

KATHLEEN M. GOUGH

curriculum vitae

EDUCATION

- Ph.D.** **University of California, Berkeley, December 2005**
Department of Theater, Dance, and Performance Studies
(Performance Studies, Ph.D.)
- M.A.** **University of Maryland, College Park, May 1998**
Department of English (Honors)
- B.A.** **The Catholic University of America, Washington, DC, May 1994**
Department of English (Honors)

ACADEMIC POSITIONS

University of Vermont, Burlington, VT

- 07/2023-present Department of English, Associate Professor
05/2017-07/2023 Department of Theatre & Dance, Associate Professor
08/2014-05/2017 Department of Theatre & Dance, Assistant Professor

University of Glasgow, Scotland, UK

- 01/2006-07/2014 Theatre Studies, School of Culture & Creative Arts, Assistant Professor

Concordia University, Montréal, Québec

- 08/2008-12/2008 Centre for Canadian Irish Studies & Department of History, Visiting Fellow

University of California, Berkeley, CA

- 08/2000-12/2005 Theater, Dance & Performance Studies, Instructor (00-04); Lecturer (05)

American Conservatory Theatre, San Francisco, CA

- 08/2005-12/2005 MFA in Acting Program, Performance/Cultural Studies Lecturer

Berkeley Repertory Theatre, Berkeley, CA

- 04/2001 Playwriting Teacher, Outreach Program

Catholic University of America, Washington, DC

- 01/1999-05/1999 Department of English, Adjunct Lecturer

PUBLICATIONS

Book:

- [*Theatre and the Threshold of Death: Lectures on The Dying Arts*](#) (under contract with Bloomsbury, *Thinking Through Theatre* series; forthcoming 2024)
- [*Kinship and Performance in the Black and Green Atlantic: Haptic Allegories*](#) (Routledge 2014; paperback 2018)

Winner of the 2014 Errol Hill Award for Outstanding Scholarship in African American Theatre from the American Society for Theatre Research

Reviewed in: *Journal of American Studies*, *New Theatre Quarterly*, *Modern Drama*, *TDR: The Drama Review*, *Theatre Survey*

Articles in Peer-Reviewed Journals:

- “The Art of the Loop: Analogy, Aurality, History, Performance,” *TDR: The Drama Review*, 60:1, T229 (Spring 2016): 93-115.

Winner of the 2017 Oscar G. Brockett Essay Prize from the American Society for Theatre Research & The Brockett Center for Theatre History and Criticism, UT-Austin

- “Between the Image and Anthropology: Theatrical Lessons from Aby Warburg’s ‘Nympha,’” *TDR: The Drama Review*, 56, T215 (Fall 2012): 114-130.

- “Girls Interrupted: Gendered Spectres, Atlantic Drag,” *Performance Research* (special issue: ‘On Appearance’) 13.4 (December 2008): 115-126.
- “Polymorphous *Playboys*: Irish-Caribbean Shadow-Dancing,” *Modern Drama* 48.4 (Winter 2005): 779-799.
- “Examining Subversive Uses of the Monkey Metaphor and the ‘White Bitch-Goddess’ in O’Neill’s *The Hairy Ape* and Walcott’s *Dream on Monkey Mountain*,” *Text and Presentation* 20 (1999): 54-63.

Creative Writing in Peer-Reviewed Journals:

- “[THE AGE OF DUZE, notes for a performative lecture](#),” *Imagined Theatres* (Summer 2020).
- “[Coracles, Castanets, Cadaqués](#),” *Performance Philosophy*, 3.1 (Summer 2017): 246-265.

Chapters in Edited Collections:

- “The Techno-Primitive Routes of the Abbey Style: Acting and Not Acting in the Irish National Theatre Society,” in *A Cultural History of Theatre: Age of Empire 1800-1920*, Vol 5. London: Bloomsbury, Eds. Peter Marx, Tracy Davis & Christopher Balme, 2017 (paperback 2021)
- “Sole Histories: The Grammar of the Feet in *Foot Washing for the Sole*,” in *It’s All Allowed: The Performance Works of Adrian Howells* Eds. Deirdre Heddon and Dominic Johnson. London: Live Art Development Agency & Intellect Books, 2016. 206-220. ISBN 9781783205899
- “Whose ‘folk’ are they anyway? Zora Neale Hurston and Lady Augusta Gregory in the Atlantic World” in edited volume, *The American South in the Atlantic World* Eds. Martyn Bone and Brian Ward. Tallahassee: U of Florida Press, 2013. 195-217. ISBN 9780813044378
- “Natural Disaster, Cultural Memory: Montserrat Adrift in the Black & Green Atlantic” in edited volume, *Readings in Performance and Ecology* Eds. Wendy Arons and Theresa J. May. Basingstoke: Palgrave, 2012. 101-112. ISBN 9780230337282
- “Plantation America’s ‘Alienated Cousins’: Trinidad Carnival and Southern Civil War Reenactments” in edited volume, *Just Below South: Intercultural Performance in the Caribbean and the U.S. South* Eds. Jessica Adams, Michael Bibler, and Cecile Accilien. Charlottesville: U of Virginia Press, New World Studies Series, 2007. 167-188. ISBN: 0-98139-2599-1

Other Publications:

- “[Preface](#)” *Artemisia’s Intent* by Melissa Moschitto & The Anthropologists. Stowmarket, UK, 2022. 7-11.
- Instructor’s Manual to accompany the *Wadsworth Anthology of Drama*, Ed. W.B. Worthen Wadsworth/Cengage Publishing 6th Ed. (2011); 5th Edition (2007) & 4th Edition (2004). ISBN (2011) ISBN-10: 0495801925 | ISBN-13: 9780495801924
- Editor, Online Digital Resource Centre for the *Wadsworth Anthology of Drama*, Wadsworth/Cengage Publishing (2011)

This online compendium to the Wadsworth Anthology of Drama includes links from book content to related articles in Gale databases; helpful drama web links; a media library with video clips of performances in the anthology; discussion questions; a glossary; a critical perspectives section linking to additional secondary scholarly articles and critical essays; and guidance on writing about drama, including sample student papers.

- “A Conversation About Heritage and Contemporary Art with Liz Davidson, Minty Donald, Katie Gough and Ray McKenzie” in *Glimmers in Limbo* (the intellectual and creative documentation of Minty Donald’s AHRC 3-year Creative Fellowship). Published by Tramway and Glasgow School of Art, October 2009. ISBN: 978-1-899-551-48-4.
- “Atlantic Exchanges” Introduction to Special Issue of *E-Sharp* (given as the introductory speech for the launch of this edition) 13 (Spring 2009): 1-7.
- James Baldwin’s “Blues for Mister Charlie” in *Facts on File: Companion to American Drama*. Eds. Jackson R Bryer and Mary C. Hartig, Facts on File, Inc., January 2004. 61-62. ISBN: 0-8160-4665-4

- Adrienne Kennedy’s “Funnyhouse of a Negro” in *Facts on File: Companion to American Drama*. Jackson R Bryer and Mary C. Hartig, Facts on File, Inc., January 2004. 160-161. ISBN: 0-8160-4665-4
- “Mart Crowley” in *Facts on File: Companion to American Drama*. Eds. Jackson R Bryer and Mary C. Hartig, Facts on File, Inc., January 2004. 101-102. ISBN: 0-8160-4665-4
- “Mart Crowley,” *Dictionary of Literary Biography: Twentieth Century American Dramatists*. Ed. Christopher Wheatley. Vol. 266. The Gale Group, 2003. 57-65. ISBN: 0-7876-6010-8
- “Mary Chase,” *Dictionary of Literary Biography: Twentieth Century American Dramatists*. Ed. Christopher Wheatley. Vol. 228. The Gale Group, 2000. 40-52. ISBN: 0-7876-3137-X

Reviews:

- *Enacting History* (Tuscaloosa: University of Alabama Press, 2011) edited by Scott Magelssen and Rhona Justice Malloy, *Journal of American Studies*, 46.3 (2012): 789-790.
- *Crossing Cultural Borders Through the Actor’s Work: Foreign Bodies of Knowledge* (NY: Routledge, 2009) by Cláudia Tatinge Nascimento, *New Theatre Quarterly*, 26.4 (Nov 2010): 396-97.
- *The Irish in Us: Irishness, Performativity, and Popular Culture* (Durham, NC: Duke University Press, 2006) edited by Diane Negra, *Screen*, 48:1 (Spring 2007): 131-135.
- *Performance in America: U.S. Culture and the Performing Arts* (Durham, NC: Duke University Press, 2005) by David Román, *Journal of American Studies*, 41:1 (April 2007): 234.

Journal Referee: Journal of American Studies (Cambridge), Modern Drama (Toronto), Screen (Oxford), Green Letters – Studies in EcoCriticism (Routledge), Leonardo Music Journal (MIT); Performance Philosophy (Open Access)

Manuscript Peer-Reviewer: Routledge (London/New York), Northwestern UP (Chicago); Palgrave (Basingstoke, UK); Berghahn Books (Oxford/New York)

ADAPTATION, DRAMATURGY, DEVSING & PERFORMANCE EXPERIENCE (selected)

- Dramaturge, *Playing the Game* by Denise Casey, Chace Mill, Burlington, Vermont, January 2023 (premiere)
- Adaptation, *Walking* (a poetic adaptation of Thomas Bernhard’s novella), Royall Tyler Theatre, University of Vermont, October 2022 (premiere)
- Dramaturgical Assistance, *Shakespeare in Love* by Lee Hall, Royall Tyler Theatre, University of Vermont, February 2020
- Dramaturge, *The Exonerated* by Jessica Blank and Erik Jensen, Royall Tyler Theatre, University of Vermont, October 2017
- Playwright & Videographer, Staged Reading/Workshop Performance of *Coracles, Castanets, Cadaqués*; Composer & Sound Designer: Patricia Julien; Cast: Marianne DiMascio, John Jensen, Larry Connolly, Emer Pond Feeney, Mary Krantz; FlynnSpace, Flynn Center for the Performing Arts, Burlington, VT, 17 August 2017
- Dramaturge, *Spring Awakening*, Book and Lyrics by Steven Sater, Music by Dunkin Sheik, Royall Tyler Theatre, University of Vermont, February 2017
- Dramaturge, *Marat/Sade* by Peter Weiss, Royall Tyler Theatre, University of Vermont, November 2015
- Devising Facilitator, *Antigone Project*, Sophomore Year Projects, James Arnott Theatre, University of Glasgow, Scotland, March 2013
- Performer and Collaborative Devising Partner (with Four Second Decay), *Gaps in Memory: Pop-Up Performance*, Performance Studies International, *Camillo 2.0: Memory, Technology, Experience*, Utrecht, Netherlands, May 2011
- Performer in “Uncle Falling,” a pair of lyric lectures by poet, essayist and translator, Anne Carson (performed with poet), William Matthews Memorial Lecture, Birkbeck College, University of London, 22 March 2011
- Devising Facilitator, *The Country Wife Project*, Sophomore Year Projects, James Arnott Theatre, University of Glasgow, Scotland, March 2009

- Devising Facilitator, *The Rover Project*, Sophomore Year Projects, James Arnott Theatre, University of Glasgow, Scotland, March 2008
- Devising Facilitator, *The Tempest Project*, Sophomore Year Projects, James Arnott Theatre, University of Glasgow, Scotland, March 2006
- Dramaturge, Peter Weiss's *Marat/Sade*, Zellerbach Playhouse, University of California, Berkeley, March 2004

FELLOWSHIPS, GRANTS & AWARDS

- Humanities Center Faculty Fellow 2021-22, UVM Humanities Center, Awarded February 2020
- CAS Scholar Teacher Award 2020-21, College of Arts & Sciences, UVM, Awarded 12 May 2020
The Scholar Teacher Award honors faculty in the College of Arts and Sciences who have consistently demonstrated the ability to translate their professional knowledge and skills into exciting classroom experiences for their students. They are faculty who meet the challenge of being both excellent teachers and highly respected professionals in their own disciplines.
- Contemplative Faculty Fellow 2020-21, UVM Contemplative Faculty Learning Community, Awarded 10 June 2020
- Small Grant Research Award (\$3000), for Archival Research at the Live Art Development Agency, London (Feb 2019), UVM College of Arts & Sciences, Awarded February 6, 2018
- Oscar G. Brockett Essay Prize for “The Art of the Loop: Analogy, Aurality, History, Performance” (*TDR* 2016), American Society for Theatre Research & Brockett Center for Theatre History & Criticism, UT-Austin, Awarded November 18, 2017
- Lattie F. Coor Programming Grant in the Arts & Humanities (\$2500) to help fund UVM Theatre Symposium 2018: *Theatre & Performance Studies: New Millennium Pedagogies*, Awarded October 2017
- UVM Humanities Center and OVRP Summer Research Award (\$7K), for Research and Development of *Coracles, Castanets, Cadaqués* at the Flynn Center for the Performing Arts, Awarded April 2017
- Vermont Artists' Space Grant, Flynn Center for the Performing Arts, for staged reading of *Coracles, Castanets, Cadaqués* (Summer 2017), Awarded January 2017
- UVM Office of the Vice President for Research Express Award (\$3K), For Research in the Eleonora Duse Special Collection at the University of Glasgow (May-June 2016), Awarded November 2015
- Errol Hill Award for Outstanding Scholarship in African American Theatre, American Society for Theatre Research for *Kinship and Performance in the Black and Green Atlantic: Haptic Allegories* (Routledge 2013), Awarded November 2014
- Scottish Crucible Fellow, 30 fellows selected from across Scotland for collaborations in science, technology & the arts, Scottish Funding Council, Royal Society of Edinburgh and partner Research Institutions, 2013
- Arts & Humanities Research Council (AHRC) Research Fellowship, UK, Principal Investigator (£42K), 2011
- Strategic Research Funding for travel to Performance Studies International Conference (Utrecht, May 2011; New York, November 2007), College of Arts, University of Glasgow
- Visiting Fellow, Centre for Canadian Irish Studies / Dept. of History, Concordia University, Montréal, Québec, September – December 2008
- Irish Government Dept. of Foreign Affairs & the Irish Consul General to Scotland, Grant (£2K) to fund performance events for the Society for the Study of Nineteenth Century Ireland Conference (Romantic Ireland: From Tone to Gonne) University of Glasgow, Scotland, June 2007
- British Academy Travel Grant Recipient, International Federation for Theatre Research, Helsinki, FI, August 2006
- Keough Institute for Irish Studies Fellowship Recipient, Irish Seminar, July 2006 (Paris), 2003, 2002 & 2001 (Dublin)
- 2004-2005 Outstanding Graduate Student Teacher Award, Graduate Student Teaching & Resource Center, UC-Berkeley, Spring 2005
- International Centre for Advanced Theatre Studies (ICATS) Fellowship Recipient, Helsinki, Finland, Summer 2003
- Pearl Hickman Fellowship, Department of TDPS, UC-Berkeley, Fall 1999 – Spring 2001; Fall 2001; Spring 2005

- Normative Time Fellowship, Office of the Dean of the Graduate Division, UC-Berkeley, 2002-2003
- Department of TDPS Summer Research Stipend, UC-Berkeley, 2001-2005
- Graduate Division Summer Research Grant Recipient, Office of the Dean of the Graduate Division, UC-Berkeley, Summer 2003
- Thomas F. Marshall Travel Fellowship Recipient, American Society for Theatre Research, Philadelphia, PA, Fall 2002
- The Dunbar H. Ogden Prize for Best Theater History Essay, UC-Berkeley, 2000
- Phi Beta Kappa, The Catholic University of America, 1994

INVITED SPEAKER/GUEST

- Invited Guest Speaker, “The Black & Green Atlantic,” Debate Team, Dr. Helen Morgan-Parmett, Dept of English, UVM, 28 Feb 2022.
- Invited Guest Speaker, “*The Dying Arts* Q&A” Imaginative Ethnography (ANTH 295), Prof. Jonah Steinberg, Dept of Anthropology, UVM, 19 April 2021.
- CAS Scholar-Teacher Award Lecture, “[The Dying Arts](#),” College of Arts and Sciences, UVM, 17 February 2021.
- Invited Speaker, “Teaching Effectively Online,” Center for Teaching and Learning, UVM, 6 November 2019.
Note: In 2020, ‘Diversity in Contemporary Theatre (online)’ was used as an ‘exemplary’ course in the Teaching Effectively Online course curriculum for faculty members at UVM.
- Invited Keynote Speaker, “Seeing with Our Ears, Hearing with Our Eyes: A Homemakers Guide for the Twenty-First Century,” [1916: Home: 2016 Conference](#), National University of Ireland, Galway, October 2016:
- Invited Speaker, Discussion of *Kinship and Performance in the Black and Green Atlantic* for the Ph.D. “Keeping Current” series in the Department of Theatre & Performance Studies at the University of Maryland, 12 May 2015
- A Dialogue with Tony Kushner (Interview), Barack President’s Distinguished Lecture Series, Royall Tyler Theatre, University of Vermont, 11 October 2014
- Invited Speaker, “Joan of Arc, Jim Crow and the ‘Irish Question,’” Theatre Department, University of Vermont, 24 February 2014
- Invited Speaker, “Medieval and Digital Culture and Performance,” Dept of Media, Culture and Theatre Studies, University of Cologne in association with History of Art, University of Berne (Switzerland) [and The Interior Project: Art Space and Performance \(Early Modern to Postmodern\)](#) University of Cologne, Germany, 26 September 2013
- Invited Keynote Speaker, “Haptic Histories,” Institute for Collaborative Research in the Humanities, Queen University, Belfast, 22 February 2013
- Invited Speaker, “Haptic Allegories: Rethinking Paradigms in Historical Research,” Technology & Aesthetics Research Symposium, School of Culture and Creative Arts, University of Glasgow, 13 April 2012
- Invited Keynote Speaker, “Between the Words: Zora Neale Hurston’s Syncopated Rhythm and Tender Mapping,” Sound/Thought Symposium, The Arches, Glasgow 2 March 2012
- Invited Speaker, “Between the Image and Anthropology: Theatrical Lessons from Aby Warburg’s ‘Nympha,’” Theatre Research Seminar, University of Glasgow, 23 February 2012
- Invited Speaker, Roundtable on theatre, performance and celebrity in the early modern and modern Anglo-Atlantic world; in honour of the John Edward Taylor Visiting Fellow, Professor Joseph Roach (Yale), University of Manchester, 10 March 2011
- Invited Speaker, “Commodities who speak: Gender, History, Performance,” Performance-Minded Symposium, University of Glasgow, December 2010
- Invited Speaker, “Whose ‘folk’ are they anyway?: Zora Neale Hurston and Lady Augusta Gregory in the Atlantic World,” Centre for Irish Studies, National University of Ireland, Galway, November 2010
- Invited Speaker, “‘Authenticity’ and Performance: the troubling ‘origins’ of the Irish and Harlem Renaissances,” American Studies Research Series, University of Manchester, Oct 2010

- Invited Speaker, “Whose ‘folk’ are they anyway?: Zora Neale Hurston and Lady Augusta Gregory in the Atlantic World,” AHRC Research Network, “W[h]ither the Atlantic World?: The American South in Atlantic Context,” University of Cambridge, May 6-8, 2010
- Invited Speaker, “Natural Disaster, Cultural Memory: Montserrat adrift in the Black & Green Atlantic,” Caribbean Discussion Group, University of Glasgow, 19 May 2009
- Invited Keynote Speaker, “Jumping Scales in Performance Studies: thinking through the nature-culture Divide,” Greening the Future of Live Performance, Public Arts Initiative on Performance and Ecology, School of Drama, Carnegie Mellon University, Pittsburgh, 26 March 2009
- Invited Public Lecture, “The Black Atlantic in the Irish Imagination: History, Memory and Performance on the Contemporary Irish Stage,” Concordia University, Centre for Canadian Irish Studies, Montréal, Québec, 20 November 2008
- Invited Speaker, “The Black Atlantic in the Irish Imagination,” Northeast Irish Culture Network (NEICN), University of Sunderland, U.K., 22 May 2008
- Invited Speaker, “Commodities who speak: Re-capturing Atlantic Performances,” Dept. of Drama, Theatre and Performance Studies, Roehampton University, London, 13 December 2007
- Invited Participant, “Dramas & Traumas: Writers Responding to War – Gregory Burke’s *Black Watch*,” British Council sponsored video conference comprised of an interdisciplinary group of faculty and postgraduate students at the University of Glasgow; Royal Holloway, University of London; and California State University, Los Angeles, 3 October 2007
- Invited Lecturer, “Gendered Specters and Civil Rights in the Black & Green Atlantic,” Keough-Naughton Institute for Irish Studies, IRISH SEMINAR, Daniel O’Connell House, Dublin, Ireland, 27 June 2007

ACADEMIC CONFERENCES

+ all papers presented on panels, in working groups and as plenary talks in this section are peer-reviewed

- Presentation, “Postdramatic Genealogies: The Restoration of Medieval Behavior,” in Beyond the Postdramatic: The Stakes of Contemporary Performance Working Group, American Society for Theatre Research (ASTR), Portland, OR, November 2015
- Panel Speaker, “Working Between Disciplines,” Career Sessions, American Society for Theatre Research (ASTR), Portland, OR, November 2015
- Panel Speaker, “The Art of the Loop: Analogy, Aurality, History, Performance,” Was Theatre Ever Secular?, Association for Theatre in Higher Education (ATHE), Montreal, Quebec, July 2015
- Panel Speaker, “Digital Remediation of Medieval Flatness,” Performance and the Body/Performance and New Technologies Working Groups, Theatre and Performance Research Association (TaPRA), Royal Conservatoire Scotland, Glasgow, September 2013
- Panel Chair, “Digital Ecologies: New Tactics/New Audiences,” Performance and New Technologies Working Group, TaPRA, Royal Conservatoire Scotland, Glasgow, September 2013
- Panel Speaker, “Soul-Space: Digital Remediation of Medieval Flatness,” Intermediality in Theatre & Performance Working Group, International Federation for Theatre Research (IFTR), Barcelona, Spain, July 2013
- Panel Chair, “Intersections: Form, Space, Time, Reality,” New Scholars’ Forum, IFTR, Barcelona, Spain, July 2013
- Plenary Speaker, “Joan of Arc, Jim Crow and the Irish Question,” American Society for Theatre Research (ASTR) Conference, Nashville, Tennessee, 1-4 November 2012
- Panel Speaker, “Haptic Allegories: Regimes of Memory in the Atlantic World,” Performance Studies International (PSi), Utrecht, Netherlands, May 2011
- Plenary Speaker, “Natural Disaster, Cultural Memory: Montserrat adrift in the Black & Green Atlantic,” ASTR, Boston, MA, November 2008
- Panel Speaker, “Kinship Trouble: Gendered Commodities and Transnational Performance,” PSi Conference, University of Copenhagen, Denmark, August 2008

- Panel Speaker, “Girls Interrupted: Gendered Spectres, Atlantic Drag,” Psi Conference, New York University, November 2007
- Panel Speaker, “Natural Disaster, Cultural Memory: Montserrat adrift in the Black & Green Atlantic,” Theatre and Performance Research Association (TaPRA), U of Birmingham, UK, Sept 2007
- Conference Organizer (with Paddy Lyons and Willy Maley), Society for the Study of Nineteenth Century Ireland (SSNCI) Conference, “Romantic Ireland: From Tone to Gonne,” University of Glasgow, UK, 22-24 June 2007
- Roundtable Chair & Panel Organizer, “Irish Studies and Globalization: A Roundtable Discussion,” Society for the Study of Nineteenth Century Ireland Conference, University of Glasgow, UK, June 2007
- Panel Speaker, “Mammies and Militants, or ‘Trapped in Bad Scripts’: Women in the American and Northern Irish Civil Rights Movements,” Irish Society for Theatre Research, Queen’s University, Belfast, Northern Ireland, April 2007
- Plenary Speaker, “*Home and Abroad: Reflections on the National Theatre of Scotland*,” American Society for Theatre Research, Chicago, IL, November 2006
- Panel Speaker, “The Location of ‘Culture’ in Stewart Parker’s *Kingdom Come! A Caribbean Irish Musical*,” International Federation for Theatre Research, Helsinki, Finland, August 2006
- “Southern Studies, Performance Studies and the Circum-Caribbean Interculture: Just Below South: A Roundtable Discussion,” Navigating the Global American South Conference, Chapel Hill, NC, March 2006
- Panel Chair, “Race and the Politics of Display,” American Studies Association, Washington, DC, November 2005
- Panel Speaker, “Acoustic Shadows and Silent Battles: Domestic Spectacles and Civil Rights in Northern Ireland and the Southern U.S.,” American Conference for Irish Studies, Princeton, NJ, October 2004
- Panel Speaker, “Behavioral Landscapes in ‘The Other America’: Toward an Understanding of Historical Performance in the South,” Modern Languages Association, New York, NY, December 2002
- Panel Speaker, “Performing Southern Nationalism(s): Revisiting Confederate Civil War Reenactments,” Association for Theatre in Higher Education, Washington, DC, August 2000
- Panel Speaker, “Examining Subversive Uses of the Monkey Metaphor and the ‘White Bitch-Goddess’ in *The Hairy Ape* and *Dream on Monkey Mountain*,” Comparative Drama Conference, University of Florida, Gainesville, April 1999

PROFESSIONAL DEVELOPMENT

- Brightspace Essentials Workshop, March 2023
- Pivotal Pedagogies, Center for Teaching & Learning, University of Vermont, May 2020
- Rogue Devising Workshop with THE ANTHROPOLOGISTS (NYC), Grange Cultural Center, Waterbury, VT, 8 February 2020
- Teaching Effectively Online course, Center for Teaching & Learning, University of Vermont, Oct 2017
- Universal Design for Learning course, Center for Teaching & Learning, University of Vermont, 2014-15
- Arts & Humanities Research Council (AHRC), Residential Leadership Workshop, Pilot Program, Swindon, UK, March 2012
- Postgraduate Certificate in Learning & Teaching (PGCLT), University of Glasgow, 2007-08.

COURSES TAUGHT

University of Vermont, Burlington, VT

Undergraduate Teaching

- The Arts of Time, Honors College (Fall 2020)
- Diversity in Contemporary US Theatre (Spring 2016—2018, 2021)
- Dramatic Analysis (Fall 2014, 2015, 2017, 2019 - 2021)
- Intercultural Performance Studies: African American and Irish Identities on Stage and Screen (Spring 2015)
- Media and Mediums in the Age of Transition, Honors College (Fall 2019)

- Playwriting and Dramatic Form (Spring 2017)
- Theatre & History Part I: From Greek Tragedy to the Renaissance (Spring 2015–2018, Spring 2020-2022)
- Theatre & History Part II: From Baroque to Digital Theatre (Fall 2014, 2015, 2017, 2019 - 2021)
- Thinking Like an Artist, First Year TAP Seminar (Spring 2020)

**Courses taught in the 2020-21 academic year are a hybrid of face-to-face and remote (Fall) and fully remote (Spring)*

Undergraduate Teaching – Online Course

- Diversity in Contemporary US Theatre (Summer 2018 & 2019)

University of Glasgow, Scotland, UK

Graduate Teaching

- Ph.D. Performance Studies: Performance Theory & Visual Culture Research Methods (Fall 2006 – 2013)
- M.Litt Dramaturgy & Playwriting: What is Dramaturgy? (Fall 2006)
- M.Litt Dramaturgy & Playwriting: Studio-based Workshops
Debating Dramaturgy II: Avantgarde Adaptations of Canonical Plays (Spring 2010, 2012-2014)
- M.Litt Theatre Practices: Studio-based Workshops
Text in Contemporary Devising Practices (Fall 2013)
- M.Litt in Colonial and Postcolonial Studies: Nineteenth and Twentieth Century Irish Drama and Postcolonial Theory (team-taught with Paddy Lyons, Spring 2007)

Undergraduate Teaching

- Applied Theatre Research Project: Junior Seminar (Spring 2006, 2009)
- Intercultural Performance in the Black and Green Atlantic: Junior/Senior Seminar (Fall 2007)
- Performance Theory & Analysis: Junior Core Course (Fall 2009, 2010, 2012, 2013)
- Mapping the Other America(s): New World Theatre & Performance: Junior/Senior Seminar (Spring 2010, 2012)
- Medieval & Digital Culture and Performance: Junior/Senior Seminar (Spring 2014)
- Postcolonial Theatre and Performance: Junior/Senior Seminar (Fall 2006, Spring 2009)
- Freshman Lecture: “The Other History of Intercultural Performance” in Reading the Stage (Fall 2006, 2007)
- Freshman Lecture: “Gender and Performance” in Reading the Stage Course (Fall 2009, 2010, 2012)
- Freshman Lecture: “Nineteenth-Century Melodrama, Blackface Minstrelsy and *Uncle Tom’s Cabin* on the Trans-Atlantic Stage” in Theatre & Society Course (Spring 2007 - 2009, 2012 - 2014)
- Sophomore Lecture: “Nineteenth-Century Romantic & Naturalistic Theatre” in Classical to Modern Course (Fall 2006, 2007, 2010, 2012, 2013)
- Sophomore Lecture: “Twentieth-Century Modernism, ‘Primitivism’ & the Historical Avant-Garde” in Modern to Postdramatic Course (Spring 2007 - 2013)
--- *Freshman & Sophomore Lecture courses are team-taught; lecture units run for 3 weeks.*

Concordia University, Montréal, Québec

Undergraduate Teaching:

- The Irish and African Diaspora in the Atlantic World (1845-present): Junior/Senior Seminar, Dept of History/ Centre for Canadian Irish Studies (Fall 2008)
- Women, Civil Rights & Nationalism in Northern Ireland and the U.S. South (1955-1969): Junior/Senior Seminar Dept of History / Centre for Canadian Irish Studies (Fall 2008)

University of California, Berkeley, CA:

Undergraduate Teaching:

- *Stuff Happens*: Political Theatre from the New Deal to “Mess O’ Potamia,” Department of TDPS (Fall 2005)
- Issues in World Theatre, Department of TDPS (Spring 2004, Spring 2002, Fall 2000)

- Drama, Performance and Representations of History, Dept of TDPS (Fall 2003)
- Drama & the Postcolonial Imagination, Dept of TDPS (Summer 2004, Fall 2004)
- Myth & Dramatic Literature, Dept of TDPS (Summer 2000)

American Conservatory Theatre, San Francisco, CA

- Cultural Research: Intercultural Contexts and Contact on the Stage, MFA Program (Fall 2005)

Berkeley Repertory Theatre, Berkeley, CA:

- Creative Writing Teacher, Outreach Program at Berkeley High School: Adapting Aeschylus's *The Oresteia* for the stage in preparation for the inaugural performance of *The Oresteia* at Berkeley Rep (April 2001)

Catholic University of America, Washington, DC:

- Introduction to World Literature and Composition, Department of English (Fall 1998)

HONORS THESIS SUPERVISION– UNIVERSITY OF VERMONT

B.A. Honors Thesis Supervision

- Claire Johnston, “Stanislavsky’s Actor Training and Psychology,” Honors Thesis, Department of Theatre & Dance (Fall 2021-May 2022)
- Julia Kitonis, “‘A Beacon I Will Remember’: Paula Vogel’s *Indecent* as a Historiography of Queer and Jewish Culture,” Honors Thesis (with distinction), Department of Theatre & Dance (awarded May 2021)
- Stephen Indrisano, “Welcome Here: Defining History Through Playwriting,” Honors Thesis (with distinction), Theatre Department (awarded May 2018)

B.A. Honors Thesis Committee Member

- Celeste Piette, “Transmedia Narrative Adaptation of *Much Ado About nothing*,” Honors Thesis (with distinction), English Department (awarded May 2022)
- Rozy Isquith, “The Scenic Design of Steven Dietz’s *Dracula* for the Royall Tyler Theatre,” Honors Thesis (with distinction), Theatre Department (awarded May 2017)
- Alyssa Korol, “Research and Costume Design for *Our Town*,” Honors Thesis (with distinction), Theatre Department (awarded May 2015)

GRADUATE SUPERVISION

U OF GLASGOW (2007-15)

PhD Dissertation Co-Supervisor – completed:

- Steve Collins, “Intellectual Copyright, Ghanaian Folklore and Playwriting,” Ph.D. with School of Law (awarded 2015)
- Allison Macleod, “Constructions of queer masculinity in Irish cinema 1970 – 2010,” Ph.D. with Film Studies (awarded 2014)
- Claire Duffy, “Writing a Queer Aesthetic,” practice-as-research Ph.D. in playwriting and queer theory (awarded 2012)
- Michael Morris, “Atlantic Archipelagos: A Cultural History of Scotland, the Caribbean and the Atlantic World, c.1740-1833,” Ph.D. with English Literature (awarded 2012)

PhD External Examiner – completed:

- Luke Devlin, “The Trickle-Down Effect: The 1911/12 Abbey Theatre Tour of America and its impact on early African American Theatre,” English Department, University of Edinburgh (viva June 2016; Ph.D. awarded September 2017)

PhD Internal Examiner – completed:

- Cara Berger, “The Feminine and the Postdramatic,” Theatre Studies (awarded 2014)

PhD Viva Chair – completed:

- Emanuela Ponti, “Performing Dreams in England and Spain, 1570-1670,” Theatre Studies (awarded 2009)

M.Phil Dissertation by Research Supervisor – completed:

- Allan Rennie, “Documentary film, performance theory and the *real*,” MPhil with film studies (awarded 2012)
- Flora Pitrolo, “Fac, ut ardeat corneum’: an experiment in listening to visual theatres” (awarded 2011)
- Steve Collins, “Playwriting and Policy in Post-Independence Ghana” (awarded 2011)
- Mary Ann Jones, “Performance in a Can: Considering Recorded Theatrical Performance” (awarded 2007)
- Charlie Farley, “Examining Aspects of Community within 1980s Scottish Drama” (awarded 2007)

M.Litt Dramaturgy & Playwriting Dissertation Supervisor – completed:

- Katherine Tittley, “Post-Katrina Performance” (awarded 2013)
- Bahar Akpınar, “Exploring Language and Gender in Caryl Churchill’s Playwriting” (awarded 2012)
- Andrea Beck, “‘Burnburying’ a postdramatic adaptation of Wilde’s *The Importance of Being Ernest*” (awarded 2010)
- Margaret McCall, “Womb of the State: Women as nation-builders in post 9/11 American Drama” (awarded 2010)
- Amanda Monfroe, “Sacrificing the Object in Postmodern Performance” (awarded 2009 *distinction*)
- Bairbre Meade, “Maddening Governments: The Trope of Insanity in Australian Drama” (awarded 2007)
- Christine Layborne, “Great Expectations?: The Reception of Novel to Stage Adaptations” (awarded 2007)

PROFESSIONAL SERVICE

- Peer Reviewer for the Irish Research Council Advanced Laureate Awards Program, 2023.
- *Being Liminal: Conversations about the Space In Between*; Zoom Series from September - December 2020.
- Academic Manuscript Peer Reviewer: Berghahn (Oxford/New York); Palgrave Macmillan (Basingstoke); Northwestern U Press; Routledge (London/New York)
- Journal Article Peer Reviewer: for *Journal of American Studies* (Cambridge); *Modern Drama* (Toronto); *Screen* (Oxford); *Green Letters – Studies in EcoCriticism* (Routledge), *Leonardo Music Journal* (MIT), *Performance Philosophy* (Palgrave)
- External Examiner for Ph.D. Dissertation and Viva, “The Trickle-Down Effect: The 1911/12 Abbey Theatre Tour of America and its impact on early African American Theatre,” English Department, University of Edinburgh, UK (June 2016; Ph.D. awarded September 2017)
- American Society for Theatre Research, Committee on Mentorship (July 2014 – July 2016)
- American Society for Theatre Research, Selection Committee for Errol Hill Award for Outstanding Scholarship in African American Theatre, Drama and Performance (2015)
- Community Initiatives Committee Member, Flynn Center for the Performing Arts (December 2016 – present)
- Post-show Discussion Facilitator for Christal Brown and INSPIRIT’s *The Opulence of Integrity* dance/theatre performance about the life of Muhammad Ali, Flynn Center for the Performing Arts (April 6 & April 7, 2017)
- Flynn Community Play Reading Series, 2017/2018, Facilitator for *A Machine They’re Secretly Building*, Andrew Westerlake and Proto-type Theatre, Flynn Center for the Performance Arts (November 2017)
- Flynn Community Play Reading Series, 2016/2017 “What Does It Mean to Be American?” Facilitator for *Antigone*, translated by Anne Carson, Flynn Center for the Performing Arts (30 January 2017)

UNIVERSITY OF VERMONT SERVICE

University

- Member of the Graduate College, Fall 2021 - present
- Research, Scholarship & Creative Art Senate Committee, Fall 2019 – 2021 (two-year term)

College of Arts and Sciences

- School of the Arts Steering Committee, Spring 2020
- APLE/Suiter Award Committee, Fall 2015 – 2018 (three-year term)
- Race, Gender and Sexuality Student Conference, Conference Committee Co-Organizer, 2015-16 and 2016-17 & Panel Chair, 2015 & 2017
- Orientation Advising, June 2016 & 2017

School of the Arts

- Tenure Review Committee for Rob Shimko, Spring 2023

Theatre & Dance Department

- Assessment Coordinator, January 2021 – May 2022
- Ad-Hoc Committee RPT Guidelines Revision, 2021-22
- Search Committee, Andrew Harris Fellow in Theatre, Spring 2021
- Faculty Adviser, August 2014 – May 2022
- Ad-Hoc Committee for Theatre Department student recruitment, Spring 2017 – Fall 2018
- Organized *Theatre & Performance Studies: New Millennium Pedagogies* symposium for Department-wide discussion regarding changing curriculum (received Humanities Center programming grant for invited guests), April 6, 2018
- Theatre Climate and Diversity Fora for Faculty & Students, October 2017; February 2018
- Teaching & Learning Center, Teaching Effectively Online Course, Oct 3-30, 2017
- Lattie F. Coor Programming Grant – Submitted on behalf of Theatre to help fund the Spring 2018 Symposium: *Theatre & Performance Studies: New Millennium Pedagogies*, September 2017
- Teaching Evaluator for Dr. Helen Morgan-Parment's tenure file, September 2017
- Ad-Hoc Committee for Revision of RPT & AEG guidelines, Spring 2016

UNIVERSITY OF GLASGOW SERVICE

College of Art

- Adviser of Studies, August 2012 – July 2014
- College of Art Library Committee, September 2006 – July 2014
- American Literature Search Committee, Dept of English Literature, April 2010
- Conference Organizer, Society for the Study of Nineteenth Century Ireland (SSNCI) Conference, "Romantic Ireland: from Tone to Gonne," Univ. of Glasgow, 22-24 June 2007

School of Culture and Creative Arts

- Undergraduate Research Ethics Officer, August 2010 – July 2014

Theatre Studies

- Theatre Studies, Senior Year Course Director, August 2010 – July 2014
- Theatre Studies, Junior Year Course Director, August 2009 – July 2014
- Theatre Studies, Undergraduate Dissertations Coordinator, August 2009 – July 2014
- Theatre Studies Research Series Coordinator, June 2007- July 2014
- Theatre Studies, Sophomore Year Course Director, February 2006 – August 2009.
- Theatre Studies, M.Litt. Dramaturgy Co-Director, May 2006 – October 2007
- Theatre, Film & Television Studies, Teaching and Learning Committee, Sept 2009 – Aug 2010
- Theatre, Film & Television Studies, Research Committee, February 2006 – August 2008

PROFESSIONAL MEMBERSHIPS

American Society for Theatre Research (ASTR); International Federation for Theatre Research (IFTR); Performance Studies international (PSi)