

# Dani Snyder-Young

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## FACULTY APPOINTMENTS

Assistant Professor, Northeastern University, Boston MA, fall 2017 – present  
Associate Professor, Illinois Wesleyan University, Bloomington IL, 2015 – 2017  
Assistant Professor, Illinois Wesleyan University, Bloomington IL, 2008 – 2015

## EDUCATION

PhD in Educational Theatre, New York University, 2008  
MA in Educational Theatre, New York University, 2005  
*Concentration: Educational Theater in Colleges and Communities*  
BA in Theatre and English, Wesleyan University, 1999

## PUBLICATIONS

### Monographs

*Privileged Spectatorship: Theatrical Interventions in White Supremacy.* Evanston: Northwestern University Press, 2020. Reviewed in [Theatre Journal](#), [Theatre Survey](#), and [Theatre Topics](#).  
*Theatre of Good Intentions: Hopes and Challenges for Theatre and Social Change.* Basingstoke: Palgrave Macmillan, 2013. Paperback edition, 2016. Reviewed in [Theatre Journal](#), [Theatre Research International](#), [Contemporary Theatre Review](#), [RiDE: The Journal of Applied Theatre Research](#), [Theatre Topics](#), [Applied Theatre Research](#), and [Performing Ethos](#).

### Edited Volume

*Impacting Theatre Audiences: Methods for Studying Change.* Co-edited with Matt Omasta. London: Routledge, 2022. In Audience Studies series ed. Kirsty Sedgman.

### Peer-Reviewed Journal Articles (12+ 1 under review)

“Let Others Love You Back to Health: The role of performance-based mutual support groups in addiction recovery”. Co-authored (second author) with Ashley R. Houston†; Meghann Perry, Maren Flassen\*; Grace Carolonza\*; Alisa K. Lincoln (under review).  
“We’re all in this together: Digital performances and the performativity of socially distanced spectatorship.” *Theatre Journal* 74.1 (2022): 1-15.  
“Procedurally authored performances of mindful practice: Theatre-for-one, audience labor and self-optimization.” *TDR* 66.2 (2022): 147-156.  
“Community-based performances of harmonious diversity: Happy talk and utopian performativity in playback theatre.” Co-authored (1<sup>st</sup> author) with Maren Flassen\*; *Applied Theatre Research* 9.1 (2021): 39-53.  
“Recovery Capital and Collaborative Theatre Making: How actors in recovery from substance addiction value their participation in addiction prevention plays.” Co-authored (1<sup>st</sup> author) with Ashley R. Houston†, Andy Short, Ana Bess Moyer Bell

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\* Indicates co-author is a Northeastern University undergraduate student.

† Indicates co-author is a Northeastern University graduate student.

- and Alisa Lincoln; *RiDE: The Journal of Applied Theatre and Performance* 27.1 (2022): 121-136.
- “Ownership, Expertise, and Audience Research: Developing collaborative, artist-centric methods for studying reception,” *Theatre Topics* 30.1 (2020): 31-40.
- “Gaps, Silences, and Comfort Zones: Dominant Paradigms in Applied Theatre and Drama Education Discourse”. Co-authored with Matt Omasta. *RiDE: The Journal of Applied Theatre and Performance* 19.1 (2014): 7-22.
- “Youth Theatre as Cultural Artifact: Social Antagonism in Urban High School Environments”. *Youth Theatre Journal* 26.2 (2012): 173-183.
- “Here to Tell Her Story: Analyzing the Autoethnographic Performances of Others”. *Qualitative Inquiry* 17. 9 (2011): 943-951.
- “Stop Staring, Start Seeing: Housed Spectatorship of Homeless Performers.” *Theatre Research International* 36.2 (2011): 163-173.
- “Rehearsals for Revolution? Participatory Theatre, Dominant Discourses, Democratic Tensions” *RiDE: The Journal of Applied Theatre and Performance* 16.1 (2011): 29-45.
- “Beyond ‘An Aesthetic of Objectivity’: Performance Ethnography, Performance Texts, and Theatricality” *Qualitative Inquiry* 16.10 (2010): 883-893.
- “Educating the “Coed” for Activism: Using theatre for social change to demystify power structures with first year undergraduates.” *International Journal of Learning*, 13.4 (2006): 145-150.

#### **Chapters in Peer-Reviewed Books** (9+ 1 in collection in progress)

- “Rethinking ‘Theatre’ During Social Distancing: How *Cosmic Kids Yoga* Got Us Through a Pandemic.” In S. Busby and K. Freebody (eds) *The Routledge Companion to Theatre and Young People* (collection in progress, anticipated publication 2022).
- “For an Ethic of Critical Generosity: Facilitating Productive Discomfort in Applied Theatre Praxis.” In K. Sadeghi-Yekta and M. Prendergast (eds) *Applied Theatre: Ethics*. London: Bloomsbury, 2022, 115-130.
- “Contemporary Spectatorship Research.” co-authored (1<sup>st</sup> author) with Matt Omasta, in D. Snyder-Young and M. Omasta (eds) *Impacting Theatre Audiences: Methods for Studying Change*. London, Routledge, 2022, 1-15.
- “Key Methodological Concepts in Spectatorship Research.” co-authored (2<sup>nd</sup> author) with Matt Omasta, in D. Snyder-Young and M. Omasta (eds) *Impacting Theatre Audiences: Methods for Studying Change*. London, Routledge, 2022, 15-25.
- “Public Facing Dramaturgy as Audience Research: An Interview with Martine Kei Green-Rogers.” Co-authored (2<sup>nd</sup> author) with M. Green-Rogers, in D. Snyder-Young and M. Omasta (eds) *Impacting Theatre Audiences: Methods for Studying Change*. London, Routledge, 2022, 136-144.
- “Academia: Theatre of the Oppressed in Colleges and Universities: An interview with Charles N. Adams, Jr., Dani Snyder-Young, and Alessandro Tolomelli” in K. Howe, J. Boal, and J. Soeiro’s (eds) *The Routledge Companion to Theatre of the Oppressed*. Routledge, 2019, 360-369.
- “No “Bullshit”: Rigor and Evaluation of Applied Theatre Projects.” In K. Freebody, M. Balfour, M. Finneran, and M. Anderson (eds) *Applied Theatre: Understanding Change*. Springer, 2018, 81-94.
- “Despite artists’ intentions, emancipated spectatorship reinforces audience members’ existing attitudes and beliefs.” In S. Woodson & T. Underiner (eds) *Theatre, Performance and Theories of Change*. Palgrave Macmillan, 2018, 295-301.

- “Warriors, Wizards, and Clerics: Heroic Identity Construction in Live Action Role Playing Games.” In M. Omasta & D. Chappell (Eds) *Spaces of Play*. Routledge 2015, 22-32.
- “Ethical Problems for Hybrid Teaching Artist/Researchers” In. M.E. Armstrong and D. Risner (Eds) *Hybrid Lives of Teaching Artists*. Cambria Press, 2014.

**Invited Essays** (4, 3 since 2017)

- “Performing Quarantined Isolation in the Spring of 2020,” *Theatre Journal Digital Supplement* (2022).
- “Vale Philip Taylor,” *Applied Theatre Researcher* 8.2 (2020): 255-257.
- “Impact Evaluation,” In A. Ellinger & C. Ellinger (eds) *Social Impact and Playback Theatre: Stories and Practice Tips*. Belmarlin Press, 2020, 115-117
- “Studying the relationship between artistic intent and observable impact.” *Performance Matters* 5.2 (2019): 150-155.
- “The Promise and Pitfalls of the Real”. *Theatre Survey* 57.3 (2016): 424-431.

**Popular Press** (representative sample, full listing available upon request)

- “Broken Public Schools and Community Dialogue at Collaboraction”. Play Review. *Howlround*. Boston: Center for Theatre Commons. December 2014. [www.howlround.com](http://www.howlround.com)
- “Community Building with the Chicago Home Theatre Festival” *Howlround*. Boston: Center for Theatre Commons. June 2014. [www.howlround.com](http://www.howlround.com)
- “Confronting Contemporary Tragedies”. Chicago Shakespeare Theatre. Scholar Notes for *Roadkill*. April 2013. [www.chicagoshakes.com](http://www.chicagoshakes.com)
- “Who is NEXT? A Profile of Playwright Ramón Esquivel.” *NEXTblog: The Next Generation of TYA Professionals*. The United States Center for the International Association of Theater for Children and Young People (ASSITEJ/USA). 2007. <http://next.assitej-usa.org/>

**FELLOWSHIPS, SCHOLARSHIPS & GRANTS**

**External**

- Theatre Bay Area. CA\$H Grant 2021. Naked Empire Bouffon received \$2500 for me to study the impacts of their virtual production of *Karen* on their audiences.
- National Endowment for the Arts. Arts Work (Research). 2020-2022. Artists in Recovery: The role of theatre participation and arts-integrated peer leadership in substance addiction recovery processes. PI, with Alisa Lincoln. \$30,000.
- Arts Work Fund for Organizational Development. Idea Lab Grant 2016-2018. Received \$50,000 grant to lead Halcyon Theatre in developing a qualitative, artist-centric method of evaluating the impact of our artistic work on our audiences.
- United States Department of Education Title VI Grant. 2009-2011. Lead Author: Teodora Amloza, Professor of Sociology, Illinois Wesleyan University. \$250,000 grant for campus-wide expansion of Asian Studies curricula and resources. Received \$1500 of university-wide grant for expansion of Asian theatre coverage in Theatre History I. Received mentoring as junior participant in process of applying for large, national curriculum development grant.
- American Association of University Women Community Action Grant 2006-2007. Theatre for Social Change Summer Intensive. \$7000.

National Institute of Health (NIH), NIDA R21, Exploring the Meaning and Impact of a Recovery Storytelling Intervention on Problematic Substance Use Recovery, MPI with Alisa Lincoln. Submitted October 2021. \$275,000 (PENDING)

### **Internal**

COVID-19 crisis seed funding, "Human Connections, Community Resilience: Digital Theatre & Performance in a Time of Social Distancing," Northeastern University, 2020. \$6500

CAMD research dissemination grant, "Indexing and Photography Permissions for *Privileged Spectatorship*," Northeastern University, 2020. \$1500

CAMD research dissemination grant, "Outrage and the Boundaries of Community," 2019. \$1500

CAMD research dissemination grant, "Embedding artists in audience research: Methods and Challenges," Northeastern University 2019. \$1100

Institute for Health Equity and Social Justice Research Advancing Health Equity Pilot Project Award: "Artists in Recovery, the role of theatre participation and arts-integrated peer leadership in substance addiction recovery processes," Northeastern University, 2019-20. \$5000.

CAMD collaborative research grant, "The Playable Theatre Project," with Celia Pearce. Northeastern University, 2018-19. \$10,000.

CAMD collaborative research grant, "AR/VR," with Miso Kim, Bobette Buster, and David Thames. Northeastern University, 2017-18. \$10,000.

Dean's Fellow CAMD 2025, "Design for Human Experience," with Miso Kim and Kristian Kloeckl. Northeastern University, 2017-18. \$15,000.

Artistic and Scholarly Development Grant. "Emancipating the Spect-Actor." Illinois Wesleyan University, 2016. \$2300.

Artistic and Scholarly Development Grant. "Production of *The War Zone is My Bed*." Illinois Wesleyan University, 2014. \$3500.

Artistic and Scholarly Development Grant (with Curtis Trout). "Production of *Nickel and Dimed*." Illinois Wesleyan University, 2013. \$5500

Artistic and Scholarly Development Grant. "International Applied Theatre Discourse." Illinois Wesleyan University, 2012. \$3500

Artistic and Scholarly Development Grant. "Masculine Identity in Live Action Role Play." Illinois Wesleyan University, 2011. \$3500

Artistic and Scholarly Development Grant. "Theatrical Representation and Reception of Homelessness: a Study of zAmya Theatre Project." Illinois Wesleyan University, 2009. \$3500

Curriculum Development Grant. "Directing Workshop." Illinois Wesleyan University, 2009. \$2000

Graduate Assistantship. New York University, 2006-2007.

Graduate Student Association Travel Scholarship, New York University, 2006.

21<sup>st</sup> Century Fellowship, New York University 2005-2006.

### **HONORS & AWARDS**

American Theatre and Drama Society, Publication Subvention Award. For *Privileged Spectatorship: Theatrical Interventions in White Supremacy*. 2020. \$500.

Tenure, Illinois Wesleyan University, 2015.

Junior Faculty Leave, Illinois Wesleyan University 2012.

PAGE Fellowship for Publicly Engaged Scholarship. Runner-up, 2006.  
KDP Educational Honors Society, New York University Chapter., 2006.  
Honors in Theater, Wesleyan University, Middletown, CT, 1999.

## **PEER REVIEWED CONFERENCE PRESENTATIONS** (36, 13 since 2017)

### **Research Presentations** (25, 10 since 2017)

- American Society of Theatre Research. San Diego. "Everything has changed, nothing is different: Digital performances, amplified inequalities, and the performativity of socially distanced spectatorship." Paper. October 2021.
- Association of Theatre in Higher Education, Virtual (due to Covid-19). "Recovery capital and theatre participation and substance addiction recovery processes". Paper. August 2021.
- Association of Theatre in Higher Education, Virtual (due to Covid-19). "Cite Better: A lightning roundtable focused on the amplification of BIPOC women theorists and women theorists of the global majority". Panel. August 2021.
- American Society of Theatre Research. New Orleans, LA\* "Everything has changed, nothing is different: Digital performances, amplified inequalities, and the performativity of socially distanced spectatorship." Paper. November 2020.  
\*Canceled due to COVID-19.
- Association of Theatre in Higher Education, Virtual (due to Covid-19). "Artists in Recovery: Theatre participation and substance addiction recovery processes". Paper. July 2020.
- Association of Theatre in Higher Education. "Confronting Polarized Scenes in Activist Performance: Bridge-burning, bridge-building, and beyond." Panel. Orlando, FL. August 2019.
- Association of Theatre in Higher Education. "Outrage & The Boundaries of Community." Paper. Orlando, FL. August 2019.
- Association of Theatre in Higher Education. Boston, MA. "Good White People: White Talk Following Antiracist Plays." Paper. August 2018.
- International Drama in Education Research Institute. Auckland, NZ. "*The White Card*: Highlighting contradictions and failing to end white supremacy at the theater." Paper. July 2018.
- American Society of Theatre Research. Atlanta, GA. "Punching up: Indecorous community building and populist power". Paper. November 2017.
- American Society of Theatre Research. Minneapolis, MN. "The death of the progressive author: White habitus in post-performance discourse". Paper. November 2016.
- Association of Theatre in Higher Education. Chicago, IL. "Irony and Activist Performance." Panel. August 2016
- Pedagogy and Theatre of the Oppressed. Chicago, IL. "Parent/Artist/Activist". Panel. June 2015.
- Association of Theatre in Higher Education, Orlando, FL. "(Are You / You Are) Who They Say You Are: How Institutions Structure Adults' Ludic Experiences." Panel. August 2013.
- Association of Theatre in Higher Education, Orlando, FL. "Getting Paid To Play: Career Development in Theatre and Social Change". Panel. August 2013.
- Association of Theatre in Higher Education, Washington, DC. "The Art of the Possible: Critiquing Theatre's Limitations in the Creation of Social and Political Change." Panel. August 2012.

Association of Theatre in Higher Education, Washington, DC. "What do we Know? Dialogues on Applied theatre scholarship and praxis". Panel. August 2012.

International Drama Education Research Institute. Limerick, IR. "Gaps, Silences, and Comfort Zones: Dominant Paradigms in Applied Theatre & Drama Education Discourse," With Matt Omasta. Paper. July 2012.

Association of Theatre in Higher Education, New York, NY. "Risking Innovation Within Institutions: How can we use Theatre of the Oppressed and Rainbow of Desire in religious, theatrical, educational, and research settings?" Panel. August 2009.

International Federation of Theatre Research, Lisbon, Portugal. "Rehearsals for Revolution? Participatory Theatre, Dominant Discourses, Democratic Tensions." Paper. July 2009.

Mid-Atlantic Theatre Conference, Chicago, IL. Accepted by peer review into closed Articles-in-Progress session. "Rehearsals for Revolution? Participatory Theatre, Dominant Discourses, Democratic Tensions." Paper. March 2009.

SPTA 2007: 33<sup>rd</sup> Annual Conference on Social Theory, Politics, and the Arts. New York, NY. *Race, Power, and Embodiment: The ethics of using theatre with urban youth to deconstruct authority figures.* Paper. October 2007.

The Learning Conference, 13th Annual International Conference on Learning. Montego Bay, Jamaica. *Educating the "Coed" for Activism.* Paper. June 2006.

National Women's Studies Conference. Oakland, CA. *Educating the "Coed" for Activism.* Paper. June 2006.

Pedagogy and Theatre of the Oppressed Conference. Chapel Hill, NC. *"Hey, it's my campus too! Using Boal to initiate first year undergraduates into fighting for change on campus."* Paper. May 2006.

### **Working Group and Workshop Facilitation (11, 3 since 2017)**

American Society of Theatre Research. Arlington, VA. Co-convener of working group "Impacting Audiences: Methods for Studying Change". November 2019.

American Society of Theatre Research Forum. La Jolla, CA. Co-convener of working Group "Impacting Audiences: Spectatorship, Embodiment, and Change". November 2018.

International Drama in Education Research Institute. Auckland, NZ. Co-convener of working group "Perspective Change: How are we to know it," July 2018.

Illinois Wesleyan Fall Faculty Conference. Bloomington, IL. Co-Convener "Thinking on our Feet: Strategies to Address Unexpected Situations in Our Classrooms" in professional development conference attended by all faculty members *Growing Stronger Together: Building Inclusion in our Campus Community.*

Association of Theatre in Higher Education, New York, NY. Co-facilitator of workshop "Community Based Theatre for Social Justice is the Theatre's New Green Economy". August 2009.

Pedagogy and Theatre of the Oppressed Conference, Omaha, NE. *Teacher/Researcher.* Workshop Facilitation. May 2008.

American Association of Theatre in Higher Education. New Orleans, LA. *Revitalizing the Theatre History Survey Course: Using Theatre to Teach Theatre History.* Workshop facilitation. July 2007.

New Educator Conference. New York, NY. *Theater for Social Change: Facilitating critical citizenship education.* Workshop facilitation. October 2006.

Pedagogy and Theatre of the Oppressed Conference. Minneapolis, MN. *Rainbow of the Antagonist.* Workshop facilitation. May 2007.

Middle America Theatre Conference. Minneapolis, MN. *Using drama to teach drama: Integrating dramatic activities into the theatre history classroom.* Workshop facilitation. March 2007.

NYU Forum on Ethnotheatre and Social Justice. New York, NY. *“Interview in the Classroom; an interactive workshop for teachers and teaching artists.”* Workshop facilitation. April 2006.

### **Invited Talks and Symposia** (11, 8 since 2017)

“Digital Theatre: A Necessary Evolution.” Panelist. Canadian Association of Theatre Research. July 2021 (virtual).

“Human Connections, Community Resilience: Digital Theatre & Performance in a Time of Social Distancing”. COVID-19 response panel, Northeastern CAMD. March 2021 (virtual).

Post-performance panel following *The 40-Year Old Version*, Moderator. Women Take the Reel Film Festival. Northeastern WGSS. March 2021. (virtual)

“Season Selection with an Anti-Racist Approach.” ASTR Field Conversation Panelist. October 2020 (virtual).

“Critical Generosity, Critical Biases: Addressing artistic work on its own terms,” Keynote workshop at ATHE Theory and Criticism Pre-Conference on Performance Criticism. July 2020 (virtual).

“Artists in Recovery, the role of theatre participation and arts-integrated peer leadership in substance addiction recovery processes,” Institute for Community Health and Social Justice, Works in Progress Series. October 2019. Boston.

“*Cloud 9* Post Show Conversation with Dani-Snyder Young.” Central Square Theatre. June 2019. Cambridge.

“Developing collaborative, artist-centric methods for studying reception” for The Centre for Spectatorship and Audience Research at the University of Toronto’s Emerging Emancipation Symposium: What/How we know more about audiences and spectators, May 2019. Toronto.

“*To Be Young, Gifted, and Black: How Much Has Changed?*” Goodman Theatre’s Lorraine Hansberry celebration, with Lydia Diamond performing selections as Lorraine Hansberry. Harold Washington Library. May 2016. Chicago.

Symposium on Theatre and Social Change. Northwestern University, March 2016. Evanston.

*Theatre of Good Intentions.* Faculty colloquia series, Illinois Wesleyan University, November 2013. Bloomington.

### **CREATIVE PRACTICE: PROFESSIONAL THEATRE DIRECTING**

2014	<i>The War Zone Is My Bed</i>	Halcyon Theatre, Chicago
2013	<i>Nickel and Dime</i>	TangleKnot Theatre, Chicago
2012	<i>Spirals</i> (in Theatre of Women 7 Festival)	Dream Theatre, Chicago
2007	<i>Escape: The Last Thing I Remember...</i>	Opening Act @ Public Theatre
2006	<i>Happy Times at Jackson High</i>	Opening Act @ HERE Arts Center
2005	<i>Secrets</i>	Opening Act @ HERE Arts Center
2003	<i>Monster</i>	PTTP @ HERE Arts Center
2003	<i>My Life with The Kringle Kult</i>	Boston Theatre Works
2003	<i>Molly’s Dream</i>	Boston Theatre Works After Hours

2003	<i>Singing Under the Influence:</i>	Speakeasy Late Night
2002	<i>Advice to the Players</i>	Peabody House Theatre Cooperative
2001	<i>Much Ado; An Interactive Adaptation</i>	Other Side Productions
2001	<i>The Ones Who Walk Away from Omelas</i>	Shadowboxing Theatre
2001	<i>After Shabbos</i>	Boston Theatre Marathon
2002	<i>Kansas</i>	Boston Theatre Marathon
2000	<i>The Apollo of Bellac</i>	Boston Director's Lab

Nominated for 2000 Independent Reviewers' of New England award.

## UNIVERSITY TEACHING

Northeastern University, Boston, MA (15 sections of 8 courses since fall 2017)

Assistant Professor of Theatre Arts, 2017-present.

THTR 1100: Introduction to Acting. FL18 (new preparation)

THTR 1215: Activism & Performance. FL17 (new preparation), FL19, FL21

THTR 2300: Classics of the Global Stage. SP18 (new preparation)

THTR 2325: From Script to Stage. FL19 (new preparation), FL20, FL21

THTR 3100: Creative Storytelling for Social Engagement. FL20 (new preparation)

THTR 3300: Devised Theatre Project. SP18 (new preparation)

THTR 4702: Capstone Thesis Seminar. SP20 (new preparation), SP21, SP22 (2 sections)

INAM 6300: Models of Inquiry in Creative Practice Leadership. SP21 (new preparation)

Illinois Wesleyan University, Bloomington, IL.

Associate Professor of Theatre Arts. 2014-2017.

Assistant Professor of Theatre Arts. 2008-2014.

THEA 141: Introduction to Theatre Studies. FL08 (new preparation), FL09, FL10, FL11, FL13, FL14, FL16

Gateway: Race, Power, and Nation: An Introduction to Post-Colonial Performance. SP09 (new preparation), FL11

Gateway: "Who lives, who dies, who tells your story?" *Hamilton*, hip-hop, and the constructed origins of the American Experiment. SP17 (new preparation)

THEA 341: Introduction to Playwriting. SP10 (new preparation)

THEA 371: Theatre History I: The Classical to the Neo-Classical. FL08, FL09, FL10, FL11, FL13, FL16

THEA 372: Theatre History II: Romanticism to Postmodernism. SP08, SP09, SP10, SP11, SP12, SP13, SP16, SP17

THEA 391 Performance in Production. May13, May14, May17

THEA 441: Issues in Contemporary Theatre SP08 (new preparation), SP09, SP10, SP11, SP12, SP13, SP16, SP17

THEA 455: Directing Workshop SP09 (new preparation), SP10

THEA 456 Play Workshop SP16 (new preparation)

THEA 482 Senior Showcase FL14 (new preparation)

Pace University, New York, NY. Adjunct Assistant Professor. Fall 2006-Spring 2008.



Theatre History I: The Classical to The Neo-Classical FL06 (new preparation), FL07  
Theatre History II: Romanticism to Postmodernism. SP07 (new preparation), SP08  
World Theatre FL07 (new preparation), SP08

## **THEATRE DIRECTING IN HIGHER EDUCATION**

2020	<i>The Wolves</i>	Northeastern University, Lab Theatre
2018	<i>How I Learned to Drive</i>	Northeastern University
2018	<i>The Princess Saves Herself in This One</i>	Northeastern University, Lab Theatre
2016	<i>Dead Man's Cell Phone</i>	Illinois Wesleyan University
2016	<i>Good Friday</i>	Illinois Wesleyan University, workshop
2014	<i>12 Ophelias: A play with broken songs</i>	Illinois Wesleyan University
2010	<i>Crumble (lay me down, Justin Timberlake)</i>	Illinois Wesleyan University
2009	<i>The Rez Sisters</i>	Illinois Wesleyan University
2004	<i>Convention Project</i>	Theatrix! @ New York University
2002	<i>Arms And The Man</i>	Middlesex Community College
2001	<i>Bedroom Farce</i>	UMASS Lowell
1999	<i>Jesus Christ Superstar</i>	Wesleyan University

## **SERVICE**

### **National**

Vice President for Conference 2023, Association for Theatre in Higher Education (ATHE). Elected position. 2021-23.

Member, ATHE strategic anti-racist planning task force, led by Hyphens and Spaces. 2021.

Member, American Theatre & Drama Society Publication Subvention Selection Committee. 2021-present.

Chair, American Society for Theatre Research Gerald Kahan Scholar's Prize Selection Committee, 2020; committee member 2019.

Vice President for Awards, Association for Theatre in Higher Education (ATHE). Elected position. 2013-15.

Chair, Award for Community-Based Theatre and Civic Engagement, Association for Theatre in Higher Education (ATHE). 2010-13.

### **Editorial**

Editorial Board, *Theatre Topics*. 2019-present.

Review & Advisory Board. *Applied Theatre Research*. 2017-present.

Ad Hoc Reviewer. *Theatre Survey*, *Theatre Topics*, *RiDE: The Journal of Applied Theatre Research*, *Journal of Dramatic Theory & Criticism*, *Global Performance Studies*, *Youth Theatre Journal*, *Ecumenica*, *Journal of Social Research Methodology*, Palgrave Macmillan, Routledge.

## **Northeastern University**

Member, ArtEquity Core Team for Theatre Department Curricular Revision, 2021-2  
Chair, Theatre Department Curricular Revision Sub-Committee: Text & Context, 2021.  
Coordinator, Theatre Department Writing Curriculum. 2019-present  
Advisor, Acting Out, student theater group dedicated to activist performance. 2020-present.  
Chair, Search Committee for Associate/Full Professor and Chair of Theatre. 2019-20.  
Chair, Theatre Department 4+1 committee. 2019.  
Advisor, Renaissance Theatre Company. 2019-20.  
Member, Theatre Department Merit Committee. 2019.  
Member, Theatre Department Capstone Committee. 2018-19.  
Member, Theatre Department Recruitment Team. 2017-19.  
Member, WGSS Executive Committee. 2018-present.  
Theatre and Social Change Minor development committee. 2017-18.

### **Illinois Wesleyan University**

Degree Liaison and Program Head, BA Theatre Arts. 2008-2017.  
Chair, Assessment Committee. 2014-15.  
Vice Chair, Assessment Committee. 2013-14.  
Teaching Fellow, Oral Communication. 2016-2017.  
Member, Promotion and Tenure Committee. 2016-17.  
Member, Curriculum Council. 2011-13.  
Member, Institutional Review Board. 2009-11.  
First Year Advisor. 2009-10.

### **PROFESSIONAL & ACADEMIC ASSOCIATIONS**

Actors Equity Association  
Association of Theatre in Higher Education  
American Society of Theatre Research  
American Drama and Theatre Society  
Pedagogy and Theatre of the Oppressed  
Theatre Communications Group