

KEN URBAN

CONTACT INFO

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EDUCATION

Ph.D., Literatures in English, Rutgers University, 2006
M.A., Literatures in English, Rutgers University, 2000
B.A., with Honors, Magna Cum Laude, English, Bucknell University, 1996

FELLOWSHIPS, AWARDS, GRANTS, AND OTHER HONORS

New York Foundation for the Arts Fellowship for Playwriting/Screenwriting, 2016–17
Member Playwright, New Dramatists, New York, 2016 – 2023
Participating Playwright, The Civilians R&D Group, New York, 2015– 2016
Artist in Residence, Headlands Center for the Arts, Sausalito, CA, Summer 2015
Core Writer, Playwrights' Center, Minneapolis, MN, 2014– 2017
Bronze Award, Manhattan Short Film Festival, 2013
Juror, Temple University Film Festival, 2013
Playwright in Residence, Epic Theatre Ensemble In-School Program, Chelsea Career Vocational High School, NYC, 2013
Djerassi Resident Artists Program, Woodside, CA, Summer 2012
Selected Playwright, Groundbreakers Lab, terraNOVA Collective, NYC, 2011– 2012
Lark Romania Exchange, Tirgu-Mures, Romania, July 2011
SPF/Donmar Warehouse Playwright Residency, Donmar Warehouse, London, June 2011
Artist in Residence, Byrdcliffe Artist Colony, Woodstock, NY, Summer 2011, Summer 2010
Dramatists Guild Fellowship, NYC, 2010-2011
Writer-in-Residence, New York Stage and Film and the Lark, Vassar, NY, Summer 2010
Emerging Writer Fellowship, Writers' Room of Boston, 2010
MacDowell Fellow, MacDowell Colony, Peterborough, NH, 2009 and 2008
Winner, L. Arnold Weissberger Prize, Williamstown Theatre Festival, 2008
Playwriting Fellowship, Huntington Theater, Boston, MA, 2007-2009
Winner, Nancy Quinn Grant, A.R.T./NY, NYC, 2007
Playwright in Residence, Wounded Warriors Program, National Theatre Workshop of the Handicapped, Belfast, ME, 2007
Winner, Puffin Grant, Puffin Foundation, NYC, 2007
Winner, Nancy Quinn Grant, A.R.T./NY, NYC, 2006, 2005
Tennessee Williams Fellowship, Sewanee Writers' Conference, TN, 2006
Winner, Moving Arts Premiere One-Act Competition, Los Angeles, CA, 2004
Selected Participant, Soho Rep Writer/Director Lab, NYC, 2002 – 2003
Winner, Hothouse Playwriting Residency, Annex Theatre, Seattle, WA, 2001

PLAYS

Full-length

A Future Perfect

Comedy, 5 actors (2M, 2W, 1 Girl)

Claire and Max find their values put to the test when best friends Alex and Elena announce they are having a baby. Claire is climbing the corporate ladder in advertising, while her husband is a puppeteer for PBS. With friends entering into parenthood, what happened to the indie rock kids that hated everything their parents believed in?

Produced at SpeakEasy Stage Company in Jan-Feb 2015.

Developed at Playwrights Horizons and the Huntington Theatre (Boston).

Published (forthcoming) by Dramatists Play Service.

A Guide for the Homesick

Drama, 2 actors (2M)

On his way home after a year in East Africa, a young aid worker goes back to a shabby Amsterdam hotel room with a fellow American. The two strangers replay their pasts and confess their shared fear that they betrayed the people who needed them most.

To be produced at the Huntington Theatre in 2017–18.

Developed at the Huntington Theatre and The Playwrights' Center (Minneapolis).

Nibbler

Comedy, 6 actors (4M, 2W)

In the summer of 1992 in Medford, New Jersey, Adam and his gang of friends face life after high school. But when they encounter a mysterious visitor from another world, their lives are forever changed.

To be produced by the Amoralists and Rattlestick Playwrights Theater in Spring 2017.

Sense of an Ending

Drama, 5 actors (3M, 2W)

Five years after the genocide that took the lives of over 800,000 Tutsis, Charles, an African-American journalist, arrives in Rwanda for an exclusive interview with two Hutu nuns. Once a rising star, Charles' life is in turmoil, and he needs this story to salvage his reputation. The younger nun confides in Charles about her work helping Tutsis evade certain death. But when the massacre's sole survivor contradicts the nun's account, Charles must decide between a story of hope and a murkier truth.

Winner of the L. Arnold Weissberger Playwriting Award (nominated by the Huntington).

Produced at Theatre 503 in London, May–June 2015 and 59E59 Theatres in New York in August–September 2015.

Published by Methuen and Dramatists Play Service.

The Absence of Weather

Drama, 7 actors (5M, 2W)

Secretary of Defense James Forrestal enjoyed a meteoric rise to power during World War II. By 1949, he has been forced out of office and committed to Bethesda Naval Hospital, convinced that Soviets are infiltrating the U.S. government. As the hospital staff struggles both to treat and protect their patient, Forrestal worries that he has betrayed those he loves in pursuit of ghosts. An American tragedy about the wages of fear.

Developed at PlayLabs 2014 @ The Playwrights' Center and Rattlestick Playwrights Theater.

The Awake

Drama, 7 actors (3M, 3W, 1 Girl)

A mysterious corporation connects the lives of three strangers. Faced with lives they no longer recognize, this trio – a devoted son, an Eastern-European actress, and a Canadian man on the run – take shelter in dreams. But a series of chance encounters force these strangers to face the truth.

Produced by 59E59 Theatres in Aug-Sept 2013, and First Floor Theatre in Chicago, Feb-March 2016, remounted in July 2016.

Readings at Donmar Warehouse, Primary Stages, Portland Stage Company, and Theatre @ Boston Court.

Published by Dramatists Play Service and in *TheatreForum* (Issue 46). Monologue included in *The Best Men's Stage Monologues 2015*.

The Correspondent

Drama, 3 actors (2M, 1W)

A grieving husband hires a terminally ill woman to deliver a message to his recently deceased wife in the afterlife. He begins to receive letters signed by his wife, describing events that only she could know. This mysterious correspondent, the husband hopes, can answer the questions he never asked his wife before her untimely death. But are the letters from her spirit or a clever con artist?

Produced by Rattlestick Playwrights Theater in Jan-March 2014.

Published by Dramatists Play Service.

The Happy Sad

Comedy, 7 actors (4M, 3W)

Armed with art and flowers, Stan discovers his girlfriend Annie wants to take a break. Meanwhile, long-term boyfriends Aaron and Marcus struggle with the question of monogamy. In a city with too many options, the lives of these two couples (and their friends) become intertwined when Stan and Marcus meet online and hook up.

Produced by Summer Play Festival @ The Public Theatre in July 2009.

Developed at Playwrights Horizons and the Flea.

Published by Dramatists Play Service.

The Private Lives of Eskimos

Comedy, 5 actors (2M, 3W)

Marvin finds himself alone in his grief after the sudden death of his sister. When he loses his cell phone, Marvin falls for the mysterious woman who has the stolen phone only to get entangled in a dangerous world of international criminals.

Produced by The Committee, NYC in Sept 2007, Stage Left/The Mill, Chicago in Jan 2009, and Open Circle, Seattle in March 2010.

Published by Dramatists Play Service and excerpt included in *DUO!: Best Scenes for the Twenty-First Century* (Applause Books, 2010)

Wasps

Comedy, 9 actors (3M, 4W, 2 puppeteers)

Bedazzler needs help. Her dad is a war vet addicted to beer, trailer park women, and, most of all, jury duty. With the help of her libidinous gal pals, Bedazzler devises a plan to put her old man on the straight and narrow. An adaptation of Aristophanes's *The Wasps*.

Produced by Studio 42 (NYC) in 2013.

Shorter plays

A Brief Selection...

Ten-Min. Drama, 3 actors (variable)

At a panel discussion, three academics obsessed with the life of a famous deceased novelist realize their interests are more personal than professional.

Commissioned and produced by the First Floor Theater in Chicago, as part of FitzFest, a festival of new work inspired by F. Scott Fitzgerald, Summer 2016.

A Sticky Memento

Ten-Min. Comedy, 2 actors (1M, 1W)

Nerd rage and Midwestern values collide when a tourist comes to Harvard, only to realize she has little tolerance for rich kid drama. An audio play to be listened to at the statue of John Harvard in Harvard Yard.

Commissioned and produced by the Huntington Theatre in 2011.

Listen: <soundcloud.com/huntington/sticky-memento>

E-published in *Ken Urban Short Plays* <indietheaternow.com/playwright/ken-urban>

A Tale of Two Emmas

One-Act Drama, 4 actors (2M, 2W)

Young Emma needs to write an essay about the Statue of Liberty and finds help from an unlikely source. An educational play about Emma Lazarus commissioned by the Visitors Center at the Statue of Liberty.

Produced at the Visitors Center, Statue of Liberty in Summer 2011.

Custodians

One-Act Drama, 3 actors (2M, 1W)

After a rowdy night, Brian finds a woman covered in goo in his parents' kitchen. She claims she is from the future. That's when things get weird.

Produced by Lesser America in September 2011.

E-published in *Ken Urban Short Plays* <indietheaternow.com/playwright/ken-urban>

Edgar and Patrick

Ten-Min. Drama, 3 actors (2M, 1W)

On a field, a bully and his victim meet and discover they share more than they think.

Produced as part of benefits for The Trevor Project, "It Gets Better" Campaign and Pride Weekend NYC, throughout 2011, as well as the 2012 Boston Playwrights Marathon and Rattlestick's 2013 Theatre Jam. Also produced in *Play By Play: Festival of New One Acts* at Stageworks/Hudson in July 2013.

E-published in *Ken Urban Short Plays* <indietheaternow.com/playwright/ken-urban>

I ♥ KANT

One-Act Comedy, 5 actors (1M, 4W)

Four women who call the Garden State home are lost, stifled by dead-end jobs and unfinished dissertations, until a mysterious encounter with the Kantian sublime.

Produced by Collaborative Arts in March 2009, The Committee in Sept 2006, Rude Guerrilla in July 2003, Back Pocket Theater in March 2002, and Moving Arts in 2001.

E-published: <<http://www.indietheaternow.com/playwright/ken-urban>>

Pseudoephedrine Ten-Min. Drama (Cast Variable)
Ted calls his college friend Annemarie ready to reminisce about college and his love of pseudoephedrine. A chorus of Indigo Girls fans help them out.

Produced by Collaboraction in April 2009 and the 2010 Boston Playwrights Marathon.
Published in the anthology *Boston Playwrights Marathon XII* (Smith & Kraus, 2011).
E-published in *Ken Urban Short Plays* <indietheaternow.com/playwright/ken-urban>

Termination of Species Ten-Min. Drama, 3 actors (2M, 1W)
When Henry finds a VHS tape in his basement, little does he suspect that it contains a message from Steve, an extraterrestrial who must end the world tonight.

Produced by Collaboraction in June 2011.
E-published in *Ken Urban Short Plays* <indietheaternow.com/playwright/ken-urban>

White People Ten-Min. Comedy, 4 actors (3M, 1W)
Billy and Pam share a moment of unexpected New England intimacy on the Boston T, leaving these two strangers to ask: is happiness possible when you're a Masshole?

Produced in the 2009 Boston Playwrights Marathon.
Published in the anthology *Boston Playwrights Marathon XI* (Smith & Kraus, 2010).
E-published in *Ken Urban Short Plays* <indietheaternow.com/playwright/ken-urban>

PLAYS-IN-PROCESS

The Remains
Family Dinner. Gay Divorce. Burnt lasagna.
Part of PlayLabs at the Playwrights' Center in Minneapolis, October 2016, directed by Jeremy Cohen.

Inappropriate Sexual Relations
A novel for the stage in three chapters.
In development with Rattlestick Playwrights Theater, with director Lee Sunday Evans, Fall 2016.

The Immortals
Inspired by the cellular immortality of Henrietta Lacks.
Upcoming workshop at New Dramatists, November 2016.

TV WRITING

Throuple Half-Hour Cable Pilot
On his 40th birthday, a married school teacher decides he wants to have a child but his husband isn't sure. When his ex-girlfriend re-enters his life, he convinces his husband that she is a potential mother for their child, but what he doesn't anticipate is a sexual attraction between the trio.
In-development with Echo Lake Entertainment (Zadoc Angell).

The Art of Listening

Hour-Long Cable Pilot

A recently divorced NSA contractor whose only friend is imaginary vision of his ex-wife falls in love with a Syrian woman whose phone calls, emails and texts he is assigned to monitor. But after answering her online dating ad, he decides to clear her name. But is he wrong to trust her? *Mr. Robot* meets *Homeland* in this new thriller.

In-development with Echo Lake Entertainment (Zadoc Angell).

SCREENPLAYS**Feature-length***The Happy Sad*

Feature-Length Screenplay

Tired of dating Stan, Annie pretends to be seeing a female coworker. Heartbroken, Stan finds himself hooking up with Marcus, who just started having an open relationship with his long-term boyfriend, Aaron. But as they explore new relationships, a chance encounter on a subway platform makes each of them reevaluate their sense of who they are and what they want. A screenplay adaptation of the play.

Directed by Rodney Evans.

Featuring Charlie Barnett, Sorel Carradine, Maria Dizzia, Sue Jean Kim, LeRoi McClain, Michael Nathanson, Cameron Scoggins, Jamie Harrold and Devon O'Brien.

U.S. Festival screenings include Frameline—San Francisco LGBT Film Festival, Outfest Film Festival Los Angeles, Philadelphia Qfest Film Festival, Sacramento International Gay & Lesbian Film Festival, Dayton LGBT Film Festival, Tampa International Gay and Lesbian Film Festival, Seattle Lesbian & Gay Film Festival, Eau Queer Film Festival, Out on Film: Atlanta Gay & Lesbian Film Festival, Fort Lauderdale Gay & Lesbian Film Festival, NYC Gay Men of African Descent, and Pittsburgh LGBT Film Festival.

International Festival screenings include MIX COPENHAGEN LesbianGayBiTrans Festival, Hong Kong Lesbian & Gay Film Festival, Out In Africa-South African Gay & Lesbian Film Festival, and Florence Queer Film Festival.

Theatrical Releases at the IFC Center in New York, Sundance Cinema in Los Angeles as well as cinemas in Seattle, Chicago and Berlin.

Digital Release on 14 January 2014 (iTunes, Netflix, Hulu, Amazon VOD)

DVD Release in February 2014

The Correspondent

Feature-Length Screenplay

A screenplay adaptation of the stage play. In-process.

Shorts*Get The Balance Right*

Short Screenplay

A short story writer has an affair with his wife's sister. When one of his characters appears in his office, he knows he's in over his head.

Directed by Jeff Stern.

Named One of the Best Films of the 2010 "48 Hour Film Project Festival" in Boston.

Included on "Best of the 2010 Festival" DVD.

I Am A Great Big Ball Of Sadness

Short Screenplay

At a swanky, rooftop party in New York City, three guests try to get past their cocktail smiles.

Directed by Chris Tyler

Screened at Manhattan Short Film Festival (took place across six continents and at over 200 venues) and New York Shorts Fest.

Winner of the Audience Bronze Prize.

PUBLICATIONS

Plays

A Future Perfect. New York: Dramatists Play Service, 2016.

Sense of an Ending. New York: Dramatists Play Service, 2016.

Monologue from *The Awake. The Best Men's Stage Monologues 2015*. Ed. Lawrence Harbison. Hanover, NH: Smith & Kraus, 2015.

Sense of an Ending. London: Methuen, 2015.

The Awake. TheatreForum: An International Journal of Innovative Performance. 46.1 (2015).

The Awake. New York: Dramatists Play Service, 2014.

The Correspondent. New York: Dramatists Play Service, 2014.

The Happy Sad. New York: Dramatists Play Service, 2014.

The Private Lives of Eskimos. New York: Dramatists Play Service, 2014.

Pseudoephedrine. Boston Playwrights Marathon XII. New York: Smith & Kraus, 2011.

White People. Boston Playwrights Marathon XI. New York: Smith & Kraus, 2010.

Excerpt from *The Private Lives of Eskimos. DUO!: Best Scenes for the Twenty-First Century*. New York: Applause Books, 2010.

The Female Terrorist Project. New York Theatre Review. Ed. Brook Stowe. New York: Black Wave Press, 2005.

Articles and Essays in Books

“John Guare,” in *Methuen Drama Guide to Contemporary American Playwrights*, Ed. Martin Middeke (London, Methuen, 2014).

“The Censor in the Mirror,” in *Out of Silence: Censorship and Self-Censorship in Theatre and Performance*, Ed. Caridad Svich (Eyecorner Press, 2012).

Commentary to Sarah Kane's *Blasted* (London: Methuen, 2011).

“Sarah Kane,” in *Methuen Drama Guide to Contemporary British Playwrights*, Eds. Martin Middeke, Peter Paul Schnierer and Aleks Sierz (London: Methuen, 2011).

Contributor, “Pinter: In Memoriam” *Contemporary Theatre Review*, 19.2 (May 2009).

Book review of Clare Wallace’s *Suspect Cultures: Narrative, Identity and Citation in 1990s New Drama*, *Modern Drama*, 52.1 (Spring 2009).

“‘The current war is their war’: An Interview with Playwright and Actor Ellen McLaughlin,” *Contemporary Theatre Review*, 19.1 (February 2009).

“A Happy Union,” Book review of Scott Cummings’ *Remaking American Theater: Anne Bogart, Chuck Mee and the SITI Company*, *Theater (Yale)*, 38.1 (Spring 2008).

“Cruel Britannia,” in *Cool Britannia: British Political Drama in the 1990s*, Eds. Graham Saunders and Rebecca D’Monte (London: Palgrave, 2007).

“Ghosts from an Imperfect Past: Philip Ridley’s Nostalgia,” *Modern Drama*, 50.3 (Fall 2007).

“The Issue of Legacy in Contemporary American Playwriting: A Roundtable,” *PAJ: A Journal of Performance and Art*, 84 (September 2006).

“Thoughts on Globalization and *The Female Terrorist Project*,” *Contemporary Theatre Review*, 16.1 (February 2006).

“Towards a Theory of Cruel Britannia: Coolness, Cruelty and the ‘Nineties,” *NTQ: New Theatre Quarterly*, 80 (November 2004). Translated into Czech in *Svet a Divadlo (World and Theatre)*, 5–6 (2005).

Review of Sarah Kane’s *Crave*, *Theatre Journal*, 53 (2001).

“An Ethics of Catastrophe: The Theatre of Sarah Kane,” *PAJ: A Journal of Performance and Art*, 69 (September 2001).

“AIDS and Literature” and “Television,” in *A Dictionary of Cultural and Critical Theory*, Ed. Michael Payne (Oxford: Blackwell, 1996).

ACADEMIC POSITIONS

Lecturer, Writing Program, Princeton University, 2016 –

McGee Visiting Professor of Playwriting, Davidson College, 2016

Lecturer, Writing Program, Princeton University, 2014 – 2015

Lecturer, Writing Program, Harvard University, 2006 – 2013

Instructor, Einhorn School of Performing Arts at Primary Stages, 2011 – 2012

Briggs Copeland Lecturer in Creative Writing, Department of English, Harvard University, 2011

Visiting Lecturer on Playwriting, Department of Drama & Dance, Tufts University, 2008 – 2012

Instructor, Rutgers University, Creative Writing, Department of English, 2003 – 2006

Visiting Instructor, Bucknell University, Department of English, 2000

ACADEMIC FELLOWSHIPS, AWARDS, GRANTS, AND HONORS

Certificate for Distinction in Teaching, Harvard University, 2013
 Certificate for Distinction in Teaching, Harvard University, 2012
 Fuerbringer Summer Grant for Academic Research, Harvard University, 2012
 Certificate for Distinction in Teaching, Harvard University, 2011
 Fuerbringer Summer Grant for Academic Research, Harvard University, 2011
 Certificate for Distinction in Teaching, Harvard University, 2010
 Fuerbringer Summer Grant for Academic Research, Harvard University, 2010
 Certificate for Distinction in Teaching, Harvard University, 2009
 Fuerbringer Summer Grant for Academic Research, Harvard University, 2009
 Certificate for Distinction in Teaching, Harvard University, 2008
 Fuerbringer Summer Grant for Academic Research, Harvard University, 2008
 Gordon Gray Grant for Academic Research, Harvard University, 2007
 Mellon Foundation Grant for Dissertation Writers, Rutgers University, 2005
 Howard Travel Grant, Rutgers University, 2005
 Graduate School Dissertation Teaching Award, Rutgers University, 2003
 Travel Grant, Rutgers University, 2001
 Dissertation Fellowship, Rutgers University, 2000 – 2001
 Irving D. Blum Teaching Assistantship, Rutgers University, 1999
 Rutgers University Excellence Fellowship, Rutgers University, 1997 – 1998
 Walter C. Russell Scholarship, Rutgers University, 1996 – 1997
 William Bucknell Prize for Man showing Greatest Proficiency in Literature, Bucknell University, 1996
 Phi Beta Kappa Award for Conspicuous Achievement in the Arts, Bucknell University, 1996
 Phi Beta Kappa, Bucknell University, 1996
 President's Award for Distinguished Academic Achievement, Bucknell University, 1995
 The Ralph A. Still and Anne B. Still Prize for Junior with highest standing in English, Bucknell University, 1995
 Recipient of Knight/Bucknell Fellowship for undergraduate research: "Acting Queerly: Gender, Sexual Identity and Performance," 1995
 President's Award for Distinguished Academic Achievement, Bucknell University, 1994
 Recipient of Knight/Bucknell Fellowship for undergraduate research: "Postmodern Aesthetics and Twentieth-Century Drama," 1994

TEACHING EXPERIENCE

Areas of Interest and Competence

Dramatic Writing (Stage and Screen)
 Theatre & Politics
 Modern and Contemporary American & British Drama
 African-American Drama
 Theatre History
 Critical Writing on Performance

Courses Taught at Davidson College

ENG 205 Playwriting

ENG 211 Screenwriting

Courses Taught at Princeton University

WRI 194 Remembering the Future

Courses Taught at Harvard University

Harvard College

EXPOS 20 Contemporary Theatre

English Camr. Advanced Playwriting 2: Production Workshop

English Ckr. Introduction to Playwriting

SC 99 Special Concentrations Senior Thesis Tutorial (Playwriting)

Harvard Extension School

CREA 46 Playwriting

CREA 45 Beginning Playwriting

CREA 46 Screenwriting

ENG 163 Contemporary American Theater since 1970

Courses Taught at Tufts University

DR 147 Beginning Playwriting

DR 194-02 Intermediate Playwriting

DR 194-03 Advanced Playwriting

Courses Taught at Rutgers University

Creative Writing

ENG 211 Introduction to Creative Writing: Drama

ENG 308 Creative Writing: Drama

ENG 406 Advanced Creative Writing Workshop: Drama

Dramatic Literature

ENG 346 Twentieth Century European Drama I

ENG 347 Twentieth Century European Drama II

ENG 349 American Drama

ENG 363 African-American Drama

ENG 492 Seminar: Contemporary British Theatre

Expository Writing

ENG 101 Expository Writing I

ENG 102 Expository Writing II
Topic: Ethnic Identities

ENG 201 Research in the Disciplines

Topics: War and Ethics, The Family, Performance and Culture

ENG 396 Writing Center Internship

Course Taught at Bucknell University

ENG 493 Seminar for Senior English Majors and Graduate Students
Topic: Theatre and Politics

CONFERENCE PAPERS AND PRESENTATIONS

Panelist, "Howard Barker in America," Howard Barker Conference, Martin E. Segal Theatre Center, CUNY Graduate Center, New York City, May 2010.

Panelist, "Identity Politics and Its Discontents," No Passport Conference, Martin E. Segal Theatre Center, CUNY Graduate Center, New York City, February 2007.

Panelist, "Intercultural Illuminations," No Passport Conference, Martin E. Segal Theatre Center, CUNY Graduate Center, New York City, February 2007.

"Honor, the Law and the *Behzti* Controversy," Performance Studies International Conference, University of London, June 2006.

Invited Speaker, "*Blasted* and the Redemption of Modern British Drama," "1956, 1968, 1979, 1995: British Theatre and Cultural Change: An International Conference," Royal Holloway, University of London, May 2006.

Invited Playwright and Panelist, "*New York Theater Review: A Celebration of Theatre on the Edge*," Martin E. Segal Theatre Center, CUNY Graduate Center, New York City, March 2006.

Panelist, "Mac Wellman School of Playwriting," Martin E. Segal Theatre Center, CUNY Graduate Center, New York City, March 2006.

"Cruel Britannia," British Theatre NOW! Panel, Plangere Writing Center, Rutgers University, New Brunswick, February 2006.

"A Tutor Town Hall: A Conversation about Pedagogy," Tutor Workshop, Plangere Writing Center, Rutgers University, New Brunswick, November 2005.

"Rooms with a View: Thought on *The Female Terrorist Project*," Performance Studies International Conference, Brown University, Providence, RI, March 2005.

"Strategies for Working with 201 and 301 Students," Tutor Workshop, Plangere Writing Center, Rutgers University, New Brunswick, March 2005.

Panelist, "Know Where to Go: Downtown Theatre Now," Martin E. Segal Theatre Center, CUNY Graduate Center, New York City, October 2004.

"The Proverbial Hump: Helping Students Move from C's to B's," Tutor Workshop, Plangere Writing Center, Rutgers University, New Brunswick, October 2004.

"The Comedies of Sarah Kane," American Theatre in Higher Education Conference, Toronto, Canada, July 2004.

"In-Yer-Face Theatre and the Politics of Cool Britannia," American Theatre in Higher Education Conference, Toronto, Canada, July 2004.

“Strategies for Working with Students in Basic Composition,” Tutor Workshop, Plangere Writing Center, Rutgers University, New Brunswick, March 2004.

Panelist, “Sarah Kane’s *Crave*,” Martin E. Segal Theatre Center, CUNY Graduate Center, New York City, October 2003.

“Negotiating ‘Difficult’ Students,” Tutor Workshop, Plangere Writing Center, Rutgers University, New Brunswick, October 2003.

“Cruel Britannia: ‘In-Yer-Face,’ Nihilism and the 1990s,” ‘In-Yer-Face’? British Drama in the 1990s, University of the West of England, Bristol, UK, September 2002.

“Cruel Britannia: 1990s British Theatre and the Problem of Nihilism,” Performing Communities, Center for Critical Analysis of Contemporary Culture, Rutgers University, New Brunswick, February 2002.

“The Violence of a Thank You: Harold Pinter and Sarah Kane,” Performing History, Gender Group, Rutgers University, New Brunswick, April 1999.

PROFESSIONAL AND ACADEMIC SERVICE

Editorial Board, BackPages, *Contemporary Theatre Review*, 2008 – 2012.

Organizer and Moderator, “Theatre Matters: A Panel Discussion about New American Plays,” Plangere Writing Center, Rutgers University, New Brunswick, March 2005.

Assistant Director, Writing Program, responsibilities include New Teacher Training, Folder Review with Expository Writing Instructors, and Development of Teacher Training Materials, September 2003 – May 2006.

Director, Plangere Writing Center, responsibilities include Hiring and Training over 150 Tutors for a Center that serves over 1,000 students a year, September 2003 – May 2006.

Panel Chair, “Engendering Violence on the Stage,” American Theatre in Higher Education, Toronto, Canada, July 2004.

Organizer and Moderator, “A Discussion with Mac Wellman,” for Introduction to Creative Writing: Fiction and Drama course, Rutgers University, New Brunswick, October 2003.

Summer Coordinator, Plangere Writing Center, responsibilities included Hiring and Training Summer Staff, May 2003 – August 2003; May 1998 – August 1998.

Panel Chair, “Nationhood and In-Yer-Face Theatre,” ‘In-Yer-Face’? British Drama in the 1990s, University of the West of England, Bristol, UK, September 2002.

Organizer and Moderator, “A Discussion with Mac Wellman,” for Twentieth Century Drama II course, Rutgers University, New Brunswick, November 2001.

Conference Organizer and Moderator, "New Playwrights Forum," Rutgers University New Brunswick, April 2002.

Organizer and Moderator, "A Discussion with Clay Hapaz, Archivist of the Wooster Group," Twentieth Century Drama II course, Rutgers University, New Brunswick, August 2001.

Conference Organizer and Moderator, "New Playwrights Forum," Rutgers University, New Brunswick, April 2001.

Conference Organizer and Moderator, "New Playwrights Forum," Rutgers University, New Brunswick, September 2000.