

CHERYL BLACK, PHD
Curriculum Vitae

EDUCATION

Ph.D., Theatre History, Theory and Criticism, University of Maryland, College Park, MD, August, 1998

MA, Speech and Theatre, University of South Carolina, 1977

BA, English, Speech and Drama, Charleston Southern University, 1975

Teaching Certificate, English/Drama, University of Texas, Arlington, TX, 1980

Conservatory Theatre Training, 1980-92

New York: Actors & Directors Lab, Corner Loft Studio, Actors Information Project, Stephen Hollis, Jack Garfein, John Franklyn-Robbins

Dallas, TX: Theatre Onstage, Film Actors Lab, Ensemble Studios, Kim Dawson Studios

ACADEMIC AND PROFESSIONAL EMPLOYMENT

2023-24 **VISITING ASST. PROF.**, UNION COLLEGE, SCHENECTADY NY

2019, 2022 **Guest Artist/Visiting Instructor**, Stephens College, Columbia, MO

2019-21 **Chancellor's Professor of Theatre**, University of Missouri

2018-19 **Curator's Distinguished Professor of Theatre**, University of Missouri

2015-2020 **Catherine Paine Middlebush Chair in Fine and Performing Arts**, University of Missouri

2013-18 **Professor**, Department of Theatre, University of Missouri

2005-2013 **Associate Professor**, Department of Theatre, University of Missouri

1999-2005 **Assistant Professor**, Department of Theatre, University of Missouri
Appointed Director of Graduate Studies, May 2001

1998-1999 **Visiting Assistant Professor**, University of Maryland Department of Theatre

1996-1999 **Adjunct Assistant Professor**, University of South Carolina Fellowship Program,
Washington Semester

1980- **Actress/Director/Playwright** (Member Actors Equity Assoc., Screen Actors Guild,
American Federation of Television and Radio Artists; Eligible-Society of Stage
Directors)

PUBLICATIONS

BOOKS

- Cheryl Black, *The Women of Provincetown 1915-1922*, Tuscaloosa and London: University of Alabama Press, 2002. Passages from *Women of Provincetown* have been translated by Noelia Hernando-Real for inclusion in the journal *Asparkia: Investigació feminista*, 23 (2013), published by the Universidad de la Rioja, Logroño, Spain.
- Cheryl Black and Jonathan Shandell, co-editors, *Experiments in Democracy: Interracial and Cross-Cultural Exchange in American Theatre, 1912-1945*, SIU Press, 2016.
- Cheryl Black and Sharon Friedman, co-authors, *Modern American Drama: Playwriting in the 1990s* Bloomsbury Methuen Drama, 2017.
- Cheryl Black, ed. *David Belasco, Arthur Hopkins, Margaret Webster*, Vol. 1 of *Great North American Stage Directors* series, Bloomsbury Methuen Drama, 2021.

BOOK CHAPTERS

- Cheryl Black, "Susan Glaspell, The Provincetown Players, and Greenwich Village Feminism," in *Susan Glaspell in Context*, **Cambridge University Press**, J. Ellen Gainor, ed., 2023.
- Cheryl Black, "Football Culture at the Turn of the Century," in *Susan Glaspell in Context*, **Cambridge University Press**, J. Ellen Gainor, ed., 2023.
- Cheryl Black, "The Cultural Imaginings of a Theatrical Impresario: David Belasco in Context," in *David Belasco, Arthur Hopkins, Margaret Webster*, Vol. 1 of *Great North American Stage Directors* series, Bloomsbury Methuen Drama, 2021.
- Cheryl Black, Introduction: Forerunners and Groundbreakers in the Art of Theatrical Directing," in *David Belasco, Arthur Hopkins, Margaret Webster*, Vol. 1 of *Great North American Stage Directors* series, Bloomsbury Methuen Drama, 2021.
- Cheryl Black, "African-American Actress/Entrepreneurs in the Harlem Renaissance Era," *Palgrave Handbook of the History of Women on Stage*, Palgrave MacMillan, Eds. Jan Sewell and Clare Smout, 2020.
- Cheryl Black, "The Emergence of an American Drama, 1820-1914," in Susan Belasco et al, eds., *The Blackwell Companion to American Literature*, Wiley and Blackwell, 2020.
- Cheryl Black, "American Drama in the 1920s," in Ichiro Takayoshi, ed., *American Literary Culture in the 1920s*, Cambridge University Press, 2017.
- Cheryl Black and Anne Fletcher, "Moving the World Toward Brotherhood: Representations of Cultural Otherness in the Theatre Union's *Black Pit* (1935)," in Black and Shandell, *Experiments in Democracy*.
- Cheryl Black, "Afterword," in Black and Shandell, *Experiments in Democracy*.
- Cheryl Black, "Living in the 1990s," *Modern American Drama: Playwriting in the 1990s*
- Cheryl Black and Sharon Friedman, "Documents," *Modern American Drama: Playwriting in the 1990s*
- Cheryl Black and Sharon Friedman, "Afterword," *Modern American Drama: Playwriting in the 1990s*
- Cheryl Black, "The Thrust for Freedom from Systems of Oppression: A Century of Suicide, Filicide, and Viricide in Plays by American Women," in *Violence in American Drama: Essays on its Staging, Meaning, and Effects*, eds. Alfonso Ceballos and Bernardo Muñoz, Jefferson, NC and London: McFarland Press, 2011, pp. 44–58.
- Cheryl Black, "Transgressive Female Desire and Subversive Critique in the Seventeenth Century Canon: JoAnne Akalaitis's Staging of *Phedre*, *The Rover*, and *'Tis Pity She's a Whore*," in *Feminist Theatrical Revisions of Classic Works*, edited by Sharon Friedman, Jefferson, NC and London: McFarland Press, 2009, 135-147.

Cheryl Black and Robert K. Sarlós, "On the Threshold of Sexual Politics in Theatre and Drama: The Provincetown Players," in Barbara Ozieblo and Miriam López-Rodriguez, eds., *Staging a Cultural Paradigm: the Political and the Personal in American Drama*, Dramaturgies: Texts, Cultures, and Performances Series, Bruxelles; New York: P.I.E. P. Lang, 2002, pp. 133-147.

JOURNAL EDITING

Guest editor, Author of Introduction, special issue on border crossings, *Journal Of American Drama And Theatre*, Vol 26 (2): Spring 2014, at <http://jadjournal.org/category/vol-26-no-2/>

ARTICLES

Refereed Journal Articles

- Cheryl Black, "Decommissioning the School to Prison Pipeline: Anna Deveare Smith's Notes from the Field and Dominique Morrisseau's Pipeline," *Journal of American Drama and Theatre*, forthcoming Fall 2023.
- Cheryl Black and Anne Fletcher, "A Revolutionary Prophecy: The Theatre Union's *Peace on Earth* and the Military-Industrial Complex in 1933," *Theatre Annual*, Vol. 71 (November 2018): 1-20.
- Cheryl Black, "A" is for Abject: The Red Letter Plays of Suzan-Lori Parks, *Journal of Dramatic Theory and Criticism* 1.2 (2012): 31-56.
- Anne Fletcher and Cheryl Black, "The Color of Revolution: Race Trumps Class in the Theatre Union's *Stevedore* (1934)," *New England Theatre Journal*, Vol. 22 (Winter 2011): 23-52.
- Cheryl Black, "Three Variations on a National Theme: George O'Neil's *American Dream*, 1933," *Journal of American Drama and Theatre*, Vol. 22, no. 3 (Fall 2010): 69-89.
- Cheryl Black, "Abject No More: Authority and Authenticity in the Theatrical Career of Rose McClendon," *Theatre History Studies*, Vol. 30 (2010): 42-64.
- Cheryl Black, "„A” kao autsajder: potpuno poniženje i kulturna kritika u dramama crvenog slova Suzan-Lori Parks," *Republika* n 11 / 2009 y LXV (Zagreb: Croatian Writers Society), Nikola Đuretić, ed. Trans. Serbo-Croatian by Andy Jelcic, 46-58.
- Cheryl Black, "After the Emperor: Interracial Collaborations Between Provincetown Alumni and Black Theatre Artists, 1924-1946," *Journal of American Drama and Theatre*, Vol. 20, no. 1 (Winter 2008): 5-26.
- Cheryl Black, "Milena Markovic's *Tracks: May God Look Upon Us* at The Utopian Theatre Asylum," *Slavic and East European Performance*, vol. 27, no. 1 (Winter 2007): 60-68.
- Cheryl Black, "'Making Queer New Things': Creating Queer Identities in the Life and Dramaturgy of Susan Glaspell," *Journal of Dramatic Theory and Criticism* 20, no. 1 (Fall 2005): 49-64.
- Cheryl Black, "New Negro Performance in Art and Life: Fredi Washington and the Theatrical Columns of *The People's Voice*, 1943-1947," *Theatre History Studies* 24 (June 2004): 57-72.
- Cheryl Black, "Looking White, Acting Black: Cast(e)ing Fredi Washington," *Theatre Survey* 45, no. 1 (May 2004): 19-40.
- Cheryl Black, "Pioneering Theatre Managers: Edna Kenton and Eleanor Fitzgerald of the Provincetown Players," *Journal of American Drama and Theatre*, Vol. 9, no. 3 (Fall 1997): 40-58.
- Cheryl Black, "Interpretation and Tact: Nina Moise Directs the Provincetown Players," *Theatre Survey* 36, no. 1 (May, 1995): 55-64.
- Cheryl Black, "A Visible Oppression: JoAnne Akalaitis' Staging of *Tis Pity She's a Whore*," *Theatre Studies* 40, (Spring/Fall, 1995): 5-15.
- Cheryl Black, "Ida Rauh: Power Player at Provincetown," *Journal of American Drama and Theatre*, Vol. 6, nos. 2 and 3 (Spring/Fall 1994): 63-80.

Biographical Entries/Short Critical Essays

- Cheryl Black, "Ambrose Holt by Susan Glaspell." *The Literary Encyclopedia*, October 2018, online at <https://www.litencyc.com/php/sworks.php?rec=true&UID=16002>. (invited)
- Cheryl Black, "The Provincetown Players," *Routledge Encyclopedia of Modernism*, ed. Penny Farfan, Routledge, 2016. (invited)
- Cheryl Black, "Edna St. Vincent Millay," *Routledge Encyclopedia of Modernism*, ed. Penny Farfan, Routledge, 2016. (invited)
- Cheryl Black, "Susan Glaspell's *Inheritors*," *The Literary Encyclopedia*, January 2011, online at <https://www.litencyc.com/php/sworks.php?rec=true&UID=16002>. (invited)
- Cheryl Black, "Susan Glaspell, Pioneering Playwright of Midwestern Roots and Modernist Invention," in *20th c. Broadway & Beyond*, Ed. Anne Fliotsos, May 2010, online at http://web.ics.purdue.edu/~fliotsos/b/b/Glaspell_Susan.html (invited)
- Cheryl Black, "The Provincetown Players and the Birth of American Drama," in *20th c. Broadway and Beyond*. Ed. Anne Fliotsos, May 2010, online at http://web.ics.purdue.edu/~fliotsos/b/b/Provincetown_Plyrs.html (invited)
- Cheryl Black, "Marvel Cooke." *African American National Biography*, eds. Henry Louis Gates, Jr., and Evelyn Brooks Higginbotham. W.E.B. DuBois Institute for African and African American Research, Oxford: Oxford University Press, 2008.
- Cheryl Black, "Abbie Mitchell." *African American National Biography*, eds. Henry Louis Gates, Jr., and Evelyn Brooks Higginbotham. W.E.B. DuBois Institute for African and African American Research, Oxford: Oxford University Press, 2008.
- Cheryl Black, "Georgette Harvey." *African American National Biography*, eds. Henry Louis Gates, Jr., and Evelyn Brooks Higginbotham. W.E.B. DuBois Institute for African and African American Research, Oxford: Oxford University Press, 2008.
- Cheryl Black, "Edna Thomas." *African American National Biography*, eds. Henry Louis Gates, Jr., and Evelyn Brooks Higginbotham. W.E.B. DuBois Institute for African and African American Research, Oxford: Oxford University Press, 2008.
- Cheryl Black, "Freda Washington." *Notable Women in America*. Ed. Susan Ware. Cambridge: Harvard University Press, 2004 (Invited).
- Cheryl Black, "Djuna Chappell Barnes." *The Facts on File Companion to American Drama*, eds. Jackson Bryer and Mary Hartig, New York: Facts on File, 2004 (Invited).
- Cheryl Black, "Susan Keating Glaspell." *The Facts on File Companion to American Drama*, eds. Jackson Bryer and Mary Hartig, New York: Facts on File, 2004 (Invited).
- Cheryl Black, "The Provincetown Players." *The Facts on File Companion to American Drama*, eds. Jackson Bryer and Mary Hartig, New York: Facts on File, 2004 (Invited).

Performance Reviews

- Cheryl Black, Review of Eugene O'Neill's *The Rope* and *Where the Cross is Made*, Metropolitan Playhouse Virtual Season, *Eugene O'Neill Review* 42:1 (2021)
- Cheryl Black, Review of "Gentle" by Zeljko Djukic from the short story by Fyodor Dostoyevsky. TUTA, Chicago IL. *Theatre Journal* 69, 4 (December 2017): 576-578.
- Cheryl Black, "The Past is Present in KC MeltingPot Theatre's *Rachel*," Review of Angelina Weld Grimke's *Rachel*, Melting Pot Theatre, Kansas City, MO, *Continuum: A Journal of African Diaspora Drama, Theatre and Performance*, Vol. 3, 2 (2017).
- Cheryl Black, "Thrice-told Tales: *Pouring Tea* as Performance Ethnography," Review of *Pouring Tea: Black Gay Men of the South Tell Their Tales*, performed by E. Patrick Johnson, Rhynsburger Theatre, MU, *Storytelling, Self, and Society*, Vol. 8, 1 (Jan-Apr. 2012): 48-51.
- Cheryl Black, Review of *The Outside*, *Suppressed Desires*, and *Chains of Dew* by Susan Glaspell, Orange Tree Theatre, UK, *Theatre Journal*, December 2008, 646-649.

Book Reviews

- Cheryl Black, Review of *Macbeth in Harlem: Black Theatre in America from the Beginning to A Raisin in the Sun* by Clifford Mason, *Theatre Journal* (forthcoming).
- Cheryl Black, Review of *The Little Art Colony and U.S. Modernism* by Geneva M. Gano *Eugene O'Neill Review* 42:2 (2021)
- Cheryl Black, Review of *Susan Glaspell's Poetics and Politics of Rebellion* by Emeline Jouve, *Modern Drama*, 61 (4): 2018.
- Cheryl Black, Review of *Kitchen Sink Realisms* by Dorothy Chansky, *Modern Drama*, 59 (4): 2016.
- Cheryl Black, Review of *The New Humor in the Progressive Era* by Rick Desrochers, *Journal of American Theatre and Drama*, 28 (2): 2016.
- Cheryl Black, Review of *The Group Theatre: Passion, Politics and Performance in the Depression Era*, by Helen Krich Chinoy, ed. By Don B. Wilmeth and Milly S. Barranger, *Theatre Annual: A Journal of Theatre and Performance of the Americas*, Vol. 68, 2015.
- Cheryl Black, Review of *A Sustainable Theatre: Jasper Deeter at Hedgerow*, by Barry Witham, *Theatre Survey*, Vol. 56, 3 (2015): 454-56.
- Cheryl Black, Review of *Self and Space in the Theater of Susan Glaspell*, by Noelia Hernando-Real, *Theatre Survey*, Vol. 54, 2 (2013): 331-333.
- Cheryl Black, Review of *Susan Glaspell: The Complete Plays*, Linda Ben-Zvi and J. Ellen Gainor, eds., *Comparative Drama*, 46, 1 (Spring 2012): 99-101.
- Cheryl Black, Review of *Women Writers of the Provincetown Players*., Judith E. Barlow, ed., and Review of *From Winning the Vote to Directing on Broadway: the Emergence of Women on the New York Stage, 1880-1927*, by Pam Cobrin, *Theatre Survey* 52, 1(May 2011): 198-201.
- Cheryl Black, Review of *Cast Out: Queer Lives in Theater*, edited by Robin Bernstein, *Theatre Journal*, 59, 4 (December 2007): 701-2.
- Cheryl Black, Review of *Broadway's Bravest Woman: Selected Writings of Sophie Treadwell*, edited by Jerry Dickey and Miriam López Rodríguez, *Theatre Survey* 49, 1 (2008): 150-152.
- Cheryl Black, Review of *The Provincetown Players and the Culture of Modernity* by Brenda Murphy, *Comparative Drama* 40, 3 ((Fall 2006): 380-83 (Invited).

- Cheryl Black, Review of *The Modern World of Neith Boyce*, edited by Carol DeBoer-Langworthy, *Eugene O'Neill Review* 29, no. 2 Fall 2006 (Invited).
- Cheryl Black, Review of *Susan Glaspell: Her Life and Times*, by Linda Ben-Zvi, *Theatre Journal* 58, 1 (March 2006): 151-53.
- Cheryl Black, Review of *Susan Glaspell in Context: American Theater, Culture, and Politics: 1915-1948*, by J. Ellen Gainor, *Theatre Research International* 30, 3 (November 2005): 301-302 (Invited).
- Cheryl Black, Review of *The Past as Present in the Dramas of August Wilson*, by Harry J. Elam, Jr., *Theatre History Studies* 25 (June 2005), 198-200 (Invited).
- Cheryl Black, Review of *Susan Glaspell: A Critical Biography*, by Barbara Ozieblo, *Resources for American Literary Study*, University Park: Pennsylvania University Press, Fall 2004 (Invited).
- Cheryl Black, Review of *Susan Glaspell: A Critical Biography*, by Barbara Ozieblo, *Eugene O'Neill Review* 24 (Spring/Fall 2000) (Invited).

Other Publications

- Cheryl Black, "Introduction," *Adam's Belle*, Isabel Powell and Joycelyn Burnett. Springfield, VA: DBM Press, 2008.
- Cheryl Black, "Theatre History in the New Millennium: The Conversation Continues....," Letter to the Editor. *Theatre Survey* 47, 1 (May 2006): 3 (Invited).
- Cheryl Black, "What's in a Name? The Berenger Characters of Eugène Ionesco," *Southern Theatre* 29, no. 4 (Fall 1976).

CONFERENCE PRESENTATIONS

INTERNATIONAL

"Fugitive's Return" by Susan Glaspell	Adaptor, Director, Performer, concert reading and discussion, Society for the Study of American Women Writers, (SSAWW) Bordeaux, France	July 2017
"Beyond Borders: Susan Glaspell and her Sisters from the Provincetown Players"	Presenter: "'From Page to Stage and Stage to Page: the Trans-literary Career of Susan Glaspell.'" SSAWW, Bordeaux, France	July 2017
"Crossing Ontological Borders: Representations of 'Madness' in Plays by American Women"	Chair and panel organizer SSAWW, Bordeaux, France	July 2017
"Trans/literary dramaturgy: Crossing Genres in Plays by American Women"	Chair and panel organizer SSAWW, Bordeaux, France	July 2017
"Performing Bohemia: <i>The Masses</i> , <i>The Players</i> , and <i>The People</i> "	Author, Director, Performer, concert reading, IV International Conference on American Drama, Seville, Spain	May 2012, Plenary session , Invited
Introduction: Plenary Lecture by Prof. Harry Elam	Panel Chair, IV International Conference on American Drama, Seville, Spain	May 2012

<p>“Nora in America: Ibsen’s <i>A Doll House</i> as intertext within a tradition of feminist bildungs-drama in plays by Eulalie Spence, Dawn Powell, Rachel Crothers, and Susan Glaspell”</p>	<p>IV International Conference on American Drama, Seville, Spain</p>	<p>May 2012</p>
<p>“American Labor Stories: The Theatre Union (1933-1937)”</p>	<p>Co-author/presenter Anne Fletcher, IV International Conference on American Drama, Seville, Spain</p>	<p>May 2012</p>
<p>“Performing Bohemia: <i>The Masses</i>, <i>The Players</i>, and <i>The People</i>”</p>	<p>Author, Director, Performer, concert reading, International Eugene O’Neill Society conference, Labowitz Theatre, NYU, NYC</p>	<p>June 2011, Plenary session, Invited</p>
<p>“Critiques of Marriage in Provincetown Plays by Men”</p>	<p>Paper presentation, International Eugene O’Neill Society conference, Provincetown Playhouse, NYC</p>	<p>June 2011, Plenary session, Invited</p>
<p>"Getting out of <i>Our Town</i>: Directing Wilder's Other Plays"</p>	<p>Panelist, roundtable discussion, International Conference on American Drama, Kean University, Union Township, NJ</p>	<p>October 2010, Invited</p>
<p>“Susan Glaspell’s <i>Chains of Dew</i>”</p>	<p>Director, Performer, Discussant, Concert reading and discussion, International Conference on American Drama, Kean University, Union Township, NJ</p>	<p>October 2010, Invited</p>
<p>“Gender and Violence in American Drama: A Century of Suicide, Prolicide, and Viricide in Plays by American Women”</p>	<p>III International Conference on American Drama, Cadiz, Spain</p>	<p>May 2009, Invited Keynote lecture</p>
<p>“Susan Glaspell’s <i>The Verge</i>”</p>	<p>Director, performer, discussant, concert reading and discussion, III International Conference on Violence in American Drama, Cadiz, Spain</p>	<p>May 2009, Invited Plenary session</p>
<p>“A is for Abject: The Red-letter plays of Suzan-Lori Parks”</p>	<p>International Writers Conference, Zagreb, Croatia</p>	<p>October 2009, Invited</p>
<p>“Susan Glaspell and the Women Playwrights of the Provincetown Players”</p>	<p>Paper presentation, symposium participant, International Susan Glaspell Society Symposium, Orange Tree Theatre, London, UK</p>	<p>February 2008</p>
<p>"Nora in America: a Performative Exploration of Susan Glaspell's <i>Chains of Dew</i>"</p>	<p>Adaptor, Director, performer and discussant, concert reading and roundtable discussion, Third International Conference of the Society for the Study of American Women Writers ("SSAWW"), Philadelphia</p>	<p>November 2006</p>
<p>"Scenic and Costume Design by Provincetown Women"</p>	<p>Round-table discussion, "Provincetown: the Town, the Plays, the Players," Eugene O’Neill Society International Conference, Provincetown, MA</p>	<p>June 2005, Invited</p>

"New Directions in Glaspell Scholarship, Susan Glaspell in Context"	Round-table discussion participant, Eugene O'Neill Society International conference, Provincetown, MA	June 2005 Invited
"Making Political Theatre out of Personal Issues: The Provincetown Players"	Joint presentation with Robert K. Sarlós, First International conference on American Drama and Theatre, Málaga, Spain	May 2000
"The Disappearance of Provincetown's Women Playwrights"	Paper Presentation, Common Threads: Susan Glaspell's Trifles and the Interactions of Arts, Law, and Society in Addressing Violence Against Women Conference, Tel Aviv University	May 2000

NATIONAL

"Betty Jean Jones Award Roundtable"	Participant, ATDS roundtable discussion on pedagogy , ATHE	August 2022 (Virtual)
"Spotlight on New Works"	Participant, Association for Theatre in Higher Education (ATHE)ATDS/BTA/Latinx panel discussing "Experiments in Democracy" and other selected new works Boston	August 2018, invited
"Spinning Ibsen: Susan Glaspell's <i>Chains of Dew</i> as Ibsen Intertext"	Paper presentation, Mid-America Theatre Conference (MATC)	March 2018, refereed
Contemporary Downtown Performance Aesthetics in NYC	Panel Respondent, Association for Theatre in Higher Education (ATHE) Las Vegas	Aug. 2017, Invited
Director/Designer Collaboration in JoAnne Akalaitis's/John Conklin's 'Tis Pity She's a Whore'	Paper presentation, Panel, Association for Theatre in Higher Education (ATHE) Las Vegas	Aug. 2017 (refereed)
Performing Bohemia: The Masses, The Players, and The People	Director, Performer, staged reading & discussion, Association for Theatre in Higher Education (ATHE) Las Vegas	Aug. 2017 (refereed)
Postshow symposium following production of Glaspell's <i>Trifles</i> , Metropolitan Playhouse, NYC	Presenter, "Critiques of marriage and heteronormativity in plays by women playwrights of the Provincetown Players"	Oct. 2016 (invited)
"On Pulse: Remembering and Reflecting on the Orlando Tragedy"	Panel Speaker, Association for Theatre in Higher Education (ATHE) Chicago, IL	Aug. 2016 (invited)
"Reworking the Canon: Female Playwrights and the One play at a time Initiative"	Presenter, "A Woman's Work is Never Done: the ongoing legacy of plays by American Women", ATHE, Chicago	Aug. 2016 (refereed)
"History Matters: Celebrating Historic plays by African American Women"	Session Coordinator, ATHE, Chicago	Aug. 2016 (refereed)
"Women Working Across the Depression"	Presenter, "Comrade Sisters, Mothers, and Others: Women's work and representations of women at the Theatre Union, 1933-37"	Aug. 2016 (refereed)

“Spotlight on New Works: discussion of newly published works in the fields of American theatre, Black Theatre and Latino/a Theatre”	Panel organizer and Presenter, ATHE Montreal	ATHE 2015 Refereed
“Inter/transnational Inspirations: American and European international Theatrical exchanges, 1926-present”	Chair and panel organizer, Mid-America Theatre Conference (MATC)	March 2015, refereed
“Inspired by war to wage peace: The Theatre Union’s <i>Peace on Earth</i> ”	Co-author, presenter, MATC panel	March 2015, refereed
“Dream Lessons: What I Know Now That I Wish I Knew Then.”	Roundtable discussion group, Women in Theatre preconference panel, ATHE panel	July 2014 Invited
“Making Research Happen: In My Dream World I Would...”	Author, presenter, discussant, ATHE panel	July 2014 Invited
“Making History: Creativity and Active Learning in Undergraduate Theatre History courses”	Co-author and co-presenter, with Will Palmer, Mid-America Theatre Conference, (MATC), Pedagogy Symposium	March 2014 Refereed
“Revising Dramaturgy: Using Non-Traditional Dramaturgy as a Pedagogical Tool for Undergraduate Students”	Co-chair and Co-Respondent, with Anne Fletcher, MATC, pedagogy symposium	March 2014, invited
“Staging the Military-Industrial Complex in 1934: <i>Peace on Earth</i> at the Theatre Union”	Co-author and co-presenter, with Anne Fletcher, Peace History Conference	October 2013, refereed
Susan Glaspell’s <i>Woman’s Honor</i>	Director and performer, postshow discussion facilitator, Staged reading and discussion	August 2013, refereed
Pedagogical Pleasures and Lost Labors: Teaching Forgotten and Overlooked Women Playwrights	Author and presenter, Association for Theatre in Higher Education (ATHE)	August 2013, refereed
“Performing Bohemia: The Masses, The Players, and The People”	Author, director, performer, concert reading, discussion, American Literature Association (ALA)	May 2013, Invited, plenary session
“Deconstructing and Reconstructing the American Mythos: the Theatre Union Repertory, 1933 – 37”	Co-author/presenter Anne Fletcher, Theatre History Symposium, Mid America Theatre Conference, MATC, St. Louis, MO	March 2013, Refereed
Myth: Memory and Methodology in the American Musical	Panel Chair, Theatre History Symposium, Mid America Theatre Conference, St. Louis, MO	March 2013
Experiments in Democracy: Staging a multiracial, multicultural America “Representations of Class, Race, and Culture in the Theatre Union’s <i>Black Pit</i> (1935) and <i>Marching Song</i> (1937)”	Co-coordinator, with Jonathan Shandell, of research working session Co-author Anne Fletcher American Society for Theatre Research (ASTR), Nashville, TN	Nov 2012 (I was unable to attend the conference due to <i>Glass Menagerie</i> rehearsal schedule; my co-author presented our paper)

<p>“Women Artists of the Theatre Union”</p>	<p>Co-author/presenter Anne Fletcher, Women in Theatre Program, Association for Theatre in Higher Education (ATHE) Washington, DC</p>	<p>August 2012 – Refereed</p>
<p>"Monuments and Moving Targets: Civic Engagement by Female Performance Artists in the 21st Century"</p>	<p>Panel chair/moderator, Women in Theatre Program, ATHE, Washington, DC</p>	<p>August 2012</p>
<p>“In the Interests of the Workers as a Class: A Discourse Analysis of Rhetorical Strategies in Two Theatre Union Plays”</p>	<p>Co-author/presenter Anne Fletcher, Theatre History Symposium, Mid-America Theatre Conference (MATC) Chicago</p>	<p>March 2012, Refereed</p>
<p>“Paradoxes of Production: Dismantling 19th century American mythologies”</p>	<p>Panel Chair, Theatre History Symposium, MATC, Chicago</p>	<p>March 2012</p>
<p>“Performing a Usable Past: Ada Croghan Franklin’s <i>Milestones, a Pageant of Negro Progress, 1922-1929</i>”</p>	<p>Paper presentation, Black Theatre Association, Association for Theatre in Higher Education (ATHE), NYC</p>	<p>August 2011, Refereed</p>
<p>“Feminist Historiography in the O’Neill Archives: Narrative and counter-narrative in Provincetown histor(ies)”</p>	<p>Paper presentation, ATHE, NYC</p>	<p>August 2011, Refereed</p>
<p>“The Quest for Community in a “professional,” “social” theatre company: the Theatre Union, 1933-1937”</p>	<p>Co-author/presenter Anne Fletcher, MATC Theatre History Symposium, Minneapolis</p>	<p>March 2011, Refereed</p>
<p>“Experiments in Democracy: Performing a Multi-racial, multi-cultural America”</p>	<p>Co-Chair, Working Session, and paper presentation, American Society for Theatre Research (“ASTR”), Puerto Rico</p>	<p>November 2009</p>
<p>“Susan Glaspell’s <i>Alison’s House</i>”</p>	<p>Director, performer, discussant, concert reading, Society for the Study of American Women Writers, Philadelphia</p>	<p>October 2009</p>
<p>“Sounding the Shofar: Hegemonic Homophobia and Resistance in Naomi Wallace’s <i>In the Heart of America</i>” (with Emily Rollie)</p>	<p>Paper presentation, co-author /presenter Emily Rollie, ATHE, NYC</p>	<p>August 2009, Refereed</p>
<p>“Mad Feminist Dramaturgy, Susan Glaspell’s <i>The Verge</i>”</p>	<p>Director, performer, Discussant, concert reading and discussion, ATHE, NYC</p>	<p>August 2009</p>
<p>“Susan Glaspell’s <i>Inheritors</i>”</p>	<p>Director, performer, discussant, concert reading and discussion, American Literary Association, Boston</p>	<p>May 2009</p>
<p>"Surviving the Dissertation and Enjoying Research"</p>	<p>Co-chair, with Dr. Harvey Young, Senior Scholars Panel, Brown Bag Luncheon Series for Mentoring Graduate Students, ASTR, Boston</p>	<p>November 2008</p>

American Theatre and Drama Society (ATDS) Graduate Debut Panel	Panel Chair, Association for Theatre in Higher Education ("ATHE"), Denver	August 2008
"George O'Neil's <i>Queer American Dream</i> "	Paper presentation, Theatre history symposium, MATC, Kansas City	February 2008, Refereed
"New Feminist Dramaturgy in Eastern Europe: What's Art and Nationality Got to Do With It?"	Presenter/participant, Feminist Historiography Research Group, ASTR, Phoenix	November 2007
"Reviving A Radical: Alice Childress as Revolutionary"	Panel Chair, Black Theatre Association, ATHE, New Orleans	July 2007
Panel Chair, "Re-vising the Real: Performing Race, Class and Identity"	ATHE, New Orleans	July 2007
"Babes in Dystopia: Milena Markovic's <i>Tracks</i> at The Utopian Theatre Asylum"	Paper presentation, ATHE, New Orleans	July 2007 Refereed
"Theatrical Metaphors for Mourning and Renewal: Eastern European and Anglo-American Depictions of Eastern Europe in the aftermath of war."	Panel coordinator, ATHE, New Orleans	July 2007
"Surviving the Dissertation and Enjoying Research"	Co-chair, Senior Scholars Panel, with Dr. Harvey Young, Brown Bag Luncheon Series for Mentoring Graduate Students, ASTR, Chicago	November 2006
"Stevedore: an Agitprop Experiment in Racial and Sexual Solidarity"	Paper presentation, ATHE, Chicago	August 2006, Refereed
"Collegial Collaborations: Writing, Directing, and Performing Theatre History" (with Mary Barile)	Pedagogy Symposium, MATC, joint presentation with Mary Barile, Chicago	March 2006, Invited
"After <i>The Emperor</i> : Provincetown Alumni and Inter-racial Artistic Collaborations of the Hedgerow Theatre, the Theatre Union, and the Federal Theatre Project"	Paper presentation, ATHE, San Francisco	July 2005, Refereed
"Performing Style"	Adjudicated acting exercise presentation, acting program focus group, ATHE, San Francisco	July 2005
"Staging the American Woman: Creatively Engaging Female Identities"	Chair, conference panel, ATHE, San Francisco	July 2005
"Revisions of Gender and the Lesbian Continuum: Relations Among Women in the Life and Dramatic Works of Susan Glaspell"	Paper presentation, "New Literacies Conference: Writing, Teaching, Performing America, KU, Lawrence, KS	March 2005, Refereed
"Experiments and Expectations: Pedagogical and Technological Uncertainties and Possibilities for the Introduction to Theatre Course"	Paper Presentation, Pedagogy Symposium, MATC, Kansas City	March 2005, Refereed

“Directing Students in Performances of Intimacy”	Paper Presentation, Acting Program Focus Group, ATHE, Toronto	July 2004, Refereed
“Revising African-American Womanhood: Rose McClendon in <i>Deep River</i> and Beyond”	Paper presentation, Theatre History Symposium, MATC, Chicago	March 2004
“Tugging on Shakespeare’s Cape: The Classical Canon and Feminist Stage Direction”	Paper presentation with co-author/presenter Patricia K. Downey, Directing Symposium, MATC, Chicago	March 2004
“Creating a History of Women as a Collective Spectatorial Presence within the Theatre”	Participant, Research Group in Feminist Historiography, <i>Women: Present at the Performance</i> , ASTR, Durham, NC	November 2003
“The Truly Lost Plays of the Harlem Renaissance . . . ?”	Paper presentation for research group, “Truth & Meaning: Documenting the Past in Contemporary African American Theatre Scholarship,” ASTR, Durham, NC	November 2003
Graduate Student Debut Poster Panel Session	Co-chair and session coordinator, co-sponsored by Research and Publication and Professional Development Committees, ATHE, New York	August 2003
“Is David Mamet’s <i>True and False</i> —True? Or False?: Confronting the Impact of Training on the Contemporary American Actor”	Chair, session coordinator, and presenter, Acting Program, ATHE, New York	August 2003
“Stages of Discovery: Directing Using Improvisation”	Chair, directing program, ATHE, New York	August 2003
“New Negro Performance in Art and Life: Fredi Washington and the Theatrical Columns of <i>The People’s Voice</i> , 1943-1947”	Paper presentation, Theatre History Symposium, MATC	March 2003
“Uncast(e)able: The Stage and Screen Career of Fredi Washington”	Paper presentation, ASTR, Philadelphia	November 2002
“How I Learned to Stop Worrying and Love the Rubric: Identifying Clear, Measurable Objectives in Evaluating Actors”	Paper presentation, Acting Program ATHE, San Diego	July 2002
“Creating Women: The Female Founders of the Provincetown Players”	Paper presentation & Panel Chair, Theatre History Symposium, MATC, St. Louis	March 2002
“Methods to Prevent Madness: Teaching Acting to Non-Majors”	Session coordinator and presenter, Acting Program, ATHE, Chicago	August 2001
“Mentoring Graduate Students/Mentoring Junior Faculty”	Session Coordinator, workshop double session sponsored by ATHE subcommittee on mentoring, ATHE, Chicago	August 2001
“Staging New Feminist Voices: <i>Of Mice and Women</i> at the University of Missouri”	Paper presentation, National Communication Association (“NCA”)	November 2000

“Stage Direction and Feminist Theatre Practice: Diverse Strategies for Discussion”	Panel, co-sponsored by Theatre Division and Feminist and Women’s Studies Division, NCA (also session coordinator)	November 2000
“I Have Lived Through the Long Night”	Performer, NCA (group performance funded by Indiana Humanities Council for Peace and Justice)	November 2000
“Identity, Roles, and Reception: Women in Non-traditional ‘roles’”	Chair, student debut panel, theatre division, NCA	November 1999
“Challenging Sex Barriers in Theatre Practice: Women Scenic Designers of the Provincetown Players”	NCA poster panel session: “Lost Off-Stage: Women Invading Masculine Space”	November 1999
“Furies at Provincetown: ‘Mad Feminism in the Life and Work of the Provincetown Players’”	Paper presentation, ASTR session, “Unofficial Rules and Unruly Sexualities in Performance History,” Washington, DC	November 1998
“Pioneering Theatre Managers”	Paper presentation, Women and Society Conference, Marist College, Poughkeepsie	1997
“JoAnne Akalaitis’s Staging of ‘ <i>Tis Pity She’s a Whore</i> ’”	Paper presentation, Women and Society Conference, Marist College, Poughkeepsie	1995
“Ida Rauh: Power Player at Provincetown”	Paper presentation, Theatre Division, Speech Communication Association, SCA, New Orleans	1994

INSTITUTIONAL

“It’s Your Fault: the New Madrid Earthquakes”	Director, performer, concert reading of firsthand accounts of New Madrid earthquake Interdisciplinary conference, sponsored by MU libraries	February 2012
MU First Annual Internationalist Symposium	Presenter	Fall 2010
“Tennessee Williams at 100”	Chair and discussion facilitator, panel, Tennessee Williams Centennial, University of Missouri	Spring 2010
“Tom Before Tenn presentation”	Performer (Amanda, <i>The Glass Menagerie</i>), Tennessee Williams Centennial, University of Missouri	Spring 2010
“How to Foster a Collaborative Relationship with the Departmental Person Coordinating Your Teaching”	Presenter, College Teaching Seminar, MU Program for Excellence in Teaching	August 2004, Invited
“Teaching Non-Majors”	Presenter, Teaching Renewal Conference, MU Program for Excellence in Teaching	February 2002
“Cultural Studies vs. Aesthetics Debate Manifested in Theatre Pedagogy and Practice”	Participant, round table discussion, English Graduate Student Association, University of Missouri Department of English	April 2001
“Gender and Power at Provincetown”	Paper presentation, Graduate Feminist Network Symposium, University of MD	1996

Attending to Early Modern Women	Conference performance, University of MD	1994
Djuna Barnes Centennial	Conference performance, University of MD	1992

CREATIVE ACTIVITY - DIRECTING

Full Productions

<i>Votes for Women! A Suffrage Pageant for Our Times</i>	MU Rhynsburger Theatre	March 2020
<i>Father Comes Home From the Wars pts 1, 2, and 3</i> by Suzan-Lori Parks	MU Rhynsburger Theatre	Fall 2017
<i>Much Ado About Nothing</i>	MU Rhynsburger Theatre	Spring 2016
<i>Argonautika</i> by Mary Zimmerman	MU Corner Playhouse	Spring 2015
<i>Is He Dead?</i> By Mark Twain, adapted by David Ives	MU Summer Repertory Theatre	Summer 2014
<i>A Midsummer Night's Dream</i>	MU Rhynsburger Theatre	Feb-Mar. 2014
<i>Sherlock Holmes's Final Adventure</i> , by Steven Dietz	MU Summer Repertory Theatre	Summer 2013
<i>The Importance of Being Earnest</i> , by Oscar Wilde	MU Summer Repertory Theatre	Summer 2012
<i>Trifles</i> , by Susan Glaspell	MU Corner Playhouse	Spring 2012
<i>Pride and Prejudice</i> , adapted by Cheryl Black from the novel by Jane Austen (world premiere)	MU Rhynsburger Theatre	Spring 2011
<i>Picasso at the Lapin Agile</i> , by Steve Martin	MU Summer Repertory Theatre	2010
<i>Steel Magnolias</i> , by Robert Harling	MU Summer Repertory Theatre	2009
<i>The Verge</i> , by Susan Glaspell	MU Rhynsburger Theatre	Spring 2009
<i>The Pedlar</i> , by Mary Barile (world premiere)	MU Rhynsburger Theatre	April-May 2007
<i>Leaving Hannibal</i> , by Mary Barile (world premiere)	MU Corner Playhouse	Fall 2005
<i>Leaving Hannibal</i> , by Mary Barile	York Theatre, NYC, Mizzou on Broadway	Fall 2005
<i>She Stoops to Conquer</i> , adapted from the play by Oliver Goldsmith by Cheryl Black, Mary Barile and Marlys Johnson	Annual Meeting of the Samuel Johnson Society, MU ¹	Spring 2005
<i>As You Like It</i> , adapted from the play by William Shakespeare by Cheryl Black and Adrienne Adderley	MU Rhynsburger Theatre	Spring 2005
<i>The School for Scandal</i> , adapted from the play by Richard B. Sheridan by Cheryl Black	MU Rhynsburger Theatre	Spring 2004
<i>Much Ado About Nothing</i> , adapted from the play by William Shakespeare by Cheryl Black and Patricia Downey	MU Rhynsburger Theatre	Spring 2003
<i>Picasso at the Lapin Agile</i> , Steve Martin	MU Rhynsburger Theatre	Spring 2002

¹ Although this performance was presented at a conference, it was not a “conference event,” but fully, although minimally, staged as a service to the Society.

<i>The Seagull</i> , by Anton Chekhov	MU Corner Playhouse	Spring 2001
<i>Mashing Peas</i> , original script by undergraduate student Laura Miller	MU Corner Playhouse	Spring 2000
<i>Old Young Men</i> , by Mark Lapadula	Source Theatre, Washington, DC	1998
<i>A Lion in Winter</i> , by William Goldman	Mountain Playhouse, Jenners-town, PA (SSDC contract)	1990
<i>Educating Rita</i> , by Willy Russell	Mountain Playhouse, Jenners-town, PA (SSDC contract)	1990

Staged or Livestreamed Readings (excluding conference presentations)

<i>Waiting for Lefty</i>	Southern Illinois Democratic Socialists of America, Town Square Pavilion, Carbondale, IL	Sept. 5 2021
<i>The Valiant</i>	Metropolitan Playhouse Virtual Season, NYC live-streamed via Zoom platform	Feb. 27-Mar.3 2021
<i>Performing Bohemia: The Masses, The Players, and the People</i> (also performer)	Drake University, invited	October 2014
<i>Performing Bohemia: The Masses, The Players, and the People</i> (also performer)	MU Memorial Union	April 2014
<i>Performing Bohemia: The Masses, The Players, and the People</i> (also performer)	SIU, Carbondale, IL	November 2011
<i>William Wells Brown's Leap for Freedom</i> , adapted by Cheryl Black	MO State Historical Society, Thespian Hall Boonville, MO (I also performed in this reading)	February 2008
<i>William Wells Brown's Leap for Freedom</i>	MO State Historical Society, Conley House, MU	October 2007
<i>A Few Stout Individuals</i> by John Guare	Concert Reading Series, John Guare Residency, MU	Spring 2006
<i>The Pedlar</i> , adapted by Mary Barile	Concert Reading, Life and Literature Performance Series, MU	Fall 2005
<i>Scrooge and Marmaduke</i> by Mary Barile	Frederick Hotel, Boonville, MO	Fall 2005

CREATIVE ACTIVITY – ACTING

Professional and Film (excluding readings)

Fanny Church	<i>Painting Churches</i>	Lake Okiboji Summer Theatre	July 2022
Pamela	<i>Lights</i>	Missouri Stories Production Lab Vidwest	December 2021
Sandy Berry	<i>Danger Close</i>	Evan Melkersman Films	October 2015

Mrs. Hom, Mrs. Pitken, Mrs. James	<i>The Battle Of Pilot Knob</i>	Mo. Historical Society Re-enactment	Sept. 24 2014
Mom	<i>Awful Nice</i>	SAG Independent Feature, Directed By Todd Sklar For Range Life Entertainment Company, SXSW Film Festival, Austin, TX	March 2013
Mom	<i>92 Skybox Alonzo Mourning Rookie Card</i>	Short, directed by Todd Sklar, Omaha Film Festival, Sundance Film Festival	October 2012
Maylene	<i>The Virgin Mattress</i>	TVM Web Series, Producer Arable Entertainment	October 2010
Amanda	<i>The Glass Menagerie</i> , by Tennessee Williams	The Old Creamery Theatre, Amana Colonies, Iowa	April 2010
Ellen Terry	<i>Henry And Ellen</i> , by Don Nigro	Old Creamery Theatre, Amana Colonies, Iowa (World Premiere)	June 2008
Professor	<i>Box Elder</i>	Feature Film Directed By Todd Sklar (Sundance Film Festival)	September 2007
Lela Anderson	<i>Memories of Lexington: the Battle of the Hemp Bales</i>	Short Film By Missouri Dept. Of Natural Resources, Steve Twitchell Productions	July 2007
Professor	<i>Caught Naked In A Public Place</i>	Independent Film By Todd Sklar, Selection For Canada Film Festival, SXSW Film Festival, DMC Film Festival	2006
Mysteria	<i>Killer Diller</i>	Feature Film, Bulwark Entertainment, Directed By Trish Brock	2004
Maddie (Leading Role)	<i>Within/Without</i>	Independent Short, Directed By Ryan Wylie, Inner Mission Films, An Official Selection Of The New York International Independent Film/Video Festival And The New Orleans Film Festival; KAN Festival Award Winner	2003
Mrs. Kline	<i>The Boy Who Beat Time</i>	Independent Short, Ragtag Independent Film Association	2004
Snow White	<i>Snow White: The Twisted Version</i>	Columbia Audio Theatre	September 2004
Commercial VO/VOC/ Narration	Steve Twitchell Productions OnMedia <i>The Missouri Review</i> MU Bucket Media	Clients Include: Columbia Photo, Mid-City Lumber, Anderson Optometry, City And Regional Magazine Association Awards, Missouri State Teachers Association, Missouri Life Sciences, MU Summer Repertory, State of Missouri, <i>The Missourian</i> , <i>The Missouri Review</i>	2000- present

University/Educational (excluding conference performances)

Soccer Mom	<i>The Wolves</i>	Stephens College, Warehouse Theatre	March 2023
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Marguerite	<i>When the Battle's Lost and Won</i>	MU New Play Series	Feb. 2017
Prof. Zelda Kahn	<i>The How and the Why</i>	MU Theatre, Corner Playhouse	Oct. 2014
Amanda	<i>The Glass Menagerie</i>	MU Theatre, Rhynsburger Theatre	Nov. 2012
Performer	<i>MU Voice Symposium and Vocal Arts Festival</i>	Presented by MU Voice, Swallow & Airway Center and MU's Departments of Otolaryngology-Head & Neck Surgery; Voice; Theatre; and Communication Science and Disorders at the Missouri Theatre	Sept. 2012
Ensemble	8	Independent Actors Theatre, Mid-Mo Pride Fest	Aug. 2012
Psychiatrist	<i>The Body of Richard Baker</i>	MFA thesis film, directed by Ryan Wylie, San Francisco Art Institute	May 2012
Ensemble	<i>A Time of Extraordinaries</i>	New Madrid Earthquake conference, MU	February 2012
Mary Todd Lincoln	<i>Friends of the Libraries Benefit</i>	Chancellor's Residence, MU	December 2011
Storyteller	<i>Friends Of The Libraries Benefit</i>	Chancellor's Residence, MU	October 2011
Mrs. Gaines/ Narrator	<i>William Wells Brown's Leap For Freedom</i>	Thespian Hall, Boonville, Mo	February 2008
Delia	<i>The Moundbuilders</i> , By Lanford Wilson	Staged Reading, Lanford Wilson Residency, MU	October 2006
Angel	<i>Plane Crash</i>	MU New Play Series, Staged Reading	March 2006
The Mother	<i>The Feminist's Daughter</i>	Staged Reading, Conley House, MU	March 2006
Clytemnestra	<i>Live With Homer!</i>	Staged Reading, MU Playwrights Workshop	December 2005
Freda	<i>Transitions</i>	Concert Reading, MU Life And Literature Performance Series	December 2005
Ellen	<i>Stories</i>	Concert Reading, MU Playwrights Workshop	December 2004
The Scorned One	<i>Woman's Honor</i>	Concert Reading, Susan Glaspell Play Reading Marathon, Provincetown Fringe Festival	June 2004
Claire	<i>The Verge</i>	Concert Reading, Susan Glaspell Play Reading Marathon, Provincetown Fringe Festival	June 2004
Leader Of Women's Chorus	<i>Lysistrata</i>	MU, Lysistrata Project, Directed By Pamela Marquis	March 2003
Peter Pansy	<i>Peter Pansy's Excellent Adventure</i>	University of MD Dept. Of Theatre	1998
Millwood	<i>The London Merchantperson</i>	University of MD Dept. Of Theatre	1996

Garnet McClit	<i>The Well Of Horniness</i>	University of MD Dept. Of Theatre	1994
Professional Acting Resume from 1980-1992 Available on Request			

CREATIVE ACTIVITY – PLAYWRITING /ADAPTATION/DRAMATURGY

Produced Works

<i>Votes for Women! (an original 'docu-drama' drawn from primary historical sources) Revised/re-titled as "Patriot Acts: A Suffrage Pageant for Our Times"</i>	MU Rhynsburger Theatre	March 2020
<i>Susan Glaspell's Inheritors (abridged/adapted)</i>	Staged reading at Bas Bleu Theatre, Ft. Collins, Colorado	March 2019
<i>Performing Bohemia: The Masses, The Players, and The People</i>	ATHE (2017)Drake University, Oct. 2014; MU, April 2014; ALA, Boston, May 2013; Seville, Spain, May 2012; NYU Labowitz Theatre, June 2011; SIU Theatre, Nov. 2011;	June 2011-Aug. 2017
<i>William's Leap for Freedom</i>	Co-author Renee Pringle, with assistance from mentor Sue Zizza, based on the stage adaptation by Cheryl Black, National Audio Theatre Festival, broadcast in multiple venues since. Review of the audio play: http://www.radiodramarevival.com/captradio/captain-radio-suemedia-productions-leap-for-freedom.mp3	June 2010
<i>Hedda Gabler</i> , adapted from the public domain translation of William Archer	With co-author LR Hults, Theatre NXS at the Berlin Theatre, Columbia MO	April 2011
<i>Pride and Prejudice</i> , adapted from the novel by Jane Austen	MU Rhynsburger Theatre	April 2011
<i>Susan Glaspell's Chains of Dew</i> , an abridgement/adaptation of the play by Susan Glaspell	Wings Theatre, NYC. Script available at International Susan Glaspell Society web page: http://academic.shu.edu/glaspell/	July-August 2010
<i>As You Like It</i> , adapted by Cheryl Black and Adrienne Adderley	MU Rhynsburger Theatre	Spring 2005
<i>The School for Scandal</i> by Richard B. Sheridan, adapted by Cheryl Black; original music by Prof. Jim Miller	MU Department of Theatre	2004
<i>Dracula</i> , adapted from the novel by Bram Stoker with co-author LR Hults	Mountain Playhouse, Jennerstown, PA, (AEA production)	1990
<i>I Played With Dolls When I Was Young</i>	Nat Horne Theatre, New York (AEA production)	1989
<i>I Played With Dolls When I Was Young</i>	New Arts Theatre, Dallas, TX (AEA production)	1982
<i>A Woman Who'd Like to Be</i>	New Arts Theatre	1982
<i>The Dinosaur Race</i>	New Arts Theatre	1981
<i>The Dangerous Class</i>	Serial drama in ten episodes, New Arts Theatre	1982

Dramaturgy

<i>The Irish Rogue</i> , Adaptation by Mary Barile, from the play <i>Liberty in Louisiana</i> by James Workman	MU Rhynsburger Theatre	April-May 2008
<i>Leonce and Lena</i> , by Georg Buchner	UMD Department of Theatre, directed by Zeljko Djukic	1995
Supervising Dramaturg (oversaw production dramaturgy for the season)	UMD Department of Theatre	1998-99

Producing

<i>Justice Served</i> , a series of three plays plus symposia and postshow discussions addressing domestic violence including Susan Glaspell's <i>Trifles</i> , a cfrancis blackchild's <i>The Devil's Own</i> (adapted from Zora Neale Hurston's <i>Sweat</i>), and Milbre Burch's <i>Sometimes I Sing</i>	Corner Playhouse, MU	2013
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Concert Readings (excluding conference presentations)

<i>William Wells Brown's Leap for Freedom</i> , adapted from the writings of William Wells Brown and other primary sources, including scenes from his play <i>Leap for Freedom</i>	Conley House, MU	2007
<i>William Wells Brown's Leap for Freedom</i>	Thespian Hall, Boonville, MO	2008

GRANTS/FUNDS RAISED

7000.00	2018	MU Summer Rsch Fellowship (Broadway Luminaries/Belasco) Rsch
2300.00	2018	MU Rsch Council grant, Broadday Luminaries/Belasco Rsch
2000.00	2018	New York Public Library Rsch Fellowship, Broadway Luminaries project
1000.00	2016	Theatre Union Research, NYU Tamiment Library, NYC
7000.00	2015	Summer Rsch Fellowship (American drama in the 1990s)
500.00	2012	CAH grant: travel to Wisconsin Center for Film and Theatre Research (TU project)
1500.00	2012	Faculty International Travel Grant, to attend IV International Conference on American Drama, Seville, Spain
9440.00	2011-2012	Funding for <i>Justice Served</i> Symposia, from sources listed below: 3000.00 2011—Chancellor's Distinguished Visitors Fund, <i>Justice Served</i> Symposia, to fund guest residencies by visiting scholars Valerie Boyd and Patricia Bryan. 500.00 2012—Chancellor's Diversity Initiative Grant, <i>Justice Served</i> Symposia 1000.00 2011—Women's and Gender Studies Dept. <i>Justice Served</i> Symposia 200.00 2012—Black History Month Committee, <i>Justice Served</i> Symposia 2500.00 2012—MU tion Resource Group, <i>Justice Served</i> Symposia 600.00 2012—MU Graduate Theatre Organization

		1640.00 2011-12—Departments of English and Theatre; MU Law School; MU School of Journalism, <i>Justice Served</i> Symposia
800.00	2012	ASAO Faculty Incentive Grant, Theatre Union Research in NYC
500.00	2011	Center for Arts and Humanities Travel Grant, International Eugene O’Neill Society (<i>Performing Bohemia</i>)
7000.00	2011	Summer Research Fellowship, MU Research Council, Theatre Union project
500.00	2010	Center For Arts and Humanities Travel Grant, participate in ATHE Leadership Institute
1925.00	2010	Research Council Grant, Theatre Union Research, NYC
500.	2009	Center for Arts and Humanities Travel Grant, attend writers conference in Zagreb
500.	2009	University of Cadiz honorarium
1500.	2009	Faculty International Travel Grant, attend International Conference on American Drama in Cadiz
500.	2008	Center for the Arts and Humanities Travel Grant, attend symposia at Orange Tree Theatre, London
500.	2006	Center for the Arts and Humanities Research Grant, <i>Leap for Freedom</i>
500.	2005	Center for the Arts and Humanities Travel Grant, Eugene O’Neill Society Conference
700.	2004	Faculty Development Grant, MU Alumni Association, research at Schomburg and NYPL for article on interracial collaborations at Provincetown
5000.	2003	NEH Summer Stipend Grant, National Endowment for the Humanities: African-American women in theatre, 1920s-30s
11,165.	2000	University of Missouri Research Board Grant: African-American women in theatre, 1920s-30s

AWARDS /HONORS

- 2021 ATDS's **Betty Jean Jones Teaching Award**
- 2018 Awarded rank of **Curators Distinguished Professor**
- 2018 *Experiments in Democracy* chosen by **Black Theatre Association** for “**spotlight on new works**” panel at ATHE 2018
- 2015 **KC ACTF** certificate of merit for directing, *Argonautika* (production won six awards)
- 2015 Named **Catherine Paine Middlebush Chair in Fine and Performing Arts**
- 2016 Named a **Fellow of the College of Fellows of the American Theatre**
- 2015 Named a **Fellow of the Mid-America Theatre Conference**
- 2015 **Faculty Marshal**, MU Graduate School Spring graduation ceremonies
- 2014 **Faculty Marshal**, MU Graduate School Spring graduation ceremonies
- 2013 **William T. Kemper Fellowship for Teaching Excellence**
- 2013 **KC ACTF** certificate of merit for producing, *Justice Served*
- 2012 **Outstanding Teacher of Theatre in Higher Education Award**, Association for Theatre In Higher Education

- 2011 *William's Leap for Freedom*, **Nominee**, The Audio Publishers Association (“Audie”) Award in the category “**Best Original Work**”
- 2007 **Gold Chalk Award for Excellence in Graduate Education**
- 2006 **Nominee for Excellence in Teaching Award** (nominator: Mallory Thomas)
- 2006 **KCACTF Ensemble Acting Award**, *Leaving Hannibal* cast
- 2006 **Nominee for Faculty Mentor Award** (nominator Mary Barile)
- 2004 **Nominee, MU Chancellor's Award for Creativity and Research**
- 1995 **Regional Winner, ACTF Critics Institute**, Buffalo, NY

CONSULTATION/INTERVIEWS

<i>Experiments in Democracy</i>	Skype interview re: book for Dr. Dorothy Chansky's seminar in new works in American Theatre History, Texas Tech University	April 15 2019
<i>Helen Hayes, EGOT winner</i>	Interviewed by NYC PBI Zoe Saunders, Studio 360, https://www.pri.org/stories/2018-09-06/first-lady-american-theatre	Broadcast Sept. 2018
<i>Maude Adams in Context</i>	Interviewed by Documentary film producer Karen Johnson for documentary “The Extraordinary Life of Miss Maude Adams,” Goodmovies Entertainment	Interviewed 21 May 2011, Thespian Hall, Boonville, MO
Directing (featuring filmed scenes from the production process of <i>The Pedlar</i>)	Interviewed by Michael O'Hara and Judith Sebesta for their digital textbook <i>Explore Theatre: A Backstage Pass</i>	MU, Spring 2007
<i>Operation Lysistrata</i>	Interviewed by Michael Kelly, Aquapio Films, for award-winning documentary film on the Lysistrata Project	Interviewed 28 December 2004 Film released 2006

TEACHING

Courses Taught—Stephens College

TH 365/WST 380: African-American Women Playwrights

THA 208: Shakespeare's World: Women and Wonder

THA 335: Acting IV: Contemporary

Courses Taught—University Of Missouri

THEATRE 1720/Black Studies 1720 African American Theatre and Drama, investigates the historical development of African American theatre and drama from the colonial era to the present, exploring major traditions, artists, movements, and organizations, in relation to their historical contexts and prevailing attitudes about race and racial identit(ies). Offered as a Diversity Intensive (DI) course.

THEATRE 8005 Dramaturgy/Literary Management, graduate seminar focusing on dramatic literature, dramatic criticism and the theory and practice of dramaturgy as literary management

THEATRE 8005 Theatre Historiography/Historical Research Methods

THEATRE 4650/7950 Introduction to Dramaturgy: Process and Practice, an advanced undergrad/grad level course in dramaturgy, including **Honors** contract in 2013

THEATRE 8005 Women's Dramatic & Performance Traditions, a graduate seminar offering a critical survey of plays by women, international in scope

THEATRE 3005 and THEA 3005H Theatre in Culture and Context, an advanced undergraduate interdisciplinary Carnegie Course in Theatre practice and criticism, including an **Honors** section, later revised and taught as **The Theatre Experience: From Page to Stage and Screen (THEATRE 3770)**.

THEATRE 8787 Performing America(s), a graduate seminar in Theatre history and historiography of the Americas (primary but not exclusive focus on U.S.)

THEATRE 8787 Women in Theatre, a graduate seminar in theatre history surveying women's contributions to theatre practice and pedagogy from documented origins to present

THEATRE 8100 Introduction to Theatre Scholarship/Research Methods, a graduate seminar in scholarly research and critical writing in theatre and performance studies.

THEATRE 4220-7220 Period Styles in Acting, an advanced undergraduate/graduate theatre course in selected period styles in Acting.

THEATRE 2700 New American Theatre, an undergraduate course that analyzes how contemporary life in the U.S. is artistically manifested in dramatic works.

THEATRE 2710 Introduction to Theatre History, a required course for undergraduate majors that surveys the historical and cross-cultural development of theatre practice from its documented origins to the modern era.

THEATRE 1100 Theatre and Society, an undergraduate, non-majors course in theatre history, theory, and practice, serving 400 students per year and employing a highly interactive "lecture" format. Also **supervised graduate student instruction of this course from 2004-2007**.

THEATRE 3430 Acting Techniques in the Modern and Postmodern Theatre: Acting II, an undergraduate performance course for majors that introduces students to a range of techniques for enhancing physical, vocal, intellectual, and emotional skills required of theatrical performance in contemporary practice.

THEATRE 465 Acting Theories in the Modern and Postmodern Theatre, a graduate seminar surveying theories of acting in the western and nonwestern traditions as a means to help students develop individual philosophies of acting and teaching acting.

THEATRE 267 Actors and Acting: A Historical Survey, an undergraduate course in the historical development of theatrical performance.

THEATRE 267 U. S. Theatre History: The Fervent Years, an undergraduate, writing-intensive course surveying drama and performance in the United States from 1915-1935

THEATRE 1400 Acting for Non-Majors, an introductory course in the fundamentals of theatrical performance for nonmajors. (Also **supervised graduate student instruction of this course, from Fall 1999-2016**)

Audition Workshop, a one-hour workshop designed to help acting majors select and perform audition pieces.

Directed Readings and/or Independent Studies, Supervisor. Topics: Queer Theory, Feminist Theatre, Classic Films, Screenwriting, Directing, Performance, Tennessee Williams, Vaudeville, Commedia, Puppetry (historical development of), and Dramaturgy.

MA/PH.D. COMMITTEES (FALL 1999-PRESENT, COMPLETED AND IN PROGRESS)

Ph.D. Dissertation Committees (45)

Chair (18): Phil Nacy (2005), Shawna Kelty (2009), Mary Barile (2009) David Kilpatrick (co-chair 2010); Fonzie Geary (2011); Brett Johnson (2012); cfrancis blackchild (2013); Emily Rollie (2013); Bryan Vandevender (2014); Brad Stephenson (2015), Vanessa Campagna (2015): Frank Lasik (2016), Andy Pierce, co-chair (2016); Rachel Bauer (2018), Rebecca Holley (2018), Carrie Winship (2018), Kate Busselle (2019); Xiomara Cornejo (May 2021)

Second Reader (3): Andrea Onstad (2008), Haidee Heaton (2002), Larry Schmidt (2001)

Member (24): Melissa Vickery-Baresford (2000), Tom Prater (2002), Eric Love (2003), Brock Fisher (2003), David White (2004), David Eshelman (2005), Adrienne Adderley (2007), Sadie Chandler (2008), Charlene Widener (2007); Erin Clair, MU Dept. of English (2005); Kenneth Bright, Southern Illinois University Dept. of Theatre (2006); Kevin Babbitt (2011); Matt Saltzberg (2010); Matt Fotis (2012); David Marcia, (2012); Patricia Downey, (2013); Laura Nelson (2014); Milbre Burch (2014); Alex Cahill (2015); Aaron Scully (2018); Derek Munson (2019); Lainie VanSant (2021); Mimi Hedges (2022); Jennie Pardoe, in progress

Master of Arts Committees (20)

Advisor (5): Mary Barile (2005), Brett Johnson (2006), Cheryl Piha (2012); Kate Wintz (2012); Al Dabiri (2019)

Member (15): Christopher Benson, MU School of Journalism, (2001); MU Dept of Theatre: Brock Fisher (2002); Amy Pinney, 2002; Marlys Johnson (2005); Steve Miller (2006), Pamela Judd (2008); Heidi Schmidt (2010); Charles Willis (2010); Samantha Korenfeld (2011); Rachel Bauer (2013), Lainie Mullen, MU School of Journalism (2013); Joshua Johnson (2014); Shannon Palmer (2015); Adam Callahan (2016) Taylor Sklenar (2019).

UNDERGRADUATE MENTORING, MU

Honors Mentor, Charlotte Newman, May 2019

Mentor, Undergraduate Research by Kelsey Clark, “Art and Scholarship: Researching and Performing Laura Wingfield in Tennessee Williams’s *The Glass Menagerie*.” Spring 2013 (**honorable mention**).

Member, Mizzou Advantage interdisciplinary mentoring team, "Laryngeal Dynamics in Expressing Vocal Emotions," 2011-2012.

Member, Honors thesis committee, Sara Deters, “The Influence of Paris on the dance choreography of Loie Fuller and Isadora Duncan,” Dept of History, 2016

Mentor, Undergraduate Research by Elizabeth Trovall, “The Scottsboro Boys: Bringing Minstrelsy Back to the American Stage,” Spring 2011.

Mentor, Undergraduate Research by Anna Lyse Erikson, "ROSE: Tennessee Williams' Life, Art, and "Girl in Glass" Spring 2009 – **recipient of Chancellor’s Award in Undergraduate research.**

KCACTF Coach, 2003-2017, MU Dept. of Theatre Irene Ryan nominees Jules Wilcox (Advanced to semi-finals), Kyle Roper, Danny Randerson, Cathy Nelson, Kate Jeffries, Josh Pfefferkorn, Erin Castle, Peter Smith, Naomi LaFond (advanced to semi-finals), Mara Coleman; 2015 Connor Relyea (Advanced to semi-finals), Aaron Scully (Advanced to semi-finals), Dani Mann (Advanced to finals; won Classical Acting award); 2016, Dani Mann, Ali Kertz, Jarrod Beck (Beck advanced to semi-finals); 2017, Garrett Sauer (advanced to semi-finals); 2018, Josh Saboorizadeh and Andre Steward (Steward advanced to finals); 2019, Andre Steward (advanced to semi-finals)

University and Resident Theatre Association (URTA) Coach, Katya Campbell, Josh Pfefferkorn (Clayton), Jeff Lange, Kate Jeffries, Dewey Caddell, Charles Willis, Matt Davis, Sam DeMuria, Matt Schmiettdiel (2000-2019)

78 Capstone Juries/advisors for Undergraduate Performance Majors from 2004-2014.

GUEST LECTURES AND PRESENTATIONS

Performing History	21st Tajrobeh Festival, University of Tehran	April 28 2022
Alice Rostetter's <i>The Widow's Veil</i>	postshow respondent, Metropolitan Playhouse, NYC (via zoom)	Dec. 5 2020
Susan Glaspell's <i>The People</i>	postshow respondent, Metropolitan Playhouse, NYC (via zoom)	Sept. 26 2020
Susan Glaspell's <i>The People</i>	Video mini-lecture, History Matters Project	July 28, 2020
Susan Glaspell and <i>Trifles</i>	Talking Horse Theatre, Columbia MO	May 4 2019
Respondent; postshow discussion facilitator	Susan Glaspell's <i>Inheritors</i> , Starlight Theatre Anamosa Iowa	Oct. 2017
Mary Zimmerman & <i>Argonautika</i>	Columbia City Library; presentation and discussion re: <i>Argonautika</i>	Feb. 2015
Reciter, "Melodrama-Czech Style"	Faculty Lecture Series, Ellis Library, MU (with Dr. Judith Mabary and Dr. Janice Wenger)	April 2014
William Shakespeare & <i>A Midsummer Night's Dream</i>	Columbia City Library; presentation and discussion re: <i>AMND</i>	Feb. 2014
"Women playwrights"	Postshow respondent, discussion facilitator, "Recommended Reading for Girls," Independent Actors Theatre, Columbia MO	Oct. 2013
Sherlock Holmes	Columbia City Library, staged reading and discussion re: <i>Sherlock Holmes's Final Adventure</i>	July 2013
"Susan Glaspell, Her Life and Works"	Post-show lecture/presentation, Zephyr Theatre Company, Wings Theatre, NYC	Aug. 2, 2010
"The Tragic Dimension in Edward Albee's <i>The Goat</i> "	Post-show lecture/presentation, <i>The Goat</i> , Independent Actors Theatre production, Ragtag Theatre, Columbia MO	October, 2008
Mentor	Undergraduate Research Honors Conference, Depauw University	April 2014
<i>The Glass Menagerie</i>	Arts Criticism course, Dr. Andrea Heiss, MU School of Journalism	Nov 26 2012
Acting Professionally	Capstone Course, University of Missouri Dept. Of Theatre, every semester	1999-2014
Susan Glaspell's <i>Trifles</i>	MU Honors College, Dr. Julie Melnyk's "Exploring The Arts" class	March 12, 2012

Acting on Film	Larry Clark Actors Workshop	December 2011
Graduate Students and Mental Health	Dr. Lee Wilkins's Preparing Future Faculty Program seminar on "Spotting and Helping the At-risk Student, with co-presenter Dr. David Wallace.	October 2011
Theatrical criticism	Honors course in arts criticism, MU School of Journalism, Dr. Andrea Heiss	April 2009
Voice on Camera Auditions	Larry Clark Acting Workshop	Fall 2009
<i>The Verge</i> : directorial concept and rehearsal process	MU Dept. Of Theatre, Script Analysis, Dr. Suzanne Burgoyne	April 2009
Susan Glaspell: her life and times	Writing intensive seminar, English Department, Dr. Marty Patton	March 2009
Susan Glaspell's <i>The Verge</i>	Women's literature, English Department and Honors College, Dr. Julie Melnyk	March 2009
<i>The School for Scandal</i> : directorial concept and rehearsal process	University of Missouri, School of Journalism, Dr. Scott Fosdick's class in Critical Reviewing	April 2004
Theatrical criticism	University of Missouri, School of Journalism, Dr. Scott Fosdick's class in Critical Reviewing	Feb. 5, 2003
Susan Glaspell's <i>Trifles</i>	University of Missouri, Dept. of English, Dr. Elaine Lawless' "survey of women writers" course	October 29, 2002
Asian Theatre: Kathakali	University of Missouri, Dept. of Theatre, Dr. David Crespy's "Introduction to Theatre History"	Fall 2002
Gender, Race, and Representation	University of Missouri, Dept. of Theatre, Dr. Suzanne Burgoyne's seminar on metatheatre	October 3, 2002
Chekhov and the Moscow Art Theatre	University of Missouri, Dept. of German and Russian Languages, Dr. Nicole Monnier's "The Arts of Survival: Civilization in Soviet Times,"	March 3, 2001
Feminism, Freudianism, and the Birth of American Drama	Association of American University Women (AAUW)	April 16, 2002
African-American Theatre	University of Maryland, Dept. of Theatre, Dr. Lynn Greeley's class in Introduction to Theatre	Fall & Spring 1996-1997
Feminist Theatre	University of Maryland, Dept. of Theatre, Dr. Lynn Greeley's class in Introduction To Theatre	Spring 1996
Little Theatre Movement	University of Maryland, Dept. of Theatre, Dr. Susan Anthony's class in American Theatre History	Fall 1998

SERVICE

International

- 2021-22 **Member, Scientific Committee**, 6th International Conference on American theatre and drama, Madrid Spain
- 2014-15 **Member, Scientific Committee**, 5TH International Conference on American theatre and drama, Malaga Spain

- 2013 **Member, Planning Committee**, International Susan Glaspell/Eugene O'Neill Society Centennial Celebration of Founding of Provincetown Players
- 2006–2020 **Executive Council**, International Susan Glaspell Society
- National*
- 2023 **Chair, Task Force** on Board and Dean Elections, College of Fellows of the American Theatre
- 2021-
2023-2025 **Board of Directors member**, History Matters: Celebrating Women's Plays of the Past
- 2023-2025 **Executive Board member**, Eugene O'Neill Society
- 2021-2024 **Editorial Board**, Eugene O'Neill Review
- 2017-2019 **Governing Board member**, American Theatre and Drama Society
- 2017-2023 **Executive Board member**, College of Fellows of the American Theatre
Chair, Mission Statement Task Force Committee, College of Fellows (2023)
- 2014-2017 **President**, American Theatre and Drama Society
Co-Chair, ATDS 35th Anniversary Committee, 2021-22
Selection committee, Emerging Scholars Award, 2020-21
Selection committee, ATDS Betty Jean Jones Award, 2015
- 2013-14 **Vice President and Focus Group Representative**, American Theatre and Drama Society
- 2005–2013 **Secretary**, American Theatre and Drama Society
- 2004–present **Mss. Reviewer**, *Theatre Topics*, *Theatre History Studies*, *Theatre Survey*, *Theatre Journal*, *Journal of American Drama and Theatre*; *Journal of African American History*, *Resources for American Literary Study*, *Modern Drama*, *The Players Journal*, *New England Theatre Journal*, *Eugene O'Neill Review*, University of Alabama Press; Pearson: Allyn and Bacon; Bloomsbury Methuen; Northwestern University press
- 2009-present **ATDS Graduate Mentor**
- 2005–2012 **Book Review Editor**, *Theatre History Studies*, Peer-reviewed journal of the Mid-America Theatre Conference
- 2006–2019 **Tenure and Promotion Dossier Reviews** (list of candidates or institutions on request)
- 2008–2015 **Editorial Board**, *Theatre Topics*, Peer-reviewed Association for Theatre in Higher Education (ATHE) journal
- 2010–2015 **Associate Editor**, *Players Journal*, Digital peer-reviewed journal of the Acting Program Focus Group of ATHE
- 2013-14 **Chair**, Outstanding Article Award ATHE subcommittee
- 2011 **Chair**, ASTR Keller and Marshall Awards Committee
- 2010 **Member**, ASTR Keller and Marshall Awards Committee
- 2010 **Program Review**, University of Oregon Department of Theatre, in collaboration with two colleagues
- 2007–2010 **Editorial Board**, *Players Journal*
- 2006–2009 **Graduate Mentor**, ASTR
- 2007 **Grant Proposal Reviewer**, CUNY
- 2007–2008 **Member**, ATHE Conference Planning Committee (for 2008 conference)
- 2007 **Chair**, ATDS Graduate Student Debut Panel Selection Committee
- 2004–2006 **Member**, ATDS Graduate Student Debut Panel Selection Committee
- 2003–2006 **Treasurer**, Acting Program Focus Group, ATHE

- 2003–2006 **Member**, ATHE Finance Committee
- 2003 **Member**, ATHE Finance Committee subcommittee, new projects and proposals funding
- 2000–2002 **Member**, ATHE Professional Development Committee
- 2000 **Member**, ATHE Professional Development Subcommittee on Mentoring
- Regional**
- 2011–2013 **Region V Dramaturgy Coordinator**, Kennedy Center American College Theatre Festival (KCACTF), Festival 44 and 45
- 2002–2019 **Respondent**, KCACTF (list on request)
- 2010 **Irene Ryan Judge**, KCACTF, Festival 42
- MU Campus**
- 2018 **Mentor, McNair Program (Zahria Moore and Faramola Shonekan)**
- 2017–19 **Chair**, A and S Status of Women Committee
Member, Faculty Council
Member, Faculty Council Sub-committee on Diversity Enhancement
Chair, Faculty Council Subcommittee on Diversity Enhancement (2018)
- 2014–2017 **Committee on Undergraduate Education**, member
- 2011–2019 **Ad Hoc Reviewer**, Research Council
- 2013 **Member**, Graduate Fellowship Nomination Review Committee, University of Missouri Graduate School
- 2013–2016 **Member, Chancellor’s Committee on the Status of Women**
- 2002–2019 **Member**, Status on Women Committee, MU College of Arts and Sciences
- 2010 **Faculty Mentor**, Dr. Zakiya Adair, Women’s and Gender Studies Department
Member, Dr. Adair’s third year review committee
- 2014–2015 **Reader**, A & S graduation ceremonies, December 2014 and May 2015
- 2011–2013 **Reader**, Graduate School Graduation Ceremonies, May and December ceremonies
- 2012 **Member**, Graduate Fellowship Nomination Review Committee, University of Missouri Graduate School
- 2012 **Judge**, MU Film Festival, MU Film Production Club
- 2011–2012 **Member**, Mizzou Advantage “New Media” Project Committee
- 2011 **Juror**, “The Trial of Dr. Frankenstein,” Historical and Theatrical Trial Society, MU Law School
- 2008–2011 **Member**, Research Council Committee, responsible for reviewing funding proposals for all internal grants and awards granted by the Research Board of MU
- 2009 **Member**, Selection Committee, Middlebush Chair
- 2009 **Faculty Liaison**, *Triptych: Faces of the Virgin*, presented in conjunction with *The Sacred Feminine, Prehistory to Postmodernity*, at the Museum of Art and Archaeology, Pickard Hall, MU
- 2007 **Member**, Research Board Grant Review Committee
- 2004–2006 **Member**, Campus Writing Board, University of Missouri-Columbia Writing Program
- 2004 **Reader/Evaluator**, Proposal Review Committee, Annual Teaching Renewal Conference, MU Program for Excellence in Teaching
- 2003 **Member**, Graduate Fellowship Nomination Review Committee, University of Missouri Graduate School

- 2003 **Coordinator and Coach**, student performances for Museum of Art Benefit, University of Missouri
- 1999, 2002 **Judge**, Homecoming Talent Competition, MU Alumni Association
- 2001 **Judge**, Greek Week performance finals, MU
- Departmental**
- 2021-2022 **Member**, P and T Committee, Claire Syler promotion
- 2014-2019 **Director of Graduate Studies, Chair, Graduate Studies Committee**
- 1999-2019 **Member**, Assessment Committee
- 2009-2019 **Member**, Graduate Studies Committee
- 2010-2019 **Member**, Personnel Committee
- 2010-2012 **Co-advisor**, Larry Clark Actors Workshop
- 2012 **Member**, Search Committee, MU Dept. of Theatre
- 2010-2011
- 2008-2009
- 2012, 2011, 2010, 2009 **Co-host**, Annual Undergraduate Senior Gala
- 2012 **Producer**, Interdisciplinary Symposia for “*Justice Served: 3 Short Plays about Women Confronting Violence*” production and one day residencies by Visiting Scholars Valerie Boyd (journalist and Zora Neale Hurston scholar) and Patricia Bryan (law and literature professor). The symposia included performances of Susan Glaspell’s *Trifles*, cfrancis blackchild’s *The Devil’s Own* (adapted from Zora Neale Hurston’s short story, “Sweat,” and Milbre Burch’s *Sometimes I Sing*).
- 2012 **Member, Selection Committee, National Critics Institute, KC ACTF**
- 2012 **Member**, Scholarships Committee
- 2001-2009 **Director of Graduate Studies**
- 2001-2009 **Chair**, Graduate Studies Committee
- 2004-2009 **Member**, Selection Committee, Larry Clark Travel Award, 2004-2009
- 2008 **Chair**, MU Dept. of Theatre Tenure Review Committee for Judith Sebesta
- 2007 **Dept. Representative/Auditioner**, Thespian Festival, Lincoln Nebraska
- 2006-2007 **Chair**, MU Dept. of Theatre Tenure Review Committee for Heather Carver
- 2006-2007 **Chair**, Search Committee, MU Dept. of Theatre
- 2006 **Chair**, Ad hoc committee on new play development and production policies
- 2005 **Coordinator**, Guest lecture series on gender and sexuality in performance by Professor Robert K. Schanke
- 2003 **Coordinator**, Guest lecture series on theatre in India and postmodernism and theatre by Fulbright Scholar Neelima Talwar from University of Bombay
- 2003 **Coordinator**, Guest lecture by Emmy and Grammy-winning performer Vicki Lawrence and make up artist Al Schultz, Rhynsburger Theatre
- 2002-2003 **Faculty Advisor**, Alpha Psi Omega, University of Missouri Dept. of Theatre
- 2001 **Coordinator**, Biomechanics Workshop with Guest artist and master teacher Zeljko Djukic, Artistic Director of the Utopian Theatre Asylum, Chicago
- 2000 **Coordinator**, Guest lecture/presentation by Dr. Yvonne Shafer: “American Women Playwrights,” my course in U.S. Theatre History

PROFESSIONAL MEMBERSHIP

College of Fellows of the American Theatre (Fellow, former Bd. member), American Theatre and Drama Society (ATDS) (past president), International Susan Glaspell Society (former Bd member), Eugene O'Neill Society (Exec. Bd), Association for Theatre in Higher Education (ATHE), Mid-America Theatre Conference (MATC, Fellow), Actors Equity Association (AEA), Screen Actors Guild-American Federation of Television and Radio Artists (SAG-AFTRA)