

# SERGIO COSTOLA

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## ACADEMIC BACKGROUND

### Education

Ph.D. University of California, Los Angeles (2003)  
Areas of Specialization: Theatre History & Dramaturgy  
Laurea *Summa cum Laude* - Università degli Studi di Bologna (1995)  
Areas of Specialization: Theatre History & Theatre Iconography

### Work Experience

2023- Dean of the Faculty, Southwestern University  
2022-2023 Associate Dean of the Faculty, Southwestern University  
2019-2022 Director, Southwestern University Paideia Program  
2015-2018 Chair, Southwestern University Theatre Department  
2003-Present Corbin Robertson, Jr. Endowed Professor and Associate Professor of Theatre  
(Asst. Professor 2003-2009) Southwestern University  
2005-2011 Director of Academic Projects for the Rhodopi International Theater  
Laboratory  
2003-2004 Teaching Fellow, UCLA Summer Program, Verona-Rome (Italy)  
2002-2004 Visiting Lecturer, Theatre History, Loyola Marymount University, Los  
Angeles  
1999-2001 Teaching Assistant/Associate, Theater History, UCLA

## PUBLICATIONS AND CONFERENCE PRESENTATIONS

### Books:

*Lucrezia Borgia's Performances at the Este Court (1502-1519)* (in progress)

*Shakespeare in Succession. Translation and Time.* Edited by Sergio Costola and Michael Saenger.  
(Montreal: McGill-Queen's University Press, 2023)

*Scenarios of the Commedia dell'Arte* (London-New York: Routledge, 2022)

*The Dramaturgy of Commedia dell'Arte.* Olly Crick in collaboration with Sergio Costola. (London-New York:  
Routledge, 2022)

### **Peer-Reviewed Journal Articles:**

“The Politics of a Theatrical Event: The 1509 Performance of Ariosto’s *I Suppositi*.” *Mediaevalia* 33(2013): 195-228

“The Limits of Representation: William Wells Brown’s Panoramic Views.” *The Journal of American Drama and Theatre* 24.2 (Spring 2012): 13-31

“Byron’s Dramatic Theory: Writing for Theatre in an Age of Revolt.” *The International Journal of the Arts in Society* 6.1 (2011): 67-74.

“Strategies of Subversion: The Power of Live Performance Within the Walls of a Renaissance City.” *International Journal of Arts and Technology* 2.3 (2009): 187-201

“Storia di un pellegrinaggio. Momenti fra il sacro e il profano nella vita culturale ferrarese ai tempi di Ercole I d’Este.” *Teatro e Storia. Annali* 18, XVI (1996): 205-240

### **Peer-Reviewed Book Chapters:**

“Lucrezia Borgia’s Performances at the Este Court.” In *The Borgia Family. Rumor and Representation*. Edited by Jennifer Mara DeSilva, 70-85 (London-New York: Routledge, 2019)

“Shylock’s Venice and the Grammar of the Modern City.” Sergio Costola and Michael Saenger. In *Shakespeare and the Italian Renaissance: Appropriation, Transformation, Opposition*. Edited by Michele Marrapodi, 147-162 (Burlington: Ashgate, 2014)

“The Force of Theatre.” In *The Movement Culture of the Actor in the 21<sup>st</sup> Century. 40 Years Stage Movement Department and 60 Years NATFA “Krustyo Sarafiv,”* 203-212 (Sofia, 2009)

“La prima rappresentazione dei *Suppositi* di Ariosto nel 1509.” In *Lucrezia Borgia. Storia e Mito*. Edited by Paolo Trovato and Michele Bordin, 75-96 (Florence: L. S. Olschki, 2006)

### **Book Reviews:**

“*The Spectacle of Clouds, 1439-1650* by Alessandra Buccheri.” *Renaissance Quarterly* 69.1 (Spring 2016):233-234

“*Paris/Artaud/Bali: Antonin Artaud vede il teatro balinese all’Esposizione Coloniale di Parigi del 1931* by Nicola Savarese.” *Asian Theatre Journal* (Spring 2003): 253-55

### **Conference Presentations / Lectures / Seminars:**

“Undergraduate Research & Theatre: Lessons Learned during the Pandemic.” With Jaime Hotaling and Maise Jones. ConnectUR 2023 Annual Conference (Duquesne University in Pittsburgh, PA, June 26-28, 2023)

“The Battle of Polesella (1509): Diplomatic Relations and the Performing Arts.” Splendid Encounters X. Beyond the Truth: Misinformation and Credibility in Early Modern Diplomacy. Florence, Italy (October 12-14, 2022)

“Lucrezia Borgia and theatrical practice of women in elite society.” Memory and Performance: Classical Reception in Early Modern Festivals (15<sup>th</sup>-18<sup>th</sup> Century), organized by APGRD (Archive of Performances of Greek & Roman Drama). Parma, Italy (October 13-14, 2022).

“Theatre Education at a Crossroad: Lessons Learned during the Pandemic.” American Association of Colleges and Universities Conference on General Education, Pedagogy, and Assessment. San Diego, CA (February 10-12, 2022)

“CUR Creative Inquiry in the Arts and Humanities Institute (A&H).” Trinity University, San Antonio,

TX (November 8-10, 2019)

“Polychronic Translation of Shakespeare.” Seminar led with Michael Saenger. European Shakespeare Research Association Conference. Università degli Studi Roma Tre, Italy (July 9–12, 2019)

“Lucrezia Borgia’s Theatre of Diplomacy (1509-1512).” Eighth Kings and Queens Conference, “Resilio Ergo Sum.” University of Catania, Italy (June 24-27, 2019)

“Lucrezia Borgia’s Performances at the Este Court (1503-1509).” Renaissance Society of America. Toronto, Canada (March 17-19, 2019)

“Lucrezia Borgia’s Performances at the Este Court.” Seventh Kings and Queens Conference, “Ruling Sexualities: Sexuality, Gender, and the Crown.” University of Winchester, United Kingdom (July 9–13, 2018)

NEH Summer Scholar at the Summer Seminars and Institutes Program: Digital Technologies in Theatre and Performance Studies. University of Georgia, Athens (June 17–29, 2018)

“Improv(is)ing Interculturality through Five Centuries of Commedia dell’Arte: Innovation Across Disciplines and Cultures.” With N. Pascetta and O. Crick. Global Improvisation Initiative Symposium. UC Irvine and Chapman University, Irvine (May 12-13, 2017)

“Poisoned Herbs of Thessaly.” Renaissance Society of America, Chicago (March 29-April, 2017)

“Neo-Baroque Aspects of Societas Raffaello Sanzio’s *Divina Commedia*.” Intersections/Intersezioni. Florence, Italy (June 5-7, 2015)

“Mediterranean Go-Betweens: Shylock and Florio.” Renaissance Society of America. Berlin, Germany (March 24-26, 2015)

“Imaginary Space in Commedia Adaptation of *Orlando Furioso*.” Sixteenth Century Society and Conference. New Orleans, Louisiana (October 16-19, 2014)

“London’s Venice and Shylock’s Rialto.” 17<sup>th</sup> Annual Mediterranean Studies Congress. Marbella, Spain (May 28-31, 2014)

“Basilio Locatelli’s *Orlando furioso*. Opera eroica rappresentativa.” International Conference on Commedia dell’Arte: Crossing Boundaries: Commedia dell’Arte Across Gender, Genre, and Geography. University of Windsor, Windsor Ontario Canada (February 15-17, 2013).

“William Wells Brown’s Panoramic Views.” The International Conference of the Image. San Sebastian, Spain (September 26-27, 2011)

“Byron’s Dramatic Theory.” The International Conference of the Arts in Society. Berlin, Germany (May 9-11, 2011)

Participation (invited) to The International Round Table on Theatre Anthropology. The National Academy of Theatre and Film Arts, Sophia, Bulgaria (March 20-23, 2008)

“William Wells Brown’s Panoramic Views.” MATC Article-in-progress Workshop. Kansas City, MO (February-March 2008)

“The Importance of Theatre History and Historiography: Post-Positivist Does Not Necessarily Mean Postmodern.” Seminar on “The Teaching of Theatre History and Historiography.” American Society for Theatre Research (ASTR), Las Vegas, NV (November 2004)

“Cross-dressing and Female Masquerade in the 1509 Performance of Ludovico Ariosto’s *I Suppositi*.” Center for Medieval and Renaissance Studies, Binghamton, NY (October 2004)

“Seeing and Being Seen: Female Gaze and Representation in Italian Renaissance Theater.” Renaissance Conference of Southern California, San Marino, CA (February 2004) and The 28<sup>th</sup> Comparative Drama Conference, Columbus, OH (April 2004)

“Ludovico Ariosto’s Contrapuntal Dramaturgy: A Theatre of the Obscene.” Renaissance Conference of Southern California, San Marino, CA (May 2003)

“Ludovico Ariosto and the Perspective Scene: The 1509 Performance of *I Suppositi*.” The 27<sup>th</sup> Comparative Drama Conference, Columbus, OH (April 2003)

“Signifyin(g) upon the Great Chain of Being: William Wells Brown’s Identifications on the Abolitionist Platform.” American Society for Theatre Research (ASTR), Philadelphia, PA (November 2002)

“Africanisms in August Wilson’s *Jitney*.” The 26<sup>th</sup> Comparative Drama Conference, Columbus, OH (April 2002)

“Byron’s Dramatic Theory: Writing for Theatre in an Age of Revolts.” The Mid-America Theatre Conference (MATC), St. Louis, MO (March 2002)

“The 1509 Representation of Ariosto’s *I Suppositi*: Scenic and Dramaturgical Analysis.” International Conference “Lucrezia tra Letteratura e Storia.” University of Ferrara, Italy (March 2002)

“August Wilson’s *Joe Turner’s Come and Gone*.” Round Table. California State University, Northridge (2001)

“From Didacticism to Performance: William Wells Brown and the Abolitionist Platform.” The 15<sup>th</sup> Annual Conference of the Black Theatre Network (BTN), Winston-Salem, NC (July 2001)

“Dress-code in Renaissance Ferrara: The Case of Ercole I d’Este.” 1<sup>st</sup> Seminar of the ‘Ente Ottava Medievale di Orte,’ Orte (Rome), Italy (November 1997)

“The *Miracle of the Three Pilgrims*. A Textual Analysis of Its Different European Versions.” 1<sup>st</sup> Conference of the International Center of Studies ‘La Gerusalemme di San Vivaldo,’ SanVivaldo (Florence), Italy (July 1996)

## ACADEMIC ACTIVITY AND ACHIEVEMENTS

### External Grant Proposals:

2023                   NEH Grant Proposal (150K. In progress)  
                        The Mellon *Humanities for All Times* Initiative. Curricular Development  
                        Proposal (\$ 1.5 million. In progress)

2022                   NEH Grant; Spotlight on Humanities proposal (\$ 60,000. Not funded)  
                        NEH Summer Stipend Program: “Lucrezia Borgia’s Performances at the Este Court  
                        (1502-1519)” (\$ 6,000. Not funded)  
                        Sam Taylor Fellowship for “Lucrezia Borgia’s Performances at the Este Court  
                        (1502-1519)” (\$ 2,000)

2021                   The Mellon *Humanities for All Times* Initiative. Curricular Development  
                        Proposal (\$ 1.5 million. Not funded)

2018                   NEH Summer Seminars and Institutes for College and University Teachers Program:  
                        Digital Technologies in Theatre and Performance Studies. University of Georgia,  
                        Athens (June 17–29, 2018)

2016                   Development of a proposal for a donor (\$ 50,000, accepted and funded) to fund SU  
                        Theatre for Young Audiences classes and productions

2009                   Andrew W. Mellon Integrated Scholarly Community Program (\$ 16,000) for  
                        collaborative research to produce an event entitled *Le Chansons de Bilitis*

2008                   Andrew W. Mellon Integrated Scholarly Community Program (\$ 14,000). From  
                        Southwestern University to write and produce a performance piece entitled  
                        *The Color of Dissonance* and to organize History Symposium

### Internal Grant Proposals:

2022                   Faculty-Student Project (\$ 17,831)

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| 2021      | Faculty-Student Project (\$ 9,300)  |
| 2020      | Sabbatical Research Leave. From Southwestern University to fund archival research in Italy for a book on <i>Lucrezia Borgia</i> (\$ 5,525)  |
| 2020      | New Course Development Fellowship (\$ 3,000)  |
| 2020      | Book Subvention (\$ 3,000)  |
| 2019      | Sabbatical Research Leave (\$ 5,200). From Southwestern University to fund archival research in Italy for a book on <i>Lucrezia Borgia</i> .  |
| 2018      | Faculty Student Project: Don Juan Project 2.0 (\$ 5,000). From Southwestern University  |
| 2017      | Faculty development and Professional Travel Support (\$ 2,400). From Southwestern University  |
| 2017      | Digital Fellow (\$ 3,500) From Southwestern University  |
| 2017      | Faculty Student Project: Don Juan Project (\$ 7,535). From Southwestern University  |
| 2016      | Faculty development and Professional Travel Support (\$ 2,200). From Southwestern University  |
| 2014      | Mini-grant in the Presidential Innovation Grants Program (Visual Thinking, \$ 500)  |
| 2013      | The Cullen Faculty Development Program (\$ 3,233). From Southwestern University to work on an article on commedia dell'arte scenarios   |
| 2012      | The Cullen Faculty Development Program (\$ 2,350). From Southwestern University to work on a book/textbook on Theatre History (Carnegie Mellon University Press)  |
| 2011      | The Cullen Faculty Development Program (\$ 1,080). From Southwestern University to fund the development of an opera libretto ( <i>Hypatia</i> ) for the 2011 Rhodopi International Theatre Laboratory   |
| 2009-2010 | Sabbatical Research Leave (\$ 4700). From Southwestern University to fund archival research in Italy for a book on Commedia dell'Arte.  |
| 2009      | The Fleming Collaborative Research and Creative Works Fellowship (\$ 21,400). From Southwestern University to fund collaborative research for the development of a performance piece entitled “The Birds” to be developed and performed for the 2009 Rhodopi International Theatre Laboratory                 |
| 2008      | The Cullen Faculty Development Program (\$ 5,970). From Southwestern University to fund collaborative research for the 2008 Rhodopi International Theatre Laboratory  |
| 2008      | The Mundy Faculty Fellowship (\$ 3,850). From Southwestern University to fund collaborative research for the development of a performance piece entitled “The Virgin and the Unicorn” to be developed and performed for the 2008 Rhodopi International Theatre Laboratory                                     |
| 2008      | The Fleming Collaborative Research and Creative Works Fellowship (\$ 7,200). From Southwestern University to fund collaborative research for the development of a performance piece entitled “The Virgin and the Unicorn” to be developed and performed for the 2008 Rhodopi International Theatre Laboratory |
| 2007      | The Cullen Faculty Development Program (\$ 2,340). From Southwestern University to fund the participation in Augusto Boal’s workshops   |
| 2006      | The Cullen Faculty Development Program (\$ 2,200). From Southwestern University to fund collaborative research for the 2006 Rhodopi International Theatre Laboratory  |
| 2006      | The Cullen Course Development Fund (\$ 1,500). From Southwestern University to  |

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|           | redesign the BA in Theatre with an emphasis on Theatre History and Critical Studies.   |
| 2005      | The Cullen Faculty Development Program (\$ 2,000). From Southwestern University to fund research concerning William Wells Brown's Panoramic Views  |
| 2005      | The Cullen Course Development Fund (\$ 1,500). From Southwestern University to redesign the BA in Theatre with an emphasis on Theatre History and Critical Studies. New classes developed: Theatre History and Historiography I, II, and III |
| 2005      | The B. Jones Faculty Fellowship Fund (\$ 2,000). From Southwestern University to fund the organization of a multi-media performance piece connected to the exhibit (Cuba Plastica: Recent Art from Cuba)                                     |
| 2003-2008 | Abercrombie Faculty Travel Grants  |

### **Teaching & Curriculum Reforms:**

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| 2022-23   | Participation into the AAC&U Yearlong Institute on e-Portfolios   |
| 2021      | Proposal for the American Association of Colleges and Universities (AAC&U) Yearlong Institute on e-Portfolios (written with Sarah Brackmann, accepted)  |
| 2021      | Developed and led a Paideia Seminar Workshop for SU faculty   |
| 2020      | Development of Southwestern University QEP proposal: "21 <sup>st</sup> century skills" with Sarah Brackman and Lisa Dela Cruz   |
| 2020      | Developed and led a Paideia Seminar Workshop for SU faculty with Julie Sievers  |
| 2019      | Participation into the "CUR Creative Inquiry in the Arts and Humanities Institute (A&H)." Trinity University, San Antonio, TX (November 8-10, 2019)   |
| 2017      | Recipient of the Digital Fellow Program to implement Digital Humanities tools   |
| 2017-8    | Paideia Reform Working Group  |
| 2016      | Development of a proposal for a donor (\$ 50,000, accepted and funded) to fund SU Theatre for Young Audiences classes and productions   |
| 2015-17   | Development of a new Capstone experience for theatre majors involving the creation of e-portfolios and a student-led theatre production in collaboration with professional guest-artists  |
| 2014      | Mini-grant in the Presidential Innovation Grants Program (Visual Thinking in the Classroom)   |
| 2005-2011 | Director of Academic Projects for the Rhodopi International Theatre Laboratory  |
| 2006      | Recipient of The Cullen Faculty Development Program from Southwestern University to fund the creation of a study abroad program in collaboration with the Rhodopi International Theatre Laboratory                                      |
| 2006      | Recipient of The Cullen Course Development Fund from Southwestern University to redesign the BA in Theatre with an emphasis on Theatre History and Critical Studies. New classes developed: Theatre History and Historiography II & III |
| 2005      | Recipient of The Cullen Course Development Fund from Southwestern University to redesign the BA in Theatre with an emphasis on Theatre History and Critical Studies. New classes developed: Theatre History and Historiography I        |

### **Scholarly / Creative Activities with Undergraduate Students:**

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| 2022 | "Liveness in Pandemic Times: An Experiment in Digital Theatre." Presentation accepted at the National Council of Undergraduate Research (NCUR). Students |
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|      | presenting: Jaime Hotaling, Dane Parker, and Harrison Jones (April 4-8, 2022)   |
|      | <i>GHOST Unit: The Live Event</i> . Hybrid theatre performance devised with students and presented at the Kennedy Center American College Theater Festival. Virtual Festival 54 (February 24-27, 2022)  |
|      | “Theatre Education at a Crossroad: Lessons Learned during the Pandemic.” With Jaime Hotaling ‘23 American Association of Colleges and Universities Conference on General Education, Pedagogy, and Assessment “From Reflection to Reimagination: Making Excellence the ‘New Normal,’” San Diego, CA (February 10-12, 2022)   |
| 2021 | Development with SU students and faculty of <i>GHOST Unit: The Live Event</i> , a multi-media performance performed at various festivals and presented at various conferences   |
| 2019 | Travelled with one student to the European Shakespeare Research Association Conference. Università degli Studi Roma Tre, Italy (July 9–12, 2019)  |
| 2018 | Travelled with fifteen students to the <a href="#">Edinburgh Fringe Festival</a> to perform an <a href="#">originally devised piece</a> . Students were fully covered through three <a href="#">Faculty-Student Collaboration Grants</a> (\$ 5,000 each) and donors (\$ 60,000)   |
| 2017 | Creation and production, in collaboration with SU students and faculty, of the opera <a href="#">“The Don Juan Project”</a>   |
| 2016 | Recipient of a <a href="#">Faculty-Student Collaboration Grant</a> (\$ 7,535) from Southwestern University to work with a professional playwright for the development a new opera theatre piece based on the myth of Don Juan   |
| 2011 | Collaboration with students (actors, dramaturgs, and designers) on the production of Sergio Costola and Alexandar Iliev’s <a href="#">Hypatbia</a> . (Dir. Alexandar Iliev). Rhodopi Dramatichen Teatar, (Smolyan, Bulgaria)  |
| 2010 | Collaboration with students (actors, dramaturgs, and designers) on the production of Sergio Costola and Alexandar Iliev’s <a href="#">Orlando Furioso</a> . (Dir. Alexandar Iliev). Rhodopi Dramatichen Teatar, (Smolyan, Bulgaria)   |
| 2009 | Collaborate with students Rebecca Plunkett (Ass. Director) and Tyler King (Ass. Dramaturg) on the <a href="#">national premiere</a> of Tony Kushner’s <i>Angels in America</i> at the Dramski Teatar, Skopje, Macedonia ( <a href="#">Dir. Jared J. Stein</a> )   |
| 2009 | Recipient of <a href="#">The Fleming Collaborative Research and Creative Works Fellowship</a> (\$ 21,400) from Southwestern University to fund collaborative research with students Molly Rice, Kerstin Heitzke, Hannah Rose, Rebecca Plunkett, and Tyler King for the development of a performance piece entitled “ <a href="#">The Birds</a> ” to be developed and performed at the 2009 <a href="#">Rhodopi International Theatre Laboratory</a> |
| 2008 | Mentored Duncan Alexander on the video design for the production of “ <a href="#">The Color of Dissonance</a> .” <a href="#">Duncan Alexander</a> won the 2008-09 <a href="#">Austin Critics Table Award</a> for the best Video Design  |
| 2008 | Recipient of the <a href="#">Andrew W. Mellon Integrated Scholarly Community Program</a> (\$ 14,000) from Southwestern University to write and produce with students a performance piece entitled “ <a href="#">The Color of Dissonance</a> ” and a Symposium   |
| 2008 | Recipient of <a href="#">The Fleming Collaborative Research and Creative Works Fellowship</a> (\$ 7,200), <a href="#">The Mundy Faculty Fellowship</a> (\$ 3,850), and <a href="#">The Cullen Faculty Development Program</a> (\$ 5,970) from Southwestern University to fund collaborative research for the development of a performance piece entitled  |

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|      |  | “ <a href="#">The Virgin and the Unicorn</a> ” to be developed and performed at the 2008 <a href="#">Rhodopi International Theatre Laboratory</a> . The following students were involved and travelled to Bulgaria: Edward Coles, Emily Everidge, Kinsey Keck, George Peña   |
| 2007 |  | Mentored a collective of twenty-one students from a variety of disciplines working on a public performance entitled <i>e-mail Wars</i> . The group dramatized excerpts from the university students e-mail listserv in order to deal with issues concerning gender and race discrimination. The idea of using the theatre as a forum in order to bridge divisions existent among Southwestern students was an innovative and visionary project for our community |
|      |  | “Teaching Theatre and Social Change.” Workshop developed in collaboration with Professors Kathleen Juhl (SU), Ann Elizabeth Armstrong (Miami University of Ohio,) and student Lindsey Smith (SU). <a href="#">Pedagogy &amp; Theatre of the Oppressed Conference</a>   |
| 2006 |  | Mentored Natalie Goodnow on her “Anna Deavere Smith and <i>The Exonerated</i> .” Accepted at the 2007 <a href="#">Mid-America Theatre Conference</a> for the <a href="#">Article in Progress Workshop</a>  |
| 2005 |  | Mentored Natalie Goodnow on her “Shakespeare: A part of Japanese Culture?” Accepted and presented at the <a href="#">Comparative Drama Conference</a> (2006) and <a href="#">Mid-America Theatre Conference</a> (2006)   |
| 2005 |  | Mentored a group of students in the creation and production of an adaptation of a children’s short story into a bilingual format: <a href="#">La Hormiguita Juanita</a> was performed for almost 2,000 first, second, and third graders, and received numerous awards and coverage by the local newspaper in Georgetown, Texas   |
| 2004 |  | “The Tony Kushner Project: Pedagogical Musings in Retrospect.” Workshop developed in collaboration with students Clair Baker, Marie Draz, Liz Gumm, Liam Boyer, and Stephanie Dunbar. Presented at the Pedagogy Symposium at the 2005 <a href="#">Mid-America Theatre Conference</a>   |
| 2004 |  | Mentored Natalie Goodnow on the second version of her “Bilingualism in the <i>Actos</i> of El Teatro Campesino.” Accepted and presented at <a href="#">Comparative Drama</a> and <a href="#">Mid-America Theatre Conference</a> (2005)   |
|      |  | Mentored Megan Healey on her paper “Sarah Kane’s <i>Cleansed</i> and Artaud.” Accepted and presented at the 2005 <a href="#">Comparative Drama Conference</a>  |
| 2003 |  | Mentored Natalie Goodnow on her paper “Bilingualism in the <i>Actos</i> of El Teatro Campesino.” The paper received the 2004 <a href="#">Scholarly Debut Papers Panel</a> Award at the <a href="#">Texas Theatre Educational Association</a>   |
| 2003 |  | Mentored Elizabeth Huyzman on her paper “John Ford’s <i>Tis Pity She’s a Whore</i> .” The paper received the 2004 <a href="#">Scholarly Debut Papers Panel</a> Award at the <a href="#">Texas Theatre Educational Association</a>  |

## SOUTHWESTERN UNIVERSITY SERVICE

### **Committee & Councils:**

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| 2022-present | Faculty Resource Allocation Committee, Curriculum Committee, Diversity Enrichment Committee, Faculty Steering Committee, Strategic Planning Committee, Sustainability Committee, Academic Assessment |
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|              | Committee, Feminist Studies Search Committee, GIS Search Committee<br>DIBE task-force  |
| 2021         | Faculty Resource Allocation Committee<br>Curriculum Committee  |
| 2018-2022    | Director of Paideia-Chair of Paideia Committee<br>Curriculum Committee   |
| 2020         | Faculty Resource Allocation Committee for Opportunity Hire<br>(Mathematics)  |
| 2019         | Faculty Resource Allocation Committee<br>Member of the Committee for the Vice-President for Integrated<br>Communication Search<br>Member of the Committee for the Director of Study Abroad and International<br>Students Services Search |
| 2018         | Faculty Resource Allocation Committee  |
| 2017         | Faculty Resource Allocation Committee  |
| 2016         | Paideia Reform Working Group   |
| 2015-18      | Chair, Theatre Department  |
| 2017-18      | Paideia Working Group  |
| 2016-present | Faculty Resource Allocation Taskforce<br>Paideia Committee   |
| 2012-2016    | Faculty Status Committee   |
| 2013-2015    | Paideia Committee  |
| 2012-13      | Taskforce on Stabia semester abroad project  |
| 2011         | Member of the Search Committee for Intercultural Learning  |
| 2011-12      | Committee on Intercultural Programs and Experiences<br>Admission Committee   |
| 2008-09      | Athletic Committee<br>Student Affairs Council  |
| 2007-08      | Department Web Coordinator<br>Honorary Degree Committee  |
| 2005-06      | Athletic Committee<br>Honorary degree Committee<br>Academic Affairs Council<br>Search Committee (Theatre Department)   |
| 2004-05      | Athletic Committee<br>Athletic Committee<br>Secretary for the Sarofim School of Fine Arts Meetings   |

#### Advising:

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| 2004-present | Academic Advising |
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#### **PROFESSIONAL ACTIVITY**

#### Awards / Honors:

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| 2019-present | Corbin Robertson, Jr. Endowed Professor                         |
| 2009-2010    | Finalist, Outstanding Teaching Award, Southwestern University   |
| 2001         | The Randolph Edmonds Young Scholar Award, Black Theatre Network |

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| 2001      | Fredi Chiappelli Fellowship. UCLA, Center for Medieval & Renaissance Studies Dissertation Year Fellowship. UCLA, Graduate Division |
| 2000      | Aaron Curtis Taylor Memorial Scholarship, UCLA   |
| 1998-2001 | Chancellor Fellowship, UCLA  |
| 1997      | Borsista. Ente Ottava Medievale di Orte  |
| 1996      | Borsista. Centro Internazionale di Studi "La Gerusalemme di San Vivaldo"   |

### **Dramaturgy & Collaborations:**

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| 2022      | <i>GHOST Unit: The Live Event</i> . Hybrid theatre performance devised by students and presented at the Kennedy Center American College Theater Festival. Virtual Festival 54 (February 24-27, 2022) |
| 2021      | <i>GHOST Unit: The Live Event</i> (dir. CB Goodman). Jones Theater, Southwestern University, Georgetown, Texas (September 9 and 28, 2021)  |
| 2017      | <i>Don Juan Project: A Lecture Performance</i> (Dir. Paul Gaffney). Alma Thomas Theater, Southwestern University, Georgetown, Texas  |
| 2011      | <i>Hypatia</i> . (Dir. Alexandar Iliev). Rhodopi Dramatichen Teatar, (Smolyan, Bulgaria)   |
| 2007-2011 | Resident Dramaturg for the Rhodopi International Theater Laboratory  |
| 2010      | <i>Orlando Furioso</i> . (Dir. Alexandar Iliev). Rhodopi Dramatichen Teatar, (Smolyan, Bulgaria)   |
| 2009      | National Premiere of Tony Kushner's <i>Angels in America</i> (dir. Jared J. Stein). Opened December 30, 2009 at the Dramski Teatar, Skopje, Macedonia  |
| 2008      | Aristophanes' <i>The Birds</i> . (Dir. Alexandar Iliev). Rhodopi Dramatichen Teatar, (Smolyan, Bulgaria)   |
| 2007      | <i>The Virgin and the Unicorn</i> . Rhodopi Dramatichen Teatar, (Smolyan, Bulgaria)  |
| 2007      | William Wycherley's <i>The Country Wife</i> (Dir. Jared J. Stein). Jesse H. and Mary Gibbs Jones Theater (Southwestern University)   |
| 2006      | Stephen Flaherty, Lynn Ahrens, and Terrence McNally's <i>A Man of No Importance</i> (Dir. Rod Caspers). Jesse H. and Mary Gibbs Jones Theater (Southwestern University)                              |
| 2005      | Tom Stoppard's <i>on the Razzle</i> (Dir. Christie Moore). Jesse H. and Mary Gibbs Jones Theater (Southwestern University)   |
| 2004      | The Tony Kushner Project (Dir. Kathleen Juhl). Jesse H. and Mary Gibbs Jones Theater (Southwestern University)   |
|           | Euripides' <i>Medea</i> (Dir. Elena Araoz). Jesse H. and Mary Gibbs Jones Theater (Southwestern University)  |
| 2001      | Ionesco's <i>Macbett</i> (Dir. Adam Shive). UCLA   |

### **Playwriting / Translations:**

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| 2017 | <i>Don Juan Project: A Lecture Performance</i> (Dir. Paul Gaffney). Alma Thomas Theater, Southwestern University, Georgetown, Texas   |
| 2011 | <i>Hypatia</i> . (Dir. Alexandar Iliev). Rhodopi Dramatichen Teatar, (Smolyan, Bulgaria) 2010   |
|      | <i>Orlando Furioso</i> . (Dir. Alexandar Iliev). Rhodopi Dramatichen Teatar, (Smolyan, Bulgaria)  |
| 2010 | Co-translated with Tania Karbova. Maria Stankova's <i>Pinocchio vietato ai bambini</i> . Festival Internazionale dei Burattini (Parma, 1-4 Luglio)  |
| 2010 | Co-translated with Tania Karbova. Maria Stankova's <i>La Grande Chisciottata</i> (Dir. Veselka Kuncheva, Sofia Puppet Theatre). Festival Internazionale dei Burattini (Parma, 1-4 Luglio) |

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| 2009 | Co-written with Jason Hoogerhyde and Kim Smith. <i>The Color of Dissonance. An Opera in Five Scenes.</i> Music by Jason Hoogerhyde (Dir. Alexandar Iliev). Alma Thomas Theatre (Southwestern University) |
| 2009 | Co-written with Jared Stein (Dir. Rick Roemer). <i>Extremely Important Stories or the Truth About Spiders.</i> Rhodopi Dramatichen Teatar, (Smolyan, Bulgaria)   |
| 2007 | Co-written with Alexandar Iliev. <i>The Virgin and the Unicorn.</i> Rhodopi Dramatichen Teatar (Smolyan, Bulgaria)   |

**Workshops/Master Classes Taught:**

“The Dramaturgy of Commedia dell’Arte.” 7-day workshop. National Academy of Theatre and Film Arts, Sofia-Bulgaria (April 2010)

“Commedia dell’Arte Masks and Scenarios.” 7-day workshop. American Art Semester in Bulgaria. Vassil Indzhev Spring Laboratory & Theatredreams (April 2010)

“Theatre Anthropology.” 2-hour Master Class. National Academy of Theatre and Film Arts, Sofia-Bulgaria (March 21, 2008)

“The Five Basic Principles of Theatre Anthorpology.” 4-day workshop. National Academy of Theatre and Film Arts, Sofia-Bulgaria (March 17-20, 2008)

“The Five Basic Principles of Theatre Anthropology.” 4-day workshop. Smolyan, Bulgaria. Rhodopi International Theater Collective (July-August 2007)

“Teaching Theatre and Social Change.” Workshop developed in collaboration with Professors Kathleen Juhl (SU), Ann Elizabeth Armstrong (Miami University of Ohio,) and student Lindsey Smith (SU). Pedagogy & Theatre of the Oppressed Conference, Minneapolis (May 31-June 3, 2007)

“*The Tony Kushner Project: Pedagogical Musings in Retrospect.*” Workshop developed in collaboration with Professor Kathleen Juhl and students Clair Baker, Marie Draz, Liz Gumm, Liam Boyer, and Stephanie Dunbar. Pedagogy Symposium at the Mid-America Theatre Conference, Kansas City, MI (March 2005).