# Tamara L. Underiner

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### ADMINISTRATIVE APPOINTMENTS

Assoicate Dean for Professional Development and Engagement, Arizona State University Graduate College, 2021-present

Associate Dean for Academic Affairs, Arizona State University Graduate College, 2017- 2021

Associate Dean for Research, Arizona State University Herberger Institute for Design and the Arts, 2013-2017

Founding Director, Ph.D. Theatre (Theatre and Performance of the Americas) 2005

Director of Graduate Studies, School of Film, Dance and Theatre, 2004 – 2013

**ACADEMIC APPOINTMENTS**

Associate Professor, School of Music, Dance and Theatre, ASU, 2004-present

 Affiliate Faculty, School for the Future of Innovation in Society, 2015 - present

Assistant Professor, Department of Theatre, ASU, 2001-2004

Assistant Professor, Theatre History and Literature, University of Minnesota, 1997-2001

## Education

Ph.D., Drama, University of Washington, 1997

M.A., Theatre, Arizona State University, 1993

B.A., Communication Arts, University of Dayton, 1980

**PROFESSIONAL DEVELOPMENT**

ASU Advanced Leadership Institute (Office of Knowledge and University Design Initiatives) 2021-22

ASU Leadership Academy (Office of Knowledge Enterprise Development and Global Institute for Sustainability): PeerLA : 2014-15 and TeamLA: 2017-18

Association for Theatre in Higher Education Leadership Institute, 2006

## Research/Creative Activity

*The first half of my academic career was spent in researching theatre as a means of communal expression; the second in understanding how theatre, and the arts more broadly, can function as a form of medicine for individual and community wellbeing. Since 2011 I have been active in researching and developing programming around the integration of arts, humanities and design for health. Throughout, I have been concerned to explore, interrogate and create the conditions that promote equitable inclusion, whether in dramatic or canonical representation, classroom practice, or access to better health outcomes. Much of my recent work in publications and grant-writing has emerged from Creative Health Collaborations, which I co-founded in 2015 with psychologist David W. Coon, and with CENAS – Cultural Engagements in Nutrition, Arts and Science, co-founded with Seline Szkupinski-Quiroga, Stephani Etheridge Woodson and Robert F. Karimi in 2012. I continue to stay active in my first field, as reflected in my single- and co-authored publications and conference presentations in the general area of theatre history and in my ongoing directorship of the doctoral program in Theatre and Performance of the Americas.*

## Research/Creative Activity: Publications

## Books in print

*Theatre, Performance and Theories of Change,* with co-editor Stephani Etheridge Woodson (Palgrave Macmillan, 2018): an edited volume exploring the deep, but often hidden, relationship between performance practices on the one hand and individual and social change on the other, featuring the contributions of 35 noted playwrights, historians, critics, educators, and policy makers.

Nellhaus, Tobin, general ed., Bruce McConachie, Carol Fisher Sorgenfrei and Tamara Underiner, *Theatre Histories: An Introduction, Third Edition* (Routledge, 2016). Recruited for expertise on Latin American theatre and performance. Principal author of four new chapters and two case studies, and consultation on remaining content and accompanying website.  ***Currently at work on 4th edition.***

*Contemporary Theatre in Mayan Mexico: Death Defying Acts.* University of Texas Press, 2004. Spanish translation, Universidad Veracruzana, 2017.

**Book Chapters**

“Moveable Feasts and Immovable Paradigms: Can Theatre Artists and Health Scientists Cook, Eat and Play Well Together?” In *Food and Theatre on the World Stage,* eds. Dorothy Chansky and Ann Folino White. New York: Routledge, 2015, 189-206. Co-authored with Stephani Etheridge Woodson.

“Cruel Mercies and Tender Ecstasies: An Introduction to the Work of Caridad Svich.” Critical introduction to “*Instructions for Breathing” and Other Plays by Caridad Svich,* Seagull Press, 2014.

“ ‘Living Between Two or More Cultures: On the Interventions of PUENTE’s Community- Engaged Theatre.” Invited essay for *New Essays on Canadian Theatre,* vol. 3, eds. Natalie Alvarez and Ric Knowles, Playwrights Canada Press (Toronto), 2013: 62-86.

*“*Burning Texts: Indigenous Dramaturgy on the Continent of Life.” *Indigenous American Drama: A Multivocal History,* ed. Birgit Däwes. Albany: SUNY Press, 2013: 63-76.

“Plain Speech Acts: Reading Quakerism with Theatre and Performance Studies.” *Religion, Theatre and Performance: Acts of Faith,* ed. Lance Gharavi. London: Routledge, 2012: 100 – 114.

“Violence Averted only to Return: Visiting the Archive of ‘Pocahontas Plays’.” *Violence in American Drama: Essays on Staging, Meanings and Effects,* eds. Alfonso Ceballos Muñoz, Ramón Espejo Romero and Bernardo Muñoz Martinez. Jefferson, NC: McFarland, 2011: 28 – 43.

“Staging the Mestiza Subject in Recent Yucatecan Theatre.” Invited submission for an anthology edited by anthropologists Steffan Igor Ayora Diaz and Gabriela Vargas Cetina, *Representaciones Culturales: Imágenes e imaginación de lo yucateco (Cultural Representations: Images and Imagination of Yucatecan Identity).* Mérida: Universidad Autónoma de Yucatán in Mérida, 2010.

"Intercultural Negotiations: Contemporary Mayan Theatre in Mexico." *Latin American Literary Cultures: A Comparative History. Volume I: Configurations of Literary Culture*. Eds. Mario J. Valdes and D. Kadir. New York: Oxford University Press, 2004.

"Opening the Shaman's Bag: Latino Theatre, Mixed Audiences, and Tourist Logic*.*" *The State of Latino Theater in the United States: Hybridity, Transculturation and Identity.* Ed. Luis Ramos-García (New York and London: Routledge, 2002), 181-196.

"Command Performance: Staging Native American Identity at Tillicum Village," with Katie Johnson. *Selling the Indian: The Commodification of Native American Culture.* Eds. Carter Jones Meyer and Diana Royer. Tucson: University of Arizona Press, 2001. 44-61.

“Beyond Recognition, Beholden: Toward a Pedagogy of Privilege,” *Feminisms at a Millennium.* Eds. Judith A. Howard and Carolyn Allen. Chicago and London: University of Chicago Press, 2000. 281-286. (Reprint of essay in *SIGNS* 25:4 (Summer 2000), 1293-1298.)

### Journal Articles

# “Of Models and Mechanisms: Theatre making as ‘intervention’ in individual health and wellness,” co-authors Seline Szkupinski Quiroga, Stephani Etheridge Woodson, and with Robert Farid Karimi. *RIDE: The Journal of Applied Theatre and Performance* 22:4 (2017), 465-81, an essay introducing a new model for assessing the relationship between theatre-making and behavioral change, based on our ongoing CENAS research.

### “Redemption.” *Ecumenica: Journal of Theatre and Performance* v 7.1 and 7.2 (Fall 2014): 79-83; special issue on critical terms for religion, spirituality and performance, invited to submit.

Winham, Donna, Seline Szkupinski Quiroga, Tamara Underiner, Stephani Etheridge Woodson, and Megan Todd. “Integration of Theater Activities in Cooking Workshops Improves Healthy Attitudes Among Ethnically Diverse Adolescents.” A Pilot Study. *Infant, Child, & Adolescent Nutrition Journal.*  April 2014vol. 6 no. 2:99-108.

“Playing at Border-Crossing in an Indigenous Community in Mexico. . . Seriously.” *TDR: The Drama Review* Summer 2011, Vol. 55, No. 2 (T210): 11–32.

*“The Demon’s Nun:* FOMMA and the Embodied Politics of Gendered Visibility in Mayan Mexico.” *Theatre Research International* Vol. 35, No. 2 (July 2010): 178-182.

*“Caracol:* Transcontinental Substantiations in the Recent Work of Coatlicue Theatre Company.” *Baylor Journal of Theatre and Performance* special issue “Nations Speaking: Indigenous Performance Across the Americas” vol. 4.1: 55-72.

“Unmasking Mayan Mexico.” *American Theatre* May/June 2005. Excerpt from my *Contemporary Theatre in Mayan Mexico.* 28-ff.

“*Siete momentos en la vida maya:* Performance, Tourism, and Mayan Identity on the Yucatán Peninsula. *E-misférica* 2.1 (Spring 2005). Journal of the Hemispheric Institute for Performance and Politics.

“Notes from the Ivory Labyrinth of Solitude.” *Theatre Journal* 56:3 (Oct., 2004), 449-452.

"Incidents of Theatre in Chiapas, Tabasco and Yucatán: Cultural Enactments in Mayan Mexico," *Theatre Journal* 50 (October, 1998): 349-369.

### Reviews, Curation, and Editorial

“How do you Measure the Human Spirit?” Program Notes for the U.S. tour of Teatro Linea de Sombra’s production *Amarillo,* for OnTheBoards in Seattle, Teatro Gala in Washington, D.C., and TeatroStageFest in New York, fall/spring 2012-2013. Invited to provide “context expertise” by tour coordinator.

“We Will Dance Our Truth: Yaqui History in Yoeme Performances,” David Delgado Shorter. Review for *e-misférica* 7.1 (May 2010).

“After Words,” afterword in published version of *Tropic of X* by Caridad Svich, with introduction by Marvin Carlson (NoPassport Press, 2009).

“Archaeology of Performance: Theatres of Power, Community and Politcs,” Takeshi Inomata and Lawrence Coben, eds. Review for *e-misférica* 4.1 (May 2007).

“Rabinal Achi: A Mayan Drama of War and Sacrifice” (review of book by Dennis Tedlock). *Theatre Journal* 56:3 (Oct. 2004), 517-518.

"Early and Traditional Drama: Africa, Asia and the New World" (review of book edited by Clifford Davidson and John H. Stroupe). *Theatre Survey*, 37,1 (May 1996): 130-134.

“Chicano Drama: Performance, Society and Myth” (review of book by Jorge Huerta), with Chris Danowski, *Theatre Journal* December 2002: 668-9.

##### Pedagogical Aids

*Medea and Electra: Study Guide*. Pascataway, NJ: Research Educational Association, 1996.

*Bringing Career Education into the Classroom: Sex-Equitable Strategies for Math and Science Teachers*, with Carol M. Shaw. Ohio Department of Education, 1983.

**Research/Creative Activity: Grant-writing**

**FUNDED**

**National Endowment for the Arts. $150,000 Cooperative Agreement** to establish 1 of 5 Research Labs in the U.S . Co-PI David W. Coon, Edson CONHI, Investigators S. Woodson, E. Reifsnider, S. Langer. Ours explores the health-supporting role of the arts in different types of caregiving contexts and via a range of participatory arts experiences involving both caregivers and their loved ones. Research will focus on theatre arts with parents and families of children with special needs; technology-enhanced narrative expression with informal caregivers of patients living with cancer; and music with families of veterans suffering from PTSD. Awarded Spring 2020.

**Meharry Medical College: $15,000 award for** week-long residency in their **Robert Wood Johnson Summer Institute** on Health Policy. Co-developed curriculum with CENAS team for “The Emerging Importance of the Arts in Health Policy,” residency June 2017.

**NEA ArtWorks: Research Grant: $15,000 award for** *Assessing the Impact of Theatre-Making on Individual Behavioral Change* (data analysis for pilot project described next), awarded Spring 2015.

**HIDA Seed Grant, $12,000 award for** *Cultural Engagements in Nutrition, Arts and Sciences (CENAS): A Pilot Study to Devise and Test a Health Promotion Curriculum Combining Theatre-Making and Cooking Classes.* Awarded Spring 2015.

**Institute for Humanities Research.** Collaborative Seed Grant for “*The Diabetes of Democracy* in South Phoenix: Place, Performance and the Politics of Food.” Awarded May 2011, conducted research Jan – June 2012. Lead P-I on a team that included Seline Szkupinski-Quiroga (medical anthropologist), Donna Winham (nutritionist), and Stephani Woodson (community-based artist), and Megan Todd (specialist in wellness and performance studies). Worked with cooking/ performance artists Mero Cocinero, “The People’s Cook,” to design a mixed-methodologies pilot study to assess the effectiveness and potential for sustainability of a cooking/theatre curriculum in Latina/o community health and secondary school settings. $12,000

Katherine K. Herberger College of Fine Arts Research/Creativity Grant, Summer 2004 to develop contacts for work on a study of Laboratorio de Teatro Campesino e Indígena.

Katherine K. Herberger College of Fine Arts Research/Creative Activity Grant, Summer 2002 to re-visit field research for *Contemporary Mayan Theatre.*

McKnight/University of Minnesota Faculty Summer Research Fellowship, 1999, for work on *Contemporary Mayan Theatre.*

International Travel Grant, McKnight Endowment for the Arts and Humanities, for work in Chiapas in March, 1999.

Alvord Fellowship in the Humanities, University of Washington, 1996-97, dissertation research.

Dissertation Fellowship, University of Washington, spring 1996, for research in Mexico.

Chester Fritz Grant for International Research, University of Washington, summer 1996, for research in Mexico.

Recipient, NEH stipend to participate in Twelfth Aston Magna Academy, "Cultural Cross Currents: Spain and Latin America, ca. 1550 - 1750." Summer, 1995.

American Association of University Women Dissertation Fellowship, 1997-98 (declined in order to accept visiting professorship at U. of Minnesota).

**UNFUNDED:**

**New Paths to Purpose for** “CENAS (Cultural Engagements in Nutrition, Arts and Sciences),” formerly “Diabetes of Democracy.” A refined version of the NIH grant described below, for $125,000. Not funded.

**National Institutes of Health (R24)**. “CENAS (Cultural Engagements in Nutrition, Arts and Sciences).” $648,000 in direct and indirect costs to scale up the Diabetes of Democracy Project (see next item). A proposed 2-year trans-disciplinary research/community-engaged program with colleagues and consultants from ASU and South Phoenix. Co-wrote grant with co-PI Seline Skupinski Quiroga of ASU’s Southwest Interdisciplinary Research Center. Submitted Dec. 13, 2012. (In Spanish, “cenas” means both “dinners” and “scenes, or stages,” appropriate for a project combining theatre and nutrition education.) Proposal was reviewed (only 50% are) and received high marks for innovation, though it wasn’t funded. Based on program officer feedback, we are developing it further for a 5-year R01.

ACLS Collaborative Research Grant Application submitted for research with Israel Franco on project “This Land is (Y)our Land: Performances of Migration and Reterritorialization” ($100,000). Submitted, not funded.

**Research/Creative Activity: Invited Lectures**

“Arts and Health: Epistemological Issues in Research,” Meharry Medical College, Nashville TN, June 2016, part of week-long residency with CENAS team, “The Emergence Importance of the Arts in Health Policy, funded by the Robert Wood Johnson Foundation.

*“CENAS: How Theatre Can Disrupt Unhealthy Habits,”* with Seline Szkupinski-

 Quiroga, Mayo Clinic Scottsdale, and Insitute for Humanities Research, ASU, March 2015.

 “Performance as Research:  Means, Methods, Objects and Ends,” invited presentation to IHR Faculty Seminar Series, “Performing Humanities Research, Arizona State University, January 2015.

“El Teatro Maya Y Yo: Una Historia De Amor, Interrumpida.” Invited keynote lecture for the II Coloquio Miradas Al Teatro Popular En Yucatán. Universidad Autónoma De Yucatán, Mérida, Yucatán, 2013.

“How Do you Solve a Problem like Sor Juana?” Presentation on early Spanish-American theatre historiography, University of Minnesota doctoral colloquium, 2012.

“Art and Activism after SB1070: A View From the Street,” Northern Arizona University, 2011.

### Guest Presenter, “Gender as Theatre,” *The Spirit of the Senses,* a Phoenix-based salon of performances and conversations on contemporary arts and Issues curated by Thomas Houlon, Sept. 2011. http://www.spiritofthesenses.org/

*My Summer 2011 essay in TDR, about the border-crossing theme park in Mexico, benefited from airings at a number of institutions, where I was invited to speak by colleagues who had heard about it based on a presentation I had given at ATHE shortly after my first visit to the site in June 2007. These include:*

 CUNY (Jean Graham-Jones), December 2007.

Arizona State University (part of “Courage. Crossings & Class” Colloquium in honor of Christiane Harzig), March 2008.

 Brown University (Patricia Ybarra), November 2008.

 University of North Carolina Chapel Hill (Adam Versényi), February 2009.

 University of Minnesota (Sonja Kuftinec), March 2009.

 University of Michigan (E.J. Westlake), December 2010.

**Research/Creative Activity: Conferences and Presentations**

“Teaching the Emerging Importance of Arts to Health Policy & Practice: A Case Study from Meharry Medical College,” with CENAS partners Etheridge Woodson, Szkupinski Quiroga, and Karimi. A2ru Annual Conference, Denver, CO Nov. 2016.

“STEAM-Rolled? Arts Education and Research in STEM Contexts,” presentation as part of roundtable on "Administrative Bodies and the (Neo)Liberal Arts:  Working on the 'Dark Side',” which I also organized, for the 2016 Annual Conference of the Association for Theatre in Higher Education, Chicago IL.

CENAS was one of six exemplar projects for a “deep dive critique” into the ramifications of transdisciplinary research between the arts and sciences, selected by the Alliance for Arts in Research Universities (a2ru) during their annual conference at Virginia Tech, November 2015.

Respondent, “Sustainable Tools for Precarious Subjects: Performance Actions and Human Rights in the Americas,” panel convened by Natalie Alvarez, Brock University, for Association for Theatre in Higher Education. Montréal, 2015.

# Underiner, Tamara and Stephani Etheridge Woodson, with Seline Szkupinski Quiroga. “*Doing* Something? Theatre as ‘Intervention,’” with Stephani Etheridge Woodson. American Society for Theatre Research, Baltimore, 2014.

“Dream Acts:” Plenary Presentation for Association for Theatre in Higher Education, Scottsdale, 2014. Co-curated panel and provided welcoming remarks. Chaired a panel on Josefina Lopez and served as respondent for a panel on indigenous performance in tourist regions.

# “Play and the Idea of an American Theatre: Civic Theatre in the Progressive Age.” American Theatre and Drama Society and Association for Theatre in Higher Education, Orlando, 2013.

“Reading Mexico's *Amarillo*: Transnational Cultural Foundations, the Politics of Immigration, and the Afterlives of Law and Genre.” Association for Theatre in Higher Education, Orlando, August 2013.

# “Democratizing the Imagination: Toward a Theory of Engaged Philosophy in the Doctoral Theatre Program,” with Stephani Etheridge Woodson, for session on New Paradigms in Graduate Education, American Society for Theatre Research, Nashville, November 2012.

“State of the Profession: Reflections on the Intersections and Divergences in Latina/o and Latin American Theatre and Performance Studies.” Association for Theatre in Higher Education, Washington, D.C., 2012. Also served as moderator for panel on Law and Latina/o Performance.

“Immovable Paradigms, or Food Fights: The *Diabetes of Democracy* in South Phoenix.” Working group paper co-authored with Stephani Woodson, for the session of Moveable Feasts at the American Society for Theatre Research, Montreal, 2011.

Convener, session on “Global Trends, Local Narratives: Performative Responses to Anti- Immigrant Sentiment,” where I also presented my “After SB 1070: Art and Activism in Arizona,” Association for Theatre in Higher Education, 2011.

Co-chair, with Irma Mayorga, “Pedagogies of Mestizaje: a Conversation on teaching U.S. Latina/o and Latin American Theater,” Latino/Latina Focus Group of the Association for Theatre in Higher Education, Chicago, August 2011.

Chair, session on “Survivance and Scholars: Decolonization and Persistance in Native Theatre and Academia," Association for Theatre in Higher Education, Los Angeles, August 2010, organized by TPOA PhD Candidate Tiffany Noell.

“Surviving and Thriving in Graduate School.” Invited by the Graduate Student Caucus of the Association for Theatre in Higher Education, Los Angeles, August 2010.

“Under the Deerskin Skirt: White/Indian Stagings of Ideal American Womanhood.” Presentation at the First Annual Conference on Research on Fine And Performing Arts of the Athens Institute for Education and Research,” Athens, Greece, June 2010.

“Burning Texts: Indigenous Dramaturgy on the Continent of Life.” Working Group paper for the session on Indigenous Performance Research in the Americas, at the American Society for Theatre Research, Seattle, 2010.

Co-Chair with Sonja Kuftinec, annual meeting of the American Society for Theatre Research, San Juan, Puerto Rico, November 2009, “Theatre, Performance and DestiNation,” the first to be held outside the continental United States. In addition to general oversight of intellectual content, I curated two plenary sessions: one on theatre history in Puerto Rico and one on the state of the profession, and produced the performance event for the conference, Puerto Rican performance artist Aravind Adyanthaya’s “Prometheus Bound.”

“Taking Pride, Mobilizing Shame: Performances of Nativism in the age of NAFTA.” Paper for Working Group on “Performance Research in the Americas: New Methods, New Paradigms” American Society for Theatre Research, San Juan Puerto Rico, 2009.

“Performances of Migration and Re-Territorialization: Jornaleros como actores políticos en el escenario trans-local”, presentation for panel “Performance Strategies to Address Inequalities in Latin America of the Latin American Studies Association, Rio de Janerio, 2009.

“Violence Averted only to Return: Visiting the Archive of ‘Pocahontas Plays’,” presentation for the Third International Conference on American Drama, Cádiz, Spain, May 2009.

“Performances of Migration and Re-Territorialization.” Working Session, American Society for Theatre Research, Boston, 2008.

“Latin American Theatre in the United States: A View from *The Bridge.*” Latin American Theatre Today Conference, Virginia, 2008.

“‘Sounds Like a Wild Ride:’ Border Crossing as Eco-Tourism and Community Performance in

 Hidalgo, Mexico.” Association for Theatre in Higher Education, July 2007.

 “Performance, Youth and Culture.” Co-facilitator, with Stephani Woodson (ASU) and María Inés Falconi, UBA, Working Group for Hemispheric Institute of Performance and Politics, Buenos Aires, Argentina, June 2007.

“(How) Does Activist Performance Work?” Seminar Co-facilitator, with Sonja Kuftinec, Seminar, American Society for Theatre Research, Phoenix, 2007.

“Masking the Blood and the Sacrifice: *Rabinal Achi* and Indigenous Performance Research,” with Anita Gonzalez (SUNY/New Paltz). Plenary presentation, American Society for Theatre Research, 50th anniversary meeting, Chicago, 2006.

Chair and organizer, panel on “Latin/o American Theatre Studies for the 21st Century: Critical Gaps, Political Geographies, and Pedagogical Praxis,” for Latin American Studies Association conference, San Juan, Puerto Rico, March 2006. Participants included Stuart Day, U of Kansas; Jean Graham-Jones, CUNY; Jon Rossini, UC Davis; Patricia Ybarra, Brown; and Ramon Rivera-Servera, ASU, who served as respondent.

Co-convener of Theatre and Performance of the Americas Research Focus Group, American Society for Theatre Research, 2005-2007.

 “Transcontinental Performances of Zapatismo in the Colorado Sisters’ *Caracol.* American Society for Theatre Research, Toronto, November 2005. (Expansion of ATHE essay listed next.)

“Transcontinental Substantiations in the Work of the Coatlicue Theatre Company.” Association for Theatre in Higher Education, San Francisco, August 2005.

“Beyond Boal and El Teatro Campesino, Latin/o American Theater in the Classroom.” Roundtable wth Jon Rossini (UC Davis); Jorge Huerta (UC San Diego); Jean Graham-Jones (CUNY), and Patricia Ybarra (Brown).

“Mexico with us Forever.” Latin American Studies Association, Las Vegas, 2004.

“Global Warming on the Local Scene: Teatro Caliente and the Future of Festival Theatre.” Roundtable participant, Association for Theatre in Higher Education, [city] 2004.

“Mama’s Gonna Buy You a Looking Glass: Balancing Family, Art and Academe on the Tenure Track and Beyond.” Roundtable participant, Association for Theatre in Higher Education, [city] 2004.

“Preaching What We Practice: A Cultural Studies Approach to Teaching Theatre History.” American Society for Theatre Research Conference, Las Vegas, 2003.

“The Midwife’s Prayer: Mayan Women’s Theatre in Chiapas.” American Studies Association Las Vegas, 2003.

“The Matter of Spirit,” co-facilitated with Donnalee Dox, Texas A & M, two seminars for American Society for Theatre Research, Philadelphia, November 2002.

“ ‘Red, Hot, Alive!’: The Return of the Subject in Native American Tourism,” 23rd Annual Native American Workshop, Trinity College, Dublin, March 2002.

"Opening the Shaman's Bag: Latino Theatre, Non-Latino Audiences, and the Logic of Tourism,” American Society for Theatre Research, San Diego, November 2001.

“Transculturality in the work of Mexico’s Laboratorio de Teatro Campesino e Indígena,” Association for Theatre in Higher Education, Chicago, August 2001.

“Death-Defying Acts: Mayan Theatre in a Changing World,@ invited speaker to Mercersburg Academy, Mercersburg, PA, December 2000.

“Introducing Theatre in a Different ‘Why:’ A View from the University of Minnesota,” with Sonja Kuftinec, American Society for Theatre Research, New York, November 2000.

“Mayans and Performance: A Tour of Selected Sites.” Performance and Indigenous Cultures Panel, moderated by Diana Taylor. First Annual Hemispheric Institute Conference, Performance and Politics in the Americas, Rio de Janeiro, Brazil, July 2000.

“Taking Aim: Cultural (Inter)action in Contemporary Mayan Theatre.” McKnight Presentation, University of Minnesota, April 2000.

“Faculty Writing Consultants Starting a TA Development Program,”with Sonja Kuftinec, as part of workshop “Consultancy Models for Decentralizing Writing Across the Curriculum: Creating Webs of Institutional Writing Support,” Conference on College Composition and Communication, Minneapolis, April 2000.

Roundtable participant, “From Miniatures to Movies: Texts and Representations,” University of Minnesota Fourth Annual Graduate Symposium, March 2000.

"Route under Construction: Mayan Performance between Here and There," American Society for Theatre Research, Minneapolis, MN November 1999.

"Mayan Theatre: Indigenous or Intercultural?" Coloquio de Teatro y Comunidad, session "Procesos creativos e investigación: un diálogo premeditado," Oaxaca, MX, Aug. 1999.

"A History of Mayan Theatre in Mexico." Presentation to the Maya Society of Minnesota, Hamline University, St. Paul, MN January 1999.

"Laboratorio de Teatro Campesino e Indígena: Inventing a New Tradition of Intercultural Theatre." North Central Council of Latin Americanists, St. Norbert's College, De Pere, WI October 1998.

"Staging a *Precedent:* The Retrial of an American Anarchist in 1931." Mid-American Theatre Conference, Omaha, March 1998.

Roundtable Participant, "The State of U.S. Latino Theatre," symposium sponsored by the University of Minnesota's Department of Spanish and Portuguese, April 1998.

"Staging Native Americans: Tillicum Village," with Katie Johnson. American Society for Theatre Research, November 1996.

"Cultures in Re-Vision: Contemporary Mayan Theatre." ASTR Plenary Session, Nov. 1996.

"Cultures Enacted/Cultures In Action: Performance, Community and Gender in Mayan Mexico." University of Washington conference on "Diaspora, Neo-Liberalism and the Politics of Identity in Mexico," October 1996; and December 1996 MLA, Washington, D.C.

"Look What They've Done to My Song: The Politics of Preservation in a Guatemalan Dance Drama." North Central Council of Latin Americanists, October 1995.

"Show Boat: The Unmooring of an 'All-American' Musical." Mid-American Theatre Conference, Kansas City, March 1995.

"Crisis of Assimilation: Graduate Student Perspectives on Power and Pedagogy," with Jennifer Jones. Assn. for Theatre Research National Conference, New York City, November 1994.

"The Man from Rabinal Meets the Man from Bourbourg: How the only Extant Mayan Drama Entered Western Discourse." Association for Theatre in Higher Education National Conference, Chicago, August 1994.

"A Monkey and A Flower, Everything at Once: Carnaval in Chiapas." Association for Theatre in Higher Education National Conference, Chicago, 1994.

"A History of the Pittsburgh Playhouse Junior Theatre," Debut Panel of Theatre History Program, Association for Theatre in Higher Education National Conference, Philadelphia, August 1993.

## Research/Creative Activity: Archival Research

*Arizona Republic* archives on SB 1070. Ongoing since April 2010.

ASU Government Documents Section, Hayden Library. Research on education policy relative to Latin American Culture. Fall 2007.

Centro de Investigaciones Teatral Rodolfo Usigli, Mexico City, summers, 1996-1999.

Research on contemporary indigenous and commercial theatre in Mexico.

Universidad Nacional Autónoma de México, summer, 1996.

Research on history of Latin American Theatre.

Universidad Nacional Autónoma de Chiapas, summer, 1996.

Research on indigenous/non-indigenous relations in southern Mexico.

Centro de Investigaciones Humanidades de Mesoamérica y Chiapas, summer, 1996.

Research on history of indigenous peoples in southern Mexico.

Na Bolom Museum and Research Institute, Chiapas, summer 1996.

Research on Mayan cultures

Billy Rose Theatre Collection, New York Public Library, Nov. 1994.

Research on American musical theatre.

Schomberg Institute for African American Culture, Harlem, NY, Nov. 1994.

 Research in African American Periodicals of the 1920s.

Universidad de Yucatán, Mérida, Mexico, June 1993.

Research on history of theatre in Latin America.

Curtis Theatre Collection, University of Pittsburgh, Summer 1992.

Research in archives of Pittsburgh Playhouse Junior Theatre.

### Honors

Faculty Exemplar, named as one of five by ASU President Michael Crow, 2004.

Michael Quinn Writing Award, spring 1995, for conference paper "Show Boat."

Outstanding Woman Graduate Student in Drama, Arizona State University, 1993.

George F. Kohl Award for Outstanding Graduate in Journalism, University of Dayton, 1980.

Faculty Wives Award for Excellence in Literary Composition, University of Dayton, 1980.

**ASU Teaching Experience**

**Courses Developed and Taught:**

**Graduate Seminar: Theatre History (THE 520).** Innovation was to teach it as a professional development course, giving them experience in researching and presenting original research, and in teaching undergraduate theatre history classes**. Fall 2016.**

**Graduate Seminar: Theories of Change for the Theatre (THE 505),** co-taught with Stephani Etheridge Woodson, to 1) introduce new approach to our required theory class and 2) strengthen the pedagogic connection across the two doctoral cohorts we supervise in Theatre and Performance of the Americas (TU) and Theatre for Youth (SEW). Spring 2014. This seminar helped us to begin our thinking for the anthology now at Palgrave MacMillan.

**Graduate Pro-Seminar: Theatre and Performance of the Americas (TPOA)** (THE 591). Core seminar for new doctoral students in the TPOA concentration. *Fall 2005, 2006*, *2010, 2011, 2013.*

**Graduate Seminar: Topics in TPOA (THE 791).** Offerings have included “Performance and Displacement (Spring 2011), “Performances of Nativism” (Fall 2008), “Theatre of the Americas (Spring 2003), and “Performances of/and Indigeneity,” (Spring 2005).

**Graduate Colloquium in Advanced Research and Professional Development** (THE 691). Weekly seminar for doctoral students in their final semester, in which they workshop their preliminary dissertation research and build their research and teaching portfolios for later employment. *Spring semesters 2007-2015; Fall semester 2016.*

**Graduate Seminar: “Active Readings in USAmerican Theatre History and Dramatic Literature” (**THE 591)**.** Developed new hybrid seminar to meet needs of TPOA and TFY doctoral students after retirement of Professors Bedard and Knapp.

**Theatre, History and Culture (THE 322)**

Online theatre history class for theatre minors and non-majors, which went live in Fall 2006. *Offered every semester*.

**Latin American Drama in Translation (THE 494/598)**

Advanced topics seminar, introducing students to the history of drama and performance practices in the hemisphere, read through a variety of playtexts, with particular attention to questions of translation and how the pieces “travel.” *Spring 2006.*

**Theatre History (THE 520-521)** Focus on history and historiography of Western Theatre. *Fall/Spring 2003-5.*

**Research Methods (THE 500).** Core seminar for MA and MFA students, introducing them to the assumptions and values underlying advanced research in university settings, particularly regarding arts and education. *Every fall from 2001-2004; 2009 and 2010.*

 **Research and Dissertation (THE 792/799).** Supervise dissertation projects in both TPOA and TFY (12 since 2003).

**Directed Study, TPOA (THE 590).** Supervise independent studies for students doing pre-thesis and pre-dissertation research or dramaturgical projects. Most recent: Fall 2012: **Ideas about Latin American Theatre History, Theory and Criticism.**

**Honors Thesis/Directed Study (THE 493/492).** *Ongoing, as needed.*

**Theatre History (THE 320-321).** Fall 2001 – Spring 2004.

**Mentorship of Graduate Students:**

**Dissertation Chair or Co-Chair:** Chaired two successful defenses in 2015: Laurelann Porter and Jorge González. **Prior successful defenses:** Jamie Romine; Heather Stickeler; Isel Rodriguez; Megan Anne Todd; Laura Dougherty; Nestor Bravo-Goldsmith, Katherine Nigh, Tiffany Noell, Jayson Morrison. In process: Mary Stephens, Erica Ocegueda (2018), Fatemeh Madani (2017), Megan De Roover (2018).

**Member, Dissertation Committees:** SFDT: Michelle Hill (2017), Tiffany Trent, Joe Schoenfelder, Elizabeth Schildkret (2017). Hector Garza, YiRen Tsai, Katrina Lacey, Drew Chappell, Sara Sanabia, Christina Marin, Caitlein Ryan-Whitehead, Jodi Gibson, Cecilia Aragon, Lori Hager. EXTERNAL: Crystine Miller (ENG), Sandra Rath (COM).

**MA Thesis Committee Member:** Melissa Dickman, Joseph Schoenfelder.

**Member, MFA Committees:** Gregory Farber;Angela Giron, Lindsay Harmon, Kristyn Benedyk; Amy Dominy, Michael Peterson, Mark Zeller.

**Director, Honors Thesis:** Laura Wilkinson.

**Reader, Honors Thesis Students:** Lisa Allen; Angela Calabrese (awarded Thesis of Distinction in April 2002) and Katherine Duquette.

**Other Teaching Experience**

**Assistant Professor,Theatre History/Literature**

### University of Minnesota Department of Theatre Arts and Dance, 1997- 2001

 **Survey of Dramatic Literature (TH 4177-78)** For theatre majors, introduced strategic reading practices for plays from a broad spectrum of historical periods and cultures. Reading practices include structuralism, post-structuralism, feminism(s), cultural materialism, new historicism, and postcolonial theories. Writing intensive. *Every semester from Winter 1998 through Spring 2001.*

 **Graduate Seminar: Theatre and Nationalisms.** Core graduate seminar focusing on the relationship between theatre and emergent notions of nationhood in the 17th and 18th centuries, in Europe and the Americas. *Fall 1997, Fall 2000.*

 **Introduction to Theatre.** With Professor Sonja Kuftinec, redesigned this majors-prequisite to provide T.A.s with more active pedagogical practice, and students active learning experiences in the craft of theatre. Writing intensive. *Fall 1999, Spring 2000.*

 **Topics Seminar: Theatre of the Americas**. Offered a postcolonial approach to the study of theatre on both sides of the U.S./Mexican border, combining seminar discussions with performance projects. *Spring 1999*

**Graduate Seminar: From *Men of Maize* to *Men with Guns:* Representation and Resistance among the Maya.** For MA/Ph.D. students, an exploration of the history of representational practices--and resistances to them--that have helped construct Mayan cultural identity from pre-hispanic times to the current era of *Zapatismo*. Particular emphasis on those practices that produce discrepant effects between Mayan men and women. *Fall 1998.*

 **Graduate Seminar: “After” Colonialism.** For MA/Ph.D. students, a weekly seminar exploring the intersections of post-colonial theory, feminism, and theatrical practices in newly global environments. *Spring 1998.*

**Undergraduate Seminar: Dramas of America Latin/a.** Surveyed dramatic literatures from the U.S., Mexico, Central and South America and Cuba, with an emphasis on twentieth-century text and performance. Special emphasis on women=s theatre on both sides of the border. *Spring 1998.*

**Visiting Instructor**, **Arizona State University, Spring 1997**

 **Theatre History and Literature, 1700 - Present** **(THE 521).** For MA directing students; MFA actors, playwrights, and theatre-for-youth practitioners; and Ph.D. students.

 **20th Century Theory and Criticism (THE 505).** From realism=s discontents to realism deconstructed, for MA directing students; MFA actors, playwrights, and theatre-for-youth practitioners; and Ph.D. students.

 **Ph.D. Seminar: American Theatre, 1900-1945.** Focusing on alternatives to Broadway, including workers theatre movements and emergent women=s voices.

**Instructor, University of Washington, 1995-96**

 **Hispanic Theatre.** Introduction to dramatic and performance texts of indigenous and Latino/a theatre artists in the United States, Mexico, Central and South America. Advanced undergraduates. *Fall 1996.*

 **Play Analysis.** Undergraduate majors. Introduction to and practice in critical analysis of dramatic texts and performances, using a variety of contemporary critical theories. (Writing course.) *Winter 1995.*

**Women and Theatre.** Undergraduate majors. Introduction to the contributions of women in dramatic arts, through an historical overview of writers, actors, directors, and critics; and the application of current critical theories to contemporary stage practices. *Fall 1995.*

**Teaching Assistant, University of Washington, 1993-95**

**Introduction to Drama.** Led twice-weekly discussions for two break-out sessions of 25 students each, for six quarters.

**Teaching Assistant, Arizona State University, 1991-1993**

 **Principles of Dramatic Analysis** **(THE 220).**  Undergraduate majors. Sole instructor. Introduction to the critical study of dramatic texts and performances. *Fall 1992–Spring 1993.*

### Teaching Assistant, Arizona State University

**Multi-Ethnic Film (THE 400).** Teaching assistant to Gus Edwards. *Fall 1991- Spring 1992.*

**Drama Instructor, Point Park College, Pittsburgh, PA, 1986-1994**

**Creative Dramatics.** Led weekly acting/creative drama workshops and directed in summer pre-teen program, through Point Park's Playhouse Conservatory Theatre School.

## Service

***To the Profession***

**Research Committee Member, a2ru. 2015 – present, and member of Arts & Health Task working group.** Charged withproviding a greater depth of understanding, synthesis and engagement around this critical topic, in collaboration with other members with diverse expertise and experience, and varied geographies and institutional contexts. Convenes twice-yearly with the regular Research Committee.

**Conference Planning Committee Member, *Association for Theatre in Higher Education.*** Principal point of contact for 2014 conference held in Scottsdale, including coordinating showcases of ASU facilities and pre-conference activities in Tempe and Phoenix.

**Research and Professional Development Mentor, *American Theatre and Drama Society,*** Orlando July-August 2013. Mentored four doctoral students in the development of essays for publication and presentation, consulted with eight others on matters of professional development.

**Conference Planner, *NoPassport* *Alliance.*** With playwright/founder Caridad Svich, colleague Micha Espinosa and significant help of the TPOA graduate students, helped to organize the intellectual and artistic contributions to this annual conference, held for the first time at the ASU Tempe campus. Spring 2012, to coincide with ASU Mainstage production of *House of the Spirits*. NoPassport is an “artist-driven, grass-roots theatre alliance & press devoted to cross-cultural, Pan-American performance, theory, action, advocacy, and publication” ([www.nopassport.org](http://www.nopassport.org))

**Nationwide** **Ph.D. Consortium member** since Sept. 2009 (consisting of directors of PhD programs around the country).

**Editorial Board Member**, Southern Illinois University Press series on “Theatre in the Americas” and *e-misférica* (peer-reviewed journal of performance studies in the Americas, published by the Hemispheric Institute for Performance and Politics).

 **Reviewer,** University of Texas Press, Northern Illinois University Press, University of Nebraska Press, *MELUS*  *(Multi-Ethnic Literature in the United States), Text and Performance Quarterly.*

**Reviewer, Promotion and Tenure.** Since 2007 I have reviewed the tenure files of colleagues from Dartmouth, Northwestern University, the University of California, the University of Michigan, York University (Canada), Florida State University, Ohio State University, Louisiana State University; University of Richmond, UC Santa Barbara, Dartmouth.

**American Society for Theatre Research.**  2009 Conference Program Co-Chair. Executive Committee member (2006-2009). Program Committee Member, 2004-5, 1998. Seminar Co-coordinator, November 2002 Conference. Nominating Committee Member, 1999-2000. Nominated to run for President fall 2011 (declined).

**Association for Theatre in Higher Education.** Program committee member for 2014 conference (to be held in Scottsdale). Adjudicator, debut panel for Latina/o Focus Group debut panel, 2008 and 2012.

**Associate Editor**,*Theatre Journal.* 2006-2009.

**Advisory Board Member,** Hemispheric Institute for Performance and Politics.

**American Alliance for Theatre and Education.** Adjudicator, AATE Distinguished Dissertation Award 2001.

**Oscar Brockett Prize in Theatre History.** Adjudicator 1999-2000.

***To Arizona State University***

**Convener, Creative Health Collaborations team for Team Leadership Academy, forthcoming 2017-18.** Our aim is to advance research, curricula and programming at the intersection of Arts, Design, and Health; the team comprises members from Humanities, Social Transformation, Nursing, Health Solutions and Herberger.

**Convener, Herberger Institute Research Council** (2014-2017)**.** Oversee and administer Herberger Seed and Project Grants as well as joint Herberger/IHR seed grant programs; serve as Herberger representatitive to the bi-weekly meetings of ASU Associate Deans for Research.

**Advisory Board, Institute for Humanities Research,** 2013-15.

**Performance in the Borderlands Project, 2004–June 2013.** Oversaw and co-produced annual series of performances of international, national and local artists. Responsibilities and functions included everything from curatorial oversight to the development of promotional strategies and materials, arranging for artistic and academic exchanges between the visiting and local performers and ASU community, and supervising volunteer and student labor involved in every phase of the presenting process.

**University Ombudsperson for Faculty,** 2009-2013.

**University Graduate Council**, HIDA Representative, 2011 – 2013.

**Herberger Institute and College By-Laws Review Ad-Hoc Committees,** Fall 2008 and 2009**.**

**Herberger College of Fine Arts Personnel Committee,** School of Theatre and Film representative 2005-2008.

 ***Moliere than Thou,*** performance by solo artist Tim Mooney. Department liaison for event co-sponsored by our unit, the ASU French program, the Alliance Francaise of Greater Phoenix, and the American Association of Teachers of French. Sept. 2005.

### “Ethics When Cultures Clash.” Task force member coordinating session Ethics, Arts and Mass Media, [for whom??] Feb. 2003.

**MALCS (Mujeres Activas en Letras y Cambio Social) Summer Institute.** Coordinated and chaired plenary session on Latina performance, Minneapolis, MN 1999.

#### To ASU’s School of Film, Dance and Theatre

**Member, Executive Council to Director of School.** Represent Theatre and Performance Studies Area for review of scholarship and faculty travel grant applications**. 2010 – 2016.**

**Chair, Search Committee** for Theatre and Performance Studies advanced assistant professor. 2013-14.

**Co-chaired Search Committee for two TPOA hires,** bringing in 3 candidates at the junior level, two prospective applicants for the senior position, and two candidates for the senior position (position frozen). Spring-Fall 2007.

**Search Committees** Theatre/Film History 2013-14, Theatre/Film History and Theatre for Youth, 2011-12; Theatre Historian 2010-2011; Southwest Borderlands professor (HIDA-wide) Fall 2010, Department Chair, Spring 2004.

**Director of Graduate Studies,** 2004 – June 2013. serving also on Executive Council, Graduate Studies, Curriculum and PhD. Steering Committees. Appointed Fall 2004.

**Director Ph.D. Concentration in Theatre and Performance of the Americas**, 2005 – present.

Participated in **Ph.D. Mentoring Workshop** conducted by theatre historian Tracy C. Davis (Northwestern University), American Society for Theatre Research, 2011.

**Chair, Search Committee for new Director.** 2010-2011.

**Production Dramaturgy Workshop.** Facilitated two-weekend workshop on production dramaturgy offered by Karen Jean Martinson. Fall 2009.

**Dramaturg,** *Iphigenia Crash Land Falls on the Neon Shell that Was Once Her Heart.* Assist director and cast with research on various backgrounds to the play, supervise work of assistant dramaturg, coordinate residency of playwright Caridad Svich. Spring 2006 – Spring 2007.

**Departmental Curriculum Committee,** 2004-2005**.**

 **Liaison, Barrett Honors College.** Serve as point-of-contact for Honors theatre majors and other Honors students taking theatre classes and/or working on independent theatre projects. Fall 2001-Spring 2005.

**Member, Ad Hoc Undergraduate Admissions Requirements Committee,** 2002-2004.

**Member, Ad Hoc Play-Reading Committee** (for 2002-3 and 2003-4 seasons)

**Service To Community**

**Cultivate South Phoenix (CUSP)** affiliate member – ASU representative to this coalition of community-based organizations devoted to improving the health and wellbeing of South Phoenix, a community represented by a minority, low-income demography. Role to be alert to and to develop University-community partnerships particularly with regard to the arts.

Academic advisor, *Teatro Caliente* Festival of New Southwest Performance, 2003 – 2010.

 Adjudicator and Workshop Leader, *“Many Faces Many Stories” Native America Drama Festival, Chinle High School, March 2004.*

First Day School Committee Convener, Phoenix Society of Friends (Quakers).

## Professional Affiliations

American Society for Theatre Research

Association for Theatre in Higher Education

Hemispheric Institute for Performance and Politics

Latin American Studies Association

**Theatrical Experience**

**Properties Design**

*The True History of Coca Cola in Mexico,* Mixed Blood Theater, Minneapolis, Jan-Feb. 1999.

**Dramaturgy**

*Mexotica,* Bryant Lake Bowl Theatre, Minneapolis, July 1998. Playwright/Director Christopher Danowski.

*Caucasian Chalk Circle*, MFA thesis production of directing student Carys Kresny. University of Washington, spring 1996.

*Ritual, Symbol, and Rite of Passage in America*, New City Theatre Festival of New Plays, Seattle, Fall 1995. Director Robert Sindelar.

 *Much Ado About Nothing* (set in 19th-century Mexico), University of Washington, Winter 1994. Director Jack Clay.

*School for Scandal,* Arizona State University, Spring 1992. Director Rob Bundy.

**Directing**

*Three Penny Opera,* Arizona State University, Fall 1992. Assistant to Faculty Director Graham Whitehead.

*Crimes of the Heart*, Robert Morris Colonial Theatre, Pittsburgh. Named "Best of Pittsburgh" for Ensemble Acting by *In Pittsburgh*, 1989.

### Acting

\* Una, *Después del Fin del Mundo*, Studio A (ASU), Tempe, AZ, August 1993.

\* Penny, *Spoils of War*, Upstairs Theatre, Pittsburgh, April 1991.

\* Inez Serrano, *No Exit*, Robert Morris Colonial Theatre, Pittsburgh, April 1990.

\* Alice, *Blue Window*, Upstairs Theatre, February 1990.

\* Vicki, *Hide and Seek*, Centre Stage Players, Washington, PA, July 1989.

\* Ensemble, *A Thurber Carnival*, Robert Morris Colonial Theatre, August, 1988.

\* Mute, *The Fantasticks*, Sheraton Inn/Warrendale PA, October 1987.

\* Go-To-Hell Kitty and ensemble, *Chicago,* Market Square Dinner Theatre, Pittsburgh, 1987.

\* Meg Magrath, *Crimes of the Heart*, Beechmont Players, Cincinnati, February 1985.

\* Irene Molloy, *Hello Dolly,* East Side Players, Cincinnati, Summer 1984.

\* Rose Alvarez, *Bye Bye Birdie*, Nativity Players, Fall 1983.

\* Dancer, CBS movie *Stuck with Each Other*, filmed in Pittsburgh, 1990.

\* Nurse, University of Pittsburgh training video *For the Record*, 1990.

\* Field Reporter, US Air pilot training video, 1990.

\* News Anchor, Hardwood Manufacturers Assn. convention video, 1990.

## Other Employment History

**Arizona State University**

**September 1991 - May 1993.**

**Associate Director, Graduate and Professional Student Association.** Organized the first "Research Expo" in 1993, showcasing the research and work-in-progress of graduate students University-wide. Also administered the annual Graduate Research Development Program, which funded graduate research across all disciplines, by supervising review committees and assisting in the evaluation of research proposals.

**Federated Investors, Pittsburgh PA**

**November 1985 - July 1991.**

**Marketing Communications Manager.** Managed print, slide, and video communications projects for mutual fund wholesaler.

**Didday and Branch Sales Promotion Agency, Cincinnati, OH**

**March 1982 - October 1985.**

**Marketing Services Director.** Established copywriting department, developed marketing communications strategies for industrial and retail clients.

**University of Dayton**

**May 1980 – March 1982**

**Project Coordinator, School of Engineering.** Developed special campaigns to recruit women and minorities into the School of Engineering's technical programs.

**Admissions Counselor.** Traveled throughout the Northeast to introduce high school students and guidance counselors to the University's offerings.

## References

Diana Taylor Jorge Huerta Jon Rossini

Tisch School Emeritus Professor School of Theatre & Dance

New York University UC San Diego UC Davis

Sarah Bryant-Bertail Cynthia Steele, Chair Sonja Kuftinec

School of Drama Romance Languages Dept. of Theatre & Dance

University of Washington University of Washington University of Minnesota