

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 21st 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 (15th-18th 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.” 17th 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 28th 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 27th 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 (AS’TR), Philadelphia, PA (November 2002)
- “Africanisms in August Wilson’s *Jitney*.” The 26th 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 15th Annual Conference of the Black Theatre Network (BTN), Winston-Salem, NC (July2001)
- “Dress-code in Renaissance Ferrara: The Case of Ercole I d’Este.” 1st 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.” 1st Conference of the International Center of Studies ‘La Gerusalemme di San Vivaldo,’ San Vivaldo (Florence), Italy (July 1996)

ACADEMIC ACTIVITY AND ACHIEVEMENTS

External Grant Proposals:

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| 2023 | NEH Grant Proposal (150K. In progress)
The Mellon <i>Humanities for All Times</i> 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 <i>Humanities for All Times</i> 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 <i>Le Chansons de Bilitis</i> |
| 2008 | Andrew W. Mellon Integrated Scholarly Community Program (\$ 14,000). From Southwestern University to write and produce a performance piece entitled <i>The Color of Dissonance</i> and to organize History Symposium |

Internal Grant Proposals:

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| 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 Lucrezia Borgia (\$ 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 Lucrezia Borgia.
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

- 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:

- 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: "21st 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:

- 2022 "Liveness in Pandemic Times: An Experiment in Digital Theatre." Presentation accepted at the National Council of Undergraduate Research (NCUR). Students

- presenting: Jaime Hotaling, Dane Parker, and Harrison Jones (April 4-8, 2022)
GHOST Unit: The Live Event. 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 *GHOST Unit: The Live Event*, 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 [Edinburgh Fringe Festival](#) to perform an [originally devised piece](#). Students were fully covered through three [Faculty-Student Collaboration Grants](#) (\$ 5,000 each) and donors (\$ 60,000)
- 2017 Creation and production, in collaboration with SU students and faculty, of the opera “[The Don Juan Project](#)”
- 2016 Recipient of a [Faculty-Student Collaboration Grant](#) (\$ 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 [Hypathia](#). (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 *Orlando Furioso*. (Dir. Alexandar Iliev). Rhodopi Dramatichen Teatar, (Smolyan, Bulgaria)
- 2009 Collaborate with students Rebecca Plunkett (Ass. Director) and Tyler King (Ass. Dramaturg) on the [national premiere](#) of Tony Kushner’s *Angels in America* at the Dramski Teatar, Skopje, Macedonia ([Dir. Jared J. Stein](#))
- 2009 Recipient of [The Fleming Collaborative Research and Creative Works Fellowship](#) (\$ 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 “[The Birds](#)” to be developed and performed at the 2009 [Rhodopi International Theatre Laboratory](#)
- 2008 Mentored Duncan Alexander on the video design for the production of “[The Color of Dissonance](#).” [Duncan Alexander](#) won the 2008-09 [Austin Critics Table Award](#) for the best Video Design
- 2008 Recipient of the [Andrew W. Mellon Integrated Scholarly Community Program](#) (\$ 14,000) from Southwestern University to write and produce with students a performance piece entitled “[The Color of Dissonance](#)” and a Symposium
- 2008 Recipient of [The Fleming Collaborative Research and Creative Works Fellowship](#) (\$ 7,200), [The Mundy Faculty Fellowship](#) (\$ 3,850), and [The Cullen Faculty Development Program](#) (\$ 5,970) 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 at the 2008 [Rhodopi International Theatre Laboratory](#). 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 *e-mail Wars*. 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). [Pedagogy & Theatre of the Oppressed Conference](#)
- 2006 Mentored Natalie Goodnow on her “Anna Deavere Smith and *The Exonerated*.” Accepted at the 2007 [Mid-America Theatre Conference](#) for the [Article in Progress Workshop](#)
- 2005 Mentored Natalie Goodnow on her “Shakespeare: A part of Japanese Culture?” Accepted and presented at the [Comparative Drama Conference](#) (2006) and [Mid-America Theatre Conference](#) (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: [La Hormigueta Juanita](#) 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 [Mid-America Theatre Conference](#)
- 2004 Mentored Natalie Goodnow on the second version of her “Bilingualism in the *Actos* of El Teatro Campesino.” Accepted and presented at [Comparative Drama](#) and [Mid-America Theatre Conference](#) (2005)
- Mentored Megan Healey on her paper “Sarah Kane’s *Cleansed* and Artaud.” Accepted and presented at the 2005 [Comparative Drama Conference](#)
- 2003 Mentored Natalie Goodnow on her paper “Bilingualism in the *Actos* of El Teatro Campesino.” The paper received the 2004 [Scholarly Debut Papers Panel](#) Award at the [Texas Theatre Educational Association](#)
- 2003 Mentored Elizabeth Huyzman on her paper “John Ford’s *Tis Pity She’s a Whore*.” The paper received the 2004 [Scholarly Debut Papers Panel](#) Award at the [Texas Theatre Educational Association](#)

SOUTHWESTERN UNIVERSITY SERVICE

Committee & Councils:

- 2022-present Faculty Resource Allocation Committee, Curriculum Committee, Diversity Enrichment Committee, Faculty Steering Committee, Strategic Planning Committee, Sustainability Committee, Academic Assessment

	Committee, Feminist Studies Search Committee, GIS Search Committee DIBE task-force
2021	Faculty Resource Allocation Committee Curriculum Committee
2018-2022	Director of Paideia-Chair of Paideia Committee Curriculum Committee
2020	Faculty Resource Allocation Committee for Opportunity Hire (Mathematics)
2019	Faculty Resource Allocation Committee Member of the Committee for the Vice-President for Integrated Communication Search Member of the Committee for the Director of Study Abroad and International 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 Faculty Resource Allocation Taskforce
2016-present	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 Admission Committee
2008-09	Athletic Committee Student Affairs Council Department Web Coordinator
2007-08	Honorary Degree Committee Athletic Committee
2005-06	Honorary degree Committee Academic Affairs Council Search Committee (Theatre Department) Athletic Committee
2004-05	Athletic Committee Secretary for the Sarofim School of Fine Arts Meetings

Advising:

2004-present	Academic Advising
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PROFESSIONAL ACTIVITY

Awards / Honors:

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

- 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:

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

Playwriting / Translations:

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

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