**E. J. Westlake**

jewestla@umich.edu

Curriculum Vitae (1/10/18)

**EDUCATION**

Ph.D., Theatre and Drama, University of Wisconsin-Madison, December 1997

Advisor: James S. Moy.

Dissertation Title: *Tierra Libre: (Re)Visions of the Nation in Latin American Drama*

(with distinction)

MA, Theatre Arts, Portland State University, March 1990.

Advisor: Asher B. Wilson

BIS, University of Minnesota-Minneapolis, March 1985.

Bachelor of Individualized Studies: Theatre Arts, Business, Economics

**RESEARCH INTERESTS**

New media, nationalism, ethnography, post-colonialism, postmodernism, community-based theatre, pedagogy, Nicaraguan drama, and hybrid cultures of New Mexico.

**TEACHING POSITIONS AND EXPERIENCE**

**Professor**, Department of Theatre and Drama, University of Michigan, Sept 2017-

 BTA Student Advisor, 2003-2018

Courses: Introduction to Theatre

American Drama

Contemporary American Drama

Theatre History I and II

Ideas of the Theatre (Performance Theory)

Directing I

Playwriting I and IV

Topics Courses: Performance, Gender, Theory, and Practice

Theatre Pedagogy

Devising Theatre about Science

Postmodernism and Performance

Graduate-level: Ethnography and Performance

 Introduction to Performance Studies

Postcolonialism, Nationalism, and Performance

 Postmodernism and Performance

19th- and 20th- Century European and American Drama

**Teaching Positions (continued)**

**Professor,** Department of English Language and Literature (courtesy appointment), University of Michigan, Sept 2017 -

 Other Department/Program Affiliations:

 American Culture

Center for World Performance Studies

 Department of Latin American and Caribbean Studies

 Department of Romance Languages

**Associate Professor,** Department of Theatre and Drama, University of Michigan, Sept 2010-17

**Associate Professor,** Department of English Language and Literature (courtesy appointment), University of Michigan, 2011-2017

**Assistant Professor,** Department of Theatre and Drama, University of Michigan, September 2004-June 2010

**Adjunct Assistant Professor**, Department of Theatre and Drama, University of Michigan, September 2001- August 2004

**Instructor,** Sociology Department, Bowling Green State University, Summer 2001

 Course: Cultural Anthropology

**Visiting Assistant Professor**, Theatre Department, Bowling Green State University, August 2000-May 2001

**Instructor**, Department of Theatre, Auburn University, September 1999-June 2000

**Lecturer**, Department of Theatre and Drama, Department of Curriculum and Instruction, University of Wisconsin-Madison, August 1998 - 1999

 Course: Drama in Education

**PUBLICATIONS**

**Books in Progress**

*El Güegüence: The Fluctuating Movement of the Postcolonial Sign*. A new English translation of the Nicaraguan national dance drama, and include a scholarly examination of the history of the text, the dynamics and legacy of 19th-century ethnography, and the main character's significance in current political discourse. The research was sponsored by a major grant from UMOR, ADVANCE, and nominated for the NEH Summer Stipend. SIU Press editorial staff have elected to pursue an advance contract. The board will vote on this decision by May 1st. See supporting documents.

**Books**

*World Theatre: The Basics*. London: Routledge/Taylor and Francis, 2017.

*Political Performances: Theory and Practice*. Susan C. Haedicke, Deirdre Heddon, Avraham Oz, and E.J. Westlake, eds. New York and Amsterdam: Rodopi Press, 2009.

*Our Land is Made of Courage and Glory: The Nationalist Drama of Nicaragua and Guatemala*. Carbondale: Southern Illinois University Press, 2005.

**Chapters in a Book**

"The Waning of Affect, the End of the Theatre, and the Rehearsal of Social Change: a Page from the Millennial Playbook." *Theatre, Performance and Theories of Change*. London: Palgrave Macmillan, 2017.

"Appropriating the Past: The Polyvalent Sign of El Güegüence." *Theatre and Dictatorship in the Luso-Hispanic World*. Diego Santos Sánchez, Editor. London: Routledge, 2017.

"*El Güegüence*, post-Sandinista Nicaragua, and the Resistant Politics of Dancing." *The Oxford Handbook of Dance and Theater*. Nadine George-Graves, Editor. Oxford/New York: Oxford University Press. 2015.

"No Hint as to the Author is Anywhere Found: Problems of Using 19th-century Ethnography in Latin American Theatre History." *Theatre Historiography: Critical Interventions*. Henry Bial, Scott Magelsson, eds. University of Michigan Press, 2010.

"The Güegüence Effect: The National Character and the Nicaraguan Political Process." *Political Performances*. Susan C. Haedicke, Deirdre Heddon, Avraham Oz, and E.J. Westlake, eds. New York and Amsterdam: Rodopi Press, 2009.

"Mapping Political Performances." *Political Performances*. Susan C. Haedicke, Deirdre Heddon, Avraham Oz, and E.J. Westlake, eds. New York and Amsterdam: Rodopi Press, 2009.

“(Re)writing the Nation from the Margins: The Case of Ocho de Marzo.” in *Casting Gender: Women and Performance in Intercultural Contexts*. Eds. Laura Lengel. Peter Lang: New York, 2005.

"Children of Tomorrow: Seattle Public Theatre's Work with Homeless Youth." in *Performing Democracy: International Perspectives on Urban Community-based Performance*. Eds. Susan Haedicke and Tobin Nellhaus. U. of Michigan Press: Ann Arbor, 2001.

**Articles in Scholarly Journals (in progress)**

"Clytemnestra in the Media Age: Directing a Digital *Agamemnon*"

**Articles in Scholarly Journals**

"*The Last Ride of Billy the Kid*: Dramatizing Biography and the Corpse on Trial." *Theatre Annual*. 67, 2014.

"*El Güegüence*, post-Sandinista Nicaragua, and the Resistant Politics of Dancing." *Dance Research Journal.* 43: S1, 2011.

"Friend Me if you Facebook: Generation Y and Performative Surveillance." *TDR*. 52:4, 2008.

"Finding the Time Capsule: Enabling Undergraduates to Know What They Know." *Youth Theatre Journal*. 21, 2007.

"The Bomb that Blew-Up Seattle: Jason Sprinkle and the Performance of Municipal Identity." *TDR* 46:1, 2002.

"Performing the Nation in Manuel Galich's *El tren amarillo*" *Latin American Theatre Review.* Spring, 1998.

"The Yellow of Jaundice: Chinese Dis/Ease in *The Yellow Train*." *Theatre Insight.* 14 (Summer 1995).

**Reference**

"Theatre and Religion." *Encyclopedia of Religion*. Second Edition. Ed. Lindsay Jones. Gale/Macmillan Reference: Farmington Hills, MI (2005)

Over sixty entries on Latin American theatre in the *Oxford Encyclopedia of Theatre and Performance*. Ed., Dennis Kennedy. New York: Oxford U.P (2003)

**Book Reviews**

*Radical Nostalgia: Spanish Civil War Commemoration in America*. Peter Glazer. Rochester, NY: University of Rochester Press, 2005. *Modern Drama*. 51:3, 2008.

*Imperialism and Theatre*. Ed. J. Ellen Gainor. London: Routledge, 1995. *Theatre Journal* 48:4, 1996.

**Performance Reviews**

*Hamletango* by Susanna Cook (Wow Café, March 2002) and *Maria del Bosco* by Richard Foreman (Ontological-Hysterical Theatre, March 2002). *Theatre Journal* 55:2, 2002.

**Other Publications**

Consultant on Latin America, *Theatre Histories: An Introduction*. Sorgenfrei, McConachie, Williams, and Zarrilli, authors. New York; London: Routledge, 2006.

Editorial Assistant, *Acting (Re)considered.* Ed. Phillip Zarrilli. New York; London: Routledge, 1995.

**SIGNIFICANT SERVICE TO THE FIELD**

Co-editor, *Theatre Journal*, 2017-2019

Editor, *Theatre Journal*, 2019-2021

Treasurer, *American Society for Theatre Research*, 2017-2020

**AWARDS AND HONORS**

* ASTR Research Fellowship, 2007 and 2015
* Fulbright Scholarship, 2011-12
* National Endowment for the Humanities Summer Stipend (*Nominee*), 2009
* Frederick March Scholarship, University of Wisconsin, 1993
* Oregon Book Award, Oregon Institute of Literary Arts, 1992
* Ohio Governor's Citizenship Award, 1982

**GRANTS RECEIVED**

Center for World Performance Studies Summer Research Award, 2007, 2009, 2010, 2015

Office of the Vice President for Research (now UMOR), University of Michigan, Small Project Grant, 2007-08, 2011-12

Rackham Interdisciplinary Workshop Grant, University of Michigan, 2006, 2008-

School of Music Research Grant, University of Michigan, 2002, 2012, 2014, 2015

College of Liberal Arts Research Fellowship, Auburn University, 2000

**PRESENTATIONS**

**Invited Talks**

"The Hemispheric Scholar." Depauw University, Undergraduate Honors Conference, April 16, 2018.

"Defining Whiteness in Appalachia: Melungeon People and *Walk Towards the Sunset.*" Great Lakes Symposium, Bowling Green State University. January 20, 2018.

"The Güegüence Effect: The Trickster and the Nicaraguan Political Landscape." York University. March 5, 2014.

"Nationalism, Fascism, and Folk Drama in Nicaragua: The Vanguardia’s Appropriation of *El Güegüence*." Bowling Green State University. April 6, 2013.

**Conference Papers Presented and Seminars Chaired**

"*El Güegüence* and the Sandinista Appropriation of the Body of the Indian." Mid-America Theatre Conference, Milwaukee, March 2018

"'If You See Me Collapse, Please Pause My Strava: Biopower, Fitness Data, and the Online Performance of the Fit Body.” Working Group: Extraordinary Players: Sports, Physical Training, and Performance, American Society for Theatre Research, Atlanta, November 2017.

" Queering the Trickster: Subaltern Readings of *El Güegüence*." Curated Panel. American Society for Theatre Research, Minneapolis, November 2016.

"The Sandinistas and *El Güegüence*: Indigenous Appropriation/Indigenous Genocide." Working Group: Mobilizing Effective Scholarship and Performance Today: Advocacy and Activism in Indigenous Research and Performance in the Americas, American Society for Theatre Research, Portland, OR, November 2015.

"La Conquistadora and Zozobra: Negotiating Cultural Objects of Santa Fe." Working Group: Non-human Performances and (re)Considerations of Indigenous Identities, American Society for Theatre Research, Baltimore, November 2014.

"Fiestas de Santa Fe: Negotiating Cultural Definitions of Northern New Mexico." Working Group: Performance and Geographies of Knowledge Production, Encuentro – Hemispheric Institute, Montreal, June 2014

"The Interrogative Stage: a Course on Devising Theatre about Science." Working Group: Performing Science/The Science of Performance, American Society for Theatre Research, Dallas, November 2013.

**Conference Papers (continued)**

"Running a Risk: Shaking Things up in Graduate Education." Plenary Paper. American Society for Theatre Research, Nashville, November 2012.

"The Use of Industrial Soundscape in Sophie Treadwell's *Machinal*" East-West Cultural Passage: Literature And Music, Sibiu, Romania, May 2012.

"Pioneers, Saints' Days, and Pueblo Dances: racial identity as tourist destination in New Mexico." Working Group: Trading (on) Minority Stock. American Society for Theatre Research, Montreal, November 2011.

"*El Güegüence*, the Body of the Indian, and the Resistant Politics of Dancing." Plenary Paper. American Society for Theatre Research, Seattle, November 2010.

"Nationalism, Fascism, and Folk Drama in Nicaragua: the Vanguardia's Appropriation of *El Güegüence*." International Federation for Theatre Research, Munich, Germany, July 2010.

"The Performance of Lake City Commerce: Appleseed Days and Toilet Races." Working Group: Moveable Feasts, American Society for Theatre Research, San Juan, November 2009.

“Corpse on Trial: Billy the Kid, Scientific Knowledge, and the Racial Politics of Exhumation.” International Federation for Theatre Research, Political Performances Working Group, Lisbon, Portugal, July 2009.

"*El Güegüence*, Post-Sandinista Nicaragua, and the Resistant Politics of Dancing." Seminar: The Dancing Place, American Society for Theatre Research, Boston, November 2008.

"Whose Side are You on?: Güegüence, Post-Sandinista Nicaragua, and the Resistant Politics of Dancing." International Federation for Theatre Research, Political Performances Working Group, Seoul, South Korea, July 2008.

"No hay ninguna pista sobre quien es el autor*: El Güegüense*, la antropología imperialista y la resistencia política de la danza." *Puntos de Encuentro*, Managua, Nicaragua, June 2008.

Seminar chair: *Public Space, Politics, and the Performance of National Identities*, American Society for Theatre Research, Phoenix, November 2007.

"Friend me if you Facebook: The Normative Performance of Generation Y." Performance Studies International, New York, November 2007.

**Conference Papers (continued)**

"The Güegüence Effect: The Trickster in the Political Machine" International Federation for Theatre Research, Political Performances Working Group, Stellenbosch, South Africa, July 2007.

"The Güegüence Effect: The Trickster and the American Ethnographer" American Society for Theatre Research, Chicago, November 2006.

"Friend me if you Facebook: Local imagined communities in the global network." International Federation for Theatre Research, Helsinki, August 2006.

"The Last Ride of Billy the Kid" Association for Theatre in Higher Education, Chicago,

August 2006.

Seminar co-chair: *Spectacle, Somersaults, and Stilts: Writing in the Margins of a Text*, American Society for Theatre Research, Toronto, ON, November 2005.

"The Güegüence Effect: The Trickster as the Nicaraguan National Character" International Federation for Theatre Research, College Park, MD, June 2005.

"Who's Buried in Billy the Kid's Tomb and Other Tasteless Questions." Seminar: Considering Bodies in Evaluating Taste. American Society for Theatre Research, Las Vegas, NV, November 2004.

"(Re)writing the Nation from the Margins: The Case of Ocho de Marzo." Panel: Intercultural Communication and Creative Practice: Women, Performance and Civic Discourse in Global Context. National Communication Association Convention, Chicago, IL, November 2004.

"Enabling Undergraduates to Know What They Know." Seminar: Teaching Theatre History:  New Ideas/New Methods. American Society for Theatre Research, Durham, NC, November 2003.

"Rehearsing the Riot: Susanna Cook's *Gross National Product*." Association for Theatre in Higher Education, New York City, July/August 2003. Panel members: Linda Kintz, Peggy Phelan.

"God Bless America: the Standardization of Patriotic Expression." Association for Theatre in Higher Education, San Diego, July 2002. with Janelle Reinelt, Marvin Carlson

“The Land of Lakes and Volcanoes: Working Emotional Recovery Across Borders.” Association for Theatre in Higher Education, Chicago, August 2001.

"A Stage of Anxiety: The Lake City 'Johnny' Races." Association for Theatre in Higher Education, Washington, D.C., August 2000.

**Conference Papers (continued)**

"Forum Theater as a Tool for Confronting Domestic Violence." International Women's Healing Conference, Managua, June 2000.

"The Bicycle with no Rider: the AIDS Rides as Living Memorial." Association for Theatre in Higher Education, Toronto, July 1999. Panel members: Susan C. Haedicke, Adam Versenyi.

"The Bomb that Blew Up Seattle: the Law as Performance of Municipal Identity." Seminar: Performance and the Law. American Society for Theatre Research, Washington, D.C., November 1998.

"Jason Sprinkle and the Bomb that Blew Up Seattle." Association for Theatre in Higher Education, Chicago, August 1997. Panel Members: Marvin Carlson, Dwight Conquergood.

"Por los caminos: Cuadra's Nicaragua and the Nicaraguan Vanguard." Theatre of Latin America Festival and Symposium. Lawrence, KS, April 1997.

"Audience and Context: Griselda Gambaro's *The Camp*." Association for Theatre in Higher Education, New York, August 1996. Panel Members: Diana Taylor, Jean Graham-Jones.

"Unmasking Power: Ocho de Marzo and the Growing Nicaraguan Women's Movement." Association for Theatre in Higher Education, San Francisco, August 1995.

"Performing the Nation: The Liberated Guatemala in *El Tren Amarillo*." Association for Theatre in Higher Education, San Francisco, August 1995.

"The Yellow of Jaundice: Chinese Dis/Ease in *The Yellow Train*." Mid-America Theatre Conference, Kansas City, March 1995.

"Unmasking Power: Ocho de Marzo and the Growing Nicaraguan Women's Movement." Un Espacio Propio, International Symposium on Latin American Women in Theatre, Cincinnati, October 1994.

"Theatre in Education: What is it? How do we do it?" MATC, Minneapolis, March 1994.

**Campus Talks at Michigan**

"Indigeneity and the Conquest: the Changing Role of Pueblo People in *La Entrada.*" Center for World Performance Studies, September, 2015.

"*The Last Escape of Billy the Kid*: Dramatizing Biography and the Corpse on Trial" Department Research Symposium. January 23, 2013.

"Making Our Way: the First Generation Students' Survival Kit." First Generation College Students @ Michigan. January 24, 2011.

"Everything You Always Wanted to Know About Postmodernism, but Were Afraid to Ask." Department of Dance. October 14, 2011.

"Facebook, Social Networking, and our Students." Board of Regents Meeting. October 14, 2010.

"Feminist and Queer Theory in Dance Scholarship." Department of Dance. February 26, 2010.

"The Perils and Rewards of Ethnographic Research in the Performing Arts." Research in Action, Department of Dance. 2009.

"Cultural Research in Nicaragua." ATRAVES. January 22, 2009.

"Friend Me if You Facebook: Students and Social Media." Provost's Seminar on Teaching. October 15, 2008.

"Disruptions of Everyday Life: The State of Street Theatre in France." Center for World Performance. December 4, 2007

"The Old Man and the Ethnographer: The Güegüence Effect and the Nicaraguan National Character." Center for World Performance. October 3, 2006.

**PROFESSIONAL SERVICE**

**Service to Academic Journals**

*Theatre Journal*, co-editor, 2017-2019 (editor 2019-2021)

*Theatre Annual*, Book Review Editor, 2010-2016

*Youth Theatre Journal*, Editorial Board, 2006-

**Peer Review Activity at Other Journals**

*Modern Drama*

*Platform*

*New Media & Society*

*Identities* (UK)

**Peer Review Activity for Academic Publishers**

Taylor & Francis

Methuen

University of Michigan Press

**Professional Memberships and Activities**

American Society for Theatre Research, since 1998

 Treasurer, 2017-2020

 Executive Committee, 2012-2015

Dissertation Fellowship Committee, 2000-2003 [Chair, 2001-2003]

ASTR Research Fellowship Committee, 2009-2012 [Chair, 2012]

Brooks McNamara Publishing Subvention Committee, 2009-2012 [Chair, 2012]

Publish, Don't Perish Workshop Moderator, 2013

Collaborations and Partnerships Task Force, 2013

International Federation for Theatre Research, 2005-2010

Association for Theatre in Higher Education, 1994-2006

Performance Studies Focus Group, Conference Planning Committee, 2006-2007

Theatre and Social Change Forum: Membership and Elections Coordinator 1996-97,

Newsletter Editor 1994-95

**UNIVERSITY SERVICE**

**Theses and Dissertations Directed**

D. Ross (Ohlandt). *Learning Disability: Changing Representations of Extraordinary Bodies in Drama and Theatre*. (Ph.D. Dissertation, 2006) Winner of the Michael Myatt Award for a dissertation in disability studies.

Holly A. Maples*. Embodying Identity: Theatre, Memory, and Nationalism in The Abbey Theatre 1899-1907* (MA Thesis, April 2004)

Mary Shelly, *Echoes of Fellini: Clown Character and the New Vaudevillians*, Senior Honors Thesis, Department of Comparative Literature, (April 2007).

**Preliminary Exam Committees**

Ozgen Felik, Preliminary Exam Committee, Middle and Near Eastern Studies, 2007.

Kristina Pietrosanti, Preliminary Exam Committee, Middle and Near Eastern Studies, 2006.

**Thesis/Dissertation Committees**

Michelle Jacobson, *Raising the Curtain: Performing Authorship in Restoration and Eighteenth-Century Plays and Novels*, Doctoral Dissertation, Department of English, current.

Ann Bartges, MFA Thesis, School of Art and Design, 2014.

Antonette Adiova, Doctoral Dissertation, Ethnomusicology, Department of Musicology. 2013.

Jessica Bonenfant, *Reciprocity Failure: A threefold exploration of exposure*,MFA Thesis, Department of Dance. April 2011.

Jennifer Solheim, *Sounding the Text*, Doctoral Dissertation, Department of Romance Languages and Literatures. April 2011.

Kentston Bauman, *“Incestuous Sheets” and “Adulterate Beasts”: Incest and Miscegenation in Early Modern Drama*, Doctoral Dissertation, Department of English, December 2010.

Chad Thomas, *How to Queer Renaissance Drama,* Doctoral Dissertation, Department of English, June 2009.

Cara Gabriel, *The Spice of Life: Ethnicity, Gender, and the Nation in the Variedad*, Doctoral Dissertation, Department of Theatre and Drama, July 2006.

**Committee Leadership and Membership - Michigan**

Vice Woods Hiring Committee, Chair, 2018

Poetry/Drama Hiring Committee, Department of English, 2017

Vice-OyamO Hiring Committee, Chair, 2014-2016

Bachelor of Theatre Arts Advisor, 2003-

Drama Interest Group, Faculty Sponsor, 2008-

Faculty Council on Graduate Studies, SMTD, 2004- (Vice Chair, 2008-2011, 2015-2016)

Grievance Hearing Board (alternate), SMTD, 2013-2016

U of M Faculty Senate, Representative, SMTD, 2010-2013

Council of Departmental Representatives (alternate), SMTD, 2004-2011

Hopwood Awards Judge, various years from 2008.

ATRAVES, Faculty Advisor, 2008-2009

Fulbright Campus Review Committee, 2008-

Featured Panelist, Provost’s Seminar on Teaching, 2008.

LGBT Studies Graduate Certificate Committee, 2006-

Art and Design/Theatre and Drama Joint Program Exploratory Committee, 2005-2007.

Center for World Performance Studies, Co-director of Performance and Ethnography Series, 2003-2008.

**Committee Leadership and Membership - Other Institutions**

Technology and Teaching Committee, College of Liberal Arts, Auburn University, 1999-2000.

Curriculum Committee, Women's Studies Program, Auburn University, 1999-2000.

Department Colloquium Coordinator, Department of Theatre and Drama, University of Wisconsin-Madison, 1993-1994.

**Department and Production Reviews**

Knox College, Department of Theatre and Dance, External Reviewer (2006)

KCACTF Adjudicator, 1997-1999.

**RELEVANT WORK EXPERIENCE**

Stark Raving Theatre, Managing Director, 1988 – 1991

 Artistic Director 1991 – 1992

The New Rose Theatre, Marketing Director, 1987 – 1989

WACKO (Women's Acting CO. & Komedy Organization), Artistic Director, 1986 - 1989.

*Just Out*, Columnist, Theatre/Film Reviews, 1985 – 1987.

**ADDITIONAL LANGUAGE TRAINING**

* Ave Nicaragüita, Granada, January 2008.
* Nicaraguan Spanish Schools, Granada, October 2002.
* Ann Arbor Public Schools Adult Classes, Spanish Language practice, 2007-09.
* Ann Arbor Public Schools Adult Classes, French I and II, 2007-09.

**PRACTICAL THEATRE EXPERIENCE**

**Dramaturgy**

*Lady in the Dark,* Kurt Weill University of Michigan (Independent Project)

*A Chorus Line*, Michael Bennett University of Wisconsin-Madison

**Directing**

*Agamemnon* Duderstadt Video Studio, U of M

*A.E.: The disappearance and death of Amelia Earhart* Osan Air Base, South Korea

*The Walls*, Griselda Gambaro Auburn University

*The Camp*, Griselda Gambaro University of Wisconsin-Madison

*Little Women, the Tragedy*, Split Britches Stark Raving Theatre

*Mothers of Heroes/Madres de Heroes* Stark Raving Theatre

*Cold Hands*, Paul Bernstein Stark Raving Theatre

*The Foofy, Open-Toed Shoe* Stark Raving Theatre

*Play*, Samuel Beckett University of Minnesota

*My Cup Ranneth Over*, Robert Patrick University of Minnesota

*Companions*, Debra Kazel University of Minnesota

*Dracula*, Bram Stoker Dayton Children's Theatre

*Really Rosie*, Maurice Sendak Dayton Children's Theatre

*Beowulf* (my adaptation) Dayton Children's Theatre

**Performing**

An Evening of Bossa Nova Berlin Boat Party, Berlin, Germany

RequiEM (multimedia performance art) Riverside Arts Center, Ypsilanti, MI

Signs of Life Nurse University of Wisconsin-Madison

Cabaret Transvestite University of Wisconsin-Madison

Romeo and Juliet Gregory Minnesota Shakespeare Company

Storm Weather Delivery Boy University of Minnesota-Minneapolis

Sister Mary Ignatius Thomas University of Minnesota-Minneapolis

The Grass Harp Maude Riordan The Dayton Theatre Guild

My Cup Ranneth Over Paula Dayton Children's Theatre

Welcome to the Monkey House Doris Sawyer Dayton Children's Theatre

The Frogs Bacchus Dayton Children's Theatre

South Pacific Bloody Mary Colonel White High School

**Sound Design**

*Assassins*, Stephen Sondheim University of Wisconsin-Madison

*The Golden Age,* Louis Nowra University of Wisconsin-Madison

**Produced Dramatic Works**

*A Midsummer Night's Dream* (adaptation), Slauson Middle School, 2011

*The Odyssey* (adaptation), Slauson Middle School, 2010

*The Little Prince* (adaptation), Ann Arbor Civic Theatre, 2009

*RequiEM,* Riverside Arts Center, Ypsilanti, MI, 2007.

*A.E.: The disappearance and death of Amelia Earhart*. Stark Raving Theatre, Portland. 1992. Winner of the Oregon Book Award, 1992.

*Mothers of Heroes/Madres de Heroes*. Stark Raving Theatre, Portland. 1991.

*From Here to Absurdity*. Stark Raving Theatre, Portland. 1989.

*The Foofy, Open-Toed Shoe*. Stark Raving Theatre, Portland. 1989.

*The Foofy, Open-Toed Shoe*. Portland State University, Portland. 1987.

*The Them in Our Dreams*. University of Minnesota, Minneapolis. 1985.

*Far Away Places*. (Book and Music) Dayton Children's Theatre, Dayton, OH. 1982. Winner of Dayton Playhouse Special Award. Winner of Citizenship Award from Governor Celeste.

*Beowulf*. (adaptation) Dayton Playhouse, Dayton, OH. 1982.

**REFERENCES**

Professor Leigh Woods Area Head, Department of Theatre & Drama

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 University of Michigan

 Ann Arbor, MI 48109

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 lawoods@umich.edu

Professor William Worthen Department of Theatre

 506 Milbank Hall, Barnard College

 New York, NY 10027

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 wworthen@barnard.edu

Associate Professor Tamara Underiner Associate Dean for Research

 School of Theatre & Film

 217 Dixie Gammage Hall

 Arizona State University

 Tempe, AZ 85287-2002
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 Tamara.Underiner@asu.edu