

**CHRISTINE MOK** • Department of English & Comparative Literature • University of Cincinnati • PO Box 210069 • Cincinnati, OH 45221-0069 • 203.645.5178 • christine.mok@uc.edu

## EDUCATION

**Ph.D., Theatre and Performance Studies** 2007-2013  
*Brown University* Providence, RI

Dissertation: "Disorientations: Theatricality in Contemporary Asian American Performance"  
Under the supervision of Professors Patricia Ybarra, Rebecca Schneider, Daniel Kim, and Eng Beng Lim

**M.F.A., Dramaturgy and Dramatic Criticism** 2002-2005  
*Yale School of Drama* New Haven, CT

Comprehensive Exam Areas: Contemporary American and British Women Playwrights, Samuel Beckett, Restoration and 18<sup>th</sup> Century Theatre, Greek and Roman Tragedy.

**A.B., English and Theatre with Honors** 1998-2002  
*Dartmouth College* Hanover, NH

Other Study

Participant, The Mellon School for Theatre and Performance Research at Harvard University Summer 2011  
"Theatre Among the Other Arts"

## APPOINTMENTS

**Assistant Professor of Drama and Performance** 2013-  
*University of Cincinnati, Department of English and Comparative Literature* Cincinnati, OH

**Visiting Lecturer** SPRING 2012  
*Dartmouth College, Department of Theatre* Hanover, NH

**Visiting Assistant Professor** 2006-2007  
*Wesleyan University, Department of Theatre* Middletown, CT

**Visiting Lecturer** FALL 2005  
*Wesleyan University, Department of Theatre* Middletown, CT

## PUBLICATIONS

### Refereed Articles

"Memoirs of a Kisaeng: Transnational Choreographies of Becoming." *Theatre Survey* 54.1 (January 2013), pp. 107-130.

### Book Reviews

"Theatre-ologies." On *The Sociology of Theatre and Performance* by Maria Shevtsova, and *Paleoperformance: The Emergence of Theatricality as Social Practice* by Yann-Pierre Montelle. *PAJ* 102 (2012), p. 105-110.

## INVITED LECTURES AND TALKS

"The Last (Asian American) Play in the Whole Entire World," Brown University, May 1, 2013

"Young Jean Lee's *The Shipment*: Is Everybody Still Kung Fu Fighting?" Institute of Contemporary Art/Boston (ICA), September 24, 2010.

"*The Masque of Blackness*: Spectacle, Sovereignty, and Race," Yale University, October 20, 2006.

## CONFERENCE PRESENTATIONS

“Race and Persistence” American Society for Theatre Research, Annual Conference, Dallas, TX	FALL 2013
“Asian/American Agonistes” Performance Studies International, Annual Conference, Stanford, CA	SUMMER 2013
“Stills/Presents/Pasts” (Chair and Presenter) Association for Asian American Studies, Annual Conference, Seattle, WA	SPRING 2013
“Let’s Be Nikki: Race and Representation in Everyday Life” American Society for Theatre Research, Annual Conference, Nashville, TN	FALL 2012
“Memoirs of a Kisaeng: Intermedial Choreographies of Becoming” Association for Asian American Studies, Annual Conference, Washington, DC	SPRING 2012
“The Play’s the (Asian American) Thing” American Comparative Literature Association, Annual Conference, Providence, RI	SPRING 2012
“Asian American Belonging: Transnational Migration and Cultural Citizenship” Association for Theatre in Higher Education, Annual Conference, Montreal QC, Canada.	FALL 2011
“ <i>Kisaeng Becomes You</i> : Transnational Temporal Drag” Association for Theatre in Higher Education, Annual Conference, Chicago, Ill.	SUMMER 2011
“Asian American Affects” American Society for Theatre Research, Annual Conference, Seattle, WA	FALL 2010
“Asian American Becomes You” Association for Asian American Studies, Annual Conference, Austin, TX	SPRING 2010
“Asian American Becomes You” American Society for Theatre Research, Annual Conference, San Juan, PR	FALL 2009
“Unsettling the Margins: Asian <i>American Theatre</i> as Archive” American Society for Theatre Research, Annual Conference, Boston, MA	FALL 2008
“Is Everybody Still Kung Fu Fighting?” Association for Theatre in Higher Education, Annual Conference, Denver, CO	SUMMER 2008
“Photography, Proof, and Performance of Race as Archive” International Federation for Theatre Research, Annual Conference, Seoul, Korea	SUMMER 2008
“Mapping Asian America: Anti-theatricality and Racial Identity” American Society for Theatre Research, Annual Conference, Chicago, Ill.	FALL 2006
“Performance Theories, Pedagogical Practices: A Flat New World” Association for Theatre in Higher Education, Annual Conference, San Francisco, CA	SUMMER 2005

## FELLOWSHIPS AND AWARDS

Faculty Development Council Grant: “Transcending borders: a comparative arts proposal”	Summer 2013
Taft Summer Faculty Research Fellowship	5/2013 – 8/2013
Joukowsky Dissertation Fellowship, Brown University	Fall 2009/Fall 2010
First Year Fellowship, Brown University	2007-2008
Andrew W. Mellon Foundation Research Fellowship, Yale University, Yale Center for British Art	2006-2007
Benjamin and Edna Ehrlich Prize in Dramatic Arts for excellence in creative and analytic writing	2002

## TEACHING EXPERIENCE

Assistant Professor, University of Cincinnati ENG 7096, Theories of Drama, Performance, and Performativity (graduate seminar)	FALL 2013
Assistant Professor, University of Cincinnati ENGL 2034, Contemporary World Literature: Drama	FALL 2013
Assistant Professor, University of Cincinnati ENG 7093, Race, Drama, and Performance (graduate seminar)	SPRING 2013
Assistant Professor, University of Cincinnati ENGL 3043, Modern American Drama	SPRING 2013
Instructor, Brown University TAPS 1520, Senior Seminar	FALL 2012
Instructor, Brown University TAPS 0280, Design in Deconstruction: Theatricality, Clothing, and Character	SPRING 2012
Instructor, Brown University/Trinity Rep MFA Strut and Fret an Hour on Stage: A History of Acting and Acting Theory	SPRING 2011
Visiting Instructor, Dartmouth College Theatre 16, World Theatre History II Theatre 10.5, Performing Race	SPRING 2010
Visiting Assistant Professor, Wesleyan University Theatre 320, History of Theatre and Drama II African American Studies/Theatre 326, Performing Race	2006-2007
Visiting Instructor, Wesleyan University Theatre 320, History of Theatre and Drama II	FALL 2005
Teaching Fellow, Yale University Theatre Studies 111b, Survey of Theatre and Drama, Restoration to Present Theatre Studies 110a, Survey of Theatre and Drama, Antiquity to Renaissance Professor Joseph Roach	2005-2006
Teaching Fellow, Yale University Theatre Studies 110a, Survey of Theatre and Drama, Antiquity to Renaissance Professor Jill Lane	FALL 2004
Teaching Fellow, Yale University Theatre Studies 111b, Survey of Theatre and Drama, Restoration to Present Professor Joseph Roach	SPRING 2004

## ACADEMIC SERVICE

Director, Helen Weinberger Center for Drama, University of Cincinnati	2013-
Writing Fellow, Brown University Writing Center, Brown University	2009- 2013
Co-coordinator, Andrew J. Mellon Graduate Workshop, Brown University	2011-2012
“Speculative Critique: The Politics of Theorizing Risk, Uncertainty and Potential in a Biopolitical Age” Fellow, Andrew J. Mellon Graduate Workshop, Brown University	2010-2011
“Speculative Critique: The Politics of Theorizing Risk, Uncertainty and Potential in a Biopolitical Age” Graduate Student Representative to the Faculty, Brown University	FALL 2009

## EDITORIAL EXPERIENCE

### MANAGING EDITOR

*Theatre Magazine*

Introduced and developed article ideas; directed production process with publishers; assigned and oversaw projects for staff; procured photographs and artwork to illustrate pieces.

2003-2004

*New Haven, CT*

### BOOK REVIEW EDITOR

*THEATRE Magazine*

Oversaw the assignment and execution of the book reviews section of the journal.

2002-2003

*New Haven, CT*

## THEATRE PRODUCTION

### SELECTED COSTUME DESIGN

Conceptualize and execute costume designs in collaboration with the director, designers and actors. Portfolio available upon request.

*Melena* by Emily Young, dir. Ken Prestininzi

Brown/Trinity Playwright's Rep, 2013

*The Hunchback of Seville* by Charise Castro Smith, dir. Taibi Magar

Brown/Trinity Playwright's Rep, 2013

*Venus* by Suzan-Lori Parks, dir. Ryan Purcell

Brown/Trinity Rep, 2012

*Waiting for Godot* by Samuel Beckett, dir. Aubrey Snowden

Brown/Trinity Rep, 2012

*Lady Windermere's Fan* by Oscar Wilde, dir. Lowry Marshall

Brown University, 2011

*The Other Shore* by Gao Xingjian, dir. Kym Moore

Brown University, 2009

*Sweet Disaster* by Charlotte Meehan, dir. Ken Prestininzi

Perishable Theatre, 2008

*That Pretty Pretty; Or the Rape Play* by Sheila Callaghan, dir. Sarah Malkin

Brown/Trinity Rep, 2007

### SELECTED PRODUCTION DRAMATURGY

Conducted historical and visual research for cast and director. Consulted with director and playwright during rehearsal process. Collaborated with director in the creation of scripts for devised pieces. Work with playwright on script revisions. Wrote and designed program notes and created educational web site copy. Led talk back discussions with audiences in conjunction with performances.

*The Thing that Ate My Brain...Almost* by Amy Budd, dir. Constance Crawford

Perishable Theatre, 2009

*The Babel Project* written and directed by Tea Alagic

NYU ETW Mainstage, 2009

*The Trial of the Cannibal Dog* by Matthew Suttor, dir. Christian Penny

New Zealand Arts Festival, 2008

*Bad Money* by Meg Miroshnik, dir. Vanessa Gilbert

Brown New Plays Festival, 2008

*That Pretty Pretty; Or the Rape Play* by Sheila Callaghan, dir. Sarah Malkin

Brown/Trinity Rep, 2007

*Zero Hour* written and directed by Tea Alagic

Ensemble Theatre Co., 2006

*Beautiful Day* by A. Rey Pamatmat, dir. Pat Diamond

Ma Yi Theatre Co., 2006

*Harvest* by Manjula Padmahnabhan, dir. Benjamin Mosse

LaMaMa E.T.C., 2006

*The Intelligent Design of Jenny Chow* by Rolin Jones, dir. Jackson Gay

Yale Repertory Theatre, 2005

### INSTITUTIONAL DRAMATURGY

#### RESIDENT DRAMATURG

*Wingspace Theatrical Design, www.wingspace.com*

2005-

*Brooklyn, NY*

Member of theatrical design collective that includes collaborators in theatrical and graphic design; dramaturgy and directing. Acts as an "on-call" dramaturg for members of the collective. Organize and moderate the Salon Series, which opens the conversation and collaborative spirit of Wingspace to the larger theatre community.

### SELECTED DIRECTION

*Biography of a Constellation* by Lila Rose Kaplan

Perishable Theatre, 2008

*An Evening of Futurist Performance*

Beinecke Library, 2007

*Fefu and Her Friends* by Maria Irene Fornes

Yale Cabaret, 2004

**PROFESSIONAL ASSOCIATIONS**

Association for Asian American Studies (AAAS)  
American Society of Theatre Research (ASTR)  
Association for Theatre in Higher Education (ATHE)  
Association for Asian Performance (AAP)  
International Federation for Theatre Research (IFTR)  
Literary Managers and Dramaturgs of America (LMDA)

**LANGUAGES**

Korean (competent reading and writing, fluent speaking), Latin (competent), Ancient Greek (intermediate)