

## **Daniel T. Smith, Jr.**

Assistant Professor of Theatre Studies, Michigan State University

### **Contact Information:**

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### **EDUCATION**

- Ph.D. Northwestern University, Interdisciplinary Program in Theatre and Drama (2010)  
Dissertation: "Libertine Dramaturgy: Reading Obscene Closet Drama in Eighteenth-Century France."  
Paris Program in Critical Theory (2006-2007)
- M.F.A. University of Massachusetts Amherst, Department of Theater (2003)  
Dramaturgy
- M.A. University of Notre Dame, Department of Romance Languages (2000)  
French Literature and Francophone Studies
- B.A. University of Notre Dame, French and English (1998), *magna cum laude*

### **EMPLOYMENT**

- Michigan State University, East Lansing, MI  
August 2015-present: Assistant Professor of Theatre Studies (tenure-stream)  
August 2012-May 2015: Assistant Professor of Theatre Studies (fixed-term)
- Northwestern University, Evanston, IL  
Spring 2012: Lecturer, Theatre History
- University of Illinois at Chicago, Chicago, IL  
2010-2012: Lecturer and Teaching Associate, Modern Drama
- The Theatre School at DePaul University, Chicago, IL  
2010-2012: Lecturer, History of Dramatic Literature
- City Colleges of Chicago, Center for Distance Learning, Chicago, IL  
2010-2012: Lecturer, French and Fine Arts
- Caffeine Theatre, Chicago, IL  
2010-2012: Associate Artistic Director and Resident Dramaturg

### **PUBLICATIONS**

#### Translation: Books

*The Imaginary Invalid* by Molière. Adapted by Constance Congdon, based on a new translation by Dan Smith. New York: Broadway Play Publishing, 2016.

*La Revue de cuisine/The Kitchen Revue*. French text by Christophe Garda. Paris: Editions Télémaque, 2007. CD Recording: Intrada, 2007.

*L'Histoire du petit tailleur/The Story of the Little Tailor*. French text by Tibor Harsanyi. Paris: Editions Télémaque, 2007. CD Recording: Intrada, 2007.

#### Translation: Peer-Reviewed Journals

*The Serpent Lady* by Carlo Gozzi. Co-translated with Valentina Denzel. *The Mercurian*, 5.3 (Spring 2015), pp. 5-56.

*Love in Disguise* by Marivaux. *The Mercurian* 4.1 (August 2012), pp. 54-108.

*The New Messalina*. By Charles-François Racot de Grandval. *New Translations* 1.1 (December 2007).

#### Articles and Book Chapters

“Exploring Style: Theatre of the Absurd” in Ana Carneiro, ed. *The Global Playwriting Workbook*. Methuen Drama (forthcoming 2020).

“*The Misanthrope* by Molière” in Miriam Chirico and Kelly Young, eds. *How to Teach a Play: Essential Exercises for Popular Plays*. Bloomsbury Press, 2020. pp. 93-95.

“Dramaturgy Beyond the Classroom: Making Use of Local Museum Resources.” *LMDA University Caucus SourceBook* vol. 5. Eds. Kathleen Jeffs, Bryan Moore, and Roxanne Ray (2018): pp. 19-25.

“Brecht for Theater Majors: Teaching Epic Theater in a Play Analysis Course.” *Brecht Yearbook* 41 (Rochester, NY: Camden House, 2017), pp. 63-76.

“60/50 Theatre Project: Collaboration, Citizenship, and the Faculty Dramaturg.” *Theatre/Practice* Vol. 5 (2016).

“*Le Bordel* and *L’Art de F\*\*\*\*\**: Confounding Clues on Title Pages.” In Stephen Johnson, ed. *A Tyranny of Documents: The Performing Arts Historian as Film Noir Detective*. *Performing Arts Resources* 28 (2011), pp. 57-64.

“*Wreckage* and *Medea*, or Caridad Svich and Euripides.” In Caridad Svich, *Wreckage*. South Gate, CA: No Passport Press, 2011, pp. 3-9.

“Naughty Readers Envision Bawdy Theatre: Illustrations in the 1782 *Théâtre gaillard*.” *Proceedings of the CESAR/Clark Symposium*. (2009).  
[https://cesar.humanum.fr/cesar2/conferences/conference\\_2008/smith\\_08.html](https://cesar.humanum.fr/cesar2/conferences/conference_2008/smith_08.html)

“Milk and Honey: The Beloved as Promised Land in Ronsard’s *Amours*.” *Dalhousie French Studies*. Vol. 84 (Fall 2008), pp. 3-12.

“Taste, Sexuality, and Performance: Staging Same-Sex Desire in Eighteenth-Century France.” Marie-Luise Kohlke and Luisa Orza, eds. *Sex and Sexuality: Exploring Critical Issues III*. London: Inter-Disciplinary Press, 2008, pp. 291-300.

#### Reviews and Encyclopedia Articles

Review of Geraldine Brodie, *The Translator on Stage*. *Journal of Dramatic Theory and Criticism*. 33.2 (Spring 2019), pp. 127-129.

In Review: *The Beau's Lesson* by Pierre de Marivaux, translated by Tom Weber. *The Mercurian* 7.1 (Spring 2018).

Review of Brîndușa Grigoriu, *Actes d'émotion, pactes d'initiation: Le spectre des fabliaux*. *H-France Review* vol. 18 (January 2018), No. 15.

Review of Theresa Lang, *Essential Dramaturgy: The Mindset and Skillset*. *Theatre Topics* 27.3 (November 2017), pp. 233-234.

Review of Lisa Freeman, *Antitheatricality and the Body Public*. *Restoration and Eighteenth-Century Theatre Research (RECTR)* 32.1 (Summer 2017).

Review of Julia Prest, *Controversy in French Theatre: Molière's Tartuffe and the Struggle for Influence*. *Comparative Drama* 50.1 (Spring 2016), pp. 125-128.

Review of Julia Prest, *Theatre under Louis XIV: Cross-Casting and the Performance of Gender in Drama, Ballet, and Opera*. *Theatre Research International* 40.1 (March 2015), p. 128.

Review of *All Our Tragic*, The Hypocrites at the Den Theatre, in *Didaskalia* 11.3 (November 2014).

Review of Daniel O'Quinn, *Entertaining Crisis in the Atlantic Imperium, 1770-1790*. *Theatre Journal* 66.1 (March 2014), pp. 166-67.

Review of Mechele Leon, *Molière, the French Revolution, and the Theatrical Afterlife*. *Theatre Research International*. 35.3 (October 2010), pp. 307-308.

"Themes in *Tartuffe*: Family, Religion, and Justice." *Encyclopedia of Themes in Literature*. Ed. Jennifer McClinton-Temple. 3 vols. New York: Facts-on-File, 2011. Vol, II, pp. 783-785.

## CONFERENCE PAPERS AND PANELS

### Dramaturgy and Theatre Practice

"The Prime Time Scripts Class: Dramaturgy and Criticism with Senior Theatre Patrons." *Dramaturgy as Public Criticism*. Association for Theatre in Higher Education. Orlando (2019).

"Excavating Freytag's Pyramid." *Revolutions in Dramaturgy: Foundations and Futures*. Association for Theatre in Higher Education. Boston (2018).

"Malleable Roles, Malleable Texts: The Translator and the Director." *Translation for the Stage/Translation on the Stage Symposium*. Maison Française, University of Oxford. Oxford, UK (2018)

"Making Up the Long Eighteenth Century: Historical, Theatrical, and Sexual Difference." *American Society for Theatre Research*. Atlanta (2017).

"Paris Las Vegas: From Romance to Libertinism." *Dramaturgies of the Las Vegas Experience*

- Panel. Association for Theatre in Higher Education. Las Vegas (2017)
- “Curating Variety: Caffeine Theatre’s Aphra Behn Coffeehouse.” Mid-America Theatre Conference, Production/Practice Symposium. Minneapolis (2016)
- Panelist, “Intersections and Collaborations: Dramaturg and Director Case Studies in Conversation.” Association for Theatre in Higher Education, Montreal (2015)
- “Teaching Literary Management,” U-Caucus Session, Literary Managers and Dramaturgs of the Americas (LMDA), New York (2015)
- “60/50 Theatre Project: Collaboration as Inspiration.” Mid-America Theatre Conference, Production/Practice Symposium, Kansas City, MO (2015)
- Panelist, “Visual Dramaturgy,” Association for Theatre in Higher Education, Washington, DC, (2012)
- Panelist, “Chicagoturgy,” Chicago, Theatre Capital of America: Past, Present, Future. Columbia College Chicago (2011)
- “The Staging of the Snark: Creating Visual Narratives for a production of *Boojum!* in Chicago,” Cultural Studies Association Conference, Chicago (2011)
- “The Translator as Dramaturg: Two Case Studies in Context and Collaboration.” Seminar on Ethics in Translation, American Society for Theatre Research, Phoenix (2007)
- “Dramaturgy for an Adaptation of *Diary of a Madman*,” Dramaturgy Debut Panel, Association for Theatre in Higher Education, San Diego (2002)

#### Theatre History and Dramatic Criticism

- “Libertine Tourist Attractions: Rococo Sexuality and Immersive Exhibitions in Twenty-First Century Paris.” American Society for Theatre Research, Arlington (2019).
- “Domesticating the Libertine Aristocracy: Beaumarchais, Beaunoir, Sade, and the French Revolution.” Association for Theatre in Higher Education, Boston (2018).
- “Disciplinary Training and Interdisciplinary Reception.” Roundtable on Eighteenth-Century French Theatre, American Society for Eighteenth-Century Studies, Orlando (2018)
- “Scholarship and Tourism: An American in Paris.” Spectacle as Second Language Panel, Association for Theatre in Higher Education, Las Vegas (2017)
- “Liz Duffy Adams’s *Or*, and the Long, Deep Eighteenth Century.” American Society for Eighteenth Century Studies. Minneapolis (2017)
- “Translation as Scholarship,” Dramaturgies of Translation and Adaptation, Association for Theatre in Higher Education, Chicago (2016)
- “Translating Classical Drama with Madame Dacier and Father Brumoy,” Great Lakes Theatre Scholars Symposium, Michigan State University (2016)
- “Games of Adaptation: Christopher Hampton’s *Les Liaisons Dangereuses*.” Association for Theatre in Higher Education, Montreal (2015)
- “Libertine Theatricality: Performance in the Libertine Novel.” Association for Theatre in Higher Education, Scottsdale (2014)
- “Alternative Classics: Sexual Excess and Scatological Authority in Eighteenth-Century French Drama,” American Society for Theatre Research, Dallas (2013)
- “Gender and the Politics of Friendship in Marivaux,” American Society for Eighteenth-Century Studies, Cleveland (2013)
- “Carnival Classics: Popular Mythology at the Eighteenth-Century *Théâtre de la foire*,” Mid America Theatre Conference, St. Louis, MO (2013)
- “The *Cid* Controversy and Histories of Criticism,” Undividing the House: Theatre

- History/Theory and Criticism Pre-Conference, Association for Theatre in Higher Education, Washington, DC (2012)
- “In Good Company: Solitary Readers, Libertine Societies and Play-Reading in Eighteenth-Century France,” Mid America Theatre Conference, Minneapolis (2011)
- “Classical Detours: *Le Bordel* and the Obscenity of the Ancients,” Eighteenth Century Working Group, American Society for Theatre Research, San Juan (2009)
- “Libertine Instabilities: Obscene Plays and Imaginary Spaces in Eighteenth-Century France.” Early Modern Working Group, American Society for Theatre Research, Boston (2008)
- “Naughty Readers Envision Bawdy Theatre: Illustrations in the 1782 *Théâtre gaillard*.” Clark/CESAR Symposium, Clark Institute of Art, Williamstown, MA (2008)
- “The Anxiety of Impotence: Masculinity and Honor in Libertine Drama.” American Society for Eighteenth-Century Studies, Portland (2008)
- “Of Zip Disks and Shamrock Summits: Politically Particular Translations of *Tartuffe*.” Association for Theatre in Higher Education, Chicago (2007)
- “Theatrical Strategies and the Limits of Physiology in Three Libertine Texts.” International Society for Eighteenth-Century Studies Congrès des Lumières, Montpellier (2007)
- “Taste, Sexuality, and Performance: Staging Same-Sex Desire in Eighteenth-Century France,” Sex and Sexuality: Exploring Critical Issues, Krakow (2006)
- “Obscene Intertexts: Libertine Citations of *The Cid*,” Milestones in French Theatre History, Association for Theatre in Higher Education, Chicago (2006)
- “Marivaux and Drag: *The Triumph of Love*,” Building Theories about Bodies Past, Association for Theatre in Higher Education, Toronto (2004)
- “Fixing Molière for the English Stage: Henry Fielding’s Translation of *The Miser*,” Fixed Ideas: An Interdisciplinary Graduate Student Conference, Harvard University (2002)

#### Media Studies and Popular Culture

- “La Mort et l’immortalité: Comment fuir la Terreur dans la culture populaire anglaise et américaine.” American Society for Eighteenth Century Studies, San Antonio (2012)
- “Mylène Farmer est *Libertine*: A Celebrity Sex Object Conquers the Eighteenth Century,” American Society for Theatre Research, Montreal (2011)
- “Good-bye Dolly, and Hello YouTube: Show Tunes from Televised Variety Shows Go Online.” *Unfinished Show Business*, American Society for Theatre Research, Phoenix (2007)

#### Pedagogy

- Co-presenter with Ann Folino White, “Spinning Away from the Theatre History Survey: A Revised Theatre Studies Curriculum.” MATC. Milwaukee (2018)
- “Pushing the Limits: Strategies for New Play Development with High School and College Students.” Philadelphia Theatre Research Symposium. Villanova University (2017)
- “Shakespeare and Project-Based Learning in Theatre History Courses,” Grand Valley Shakespeare Conference, Allendale, MI (2016)
- “The Teaching Track: Developing a Research Emphasis in Pedagogy.” Theatre History on the Margins, Association for Theatre in Higher Education, Chicago, IL (2016)
- “Object Study Beyond the Classroom: Using Local Museum Resources.” American Society for Theatre Research, Baltimore, MD (2014)
- “Project-Based Learning in the Theatre History Classroom.” Theatre History/TLA Pre-Conference, Association for Theatre in Higher Education, Scottsdale, AZ (2014)

- “Apollonian Close Reading and Dionysian Collaboration: Teaching Greek Tragedy in a Conservatory Program.” Approaches to Teaching Classical Greek Theatre and Athenian Democracy. Association for Theatre in Higher Education, Washington, DC (2012)
- “Role-Playing in Writing Assignments.” Playing with Purpose: Applying Game Design Principles for Learning. DePaul University, Chicago (2012)
- “Teaching French Neoclassicism through Contemporary Live Theatre and Film,” Theatre History Alive: A Roundtable on Theatre History and Pedagogy, Association for Theatre in Higher Education, Los Angeles (2010)

## INVITED PRESENTATIONS AND PUBLIC SCHOLARSHIP

- “Translation as Adaptation,” Southern Illinois University at Carbondale (2019).
- “Translation and Dramaturgy,” Arizona State University Dramaturgy Seminar, via Skype (2019)
- “*The Hudsucker Proxy*” Screening and Discussion. MSU Film Collective (2018)
- “Translating *The Imaginary Invalid*” and “Traduction pour le théâtre.” University of Notre Dame Department of Film, Television and Theatre Residency (2018)
- “*We’ll Always Have Casablanca*.” Whitehills Book Club (2018)
- “Contributing to a Department Production Season.” IPTD@30. Northwestern University (2018)
- “Research Workshop on Contemporary Playwrights.” Grinnell College (2018)
- “*Thus with a Kiss I Die* and Immersive Theatre.” Prime Time Scripts Class. Hannah Community Center, East Lansing (2018).
- “*Waiting for Guffman*” Screening and Discussion. MSU Film Collective (2018)
- “Dramaturgies of Translation: History, Culture, and Style.” Great Lakes Theatre Symposium, Bowling Green State University (2018)
- “Jerry Lewis and *The Bellboy*” Screening and Discussion. MSU Film Collective (2017)
- “*Hamilton: The Revolution*.” Whitehills Book Club (2017)
- “Shakespeare at 400.” East Lansing Woman’s Club (2016)
- “Gender and Celebrity Persona: Mylène Farmer’s Erotics of History.” Center for Gender in a Global Context Faculty Colloquium, Michigan State University (2015)
- “*Baltimore*: Reading a New Play.” Whitehills Book Club (2015)
- “Making Magic Happen in Online and Hybrid Courses.” Teaching Theatre History Today Roundtable, ASTR, Baltimore (2014)
- “*Les Liaisons Dangereuses*: Choices in Adaptation and Directing.” Whitehills Book Club (2014)
- “Cloistered Pleasures: Libertine Drama and the History of Reading,” Practice/Process/Pedagogy Symposium, University of Michigan (2014)
- Moderator, “A Conversation with Tony Kushner,” Wharton Center/College of Arts and Letters Worldview Lecture Series Supplemental Event, Michigan State University (2014).
- “Brothel Plays and the History of Prostitution in Eighteenth-Century France,” Laurence Porter French Colloquium, Michigan State University (2013)
- “Marivaux and Eighteenth-Century France” and “Translating Marivaux,” Remy Bumpo Theatre Company Between the Lines Series, Chicago (2011)
- “Stephen Berkoff and Contemporary British Drama,” Symposium on *Greek*, Chicago Opera Vanguard (2009)
- “*La Comtesse d’Olonne*: From Court Gossip to Closet Drama.” Northwestern University Early Modern Colloquium (2008)

Guest Artist, “Dramaturg and Director Collaboration,” Dramaturgy I, The Theatre School at DePaul University, Instructor Jennifer Shook (2007)

Guest Lecture, “Diderot and Eighteenth-Century French Dramatic Theory,” Dramatic Theory Course, The Theatre School at DePaul University, Instructor Jennifer Shook (2007)

Guest Artist, “Dramaturgy for a Production of Brian Friel’s *Translations*,” Theatre History Course, Lake Forest College, Instructor Richard Pettengill (2007)

Respondent to Thomas A. King, “The Subject at the End of the Voice: A Performative Genealogy.” Considering Calamity: An Interdisciplinary Conference on Methods for Performance Research. Northwestern University (2005)

### **CONFERENCE PANELS: MODERATING AND COORDINATION**

Co-Coordinator and Moderator, “Dramaturgy as Public Criticism.” Association for Theatre in Higher Education, Orlando (2019).

Session Chair, “Developing a New Theatre Classroom.” Pedagogy Symposium, Mid-America Theatre Conference, Cleveland (2019).

Co-Coordinator and Moderator, “Revolutions in Dramaturgy: Foundations and Futures.” Association for Theatre in Higher Education, Boston (2018).

Session Coordinator and Moderator, “Digital Discourse: Social Media and the Conference Experience. Association for Theatre in Higher Education, Boston (2018).

Session Coordinator and Chair, “Theatrical Translation and Adaptation,” Theatre and Performance Studies Caucus, American Society for Eighteenth-Century Studies, Orlando (2018).

Co-Coordinator and Moderator, “Dramaturgies of the Las Vegas Experience: Visiting Small Planets.” Association for Theatre in Higher Education, Las Vegas (2017)

Co-Convenor, “Adaptation, Translation, and Visibility” Working Group, American Society for Theatre Research, Minneapolis (2016)

Moderator, “Interactive Histories: Crafting the User Experience.” HASTAC, East Lansing (2015)

Coordinator and Moderator, “Resistance, Renewal, and the NEH Summer Institute on Roman Comedy in Performance.” Association for Theatre in Higher Education, Scottsdale (2014)

Co-Convenor, “Eighteenth Century Theatrical Histories, or, The Long, the Deep and the Wide.” American Society for Theatre Research, Nashville (2012)

Coordinator and Moderator, “Approaches to Teaching Classical Greek Theatre and Athenian Democracy,” Association for Theatre in Higher Education, Washington, DC, (2012)

Coordinator and Moderator, “Interdisciplinarity in Local Context: A Plenary Response from the Theatre History Focus Group,” Association for Theatre in Higher Education, Chicago (2011)

Coordinator and Moderator, Theatre History Focus Group Debut Panel, Association for Theatre in Higher Education, Denver (2008) and New York City (2009)

Coordinator, “Milestones in French Theatre History,” Association for Theatre in Higher Education, Chicago (2006)

### **CONFERENCE ORGANIZATION AND EVENT CURATION**

Co-Organizer, “Traveling Through Time: Theatre, History and Artistic Process.” Stanley and Selma Hollander Great Lakes Theatre Symposium, Michigan State University, January 2016.

Organizer, “Theatre and Translation: A Symposium,” Michigan State University, March 2014.  
 Co-Curator, “The Penelope Coffeehouse: A Steppenwolf Explore Event.” Caffeine Theatre/Steppenwolf Theatre Company, Chicago, December 2011.  
 Curator and Producer, “The Aphra Behn Coffeehouse Cabaret,” Caffeine Theatre at the Newberry Library and Collaboraction, Chicago, November 2011.  
 Co- Organizer, “Theatre Historiography: Genealogies and New Directions.” Pre-Conference sponsored by Theatre History and Theory & Criticism Focus Groups, ATHE, Chicago, August 2011.  
 Curator, “Medea and the Media Coffeehouse,” Caffeine Theatre, Chicago, March 2011.  
 Curator, “Old Father William’s Frabjous and Curious Poetry Contest,” Caffeine Theatre, Lewis Carroll Coffeehouse, November 2010.

### **TRANSLATION FOR THE STAGE**

Translator, *A Dangerous Liaison* by Madame de Beaunoir. Staged readings at ATHE in Montreal (2015), Hendrix College (2016)  
 Translator, *Don Juan, or The Stone Feast* by Molière. (Draft complete)  
 Co-Translator (with Valentina Denzel), *The Serpent Lady* by Carlo Gozzi. Michigan State University (2014)  
 Translation Team, *The Breasts of Tiresias* by Guillaume Apollinaire. Directed by Rick Jones. Stephen F. Austin State University (2011)  
 Annotated Literal Translation, *The Imaginary Invalid* by Molière. Adapted by Constance Congdon. Premiered at ACT, San Francisco, 2006. Recent productions at McLennan College, Waco, TX (2016); A Noise Within, Pasadena, CA (2016); Seoul Players, Seoul, South Korea (2018); University of Notre Dame (2018); Western Washington University (2019); Phillips Andover Academy (2019); Jacksonville State University (2019).  
 Translator, *The Procureess* by Nicolas Racot de Grandval and *The New Messalina* by Charles-François Racot de Grandval, directed by Laura Forbes. Infamous Commonwealth Theatre, Chicago (2006)  
 Translator, *Love in Disguise* by Marivaux, directed by Ed Golden. UMASS-Amherst (2002)

### **PRODUCTION DRAMATURGY**

Consulting Dramaturg, *Woyzeck*, directed by George Cederquist. Chicago Fringe Opera, 2019.

Dramaturg, *The Bacchae*, directed by David Furumoto, Michigan State University, 2019.

Assistant Dramaturg, *Legenda Jméne Holmes/Holmes: The Legend*, directed by Gabriel Barre. Karlín Music Theatre, Prague, Czechia. 2018.

Dramaturg, *Or*, by Liz Duffy Adams, directed by Suzi Regan, Kickshaw Theatre, Ann Arbor, Michigan, USA. 2018.

Consulting Dramaturg, *The Imaginary Invalid* by Molière, adapted by Constance Congdon from a new translation by Dan Smith. McLennan Community College, Waco, TX. 2016.

Dramaturg, *The December Project*, directed by Kellyn Uhl, Michigan State University, 2015.



Dramaturg, *Hair*, directed by Deric McNish, Michigan State University, 2015.

Dramaturg, *60/50 Theatre Project* by Rob Roznowski, directed by Christina Traister, Michigan State University, 2014.

Dramaturg, *Full Circle* by Charles Mee, directed by Dado. University of Illinois at Chicago, 2012.

Dramaturg, *The Girl in the Yellow Dress*, directed by Joanie Schultz, Next Theatre, Evanston, IL, 2012.

Dramaturg, *The Oxford Roof Climber's Rebellion*, by Stephen Massicotte, directed by Thomas Weitz, Caffeine Theatre, Chicago, IL, 2012.

Dramaturg, *Wreckage* by Caridad Svich, directed by Joanie Schultz, Caffeine Theatre, 2011.

Dramaturg, *Lakeboat* by David Mamet, directed by G.J. Cederquist, Steep Theatre, Chicago, IL, 2011.

Dramaturg, *Boojum! Nonsense, Truth, and Lewis Carroll*, by Peter Wesley-Smith and Martin Wesley-Smith, directed by Jimmy McDermott, Caffeine Theatre and Chicago Opera Vanguard, 2010.

Dramaturg, *Under Milk Wood* by Dylan Thomas, directed by Paul Holmquist, Caffeine Theatre, 2009.

Dramaturg, *The Changeling* by Middleton and Rowley, directed by Rachel Walshe, Caffeine Theatre, 2009.

Dramaturg, *Tallgrass Gothic* by Melanie Marnich, directed by Jennifer Shook, Caffeine Theatre, 2009.

Dramaturg, *Sweeney Todd*, directed by G.J. Cederquist, Northwestern University, 2008.

Dramaturg, *The Marriage of Figaro* by Beaumarchais, directed by Jonathan Berry, Remy Bumppo Theatre, Chicago, IL, 2008.

Dramaturg, *Many Loves* by William Carlos Williams, directed by Joanie Schultz, Caffeine Theatre, 2008.

Dramaturg, *Amadeus* by Peter Shaffer, directed by G.J. Cederquist, Northwestern University, 2008.

Dramaturg, *Translations* by Brian Friel, directed by Jennifer Shook, Caffeine Theatre, 2007.

Dramaturg, *Moby Dick—Rehearsed* by Orson Welles, directed by G.J. Cederquist, Theatre-Hikes, 2006.

Dramaturg, *The Cocktail Party* by T.S. Eliot, directed by Jennifer Shook, Caffeine Theatre, 2006.

Dramaturg, *The Plebeian Decimal*, directed by G.J. Cederquist, Goodman Theatre Mamet Fest, 2006.

Dramaturg, *Of Mice and Men* by John Steinbeck, directed by Michael Rice, Steep Theatre, 2006.

Dramaturg, *Catch-22* by Joseph Heller, directed by G.J. Cederquist, Steep Theatre, 2005.

Dramaturg, *True West* by Sam Shepard, directed by Geoff Button, The Hypocrites, 2005.

Dramaturg, *The Birds* by Aristophanes, adapted and directed by Leslie Buxbaum Danzig, Northwestern University, 2004.

Dramaturg, *Rosencrantz and Guildenstern Are Dead*, directed by Lára Allee, University of Massachusetts-Amherst, 2003.

Dramaturg, *Love in Disguise* by Marivaux, directed by Ed Golden, University of Massachusetts-Amherst, 2002.

Dramaturg, *Woyzeck* by Georg Buchner, adapted and directed by Julian Olf, University of Massachusetts-Amherst, 2002.

Dramaturg, *Diary of a Madman*, adapted and directed by Lisa Channer and Vladimir Rovinsky, University of Massachusetts-Amherst/Theater Novi Most, 2001.

Dramaturg, *The Most Massive Woman Wins* by Madeleine George, directed by Danielle Sertz, University of Massachusetts-Amherst, 2001.

Dramaturg, *The Water Engine* by David Mamet, directed by Elaine Wackerly, University of Notre Dame, 1999.

## **DIRECTING**

Director, *The Importance of Being Earnest* by Oscar Wilde, Summer Circle Theatre, 2019.

Director, *Sense and Sensibility* by Kate Hamill, Summer Circle Theatre, 2018.

Director, *The Misanthrope* by Molière. A new version by Constance Congdon based on a translation by Virginia Scott. Michigan State University, 2017. [9 Pulsar Award Nominations from Lansing *City Pulse* including Best Play and Best Director.]

Director and Curator, *Freshman Showcase: Carnival of the Absurd*. Michigan State University, 2016.

Director, *Pride and Prejudice*, by Joseph Hanreddy and J.R. Sullivan. Michigan State University, 2016.

Director, *The Bald Soprano* by Eugene Ionesco, translated by Tina Howe. (Staged Reading.) Williamston Theatre, 2015.

Director, *Les Liaisons Dangereuses* by Christopher Hampton. Michigan State University, 2014. [11 Pulsar Awards from Lansing *City Pulse* including Best Play and Best Director.]

Director, *The Serpent Lady* by Carlo Gozzi, adapted by Daniel Smith and Valentina Denzel. Michigan State University, 2014.

Director, *Code Name: Astrea* by Jacob Juntunen. Caffeine Theatre, 2011.

Director, *Imponible Omnibus* by Becca Books. Caffeine Theatre, 2010.

Assistant Director, *The Misanthrope* by Molière. A new version by Constance Congdon based on a translation by Virginia Scott. Directed by Virginia Scott. University of Massachusetts-Amherst, 2000.

Director, *No Worse for the Wear* by Jaclyn Villano. University of Notre Dame, 2000.

Director, *Kennedy's Children* by Robert Patrick. University of Notre Dame, 1999.

Director, *The Gas Heart* by Tristan Tzara, translated by Michael Benedikt. University of Notre Dame, 1999.

Director, *The Case of the Crushed Petunias* by Tennessee Williams. Wilmington Drama League, Wilmington, DE. 1996.

Director, *The French Cabinetmaker* by Noël le Breton de Hauteroche. Wilmington Drama League, 1994.

#### **NEW PLAY DEVELOPMENT**

Consulting Dramaturg, *Fuse* (former title: *IFUSESO*). Book, Lyrics, and Music by D.Q. Pham. In development. Finalist, Downtown Urban Arts Festival, 2020.

Consulting Dramaturg, *The Rosina Project: An Immersive Hip-Hopera* (formerly *Go! Go! Figaro!*). Concept and Stage Direction by George Cederquist. Chicago Fringe Opera, 2019.

Consulting Dramaturg, *Comic Timing* by Rob Roznowski. Summer Circle Theatre, 2019.

Dramaturg, *Pulp Vérité* by Crystal Skillman. Workshop production at Michigan State University, 2019.

Actor, *Getting Rich—Part I* by Oralya Garza Ueberroth. Renegade Ruckus, Lansing, 2018.

Dramaturg and Director, *War Times* by Laura Taylor. Workshop production at Michigan State University, 2016.

Actor, *A Blinded Horse Dreams of Hippocampi* by Justin Maxwell. Staged reading. Mid-America Theatre Conference, Cleveland, 2014.

Dramaturg, *Harold and Aphra* by Jacob Juntunen. Caffeine Theatre/Theatre on the Lake, 2012.

Dramaturg, *Things I Didn't Know I Loved* by Zack Rogow. Caffeine Theatre/AWP Conference, Chicago, 2012.

Consulting Dramaturg, *Joan's Laughter* by Jacob Juntunen. First production the The Side Project, Chicago, 2012.

Actor, *Johnny Theatre* by Mike Beyer and Kirk Pynchon. Staged Reading. Lights Out Theatre Company, Chicago, 2011.

Actor, *A Live Dress* by Martha Kaufman. Staged Reading for Jane Chambers Prize. Women in Theatre Program, Association for Theatre in Higher Education, 2010.

Deviser/Performer, *Memory of Sun*, adapted from the poetry of Anna Akhmatova. Directed by Jennifer Shook. Caffeine Theatre/Plagiarists Salon, 2010.

Actor, *Love Was His Meaning* by Barbara Newman. Staged Reading. Northwestern University, 2009.

Dramaturg, *Under America* by Jacob Juntunen. Artisan Theatre Project, 2008.

Actor, *Unspeakable Acts* by Mary F. Casey. Staged Reading for Jane Chambers Prize. Women in Theatre Program, Association for Theatre in Higher Education, 2008.

Deviser/Performer, *Re:Actions Project*, Association for Theatre in Higher Education, New Orleans, 2007.

Dramaturg, *Family Album* by Cody Tucker. Association for Theatre in Higher Education, San Francisco, 2005.

Actor, *The Hollow* by Mary Barile. Association for Theatre in Higher Education, Toronto, 2004.

## **TEACHING EXPERIENCE**

Michigan State University

Assistant Professor (2012-2019)

IAH 241D: Theatre and Society in the West  
THR 110: Theatrical Play Analysis  
THR 300C: Practicum in Theatre: Area Emphasis  
THR 332: Topics in Theatre Studies  
    China, Theatre, and Intercultural Encounter, Spring 2015  
    History and Theory of Comedy, Fall 2016  
THR 336: Sex, Sexuality, and Theatre  
THR 350: Plays as Film  
THR 390: Special Topics in Theatre  
    Advanced Text Analysis on Global Diversity, Fall 2012  
    Theatre of the Absurd, Spring 2016  
THR 431: Theatre History to 1850/Studies in Theatre History  
THR 432: Theatre History since 1850/Studies in Theatre History  
THR 481: Study Away in Theatre: New York City, Summer 2014  
THR 490: Independent Study  
    Contemporary Playwrights of Color, Fall 2016  
    Postcolonial Plays and Criticism, Spring 2018  
THR 830: Introduction to Graduate Studies  
THR 832: Comparative Drama and Criticism  
THR 894: Special Projects in Theatre

City Colleges of Chicago, Center for Distance Learning

Online Instructor (2011-2012)

French 102: Beginning French II  
Fine Arts 104: The World of Cinema

The Theatre School at DePaul University

Lecturer, Theatre Studies (2011-2012)

Theatre 204: History of Dramatic Literature I  
Theatre 205: History of Dramatic Literature II

University of Illinois at Chicago

Lecturer, Department of Performing Arts (2008; 2011-2012)

Theatre 209: Modern Drama  
Theatre 445: Drama in Its Cultural Context II

Northwestern University

Lecturer, Department of Theatre (2012)

Theatre 345-3: History of Western Theatrical Practice: France, 1635-1789

Teaching Assistant, Department of Classics (2009)

Classics 212: Roman Civilization  
Classics 260: Classical Mythology

Instructor, Department of Theatre (2005-2006)

Theatre 140-2: Theatre in Context: The Legacy of French Neoclassicism

Teaching Assistant, Weinberg College of Arts and Sciences (2004-2005)

French 272: Introduction to French Theatre  
Comparative Literature 362: Modern Drama  
English 234: Introduction to Shakespeare

University of Massachusetts Amherst

Instructor, Department of Theater (2002-2003)  
Theater 120: Play Analysis for Production  
Theater 100: Introduction to Theater  
Teaching Assistant, Department of Theater (2000-2002)  
Theater 100: Introduction to Theater

University of Notre Dame

Teaching Assistant, Department of Romance Languages (1998-2000)  
ROFR 102A: Beginning French II  
ROFR 111F-112F: Intensive Beginning French I and II

**WORKSHOPS TAUGHT**

“Translation as Adaptation Workshop,” Southern Illinois University at Carbondale, April 2019.  
“Thinking about Design as a Director,” MSU Theatre Institute for High School Drama Teachers, August 2017.  
“Writing the Ten-Minute Play,” MSU Theatre Institute for High School Drama Teachers, August 2016.  
“Season Selection Workshop,” Michigan Educational Theatre Association (META) Leadership Institute at Michigan State University, August 2016.  
“Theatre and Translation,” MSU Theatre Institute for High School Drama Teachers, May 2015.  
“The Season Selection Process at Michigan State,” META Leadership Institute at Michigan State University, August 2015.

**DRAMATURGY MENTORSHIP**

Courtney Way and Deedee Whitman, *Marian, or the True Tale of Robin Hood*, dir. Alexis Black, Spring 2020.

Claire Huston, *Twelfth Night*, dir. Gus Kaikkonen, Fall 2019. (THR 300C)

Margo Skornia, *Frankenstein*, dir. Ryan Welsh, Fall 2019. (THR 300C)

Claire Smith and Cassandra Bloomingdale, *Oklahoma!*, dir. Brad Willcuts, Spring 2019. (THR 300C)

Margo Skornia, *A Wrinkle in Time*, dir. Ryan Welsh, Spring 2019. (THR 300C)

Megan Hopkins, *Men on Boats*, dir. Ann Folino White, Fall 2018. (THR 300C)

Margo Skornia, *The Miller Plays*, dir. Rob Roznowski, Fall 2018. (THR 300C)

Lakon Korchmar, *Thus with a Kiss I Die*, dir. Rob Roznowski, Spring 2018.

Megan Hopkins, *The Misanthrope*, dir. Dan Smith, Fall 2017. (THR 300C)

Briana Beeman, *Blood at the Root*, dir. Steve Broadnax, Spring 2017. (THR 300C)

Emily Yates, *The Tempest*, dir. Deric McNish, Fall 2016.

Taylor Blair, *Punk Rock*, dir. Rob Roznowski, Fall 2016. (THR 300C)

Ellie Seelye, *Pride and Prejudice*, dir. Dan Smith, Spring 2016.

Melissa Hunter, Ceejay Libut, Carlisle Shelton, *And Away We Go*, dir. Ann Folino White, Fall 2015-Winter 2016. (Honors Option, THR 431)

Maxwell Sanders, *Stage Door*, dir. Rob Roznowski, Fall 2015. (THR 300C)

Savannah Burbank, Hannah Piper, Lucy Jane Wagenaar, Lingzi Wei, *Baltimore*, dir. Joni Starr, Fall 2015. (Honors Option, THR 110)

Ipshita Moitra, *Peter Pan*, dir. Rob Roznowski, Spring 2014.

Jenna Jo Pawlicki, *The Serpent Lady*, dir. Dan Smith, Spring 2014.

David Clauson, *Sweet Mercy*, dir. Tony Caselli, Spring 2013.

Ellie Seelye, *Freshman Showcase: Rumi*, dir. Lynn Lammers, Fall 2012.

#### **LITERARY MANGEMENT/SCRIPT READING**

Faculty Advisor	Wharton Center Young Playwrights Festival	2012-2020
Script Reader	ATHE New Play Development Workshop	2020
Script Reader	Renegade Theatre Festival (Lansing, MI)	2017-2018
Script Reader	Source Festival (Washington, DC)	2011-2017
Faculty Advisor	MSU Global Issues Play Competition	2012-2013
Script Reader	Northlight Theatre (Skokie, IL)	2007-2011
Script Reader	Sportaculture, Active Cultures Festival (Washington, DC)	2011
Script Reader	About Face Theatre XYZ Festival (Chicago, IL)	2010, 2011
Script Reader	NEA New Play Development Program (Washington, DC)	2010
Literary Intern	New WORLD Theater (Amherst, MA)	2001-2002

#### **PROFESSIONAL DEVELOPMENT**

Walter and Pauline Adams Academy of Instructional Excellence and Innovation	2018-2019
NEH Summer Institute on "What Is Gained in Translation?" (Kent, OH)	2017
MSU Digital Presence Fellows Program	2017
Participant, ATDS Pre-Conference: "Mentoring in a Time of Transition" (Montreal)	2015
Participant, Mellon School of Theatre and Performance Research at Harvard University	2013
NEH Summer Institute on Roman Comedy in Performance (Chapel Hill, NC)	2012

## PROFESSIONAL SERVICE

### Journal Editing

Editor, <i>Theatre/Practice</i> , Online Journal of the Mid-America Theatre Conference	2019-2023
Associate Editor, <i>Theatre/Practice</i>	2019

### Peer Review for Scholarly Journals and Presses

<i>English Studies</i>	2020
<i>Theatre Survey</i>	2019
Book Proposal for Palgrave Series in Transnational Theatre History	2019
<i>Theatre Topics</i> , <i>The Mercurian</i> , <i>Theatre History Studies</i>	2015
<i>Palgrave Communication</i> , <i>Eighteenth-Century Fiction</i>	2014

### Performance Respondent

Big Muddy New Play Festival, Southern Illinois University at Carbondale	2019
Medieval Drama in Performance, Fordham University	2016
KCACTF Co-respondent, <i>bobrauschenbergamerica</i> , Hope College	2013

### Association for Theatre in Higher Education

Conference Planner, Dramaturgy Focus Group	2019-2021
Electronic Technology Committee	2017-2019
By-Laws Review Committee, Dramaturgy Focus Group	2015-2016
Adjudicator, Theatre History Debut Panel	2014
Chair and Conference Planner, Theatre History Focus Group	2009-2011
Vice-Chair, Theatre History Focus Group,	2007-2009
Secretary, Theatre History Focus Group,	2006-2007
Graduate Student Representative, Theatre History Focus Group	2004-2005

### Mid-America Theatre Conference

Member-at-Large, Nominating Committee (elected position)	2015-2016
Graduate Emerging Scholar Panel Mentor	2015

### Michigan State University

Laurence Allen Tate Film Writing Award Committee	2019
Faculty Liaison: Friends of Theatre/Prime Time Scripts Club	2017-2019
Departmental Personnel Committee for Academic Specialist Review (Chair)	2019
Department of Theatre Undergraduate Hearing Board	2018-2019
University Committee on Faculty Tenure (Elected)	2017-2019
Departmental Search Committee: Assistant Technical Director	2018
Departmental Search Committee: Assistant Professor (fixed-term) of Acting: Movement	2018
College Inclusive Practices Committee, College of Arts and Letters	2016-2018
HARP Grant Selection Committee, College of Arts and Letters	2016-2018
Department of Theatre By-Laws Review Committee	2016-2017
Departmental Personnel Committees for Review of Fixed-Term Faculty	2016-2017
College of Arts and Letters Scholarship Award Committee	2017
Louis B. Sudler Prize Committee, College of Arts and Letters	2016-2017



Graduate Guidance Committees for MFA Students	2013-present
Acting: Carolyn Conover, Kirill Sheynerman, Kristy Allen, Matt Greenbaum, Greg Hunter (complete).	
Design: Hernando Claros, Stephanie Eubank, Daniel Hobbs, Dan Huston, Elspeth Williams, Peter Verhaeghe, Ray Kelley, Meredith Wagner (complete); Fred Pasco (not completed); Jenna Gove, Griffin Irish, Grace Foiles, Rosemarie Legge, Zech Saenz (in progress).	
Department of Theatre Season Selection Committee	2013-2016; 2018
Departmental Search Committee: Visiting Artist in Global Diversity	2015
HASTAC Program Committee	2015
Faculty Advisor for Student Playwriting Series	2014-2016
Department of Theatre Undergraduate Handbook Committee	2014
Faculty Advisor, Student Production of <i>Rough Magic</i>	2014
Faculty Advisor, Student Performing Arts Resource Council (SPARC)	2013-2014
Department of Theatre By-Laws and Policies Committee	2013
Department of Theatre Graduate Grievance Committee	2013-2014
<u>Poetry Out Loud</u>	
M.C., Poetry Out Loud, Chicagoland Suburban Regional	2012
Judge, Poetry Out Loud, Chicago Suburbs and City of Chicago Regionals	2011
<u>Northwestern University</u>	
Judge, Mary Poole Emerging Scholar in Theatre Award, Dept. of Theatre	2008
Graduate Student Representative, Department of Theatre	2004
<b>HONORS AND AWARDS</b>	
Co-Sponsored Event Award, American Society for Theatre Research	2016
Pulsar Award for Best Director/Play ( <i>Les Liaisons Dangereuses</i> ), Lansing City Pulse	2015
CAL-URI Grant	2015
CAITLAH Inclusive Teaching Grant, Michigan State University	2015
Excellence in Diversity Award (60/50 Theatre Project Team), MSU	2015
Dissertation Year Fellowship, Northwestern University	2007
Certificate for Excellence in Teaching, UMASS Center for Continuing Education	2003
<b>MEDIA APPEARANCES</b>	
“MSU Delivers Classic Greek Fare with Japanese Seasoning” by Bridgette Redman. <i>Lansing State Journal</i> . April 10, 2019.	
“Award-Winning <i>Pulp Vérité</i> Workshop at Michigan State University” <i>Broadway World</i> . February 25, 2019.	
“Overcoming Professors’ Skepticism about Digital Accessibility” by Mark Lieberman. <i>Inside Higher Ed</i> . August 29, 2018.	
“Dramaturg/Playwrights.” New Play Exchange Features. August 2018.	
“Fiery, French, and Fantastic: <i>Misanthrope</i> Thrills” by Paul Wozniak. <i>Lansing City Pulse</i> . November 16, 2017.	
“MSU’s ‘Misanthrope’ Tackles Truth vs. Niceties” by Bridgette Redman. <i>Lansing State Journal</i> . November 9, 2017.	

“A Noise Within’s Fabulous *Invalid*” by Sylvie Drake. *American Theatre*. January 10, 2017.  
“MSU’s Freshmen to Perform ‘Carnival of the Absurd’” by Bridgette Redman. *Lansing State Journal*. November 30, 2016.  
“An Ardently Admired Tale: *Pride and Prejudice* Takes Stage at MSU” by Katie Cook. WKAR. February 23, 2016.  
“ ‘The December Project’ Challenges Notions on Technology” by Bridgette Redman. *Lansing State Journal*. December 10, 2015.  
“Between the Lines: Changes of Heart.” WBEZ Chicago. December 10, 2011.

## **PERFORMANCE**

I have performed in over 30 amateur and professional theatre productions. I have on-camera experience in student films, on national television (four episodes of *Jeopardy!* in 2009), and as part of the NEH Summer Institute on Roman Comedy in Performance.

## **LANGUAGES**

French (Fluent in Reading, Writing, Speaking)  
Spanish (Intermediate Reading and Listening; Basic Writing and Speaking)  
Old French (Advanced Reading)  
Italian (Intermediate Reading)  
Classical Greek (Basic Reading)

## **PROFESSIONAL AFFILIATIONS**

American Society for Eighteenth-Century Studies (ASECS)  
American Society for Theatre Research (ASTR)  
Association for Theatre in Higher Education (ATHE)  
Literary Managers and Dramaturgs of the Americas (LMDA)  
Mid-America Theatre Conference (MATC)  
Theatre in Translation Network (TinT)