

# MELANIE DREYER-LUDE

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## EDUCATION

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EdD in Educational Leadership/Policy Analysis, UNIVERSITY OF MISSOURI COLUMBIA, Columbia, MO 2020

MFA in Directing, NORTHWESTERN UNIVERSITY, Chicago, IL 2000

MA in Drama, WASHINGTON UNIVERSITY, ST. LOUIS, MO 1992

BA in Theatre and Music (cum laude), UNIVERSITY OF DENVER, 1983

## ACADEMIC POSITIONS

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FULL PROFESSOR, Department of Drama, *University of Alberta*, 2022 - present

ASSOCIATE PROFESSOR, Department of Drama, *University of Alberta*, 2018 - 2022

ASSOCIATE PROFESSOR, Department of Theatre and Dance, *Missouri State University*, 2017 - 2018

ASSISTANT PROFESSOR, Department of Theatre and Dance, *Missouri State University*, 2014 - 2017

ASSISTANT PROFESSOR - ACTING AND DIRECTING, *Cornell University*, 2008-2014

ASSISTANT PROFESSOR, Department of Theater Arts, *University of Pittsburgh*, 2003-2008

LECTURER, Department of Theater Arts, *University of Pittsburgh*, 2000-2003

ARTIST-IN-RESIDENCE, Performing Arts Department, *Washington University, St. Louis*, 1993-1997

ADJUNCT FACULTY, Performing Arts Department, *Washington University, St. Louis*, 1989-1993

## ADMINISTRATIVE POSITIONS

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### ACADEMIC LEADERSHIP

CHAIR, Department of Drama, *University of Alberta*, 2018 - 2022

COORDINATOR OF THE BA/BS IN THEATRE STUDIES, DEPARTMENT OF THEATRE AND DANCE, *Missouri State University*, 2016-2018.

DIRECTOR OF UNDERGRADUATE PERFORMANCE, DEPARTMENT OF THEATER ARTS, *University of Pittsburgh*, 2003-2008

DIRECTOR OF MFA IN PERFORMANCE PEDAGOGY, DEPARTMENT OF THEATER ARTS, *University of Pittsburgh*, 2003-2008

### ARTISTIC DIRECTION

CO-ARTISTIC DIRECTOR, International Culture Lab, 2007-2011

CO-ARTISTIC DIRECTOR, ShatterMask Theatre, 1992-1996

### ARTISTIC ADMINISTRATION

PRODUCING DIRECTOR, Civic Ensemble, 2013- 2014

## DIRECTING

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### CANADIAN - PROFESSIONAL

2022	EDMONTON FRINGE FESTIVAL - Edmonton, Alberta	<i>My Name is Rachel Corrie</i> adapted by Alan Rickman and Katherine Viner
2022	INDEPENDENT ANTI-RACIST PRODUCTION - Edmonton, Alberta	<i>Hold These Truths</i> by Jeanne Sakata

## USA - PROFESSIONAL

2022	HARTBEAT ENSEMBLE - Hartford, CT	<i>My Children, My Africa</i> by Athol Fugard (invited remount)
2019	QUANTUM THEATRE - Pittsburgh, PA	<i>Shakespeare's Will</i> by Vern Thiessen
2018	SPRINGFIELD CONTEMPORARY THEATRE - Springfield, Missouri	<i>Grounded</i> by George Brant
2017	KITCHEN THEATER COMPANY - Ithaca, NY SPRINGFIELD CONTEMPORARY THEATRE - Springfield, Missouri	<i>My Children, My Africa</i> by Athol Fugard (Civic Ensemble invited remount) <i>Good People</i> by David Lindsay-Abaire
2016	CIVIC ENSEMBLE - Ithaca, NY TENT THEATRE - Springfield, Missouri SPRINGFIELD CONTEMPORARY THEATRE - Springfield, Missouri	<i>My Children, My Africa</i> by Athol Fugard, <i>Unnecessary Farce</i> by Paul Slade Smith, <i>Killer Joe</i> by Tracy Letts
2014	CIVIC ENSEMBLE - Ithaca, NY	<i>Antigone</i> , adapted by Epic Ensemble
2011	KITCHEN THEATER COMPANY - Ithaca, NY	<i>S/he</i> by Zeynep Kaçar and Tammy Ryan (mixed language), 2011
2009	QUANTUM THEATRE - Pittsburgh, PA	<i>Yerma</i> by Garcia Lorca
2008	59E59 THEATERS, Off Broadway New York City	<i>Outside Inn</i> by Andreas Jungwirth (mixed language)
2007	INTERNATIONAL CULTURE LAB -Pittsburgh, PA PITTSBURGH IRISH & CLASSICAL THEATRE - Pittsburgh, PA CAPITAL REPERTORY THEATER - Albany, NY (LORT C)	<i>Outside Inn</i> by Andreas Jungwirth (German & English) <i>9 Parts of Desire</i> by Heather Raffo <i>9 Parts of Desire</i> by Heather Raffo (invited remount)
2006	PITTSBURGH IRISH & CLASSICAL THEATRE - Pittsburgh, PA	<i>Rough for Theatre II</i> by Samuel Beckett <i>Footfalls</i> by Samuel Beckett <i>Rockaby</i> by Samuel Beckett <i>Ohio Impromptu</i> by Samuel Beckett
2005	BAREBONES PRODUCTIONS - Pittsburgh, PA	<i>The Glory of Living</i> by Rebecca Gilman
2004	BAREBONES PRODUCTIONS - Pittsburgh, PA	<i>This is Our Youth</i> by Kenneth Lonergan
2003	QUANTUM THEATRE - Pittsburgh, PA	<i>The Arabian Night</i> by Roland Schimmelpfennig (also translator)
2002	PITTSBURGH IRISH & CLASSICAL THEATRE - Pittsburgh, PA	<i>She Stoops to Conquer</i> by Oliver Goldsmith
1999	NORTHLIGHT THEATRE, Open Door	<i>Package Deal</i> by Chuck Lippitz

	Ensemble - Skokie, IL	
1998	NORTHLIGHT THEATRE, Open Door Ensemble - Skokie, IL	<i>The Genie</i> by Barbara Kaplan
1996	SHATTERMASK THEATRE - St. Louis, MO	<i>The Love Talker</i> by Deborah Pryor <i>Split</i> by Michael Weller
1995	SHATTERMASK THEATRE - St. Louis, MO	<i>Old Times</i> by Harold Pinter
1994	SHATTERMASK THEATRE - St. Louis, MO	<i>Dreams of Baby</i> by Mary Lathrop
1993	SHATTERMASK THEATRE - St. Louis, MO	<i>The Middle Kingdom</i> by Howard Korder

#### INTERNATIONAL - PROFESSIONAL

2016	NDERE CULTURAL CENTER - Kampala, Uganda	<i>Namugga the Brave and Strong</i> adapted by Melanie Dreyer
2011	GARAJISTANBUL - Istanbul, Turkey	<i>S/he</i> by Zeynep Kaçar and Tammy Ryan (mixed language), 2011
2008	THEATER PANOPTIKUM - Augsburg, Germany	<i>Autobahn</i> by Neil LaBute (mixed language)
2008	THEATER RAMPE STUTTGART - Stuttgart, Germany	<i>Outside Inn</i> by Andreas Jungwirth (mixed language - remount)
2007	THEATER RAMPE STUTTGART - Stuttgart, Germany	<i>Outside Inn</i> by Andreas Jungwirth (German)

#### USA - ACADEMIC

2016	MISSOURI STATE UNIVERSITY - Springfield, MO	<i>Ballad Hunter</i> by Jenny Laird <i>Uncle Vanya</i> by Anton Chekhov
2014	MISSOURI STATE UNIVERSITY - Springfield, MO	<i>Our Town</i> by Thornton Wilder
2013	SCHWARTZ CENTER FOR THE PERFORMING ARTS, CORNELL UNIVERSITY - Ithaca, NY	<i>Mother of Exiles/Madre de Migrantes</i> by Elaine Romero
2012	SCHWARTZ CENTER FOR THE PERFORMING ARTS, CORNELL UNIVERSITY - Ithaca, NY	<i>Emergence</i> by Aoise Stratford <i>Long Ago in May</i> by Roland Schimmelpfennig (also translator)
2010	SCHWARTZ CENTER FOR THE PERFORMING ARTS, CORNELL UNIVERSITY - Ithaca, NY	<i>Our Town</i> by Thornton Wilder
2009	SCHWARTZ CENTER FOR THE PERFORMING ARTS, CORNELL UNIVERSITY - Ithaca, NY	<i>Romeo and Juliet</i> by William Shakespeare
2008	SCHWARTZ CENTER FOR THE PERFORMING ARTS, CORNELL UNIVERSITY - Ithaca, NY	<i>The History Boys</i> by Allen Bennett
2006	UNIVERSITY OF PITTSBURGH - Pittsburgh, PA	<i>A Toothache, A Plague, and a Dog</i> by

		Osvaldo Dragun
2005	UNIVERSITY OF PITTSBURGH - Pittsburgh, PA	<i>A Lie of the Mind</i> by Sam Shepard <i>The Boundary</i> by Tammy Ryan
2003	UNIVERSITY OF PITTSBURGH - Pittsburgh, PA	<i>Mother Courage and Her Children</i> by Bertolt Brecht (also translator)
2002	UNIVERSITY OF PITTSBURGH - Pittsburgh, PA	<i>Ballad Hunter</i> by Jenny Laird <i>Learned Ladies</i> by Moliere
2001	UNIVERSITY OF PITTSBURGH - Pittsburgh, PA	<i>Silent Spring</i> by Lynne Connor and Attilio Favorini
2000	NORTHWESTERN UNIVERSITY - Evanston, IL	<i>Endgame</i> by Samuel Beckett
1999	NORTHWESTERN UNIVERSITY - Evanston, IL	<i>Der Ozeanflug</i> by Bertolt Brecht (German) <i>Vieux Carre</i> by Tennessee Williams
1998	NORTHWESTERN UNIVERSITY - Evanston, IL	<i>Measure for Measure</i> by William Shakespeare <i>The Physician in Spite of Himself</i> by Moliere <i>The Imaginary Cuckold</i> by Moliere
1997	NORTHWESTERN UNIVERSITY - Evanston, IL	<i>Action</i> by Sam Shepard <i>Cabaret</i> by John Kander, Fred Ebb, Joe Masteroff
1995	WASHINGTON UNIVERSITY - St. Louis, MO	<i>The Servant of Two Masters</i> by Carlo Goldoni
1994	WASHINGTON UNIVERSITY - St. Louis, MO	<i>The Endless Adventures of M.C. Kat</i> by Jeffrey Jones
1993	WASHINGTON UNIVERSITY - St. Louis, MO	<i>Blue Moon Rising</i> by James Nicholson
1991	WASHINGTON UNIVERSITY - St. Louis, MO	<i>Coyote Ugly</i> by Lynn Siefert

## PUBLICATIONS

### BOOKS

Dreyer-Lude, M. (in progress, anticipated publication date, summer 2024). *Where Are Theatre Graduates Finding Work? and how this may help save your program.*

Cohen, I., & Dreyer-Lude, M. (2020). *Finding Your Research Voice: Story Telling and Theatre Skills for Bringing Your Presentation to Life.* Springer Nature. (Invited)

Arlander, A., Barton, B., Dreyer-Lude, M., & Spatz, B. (Eds.). (2017). *Performance as research: knowledge, methods, impact.* Routledge.

Dreyer-Lude, M. 2006. *Mastering Your Performance.* Kendall Hunt Publishing.

#### BOOK CHAPTERS

Dreyer-Lude, M. (2017). Introduction II. Threads: linking PAR practice across spectrums. In A. Arlander, et al. (Eds.), *Performance as Research: Knowledge, Methods, Impact* (pp. 75-83). Routledge.

#### BOOK REVIEWS

Dreyer-Lude, M. (2019) The Translator on Stage [Review of the book *The Translator on Stage*, by Geraldine Brodie]. *Comparative Drama* 53(1), pp. 143-146.

#### REFEREED ARTICLES

Dreyer-Lude, M. (2021). Problems into Possibilities: How the Pandemic Influenced Stage Composition in the Theatre. *Academia.edu*.

Dreyer-Lude, M. (2015). Show and Tell: Using Recorded Feedback to Improve Learning in the Acting Classroom. *Methods*, 1, 21-29.

Dreyer-Lude, M. (2013). Feeling Double: The Psychophysical Activation of Personality in Bilingual Performance. *Theatre Topics*, 23(2), 197-208.

Dreyer-Lude, M. (2013) Speech Song: Foreign Language as Music on Stage. *Interdisciplinary Humanities*, Summer Issue, 124-132.

Dreyer-Lude, M. (2013) Mapping Ottersberg: Using Performance Intervention to Mediate Performance as Research. *Experiments and Intensities*, Volume 3, exploring praxis: the performance as research group of the international federation for theatre research, Digital Format: <http://www.experimentsandintensities.com/published/vol-3/mapping-ottersberg/>. ( [Link no longer active]

#### INVITED ARTICLES

Clarke, K., Dreyer-Lude, M., Dubois, F., Mengesha, W., Palmer, A., Shaw, K., Warwick, J. (2019). Institutional Responses to #MeToo: A Conversation. *Canadian Theatre Review*, Fall 2019, pp. 42-47.

Dreyer-Lude, M. (2016). Teaching Young Directors to Signify. *Stage Directors Journal (SDC)*, Summer 2016, p. 53.

Dreyer-Lude, M. (2014). Viewing Through Cultural Glasses. *Istanbul University, Maske*, pp 207-214 (Turkish), pp. 306-314 (English).

Dreyer-Lude, M. (2005). Experiments in Dramatic Structure. *TheatreForum Magazine*, Summer/Fall 2005, 27, pp. 16-18.

#### TRANSLATIONS

Dreyer-Lude, M. (2009). *Push Up 1-3* by Roland Schimmelpfennig [American English translation of the German]. In B. Maranca, M. Semil, *New Europe, New Voices: Plays from the Continent*. (pp. 225-266) Theatre Communications Group. (invited)

Dreyer-Lude, M. (2005). *Woman from the Past* by Roland Schimmelpfennig [American English translation of the German]. *TheatreForum Magazine*, Summer/Fall 2005, 19-34.

## FESTIVAL APPEARANCES

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### FESTIVAL OF ART AS RESEARCH, May 2012

Dreyer-Lude, M., Kruse, C., Tamler, C. *Mapping Ottersberg*: an interactive art installation of 'maps' of the village of Ottersberg, Germany created using linguistically filtered performance probes.

## TEACHING EXPERIENCE

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### UNDERGRADUATE COURSES

#### University of Alberta

*Beginning Acting Technique II* - A continuation of fundamental acting skills with a deepening of emotional choices and the application of objectives, actions, and obstacles to scene work using a combination of Meisner Technique and Rasa Boxes.

*Advanced Acting Technique I* - A study of period styles investigating factors that inform and influence playing a role from within another stylistic perspective.

*Speaking in Public: Presentation and Presence* - a public speaking course utilizing the improvisation curriculum I developed with Itai Cohen in by published book *Finding Your Research Voice*

*Theatre Making for Everyone* - a beginning performance course for non-majors.

#### Freie Universität Berlin

*American Applied Theatre Techniques* - An introductory workshop on contemporary applied theatre practice for German Theatre Studies students. Class conducted in German and in English.

#### Missouri State University

*Interrogating Empathy* - An honors college seminar exploring body language and linguistic construction to better understand those who are different from us. Populated by students from all disciplines.

*Acting Fundamentals* - An introductory acting class for BA/BS and BSEd majors.

*Advanced Movement* - An interrogation of extreme physical characterization on stage.

Exploration of Greeks, Comedy of Manners, and Farce. - Open to all majors.

*Directing I* - How to read a play and develop a point of view, working with associative images, basic staging technique, coaching actors, communicating with designers, how to read a ground plan. - A curricular requirement for some majors.

*Intermediate Voice and Movement* - The second level in voice and movement training, including Linklater voice work, detailed physical work, yoga, and Rasa Boxes. - Open to all majors.

*Performance and Literature* - An intermediate performance class that includes a reader's theatre module for BA/BS and BSEd majors.

*Scene Study* - An advanced scene study class open to all majors.

#### Cornell University

*Meisner Technique* - An introduction to one branch of Stanislavski based acting training utilizing the philosophy and exercises developed by Sanford Meisner.

*Movement for Actors* - An overview and application of a variety of movement tools applied to the creation of character including: detailed body language analysis, Viewpoints, Alexander Technique, and Rasaesthetics.

*Voice for the Actor* - A rigorous beginning vocal technique class that emphasizes proper use of breath, volume, diction, resonance, tone, musicality, and the synthesis and application of these skills in performance.

*Introduction to Acting* - An introductory acting class for non-majors.

*Acting I* - Introduction to basic acting principles, work on relaxation, recognition of the inner impulse, talking and listening, identifying the needs of the character, playing actions, and an initial approach to a role.

*Acting II* - Advanced work on the emotional life and needs of a character, work on emotional availability under complex circumstances, utilizing obstacles, beginning work on physicalizing character choices, beginning work on comedy.

*Acting III* - Advanced characterization, making specific physical and vocal choices in character development, beginning work on styles: Chekov, Miller, Pinter, Beckett, Shepard, Mamet.

### **University of Pittsburgh**

*Acting the 20<sup>th</sup> Century* - An examination of the performance demands of three genres of writing within this period: Realism (Ibsen and Chekhov), Absurdism (Beckett and Pinter), and Political Theater (Brecht and Ping Chong).

*Acting the 17<sup>th</sup>, 18<sup>th</sup>, and 19<sup>th</sup> Centuries* - An intense study of one of the primary performance styles in each of the centuries covered. 17<sup>th</sup> Century - Commedia dell 'Arte, 18<sup>th</sup> Century - Comedy of Manners, 19<sup>th</sup> Century - Melodrama.

*Acting I* - Introduction to basic acting principles, work on relaxation, recognition of the inner impulse, talking and listening, identifying the needs of the character, playing actions, and an initial approach to a role.

*Acting II* - Advanced work on the emotional life and needs of a character, work on emotional availability under complex circumstances, utilizing obstacles, beginning work on physicalizing character choices, beginning work on comedy.

*Acting III* - Advanced characterization, making specific physical and vocal choices in character development, beginning work on styles: Chekov, Miller, Pinter, Beckett, Shepard, Mamet.

*Acting IV* - Work with period styles: Greeks, Shakespeare, Restoration Comedy, Farce. Examining the historical/social context of various periods of dramatic writing and learning to make informed physical, emotional and stylistic choices within this context.

*Voice and Movement I* - Introduction to physical and vocal use of the body in creating a character, relaxation technique, beginning vocal technique, gesture isolation, character development from a physical rather than a textual starting point.

*Voice and Movement II* - Examination of period styles of movement including Commedia dell'Arte, Shakespeare and Comedy of Manners.

*Directing I* - How to read a play and develop a point of view, working with associative images, basic staging technique, coaching actors, communicating with designers, how to read a ground plan.

*Directing II* - A deep interrogation of style and artistic vision, exposure to new writing styles, intensive training in how to work with actors, working with designers on a final project.

### **Washington University St. Louis**

*Acting I* - Introduction to basic acting principles, work on relaxation, recognition of the inner impulse, talking and listening, identifying the needs of the character, playing acting, and an initial approach to a role.

*Acting II* - Advanced work on the emotional life and needs of a character, work on emotional availability under complex circumstances, utilizing obstacles, beginning work on physicalizing character choices, beginning work on comedy.

*How to Audition* - Choosing and preparing monologues, successful cold readings, marketing strategies: unions, headshots and resumes, agents, beginning on-camera technique.  
*Introduction to Musical Theater* -Preparing and delivering an audition, acting a song, characterization, ensemble and chorus work.

#### **GRADUATE COURSES**

##### **University of Alberta:**

*Advanced Projects in Directing I* - A seminar examining contemporary realism in performance.  
*Approaches to Directing the Style Play* - A seminar examining extended style and language.  
Includes the application of style concepts to a fully produced show within this genre.

##### **University of Pittsburgh:**

*Techniques in Performance Pedagogy* - Covers an examination of teaching methodologies used in acting, voice and movement training, the development of strategies for scene coaching and grading performance projects, the job application process, and the creation of a master class.  
*Graduate Directing* - A graduate level skills class serving as a diagnostic for doctoral students wishing to become directors. Uses four scenes (realism, non-realism, classical and a final project) to drill directing basics and determine areas of strength and weakness.

#### **GRADUATE SUPERVISION**

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MFA in Performance Pedagogy, Thesis Supervisor - University of Pittsburgh (2000-2008)  
Completed: Doug Mertz, Sheila McKenna, Jennifer Juul, Jef Awada, Chaya Gordon

MFA in Directing, University of Alberta (2018 - present)  
Completed: Elizabeth Hobbs

##### **Non-Examining Chair:**

Alyssa Bartlett (MFA Theatre Practice Thesis Defense, 2019)  
Xavia Publius (Phd General Exam, 2020)  
Heun Jung Lee (Phd General Exam, 2020)  
Tonya Chrystian (Phd General Exam, 2020)  
Edmund Stapleton (MFA Directing Thesis Defense, 2021)  
Josh Meredith (MFA Voice Pedagogy Thesis Defense, 2021)

##### **Internal Examiner:**

Lily Climenhaga (Phd in Performance Studies, Dissertation Defense, 2021)  
Jake Planinc (MFA in Directing, 2022)

#### **AWARDS AND HONORS**

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**CURTIS P. LAWRENCE MASTER TEACHER AWARD**, University Honors College, Missouri State University, April 2018.

**AWARD FOR EXCELLENCE IN COMMUNITY ENGAGEMENT IN STUDY AWAY PROGRAMMING**, Missouri State University, May 2017.

**TINA AND DAVID BELLET TEACHING EXCELLENCE AWARD - UNIVERSITY OF PITTSBURGH**, April 2008  
A competitive award presented to two faculty members in Arts and Sciences who demonstrate exceptional teaching - \$5,000.



## GRANTS AND FELLOWSHIPS

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### PRESIDENT'S FUND, UNIVERSITY OF ALBERTA, May 2023

Travel funds to attend a workshop in Berlin, \$4,000

### DISTINGUISHED VISITOR'S FUND, March 2023

Travel and speaking fees for artist Godfrey Simmons, \$8,338

### SUPPORT FOR THE ADVANCEMENT OF SCHOLARSHIP, University of Alberta, December 2022

Travel funds to present at the AAC&U conference on undergraduate STEM education, \$2,250

### TIMMS INNOVATION FUND, UNIVERSITY OF ALBERTA, May 2022

Support for *Hold These Truths*, \$15,000

### PRESIDENT'S FUND, UNIVERSITY OF ALBERTA, May 2022

Support for *Hold These Truths*, \$6,000

### DISTINGUISHED VISITOR'S FUND, September 2019

Travel and speaking fees for scholar Lynne Conner, \$7,130

### FULBRIGHT FELLOWSHIP TO BERLIN, GERMANY, November/December 2016, January 2017.

Teaching/Research Grant to explore contemporary perspectives on race relations through storytelling, \$10,000.

### OFFICE OF ACADEMIC DIVERSITY INITIATIVES, October 2012

Grant to research the adaptation of *La Journee de la Jupe*, \$5,000.

### EINAUDI CENTER SEED GRANT, November 2012

Grant to research the adaptation of *La Journee de la Jupe*, \$3,000.

### CORNELL COUNCIL FOR THE ARTS, October 2012

Grant to research the adaptation of *La Journee de la Jupe*, \$2,500.

### COMMUNITY ARTS PARTNERSHIP, December 2010

Artist Fellowship Award to support pursuit of international theatre collaborations, \$1,000.

### CORNELL COUNCIL FOR THE ARTS, October 2010

Grant from the College of Arts and Sciences to support the international collaboration project *S/he*, \$3,000.

### AFFINITO/STEWART GRANT, June 2010

Grant from the President's Council of Cornell Women to support the international collaboration project *S/he*, \$5,000.

### EINAUDI CENTER SEED GRANT, April 2010

Grant from Cornell University to support the international collaboration project *S/he* - \$5,000.

### RESEARCH ABROAD PROGRAM, May 2008

Grant from the University of Pittsburgh to work with two research assistants while directing a mixed language production of Neil Labute's *Autobahn* at the University of Augsburg, Augsburg, Germany - \$8,544.

### CENTRAL RESEARCH DEVELOPMENT FUND, August 2007

Grant from the University of Pittsburgh to help fund the German/American bilingual international theatre collaboration *Outside Inn*, produced in Pittsburgh at the University of Pittsburgh and in Stuttgart at Theater Rampe Stuttgart - \$15,638.

**ARTS AND SCIENCES FACULTY RESEARCH SCHOLARSHIP, August 2007**

Grant from the University of Pittsburgh to help fund the German/American bilingual international theatre collaboration *Outside Inn*, produced in Pittsburgh at the University of Pittsburgh and in Stuttgart at Theater Rampe Stuttgart - \$15,000.

**FACULTY RESEARCH GRANT - THIRD TERM RESEARCH STIPEND, July 2007**

Support money for the German/American collaboration between University of Pittsburgh and Theatre Rampe Stuttgart produced September/October 2007 - \$2,500.

**FULBRIGHT GERMAN STUDIES SEMINAR, May 2006**

"Muslim Minorities: Opportunities and Challenges in West European Societies."

Two week study intensive on issues of Muslim integration in Germany and France - \$5,000.

**FACULTY DEVELOPMENT SCHOLARSHIP, June 2006**

For the Faculty Development Seminar with CIEE entitled Turkey: Civil Society, Religion and Politics. Ten-day study intensive on contemporary issues in Turkish society - \$3,800.

**RESEARCH ABROAD PROGRAM, May 2005**

Grant from the University of Pittsburgh to work with a research assistant investigating performance training techniques in Berlin, Munich, and Essen, Germany - \$8,544.

**CENTER FOR LATIN AMERICAN STUDIES, December 2003**

Grant from the University of Pittsburgh to travel to Rosario Argentina to present a workshop at the international theatre festival "Experimenta 6 Teatro" - \$350.

**DEPARTMENT OF RUSSIAN AND EASTERN EUROPEAN STUDIES, December 2003**

Grant from the University of Pittsburgh to finance research into study and exchange opportunities at the Vakhatangov Institute (Russian Drama School) in Moscow - \$1,500.

**HEWLETT SMALL GRANTS PROGRAM, September 2003**

Grant from the University of Pittsburgh to finance research into study and exchange opportunities at the Vakhatangov Institute (Russian Drama School) in Moscow - \$2,500.

**HEWLETT SMALL GRANTS PROGRAM, October 2000**

Grant from the University of Pittsburgh to finance participation in the International New Plays Festival hosted by the Schaubühne Berlin in November 2000 - \$2,500.

**JOHN J. MCCLOY FELLOWSHIP in Art, May 2000**

Grant from the American Council on Germany for support of research into the impact of the economics of reunification on cultural programming in Berlin - \$4,200 plus travel expenses.

**DEUTSCHER AKADEMISCHER AUSTAUSCHDIENST (DAAD), June-July 1999**

Grant from the German Academic Exchange Service for an eight week intensive course in German language study, conducted in Dresden Germany, full tuition waiver, housing and \$1100 remuneration.

**CHICAGO DRAMA LEAGUE, 1999**

Grant to travel to Germany and begin research on the cultural differences between German and American training and practice - \$3000.

**PAPERS, PRESENTATIONS, PANELS**

"HOLD THESE TRUTHS: THE LIFE OF GORDON HIRABAYASHI"- Ignite Change Conventions: 75<sup>th</sup> Anniversary of the UN Declaration of Human Rights, John Humphrey Centre for Peace and Human Rights, Edmonton, AB, Canada, 2023

“**BORDER LINES (A PARTICIPATORY EXERCISE EXPLORING OUR RELATIONSHIP TO IMAGINARY BOUNDARIES AND CLIMATE CHANGE)**” - Performance Studies International, University of Calgary, Calgary, AB, Canada, 2019.

**TRANSLATORS’ READING FOR “TRANSLATION AND POLYPHONY: MIGRANCY, ASSIMILATION AND RESISTANCE”** - The University of Alberta, Edmonton, AB, Canada, 2019.

“**RE-REMEMBERING: CHALLENGES AND OPPORTUNITIES IN STAGING CONTEMPORARY ADAPTATIONS**” - Association for Theatre in Higher Education Conference, Montreal, Canada, 2015.

“**PARASITES, SATELLITES AND SPIN-OFFS: EXAMINING POSSIBILITY IN AUDIENCE ENGAGEMENT**” - International Federation of Theatre Research, Warwick, England 2014.

“**THAT’S NOT WHAT I MEANT: INTERROGATING POSSIBILITY IN INTERCULTURAL DISCOURSE**” - Association for Theater in Higher Education Conference, Orlando, Florida 2013.

“**VIEWING THROUGH CULTURAL GLASSES**” - MASKE CONFERENCE, ISTANBUL, TURKEY, NOVEMBER 2012.

“**RISKY BUSINESS: THE TRANSLATOR AS DRAMATURG**” - American Society for Theatre Research Conference, Nashville, TN, 2012.

“**MIXING IT UP: HOW LANGUAGE SHAPES CHARACTER AND PERCEPTION**” - Association for Theater in Higher Education Conference, Washington, D.C., August 2012.

“**BEYOND ENTERTAINMENT: TURNING THE THEATRICAL EVENT INTO A FORUM FOR DEBATE**” - Association for Theater in Higher Education Conference, Washington, D.C., August 2012.

“**INTERNATIONAL SERVICE LEARNING FOR THEATRE ARTISTS - HOW STORY TELLING ABROAD CAN CHANGE THE WORLD VIEW**” - Association for Theater in Higher Education Conference, Washington, D.C., August 2012.

“**THE DOPPELGÄNGER EFFECT: HOW PSYCHOPHYSICS FUNCTION IN BILINGUAL PERFORMANCE**” - IFTR Conference, Santiago, Chile, July 2012.

“**SPEECH SONG: THE VALUE OF USING FOREIGN LANGUAGE IN THEATRICAL PRODUCTION**” - ATINER Conference, Athens, Greece, May 2012.

“**THE PSYCHOPHYSICS OF CHARACTER CREATION IN BILINGUAL PERFORMANCE**” - HERA Conference, Salt Lake City, Utah, March 2012.

“**THE PLAY’S THE THING: COLLABORATING WITH THEATRE PROFESSIONALS ON ACTING TECHNIQUES TO PRODUCE ENHANCED WRITTEN AND ORAL COMMUNICATION**” - Central States Regional Legal Writing Conference, Chicago, Illinois, September 2011.

“**MENTORING AND THE ART OF DIRECTING,**” Co-Chair of a panel on training young directors for the Association of Theatre in Higher Education Conference 2009.

“**CHALLENGES AND BENEFITS OF WORKING IN COLLABORATION WITH INTERNATIONAL ARTISTS,**” organized a panel of professionals who work with international artists for the Association of Theatre in Higher Education Conference 2009.

“**RISKING INNOVATION IN DIRECTING PEDAGOGY: EXPLORING NEW EXERCISES IN THE UNDERGRADUATE DIRECTING CLASSROOM,**” member of a panel introducing new exercises to conference participants for the Association of Theatre in Higher Education Conference 2009.

“**TEACHING ACTORS TO TEACH ACTING: HELPING PROFESSIONALS TRANSITION INTO ACADEMIA,**” Member of a panel on acting pedagogy for the Association for Theatre in Higher Education entitled “Spanning the Spectrum: Cutting-Edge Pedagogy in Theatre,” August 2006.

“**THE ART OF TRANSLATION,**” Guest panelist for the Dramatist Guild with Tina Howe, October 2004.

“**ISSUES IN INTERNATIONAL COLLABORATION,**” moderator of a panel examining issues encountered in the creation of the collaborative dance piece *Noto* by Japan’s Nibroll and America’s Attack Theatre.

Part of the national conference “Towards a Modern Japanese Theatre Revisited” at the University of Pittsburgh, September 2003.

“GERMAN-LANGUAGE THEATER IN ENGLISH TRANSLATION: A MODEST PRESENCE IN THE US,” Panel discussion sponsored by the Goethe-Institute Chicago, May 2000.

## **GUEST SPEAKING ENGAGEMENTS**

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“WORKING PROFESSIONALLY IN THE THEATRE” - James Madison University, October 2023

“TRANSLATOR AS DRAMATURG” - University of Alberta, March 2013.

“WHAT DO I DO WITH A THEATRE MAJOR?” - Western Michigan University, March 2012.

“THE TRANSLATOR AS DRAMATURG” - Western Michigan University, March 2012.

“FORGING AND FUNDING INTERNATIONAL COLLABORATIONS IN THEATRE” - Western Michigan University, March 2012.

“USING THEATER TO TEACH HIGH SCHOOL SCIENCE” - Cornell University, Biomedical Engineering Fellows, March 2011.

“FINDING WAYS TO BE INCLUSIVE: STRATEGIES FOR INCORPORATING DIVERSITY IN AND OUT OF THE CLASSROOM THROUGH PERFORMANCE” - Center for Teaching Excellence Faculty Luncheon, February 2011.

GUEST SPEAKER ON TRANSLATION AND CONTEMPORARY GERMAN DRAMA FOR “EUROTICS - CONTEMPORARY EUROPEAN DRAMA,” New York University, September 2004.

“GENDER IN PERFORMANCE,” Lecture on gender differences in public speaking for the Washington University Medical School, April 1997.

## **WORKSHOPS AND SEMINARS**

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“RASA BOXES: A BRIEF INTRODUCTION” - James Madison University, October 2023.

“LEARNING TO CONCEPTUALIZE AS A DIRECTOR” - James Madison University, October 2023.

“HOW TO MAKE THEM CARE” - University of Alberta, Faculty of Arts, February 2023.

“FINDING YOUR RESEARCH VOICE” - Cornell University, Graduate School, Ithaca, NY August 2022.

“FINDING YOUR RESEARCH VOICE” - Cornell University, BEST Program, Ithaca, NY February 2020.

“FINDING YOUR RESEARCH VOICE” - Cornell University, PACE Program, Ithaca, NY February 2020.

“FINDING YOUR RESEARCH VOICE” - Cornell University, Dyson School, Ithaca, NY February 2020.

“FINDING YOUR SCIENTIFIC VOICE” - Cornell University, BEST Program, Ithaca, NY June 2019.

“RESEARCH COMMUNICATION SKILLS FOR DOCTORAL STUDENTS”, Cornell University, Dyson School of Business, Ithaca, NY June 2019.

“HOW TO MAKE THEM CARE” - University of Alberta, Faculty of Arts, February 2019.

“RESEARCH COMMUNICATION SKILLS FOR DOCTORAL STUDENTS” - University of Alberta, Department of Economics, Edmonton, Alberta, CA Spring 2019.

“RESEARCH COMMUNICATION SKILLS FOR DOCTORAL STUDENTS”, Cornell University, Dyson School of Business, Ithaca, NY October 2018.

“FINDING YOUR SCIENTIFIC VOICE” - Cornell University, BEST Program, Ithaca, NY August 2018.

“FINDING YOUR SCIENTIFIC VOICE” - Cornell University, BEST Program, Ithaca, NY June 2018.

“PUBLIC SPEAKING AND INTERVIEW SKILLS FOR THE JOB MARKET” - Cornell University, Applied Economics Department, Dyson School of Business, Ithaca, NY January 2018.

“PUBLIC SPEAKING AND INTERVIEW SKILLS FOR THE JOB MARKET” - Cornell University, Applied Economics Department, Dyson School of Business, Ithaca, NY September 2017.

“FINDING YOUR SCIENTIFIC VOICE” - Cornell University, Chemistry Department, Ithaca, NY August 2016.

"FINDING YOUR SCIENTIFIC VOICE" - Cornell University, BEST Program, Ithaca, NY August 2016.  
 "FINDING YOUR SCIENTIFIC VOICE" - Cornell University, BEST Program, Ithaca, NY December 2015.  
 "FINDING YOUR SCIENTIFIC VOICE" - Howard Hughes Medical Institute - Janelia Research Center, Ashburn, VA September 2015.  
 "FINDING YOUR SCIENTIFIC VOICE" - Cornell University Physics Department, Ithaca, NY July 2014.  
 "INTRODUCTION TO MEISNER TECHNIQUE" - Citadel Theatre, Alberta, Canada, March 2013.  
 "INTRODUCTION TO RASABOXES" - University of Alberta, March 2013.  
 "USING THE DRAMATIC ARC" - Expanding Your Horizons Conference, Cornell University, February 2013.  
 "CREATING FROM THE OUTSIDE IN - AN INTRODUCTION TO RASABOXES" - Western Michigan University, March 2012.  
 "INTRODUCTION TO MEISNER TECHNIQUE" - KADIR HAS UNIVERSITY, ISTANBUL TURKEY, NOVEMBER 2011.  
 "COMMANDING YOUR AUDIENCE AND MASTERING YOUR PERFORMANCE" - Cornell University, CU Advance Career Stage Retreat, May 2011.  
 "CONNECTING WITH YOUR AUDIENCE" - Cornell University Hotel School, March 2011.  
 "CENTER FOR TEACHING EXCELLENCE FACULTY DEVELOPMENT WORKSHOP," - Applying theatre techniques to the classroom environment, Cornell University, January 2011.  
 "COMMIT TO YOUR ROLE: THE AUTHENTICITY AND INTEGRITY THAT SUPPORTS YOUR PRESENCE," Cornell University - a workshop for MBA students at the Johnson School of Business - September 2010.  
 "USING BODY LANGUAGE AND ROLE PLAYING TO ENHANCE CLASSROOM COMMUNICATION," Cornell University - An applied acting workshop offered as part of the CALS Teaching Experience series, June 2010.  
 "MASTERING YOUR PERFORMANCE," Cornell University - Lecture for law school students on performance techniques in the courtroom - April 2010.  
 "ACTING IN THE CLASSROOM," Cornell University - An applied acting workshop for various members of the Cornell teaching community, January 2010.  
 "INTRODUCTION TO RASABOXES," Colby College - Taught an introduction to the Rasaboxes acting technique for a group of undergraduate acting students, October 2009.  
 ARTISTIC CONSULTANT, COLBY COLLEGE - Advised German language teacher, Cyrus Shahan, and his language students on how to present a German language production of *Woyzeck*, October 2009.  
 "INTRODUCTION TO RASABOXES," University of Pittsburgh - Taught an introduction to the Rasaboxes acting technique for group of American and German acting students, September 2009.  
 "TEACHING OUTSIDE THE CLASSROOM," An open discussion as a part of the Teaching Excellence Fair presented by the Center for Instructional Development & Distance Education, University of Pittsburgh, November 2005.  
 "TRANSLATION OR TRANSFERENCE? THE FUNCTION OF LANGUAGE IN STORYTELLING ACROSS CULTURES," a performance workshop for the international theatre festival "Experimenta 6 Teatro" hosted by El Rayo Misterio, in Rosario, Argentina, December 2003.  
 "PERFORMANCE TECHNIQUES IN THE CLASSROOM," Brown Bag Lunch for the Teaching Center, Washington University, January 1997.  
 "PERFORMANCE TECHNIQUES FOR CONTEMPORARY NON-REALISM," Jeffrey Jones Co-Presenter, Association for Theatre in Higher Education National Conference, New York City, August 1996.  
 "PERFORMANCE TECHNIQUES FOR CONTEMPORARY NON-REALISM," Mac Wellman/Jeffrey Jones Co-Presenters, presented as a part of SHATTER THE MASK/STAGE THE DREAM - Association for Theatre in Higher Education Pre-Conference Symposium at Stonybrook, New York, June 1996.

## SERVICE ACTIVITIES

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### UNIVERSITY OF ALBERTA

#### UNIVERSITY SERVICE:

Chair of the Academic Affairs Committee for AASUA, 2022-2023  
Member of the General Faculties Council, 2022-2023  
Member of the University Research and Innovation Advisory Committee, 2022-2023  
Co-Chair of the PACC/CCE Committee (Provost's Advisory Chair's Council/Chair's Council Executive, 2020-2021.  
Member of the PACC/CCE Committee (Provost's Advisory Chair's Council/Chair's Council Executive, 2018-2022.

#### FACULTY SERVICE:

Member of the Academic Affairs Committee, 2022-2023  
Member of the Teaching Awards Committee, 2022-2023  
Member of the EDID Committee for Fine Arts, 2022-2023  
Research Communication Workshop for the Department of Economics, 2018-2019.  
Research Communication Workshop for Arts Impact, 2019-2020.  
Data Sub-Committee, 2020.  
FEC-EDI Sub-Committee (Faculty Evaluation Committee-Equity, Diversity, and Inclusion), 2020.  
FEC - Service Sub-Committee, 2022

#### DEPARTMENT SERVICE:

Chair of the EDID Committee in the Department of Drama, 2022-2023  
Member of the BFA Acting Committee, 2018-2023  
Member of the Directing Committee, 2018-2023  
Member of the BA Committee, 2022-2023  
Member of the Grad Committee, 2018-2023

#### COMMUNITY SERVICE:

Meisner Technique Workshop for the Young Company, Citadel Theatre, 2019-2020.

### MISSOURI STATE UNIVERSITY

#### DEPARTMENT SERVICE:

Coordinator BA/BS in Theatre, 2016-2018.  
Chair of the Studio Series Committee, 2015-2016.  
Member of the Acting Search Committee, 2015-2016.  
Member of the Recruiting Committee, 2015-2016.  
Member of the Scheduling Committee, 2015.  
Member of the Season Selection Committee, 2015-2016.  
Committee member, Bread and Puppet Theatre ^  
Workshops for *Any Given Child*, 2014.  
Workshop for high school theatre conference, Fall 2014.  
Guest appearances in Sarah Wiggin's Shakespeare class, 2014-2015.

#### UNIVERSITY SERVICE:

Department Representative on the University Budget Committee, 2017  
Member of the Public Affairs Conference Planning Committee, 2017-2018  
Member of the Faculty Senate, 2017-2018.  
Member of the Public Affairs Conference Planning Committee, 2016-2017  
Member of the Faculty Senate, 2016-2017.

Member of the Faculty Senate, 2015-2016.  
Member of the Diversity and Inclusion Action Committee, 2014-2015.  
Workshop for the Faculty Center for Teaching and Learning, August 2015.

**NATIONAL SERVICE:**

Peer Reviewer PARTake: The Journal of Performance Research, 2016-2017  
Member of the Advisory Board for PARTake: The Journal of Performance as Research, 2015-2016.

**PROFESSIONAL DEVELOPMENT**

IMAGE THEATRE AND FORUM THEATRE, Theatre of the Oppressed Laboratory NYC, February 2011  
RASA BOXES with Michele Minnick, Actors Movement Studio, July 2009  
LECOQ, RASA BOXES AND PERIOD STYLES, M.O.V.E. Institute, January 2009  
TWO-YEAR CONSERVATORY PROGRAM IN MEISNER TECHNIQUE, O'Neill Studios, Kathryn Gately,  
New York City, 1985-87  
JANUARY INTENSIVE WORKSHOP, Shakespeare & Company, Lennox, MA, January 1992  
GOOD-BYE STANISLAVSKI: PERFORMANCE STYLES IN CONTEMPORARY NON-REALISM, Matthew Maguire,  
St. Louis, MO, April 1994  
Webster Movement Institute, St. Louis, MO 1994:  
COMMEDIA DELL ARTE with Ed Damron and Vidisha Mallik  
PERIOD MOVEMENT: MEDIEVAL THROUGH RESTORATION with Jennifer Martin  
MASK CHARACTERIZATION with Libby Appel

**LANGUAGES**

Read, write, speak and translate German.

**MEMBERSHIPS**

Screen Actors Guild-American Federation of Television and Radio Artists  
Actors Equity Association  
American Council on Germany  
League of Professional Theatre Women  
Association for Theatre in Higher Education  
International Federation for Theatre Research  
Theatre Communications Group  
Agency Representation (translations): Susan Gurman 212-749-4618