

EDUCATION

- **University of Warwick, Coventry, UK**

PhD, Theatre and Performance Studies - June 2014

Supervisor: Dr. Susan Haedicke

My dissertation, “**Performance after Collaboration: Authorship in the Social Turn,**” argues that in a contemporary environment in which “the social” is increasingly acknowledged as central to creativity, collaborative creative processes are no longer the exclusive precinct of the theatrical and performative avant-garde. Now authorship and social practice, which were once conceived as opposites, are frequently intertwined, and this change signals a paradigm shift that necessitates a re-evaluation of the social roles of performance. Social authorship, as I call this wide-ranging set of socially engaged approaches to performance process, can, at its best, engage participants in a mode of creative citizenship in which the artistic process itself becomes a mode of broader social engagement. At its worst, social authorship dangerously exaggerates its promise. I trace these issues through case studies from across the spectrum of performance, from crowd-sourced films to remixed performance texts and new kinds of social theatre, as well as through my own practice as a theatre-maker.

- **San Francisco State University, San Francisco, California**

MFA and MA, Creative Writing Playwriting - May 2010

MFA Dissertation Project: *Frank and Christopher, or The Last Guys in the Closet*

MA Dissertation Project: *misc romance*

- **École Internationale de Théâtre Jacques Lecoq, Paris, France**

Two Year Certificate - June 2005

- **McGill University, Montreal, Quebec, Canada**

BA, Honours English Drama and Theatre, with a minor in Humanistic Studies - May 2004

First Class Honours, Deans Honour List

PUBLICATIONS/PRESENTATIONS

Publications: Peer-Reviewed

- “*City of Dreams: Social Practice and Aesthetic Creation in the Cultural Olympiad.*” *Contemporary Theatre Review*. 23.4 (November 2013).
- “When is a Performance? Temporality in the Social Turn.” *Performance Research* 17.5 (October 2012).

Publications: Other

- Introduction. *Joining the Ends: The Mill—City of Dreams*. Bradford: Freedom Studios, 2011. 2-3. Print.

- “PARK(ing) Day and Social Design.” *Blue Pages: Journal of the British Society of Theatre Designers*, Dec. 2011: 8-9. Print.
- “The Mill - City of Dreams: Engagement, Inquiry and Affect.” *The Mill - City of Dreams*. Freedom Studios, 2011. Web.
- "A Residency at C4CC." *Centre for Creative Collaboration - Blog*. Centre for Creative Collaboration, 23 Jan. 2012. Web.

Editing

- Co-Editor, Vol. 4 *Experiments and Intensities*. University of Winchester Press. Web. Forthcoming 2014.
- Media Editor/Copy Editor for *Mediating Practice(s): Performance as Research and - in - through Mediation*. Vol. 3 of *Experiments and Intensities*. 2012. University of Winchester Press. Web.

Conference Presentations

- "Excavation and Re-Animation: Uncovering Performance Process."
American Society for Theatre Research (ASTR) Conference, Baltimore, Maryland
Performance as Research Working Group, November 2014
- “Lonely Collaboration, or How an Ensemble Creates a One-Man Show”
International Federation for Theatre Research (IFTR) Conference, Barcelona, Spain
Performance as Research Working Group, July 2013
- “PARK(ing) Day, Creative Citizenship, and Urban Futures”
American Society for Theatre Research (ASTR) Conference, Nashville, Tennessee
Culture, Citizenship, and Mass Spectacle Working Group, November 2012
- “*The Quiet Volume*, Control, and Liberation”
International Federation for Theatre Research (IFTR) Conference, Santiago, Chile
New Scholars' Forum, July 2012
- “Collaborative Authorship and Performance as Process”
Theatre and Performance Research Association (TaPRA) Conference, Kingston, UK
Directing and Dramaturgy Working Group, September 2011

Invited Talks

- Panel Chair: “Process is God: New Ways to Develop New Plays”
Bush Theatre, London
Radar Festival 2012: Signals From the New Writing World, November 2012
- “When is a Performance? Temporality in the Social Turn”
University of Warwick
Theatre and Performance Studies Postgraduate Research Symposium, June 2012
- Breakout Session “Creative Producing and Collaboration”
Centre for Creative Collaboration, London
Collaboration and Creativity Learnings and Futures Colloquium, London, UK, January 2012
- “Dreams for C4CC”
Centre for Creative Collaboration, London
September 2011

- “Social Authorship and Performance Text”
University of Warwick
Theatre and Performance Studies Postgraduate Research Symposium, June 2011

RESEARCH EXPERIENCE

- **Research Associate, Bush Theatre, London, June 2012-June 2013**
Acting as liaison between the Bush Theatre, the academy, and the public at large. Conducting a practical research project, a devised performance on family histories, hosted at the Bush in autumn 2012 and winter 2013.
- **Member Special Interest Group ‘Digital Change’, University of Warwick, May 2012-June 2013**
Conducting collaborative research, aiding with the organization of discussions and other events. Warwick SIGs are interdisciplinary research groups uniting early career and doctoral researchers with academic staff from across the university.
- **Resident, Centre for Creative Collaboration, University of London, February-September 2011**
Devised and carried out a creative and qualitative research project on the nature of collaboration in the experimental collaborative work space, presenting findings to the residents and visitors on multiple occasions.

TEACHING

- **Teaching Expertise:**
Theatre literature, theory, history, and criticism; dramaturgy and playwriting; performance theory and contemporary performance; community-based theatre and social practice; physical theatre and collaborative creation.

Courses Taught

- **Foothill College, Instructor**
ENGL 46A, 46B, and 46C British Literature Survey - 2014-15
Designing and teaching the core three quarter British literature series, beginning with the earliest works in Old English and ending in the 21st century. Focusing on developing appropriate critical responses throughout. Using a variety of teaching and assessment methods – readings, lectures, discussions, dramatic enactments, essays, tests, and collaborative projects – to excite and engage a diverse group of students with this large body of literature.
- **De Anza College, Guest Lecturer**
ELIT 12, Introduction to Dramatic Literature - Fall 2014
Teaching three guest sessions on various topics in an introductory drama course for literature students: elements of acting, commedia dell'arte and *The Servant of Two Masters*, and *Godot* and the Theatre of the Absurd.
- **University of Warwick, Instructor**
TH113 Contemporary Performance Practices - 2011-12 and 2012-13
Co-teaching an intensive, year-long introductory theatre course that introduces first-year students to a wide array of practices in the contemporary performance scene through lectures and practical

workshops (16 hours of class time per week), with an emphasis on acting and devising. Designing and teaching the physical theatre and adaptation units in 2011-12, leading the introductory and physical theatre units in 2012-13. Supervising students' mid-year and final projects, grading practical and written assignments throughout the year.

- **University of Warwick, Guest Lecturer**

- **TH224 Contemporary American Theatre - March 2013**

- Planning and teaching a lecture-discussion session on the work of playwright Charles Mee.

- **San Francisco State University, Graduate Instruction Assistant**

- **CW513 The Craft of Playwriting - Fall 2009**

- Helping to build the syllabus with Professor Michelle Carter, giving lectures, leading discussions and assisting with grading, and leading the writing workshop portion of the course (half of class time) for a portion of the students. The course is a hands-on introduction to playwriting practice in which students read and discuss contemporary plays, then put their discoveries into practice through targeted writing assignments.

Teaching Qualification

- **Warwick University, Postgraduate Award Introduction to Academic and Professional Practice -**

- **July 2013, with special commendation**

- Teacher training and credential program

PERFORMANCE EXPERIENCE

Writing

- **You Know How I Feel**

- U. of the Pacific, Stockton, Spring 2014

- ASTR Conference, Dallas, Autumn 2013

- University of Warwick, Winter 2013

- Bush Theatre, London, Winter 2013

- **Icarus**

- One-Act Fringe, SF State University, Spring 2010

- **Frank and Christopher**

- Greenhouse, SF State University, Spring 2010

- Summer Fling, Ann Marie Productions, San Francisco, Summer 2009

- **misc romance**

- Greenhouse, SF State University, Spring 2009

- **Au-Dessus du Brouillard**

- Festival Les Alpes Mancelles en Scène,

- St. Léonard des Bois, France, Summer 2005

- Théâtre de la Paupière, St. Léonard des Bois,

- France, Summer 2004

Directing/Devising/Dramaturgy

- **The Family History Project** *director*

- Bush Theatre, London, Autumn 2012

- **The Mill - City of Dreams** *research assistant*

- Freedom Studios, Bradford, UK, Spring 2011

- **Figaro**

- *assistant director*

- Théâtre de la Jeune Lune, Berkeley Repertory Theatre, CA, Spring 2008

- **Berta la Larga** *writer/director/
actor* Far Flung Theatre, Prague Fringe, Summer 2006
Far Flung Theatre, Festival Les Alpes Mancelles
en Scène, St. Léonard des Bois, France, Summer
2006
- **City of Gold** *dramaturg* Hand2Mouth Theatre, Portland, OR, Spring 2006
- **A la Tombée de la Nuit** *writer/actor* Far Flung Theatre, Festival Les Alpes Mancelles
en Scène, St. Léonard des Bois, France, Summer
2005
- **The Immortal** *writer/director* TNC Theatre, Montreal, Fall 2002
- **Drunk on Oil** *actor* TNC Theatre, Montreal, Fall 2001

Acting

- **You Know How I Feel** *Myself* U. of the Pacific, Stockton, Spring 2014
ASTR Conference, Dallas, Autumn 2013
University of Warwick, Winter 2013
Bush Theatre, London, Winter 2013
- **Frank and Christopher** *Christopher* Greenhouse, San Francisco, Spring 2010
- **Traumraum** *Freud, ensemble* Theatre Anomaly, San Francisco, Spring 2008
- **Spare the Rod** (workshop) *Rodney* Greenhouse, San Francisco, Spring 2008
- **Valparaiso** *Michael Majeski* English Dep't, McGill, Montreal, Winter 2002
- **Meditations on Colour** *Thomas* TNC Theatre, Montreal, Spring 2001
- **FirSt** *Bendon* Players Theatre, Montreal, Fall 2000

ADMINISTRATIVE SERVICE

- **Web and e-Resource Convenor, Performance as Research Group, International Federation for Theatre Research, 2013-present**
Administering the working group presence on the IFTR website as well as developing a more extended Web presence for the group related to archiving, networking and resource sharing.
- **Curriculum Development, University of Warwick, 2011-13**
Collaborating with department colleagues to develop the first year undergraduate curriculum. In 2012-13, helping design a major overhaul of the course requirements.
- **Postgraduate Ambassador, University of Warwick, 2011-13**
Participating in a range of outreach activities, including producing web content, participating in open days, and connecting current students to various university services.
- **Exam Invigilation, University of Warwick, May 2012**
- **Theatre and Performance Postgraduate Research Student Representative, Teaching and Learning Review, University of Warwick, Fall 2011**
Representing the interests and perspectives of the Theatre and Performance postgraduate cohort in the university-wide Teaching and Learning Review.

- **One-Act Fringe Production Committee, San Francisco State University, 2009**
Producing a call for submissions, participating in the reading and selection process, auditions and casting, and organizing rehearsals and performances for an eight-play festival.
- **Play Selection Committee, McGill University, 2002-03**
Undergraduate student member of the committee selecting the English department's main stage season.

AWARDS

- **Warwick Postgraduate Research Scholarship (Chancellor's Scholarship), 2010-13**
Coverage of tuition at the European fee level and full monthly maintenance grant approximately £17,500 annually
- **Bursary, International Federation for Theatre Research Conference, 2012**
Travel grant covering the cost of conference attendance in Santiago, Chile €800
- **Jim Highsmith Playwriting Award, 2010**
Cash prize for a play with LGBT themes, awarded for *misc romance*, a comedy of overlapping lives competing for space, set to Madonna songs \$2000
- **Cal Grant, San Francisco State University, 2007-10**
\$3000 annually
- **Sir William MacDonald Scholarship and Macall English Award, McGill University, 2000-03**
\$3000 and \$2000 CAD annually

RELATED EXPERIENCE

- **Tutor, Teaching and Learning Center, Foothill College, Los Altos Hills, California, 2014-15**
- **English-French Translator and Software Tester, iCoher, Walnut Creek, California, 2001-10 and 2013**
- **Artistic Intern, Playwrights Foundation, San Francisco, 2008-09**
- **Co-Artistic Director and Executive Director, Festival Les Alpes Mancelles en Scène, St. Léonard des Bois, France, 2005-06**
- **ESL Teacher, Independent and at Formas, Paris, France, 2004-05**
- **Administrative Assistant, Tête à Clap Productions, Paris, France, 2004**

PROFESSIONAL AFFILIATIONS

- International Federation for Theatre Research (IFTR)
- American Society for Theatre Research (ASTR)
- Theatre and Performance Research Association (TaPRA)
- Performance Studies International (PSi)