted and talented teacher (Sept 2014-present)

Responsibilities include designing and executing personal learning plans for identified students; chairing an identification committee; compiling all necessary criteria for identification screening pool; overseeing budget; communicating with students, teachers, administrators, and parents

Chatham University, Pittsburgh, PA

Instructor and Stage Director for Music and Arts Day Camp (Summer 2014)

Taught musical theatre and drama to campers grades 5-9. In six weeks, introduced campers to the fundamentals of Stanislavsky-based acting. Classes culminated in one-act performances that I selected and directed. Directed three final performances and coordinated a support staff of seven.

University of Pittsburgh, Pittsburgh, PA

Adjunct Instructor

Introduction to Performance (Fall 2013)

Basic introduction to performance based in Stanislavsky, with emphasis on objectives and tactics. Exercises in ensemble-building that help students gain confidence performing in front of peers. Basic instruction in using the body and voice in performance. Scene coaching. Prerequisite for Acting 1.

Instructor of Record

Female Voices in the American Theatre: Women Taking the Stage in *Machinal* and *Venus*, Osher Lifelong Learning Institute (Fall 2013)

Lectures on the dramaturgy and historical contexts of Parks and Treadwell's works. History of the American stage relative to the productions of *Machinal* and *Venus*. Facilitated discussions on live performances and round tables with members of the casts and production teams.

World Theatre History: 500 BCE-1640 (Fall 2012)

Investigates the origins, histories, and practices of theatre and performance within local and global social, artistic, and political contexts in the "Western" and "non-Western" worlds. Engages students in the historiographical challenges of interpreting, reading, and writing theatre and performance histories from a limited archive. Required course for majors and Masters students.

Introduction to Dramatic Art (Fall 2010, Spring 2011)

Introduces students to various approaches to script analysis through a historical survey of plays. Students attend and analyze live performances using tools of dramatic analysis learned in class.

Introduction to Performance (Fall 2008, Spring 2009, Spring 2010, Fall 2011, Fall 2012)

Basic introduction to performance based in Stanislavsky, with emphasis on objectives and tactics. Exercises in ensemble-building that help students gain confidence performing in front of peers. Basic instruction in using the body and voice in performance. Scene coaching. Prerequisite for Acting 1.

Introduction to Shakespeare (Fall 2009)

Script analysis of plays, close observation of performed Shakespeare (live, taped, filmed), some in-class experiments with acting Shakespeare, and critical analysis of primary and secondary source texts about Shakespeare's theatre. Also examines the cultural and historical contexts in which Shakespeare wrote and in which we engage with his work.

Teaching Assistant

World Theatre History: 1910-1970 (Spring 2012)

Investigates a range of performance and theatre: butoh in Japan, absurdism in Europe, political theatre in Africa, contemporary multi-media performance in the Americas and discusses histories of theatre and performance (scripts, design, audiences, conventions, cultural functions, etc.) within contexts of social, artistic and political events, both local and global. As TA, I created and graded course quizzes and lectured on research and citations and postcolonial Shakespeare.

Introduction to Theatre Arts (Fall 2006, Spring 2007, Fall 2007, Spring 2008, Fall 2008, Spring 2009, Spring 2013)

Introductory theatre class for non-majors; creative expression general education course for the university. Historical survey, key concepts of production and script analysis. As TA, I led weekly recitations where I graded class projects and clarified concepts from lecture through active learning exercises and exam prep.

Guest Lecturer

Performance History 1, Colby College (Fall 2014)

Guest lectured using Aphra Behn's *The Rover* as an introduction to Restoration theatre and culture.

Playwriting Workshop, Pittsburgh Public Theatre (December 2013)

Taught a class session on the relationship between the playwright and the dramaturg for adult playwriting students. Gave feedback on scenes.

Introduction to Shakespeare, Pitt English Department (Spring 2012, Spring 2013, Spring 2014)

Created and executed performance workshop on Shakespeare's *As You Like It*. Lectured on dramaturgy for *AYLI* and led students in basic scene study and performance using objectives.

Introduction to Theatre Arts (Fall 2012)

Lecture on the function and tasks of the dramaturg in the American theatre.

Advising

Advisor, Musical Theatre Club, University of Pittsburgh, 2009-2013

Assisted the student president in the organization of a newly founded student group for musical theatre enthusiasts. Club comprised of mostly non-majors; produce to shows a year (a musical revue and a musical)

DRAMATURGY

Professional

Dear Boy by Jeanne Drennan. Working with playwright to further develop her script for production. Freelance. Dec 2014-present.

Merry Wives of Windsor by William Shakespeare. Directed by Tommy Costello. Pittsburgh Shakespeare in the Parks; Pittsburgh, PA, 2011 (Script advisor)

Young Playwrights Festival. City Theatre; Pittsburgh, PA, 2010 (Dramaturg).

Pittsburgh New Works Festival; Pittsburgh, PA, 2010 (Script Reader)

Dublin Carol and *St. Nicholas* by Conor McPherson. Directed by Jackie Maxwell. Pittsburgh Irish and Classical Theatre; Pittsburgh, PA, 2008 (Dramaturg).

Academic

Good Kids by Naomi Iizuka. Directed by Lisa Jackson-Schebetta and Kimberly Griffin. University of Pittsburgh Stages, 2015 (Research dramaturg and outreach consultant).

Dear Boy by Jeanne Drennan. Workshop performance in Stacey Cabaj's Music for Theatre course. University of Pittsburgh, Fall 2013 (Dramaturg)

Her Hamlet. Devised by Lisa Jackson-Schebetta and Theo Allyn. University of Pittsburgh Repertory Theatre and Shakespeare-in-the-Schools; Pittsburgh, PA, 2012 (Dramaturg)

Shakespeare's Lovers and Fighters adapted by Chip Crane. Directed by Sam Turich. Shakespeare-in-the-Schools; Pittsburgh, PA, 2011, 2010 (Talkback consultant and facilitator)

Sweeney Todd: The Demon Barber of Fleet Street by Stephen Sondheim and Hugh Wheeler. Directed by Lisa Jackson-Schebetta. University of Pittsburgh Repertory Theatre; Pittsburgh, PA, 2011 (Co-dramaturg)

Red Eye Theatre Project. University of Pittsburgh, 2011 (Playwright-in-residence)

As You Like It by William Shakespeare. Directed by Sam Turich. University of Pittsburgh Repertory Theatre; Pittsburgh, PA, 2011 (Dramaturg)

Alice by Emilia Anderson and Tamara Goldbogen. Directed by Sam Turich and Tamara Goldbogen. University of Pittsburgh Repertory Theatre; Pittsburgh, PA, 2010 (Script workshops and lobby display).

Slasher by Allison Moore. Directed by Holly Thuma. University of Pittsburgh Repertory Theatre; Pittsburgh, PA, 2010 (Dramaturg)

Angels in America: Perestroika by Tony Kushner. Directed by Robert "C.T" Steele. University of Pittsburgh Repertory Theatre; Pittsburgh, PA, 2009 (Dramaturg).

Big Love by Charles Mee. Directed by Melissa Porterfield. University of Pittsburgh Repertory Theatre; Pittsburgh, PA, 2008 (Dramaturg)

DIRECTING

Spring Improv Show (working title). Waterville Junior High School. Waterville, ME, 2015.

Best of Both Worlds. Book by Flip Kobler and Cindy Marcus. Music by Dennis Poore. Lyrics by Flip Kobler. Pioneer Drama Service. Chatham University Music and Arts Day Camp. Pittsburgh, PA, 2014.

Selections from *Exhibit This! The Museum Comedies* by Luigi Jannuzzi. Samuel French. Chatham University Music and Arts Day Camp. Pittsburgh, PA, 2014.

Sarazad and the Monster-King by EJC Calvert. Chatham University Music and Arts Day Camp. Pittsburgh, PA, 2014.

Never Wanted To (I Can't Help It): A Story of Love and Murder by EJC Calvert. Cast & Crew One-Act Play Festival. Washington University in St. Louis. St. Louis, MO, 2006.

The Bear (A Tragedy) by EJC Calvert. Winner of the Samuel French Off-Off Broadway Short Play Festival (Jul 2010). Co-directed with Justin Rincker. Cast & Crew One-Act Play Festival. Washington University in St. Louis. St. Louis, MO, 2005.

SERVICE

Professional

Member of meta-committee focused on sustainability of theatre programs in higher ed, ASTR, 2013

Volunteer Editorial Assistant, *Ecumenica Journal*, August 2012

Committee Member, Excellence in Editing Award Committee, ATHE, 2012-2013

Academic

Instructor, New TA Orientation, University of Pittsburgh, Fall 2011, Fall 2012, Fall 2013

Judge, GSO Grad Expo, University of Pittsburgh, March 2013, March 2010

Chair, Research and Professional Development Committee, Duse Society Graduate Organization, University of Pittsburgh, 2009-2010

Vice President of Events, Duse Society Graduate Organization, University of Pittsburgh, 2008-2009

Graduate Representative, Provost's Advisory Committee on Women's Concerns, University of Pittsburgh, 2008

MEMBERSHIPS AND ASSOCIATIONS

American Association of University Women
 American Society for Theatre Research
 Association for Theatre in Higher Education
 Literary Managers and Dramaturgs Association of the Americas

REFERENCES

Dr. Jocelyn L. Buckner
 Assistant Professor
 Department of Theatre
 College of Performing Arts
 Chapman University
 One University Drive
 Orange, CA 92866
 785-764-6665 (cell)
jbuckner@chapman.edu

Stacey Cabaj
 Assistant Professor of Voice
 Department of Theatre
 105 Music and Dramatic Arts Building
 Louisiana State University
 Baton Rouge, LA 70803-2504
 225-578-7093
staceycabaj@lsu.edu

Dr. Attilio "Buck" Favorini
 Professor Emeritus, Theatre Arts
 University of Pittsburgh
 1617 Cathedral of Learning
 Pittsburgh, PA 15260
 412-953-1463
bucfav@pitt.edu

Dr. Lisa Jackson-Schebetta
 Assistant Professor, Theatre Arts
 University of Pittsburgh
 1617 Cathedral of Learning
 Pittsburgh, PA 15260
 917-747-1863
lisajsch@pitt.edu

Dr. Bruce McConachie
Professor/Director of Graduate Studies, Theatre Arts
University of Pittsburgh
1617 Cathedral of Learning
Pittsburgh, PA 15260
412-624-6659
bamcco@pitt.edu

Jaime Mooney
Co-Director of Advocacy Programs
Family Violence Project
P.O. Box 304
Augusta, ME 04332-0304
207-620-9044
jaimeg@familyviolenceproject.org

Tina Serdjenian
K-5 Teacher of Gifted and Talented (Retired)
26 Averill Terrace
Waterville, ME 04901
207-314-9887

Josh Storey
Marketing Coordinator
University of Pittsburgh Theatre Arts Department
1617 Cathedral of Learning
Pittsburgh, PA 15260
412-624-0933
jstorey@pitt.edu

Sam Turich
Teaching Artist and Theatre/Film Director
4730 Hatfield St
Pittsburgh, PA 15201
917-680-5890
samturich@prodigy.net

Dr. Jennifer Waldron
Associate Professor/Director of the Program in Medieval and Renaissance Studies
English Department
University of Pittsburgh
617G Cathedral of Learning
Pittsburgh, PA 15260
412-624-6506
jwaldron@pitt.edu

