

SAMUEL R. YATES*Curriculum Vitae, September 2022*

School of Theatre and Dance ♦ Millikin University

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EMPLOYMENT

Millikin University

2021– Assistant Professor of Theatre and Performance Studies, School of Theatre & Dance
 Affiliated Faculty in Gender Studies and African American Studies

Lecturer

2021 University of Maryland Baltimore County, Department of Theatre
 2019–21 American University, Literature Department & Writing Studies Program
 2019-21 The George Washington University, ELL/ESL Instructor, UWP, and English Department
 2014-19 Centre College, Semester-in-Washington Program

EDUCATION

The George Washington University (USA)

2019 Ph.D. in English, Concentration in American Literatures and Culture, Crip/Queer Studies

Trinity College Dublin (IE)

2013 M.Phil in Theatre & Performance Studies, *George J. Mitchell Scholar and First Honours*

Centre College (USA)

2011 B.A. in Dramatic Arts and English, *Valedictorian and Summa Cum Laude*

Professional Certificates

2020 Online Pedagogy Instructor Certification, American University
 2018 Graduate Certificate in the Engaged and Public Humanities, Georgetown University

PUBLICATIONS

Book Project: *Crippling Broadway: Producing Disability in the American Musical*

- Proposal Currently Under Consideration with a University Press

Abstract: *Crippling Broadway* uses musicals to intervene in conversations about disability, gender, and race performance in U.S. American cultural production. By centering the Broadway musical and its industry expectations of the nondisabled triple-threat performer, we can identify the pervasiveness of able body in our creative and social imaginaries and recast our commitments to equitable representation in popular entertainment. As I argue throughout this book, academics, critics, and industry artists have long-used methods of producing embodied differences like race and gender onstage to perceive disability onstage. Some of these tools, such as prosthetics and costuming, physically append the body in obvious, if problematic ways. Others, such as invocations of blackface minstrelsy and gender drag seem to expand our critical consciousness about the production of difference on stage but create uneasy elisions around disability due to their political and ideological pressures. *Crippling Broadway* wields the polemics of “crip”—an affirmation of disability as a valuable and marginalized identity at the intersection of race, gender, and sexuality—and mobilizes it as an analytic tool for thinking with a theatrical industry that seems, on its surface, to have a contentious relationship to disability.

Book Project: *A Classroom Guide to Writing in Theatre and Performance Studies*

- Edited Collection, co-edited with Jeanmarie Higgins (Pennsylvania State University)

Abstract: This collection of pedagogical essays seeks to explore Writing Studies curricula within Theatre and Performance Studies classrooms. From traditional Play Analysis and Historiography courses that often require thesis-driven work to creative writing courses like Playwriting, writing is everywhere in Theater and Performance Studies. Yet, many of these courses—particularly in performance-centered BFA programs, fail to emphasize the tools common to writing studies programs that help students generate and refine new work. Focusing on cross-field “Writing in the Disciplines” and Critical University Studies approaches, this collection asks, What does disciplinary writing in Theatre and Performance Studies look like? How do our curricula, research, and pedagogy enable or hinder student flourishing? This collection of essays from scholars teaching at a range of institutions surveys both undergraduate and graduate TaPS classrooms for best practices and common pitfalls in writing instruction; provides practical lessons for teaching students the mechanics of research methods, editing, and revision; and offers course assignments and policies to support instructors seeking to enhance student writing within classes where composition and rhetoric may not be designated as explicit course topics or within its education goals.

Refereed Articles

- 2022 “[Inversions: Three Approaches to Collaborating Through Theatrical Models](#)” *Prompt: A Journal of Theatre Theory, Practice, and Teaching*, 2.3 (Spring 2022).
Kate Busselle, Erin Kaplan, and **Samuel Yates****, “The Ethics of Care in Pedagogy and Performance: Intersections with Disability Justice, Intimacy Work, and Theatre of the Oppressed.” *Journal of Dramatic Theory and Criticism* 37.1 (Fall 2022).
- 2021 “[“When a point goes for a walk”: Accessible Design and the World of the Play.](#)” *Prompt: A Journal of Theatre Theory, Practice, and Teaching* 1.2 (Spring 2021).
- 2020 “Choreographing conjunction: *Side Show*’s fleshly fixations and disability simulation.” *Studies in Musical Theatre* 13.1, pp. 67–78.

Book Chapters

- “Would you mind translating that into Spanish?”: Multilingualism and Code Meshing in Musical Theatre.” *The Routledge Companion to Musical Theatre*. Laura MacDonald and Ryan Donovan, eds. Routledge (Accepted and Forthcoming).
“That Musical Politic: Musicals-as-Resistance in the Trump Era.” *Musical Theatre Today, Volume 4*. Yonkers International Press (Accepted and Forthcoming).
- 2022 “Practicing Academic Grace: Pedagogical Experiments with *Mr. Burns* in Digital Play Analysis Classrooms.” *Teaching Performance Practices in Remote and Hybrid Spaces*. Jeanmarie Higgins and Elisha Cark Halpin, eds. Routledge, pp. 32-43.
- “Monstrosity in a Pandemic: Hypercapacity, Debility, and Death in *Repo! The Genetic Opera* (2008).” *Monsters in Performance: Essays on the Aesthetics of Social Disqualification*. Michael Chemers and Analola Santana, eds. Routledge, pp 155-165.
- 2020 “Deafness: Screening Signs in d/Deaf Cinema.” *A Cultural History of Disability in the Modern Age*. David T. Mitchell and Sharon L. Snyder, eds. Bloomsbury Press, pp. 79–94.
“Disability and the American Stage Musical.” *The Routledge Companion to Literature and Disability*. Alice Hall, ed. Routledge, pp. 265-275.

- 2020 “Casting Christopher: Disability Pedagogy in The Curious Incident of the Dog in the Night-Time.” *Teaching Critical Performance Theory in Today’s Theatre Classroom, Studio, and Communities*. Jeanmarie Higgins, ed. Routledge, pp. 94-107.
- 2019 “Spider-man’s Designer Genes: Hypercapacity and Transhumanism in a D.I.Y. World.” *The Matter of Disability: Materiality, Biopolitics, Crip Affect*. Susan Antebi, David T. Mitchell, and Sharon L. Snyder, eds. U of Michigan Press, 2019, pp. 143–159.
- 2015 “‘We Will Be Seen’: Queer Womanhood and the Politics of ‘Real’ in *I (Heart) Alice (Heart) I.*” *Radical Contemporary Theatre Practices by Women in Ireland*. Miriam Houghton and Maria Kurdi, eds. Carysfort Press, 2015, pp. 89-106.

Reviews

- Review of *Doing the Time Warp: Strange Temporalities and Musical Theatre* by Sarah Taylor Ellis (Meuthen Drama, 2021). *Studies in Musical Theatre*. Forthcoming.
- Review of *Playing Sick: Performances of Illness in the Age of Victorian Medicine* by Meredith Conti (Routledge, 2020). *Literature and Medicine*. Forthcoming.
- Review of *Contingent Figures: Chronic Pain and Queer Embodiment* by Michael Snediker (U of Minnesota Press, 2021). *Emily Dickinson International Society Bulletin*. Forthcoming.

CREATIVE WRITING, ACADEMIC EDITING & PUBLIC SCHOLARSHIP

- 2021 Interview. "Practicing Disability Justice, Honoring Wholeness Onstage." Lydia X. Z. Brown. *American Theatre*. 26 March.
- 2020 “Crook, Craven, Fool: Hunchbacks on the Musical Stage.” Telephone Hour: A Quarantine Colloquium. Oct 20.
- 2016 “Wagon.” [Poem] *Out of Sequence: The Sonnets Remixed*. D. Gilson, Ed. Anderson, SC: Parlor Press.
- Also published as “Wagon.” [Poem] “Out of Sequence: The Sonnets Remixed,” Special Issue of *Upstart: A Journal of English Renaissance Studies*. D. Gilson, Ed. Clemson UP, Aug. 2014.
- 2014 Copywriting and editorial comments for *The O’Neill: The Transformation of Modern American Theater*. Jeffrey Sweet. New Haven: Yale University Press, 2014.
- “American Horror Story reveals the cruel optimism of science fiction.” The Daily Dot. December 14.

MANUSCRIPTS IN PROGRESS

- *Strange Speech: Codemeshing Disability and Disorder in Performance*. Monograph-length project.
- “A Queer Night’s Dream: *Midsummer* and *Were The World Mine.*” *The Encyclopedia of LGBTQIA+ Portrayals in American Film*. Erica Dymond and Salvador Jimenez Murguia, eds. Roman & Littlefield (Volume under contract).
- “Crippling Play Analysis: ‘Slow’ learning and Surface Readings as Accessible Pedagogy” Under contract with *Howlround*.
- “‘Mend your speech’: Elizabeth Inchbald, Communication Disorder, and the Remaking of Theatre History”

AWARDS AND HONORS

External Awards

- 2022 Invited Participant, Harvard Mellon Theatre and Performance School
- 2021 Grant for Researchers with Heavy Teaching Loads, American Society for Theatre Research
First Book Development Forum, American Theatre & Drama Society
Harvard Mellon Theatre and Performance School
- 2020 Publication Development Forum, American Theatre in Higher Education
- 2018 NEH/Mellon-Funded Program Participant, “The Engaged and Public Humanities”
Annual Travel Grant Award, American Comparative Literature Association
- 2017 Helen Krich Chinoy Dissertation Fellowship, American Society for Theatre Research
- 2014 Senior Fellow, Humanity in Action
- 2013 Amsterdam Fellow, Humanity in Action
- 2012 George J. Mitchell Scholar, Theatre & Performance Studies, U.S.-Ireland Alliance

Internal Awards

- 2022 Faculty Development Grant, Millikin University
- 2021 Faculty Development Grant, Millikin University
- 2018 Dean’s Dissertation Completion Fellowship, George Washington University
- 2017 CCAS Research Travel Grant, George Washington University
Writing in the Disciplines (WID) Summer Teaching Assistantship, George Washington University
- 2016 WID Summer Teaching Assistantship, George Washington University
- 2014 Graduate Assistantship and University Fellowship, George Washington University
- 2011 George Winston Welsh Valedictorian Prize, Centre College
John C. Young Scholar, Centre College
George Handy Ensminger English Prize
Phi Beta Kappa, National Honor Society, Centre College
Acting Prize, Drama Department, Centre College
- 2010 Omicron Delta Kappa, National Honor Society, Centre College

INVITED LECTURES & WORKSHOPS

- 2022 “Staging Crip/Queer Aesthetics Beyond Genre Paradigms.” CSU Sacramento. October 27.
- “It’s a Sad Song: Queerness and the Myth of Chrononormativity in *Hadestown*.” Washington University in St. Louis. October 19.
- “Rearticulating Performance Labor: Using Disability Simulations within the Theater,” Disability & Theatrical Pleasure Symposium, Jackman Humanities Institute, U of Toronto, June 27.
- “Crafting Your Online Persona: A Personal Performance.” UT Austin, Texas Career Engagement. June 13.
- “Flipping the S(crip)t: Intersections in Crip/Queer Performance.” Lafayette College. March 30.
- “Accessing Work: Disability in the Academy.” University of Georgia. March 3.
- “*The Cost of Living*: Practicing Accessibility in Performance and Feminist Disability Studies.” Weber State University. February 24.
- “Crippling Literature and Drama: Casting *Curious Incident*.” NTNU - Norges teknisk-naturvitenskapelige universitet [Norway]. January 25.
- 2021 “Disability Simulations and the Able Imaginary.” Winter PResPa Lecture. School of Performing Arts, Wolverhampton University [UK]. December 8.
- “The Drama of Disability: Casting Christopher and Disability Simulations.” 6th Annual Inclusive Theatre Festival. Northwestern University. November 21.
- “Disability, Shakespeare, and Performance.” Woolly Mammoth Theatre, Washington, D.C. September 30.
- 2021 “Theatrical Care Work: Practicing Access Intimacy.” Penn State University. September 1.
- Ready, Willing, and Very Abled: Inclusion through a Disability Lens.” BroadwayCon 2021 Roundtable. Streaming Online, April 17-18.
- “Deafness: Screening Signs in Contemporary Cinema.” Roundtable. Composing Disability: A Cultural History of Disability. GWU. Washington, D.C. April 09.
- 2020 “Demystifying Disability.” Invited C.A.R.E. Roundtable with Ali Stroker, Nicole D’ Angelo and Adam Roberts. Oklahoma City University. December 19.
- “It’s not your face’: Aestheticizing Toxic Masculinity in Marius von Mayenburg’s *The Ugly One*.” Guest Lecture/Workshop for “Man Trouble” Seminar. Pace University. October 1.
- “Crippling Performance Learning.” Invited Lecture. Arts, Health, and Design Research Summit. Penn State University. Apr. 8, 2020. [*Cancelled due to Covid-19*]
- 2019 “Accessing the (Next) Steps.” Gensler Research Institute. NYC. March 2.
- 2018 “Experiential Design & Accessibility.” Gensler Research Institute. NYC. November 6.
- “Designing Common Ground.” Gensler Research Institute. NYC. October 2.
- 2016 “Code-switching and Race in An Octoroon.” Public Talkbacks. Woolly Mammoth Theatre, Washington, D.C. June 10.

- 2015 “Crip Sustainability.” Guest Lecture. “Sustainable Life” Evening Lecture Series. Fairmont State University. Fairmont, WV. July 9.

CONFERENCE EVENTS AND PROFESSIONAL ACTIVITIES

Conference Events Organized and Moderated

- 2021 “Shakespeare, Disability, and Performance.” Woolly Mammoth Theatre Company. Washington, D.C. September 30.
- 2019 “Disability and the Avant Garde” Seminar. American Comparative Literature Association (ACLA) Conference. Washington, D.C. March 7-10.
- 2018 Third Annual GW LGBTQ Studies Symposium: Transnational Film and LGBTQ Cultures. GWU English and Office of Study Abroad. Washington, D.C. December 8.
- “Disability Performances” Panel. Composing Disability: Crip Politics and the Crisis of Culture Conference. GWU. Washington, D.C. March 22.
- 2017 “Media and Transformation” Panel. Symposium on Global Chaucer and Shakespeare in the Digital World. Hosted by Digital Humanities Institute at GWU. Washington, DC. Feb. 4.
- 2015 “Disability and Television” Panel. PCA-ACA. New Orleans, LA. April 3, 2015.

Conference Presentations

- 2022 “‘Slow’ Learning and Surface Readings as Accessible Pedagogy.” Critical University Studies Roundtable. Mid-Atlantic Theatre Conference. Cleveland, OH. March 3-6.
- 2021 “‘Touched the gods’: Orpheus, Echolalia, and Disability in *Hadestown*.” Curated Panel. American Society of Theatre Research (ASTR). San Diego, CA. October 29
- 2021 “‘Turn It Off’: Topsy’s Legacy of Black Embodiment in the AIDS Musical.” Working Session. ASTR. San Diego, CA. October 29.
- “‘Everybody Says Don’t’: Teaching Mental Disability with *Anyone Can Whistle* and *Next to Normal*.” American Theatre in Higher Education (ATHE). Houston, TX. August 8.
- “Ethics of Care in Performance Studies Spaces: A Disability Justice Perspective.” ATHE. Houston, TX. August 6.
- 2020 “‘Zydrate Anatomy’: Prophylaxis and the Able Imaginary in *Repo! The Genetic Opera* (2008).” Working Session. ASTR. Online Conference. November 6-8.
- “Making Online Theatre Pedagogy Accessible: A Disability Studies Perspective.” ATHE. Online Conference. August 1.
- “Musicals, Labor, and (In)Capacity” ATHE. Online Conference. July 30.
- “‘Like Ordinary Men’: Reinstating deafness in Disney’s *The Hunchback of Notre Dame*.” Song, Stage, and Screen XV. Cleveland, OH. June 18-20. [*Cancelled due to Covid-19*]
- “‘Measure your life’: The Legacy of the AIDS Musical in the Era of Mass Gun Violence.” Session: LGBTQ Health Humanities. Modern Language Association (MLA). Seattle, WA. January 11.

- 2019 “The New Triple-Threat: Disability, Biopolitics, and Hypercapacity.” Working Session. ASTR. November 8.
- 2019 “He Is the Very Picture of a Modern Major General: Mobilizing Musicals for Resistance.” Session: Scene Change/Social Change. ATHE. Orlando, FL. August 10.
- “Overtures and Incidentals: Lyric Avant-Gardism in the Broadway Musical.” Seminar: Disability and the Avant-Garde. ACLA. Washington, DC. March 7-10.
- 2018 “‘There Is No Future, There Is No Past’: Crippling Chronicity and the Death Drive in the AIDS Musical.” Song, Stage and Screen XIII. Los Angeles, CA. June 1.
- “‘Cut them apart’: Conjoinment, Conservation, and Aesthetics in *Side Show*.” Northeast Modern Language Association (NeMLA). Pittsburgh, PA. April 13.
- “‘And the beauty is...’: Crippling Aesthetics for Situated Knowledge in *The Light in the Piazza*.” Seminar: Disability Aesthetics—New Directions. ACLA. Los Angeles, CA. March 29-April 1.
- 2018 “‘Today for you, tomorrow for me’: Queer Contagion and Crip Chronicity in the AIDS Musical.” Composing Disability: Crip Politics and the Crisis of Culture. GWU. Washington, D.C. March 22.
- 2017 “Unlimited (I’m Limited): Impairment, Disability, and Hyper-Capacity in *Wicked*.” Working Session. ASTR. Atlanta, GA. November 18.
- 2017 “‘Boy Falls from the Sky’: Managing Disability and Actor Safety Amidst Spectacle.” Panel. Disability as Spectacle. University of California, Los Angeles. April 14.
- “‘I Will Never Leave You’: Fixating On The Hilton Sisters’ Flesh in *Side Show*.” Panel: Deviance on Page and Stage. (Re)Collections: The EGSA Symposium. GWU English. Washington, D.C. February 24.
- “Re-theorizing Normate: How Hyper-capacity Shifts the Paradigm.” Special Session: Extraordinary Bodies at Twenty. MLA. Philadelphia, PA. January 7.
- 2016 “Divergent Cripistemologies: Biosociological Assessments of Atypicality.” Panel: Media Ecologies. Composing Disability: Crip Ecologies. GWU. Washington, D.C. April 8.
- “‘And you shall Rise Above’: Genetic Meliorism in *Spider-Man: Turn off the Dark*.” Seminar: Performance and/as Exception. ACLA. Boston, MA. March 19.
- 2016 “Casting Christopher: On the Border of Disability in Broadway’s *Curious Incident*.” Panel. Border Crossings Symposium. GWU English Department. Washington, D.C. February 12.
- “Pathologizing Witchcraft: Supernatural Locations of Disability in *American Horror Story: Coven*.” Panel: Disability and Television. Popular Culture Association/American Culture Association (PCA-ACA). New Orleans, LA. April 3.
- 2015 “Towards a Crippled Literature: A Curious Incident of Complex Embodiment.” Symposium: Subverting Academia and Subversive Academics. University of Maryland CP, Theatre and Performance Studies. College Park, MD. March 7.
- “What is a Crippled Literature?” Symposium: Twice Told Tales and Collected Stories. GWU American Studies Department. Washington, D.C. February 20.

- “Spider-Man’s Designer Genes: Visceral Memory, Mutation, and Transhumanism in a “DIY World.” Panel. Transvisceral: The 2015 EGSA Symposium. GWU English. Washington, D.C. February 6.
- 2014 “Damned to Eternity: Disabling Immortalities in American Horror Story: Coven.” Special Session: Pop Culture Crash Course. Mid-Atlantic Popular and American Culture Association (MAPACA). Baltimore, MD. November 8.
- “Researching Period Styles for Production.” Panel. Southeastern Theatre Conference (SETC). Louisville, KY. March 7.

CAMPUS TALKS

- 2021 “*Crippling Broadway*, or, Why is Musical Theatre Obsessed with Disability?” Millikin University. September 30.
- “Crafting Accessible Pedagogy.” Provost’s Faculty Workshop. Millikin University. August 16.
- “Job and Grant Applications: Preparing the Materials.” George Washington University. 16 April.
- 2020 “*Pipeline* and ‘We See You White American Theatre’: Diversifying Perspectives in American Dramaturgy.” Guest Lecture for Black American Writers Seminar. GWU. October 1.
- 2019 “The ‘Authentic Body’: A Case Study with *All About My Mother* (1999)”. Guest Lectures, Film Honors Seminar. Nov. 12 and 14.
- 2019 “Foucault’s Rhetoric.” Guest Lecture for Graduate Critical Theory Seminar. Nov. 11, 2019.
- 2018 “Laugh Lines: Race and Contagion in Tragicomedy” Guest Lecture Unit for “Staging Sensation: Early Modern English Drama and Sensory History. Graduate Seminar. October 19.
- 2018 “How to Make Writing-Intensive Courses for Everyone: Accessible Pedagogy and the Public Humanities.” Training seminar for WID Graduate Instructors. August 24.
- 2018 Prosthesis and Pleasure in ‘Good Country People’.” Guest Class Lecture for Introduction to American Literature, 1865-Present. March 8.

ADDITIONAL RESEARCH EXPERIENCE

Research Assistant for Ayanna Thompson’s *Shakespeare in the Theatre: Peter Sellars*. Bloomsbury Arden Shakespeare, 2018.

O’Neill Research Assistant for *The O’Neill: The Transformation of Modern American Theater*. Jeffrey Sweet. Yale University Press, 2014.

TEACHING EXPERIENCE

School of Theatre and Dance, Millikin University

- THE 131: Play Analysis
- THE 321: Directing I
- THE 332: *Crippling Up*: Access and Representation in Disability Theatre. Online.
- THE 332: The Body in Movie Musicals
- THE 332: Crip/Queer/Trans Performance: Articulating Embodiment

- THE 336: Theatre History and Dramatic Literature II, 1700–Present
- THE 361: Performance Studies

Department of Literature, American University

- LIT 146: Critical Approaches to Cinema. In Person, Hybrid, Online.
- LIT 446/646: Screening Bodies: Disability and Global Cinema. Online.
- WRT 101: The Body Politic: Disability and Public Bodies. Online.
- WRT 101: The Trouble with Normalcy: Disability Narratives in Popular Culture. Hybrid.

Department of Theatre, University of Maryland Baltimore County

- THTR 344: Script Analysis. Online.

English, University Writing, and The Language Center, George Washington University

- DRA 3630/ENG 3630: American Drama I, 1786-1960
- DRA 3631/ENG 3631: American Drama II, 1960-Present
- ENG 1210W: Introduction to Creative Writing—Fiction, Poetry, and Playwriting (*Writing Intensive*)
- ENG 1340W: Essential Shakespeare (*Writing Intensive*)
- ENG 4360: Formal Embodiments: Performing the Body and the Lyric. Independent Study.
- ENG 3370: Imitations. Advanced Poetry Workshop.
- ENG 3810W/6720: Crip Performances: An Introduction to Disability and Performance Theory. (*Writing Intensive*)
- HON 257: Shakespeare & Performance. Dr. Ayanna Thompson. Honors Seminar. [Taught Acting Studio]
- UW 1020: The Trouble with Normalcy: Disability Narratives in Popular Culture. Hybrid and Online.
- Everyday English: Conversational English ELL/ESL Workshops
- ELL Instruction for 2019 and 2020 SUGAI Language and Leadership Summer Programs.

Centre College, Semester-In-Washington Program with Butler University

- DRA 2XX: From Screen to Stage: Broadway's Movie Musicals
- DRA 2XX: Race Play(s)
- DRA 2XX: Collective Rage: Making Feminist Theater
- DRA 2XX: Digital / Security: Interactive Multimedia Theatre
- DRA 2XX: Staging a Capital Idea: Politics and New Play Development in Washington, D.C.
- DRA 2XX: The Kennedy Center: America's Playhouse and the Lost National Theater

Johns Hopkins University, CTY Institute for Advanced Critical and Cultural Studies

- Madness and Insanity: A Social History (3-week Seminar)

Fairmont State University, West Virginia Governor's Honors Academy

- Beyond the Yellow Brick Road: Filmic Frontier Spaces & the Road Trip. (3-week Seminar)
- Decoding the American Dream: Genetic Citizenship, Good Citizenship. (3-week Seminar)
- Sustaining America: Cultural Dreamscapes in the United States. (3-week Seminar)
- The Trouble with Normal(cy): Disability Studies and Pop Culture. (3-week Seminar)

Graduate Teaching Assistant Experience Available Upon Request

SERVICE

University Service

- 2022-23 SOTAD BA Scholarship Interview Committee, Millikin University [MU]
 Anti-racist Pedagogy Goals and Language Committee, School of Theatre & Dance, MU
- 2021-22 Season Selection Committee, School of Theatre & Dance, MU
 Anti-racist Pedagogy Goals and Language Committee, School of Theatre & Dance, MU
 Homecoming 2021, Open House – Guest Tour and Lecturer, School of Theatre & Dance, MU
- 2018– Manuscript Reviewer for Routledge Press
- 2018– Manuscript Reviewer for *Disability Studies Quarterly*
- 2017-19 Clinton DeWitt Croissant Prize for Dramatic Literature Adjudicator, George Washington University

University Service, Cont.

- 2015-17 President, American Literature & Culture Organization (ALCO), George Washington University
- 2015-16 Vice-President of Professional Development, Department of English Graduate Student Organization (EGSA), George Washington University

Service to the Profession

- 2023 Conference Planning Committee, American Theatre in Higher Education (ATHE)
- 2022 American Rescue Plan (ARP) Grants to Organizations, Theatre Panel, National Endowment for the Arts
 Conference Planning Committee, American Society for Theatre Research (ASTR)
- 2021 Covid Relief Grants Panelist, Theatre Panel, National Endowment for the Arts
 3 Arts Award Adjudicator, Theatre Panel, 3 Arts Chicago
- 2018–19 Gensler “Designing Common Ground” Initiative —Disability Accessibility and Education Lead
- 2016-19 Audience Conversation Facilitator, Woolly Mammoth Theater

NON-ENGLISH LANGUAGES

American Sign Language (SSE; Some ASL; Beginner-Mid fluency); French (Reading/Writing Proficiency, Non-speaker); Latin (Reading/Writing with Dictionary, Non-speaker)

PROFESSIONAL MEMBERSHIPS

American Comparative Literature Association (ACLA); American Society for Theatre Research (ASTR); Association for Theatre in Higher Education (ATHE); Disability History Association (DHA); Literary Managers and Dramaturgs of the Americas (LMDA); Modern Language Association (MLA)

DRAMATURGY, DIRECTING, AND ARTISTIC WORK (*selected*)

Director

- *Bean*. Centre College, 2011; George Washington University, 2015.
- *Spreading the News*. Samuel Beckett Theatre Centre, 2012-13.
- *Grass Greener*. Samuel Beckett Theatre Centre, 2012.
- *Haunted*. National Theatre Institute at Eugene O’Neill Theatre Center, 2011.
- *A Midsummer Night’s Dream*. Centre College, 2010. [AD – Directed all “Mechanicals” Scenes]
- *The Ugly One*. Centre College, 2010. [AD]

Dramaturgical Work [Selected]

- *Everybody*. Millikin University. Decatur, IL. October 2022.
- *Violet*. Millikin University. Decatur, IL. May 2022.
- *The House in the Lagoon*, adapted by Caridad Svich. Rebecca Aparicio, Dir. Gala Hispanic Theatre. Washington, D.C. Feb. 2022. **World Premiere.**
- *Teenage Dick*, by Mike Lew. Woolly Mammoth Theatre Company, Washington, D.C. Sept-October 2022—Program Notes and Public Talk, “Shakespeare, Disability, and Performance.”
 - *Teenage Dick* co-produced with Pasadena Playhouse and Huntington Theatre Co.
- *Historias*, Rainbow Theater Project, Washington, DC. Tony Koehler, Dir. Apr. 2017.
- *Bethlehem, PA*, by Ryan Fogarty. Developmental Dramaturg.
- *bed.*, by J.P. Sisneros. THE Theater Co, Washington, DC. Tony Koehler, Dir. Oct/Nov 2016.
- *A Midsummer Night’s Dream*, by William Shakespeare, Players Theatre, Dublin IE. Rosanna Mallinson, Dir. Oct. 2011 [Edinburgh Fringe, Summer 2012].
- *In His Own Words*, The Abbey Theatre, Dublin, IE. Aideen Howard, Dir. January 2012.

Artistic Consultant

- Artistic Access & Disability Consultant, *She Kills Monsters*. UMBC. Baltimore, MD. April 2022.
- Award Adjudicator: Theatre, 3Arts, 3Arts Awards FY 2020
- Grant Panelist: Theatre, National Endowment for The Arts, CARES Act Relief Funding, FY 2020
- Grant Panelist: Theatre, National Endowment for The Arts, FY 2019
- Relaxed Performances / Accessibility Consultant: Woolly Mammoth Theater; Rainbow Theatre Project; Abbey Theatre; The Kennedy Center; National Endowment for the Arts
- Reader for Season, The Eugene O’Neill Theater Center. Waterford, CT. 2013 – Present

Literary Associate, The Abbey Theatre, Dublin, IE. 2011-12 Season, selected 2012-13 productions.

- Productions include: *Juno and the Paycock*; *B for Baby*; *The Government Inspector*; *Sétanta*; *Alice in Funderland (A New Musical)*; *The Plough and the Stars*; *King Lear*.
- Literary, Casting, and New Work Departments

Script Coordinator, The Eugene O’Neill National Theatre. Summer 2011 Season.

Literary Assistant, Eugene O’Neill Theater Center

- *Good Goods*, by Christina Anderson (Dir. Mia Rovegno), 2011
- *Untitled Artist-in-Residence Project*, by Alfred Uhrey, 2011
- *Stoned Soul Picnic*, by Michael Bush (Dir. Michael Bush), 2010
- *The Burden of Not Having a Tail*, by Carrie Barrett (Dir. Suzanne Agins), 2010
- *Clear*, by Paul Oakley Stovall and STEW (Dir. Daniel Goldstein), 2010

Playwright

- *Grass Greener*, Samuel Beckett Theatre Centre
- *Haunted*, Centre College and National Theatre Institute at Eugene O’Neill Theatre Center
- *Bean*, Centre College and George Washington University

REFERENCES AVAILABLE UPON REQUEST