

# Terry Dean, Ph.D.

College of Arts and Sciences  
Shippensburg University  
1871 Old Main Drive  
Shippensburg, PA 17257

66 East Grattan Street, Apt. B  
Harrisonburg, VA 22801  
(724) 454-5645 [cell]  
terryalandean@gmail.com

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## EDUCATION:

### **Doctor of Philosophy, *Theatre History, Theory, and Dramatic Literature***

Indiana University – Bloomington, October 2002

Specializations in American Theatre and Drama, Community-Based  
Theatre, Gender Studies, and Aesthetic Theory

Theatre production specialization in Directing

Doctoral minor in Gender Studies

Dissertation title: “Aesthetic Re/Visioning in the Efforts of the Drama League of  
America, 1910-1931.” Dissertation director: Dr. Ronald Wainscott

### **Master of Arts, *Philosophy***

Temple University, May 1996

Specializations in Aesthetics and Philosophy of Art

### **Bachelor of Science with Honors, *Theatre Arts and Philosophy***

Bradley University, May 1994, *Summa Cum Laude*

Phi Kappa Phi

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## ACADEMIC LEADERSHIP:

### **2019-present Associate Dean**

College of Arts and Sciences

Shippensburg University, Shippensburg, PA

Share responsibility for leadership of the college of arts, sciences, social sciences, and humanities: 19 departments, 7 interdisciplinary programs, 160+ faculty, and over 2200 students. Coordinate course scheduling and staffing in all departments and programs. Implement policies to sustain the integrity of academic programs and curricula, including review and approval of individualized instruction, requests for policy exceptions, and various student and faculty appeals. Provide leadership and support to civic engagement initiatives and experiential learning, including managing internships within the college. Collaborate with leadership, faculty, and staff within shared-governance and labor union structures to advance student success, resolve student issues and concerns, and improve retention. Collect and analyze data to make recommendations on resource allocation, especially in regards to faculty staffing. Catalyze the success of departments and faculty through new process efficiencies, pedagogical resources, and research grants. Serve in the absence of the Dean.

### **Leadership Outcomes – New/Revised Programs and Initiatives**

- **Staffing efficiencies:** Tasked to decrease faculty costs through reduction in the use of adjunct faculty. Analyzed curricula and worked with departments to reduce low enrolled and/or lower priority course offerings. Outcome: 80% reduction in adjunct faculty costs resulting in \$2.5+ million aggregate savings over 4 years. Ongoing.
- **Student retention improvement:** Worked collaboratively with other student support services to reduce churn. Evaluated individual student cases and implemented plans to maximize student success. Retention improved by 3%, pre-pandemic, by Spring 2020.

**ACADEMIC LEADERSHIP (continued, Shippensburg Associate Dean, outcomes):**

- **Systems and processes:** Advocated for and implemented increased use of technological solutions to create various efficiencies. Examples: VMware Fusion, EAB Student Success Collaborative (retention management), Curriculog (curriculum management), Slate (CRM), Banner (degree progress), Infoready (grant management), and Dynamic Forms (request/approval processes). Ongoing.
- **COVID-19 adaptation:** Executed transformation of the college for remote teaching/learning, communication, and overall operations. Supported technology-enabled solutions for faculty and students adapting classes for the virtual environment, including use of Zoom, D2L (online course management), Owl cameras, and Examity (test proctoring). Enabled remote work for the college by implementing Slack, Zoom, and best practices for managing and collaborating remotely. Completed Summer 2020.

2018

**Coordinator, Honors College  
Special Project Assignments**The Honors College  
Office of the Provost

James Madison University, Harrisonburg, VA

**Honors College:** Led the development and enhancement of the Creativity and Innovation Area of Emphasis. Improved partnerships with academic units in support of Honors students, particularly in the arts. Participated in the creation and implementation of new Honors College mission and strategic plan. Cultivated expansion of diversity, equity, and inclusion within all participants in Honors. Represented the Honors College in the work of committees and task forces across campus. Supported the Honors College admissions process.

**Office of the Provost:** Completed special projects as assigned with a focus on comprehensive comparative analyses of policies and governance documents for all 43 academic units. Provided recommendations to senior leadership for improvements to unit-level policies and procedures to align documents with the broader JMU mission, support engaged learning/civic engagement/community engagement, promote faculty diversity, and implement best practices.

**Leadership Outcomes – New/Revised Programs and Initiatives**

- Completed full analysis of all academic unit-level policies on promotion/tenure, annual evaluation processes, and assessment criteria. Provided recommendations for policy revisions that would incentivize diversity initiatives in teaching, scholarly/creative work, and service, as well as policy improvements that will help promote the success and retention of faculty from historically under-represented groups. Outlined three-phase implementation process for the Provost's Office. Completed summer 2018.

2016-2017

**Associate Dean for Program Development and Graduate Student Services**

The Graduate School, James Madison University, Harrisonburg, VA

Provided Graduate School leadership and administrative oversight for curriculum development and the graduate Curriculum and Instruction (C&I) approval process for 60+ academic programs. Supervised the Director of the Cohen Center for Technological Humanism – a center supporting interdisciplinarity and professional development for graduate students. Represented The Graduate School on university-wide committees. Served as part of the leadership for The Graduate School in support of university and unit mission and goals. Provided strategic and operational leadership for the Student Services area of The Graduate School, including direct supervision of the Director of Students Services. Oversaw management of budgets for graduate assistantships and other forms of financial aid. Coordinated JMU involvement with the VA Commonwealth Graduate Education Day, an initiative aimed at diversifying graduate education. Served as advisor for the Graduate Student Association. Fulfilled teaching responsibilities (one course per year). Co-chaired the JMU Graduate Council. Substituted as Dean as necessary.

**ACADEMIC LEADERSHIP (continued, JMU Graduate School Associate Dean):****Leadership Outcomes – New/Revised Programs and Initiatives**

- **Cohen Center for Technological Humanism (CCTH)** – implemented plan to move the CCTH more firmly under the wing of The Graduate School. Assumed supervision of the Director of the Center. Initiated coordination of CCTH activities with overall work in graduate student services. Implemented Spring 2016.
- **Cohen Graduate Student Professional Development Center** – established a new center for graduate student professional development in a newly constructed student lounge within the offices of The Graduate School. The center offers resources for student study and networking and creates a locus of activities for professional development. Developed a system through which the space can be reserved for use by graduate programs across campus. Implemented Fall 2017.
- **Three-Minute Thesis Competition (3MT)** – initiated plans for a 3MT competition to be held at JMU for the first time. Secured funding for awards and travel for the winner to compete in a regional competition at the Conference of Southern Graduate Schools. Took place in January 2018.
- **Travel Grant Program** – implemented a new system for awarding travel grants on a competitive basis to students for conference participation. Created selection committees from graduate faculty and implemented 3 award cycles each year. Increased total of awards to \$24,000. Implemented Fall 2016.
- **Graduate Student State Scholarship Program** – created a new program to disburse financial aid scholarships to graduate programs to be used as a recruitment enticement. Previously the funds had been awarded to currently-matriculated students. \$374,000 was awarded through this program and was cited as a factor in record graduate enrollment at JMU in the Fall of 2017.
- **Graduate Certificate Policy** – proposed and implemented a change in the policies for Graduate Certificates to allow certificate credits to be “stacked” and counted towards degree programs. Implemented Spring 2017.
- **Enrollment Growth Plans** – in cooperation with other leadership in The Graduate School, worked with college Deans to determine potential for growth in each college. Examined program reviews for all JMU graduate programs and made recommendations for initiatives to pursue. Completed Spring 2017.

**2011-2016**      **Director of the School of Theatre and Dance**      College of Visual and Performing Arts  
James Madison University, Harrisonburg, VA

Provided leadership for department involving 250+ undergraduate B.A. majors in Theatre, Dance, and Musical Theatre, 20 full-time faculty members, 3 full-time and 3 half-time staff members, and numerous adjuncts and guest artists. Promoted and facilitated diversity, equity, and inclusion in faculty and staff hiring, student recruitment, season selections, guest artists, curriculum, and other programmatic activities. Produced 10 major mainstage theatre and dance productions and 10-15 studio/workshop productions each year. Hired and supervised all faculty, staff, and guest artists. Manage \$2.2 million budget. Led annual assessment process, comprehensive program reviews, and accreditations by NAST and NASD. Facilitated annual season selection. Supported management of new (2010) \$90 million Forbes Center for the Performing Arts. Coordinated with Forbes Center staff on building usage, marketing, box office, and front of house operations. Supported fundraising for the unit and the College. Facilitated summer theatre season and led its expansion. Represent the College on the Provost's Diversity Council. Served on and/or chaired various committees within the unit, College, and broader University.

**ACADEMIC LEADERSHIP (continued, JMU Director of School of Theatre and Dance):****Leadership Outcomes – New/Revised Programs and Initiatives**

- **Diversity in the curriculum** – appointed faculty committee to make curricular changes to better integrate diversity in the theatre studies curriculum. JMU Diversity Grant supported shift in Theatre history and theory course sequences so that Non-Western theatre, performance traditions of under-represented cultures, and cultural theory would be incorporated throughout the sequence instead of marginalized in a separate non-required course. Also, created partnership on campus with Department of Foreign Languages, Literatures, and Cultures. Africana Studies faculty now teaching special topics courses as well as theory/history classes in curriculum. Implemented Fall 2015.
- **Casting Policy** – new policy to ensure casting processes for mainstage productions promote diversity, equity, and inclusion through “color conscious” casting and other approaches that can control for implicit biases. Implemented Fall 2015.
- **Faculty governance and policy documents** – appointed task force to begin creating policy documents of various types and to formalize faculty governance systems. The School was lacking formal structure. Began Spring 2016.
- **General Education Curriculum** – appointed and served on a 4-year faculty task force to improve upon service to the University General Education Curriculum, innovate theatre course offerings in Gen Ed, and enhance efficiencies for the unit. New team-taught large format course implemented Fall 2016.
- **School of Theatre and Dance Core Curriculum** – charged 3-year faculty task force to re-envision the core curriculum of classes taken by all students within the School regardless of major. Created two new courses: 1) “Theatre and Dance Colloquium,” required by all majors for 6 semesters; utilized for mainstage postmortems, guest artists, and other sessions on profession-related topics; and 2) “The Collaborative Artist: Sophomore Studio,” an inter-disciplinary studio-oriented class required of all students in all majors in the School in the sophomore year; focus on creative processes and materials and cross-disciplinary devising. Fully implemented by Fall 2016.
- **Summer season re-structuring and expansion** – transition to new budget model and leadership for twenty-year old summer children’s theatre to improve efficiencies. Expanded summer offerings to include musical revues. Worked with the overall administration and high profile alumni on a long term plan to create a summer new works festival as part of the overall summer season. Implemented Summer 2014.
- **Shift from “concentrations” to “majors”** – completed intensive University approval process to shift from a single “Theatre and Dance” major with concentrations in Theatre, Musical Theatre, and Dance, to separate majors for each discipline. Fall 2015.
- **Wayland Living-Learning Residence Hall Performance Studio use** – created a system of policies and procedures such that the School and other units in the College can utilize the Performance Studio in Wayland Hall for performances and special events that originate within the College (as opposed to being restricted to Residence Life programming). Implemented Fall 2015.
- **Retention analysis and action plan** – drop in retention during 2014-2015 demonstrated a need for a retention study. Gathered and analyzed data. Determined causes for individual cases of attrition. Produced report and presentation to faculty and administration along with action steps to prevent problems in future years. Fall 2015.
- **Student “Workshop” productions** – created a new level of student productions that require shorter periods of rehearsal and minimal tech requirements. Productions take place in alternative spaces. Encouraged tradition of student productions at JMU while helping students avoid over-commitment and burn-out. Implemented Fall 2014.

**ACADEMIC LEADERSHIP (continued, JMU School of Theatre and Dance outcomes):**

- **Enhance track system in the Theatre major** – appointed and chaired a task force to examine optional tracks within the Theatre major: Performance, Design/Technology, Theatre Studies, and Theatre Education. Goal to improve student understanding of and satisfaction with the system (now called “concentrations” rather than “tracks”). Clarified value-added benefits of tracks. Implemented methods for better student advising for the system. Implemented Fall 2014.
- **Initial Faculty Advisors (IFAs) for Theatre majors** – changes driven by assessment data analysis. Implemented advising system to improve student satisfaction and overall advising in the Theatre major. Along with their “Freshman Advisor,” first-year Theatre majors are now assigned an Informal Faculty Advisor who works in areas of highest interest to the student in order to improve student-faculty interaction and enhance student perceptions of affiliation and belonging. Implemented Fall 2014.
- **Improved committee structures** – new committees for the Theatre Area created for Acting/Directing faculty and Theatre Studies faculty. Design/Tech Committee had been in place. Growth in the faculty necessitated this change. This improved efficiency for the Theatre Area and helped support the inclusion of multiple voices into decision-making processes. Implemented Fall 2014.
- **New postmortem process** – proposed, secured faculty vote, and implemented a new process for production postmortems that better supports the School mission. Ended a 20+ year practice of postmortems consisting of written faculty critiques that were read to students, faculty, and staff. New process is interactive and encourages developmental reflection. Implemented Fall 2013.
- **Season selection processes** – implemented a new process for season selection that maximizes inclusion and representation in the process and ensures that selections are mission-driven rather than director-centered. Created a season rotation system that ensures that various genres of dramatic literature, styles of production, and modes of performance are exposed to students over a 4 year period. System includes historically under-represented voices in terms of playwrights, subject matter, and casting, thereby enhancing diversity throughout our production program. Implemented Fall 2013.
- **Pre-show speech fundraising initiative** – created system of pre-show speeches given by students that includes a pitch for the “seat-campaign” that raises money for student scholarships. Implemented Fall 2013.
- **Faculty and staff restructuring and additions** – shifted positions and secured funding for additional positions to enhance academic programs and enrich diversity. New staff: Half-time Music Director/Accompanist for Dance; half-time Electric Shop Supervisor. New faculty: new lines for General Education, Theatre History and Theory, Acting/Directing, Dance, and Theatre Education. Added new Associate Director of the School of Theatre and Dance position. Completed by Fall 2016..
- **Theatre education program** – implemented newly constructed PreK-12 Teaching Licensure in Theatre program. Fall 2011.
- **Diversity in hiring practices** – implemented system to ensure that candidates from under-represented backgrounds are included in hiring pools and that the strengths of such candidates can be valued appropriately in the screening and ranking processes. Implemented Fall 2011. Results: 8 diversity-positive hires out of 11 total hires in the subsequent 6 years.
- **NASD and NAST re-accreditation** – led re-accreditation processes by both NASD and NAST. Implemented required changes and some recommended changes. Site visits were in 2012. Implementation of changes complete by Fall 2015.

**ACADEMIC LEADERSHIP (continued):**

**2013-2017 Arts Learning Community Coordinator** College of Visual and Performing Arts  
James Madison University, Harrisonburg, VA

***ALC Coordinator:*** Provided leadership on behalf of the College of Visual and Performing Arts for JMU's residential learning community for the arts in Wayland Hall that houses 150 first-year students in the arts. Directed curriculum and oversaw faculty teaching ARTS 100 Introduction to Visual and Performing Arts, a team-taught interdisciplinary class required for all students in the arts learning community. Coordinated with the Office of Residence Life for arts facilities in the residence hall, including 100 seat performance studio, art gallery, art studios, music practice rooms, and classroom space. Developed policies and procedures for use of the Performance Studio by various constituencies within the College. Facilitated class scheduling in the building. Reviewed applications to the learning community from incoming students and coordinated selections in competitive process. Coordinated guaranteed acceptance offers as a recruitment enticement for high achieving potential students. Served as liaison between the Office of Residence Life and the College for various issues and opportunities within Wayland.

**2013-2017 Faculty in Residence, Wayland Hall** Office of Residence Life  
James Madison University, Harrisonburg, VA

***Faculty in Residence:*** Lived on-campus in Wayland Hall. Coordinated with and supported Residence Life Staff in the building in all aspects of community management. Facilitated outside groups utilizing the performance studio. Co-coordinated exhibitions in art gallery space. Led 6-10 events/programs each year for residents in the building. Served as a faculty presence in the community and a resource for residents. Attended and participated in hall programming. Met weekly with staff.

**2003-2011 Director of the Theatre and Dance Program** Division of Visual and Performing Arts  
Seton Hill University, Greensburg, PA

Provided leadership for academic program involving 50 B.A. undergraduate Theatre, Musical Theatre, and Dance majors, 6 full-time faculty members, 1 half-time faculty, and multiple adjuncts, guest artists, and part-time staff. Promoted diversity, equity, and inclusion in all aspects of programmatic and staff management. Provided artistic direction and leadership for production aspects of the program, including four mainstage shows, 1-2 dance concerts, and 5-10 student laboratory productions per year. Oversaw all marketing, box office, and front of house operations. Managed \$140K operating budget. Hired staff and adjunct faculty. Coordinated EPA and OSHA compliance. Lead comprehensive program review and executed five-year plan. Developed and implemented new program curriculum. Initiated and implemented new major in Dance. Doubled the number of majors and tripled the number of faculty in 5 years. Served on various University committees. Chaired the Faculty Working Group for Middle States Commission accreditation self-study for the University. Assisted in planning for new facilities for the program, including fundraising; guided program into \$22 million SHU Performing Arts Center in summer 2009.

**Leadership Outcomes – New/Revised Programs and Initiatives**

- **Expanded enrollment and faculty** – led program growth from 25 majors in Fall 2003 to 50+ majors in Fall 2010; from 2.5 full-time faculty to 6.5 full-time faculty and 1 full-time staff member by Fall 2011. University selected Theatre and Dance as “Signature Programs” of the institution and created new marketing campaign accordingly.
- **New BFA program for Musical Theatre** – overhauled the B.A. program in Musical Theatre and received approval for a BFA program for Musical Theatre. Spring 2011.
- **New major in Dance** – created and implemented a new major in Dance for the University. Began initial stages of planning for expanded facilities for Dance. Implemented Fall 2010.

## ACADEMIC LEADERSHIP (continued, Seton Hill University outcomes):

- **New Performing Arts Center** – participated in the planning, fundraising, and transition into a new \$22 million performing arts center built off-campus in the downtown area. Completed Summer 2009.
- **New capstone system** – created new senior capstone course, “Professional Practices,” that provided support for students transitioning out of college and required both short and long term career planning. Capstone project met university writing-intensive requirement (“for the discipline”) and was entrepreneurial in focus. Fall 2009.
- **Full-tuition scholarship program** – in conjunction with Provost’s office and Financial Aid, developed new program offering a small number of full-tuition scholarships awarded on a competitive basis to students in the performing arts. Resulted in increase in diversity in the application pool. Implemented Fall 2008; program doubled in 2010.
- **Curriculum overhaul** – led process to re-envision all majors, minors, and course offerings in the program. Implemented course changes, new courses, and new requirements. Fall 2008.
- **Program review** – completed comprehensive program assessment and review process. Led to numerous changes and enhancements to the program. Completed Summer 2006.
- **Box office and front of house operations improvements** – hired outside consultant to examine box office and front of house operations. Presented recommendations to the administration. Led to creation of new full-time faculty/staff position. Completed Summer 2006.
- **Improved service to the liberal arts mission of the University** – led several initiatives to better connect with the liberal arts mission of the institution, including: educational outreach packets and programs, talk back sessions, panel discussions, production partnerships with other programs and offices on-campus, and others. Implemented Fall 2004.
- **Improved links to the professional theatre in Pittsburgh** – began system of hiring professional guest designers, directors, and actors from Pittsburgh for most productions. Led to partnership with Jewish Theatre of Pittsburgh and the Pittsburgh Holocaust Center to develop and produce a new play on campus that was then moved to a professional theatre in Pittsburgh. Implemented Fall 2003.

## OTHER ACADEMIC LEADERSHIP OUTCOMES

*For James Madison University*

- **Southern Regional Education Board (SREB)** – led renewed JMU participation with the SREB Doctoral Scholars Program. Worked in partnership with the JMU Office of Access and Inclusion; attended Institute for Teaching and Mentoring and led new initiative for JMU to attend future conferences to recruit faculty of color. Began Fall 2016 and ongoing.
- **Diversity statement for faculty job postings** – authored statement that was adopted (with revisions) as required language for all faculty job postings: *We promote access, inclusion and diversity for all students, faculty, staff, constituents and programs, believing that these qualities are foundational components of an outstanding education in keeping with our mission. The University is interested in candidates whose experience and qualifications support an ongoing commitment to this core quality.* Completed Spring 2014.

**OTHER ACADEMIC LEADERSHIP OUTCOMES (continued):**

*For the Association of Theatre in Higher Education*

**Technology Plan** – as Secretary and Chair of the Electronic Technology Committee, led the creation of an official Technology Plan for the organization. Surveyed the membership on various technological and communications issues. Assisted in re-structuring plan for the ATHE website based on survey results. Supported improved integration of electronic devices, internet access, and social media at the annual conference. Completed in 2014.

**ACADEMIC APPOINTMENTS:**

- 2011-2018**      **Professor/Associate Professor of Theatre**      College of Visual and Performing Arts  
James Madison University, Harrisonburg, VA
- Promoted in 2016. Taught courses and directed productions as needed. Design sound as needed. Classes taught include *Meisner Technique Intensive* (THEA 451), *Directing* (THEA 355), *Theatre Management in Performance Production* (DANC/THEA 171), *Theatre & Dance Colloquium* (DANC/THEA 100), and *Intro to Visual and Performing Arts* (ARTS 100). Coached actors and mentored students as requested. Advised student studio productions and senior seminar projects. Served on and/or chaired various committees, including Theatre Studies, Acting/Directing, Design/Technology, Season Selection, General Education, Theatre Area, and others.
- 2003-2011**      **Associate/Assistant Professor of Theatre**      Division of Visual and Performing Arts  
Seton Hill University, Greensburg, PA
- Promoted in 2007. Tenured in 2009. Directed one or two shows each year. Taught courses in a variety of areas, including *Introduction to Theatre* for majors (TR110), *Form and Analysis I and II* (TR210 and TR211), *Theatre History I and II* (TR202 and TR203), *Acting IV* (TR454), *Directing I* (TR360), *Directing II* (TR461), *Professional Practices* (TR445), various special topics courses (including Community-Based Performance, Meisner Acting Technique, and others), and *Seminar in Thinking and Writing I and II* (LA100 and LA101 – a core curriculum writing class on the theme of cultural identities). Designed sound for productions. Served as de facto Dramaturg for mainstage productions. Coordinated educational packets and talk back sessions for productions. Advised and mentored students. Served on numerous University committees. Advised student theatre organization, Alpha Psi Omega.
- 2002-2003**      **Visiting Assistant Professor of Theatre**      Division of Fine Arts  
Maryville College, Maryville, TN
- One year interim appointment. Sole full-time faculty member in liberal arts-based theatre program; responsible for management and implementation of the Theatre Studies major and minor in conjunction with the Fine Arts Division Chair. Taught courses in a variety of areas, including *Theatre History and Traditions* (THT314), *Play Analysis* (THT209), *American Theatre History* (THT315). *Introduction to the Fine Arts – Theatre* (FNA140), and *Introduction to Fine Arts – Film* (FNA140). Directed one play each semester. Supervised senior thesis projects. Oversaw student practicum projects and a major student-directed production. Served as advisor for student theatre organization, Alpha Psi Omega. Advised and mentored students.
- 1999-2002**      **Associate Instructor of Theatre**      Department of Theatre and Drama  
Indiana University, Bloomington
- Taught two courses a semester, including *Acting One* (T120), *Oral Interpretation* (T115), *Appreciation of the Theatre* (T210), and *Development of Dramatic Art 3* (T462; fulfilled a University intensive writing requirement). Independently responsible for all aspects of courses, including text selections (except the text for *Acting One*), course designs and syllabi, and student evaluation and grading.



## **ACADEMIC APPOINTMENTS (continued):**

**Fall 2001 Associate Instructor**

Collins Living-Learning Center  
Indiana University, Bloomington

Taught a special topics seminar called *Theatre and Community Cultures* (L210). This course, selected for the Collins curriculum on a competitive basis (less than 20% of proposals are accepted), examined the history, theory, and practice of community-based theatre and facilitated the development of an original community-based theatrical performance out of the Collins community. Independently responsible for all aspects of the course.

**1997-1998 Adjunct Faculty**

Department of Accelerated Degrees and Continuing Studies  
Rosemont College, Rosemont, PA

Taught courses in philosophy and the humanities, including *Philosophy, Technology, and Society* (PHI 400), *Ethics* (PHI 360), *Philosophy of Straight Thinking* (PHI 380), *Introduction to Philosophy* (PHI 250), and *Humanities Through the Arts I* (HUM 204). Program dedicated to student-centered learning and writing across the curriculum for non-traditional adult students. All course objectives, texts, and overall designs were standardized as modules. Independently responsible for creating syllabi, class assignments, and lesson plans. Revised course modules and evaluated potential texts as requested by the department. Attended regular faculty meetings and workshops on pedagogy.

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## **LEADERSHIP TRAINING:**

**International Council of Fine Arts Deans (ICFAD) Fellows Program.** Minneapolis, MN, October 24-27, 2012. Was nominated to the program by Dean George Sparks. Selective program.

**Association for Theatre in Higher Education (ATHE) Leadership Institute.** Toronto, Ontario, Canada, July 27-August 1, 2004. Selected for participation by panel of college and university VPs, Deans, and Department Chairs.

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## **LEADERSHIP IN SERVICE TO THE PROFESSION:**

**National Association of Schools of Theatre (NAST) Commission on Accreditation, Commission Member.** 2016-2019.

**NAST Visiting Evaluator, University of the Incarnate Word, Texas.** November 2016.

**NAST Visiting Evaluator, Kean University, New Jersey.** October 21-24, 2015.

**Secretary and Chair of the Electronic Technology Committee, ATHE.** Member of the ATHE Governing Council and Operations Committee. Served two two-year terms (2010-2014). Elected position.

**Chair, Theatre History Focus Group, ATHE.**  
Served two year term (2007-2009). Also served as conference coordinator. Elected position.

**Research and Publication Committee, ATHE.**  
Committee member. 2007-2011. Invited position.

**Vice-Chair, Theatre History Focus Group, ATHE.** 2005-2007. Elected position.

## UNIVERSITY COMMITTEE WORK:

### *Shippensburg University*

Associate Dean's Council, 2019-present  
General Education Committee Anti-Racism Task Force, 2021-present  
College of Arts and Sciences College Council, 2019-present  
College of Arts and Sciences Executive Committee, 2019-present  
New Student Orientation Committee, 2020-present  
Developmental Education Council, 2020-present  
COVID-19 Instruction Task Force, 2020-2021  
University Curriculum Committee, 2019-present  
Graduate Council, 2020-present

### *James Madison University*

#### University

Online Learning Council, 2016-2017  
Provost's Faculty Diversity Council, 2013-2018  
Graduate Council, 2016-2017  
Student Athlete Advisors Access to Course CMS Task Force, 2017  
Student Athlete Registration Practices Task Force, 2017  
Summer School Advisory Council, 2016-2017  
Preparing Future Faculty Fellows Committee, 2016-2017  
College Curriculum and Instruction Chairs Committee, 2016-2017  
Diversity Curriculum Grant Committee, 2016.  
Faculty Qualifications and Credentials Subcommittee, SACSCOC, 2015  
Innovative Diversity Efforts Award (IDEA) Grants Selection Committee, 2013-2014.

#### College of Visual and Performing Arts

Academic Council, Deans, School Directors, and College Staff, 2011-2016.

#### School of Theatre and Dance

Theatre Area Committee, 2011-2016; Chair 2013-2015.  
Acting Directing Faculty, 2014-2016.  
Design/Technology Faculty and Staff, 2014-2016.  
Theatre Studies Faculty, 2014-2016.  
Chair, Season Selection Committee, 2011-2015.  
General Education Task Force, 2012-2015.

### *Seton Hill University*

#### University

Chair, Faculty Standards Working Group for Middle States Self-Study, 2009-2011.  
Chair, Professional Development Committee, 2006-2009.  
Led examination of methods for assessing faculty-student advising. Led passage of new self-evaluation tool for faculty and coordinated implementation.  
Implemented new systems for faculty development funding; led passage of increased maximum awards for travel to conferences.

ADA Committee, 2003-2011.

Rank and Tenure Grievance Committee, 2005-2006.

Ad-Hoc Sub-Committee on Academic Dishonesty, 2004.

#### Theatre and Dance Program

Chair, Theatre Program Review Committee, 2005-2007.  
Chair, Play Selection Committee, 2004-2011.

## PUBLICATIONS:

**“Modernism.”** In *Twentieth-Century and Contemporary American Literature in Context*. Edited by Linda De Roche, ABC-CLIO. 2021, pp. 817-823.

Review of *Kitchen Sink Realisms: Domestic Labor, Dining, and Drama in American Theatre*. In *Theatre Annual*, Volume 69, 2016, pp. 105-107.

**“Playfully Empowering: Stunt Runners and Momentary Performance.”** Chapter in *Play, Performance, and Identity: How Institutions Structure Ludic Spaces*. Edited by Matt Omasta and Drew Chappell, Routledge. 2015, pp. 44-54.

**“A New Theatre: Theatre Arts and Drama.”** Chapter in *The Oxford Critical and Cultural History of Modernist Magazines*, Volume 2: North America, 1880-1960. Co-written with Dorothy Chansky. Commissioned by project directors Peter Brooker and Andrew Thacker, Oxford University Press. 2012, pp. 377-397.

Review of *Local Acts: Community-Based Performance in the United States*. In *Theatre Journal*, Volume 58, Number 2, May 2006, pp. 367-369.

Review of *Play Direction: Analysis, Communication, Style, 6<sup>th</sup> Edition*. In *Theatre Topics*, Volume 16, Number 1, March 2006, pp. 104-105.

**“John Howard Lawson.”** In *The Dictionary of Modern American Philosophers, 1860-1960*, general editor John R. Shook, aesthetics subject area editor Jo Ellen Jacobs, Thoemmes Press, Bristol, England. Commissioned by aesthetics editor and publisher. 2005, pp. 1423-1427.

**“Harry Alan Potamkin.”** In *The Dictionary of Modern American Philosophers, 1860-1960*, general editor John R. Shook, aesthetics subject area editor Jo Ellen Jacobs, Thoemmes Press, Bristol, England. Commissioned by aesthetics editor and publisher. 2005, pp. 1955-1958.

**“Stanley Cavell.”** In *The Dictionary of Modern American Philosophers, 1860-1960*, general editor John R. Shook, aesthetics subject area editor Jo Ellen Jacobs, Thoemmes Press, Bristol, England. Commissioned by aesthetics editor and publisher. 2005, pp. 459-463.

Review of three books: *Community Theatre: Global Perspectives*, *The Stuff of Dreams*, and *Popular Theatre in Political Culture: Britain and Canada in Focus*. In *Theatre Journal*, Volume 54, Number 2, May 2002, pp. 329-330.

Preview of theatre production: *The Return to Morality* at the Bloomington Playwrights Project, Bloomington, IN. In *The Ryder*, monthly Bloomington magazine covering the arts, entertainment, and popular culture. February 2000, page 6.

Preview of theatre production: *A Midsummer Night's Dream* at the Indiana University Theatre, Bloomington, IN. In *The Ryder*, November 1999, pp. 10-11.

**“The Creation of *On The Town*.”** Article in *Theatre Circle Insights*, publication for members of Theatre Circle, a group of subscribers who support Indiana University Department of Theatre and Drama activities. Issue 5, April 1999, pp. 1-2.

**“Creating *The Heiress*.”** Article in *Theatre Circle Insights*, Issue 3, Jan. 1999, pp. 1-4.

**“Making *Six Degrees of Separation*.”** Co-authored article in *Theatre Circle Insights*, Issue 1, October 1998, pp. 1-2.

## **PUBLICATION LEADERSHIP AND SERVICE:**

**Book Review Editor, *Theatre Topics*.** Johns Hopkins University Press for the Association for Theatre in Higher Education. Two issues per year. 2007-2009.

**Manuscript Reviewer, *Journal of Dramatic Theory and Criticism*** “Tracing Improvisation: A Socially Theatrical Process.” December 2017, revision March 2018, revision June 2018.

**Manuscript Reviewer, *International University Theatre Association*.** “Contemporary Trends in American University Theatre Repertoire.” March 2016.

**Manuscript Reviewer, *Texas Theatre Journal*.** “Theatre at Dawn?!?! No Thanks, I’m Still Hung Over: Giving the Theatre Back to Greek Audiences.” October 2015.

**Manuscript Reviewer, *Journal of Dramatic Theory and Criticism*.** “From the House of Atreus to the House of Irma: Herbert Blau’s Vision of Genet’s *The Balcony*.” May 2013.

**Manuscript Reviewer, *Journal of Dramatic Theory and Criticism*.** “Masterful Coping: A Synthesis.” August 2012.

**Manuscript Reviewer, *Journal of Dramatic Theory and Criticism*.** “On Acting Theory: Stanislavski for Film Rehearsals.” August 2010.

**Manuscript Reviewer, *Theatre Topics*.** “The Practice of Astonishment: Phenomenology, Devising, and Jacques Lecoq.” April 2010.

**Manuscript Reviewer, *Theatre Topics*.** “Hearing is Believing: A Cognitive Approach to Understanding Audio Description in the Theatre.” April 2009.

**Manuscript Reviewer, *Theatre Topics*.** “The Theatre Historian as Rock Star, *or* Six Axioms for a New Theatre History Text.” September 2006.

**Manuscript Reviewer, *Theatre Topics*.** “In Defense of Pleasure: Musical Theatre History in the Liberal Arts [A Manifesto].” September 2006.

**Manuscript Reviewer, *Theatre Topics*.** “Scaring Them Out of Their Seats: Theatre and Culture Shock.” May 2006, and again in January 2007.

**Manuscript Reviewer, *Theatre Topics*.** “Brecht, Our Contemporary?: On the Necessary Invention and Implementation of New and Non-Familiar Brechtian Theatrical Techniques.” December 2005.

## **THEATRE EXPERIENCE:**

### **CERTIFICATION:**

#### **Teaching the Meisner Approach**

Larry Silverberg, Meisner technique master teacher.

Certification as an instructor in the Meisner approach for actor training.

True Acting Institute at Eckerd College, July 2009

### **DIRECTING:**

<i>Serpentine Pink</i> , by Megan Breen (staged reading)	James Madison University
<i>Machinal</i> , by Sophie Treadwell	James Madison University
<i>Clybourne Park</i> , by Bruce Norris	James Madison University
<i>Spring Awakening</i> , by Steven Sater and Duncan Sheik	James Madison University
<i>The Way of the World</i> by William Congreve	Seton Hill University
<i>Red Herring</i> by Michael Hollinger	Seton Hill University
<i>EleMental R/Evolution</i> , original dance theatre creation	Seton Hill University
<i>The Westing Game</i> by E. Raskin/Darian Lindle (world premiere)	Prime Stage, Pittsburgh
<i>Anton in Show Business</i> by Jane Martin	Seton Hill University
<i>Side by Side</i> by <i>Sondheim</i> by Sondheim et al	Seton Hill University
<i>Nickel and Dimed</i> by B. Ehrenreich/Joan Holden	Seton Hill University
<i>Going Up?</i> , community-based production	Seton Hill University
<i>Everyman</i> , new musical adaptation (original adaptation, world premiere)	Seton Hill University
<i>Antony and Cleopatra</i> by William Shakespeare	Seton Hill University
“Roommate Training Module,” Training Video, on-line distribution	Reslife.net
<i>No. 11 (Blue and White)</i> by Alexandra Cunningham	Seton Hill University
<i>The Hemlock Cycle</i> , by Giacundo Trevellini	Carnegie Mellon University, Reading
National Youth Event, UCC (Audience of 5800)	Thomson-Boling Arena, U of Tenn
<i>Proof</i> by David Auburn	Seton Hill University
<i>Last Train to Nibroc</i> by Arlene Hutton	Maryville College
<i>The Dining Room</i> by A. R. Gurney	Maryville College
<i>Communitas!</i> , community-based production	IU Collins Living-Learning Center
<i>One for the Pot</i> by Ray Cooney and Tony Hilton	Brown County Playhouse (Assistant)
<i>The Food Chain</i> by Nicky Silver	Indiana University T300 Season
<i>Macbeth</i> by William Shakespeare	Bloomington Playwrights Project
National Youth Event, UCC (Audience of 5000)	Hilton Coliseum, Iowa State U
<i>The Return to Morality</i> by Jamie Pachino	Bloomington Playwrights Project
<i>Slope, sllp, slaNt</i> , Perf. Art w/Judy Chicago	Indiana University Art Museum
<i>Keely And Du</i> by Jane Martin	Indiana University T300
<i>Frankie and Johnny in the Claire de Lune</i> by Terrance McNally	Bloomington Playwrights Project
<i>The Monogamist</i> by Christopher Kyle	Indiana University T300
<i>Can You Relate?</i> by various playwrights	Tyler School of Art Theatre Troupe
<i>Much Ado About Nothing</i> by William Shakespeare	Tyler School of Art Theatre Troupe
<i>The Government Inspector</i> by Nikolai Gogol	Bradley University (Assistant)
<i>American Buffalo</i> by David Mamet	Bradley University
<i>'dentity Crisis</i> by Christopher Durang	Bradley University
<i>The Duck Variations</i> by David Mamet	Bradley University

**THEATRE EXPERIENCE (continued):****ACTING:**

<i>InterACTion</i> – Professional Improv Troupe	Improv ensemble performer	Philadelphia/Temple University
<i>Switched at Birth</i> (reading)	Louie/Dr. Dell'Arte/David	Pittsburgh Playwrights Theatre
<i>Frankie and Johnny in the Clair de Lune</i>	Johnny	Bloomington Playwrights Project
<i>On The Town</i>	Bill Poster/Figment/MC	Indiana University
<i>Is There Life After High School?</i>	Man 4	Bradley University
<i>Heidi Chronicles</i>	Chris Boxer/Waiter/Ray	Bradley University
<i>Life Under Water</i>	Kip	Bradley University
<i>Marty</i>	Male Dancer/Street Person	Bradley University
<i>Largo Desolato</i>	Edward	Bradley University

**PRODUCTION DRAMATURGY:**

Season Dramaturg, 2003-2011	Seton Hill University
Assistant Dramaturg, 1998-1999 Season	Indiana U & Brown County Playhouse
<i>Can You Relate?</i> by various playwrights	Tyler School of Art Theatre Troupe
<i>Much Ado About Nothing</i> by William Shakespeare	Tyler School of Art Theatre Troupe
<i>Hamlet</i> by William Shakespeare	Bradley University
<i>Seagull</i> by Anton Chekov	Bradley University

**SOUND DESIGN:**

<i>The Cherry Orchard</i> , by Anton Chekhov	James Madison University
<i>Machinal</i> , by Sophie Treadwell	James Madison University
<i>Clybourne Park</i> , by Bruce Norris	James Madison University
<i>Nickel and Dimed</i> by B. Ehrenreich/Joan Holden	Seton Hill University Theatre
<i>Everyman</i>	Seton Hill University Theatre
<i>Antony and Cleopatra</i> by William Shakespeare	Seton Hill University Theatre
<i>Kindertransport</i> by Diane Samuels	Seton Hill University Theatre
<i>Fuddy Meers</i> by David Lindsay-Abaire	Seton Hill University Theatre
<i>No. 11 (Blue and White)</i> by Alexandra Cunningham	Seton Hill University Theatre
<i>Last Train to Nibroc</i> by Arlene Hutton	Maryville College Theatre
<i>The Dining Room</i> by A. R. Gurney	Maryville College Theatre
<i>Slope, sllp, slaNt</i> , Perf. Art w/Judy Chicago	Indiana University Art Museum
<i>Can You Relate?</i> by various playwrights	Tyler School of Art Theatre Troupe
<i>Much Ado About Nothing</i> by William Shakespeare	Tyler School of Art Theatre Troupe
<i>American Buffalo</i> by David Mamet	Bradley University
<i>'dentity Crisis</i> by Christopher Durang	Bradley University
<i>The Duck Variations</i> by David Mamet	Bradley University

**PRESENTED PAPERS:**

**“Ethical Responsibility with Contingent Faculty.”** Association for Theatre in Higher Education. Chicago, IL, August 12, 2016. Invited Presentation; Juried Panel.

**“Momentarily Empowering: Stunt Runners and Institutional Power/Structure.”** Association for Theatre in Higher Education. Orlando, FL, August 3, 2013. Invited Presentation; Juried Panel.

**“Profiting from Artistry: Using Creative Work in the Tenure and Promotion Process.”** Association for Theatre in Higher Education. Washington, DC, August 2, 2012. Invited Presentation; Juried Panel.

**“Playfully Empowering: Stunt Runners and Momentary Performance.”** American Society for Theatre Research. Seattle, WA, November 18, 2010. Juried Paper.

**“Vocation, Avocation, or Deception: BA/BFA Redux.”** Association for Theatre in Higher Education. Acting Program Focus Group panel. Los Angeles, CA, August 6, 2010. Juried Paper.

**“Avoiding ‘Boredom’ in the Use of New Media Technology.”** Association for Theatre in Higher Education. Theatre History Focus Group panel. Los Angeles, CA, August 6, 2010. Invited Presentation; Juried Panel.

**“Retrieving and Re-imagining: Memory and Creativity in the Acting Process.”** American Society for Theatre Research. Boston, MA, November 8, 2008. Juried Paper.

**“Sustaining Affect, Effecting Change: Radical Democracy in Activist Performance.”** American Society for Theatre Research. Phoenix, AZ, November 16, 2007. Juried Paper.

**“Theatre for ‘Democratic Community-Building’: The Drama League of America and the Little Theatre Movement.”** American Society for Theatre Research. Chicago, IL, November 18, 2006. Juried Paper.

**“Unresolved Problems: Plato, Power, and Aristotelian Privilege.”** American Society for Theatre Research. Toronto, Ontario, Canada, November 11, 2005. Juried Paper.

**“The Drama League of America: Grassroots Transformations.”** Association for Theatre in Higher Education Conference. American Theatre and Drama Society Panel. New York, NY, August 3, 2003. Juried Paper.

**“Re/Visioning a Medium: The Drama League of America’s Campaign ‘To Save the Drama in America.’”** Comparative Drama Conf. Columbus, OH, April 24, 2003. Juried Paper.

**“Collaboration vs. Control: The Drama League of America’s Explication and Popularization of Modern Directing Technique.”** Mid-America Theatre Conference. Directing Symposium. Indianapolis, IN, March 7, 2003. Juried Paper

**“The Drama League of America and Community-Based Performance Theory.”** Mid-America Theatre Conference. TH Symposium. Indianapolis, IN, March 8, 2003. Juried Paper.

**“The Drama League of America: Theatre as ‘Left-Wing Agenda.’”** 26<sup>th</sup> Annual Comparative Drama Conference. Columbus, OH, April 27, 2002. Juried Paper.

**PRESENTED PAPERS (continued):**

**“Aesthetic Re/Visioning of the Drama League of America: Copyright and the Fixing of Dramatic Text.”** Mid-America Theatre Conference. Theatre History Symposium. St. Louis, MO, March 9, 2002. Juried Paper.

**“Corporate Shakespeare for a Contemporary Economy.”** Mid-America Theatre Conference. Directing Symposium. St. Louis, MO, March 7, 2002. Juried Paper.

**“Real for Whom? The Drama League of America and Community-Based Theatre.”** American Society for Theatre Research. San Diego, CA, November 16, 2001. Juried Paper.

**“From Materialist Feminism to Expressionistic Exemplar to Soviet Socialism: Treadwell's play, *Machinal*, and Tairov's Reinterpretation at the Kamerny Theatre.”** 25<sup>th</sup> Annual Comparative Conference. Columbus, OH, April 27, 2001. Juried Paper.

**“Pandering or Proselytizing: Centlivre's *The Gamester* and *The Basset Table*.”** Association for Theatre in Higher Education Conference. Theatre History Focus Group Panel. Washington, D.C., August 2, 2000. Juried Paper.

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**OTHER CONFERENCE PRESENTATIONS:**

**“Preparing Cogent Commission Communications.”** National Association of Schools of Theatre Annual Meeting. Las Vegas, NV, Saturday, March 18<sup>th</sup>, 2017. Invited presentation.

**“Plenary: Enrollment Management II: Retention.”** National Association of Schools of Theatre Annual Meeting. New Orleans, LA, Friday, March 27, 2015. Invited plenary presentation.

**“The Arts at JMU and Fostering Diversity: CVPA Highlights and the Annual Cultural Connections Artist-in Residence Program.”** James Madison University May Symposium, 8<sup>th</sup> Annual Conference on Diversity. Co-presented with Professor Corinne Diop. May 13<sup>th</sup>, 2014. Invited presentation.

**“Playfully Empowering: Stunt Runners and Momentary Performance.”** Institute for Visual Studies Colloquium Series, James Madison University. February 19, 2014. Invited presentation.

**“Profiting from Artistry: Using Creative Work in the Tenure and Promotion Process.”** Association for Theatre in Higher Education. Washington, DC, Thursday, August 2, 2012. Invited Presentation; Juried Panel.

**“Book and Performance Review Writing Workshop.”** Association for Theatre in Higher Education. Research & Publication. Denver, CO, August 1, 2008. Invited presentation.

**“Writing for Practitioners.”** Association for Theatre in Higher Education Conference. Research & Publications Committee. New Orleans, LA, July 27, 2007. Invited presentation.

**Presentation at the Seton Hill University National Catholic Center for Holocaust Education Conference, “Holocaust Education: Infusion in the Arts and Liberal Arts – Working Models,”** co-presented with Maureen Vissat, November 6, 2006. Invited presentation.



## CONFERENCE SESSION COORDINATION AND CHAIRPERSONSHIP:

**Co-coordinator, “Archived Arousal?” Working Session. American Society of Theatre Research.** Coordinated the selection of panelists, facilitated electronic discussions of panelist papers, co-led the session at the conference. San Diego, CA, November 15-18, 2018. Juried panel selection.

**Various workshops** on acting and directing and **competition adjudication** for primary and secondary school groups and conferences, including the Pennsylvania Thespian Conference and the Greenville Shakespeare Festival.

**Coordinator and Recorder, “Forum: Workloads.” National Association of Schools of Theatre Annual Meeting.** Facilitated the session and took notes on the discussion. Submitted notes to NAST per instructions. Boston, MA, March 22, 2013. Invited coordinator.

**Coordinator and Recorder, “Sustaining the Artistic and Scholarly Purposes of Dance I: Strategic Local Situation Analysis.” National Association of Schools of Dance Annual Meeting.** Facilitated the session and took notes on the discussion. Submitted notes to NASD per instructions. Tuscon, AZ, September 14, 2012. Invited coordinator.

**Chair and Coordinator, “Research : Improvisation – Historiography in the Moment.” Association for Theatre in Higher Education.** Organized and chaired the session. Denver, CO, August 2, 2008.

**Chair and Coordinator, “Dialogical Difficulties: Performance and the Audience in U.S. History.” Association for Theatre in Higher Education.** Organized and chaired the session. Denver, CO, August 2, 2008.

**Chair and Coordinator, Debut Panel, Theatre History Focus Group, Association for Theatre in Higher Education.** Organized adjudication of papers to choose debut panelists and chaired the session. New Orleans, LA, July 27, 2007.

**Chair and Coordinator, Debut Panel, Theatre History Focus Group, Association for Theatre in Higher Education.** Organized adjudication of papers to choose debut panelists and chaired the session. Chicago, IL, August 5, 2006.

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## PROFESSIONAL MEMBERSHIPS:

Current: Council of Colleges of Arts and Sciences  
Phi Kappa Psi  
Alpha Psi Omega

Intermittent: International Council of Fine Arts Deans  
Association for Theatre in Higher Education  
American Society for Theatre Research  
American Theatre and Drama Society  
Southeastern Theatre Conference  
Mid-America Theatre Conference  
Comparative Drama Conference

## PROFESSIONAL DEVELOPMENT ACTIVITIES:

**Safe Zone Training.** James Madison University. March 24, 2015.

**Diversity, Learning, and Student Success: Policy, Practice, Privilege.** Association of American Colleges and Universities Network for Academic Renewal Conference. Part of three person team attending the conference on behalf of the Provost's office to report back to the Provost's Faculty Diversity Council. Chicago, IL, March 27-29, 2014.

**Recruiting and Retaining Diverse Faculty.** Webcast training through JMU Human Resources. Presented by Myron R. Anderson, Academic Impressions, Inc. Two two-hour sessions, May 1 and 3, 2013.

**NAST Workshop for Visiting Evaluators.** Training for future visiting evaluators for NAST accreditation processes. NAST Annual Meeting, Cincinnati, OH, March 22, 2012. Invited participant.

**Catholic Social Teaching Workshop.** Seton Hill University. Workshop on the principles of CST and how to incorporate them into classroom instruction. Revised Form and Analysis courses to include CST topics as a subtheme for the course. Continued involvement in CST initiative through participation in events and discussions. Workshop dates: May 24-25, 2005.

**PILOT Training.** Seton Hill University. Techniques to enhance inclusion in the classroom, particularly through the use of technology. Revised Theatre History courses to better incorporate technology, reach out to various learning styles, and to improve overall inclusion. Numerous sessions and activities, 2004-2005.

**United States Institute for Theatre Technology (USITT) Symposium on Theatre Architecture.** Preparation for planning for the forthcoming Seton Hill University Center for the Performing Arts. Philadelphia, PA, January 2004.

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## FELLOWSHIPS, HONORS, GRANTS, AWARDS:

**Profiles in Diversity,** Office of Cross Disciplinary Studies and Diversity Engagement, James Madison University. Recognized for leadership to support diversity enhancement at JMU, 2016.

**The Kennedy Center American College Theatre Festival Meritorious Achievement Award for Excellence in Directing,** *Machinal*, by Sophie Treadwell, James Madison University, 2014.

**The Kennedy Center American College Theatre Festival Meritorious Achievement Award for Excellence in Directing,** *Clybourne Park*, by Bruce Norris, James Madison University, 2014.

**Faculty Growth Plan, Seton Hill University.** Course release awarded for three years to support development of a book. 2005-2008

**Faculty Development Grant, Seton Hill University.** Awarded grants for travel to present at and participate in multiple conferences, including the Association for Theatre in Higher Education and the American Society for Theatre Research. 2003-2011.

## FELLOWSHIPS, HONORS, GRANTS, AWARDS (continued):

**Indiana University Theatre and Drama and Neal-Marshall Black Culture Center Dedication Ceremony, Student Speaker**, January 18, 2002. Chosen by department faculty to speak on behalf of students at opening ceremony for new building.

**Foster Harmon Scholar**, Department of Theatre and Drama, Indiana University. Awarded for promise as future historian and teacher. Only one Foster Harmon Scholar in residence is named. 2001.

**Hubert C. Heffner Award**, Department of Theatre and Drama, Indiana University. Awarded to an outstanding graduate student for scholarship in theatre history, theory, and literature; cash prize. 2001.

**College of Arts and Sciences Travel Grant**, Indiana University. Competitive grant for assistance in travel for conference presentations. Awarded twice: ATHE Conference (2000), and ASTR Conference (2001). 2000, 2001.

**Theatre Circle Professional Program Participant Grant**, Indiana University. Grant for travel to professional conferences for presentations. Awarded three times: Association for Theatre in Higher Education Conference (2000), Comparative Drama Conference (2001), and American Society for Theatre Research (2001). 2000, 2001.

**Philosophy Department Honor Student**, Bradley University. Awarded to top graduate based on undergraduate service and future promise as voted by departmental faculty. 1994.

**Nominee to National Phi Kappa Phi Fellowship Competition**, Bradley University. One student in the chapter selected for nomination. 1994.

**Bradley University Academic Hall of Fame Nominee**, Theatre Arts Department Nominee. Selected by faculty for nomination. 1994.

**Phi Kappa Phi Honor Society**, Bradley University. Inducted in Spring of 1993.

**Student Research Exhibition Competition Winner**, Bradley University. Awarded for dramaturgical work on University production of *Hamlet*; cash prize. 1993.

**Alpha Psi Omega**, Honorary Dramatic Fraternity, Bradley University. 1993 inductee.

**Phi Eta Sigma Honor Society**, Bradley University. Inducted in Spring of 1991.

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## OTHER UNIVERSITY SERVICE:

**Presentations on Faculty-Student Advising**, facilitated discussions with faculty as part of a re-evaluation of advising assessment:

“Faculty Advising: Where are we, where are we going, and why?”: Seton Hill University Fall Workshop, August 21, 2007.

“Faculty-Student Advising: Best Practices,” Teaching and Learning session, October 19, 2007.

“Faculty-Student Advising: Assessment Models,” Teaching and Learning session, November 13, 2007.

## **OTHER UNIVERSITY SERVICE (continued):**

**Westmoreland County High School Performing Arts Program**, represented University in the Westmoreland Cultural Trust effort to explore the possibility of this program. 2007.

**Presentation on Catholic Social Teaching Course Revision**, Seton Hill University Teaching and Learning Forum, November 29, 2005.

**Presentation at “Westmoreland County Night of the Stars,”** on behalf of Seton Hill President Dr. JoAnne Boyle, Palace Theatre, Greensburg, PA, May 2004, 2005, and 2006.

**MLK Day Celebration Event**, Seton Hill University. Facilitated Theatre Program performance, 2004 and 2005.

**Presentation on PILOT Course Revision**, Seton Hill University Celebration of Teaching event, 2004.

**Presentation on Class Participation Assessment**, Seton Hill University, Seminar in Thinking and Writing Instructors Meeting, 2004.

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## **OTHER HIGHER EDUCATION ADMINISTRATION EXPERIENCE:**

**Resident Director**, Temple University, Office of University Housing, Residential Life. Full-time director of Beech Hall at the Tyler School of Art campus. 1996-1998.

**Resident Director**, La Salle University, Resident Life Office. Graduate director of St.’s Hilary, Jerome, and Cassian Halls. 1995-1996.

**Resident Coordinator for Student and Staff Development**, Temple University, Office of University Housing, Residential Life. Graduate coordinator for the New Residence Hall, Temple Main Campus. 1994-1995.

### **Professional Service, Honors, and Presentations**

- Mid-Atlantic Association of College and University Housing Officers (MACUHO) “Ann Webster New Professional Award.” Awarded for outstanding service by a new professional in higher education in university housing/residential life in the mid-Atlantic region. 1997.
- Association of College and University Housing Officers International (ACUHO-I) Annual Conference Case Study Competition winner. 1997.
- Mid-Atlantic Association of College and University Housing Officers (MACUHO), Program Committee and Host Committee for 1997 Annual Conference. 1996-1997.
- Temple University Division of Student Affairs Honor Employee. 1997.
- MACUHO Annual Conference Case Study Competition winner. 1996.
- MACUHO Program Presenter Incentive Award. Awarded to top presentation by a young professional in university housing/residential life in the mid-Atlantic region. 1996.
- Conference presentation – ACUHO-I 1997 Annual Conference, July 1997, and MACUHO Annual Conference, October 1996: “Weaving Webs: New Visions of Staff Team-building.”
- Conference presentation – MACUHO RA conference, Fall 1995, “Diversity Through Community Service.”

**COMMUNITY SERVICE:**

**Our Community Place**, Harrisonburg, VA. Volunteer at special events and programs designed to help support community members in need, 2011-present.

**Prime Stage Theatre Company**, Pittsburgh, PA. Board of Trustees, 2010-2012.

**Greensburg Cultural Council Arts Awards Banquet**, served as Master of Ceremonies and provided closing remarks, May 16, 2010.

**Greensburg Film Series Committee, Chair**, (2005-2011).

**Greensburg Rotary Club**, guest speaker on the art of theatre, November 2005.

**Governor's Awards for the Arts**, Greensburg, PA, facilitated Theatre Program performance in Art Walk event (October 2005).

**Pittsburgh Holocaust Center**, collaboration on world premiere production of a new play about Pittsburgh area Holocaust survivors. Premiere took place on Seton Hill's campus, Fall 2006 (2005-2006).

**Pittsburgh Steelers vs. SHU Faculty and Staff Basketball Game**, benefit for the American Red Cross. Raised funds and played in game as starting point guard (April 2005).

**Greenville Shakespeare Festival**, Greenville, PA, judge for competition (January 2005).

**Westmoreland County Unity Coalition Rally**, facilitated Theatre Program performance (October 2004).

**Westmoreland County Special Olympics**, volunteer, Latrobe, PA (May 2004).

**Seton Hill Labor of Love Day of Service**: Westmoreland Food Bank (September 2003).

**Big Brothers/Big Sisters** of Monroe County, Indiana. Served as mentor for 13 year-old boy. Assisted the organization with fund-raising and recruitment. 2000-2002.

**Habitat for Humanity**. Have volunteered in various locations, including Oakland, CA, Columbus, OH, and Philadelphia, PA. 1994-Present.

**Volunteer Coordinator**, NAMES Project AIDS Memorial Quilt International Display, Temple University, Philadelphia, PA. Served on the host committee and assisted in the planning for and assembly of the exhibit. 1996.

**Volunteer Intern**, Office of Volunteer Services, United Church of Christ, Cleveland, OH. Coordinated the Peace and Justice Internship program. 1995.

**Peace and Justice Intern**, Board for Homeland Ministries, United Church of Christ. 1994.

**Youth and Young Adult Leader/Coordinator/Advocate/Trainer**, various events and committees. Numerous workshops and keynote presentations at conferences and events primarily for the United Church of Christ and other ecumenical councils. 1990-2005.

**OTHER EXTRA-CURRICULAR INVOLVEMENT:**

**Resident Advisor**, Bradley University Residence Hall Staff. 1991-1994.

**Honors Program**, Bradley University. 1990-1994.

**Philosophy Club**, Bradley University. 1991-1994.

**Residence Hall Security Staff**, Bradley University. 1992-1994.

**Varsity Men's Tennis Team**, Bradley University. 1990-1992.

**Delta Tau Delta Fraternity**, Bradley University. 1991-1994.

•Executive Board positions: 1992 *Corresponding Secretary*, 1993 *Vice-President*

**PERSONAL INTERESTS:**

Two teenage daughters

Music – performance and composition

Triathlons (swimming, biking, and running)

Marathons

Long distance road cycling

Film and television

Reading: Fiction, Non-Fiction, *The New York Times*

**REFERENCES AVAILABLE UPON REQUEST.**