

ACADEMIC PROGRAM REVIEW

Self-Study

Department of Theatre

University of Maryland Baltimore County

FINAL DRAFT: February 10, 2025

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1. Executive Summary

The Department of Theatre, housed within the College of Arts, Humanities and Social Sciences, is one of the more public-facing academic units within the University. Bolstered by the exceptional Performance Arts and Humanities Building, we take great pride in our programming, offering the UMBC and Greater Baltimore community the opportunity to experience *New Plays, New Ways*: our recently coined, visionary appellation. While we may struggle with recognition within a STEM university to those outside of our region, the students who choose UMBC Theatre are engaged within an innovative, community-oriented, and industry-leading program geared toward a strong-liberal arts education coupled with direct career preparation.

Our Department Mission supports our duality as a rigorous academic unit and a forward-thinking production company. Producing a well-balanced season of four plays per academic year, we emphasize storytelling as a means of speaking to the human condition. We devise new work or reinterpret established plays in an effort to directly address the experiences of our students and their world, thus defining our vision of *New Plays, New Ways*.

We offer two degrees and three minor programs. Our Bachelor of Fine Arts in Acting requires an audition for degree entry, emphasizing the focused, rigorous training this pre-professional program offers young artists in their journey toward thoughtful and meaningful performance. The Bachelor of Arts in Theatre requires the student to declare one of three tracks, creating opportunity for a well-rounded education in the theatre arts while still offering specialization. Our Theatre Studies Track is focused on theatre-making and has been designed with the double-major in mind, as it allows the student to pick from any number of elective options through a lower-credit degree pathway. The Design and Production Track guides a student through a comprehensive view of stage design and construction techniques, using state-of-the-industry technology to generate exciting moments of visual storytelling. Finally, our Theatre Education Track, new to AY 24-25 is the *only* degree option in the state to allow a student to focus on theatre pedagogy and simultaneously declare certification in K-12 public teaching all within 120 credits. Also new to AY 24-25, our three new minor programs that mirror our degree plans of Acting, Theatre Design and Production, and Theatre Arts entice students from across the University to follow their creative desires in conjunction with their chosen major.

The Department features a full-time faculty of eleven outstanding industry professionals, a full-time staff of four administrative and production specialists, and an engaging coterie of part-time production staff, adjunct faculty, and professional guest artists. Our average student population is around 125 students per year, divided among approximately 100 majors and 25 minors. However, our enrollment plans have experienced fluctuations on par with post-COVID declines in higher education enrollments overall, placing an even stronger emphasis on the need for enhanced recruitment strategies.

As a faculty cohort, we are exceptionally involved in our professional practices, research, and service within the department and the University. Among our many achievements, we can

celebrate two book publications, international production collaborations, intra-university scholarly programming, industry-leading online pedagogy, and a wealth of regional theatre engagements at all professional levels. Our faculty is rated in the top three departments for overall service hours within the *entire* University, demonstrating our commitment to excellence well outside the development of stage productions.

This APR comes at a crucial time for our department as we confront the challenges and opportunities associated with our commitment to provide our students access to a critical, community-engaged, rigorous education that prepares them for meaningful work and professional success. As outlined in this report, we have articulated areas of critical need for the future health and growth of our Department, with particular emphasis on:

1. **Facilities.** While we are eternally grateful for the spectacular Performing Arts and Humanities Building, as it nears its twelfth anniversary, it requires ongoing maintenance and oversight to maintain its excellence. As stated in our 2017 APR, and reiterated here, the Department alone can handle neither the time, labor, and expense necessary to maintain strict health-and-safety standards required by law, nor the constant battle against aging technology. Our faculty Technical Director has been overloaded with building oversight, pulling him well outside of a reasonable workload afforded to an Associate Teaching Professor. This situation creates an unsustainable tension between his required job duties and PAHB maintenance—not just for the Department but for the building as a whole.
2. **Recruitment.** We are exceedingly proud of our recruitment initiatives over the past seven years that have created a stronger brand identity, robust social media presence, and exciting series of events for prospective students. Yet, the push for increased enrollment plans consistently falls back to a Department that is already strained to maintain, not to mention grow, its current recruitment strategies. If the Department is meant to bear the responsibility of student recruitment, then we require the staff to do so.
3. **Faculty Resources for Adaptive Pedagogy:** Heightened due to the COVID-19 pandemic, the contemporary student presents a variety of access needs that manifest at the classroom level. While our faculty and staff have taken intensive, collective consideration to address student well-being, and have frequently partnered with Student Disability Services among other University resources, we still find ourselves struggling to meet students “where they are” while maintaining academic rigor. We seek additional University resources for faculty and staff training in areas such as conflict mediation and de-escalation, effective teaching to neurodivergent populations, mental health first aid, and adaptive strategies that bridge the gap between a faculty’s graduate training and best practices for modern pedagogy. While we welcome such additional training, we also require stronger infrastructure to alleviate the classroom instructor from having to handle the sometimes intense nature of managing student well-being.

Despite these challenges, we are proud of the scale of initiatives, achievements, and most importantly, the community this Department has established over the past several years. We are grateful for the opportunity afforded by this APR to share our story and invite our

administrative peers to join us in the continuation and amelioration of our creative endeavors.

Section 2: Program Review

2.a: Description of Program

UMBC's Department of Theatre is both an intensive, student-driven academic program and an inventive theatrical production company. Housed within the state-of-the-art Performing Arts and Humanities building, the Department produces a robust season of four productions per academic year, combining challenging and thought-provoking theatrical experiences with new play development, research-driven dramaturgical insight, and technological innovation. According to the latest REX data, the Department is composed of 114 students, divided among 85 majors (30 BFA Acting and 55 BA Theatre plan enrollments) and 29 minors (Acting, Theatre Arts and Theatre Design and Production). Mentored by a complement of 11 full-time faculty and 3 full-time production staff, our students' experience is one of direct engagement; we teach the complexity of the human experience through this artform by guiding them through a rigorous curriculum that emphasizes many of the shared values of [UMBC's Mission and Vision](#).

Department of Theatre Mission: At UMBC we believe that theatre is an ever-changing art form, responding to and creating new ideas that confront our ethical, political, and artistic ideas and practices. Degree programs leading to an Acting BFA, a Theatre BA; Theatre Studies Track, Theatre BA; Design & Production Track, or a Theatre BA; Theatre Education Track provide students with the interdisciplinary skills to become actively engaged with their art and the world around them. A dedicated faculty focuses on each student's evolution as an artist and as a person, making the study of theatre at UMBC a life-changing experience that challenges and inspires.

Department of Theatre Vision, *New Plays and New Ways*: UMBC Theatre fosters artistically innovative and socially-engaged graduates in a leading liberal arts program. Using the latest technologies and practices, we experiment with theatrical forms, create provocative new work, and give voice where it is most needed.

During the last APR cycle, the Department was challenged to draft and adopt a vision statement, which we successfully accomplished in 2018. It was important for us to both define our values and offer the community guidance on how the Department aligns with UMBC's Mission and Vision, both of which emphasize a tripartite structure of student experiences: academic rigor, expansive research, and community engagement. Theatre, as an artform, is inherently well-positioned to embody all three of these core tenets by the very nature of our work.

The Department engages students through hands-on learning experiences guided by faculty teaching and research that position them to successfully enter the workforce and/or engage in graduate study. As we like to often remind ourselves, theatre is both an art and a business, meaning that a well-trained undergraduate can leave our hallowed halls and enter directly into the workforce.

It is our strong belief, however, that teaching outcome-driven skills is only a fraction of the necessary experience required of a successful working theatre artist. Our mission and vision, as aligned to UMBC's, emphasizes the role of the liberal arts to engage artists on a holistic level, encouraging them to think critically of their social positions, create new work that evokes the ethos of their lived experiences, and create community through the ancient art of storytelling: to be a successful theatre artist is to be a compassionate and informed human.

Therefore, we are also delighted by Provost van Dulmen's directive to develop a university-wide "Year for the Arts" to better espouse the humanistic values that all of the fine and performing arts embody. We embrace this opportunity to showcase the value of theatre to the entire UMBC and Greater Baltimore community, giving a necessary voice to the common experiences we face in an ever-changing world.

Organization: Like many undergraduate theatre programs, UMBC Theatre functions as both an academic unit and a public-facing producing organization. We offer approximately twenty distinct courses each fall and spring semester, along with two or three courses during the winter and summer terms. In addition, we produce four fully-mounted plays annually, complemented by various special events such as lectures, panel discussions, master classes, and new play readings, both on and off campus.

Currently, the Department has eleven full-time faculty: one Full Professor, five Associate Professors, two Assistant Professors, four Associate Teaching Professors, and one Visiting Lecturer. Though we all are qualified to teach in two or more content areas, we have five specialists in performance (acting, vocal training, movement training, devised theatre, directing), four in design and production (costume, scenery, lighting, sound, technical and costume production), and one in playwriting and dramatic theory. All faculty are nine-month positions, except the Associate Teaching Professor who dually serves as Production Manager, and the faculty member elected for a term as Department Chair. All faculty and most full-time staff hold a terminal Master of Fine Arts degree, with one faculty also having earned a Doctor of Philosophy degree.

All faculty and teaching staff instruct students through a scaffolded series of skills-based or theory-based classes, serving both majors and non-majors through several courses aligned to the General Education Program. Those faculty who are either tenured or tenure-track will typically teach a total of five courses (or an equivalent assignment in production) per year. Our non-tenured, full-time faculty appointed as teaching professors, are responsible for eight units of load per year, composed of either traditional academic lectures, lab courses, production supervision, or design. Staff and adjunct instructors handle one to two courses annually, each bringing a new perspective unseen in our faculty skillset or helping to close curricular gaps due to faculty leave or unfilled retirements.

Annually, we employ a host of guest artists from the greater Baltimore area and beyond for specific production-oriented positions. Along with our resident faculty and staff, our productions are staffed with the highest possible professional commitment, mentoring students in all areas of design and performance. These guest artists play a key role in our mission and vision by creating direct connections between our students and the professional field. We have seen many of our alumni placed directly into exciting career opportunities due to the connections they made with invited artistic collaborators.

Though all faculty are involved in department governance and service, the key administrative staff are the Department Chair (elected three-year term), Production Manager, Associate Chair

(ongoing appointment), Business Services Specialist (non-exempt staff), and General Associate (contingent I staff).

Our dedicated production artists are composed of four full-time, one non-exempt, and three exempt staff. Led by our Production Stage Manager, our on-site production shops are supervised by the Assistant Technical Director/Master Electrician, and the Assistant Costume Shop Manager: all with teaching responsibilities of varying academic credit. Finally, the Department employs two part-time staff to assist in the heavy workload assigned to regular faculty, without whom, we would not be able to produce our work at a level of quality or with a commitment to life/work balance: the Scenery/Props Artisan, and Assistant Master Electrician.

Degree Programs: The Department of Theatre offers two degrees and three minors:

Acting, Bachelor of Fine Arts	first offered in 1999
Theatre, Bachelor of Arts	1971
Design & Production Track	2012
Theatre Studies Track	2012
Theatre Education Track	Fall 2024
Theatre Minors	
Acting	Fall 2024
Theatre Arts	Fall 2024
Design & Production	Fall 2024

All theatre/acting majors take the same core courses, and have opportunities to participate in production, scholarship, creative work, and/or internships at all levels and areas of interest. Assuming they have fulfilled prerequisites, theatre minors are eligible for all upper-level courses, production and casting assignments, scholarship, and internships.

Part 2b: Analysis of Data Provided by IRADS & the Provost's Office

2.b.1: Admissions Trends

As with all university and college admissions, the Department of Theatre has not been immune to lower enrollments in both first year and transfer admissions. Although our numbers have been relatively stable, our efforts towards recruitment have likely mitigated a significant downward shift in our student admissions.

To assist in our recruitment efforts, the Department has undertaken several initiatives that have proven effective in the short-term. We have increased our presence at regional theatre festivals and hired an independent artist to develop a series of compelling recruitment videos that better highlight the unique and rigorous programs we offer here at UMBC Theatre. Finally, we have created a series of events around our productions that invite local students for a free show, guided tour, and faculty meet-and-greet. Additionally, the Department is keen to re-invigorate 2-2 articulation plans with local community colleges that were left fallow due to the COVID-19 pandemic. Currently, we have interest from Hagerstown Community College to develop a formal agreement for their Theatre Education AA students, among others.

We have developed recruitment efforts that are actually beyond our capacity for additional labor, rendering the Department unable to ameliorate or augment our recruitment strategies without additional College and University-level support. This particularly is true for the Associate Chair as head of curriculum. In order to make these articulations a Department priority, we would need College-level support to adjust either the workload or compensation of this position. Likewise, our General Associate position has worked tirelessly to increase our social media presence, but is still limited in their efforts due to the low hours afforded to their staff line.

2.b.2: Enrollment Trends and Degrees Awarded

As we examine the plan enrollments from 2018-2024, the general downward trend is modest, with a few highlights of productivity. First, the increased audition events throughout the year, with students being able to audition for the BFA Acting *prior* to registration has boosted plan enrollments with its highest during AY 23-24.

Conversely, we have a decline in students enrolling in our BA Theatre, with around 40% lower enrollment. Our data does not indicate the division among our tracks, but anecdotally the split between the general Theatre Studies Track and the Design and Production Track has been relatively even. Our third track, Theatre Education, is new to AY 24-25 and is therefore not a significant part of this study. We foresee increased future enrollments in the Theatre Education Track as contemporary students desire “hard skill” training in the artform, with a direct correlation between study and post-graduation employment.

Our new minor programs launched in AY 24-25 are already showing promising results. With the choice of three directed minors, Acting, Design and Production, and Theatre Arts, the minor enrollment plans have jumped back to the higher numbers not seen since 2018. These new minors, geared to more active theatre-making, are intended to augment our major enrollments by demonstrating to the hesitant STEM major that they can experience a rich and fulfilling artistic experience that co-exists with their existing degree plans.

2.b.3: Ratio of Transfer Students to 1st time Freshmen

Over the last decade, we can observe the Department's division between first-time freshmen and transfers to be relatively even. We consider this balance to be a successful metric of our concerted efforts to ensure that transfer students both know of our program's excellence and the ability to successfully transfer their community college credits to complete the degree within four to five semesters (for those that hold an AA or AFA in Theatre or Acting).

2.b.4: Curriculum

[Link to all degree plans.](#)

Since 2018, the Department of Theatre has taught approximately 5,000 students across all courses offered, accounting for majors, non-majors, and minors. Most of our foundational 100- and 200-level courses provide GEP Arts and Humanities credits, making these courses popular for students across the university. Our limitation for these wider offerings is the capacity to teach in specific hands-on courses, like THTR 100 Stagecraft and THTR 104 Costume Construction, both of which are classes that are repeatedly of interest but are usually unable to accommodate non-majors or minors. We typically engage the most non-majors in our THTR 110 Introduction to Acting that regularly teaches upward of 54 students each semester. In AY 23-24, the Department introduced THTR 115 Theatre Design I: Fundamentals that has, so far, proven a popular choice for non-major students as well.

Both our BFA Acting and the BA Theatre degrees are grounded in pedagogy that engages the whole artist through a mostly shared common core including courses in production, design, acting, devising, history, literature, and career preparation. One of the major curricular initiatives still in progress is to bring the BFA Acting and BA Theatre into an identical common core to create even greater flexibility for students to decide between the degrees at later stages in their academic careers.

The seven-year trend in our curricular offerings demonstrates our commitment to regular course rotation patterns that adhere to the Department's published sequence of classes. Through our predictable course scheduling, we have been able to more successfully and efficiently advise our students toward on-time degree completion. Our course enrollment trends reflect the division among our degree programs and GEP course offerings. Courses that carry the GEP Arts and Humanities designation regularly fill on average, near 100% capacity demonstrating the Department's effectiveness in university-wide student engagement.

When comparing the average enrollment between lower- and upper-division courses, the Department teaches 13.07 students per lower-division course and 8.21 students per upper-division course. These averages reflect the university-wide engagement of our foundational course offerings compared to the more advanced and specialized training found within our upper-division courses.

2.b.5: Student Progression

As seen in the Department's DFW analysis, our courses regularly pass more than 70% of students, with most courses falling within the 80-90% passing range. The courses with the highest DFW rates are usually those that contain a majority of non-majors, being indicative

of a more casual engagement to the theatre arts. Many of our majors struggle to finish their degrees due to the General Education Program, specifically foreign language and math, rather than difficulties within the major itself.

2.b.6: Time to Degree

The average years to degree for first-time and transfer students in Theatre has held relatively steady over the review period. There are two years of extraordinarily high times to degree, which is likely due to an influx of students taking advantage of the Finish Line program to complete their degrees after an extended period of time. We also host a number of students who are attending half- or three-quarter-time as they may need to self-support through outside employment, or have other family obligations making full-time study inaccessible.

In terms of transfer students, the Department is consistently working to review our curricula to ensure that transfer students can transition from AA to BFA/BA within 2 years. Many transfer students do not come with a completed associate degree, meaning they have many more requirements to fulfill that extend their time to degree by approximately two semesters. Additionally, the 45 upper-division credit degree requirement means that students need to enroll in 15 upper-level credits for three of those four semesters, a feat nearly impossible when considering many must still take 12 credits of lower-division foreign language alone. We have observed that working transfer students are simply not prepared nor have the time capacity to undertake 15 credits per semester regardless of course level. Finally, the working student, who is already challenged to pay for college, cannot afford enrollment in winter or summer semesters.

As we recently revised our BA Theatre, Design and Production Track to reduce the surplus of course choices that made scheduling courses and pathways challenging, we are undertaking the same review of the BFA Acting and the BA Theatre, Theatre Studies Track. Our intention is to maximize student engagement, increase overall course enrollments, and reduce intra-departmental conflicts.

2.b.7: Faculty Profile

The Department of Theatre's faculty roster has undergone significant changes during the review period, particularly in terms of arrivals, departures, and diversification.

During the review period, senior faculty have been actively engaged in numerous search processes and Promotion and Tenure Committees. By AY 19, we achieved what we consider to be our optimal instructional staffing: 11 full-time faculty members (7 tenured/tenure-track, 4 lecturers), 4 teaching staff, and 3-5 adjunct instructors. However, between AY 20 and AY 23, four faculty members (3 tenured or tenure-track and one lecturer) retired or departed the university, leaving many gaps in instruction and service. These departures strained the department's budget, faculty's service load, not to mention our ability to identify, hire, retain, and mentor adjuncts. The hire of two Assistant Professors in AY 23 significantly improved instructional coverage in the BFA area.

We successfully completed eight faculty actions, including: Promoting four Lecturers to Senior Lecture; awarding tenure and promotion to two Assistant Professors, and elevating Associate Professor to the rank of Full Professor. Additionally, we expanded our team by hiring three new

full-time staff members who also contribute to teaching, as well as increasing the roster of adjunct faculty and guest artists.

b) **Race & Ethnicity:** On a positive note, faculty departures presented an opportunity to address the longstanding and pressing need to diversify our department's full-time faculty. Thanks to the collaboration and support of our Dean's Office, we successfully hired and onboarded two tenure-track professors of color in Fall 2023, marking a significant step forward in diversifying our faculty and enriching our academic community. As of Fall 2023, the Department's demographics regarding race and ethnicity were 75% White/non-Hispanic, 12.5% Black/non-Hispanic, 6.25% Hispanic, and 6.25% unknown.

c) **Sex and Gender:** Since the start of this review period, our faculty has maintained a roughly equal balance of male-presenting and female-presenting members. Reflecting the diversity of our student body, our faculty also represents a broad spectrum of gender identities, fostering an inclusive and dynamic academic environment.

d.) **Rank:** Between AY 2020 and AY 2023, our number of adjunct faculty increased significantly due to the retirements and departures noted earlier. However, with the addition of new full-time hires, we anticipate that the number of adjuncts will return to the typical range of 3–5 per year.

The number of Lecturers, Assistant Professors, and Associate Professors has remained relatively stable, with Assistant Professors progressing to Associate Professors, and new Assistant Professors being hired according to our Dean Moffit's three-year hiring plan.

At the senior level, several tenured faculty members have remained at the rank of Associate Professor for eight years or more. This reflects a combination of the demanding workload in teaching, production, and service, alongside personal decisions prioritizing professional art-work-life balance. Since 2017, only two faculty members have held the rank of Full Professor, and not simultaneously. Colette Searls was promoted to Full Professor at the beginning of AY 2024, marking a significant milestone for our department.

As of Fall 2024, our faculty composition is as follows:

- Full Professors (1) 8%
- Associate Professors: (4) 31%
- Assistant Professors: (2) 15%
- Lecturers/Teaching Professors: (4) 31%
- Adjuncts: (2) 15%

e) **Age:** Between AY 2020 and AY 2023, the faculty median age temporarily dipped due to the reduced number of full-time members and the relatively younger age of the replacement adjuncts mentioned earlier. Over the review period, the department's overall median age has increased from approximately 47 to 52 years.

2.b.8: Faculty-Student Ratio

Our faculty-to-student ratios reflect the hallmarks of a high-impact, high-touch arts program, where faculty are deeply committed to nurturing each student's growth as a learner, artist, and engaged citizen.

Using Fall 2022 as an example, across all faculty types, our unduplicated student population averages 7.4 students per faculty, dropping to 4.6 students per faculty when considering only those registered in Fall 2022. This is significantly below the college average of 19.5 and 10.6 students per faculty, indicating our faculty are more directly engaged with a smaller student body. We align more closely with the university-wide unduplicated average of 14.3 students per faculty. However, our full-time equivalent (FTE) student ratio remains notably lower, with UMBC-wide averaging 12.2 per faculty.

As expected, these numbers shift significantly when focusing solely on Tenured or Tenure-Track faculty, who represented less than half of our department in Fall 2022. For this group, the unduplicated FTE student ratio was 23.6, with the registered student ratio at 14.6. This may be attributed to the fact that two of our tenured faculty were teaching THTR 110: Introduction to Acting, one of our most popular and highly enrolled courses, during that semester. Compared to both the college and UMBC, which are relatively similar, our Tenured/Tenure Track faculty have a comparable number of FTE students. However, our unduplicated headcount is significantly lower, by approximately 14-20 students.

Credit hours are approximately evenly distributed across full-time Tenured/Tenure Track faculty, full-time Non-Tenure Track faculty, and part-time faculty. Additionally, our curriculum is split roughly 50/50 between lower-level and upper-level courses. However, we teach fewer lower-level courses with higher enrollments and more upper-level courses with smaller class sizes.

2.b.9: Faculty Productivity

Research, Scholarship, Creative Activities: At UMBC, faculty contributions to our theatre productions are recognized not only as integral to instruction and service, but also as a vital form of creative research and scholarship. These contributions are accorded the same weight as external activities during promotion and tenure reviews; we typically report these as non-refereed, creative, non-juried activities.

A review of the Scholarship Report reveals a consistent pattern in presentations, scholarly awards, as well as works (refereed and non-refereed) and creative activities. Between 2016 and 2018, activity remained relatively steady. However, in 2019, as we approached our optimal number of full-time faculty, there was a notable surge in all three areas.

That year, we made more presentations—nationally and internationally—than in the previous three years combined. Similarly, national, international, and regional awards saw significant increases. In the realm of works (refereed and non-refereed) and creative activities, our output soared to 78 discrete events, reflecting a 20% increase from the previous year.

Unfortunately, the impact of COVID-19 and faculty departures significantly affected our scholarly and creative output. All activities experienced a sharp decline, particularly in the areas

of creative works and activities, where our output dropped by as much as 50% by AY 2022. However, with the addition of new hires and the region's return to a post-COVID "normal," we are optimistic that our activity will recover and return to previous levels.

Achievements in Scholarship and Creative Research: Our exceptional faculty boasts an impressive record of scholarly and creative achievements—far too numerous to detail fully in this brief report. We direct you to the curricula vitae at back of this report; below are some key highlights that showcase not only individual achievements but also the depth of our collaborative efforts:

- **Professor Eric Abele** is the co-founder and co-owner of Digital Theatre Design LLC, which offers virtual and live classes in transitioning from analog to digital costume design. He has received \$10,000 in pedagogy and research support from CAHSS in order to buy iPads, bringing this industry-leading research directly to our students.
- After many delays due to COVID-19, **Professor Nikki Hartman** directed *The Amish Project* at The Munich Film Akademie in Summer 2023. **Professor Adam Mendelson** joined the project as lighting and sound designer. A documentary film of Professor Hartman's rehearsal process and the production followed in Fall 2023.
- **Professor Susan McCully's** play, *All She Must Possess*, had its world premiere at RepStage (Columbia, MD) in 2018. In 2019/20 her play, *Girls on A Dirt Pile*, was recognized as Best Production of A New Play (National) by the Kennedy Center/American College Theatre Festival. **Professor Eve Muson** was named as Outstanding Director, and **Professor Nate Sinnott** for Outstanding Scene Design for the same production. From 2021-24, Dr. McCully collaborated with scientists during a residency at Institute of Marine and Environmental Technology to develop an environmental solutions-focused play. For this project, she has received nearly \$39,000 from UMBC START and CIRCA grants.
- In 2022, **Professor Eve Muson** was selected for the first cohort of Breaking the M.O.L.D Initiative, a leadership development program funded by the Mellon Foundation. She established a freshman orientation week multi-media performance project designed to introduce students to UMBC's values of inclusive excellence.
- Before leaving UMBC, **Professor Chelsea Pace** published the seminal textbook, *Staging Sex: Best Practices, Tools and Techniques for Theatrical Intimacy*.
- **Professor Colette Searls's** book, *A Galaxy of Things: The Power of Puppets and Masks in Star Wars and Beyond* was published by Routledge in 2023 and has quickly become a well-reviewed and adopted text. Her work is regularly featured at Puppetry International, Light Festival (Baltimore,) DragonCon, and National Puppetry Festival.
- **Professor Nigel Semaj** has taken leadership roles with the American Association of Theatre Educators (AATE,) and the Kennedy Center/American College Theatre Festival.
- **Professor Nate Sinnott** designed scenery for *Fly By Night*, (1st Stage,) the winner of the 2018 Theatre Washington - Helen Hayes Award- Best Musical. He also received nomination for *You're A Good Man, Charlie Brown* (Imagination Stage).
- While maintaining a professional acting, directing, and coaching career in the DMV, **Professor Gerrad Alex Taylor** was named co-Artistic Director of Perisphere Theatre, a small professional theatre company, in the spring of 2024.

- Before her retirement in 2020, **Professor Lynn Watson** was a sub-recipient of an NEA Grant for her work on “Performing Arts Methodologies and Health Science: Fitzmaurice Voicework, fMRI, and Working Memory.” She was awarded the 2019 Dudley Knight Award for Outstanding Vocal Scholarship VASTA.

Teaching: UMBC Theatre offers exceptional learning opportunities in every corner of our building and curriculum. We are continually updating our course content and curriculum to remain current in our industry, meet the needs of our students, take advantage of faculty research – all while remaining within our resources of time, labor, budget, and enthusiasm.

Like much of the professional theatre world, we have embraced new community agreements for ethical theatre education, including our Theatrical Intimacy and Instructional Touch Policy. Students, faculty, and staff participate in annual training on setting boundaries and respecting consent in studios, shops, dressing rooms and onstage. Adopting these practices has fostered a safer, more equitable, and empathetic environment where everyone can thrive.

Course Innovations:

- During the COVID-19 campus closure, Professor Abele revived the History of Fashion course, now titled *Fashion, Culture, and Society* (THTR 306), focusing on fashion's reflection of society, politics, and identity. Offered as an on-line, asynchronous, upper-level Culture and Arts/Humanities GEP course, it runs every term with full enrollment. This success suggests exploring more online courses to attract non-majors to our department.
- Professor Abele and Professor Sinnott bring digital design concepts and practice into upper-level scene and costume design courses. Professor Mendelson has begun teaching projection and multimedia design within his regular rotation of special topics classes.
- Professor Searls immerses Honors College students in her seminars on contemporary theory on puppet performance in *Material Performance in Star Wars*.
- During a curriculum review, Professors Sinnott and Abele identified pedagogical gaps in foundational design theory and practice. To address this, they introduced *Theatre Design I* and *II*, offering a broad overview and gateway to advanced study. These courses, aligned with community college offerings for smoother transfer articulation, have met target enrollments since their Fall 2023 launch.
- Although not a musical theatre program, training in musical singing is crucial for professional actors and student recruitment. In response to student demand, we transformed Vocal Training for the Actor III into an annual musical theatre repertoire course.

Production Innovations: During COVID-19, Professors Muson and Sinnott led our first full-scale streaming production of *Everybody* by Brendan Jacobs-Jenkins. With new video, sound, and green-screen equipment, the 18-member student cast set up home studios. Professor Sinnott and his students crafted remarkable digital scene designs, while a student crew managed editing and streaming, delivering six performances in Spring 2021.

Theatre Ensemble II, which used to serve BA students only, has expanded into a robust course in devised play-making. Students of all areas collaborate with guest artists and faculty to make original productions. Highlights include the outdoor, ambulatory *This Remains*, and Black Box special topics projects like *shOUT: The Queer Theatre Project* and *Green Theatre Revolution: New Plays About Climate Change*. Colette Searls' *Stories Told Small* immersed students in her research on object performance and storytelling.

Student Advising: Data reveals that Theatre Department faculty advised an average of 156 undergraduates per fall semester between 2016 and 2022. Notably, in Fall 2018, we experienced a significant surge, advising 260 students—an increase of 100 from the previous year. Unfortunately, the number of advisees dropped to 147 in Fall 2021, likely due to COVID. Advisee numbers are gradually rising, but we have not yet returned to the peak levels.

Committee Participation: Our faculty actively and extensively contributes to the work of the department, college, and university. Since 2017, our full-time faculty has collectively served on an average of 40 committees per year.

All full-time faculty and staff participate in 1-3 departmental committees annually, with many taking on leadership roles in areas such as Performance, Design & Production, Promotion & Tenure, Searches, Curriculum, Articulation, Civic Compass, Recruitment, Safety, Technology, and Facilities & Equipment.

At the college level, we have served on numerous Promotion & Tenure Committees, particularly within the Dance department and the Department of Gender and Women's Studies. Additionally, our faculty has sat on advisory committees for the Dean's Research Awards, CIRCA Awards, and Interdisciplinary Studies, and we serve as Faculty Advisors for several Student Government Association clubs.

University-wide, our faculty participates in various committees, including the Undergraduate Council, Summer & Winter Sessions, Capricious Grade Committee, Land Acknowledgement Working Group, and Search Committees for the Registrar and Admissions Counselors.

Professional Highlights of Service to the Profession:

- **Gerrad Alex Taylor:** Artistic Director, Perisphere Theatre Company; Board of Directors, Theatre Untitled.
- **Nigel Semaj:** Board Member, American Association of Theatre Education; Co-Editor, ElevAATE Journal; Program Co-Director, Kennedy Center/American College Theatre Festival Region II
- **Susan McCully:** President, Board Member, Strand Theatre; Board of Advisors, EnActe Arts
- **Adam Mendelson:** International Representative for the Lighting Commission of the United States Institute for Theatre Technology (USITT) and as Vice-Chair of the Lighting Sub-Commission for the International Organization of Scenographers, Theatre Architects, and Technicians (OISTAT).

- **Colette Searls:** Performance Review Editor, *Puppet International Research*; Advisory Board, *Puppet International Review*; Collections Acquisition Committee, Center for Puppetry Arts; Adjudicator, Dragon Con Puppet Competition
- **Nikki Hartman:** Chair, Awards to Louisiana Artists & Scholars, Louisiana Board of Regents

Faculty Workload Overall: In 2024, the Interim Provost requested that all department Chairs report the Student Credit Hours (SCH) for each full-time faculty member for AY 2024, along with the percentage breakdown of their time across Teaching, Creative/Research, and Service.

Student Credit Hours for Associate Professors ranged between 55 and 140 hours, which factors in course releases for fellowships, etc. Assistant Professors range from 88 to 98 SCH, and Lecturers span from 46 to 136 SCH.

The Tenure/Tenure Track faculty typically teach courses carrying 3-4 credits, resulting in higher SCH totals. Though Lecturers teach more classes and often more hours and more students than the average Tenure/Tenure Track faculty, they often teach 1-credit courses, which accounts for their lower SCH figures. We are already exploring whether course credit hours should be adjusted to better align with the actual time and effort invested. Similarly, we are investigating if and how faculty's loads might be adjusted for the heavy hours of rehearsal, performance, and production. Re-evaluation of the time and effort served in these activities will naturally necessitate an increase in allocation to adjunct stipends.

The study revealed striking deviations from CAHSS norms. On average, across all ranks, faculty in the Theatre Department devoted 36% of their time to teaching, 25% to research, and 39% to service. Compared to CAHSS averages, Theatre faculty spent 8% less time on both teaching and research. We dedicate a remarkable 16% more time on service than other departments. We placed third in the university behind Social Work and Engineering & Computing Education. The excessive burden of service hinders our ability to develop teaching and production innovations, pursue research, and advance toward our vision. Tasks that once required only a few hours each week have now become too complex and time-consuming. We urgently need additional full- and part-time staff to lead and support the department's needs, including recruitment, communications and outreach, facilities management, and safety compliance.

2.b.10: Budget

We have been operating in deficit budgeting since moving into the Performing Arts and Humanities Building in 2012. This gap comes as a result of greater than anticipated costs of the realities of managing both an academic unit and university performance program along with the significant expenses of facilities upkeep. To balance our budget, we continue to be deeply reliant on—and grateful for—the CAHSS Dean's annual commitment of \$44,000 to our operating budget. We must rely on this promise of production funding until this is properly added to our base FRAP budget.

Still, this added \$44,000 does not completely balance the books. In our FY 2023, our FRAP budget was \$133,00 but expenses amounted to \$196,750. The shortfall was covered by the

Dean's supplement above, as well as additional funding to cover adjunct faculty due to multiple vacancies, as well as funding for a CAHSS Research Fellowship and to accommodate the enrollment demand for two additional sections of *THTR 110: Introduction to Acting*. We further supplement the budget with course buyouts, faculty fellowships from CIRCA or the Drescher Center, along with modest contributions from the Department's foundation accounts.

Nearly half of our operating budget is allocated to line 7090400 "Building and Household Supply," which primarily covers the materials—many of them consumable—needed to produce four shows per year, as well as the purchase and replacement of essential equipment. Naturally, the cost of these materials has risen with inflation. Unfortunately, the FRAP budget has not risen with the rate of inflation to meet increased need.

We are known for our eloquent and inventive productions—our innovative plays and approaches have garnered numerous national awards and glowing reviews. We will continue to captivate and challenge our audiences; however, we have reassessed our capacity to produce at this scale four times a year. We recognize the need to develop a sustainable strategy for the future. After thoroughly evaluating our resources—time, budget, labor, and creative energy—we have redesigned the Black Box Theatre with a permanent yet reconfigurable unit set. Realized with support from foundation funds and donor contributions, this versatile design accommodates a wide range of plays and is an invaluable teaching tool for our aspiring actors, playwrights, technicians, and designers. Productions in the Proscenium Theatre will continue to showcase elaborate, large-scale performances. At the same time, those in the Black Box Theatre will embrace a more intimate and streamlined approach—without sacrificing any of the imagination and creativity that define our work.

A significant portion of our budget is dedicated to guest artists ([see link](#)) whose contributions extend beyond their roles in sound and multimedia design; movement and intimacy choreography; vocal and singing direction; and stage direction. These artists offer our students invaluable hands-on instruction, exposure to diverse methodologies, and insights into current professional practices. Moreover, they provide crucial networking opportunities and pathways to internships and employment—not only for our students but also for our faculty.

In 2019, we were informed that Creative Services would no longer provide a production photographer. Professional photographic and videographic documentation of our work is essential for recruitment, enhancing our website, and boosting company morale. Faculty and students rely on this documentation for promotion and grant applications, network building and portfolios. Additionally, this material is crucial for assessing student learning and measuring course outcomes. We now collaborate with an excellent professional photographer/videographer; this adds an annual expense of several thousand dollars.

The necessary expense of redesigning and refreshing all of our recruitment materials, as well as allocating more funds to support recruitment travel and related expenses, ensures we effectively reach and engage prospective students.

Our operating budget struggles to keep pace with the rising costs of faculty research travel, which remains essential for both individual professional development and the enhancement of our department's reputation.

Section 2c: Analysis of data provided by the program

2.c.1: Educational goals, learning outcomes, and program assessment plans

If we were to highlight only one internal opportunity for department restructuring and growth, assessment would be the top priority. Though identified for improvement in our last APR and in the Three-Year Review, assessment was set aside as even greater department concerns emerged around the COVID-19 pandemic in 2020. Therefore, we set an intention with this APR to improve our assessment strategies in order to bring the Department into full compliance with University policy.

As a starting point, the Department must thoughtfully reconsider its current learning objectives, last developed well-before the prior APR. Though all of these objectives are still valid, the limitation of their application leaves much of our most innovative curricula disconnected from a clear assessment organizational plan.

DLO 1: Apply fundamental critical thinking skills to the analysis and interpretation of dramatic literature with particular attention to acting, designing, or technical production. Such skills include close reading of dramatic text, analysis of genre, written and verbal presentations, and cross-cultural and cross-period research and analysis. They must use both verbal and non-verbal aspects of communication in the presentation of resulting creative works. (UMBC Student Learning Outcome Goals I.i. and III.iv).

DLO 2: Select and use, with safety and efficiency, the tools and equipment basic to theatre production technology including those required for both set and costume construction.

DLO 3: Communicate to an audience through at least one of the components of theatrical art: acting, designing, stage managing, or technical production. (UMBC Student Learning Outcome Goal II.iii)

DLO 4: Function effectively as a member of a theatre production team in the preparation of regularly scheduled public productions

These Department Learning Objectives satisfy several key areas within the core curriculum shared among the various degree plans. Courses such as THTR 120 Introduction to Theatre, THTR 202 Introduction to Dramatic Literature, THTR 344 Script Analysis, and THTR 411 Modern Theatre create a scaffolded sequence from foundational to advanced learning in DLO 1 through their emphasis on text, research, and written communication. Our two main production courses, THTR 100 Stagecraft and THTR 104 Costume Construction are the basis for DLO 2 which, as written, immediately precludes other key areas such as lighting, sound, and media, areas of vital importance to the Department and the industry. While the concept stated in DLO 3 remains valid, there is no clear definition of *audience*, as it is often interpreted as a *live audience*,

leaving out an enormous segment of our acting, design, devising, and craft courses that teach process-oriented skills rather than product-driven outcomes. DLO 4 works well for all production-based academic coursework, such as THTR 390 Theatre in Production, THTR 339 Advanced Production Techniques, and THTR 439 Advanced Design Techniques, but requires a stronger definition of *team*, to allow for a greater trajectory so that students can trace their foundational training done at the 100/200 level prior to progressing at the 300/400 level.

Missing from these objectives are areas that refer back to our mission and vision. We require objectives that offer direction on process-oriented theatrical forms, career preparation, community engagement, and good citizenship in order to form a more complete assessment plan that directly engages the student from the department level all the way down to an individual assessment within a course. To begin this process, the Department has been working with Jennifer Harrison, PhD. Associate Director for Assessment for the Faculty Development Center, to understand the work required for the Department to implement clearer and more effective assessment.

According to Dr. Harrison, the Department already generates a wealth of outcomes available for assessment, especially when considering our stage productions. The nature of our direct pedagogical training with students in a responsive setting, coupled with reflective practices and photographic evidence, demonstrates that we are already immersed in the tools of assessment and can lean on these strong practices to develop clearer scaffolding. Our work, then, is not to invent new forms of assessment, but to capture the artifacts we already practice, create a throughline for students to follow both the nature and purpose of their assigned work, and offer evidence to the UMBC community as to our excellence by virtue of better documentation and organization.

In an effort not to overwhelm our faculty and staff with a top-down policy that may feel both artificial and creatively inhibitive, we are instead working from the ground up to promote better practices at the syllabus level by giving one another collegial feedback and assistance. One recent course that was crafted as a model for better assessment clarity is THTR 104 Costume Construction. We can demonstrate from the following sample as a guiding attempt at clearer assessment pathways within the current department learning objectives:

DEPARTMENT LEARNING OBJECTIVES

THTR 104 is intended for the student to gain *fundamental* skills in the following objective:

- Select and use, with safety and efficiency, the tools and equipment basic to theatre production technology including those required for both set and costume construction. **(D1)**

COURSE OBJECTIVES

At the end of THTR 104, students should be able to:

- Successfully operate and perform basic troubleshooting of domestic sewing machines, industrial irons, and sergers. **(C3)**

FUNCTIONAL COMPETENCY: Critical Analysis and Reasoning

At the end of THTR 104, students should be able to apply fundamental critical thinking skills to the analysis and interpretation of a variety of subjects, including ideas and issues, cultural artifacts, or aesthetic works. **(FC3)**

- Students learn to evaluate construction methods for effectiveness through sewing. The target of the action is known, but what processes and in what order do you need to achieve that result? How can one process used in a previous project be applied in the current one?

ASSIGNMENT

Sewing Exam (10% of final grade; practical skills assessed) **(D1, C3, FC3)**

- **ASSESSMENT:** Students will demonstrate their understanding and competency to operate a sewing machine and construct a series of sewing-related tasks as safely and independently as possible.
 - The processes being evaluated are published prior to the exam, but include reviewing machine settings, successfully sewing at an assigned width, and correct finishing techniques.
 - Scoring is tabulated through either student completing step independently (100%), student completing step with minimal assistance (50%), and student unable to complete step without full instruction (0%).

Our goal is to create an assessment strategy, like the one seen above, that is authentic to our current pedagogical practices rather than “checking a box” to ensure compliance. We believe that clear assessment is of mutual benefit to both instructors and students, offering a clarity of purpose in the “how” and “why” of course activity. Though many of our strategies toward learning may not be immediately apparent to the student, we always strive to create a reflective and communicative environment in which students can trust that they are being taught and evaluated at the highest level of academic excellence possible.

In light of our value of working within the teaching we already manifest, the Department conducted a thorough review of course syllabi in order to demonstrate our current areas of assessment competency and highlight opportunities for improvement.

The Assessment Committee reviewed twenty-one syllabi from Academic Years 2021 to 2024, selecting a diverse range from across the curriculum: six from the BFA Acting pathway, five from the Design and Production Track, and ten from our common core courses. We excluded vocal and movement training courses from this study due to the frequent reliance on adjunct instructors during years when we did not have a resident faculty expert, thus creating fluctuating syllabus content.

Our goal was to determine whether each syllabus, from a student’s perspective, clearly articulated the course’s nature, purpose, and role within a curricular sequence. Using the "Measuring the Promise" model by Michael Palmer, Dorothe Bach, and Adriana Streifer (University of Virginia), we evaluated how many syllabi met each criterion.

Syllabus Assessment Analysis Results, AY 21-24	
Tone is positive, respectful, inviting	100%
Signature (summative) assessment activities are clearly defined & rationalized	100%
Course Learning Outcomes are clearly articulated with specific action verbs	86%
Course Learning Objectives are clearly aligned with Functional Competencies	86%
Course schedule is fully articulated and logically sequenced	86%
Syllabus is well-organized, easy to navigate, requires interaction	71%
Course learning objectives are clearly aligned with Department Learning Objectives	67%
Grading scheme is aligned with objectives	62%
Clear articulation of how this course relates to pre-requisites and future courses.	33%
Rubrics included, or if not, it is clear that rubrics/assessment criteria are available	29%

While faculty may themselves understand the connection between departmental and course objectives, this alignment is often less apparent from a student's perspective—if recognized at all. The importance of this relationship also tends to be unclear. Our curriculum map reveals a significant need to better articulate how courses build upon one another, both for our own clarity and for our students. Additionally, the consistent use of rubrics can be significantly improved across the board.

The syllabi for the Design and Production track stand out as the strongest in the group. This can be partly attributed to the recent introduction of THTR 115 Theatre Design I and THTR 215 Design II, which were thoughtfully added to address gaps in the curriculum's progression. In developing these courses and adjusting others, the Design and Production faculty were compelled to clearly define the nature and purpose of each course and how they fit within the overall curriculum framework.

The BFA Acting syllabi were the weakest in the review. Fewer courses demonstrated a clear connection between course objectives and departmental learning outcomes, and there was a noticeable lack of rubrics or detailed grading criteria. Currently, our grading practices primarily allocate points per assessment rather than aligning points with the achievement of specific learning objectives. However, with the recent addition of new faculty, we are confident that the BFA Acting syllabi can be significantly improved and more effectively tied to learning outcomes.

As UMBC is investigating a more holistic set of competencies that may, eventually, supplant the current [Functional Competencies](#); we would be among the first to state that the draft [Affective Competencies](#) align more closely with Department outcomes. We would encourage those in

leadership of the Affective Competencies to include us and other fine and performing arts in an advisory capacity to ensure these outcomes are grounded in effective artistic practices. Our students need clarity from the University on how their studies in body awareness, image development, and community-driven arts are seen as valuable, marketable skills for future employment. We would further encourage the General Education Program to invest in these concepts and consider the value of the arts to students within STEM, encouraging a deep engagement with kinesthetic practice as means to broaden their communicative engagements.

Though we have taken recent strides toward stronger assessment, including collegial support and the comprehensive syllabus review, it is clear that we must continue to make progress within the context of this and future program reviews.

2.c.2: Student Advising

Since 2017, advising has been supervised by the Associate Chair. Even though the Department is of medium size, we take great pride in our advising protocols to ensure each student receives optimal 1-1 engagement at least twice per academic year. Typically, we are able to advise nearly 100% of all active majors each semester, even if it means we have to advise students in the hallway coming to and from classes. The contemporary student is averse to email, meaning that important calls for advising often go unanswered. As a combative measure, we instituted a twice-yearly Advising Kick-Off Meeting in which we gather our majors, minors, and interested students for lunch. During the session, we review any new curricular updates or procedures, announce new elective course offerings, and hold space for question-and-answers directly with our full faculty. We have found this direct engagement to be much more effective than the repetitive stern, but brilliantly worded, email.

The Department was among the first to implement the “My Advisee” feature through PeopleSoft, thanks to our Associate Department Chair, who is often tapped for early initiatives due to his excellent relationships within the university. Although the system is imperfect and requires time and labor to utilize effectively, all majors and minors are now assigned to Professor Eric Abele automatically upon declaration of their degree plan. This process has helped in two significant ways. First, Professor Abele has an up-to-date roster available at all times of every major or minor active within the university and can more quickly access advising records. Secondly, with Professor Abele’s name appearing on student profiles, students have been practicing stronger outreach to the Department as they are assigned a contact that is only one click away, sparing them the agony of having to Google.

Advising for fall semester begins in March, and advising for spring semester begins in October, both concurrent with the publication of the following semester’s Schedule of Classes. All majors are required to meet with a faculty advisor before they register for classes. Each semester, students are assigned an advisor based on faculty load, with the intention of maintaining continuity unless the faculty advisor needs a service adjustment or the student requests a new advisor. The Department publishes the advising roster via Google Sheets. In order to assist advisors, we maintain a [Theatre Advising FAQ](#) to attempt to capture the most common questions into a single document. These and other documents related to advising are available on the [Department website](#). Additionally, the Theatre Main Office has printed copies of all current degree programs and pathways available at all times, color coded for ease of

access. The Department also generates an easy-to-navigate guide for Orientation Advising, steering both advisors and students toward selecting the most effective roster of classes for their initial semester of study.

Department advising is coordinated through a common spreadsheet that allows for faculty to track when students have undergone advising and by whom. However, the Department maintains all student data, including Advising Notes and concerns therein, using the Advising Center functions in PeopleSoft to ensure student privacy and compliance with FERPA. In order to streamline requests such as transfer credit articulations, degree audit adjustments, or course permissions, the Department is in the process of building an internal RT system with DoIT that will take effect in February 2025. Although this system has been effective, in order to streamline requests such as transfer credit articulations, degree audit adjustments, or course permissions, the Associate Chair is in the process of building an internal RT system with DoIT that will take effect sometime in spring 2025.

2.c.3: Student Research

UMBC values undergraduate research and has become more supportive in recognizing the value of Creative Activity in the arts (research and creative activities/achievements commonly referred to at UMBC as “RCA”). Theatre faculty frequently mentor students who demonstrate interest and ability to carry out projects and excel in their specialty. Prof. Nigel Semaj, in their first semester at UMBC, mentored three acting students through the Kennedy Center American College Theatre Festival national competition in 2023. Prof. Eve Muson mentored Ayodélé La Veau’s cross-disciplinary project studying Art Therapy, resulting in a powerful creative video essay that drew on intersections between her work as a painter, actor/writer, and psychology major. Perhaps in part because Theatre is a moderately-sized undergraduate-only department at UMBC, we are uniquely positioned to bring undergraduates directly into our faculty research. Two theatre majors, for example, conducted research for Prof. Searls’ book between 2022 - 2023, a process which included their moderating feedback discussions from readers. Working with Professors Adam Mendelson and Nikki Hartman, RenataTaylor Smith had the opportunity to take on a multi-year project conceiving lights for The Amish Project, ultimately traveling to Munich, Germany to contribute to this production. La Veau and Smith were two of three Theatre majors over the last three years to receive the competitive UMBC Undergraduate Research Award for these projects, all mentored by Theatre faculty from the application through to the execution and presentation process.

Listed in the appendix are students who engaged in these types of significant RCA projects resulting in a performance, presentation, or publication. What is not included in the list, but is worth considering in relation to RCA, are the opportunities our students often have to work somewhat more routinely with UMBC and other university faculty on local theatre productions on and off campus (such as working as an assistant lighting designer at Baltimore’s Everyman Theatre, or as an assistant director on a community college production). These activities often receive course credit, sometimes as Independent Study or via our Internship course. Students also have the opportunity to study an area of creative interest via our “Shakespeare on Wheels” scholarship program; students study or train in a range of skills over the summer – from stage combat to musical theatre techniques – often out-of-state. Linehan Arts Scholars are eligible to apply for similar summer funds through their own scholarship program.

2.c.4: Financial support for graduate students:

Not applicable

2.c.5: Facilities

The 2012 move into the Performing Arts and Humanities Building brought significant change and unprecedented challenges for both the Department and the College of Arts, Humanities, and Social Sciences, particularly in expanding the performing arts presence at UMBC. A critical task for the university was to establish a funding schedule to ensure the long-term maintenance and upgrading of the new PAHB's technical equipment and infrastructure.

In preparation for the PAHB's opening, Theatre faculty developed a Long-Term Maintenance and Repair Plan, detailing the timeline for necessary equipment replacements. This plan was submitted to the Provost in 2013 and referenced in both the 3-Year Post-APR Action Plan and the 2017 Academic Program Review. However, as of now, no clear response or funding schedule has been provided. In 2017, the Chair noted:

“Every year that goes by brings us closer to more replacement needs as technology changes and upgrade requirements render old equipment obsolete. Moreover, we are working with the consequences of incomplete planning and errors in construction and set-up of the PAHB, leading to much of the facility space as “inadequate” even at current levels of use (which remain short of what the facilities were designed to achieve). Naturally, the danger in not addressing these needs now is in letting all of these investments go to waste as the state-of-the-art equipment lapses into obsolescence and disuse.” We would much rather see this investment sustained so that we can forward UMBC’s progressive vision as a top research university in the arts as well as the STEM Fields.”

Seven years later, we are still awaiting a clear response from the Provost and College regarding our meticulously developed maintenance plan and recommended funding schedule. While the building isn’t literally collapsing around us, as the Chair anticipated, we are experiencing significant breakdowns in infrastructure and technology. These issues are adversely affecting our ability to teach, learn, conduct research, and produce performances at a satisfactory level of sophistication.

Appendix K1 highlights that half of our "Top 10" facilities and equipment needs pertain to basic maintenance of essential systems—everything from lighting and door mechanisms to the increasing number of safety inspections required for compliance with OSHA and ANSI standards. The associated costs far exceed the department's budgetary capacity. Detailed information on the specific items, their impacts, and associated costs can be found in Appendix K1.

- Lockable Door Access Maintenance and/or Replacement
- Replacement of 8 AMX Touch Panel Lighting Controllers throughout PAHB Performance Spaces
- Audio Visual Delivery Systems in performance and classroom

- Annual Safety Inspections of rigging, fall arrest system, crane/hoist systems, fire curtain, etc. (This does not include any repairs of items found wanting in the inspections.)

With increasing OSHA and ANSI requirements and the demands of maintaining aging facilities and equipment, Professor Gregg Schraven's responsibilities have expanded beyond his initial job description and capacity to maintain essential duties to the Department. We estimate that approximately fifty percent of this Associate Teaching Professor job is wound up in PAHB maintenance and safety compliance duties – concurrent with a full-time course load, building all of our scenery, assisting in the financial administration of the production program, and ensuring our critical teaching methodology (stage production) and opened on time, with maximum efficiency of cost and labor. Similarly, Professor Adam Mendelson is overwhelmed with his unofficial role as the department's technology expert, managing our complex systems.

Though we are grateful that the Department gained the additional funding for a staff Production Stage Manager to assist Professor Schraven in his production duties, the dramatic increase in his facilities oversight have again pushed his position past the point of sustainability. Should Professor Schraven leave, the Department would find it impossible to secure a hire that could replace both the breadth and expertise the accumulated duties of his role have been tacitly assigned.

Our department plays a pivotal role in identifying, researching, and advocating for critical projects, not only for Theatre operations but in coordination with the other arts Department within the PAHB. While we appreciate the Dean's Office and PAHB operations addressing emergencies and safety breaches as they occur, we urge them to take greater leadership of these projects. This includes proactively identifying building-related maintenance issues (both emergent and preventative), coordinating the necessary external vendors and contractors for inspections and repairs as needed, and providing consistent funding and project management to maintain a safe, efficient, and forward-thinking environment for all.

These PAHB-related tasks appear to supersede our critical equipment needs for theatre production and student training, ensuring both meet current industry practices and are prepared for professional careers. The systems installed twelve years ago are now severely outdated; many are so obsolete that replacement parts are no longer available. Over the next three years, we anticipate the need to upgrade several key items—each with costs that far exceed our current budgetary capacity:

- Apple Mac Pros to run Audio, Video and other Digital Media for all THTR productions and many other events in the Proscenium Theatre and the Black Box Theatre.
- Replacement of intelligent lighting: LED instruments, movers, onboard computers and control board
- Lighting Console Replacement
- Wireless Intercom System Replacement
- Sound Console Replacement

Section 2d: Contextual Program Analysis

2.d.1: What has been done since the last review?

The Department is proud of its body of work developed since the last APR, considering the timing of the COVID-19 pandemic and the pivot to online learning. As with every academic program, we were confronted with the challenge of maintaining our artistic and professional practices, maintaining innovative pedagogy, and creating community. Both before and after the pandemic, however, we have been enormously productive.

During AY 2018, the Department authored a clear and forward-thinking Vision Statement that has outwardly identified the department, and inwardly guided faculty and staff in prioritizing, planning, and strategizing for the department's future. This vision has led to the development of our brand, *New Plays, New Ways*, through which we have generated a department-level brand identity useful for recruitment and outreach materials, social media campaigns, print, and video materials. Internally, our brand has artfully defined our ethos by framing season planning and curricular initiatives through a lens of inclusive excellence. Though we often combine the Western model of theatre with a global consciousness, even when engaged with "old" plays, we are intentionally generating a newfound meaning in line with contemporary values.

We consider the search and hiring of two new Assistant Professors in the performance area as a major achievement in department inclusivity. Both of our newest faculty colleagues are artists of color, whose research areas in Black and QPOC performance techniques closed a critical area of need within the Department. Moving forward, we hope to build upon this success and ensure that all future hires maintain this core commitment to a faculty and staff that more directly mirrors the diversity of the UMBC community.

In addition to our successful hiring strategies, we furthered our commitment to telling the stories of underrepresented voices through an intentional selection of plays authored by diverse playwrights. Of the thirty-one plays produced since 2017, six were authored by playwrights of color, thirteen by women, and five by LGBTQ+ individuals. To meet the department's vision of making *New Plays, New Ways*, eight of the thirty-one plays were original, devised productions created by an ensemble of students and faculty.

The Department has also affirmed a commitment to a culture that cultivates transparency and equity to engage students and faculty as more human-centered. These initiatives were necessary to correct a normative culture within both the Department and American Theatre: a system of potentially disruptive practices that could disempower students from articulating their needs. Though each of these policies evolve as we practice reflective artistry, their adoption and subsequent revisions have revolutionized our interpersonal, professional relationships, positioning UMBC Theatre at the forefront of industry progress.

- i. Theatrical Intimacy and Instructional Touch
- ii. Auditions and Casting
- iii. Safety Practices in the studio, shop and onstage
- iv. Trauma Informed Pedagogy

2.d.2: In what ways is the program(s) contributing to the mission of UMBC?

The UMBC mission aligns to our own as the Department emphasizes the role of the liberal arts to engage artists on a holistic level, encouraging them to think critically of their social positions,

create new work that evokes the ethos of their lived experiences, and develop community through the ancient art of storytelling. We value our community members as whole people, and we come together through our artform to learn from each other, solve collective challenges, create new artistic moments, and have fun while doing so.

Aside from our collective ethos, the Department is consistently developing initiatives and programming to connect back to the larger UMBC community. Recently, we increased the department's on-campus visibility by establishing an exciting inter-departmental program during Welcome Week culminating in a multi-media performance project, [*Your Story Belongs Here*](#), designed to introduce new students to UMBC's values of inclusive excellence and belonging.

Inherently, to study and practice theatre is to integrate [key competencies desired by 21st century employers](#). For these reasons, nearly all of our courses practice skills that encourage articulate communication, cooperative collaboration, critical thinking, problem solving, improvisation, reflection, cultural sensitivity, and independence.

2.d.3: In what ways is the program advancing the state of the fields in research and curriculum?

As highlighted in our faculty productivity narrative in section 2.b.9 of this report, the Department's faculty are, without exception, among the highest caliber of professional artists, with esteemed levels of recognition regionally, nationally and internationally. We take great pride in our interconnected practices of research and teaching. All faculty members are keen to invest their research programs with and for our students, often developing coursework or external opportunities that enrich our students' academic experiences well beyond the classroom.

Though all of our faculty members deserve recognition for their incredible work, we offer these three examples as evidence of our collective commitment to advancing the intersection of research and curriculum.

Two of our faculty members during this review period have published state-of-the-industry books. Professor Chelsea Pace (Assistant Professor 2018-2021) authored *Staging Sex: Best Practices, Tools and Techniques for Theatrical Intimacy*, the first handbook of its kind and now the standard text used for this type of work. As she was finalizing publication during her time at UMBC, many sections of her book included Department collaboration and, quite noticeably, the majority of book photographs were of UMBC students, even those gracing the cover. Professor Colette Searls's book, *A Galaxy of Things: The Power of Puppets and Masks in Star Wars and Beyond* has quickly become a well-reviewed and adopted text among scholars researching object-based performance. Professor Searls collaborated with several UMBC students during the book's development and currently plans to create an honors or GEP course on the same topic.

Professor Eric Abele was among the first to embrace the pivot to online learning due to the COVID pandemic, creating a new line of research and teaching. With his research partner, he developed *Design with Procreate*, an online learning community to help costume designers at all levels transition to digital rendering. Their asynchronous and synchronous content has been lauded by national and international industry designers in theatre (including Broadway and Disney), TV, and film. Professor Abele's content has been included in university undergraduate

and graduate programs at the University of California, Los Angeles, the University of Nevada Las Vegas, Brooklyn College, and the University of Florida, among many others.

In 2019/20 Professor Susan McCully's play, *Girls on A Dirt Pile*, was recognized as Best Production of A New Play (National) by the Kennedy Center/American College Theatre Festival. This exciting opportunity allowed us to produce the play here at UMBC and then travel to College Park, with sets and costumes in hand, to reproduce the event for a new audience. This type of engagement, while expensive, is worth the cost for the exposure and connections this program affords our students. Additionally, Professor Eve Muson was named as Outstanding Director, and Professor Nate Sinnott was recognized for Outstanding Scene Design for the same production. We intend to replicate this event again within the next few academic years, as the integrated connection between faculty research, student production, and experiential learning has proven invaluable and is in line with the type of opportunities students frequently request.

2.d.4: How effectively are students in the program achieving learning outcomes?

As discussed in section 2.c.1 of this report, the Department will work with our Faculty Development Center to develop stronger assessment strategies to better evaluate students' achievements of learning outcomes. Our short-term goals are to review and augment our department learning objectives and collegially support our colleagues in creating more effective syllabi that better align to transparent assessment. Our long-term goal is to create an authentic assessment plan that clearly articulates a student's journey from department learning objective down to individual course assignment.

For the purpose of this report, the Department conducted a student survey as a measure of assessing student satisfaction with currently curricular programming. Though, unsurprisingly, few of our students participated, the responses submitted are still instructive as to how the Department can better improve student learning.

Overall, the Department received positive ratings, with most students feeling supported in their personal and artistic growth. However, students also cited a need for improvement in how the Department responds to student feedback and to create better preparation opportunities for professional careers. Students universally praised the Department's teaching methodologies, mentoring opportunities, and policies geared to inclusive environments, all naming appreciation for hands-on experiences, contemporary curricula, and inclusivity. They suggested that the Department should increase our connections with alumni and professional theaters through networking events, guest workshops, and observerships, building on the success of our MOU with Everyman Theatre.

2.d.5: What does the program(s) do well currently and how did this success come about?

As the UMBC Mission also highlights the importance of workforce entry for our graduates, the Department takes great pride in our initiatives that position our graduating artists for direct entry into the industry. The developments include:

- Collaborating with the UMBC Department of Education to establish the BA in Theatre, Theatre Education Track, positioning UMBC as the **only** university in the state to offer this type of certification for direct placement into public or private teaching.
- Engaging with the Baltimore theatre community through a professional partnership and memorandum of understanding with Everyman Theatre Company, thereby creating unique opportunities for pre-professional training through internships, observerships, and master classes with members of their resident company.
- Co-producing professional theatre engagements between faculty and students, as faculty frequently engage our students and alumni in their external creative achievements to create hands-on, industry training.
- Producing a bi-annual Actor Showcase and Design Exhibit to present our seniors to the general public and industry professionals.

In addition to our successes in prioritizing career-oriented programming, we have undertaken several initiatives to increase department success across several metrics, including university-wide engagement, cost and labor efficiency, and updating policy to be more inclusive. Examples of these successes are:

- Increasing Department engagement through the creation of three distinct minors in Acting, Design and Production, and Theatre Arts.
- Redesigning the Black Box Theatre with a permanent, yet reconfigurable, unit set adaptable to nearly any type of production reducing annual time, cost, and labor requirements for two of our four productions.
- Rewriting the Department's Promotion and Tenure and Workload Policies, to include university DEIB guidelines and to ensure labor equity across all faculty ranks.

All of these successes are attributed to our faculty and staff's commitment to excellence. As reflective artists, our practice is to continually evaluate systems for improvement through cooperative efforts not just among colleagues but also in partnership with our students.

2.d.6: How is faculty oversight of the curriculum and its content achieved and maintained?

The Department's by-laws mandate a standing curriculum committee:

The Curriculum Committee will serve as a conduit for the wishes of the faculty on matters of writing and revising the department curriculum. The committee will subject the curriculum to ongoing evaluation, will measure its fit with the departmental mission as defined above, will isolate areas of weakness, suggest remedies, make recommendations regarding staffing of courses, and in general oversee the curricular health and integrity of the department. The committee will also be responsible for the timely submission of curricular additions and changes to the Undergraduate Council, for shepherding such material through the Undergraduate Council, and for ensuring that the appropriate catalog entries appear in a timely and accurate fashion.

Through the appointment of an Associate Chair in 2017, the oversight of all matters involving curriculum have been organized under this important position. By the Associate Chair's tireless work in advising, scheduling, transfer articulation, and catalog maintenance, the Department has

benefited from training a curriculum expert to report back to the Chair, the Curriculum Committee, and the faculty as to issues that require attention in both the short and long term.

2.d.7: How is input solicited from the program's internal and external stakeholders?

The Department typically meets as a governing body of faculty and staff at least once every other week. In between these gatherings, faculty will meet as committees, both standing and ad-hoc, to discuss projects of ongoing import. All of our faculty and staff are invested with leadership duties within both their content areas and within Department governance.

Between 2017-2021, the leadership of the student group TheatreCOM (Council of Majors) informally participated in governance by advising faculty and the Chair on student issues through a series of regular meetings. The Department found this conduit to student needs and desires to be extremely helpful. Sadly, this student group naturally went fallow during COVID closure. However, we have a new organization forming at the time of this writing thanks to an intrepid group of senior students, through the establishment of a local chapter of Alpha Psi Omega, a national honorary Greek society for theatre students. We plan to reinvigorate the former practice of relying on student leadership through APO once the student group is formally recognized by UMBC and the national chapter.

We have also made concerted efforts to increase our presence on social media as a method to maintain an active connection with the public and alumni. Our social media presence has increased by 300% in the last three years, critical and crucial for the health and survival of the program in all ways. The Chair charged our General Associate position with maintaining an active sharing of Department happenings, well beyond our productions. This position also maintains our website and oversees all of our communication materials, such as publishing a weekly student news digest and monthly alumni newsletters.

2.d.8: What additional data (quantitative or qualitative) about the program(s) complete the picture of the program?

The Department has made substantial effort toward adaptation over the past seven years to maintain the highest possible standard of artistic and academic excellence while adjusting policy and practice to connect with the ever-changing landscape of student need. These adaptations include, but are certainly not limited to:

- Reimagining our production schedule to shift some production rehearsals away from evening to afternoon, affording more students time for employment and homework.
- Working hand-in-hand with Student Disabilities Services to incorporate best practices for student accommodations, both formal and informal, in an artform that has historically centered the able-bodied and neurotypical.
- Keeping up-to-date with current best practices to hold space for faculty and student mental health and well-being, further divesting from the “show must go on” mentality.

Section 3: Program Planning

3.1: What areas need improvement?

Faculty Hires: Dr. Alan Kreizenbeck, who taught courses required for all our majors in theatre history and dramatic literature, retired in 2020. This critical faculty line covers six foundational courses required of all BFA and BA Theatre majors and most minors; since his retirement the courses been covered through adjunct labor. As of this writing, we have been unable to secure a faculty line to replace Dr. Kreizenbeck, either temporary or permanent. In AY 23-24, our Senior Lecturer of Costume Technology retired; we have been fortunate to hire an exceedingly capable Visiting Lecturer to temporarily cover these duties, but a permanent hire in this critical area is still necessary to maintain our productions and curricula. In both instances, neither current solution are sustainable in the long term.

Further, between now and the next review in 2031, we estimate that up to three tenured faculty may retire. With these anticipated openings combined with the previous two retirements, the Department must begin to work with the College to develop a long-range hiring proposal that justifies our need for as many as five faculty searches, as well as retention of key adjuncts.

Production Staffing: Last year's review of our workload policy uncovered a significant overload in course assignments and service for our Associate Teaching Professor of Lighting and Sound Design and our Associate Teaching Professor in Technical Production. By bringing these positions in line with the rest of the faculty, we discovered we must hire two, part-time production technicians to cover critical gaps in 1) scenic crafts and 2) lights/audio/digital media. Where in the past we could combine production with hands-on teaching through student labor, the decline in the number and the level of skill of students further necessitates these overhires. Furthermore, our safety protocols require the presence of two trained professionals for every hour that students are taking classes and working in the shops and theatres; these positions ensure proper coverage. At the moment, we are paying for these individuals with FRAP monies, but this is unsustainable over the long term.

Sustainable Practices: Though we pride ourselves on working with our budgetary means, our most recent initiative to cut down on labor and materials cost with an additional benefit of reducing our environmental impact has been our Black Box unit set project. By creating a fixed, skeletal, and adaptable structure permanent to our Black Box theatre, we reduced both labor and production costs while enhancing the space as a teaching tool. Phase One of this project was completed in September 2023, with Phase 2 scheduled for completion in September 2025. The Black Box unit set has been paid for from foundation accounts and operations carryover from FY 2023 and 2024. As a result, allocated budgets normally spent on wholly original scenic designs for two Black Box productions yearly have been reallocated to other critical production costs and necessary guest artists. Additionally, as we have no warehouse space to keep much of our constructed scenery, we are often forced to send unusable scenic elements to the landfill, several times a year. With a permanent set capable of adapting to most plays' needs, we can reduce our waste by a significant amount each production season. This initiative inspires us to improve in as many other areas to teach our students that the art of theatre does not require the creation of waste.

Balancing Process and Product: The department's curricular goals can be broadly categorized between two seemingly contradictory methodologies: teaching industry skills with measurable learning outcomes or fostering holistic development of theatre artists and thinkers. While these objectives are not inherently mutually exclusive, in practice, they often compete due to the limited number of classes the Department can offer and the intimate size of our student population. This tension can be exacerbated through differing priorities among faculty making it difficult to accommodate all perspectives cohesively.

Faculty opinions diverge between pedagogies that emphasize a clear product-based outcome and those that are more process-oriented and therefore less concrete. Some advocate for raising standards of expectation in approach and practice, emphasizing the importance of high-quality work through rigor and accountability. Conversely, others caution against strict professional standards of excellence in an undergraduate program that may contribute to student and faculty burnout, stress, and low self-esteem.

This tension is most pronounced in discussions surrounding the BFA Acting program's requirements and pathway. For over 15 years, the BFA faculty has struggled to achieve consensus on the major's key objectives. The program markets itself as a conservatory-style major to prepare students for professional acting careers, with all the hallmarks of an intensive training program: admission by audition, four levels of acting, three each of vocal and movement training, and many required upper-level courses in various techniques. These curricular features are common to many BFA programs, especially our nearest competitors.

But we are continually challenged by the sharp discrepancy between our aspirations and the reality of our students. Many students entering the program are not initially prepared for this level of rigor. While they show substantial growth in confidence, skill, and expressivity, very few pursue professional acting careers post-graduation. Many alumni instead find success in related fields, including roles as full-time managing directors, theatre educators, administrators, part-time artistic directors, and playwrights. This raises the question: are we doing a disservice to our acting majors by channeling them through such a narrowly focused curriculum?

Recruitment, Communications, Outreach: While we are pleased that program inquiries and applications are up, the data proves that plan enrollments are down. We currently lack an adequate population of students to administer the curriculum as structured. This deficit is unlikely to change due to the predicted demographic dip and quite possibly, may continue to worsen. At the same time, there is intense competition for promising first-year and transfer students within the greater region. Three comparable university departments at UMD College Park, Morgan State, and Towson, are within a 20-30 minute drive of UMBC.

We have certainly benefited from the Office of Admissions's addition of an arts-centered admissions counselor starting in the early 2010s. This individual has established better connections with local high schools, providing key insight and encouragement to the arts-aspiring applicant pool during the admissions process. The position clearly provides an essential front-line service, but they lack the overall time and content-area expertise to generate marketing specifically targeted to theatre. Despite the Admissions Counselor's excellent efforts, the

Department still connects with local teachers and families who have never heard of our theatre program as they only know UMBC only as a STEM school.

In 2022, the Department Chairs of the four CAHSS art programs brought these concerns to the Dean, arguing for greater department-specific resources to enact targeted recruitment proposals as means to increase plan enrollment. To date, the Department has not secured any additional funding or necessary staffing support that addresses these recruitment concerns.

We have, by necessity, reallocated departmental resources to cover the costly labor and time for recruitment efforts. Though the Chair and faculty do their best to offer time to on- and off-campus events, the part-time Contingent I General Associate's duties, which used to be largely clerical, are now fully invested in recruitment and outreach efforts. Certain duties that used to be assigned to this person – clerical, student and faculty support, support to the Chair – have been let go and represent a gap in the service we provide to our population. We wish to emphasize that we have been working with only one-and-a-half administrative staffers for more than 20 years – and these people cannot cover the work, especially those having to with with recruitment, all by themselves.

We are delighted to report that over the past two years, working at 19.5 hours per week, this individual has produced new on-campus prospective student events, raised our social media interactions by 300%, increased our presence at theatre festivals, and increased interactions with high schools through newsletter and email campaigns. Our Linehan Artist Scholars applications are up, as are the number of overall applications and auditions.

Nevertheless, with all the evening hours and weekend time needed, we are in urgent need to convert our General Associate line to a full-time staff position, seeking a person (like the incumbent) who is fully qualified to represent the department, conduct auditions, and network with local schools. This position has the potential, at full-time status, to teach a variety of in-school and festival workshops, develop stronger ties with Department alumni, and be a centralized coordinator for marketing and recruitment materials. We would see great benefit with this new position to better coordinate efforts with the Offices of Admissions, Scholarships, Office of Arts and Culture, and University Marketing and Communications.

Faculty Resources for Adaptive Pedagogy: During COVID-19, we naturally scaled back our activities and expectations to accommodate the emotional and material needs of both students and faculty. Now, we are striving to reintroduce rigor and accountability to prepare students for the demands of the professional world while still addressing their individual needs. Despite a clear appetite for community, there is a noticeable gap in students' ability to create and maintain their collegial relationships.

Having conducted a student survey for this report, we found calls for increased student leadership and pre-professional opportunities—such as student productions, internships, and master classes. However, students also express frustration with the energy and diligence these opportunities require, often seeing their creative aspirations fail due to a lack of cooperative connection. This tension points to a disconnect between students' ambitions and the effort necessary to achieve them: a paradigm the faculty find increasingly difficult to reconcile.

We regularly seek external advice and support, frequently engaging with Student Disability Services, Retriever Integrated Health, Retriever Cares, BRACCT, the Office of Equity and Civil Rights, and the Academic Success Center. However, these systems are often fragmented from one another, with difficulty understanding the true function of each office, how they interact, and which is the correct office to handle a particular situation. Though we understand that many of these offices are newly established or recently reconfigured, it is difficult to consistently explain our department's unique culture and intense levels of student interaction.

We are addressing these challenges through our new [Civic Compass](#), a set of guidelines and practices designed to cultivate equity, belonging, and shared governance among faculty, staff, and students. As we explore new ways of collaborating in theatre, we aim to reintroduce rigor and accountability balanced with grace, flexibility, and restorative practices rather than punitive measures. The Civic Compass Committee focuses on four main areas: reinforcing expectations, agreements, and boundaries; establishing community agreements and clear rehearsal standards; enhancing accountability and repercussions; and providing additional student training and support for Department-sponsored community activities.

Established in early 2024, the committee has begun reviewing our diverse policies, including backstage protocols, attendance policies, and guidelines on theatrical intimacy and instructional touch. We are researching models from institutions like the University of Georgia and Columbia University and plan to collaborate with our Dean's Office and UMBC's Office of Student Conduct and Community Standards.

Yet, our faculty and staff still are tasked with managing the emotional needs of the post-COVID generation. While numerous workshops are offered by the Faculty Development Center and other offices, they often fail to address our unique challenges as an artistic community. We are constantly balancing the requests of individual student needs while maintaining the overall well-being of our community.

We are eager to meet the challenges posed by this new generation of students, but we need support and a commitment of resources from the college and/or university. To improve our programs, we need a dedicated individual -- a knowledgeable "navigator" of the Civic Compass -- to design and implement an ongoing, embedded practice of instructional training covering crucial topics such as trauma-informed pedagogy and inclusive teaching practices. While we welcome such additional training, we also require stronger infrastructure to alleviate the classroom instructor from having to handle the sometimes intense nature of managing student well-being. This position might also serve as liaison between our department and the many university offices dedicated to teaching, learning, and community culture.

Simultaneously, our students—many of whom spent formative years in COVID isolation—require additional support in areas such as team-building, conflict resolution, and engaging in discussions across differences. Developing these resources and having students actively utilize them will be a long and thoughtful process; we acknowledge that the University already provides numerous opportunities to explore these crucial issues. However, we cannot overstate the unique pressures faced by performing arts students and faculty alike —the long, demanding hours of

collaborative work required to produce high-quality performances often mask or even exacerbate individual needs.

Facilities and Technology Maintenance & Repair: After a decade of occupancy in PAHB, we are experiencing infrastructure and equipment breakdowns, difficulties securing emerging technologies required to train our students and invigorate faculty research, and complying with updated mandates for health and safety. The costs for addressing the totality of these issues far exceed our current budget. These concerns are no different than those expressed in the 2017 Academic Program Review, as quoted earlier.

Though we continue to update our thorough analysis of the theatre inventory and facility requirements, keeping CAHSS Operations aware of our emergent and long-term needs, we still have had no unified administrative plan that addresses these concerns. Stated simply: the building does nothing but get older and costs do nothing but rise.

Professors Gregg Schraven and Adam Mendelson, the two Associate Teaching Professors most heavily involved in the complex web of projects related to facilities, technology, equipment, and safety compliance, are facing overwhelming administrative and operational demands outside of their stated job duties. The scope of their positions that also include full-time teaching, production responsibilities, and service are too large to sustain. Should either of these colleagues choose to leave our program, these accumulated duties would make finding suitable replacements exceedingly difficult, if not impossible.

We *urgently* require increased and ongoing leadership from CAHSS Operations to take on the diagnosis, review, repair plans, and preventative strategies for building-wide projects for two of our faculty to return focus to their primary duties of teaching and production responsibilities, meeting the Department's education mission. Most urgently, we ask for a commitment that these crucial building deficiencies will be attended to and completed by the end of AY 2027 to avoid, what could be, a significant loss of University space use.

These building-wide systems, located in shared spaces throughout PAHB, impact everyone—from distinguished guest artists to custodial staff. Our shared performance and teaching spaces are essential for hosting high-profile events like Baltimore Symphony Orchestra concerts, University fund-raising events, and high-profile guest lectures, among many others. The urgency of addressing these issues cannot be overstated; without immediate action, we may be forced to take teaching and performance spaces offline. If we lose access to classroom or studio spaces, the resulting loss would severely hinder our capacity to teach, learn, conduct research, and deliver performances at the level of sophistication expected of our department.

Appendix K1 highlights that half of our "Top 10" facilities and equipment needs pertain to basic maintenance of essential systems—everything from lighting and door mechanisms to the increasing number of safety inspections required for compliance with OSHA and ANSI standards. The associated costs far exceed the department's budgetary capacity. Detailed information on the specific items, their impacts, and associated costs can be found in Appendix K1.

In addition to creating a plan for long-term facility maintenance, we have critical equipment needs for theatre production and student training, ensuring both operate at state-of-the-art levels. The systems installed twelve years ago are now severely outdated; many are so obsolete that replacement parts are no longer available. Over the next three years, we anticipate the need to upgrade several key items—each with costs that far exceed our current budgetary capacity.

For our facility and faculty to be operating at peak efficiency, we ask for a firm commitment from the College and/or University to take greater leadership of these maintenance projects now and in the future, relieving Theatre faculty and staff from excessive operations management. Such leadership includes working with the Department (and all departments housed within the PAHB) to proactively identify building-related maintenance and technology issues both emergent and preventative, coordinating the necessary external vendors and contractors for inspections and repairs as needed, and providing consistent funding and project management to maintain a safe and well-working environment for all.

3.2: What are the vision and future goals of the program(s) and what is the strategy for achieving these?

At UMBC Theatre, we believe that both the creation and witnessing of theatre-making are vital components of a liberal arts education. Theatre helps students grasp the constraints of challenges, envision new systems, practice solutions, and lead transformative change beyond the auditorium. As a proud part of CAHSS, we embrace our role in sparking dialogue across differences of age, race, gender, language, culture, beliefs, political orientation, and contextual situations. We are committed to driving positive social change and innovation through informed, inspired, and transformative cultural engagement.

With Provost van Dulman's intention to make the arts central to campus life, our department is ready to embrace a new direction—shifting from an inward focus to an outward engagement with our campus community. We have an exciting opportunity to refocus our efforts, creating meaningful connections with our audiences and fostering a broader impact of our work. This shift will not only enhance our engagement with the campus community but also position us as a vital contributor to the cultural life of the Greater Baltimore area.

a) To broaden our impact on the campus community, we envision these potential future directions:

- **Collaboration with Campus Partners:** Develop projects in partnership with key campus programs, such as Offices of Community and Culture, Summer Orientation, and Student Life to engage a wide student audience. Initiatives like *Your Story Belongs Here* serve as excellent models for reaching more students.
- **Accessible Online Courses:** Expand online offerings with General Education Program (GEP) Arts and Humanities (AH) and Culture (C) designations that appeal to non-majors, like *Fashion, Culture and Society* and the forthcoming *History of Musical Theatre*. We look toward courses that apply theatrical methods to other areas of learning, such as a *Create Your Own TED Talk* course that would enhance students' presentation skills and confidence in public speaking.

- **Socially-Conscious Season Selection, New Plays, New Ways:**
 - Produce titles that attract audiences while offering a unique twist. For example, our fall 2023 production of *Dracula: A Feminist Revenge Tragedy* combined the allure of horror with a satirical, feminist reinterpretation, successfully drawing in audiences and delivering a thought-provoking experience.
 - Continue reexamination of classical works, focusing on rediscovering voices that history has overlooked or erased.
 - Devise immersive and interactive site-specific theatre programs, possibly utilizing campus spaces like the amphitheater for more dynamic engagement.
 - Collaborate with scholars and art-makers outside of our department, creating deeper learning connections between academic content and performance

b) To connect with the broader community, create more inclusive and engaging experiences, and support K-12 education, we might consider these directions:

- **Theatre-for-Young-Audiences:** Integrate Theatre-for-Young-Audiences into our programming, either as additional events or within our main season.
- **Curriculum-Related Adaptations:** Include adaptations of literature from Maryland's K-12 curriculum, such as *The Bluest Eye*, *Lord of the Flies*, and *Life of Pi*, creating more opportunities for art-integrated classroom opportunities.

c) To strengthen our ties with the professional arts community, enhance student capstone experiences, and raise the profile of our department, we strive to:

- **Foster a Culture of Internships:** Establish a robust internship program by cultivating partnerships with local and regional arts organizations. We will need to address and overcome common obstacles such as financial support, travel, and course scheduling, ensuring our students can fully benefit from these valuable opportunities.
- **Explore Residency Opportunities:** Pursue residency and cooperative production opportunities with the Voxel, Black Classical Acting Ensemble and Chesapeake Shakespeare Company, creating enriching, hands-on experiences for our students through direct professional experience.
- **Showcase Productions at KC/ACTF:** Submit a standout production to the Kennedy Center American College Theater Festival (KC/ACTF) to highlight our department's talent and creativity on a larger stage as was last done with our 2019 production of *Girls on a Dirt Pile*.

3.3: How could the program deploy its resources differently to accomplish its goals? What is the program's highest priority need?

As outlined in this self-study, our activities and needs are deeply interconnected—much like a tangle of fishhooks, where lifting one inevitably pulls up a chain of others. To fulfill the educational and artistic mission of the Department, these needs must be funded or otherwise resourced before the the Year Three Review of this APR:

- **Supplement to base budget** We require a continuation of the annual supplement of \$44,000 from the Dean's Office in order to maintain our current production season until such time that this can be added to our base budget.

- **Two Faculty Hires** By end of AY 2026, we must have a commitment from the college to search for a new Assistant Professor (tenure track) of dramatic literature and theatre history, hired to begin in Fall 2026. Similarly, we must return the position currently held by a Visiting Lecturer in Costume Design and Technology, to the permanent, full-time Assistant Teaching Professor line left vacant after Joan Mather's retirement.
- **Part-time Production Staff** Funding for two, permanent, part-time staff hires in scenic arts and electrics. These positions are required to offset the reduced student labor pool, maintain quality of production, relieve chronic faculty service overload, and ensure student safety in our shops.
- **One full-time administrative staff position** Convert our Contingent I General Associate to full-time administrative staff position for focused on recruitment, outreach, and communications – and continue appropriate level of faculty and student support, support to the Chair.
- **Resource for Instructional Adaptation** Funding and/or resources for a part-time individual, embedded within our program, who will design and navigate processes to promote inclusive excellence in action for performing arts faculty, staff, or students.
- **Facilities** Our educational mission is inextricably linked to the space in which we find ourselves. Although we are merely stewards of PAHB's Theatre spaces, and the responsibility for their maintenance belongs to the college and/or university, we will be unable to fulfill our mission without the upgrades and upkeep of facilities and equipment outlined in Appendix K1.

Conclusion

UMBC's Department of Theatre is quite a different program than it was in 2017. Though it may not seem as if we have changed very much on paper, the culture and climate of our department – indeed, our entire approach to theatre education – has undergone a sea change. Viewed through the layers of pandemic, the many changes to the entertainment industry, and global socio-political paradigm shifts, the nature and purpose of our work has come into sharper, more urgent focus. Though we have at times felt defeated, paradoxically our Department has become *more* idealistic; we crave experiences that meet what my colleagues in education call *Affective Functional Competencies*. We espouse the values of self-awareness, social responsibility, community-minded action, collaborative and integrative action, sensitivity to context, and cultural humility.

Our emerging artist-students demand and deserve better working conditions with more diversity, more dismantling of structural racism, more support for mental and physical health, all with better hours, better boundaries, and better academic policies.

Theatre is a vital component central to the liberal arts experience. We foster a practice in which students can reimagine themselves, understand others, and think critically about how to build

bridges across differences in order to transform systems of oppression. Our artform demands for us to converse more freely about what we see. The UMBC Department of Theatre prides itself in providing creative tools to examine deeply-rooted patterns, to imagine a just world, then go out and build it.

Refresh

Applications

Undergraduate



Reset filters

Organization

Theatre

Reporting Plan

All

Application Type

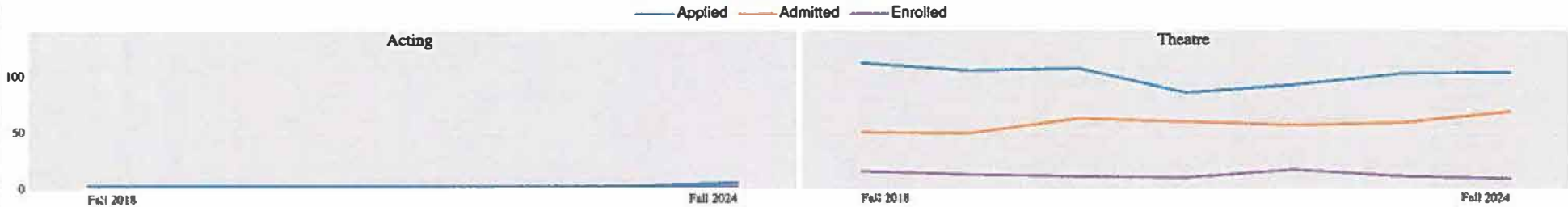
Freshman

Term Type

Fall

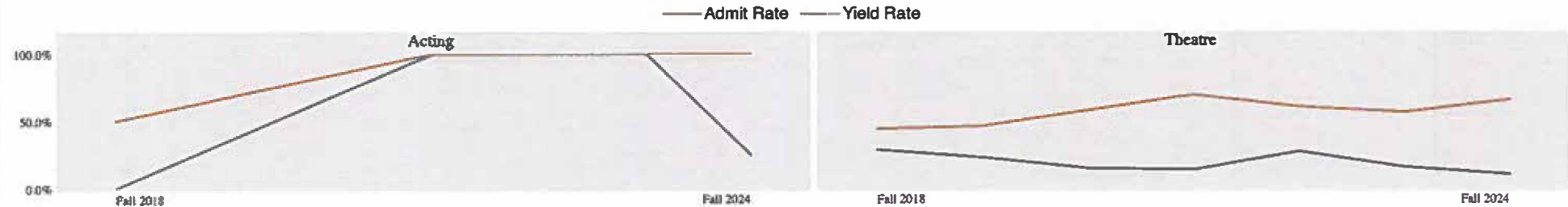
Applied, Admitted and Enrolled Trends

Freshman



Admit and Yield Rate Trends

Freshman



Refresh

Applications

Undergraduate



Organization

Theatre

Reporting Plan

All

Application Type

Transfer

Term Type

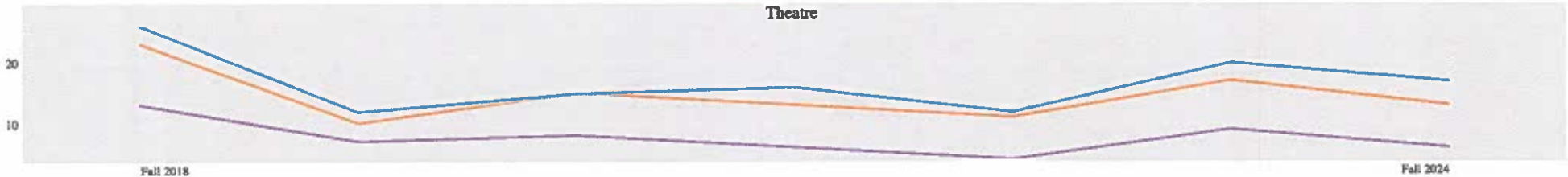
Fall

Applied, Admitted and Enrolled Trends

Transfer

Applied Admitted Enrolled

Theatre

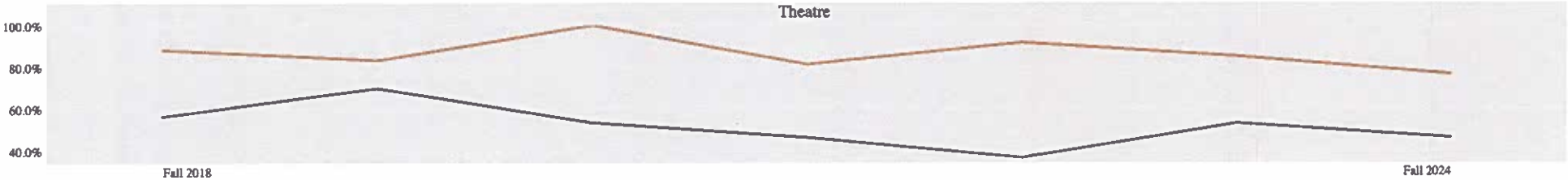


Admit and Yield Rate Trends

Transfer

Admit Rate Yield Rate

Theatre



Plan Enrollments

Undergraduate Bachelor Demographics



Reset filters

Organization

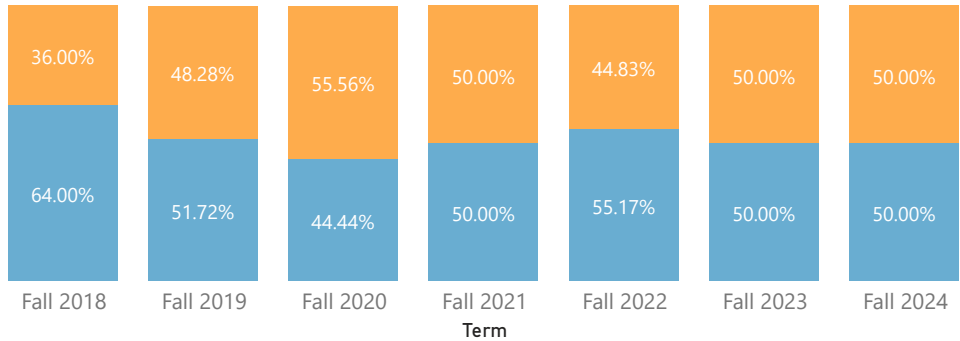
Theatre

Reporting Plan

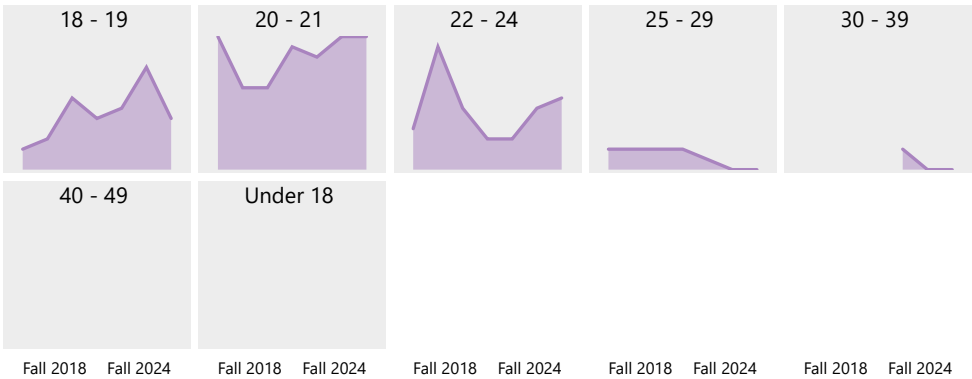
Acting

Sex

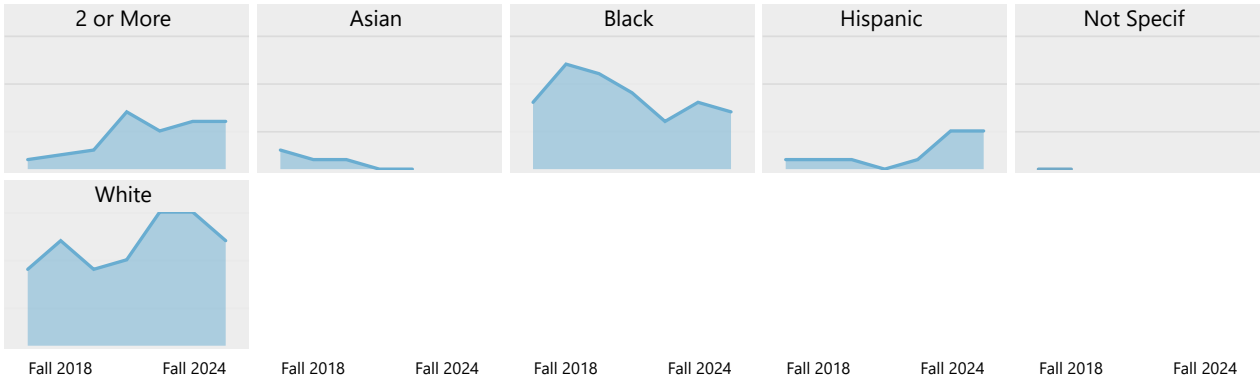
Female Male



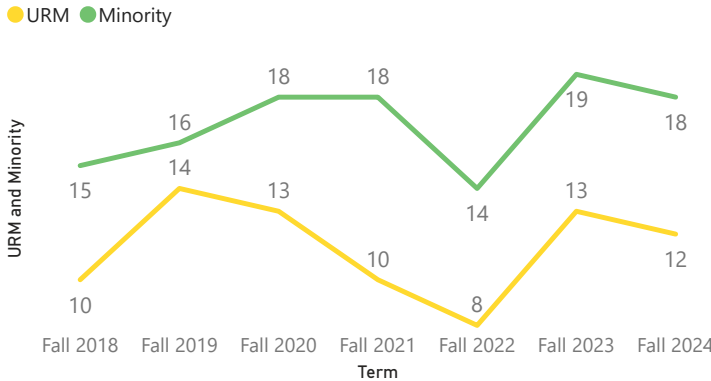
Age Band



Race / Ethnicity



URM and Minority



Plan Enrollments

Undergraduate Bachelor Demographics



Organization

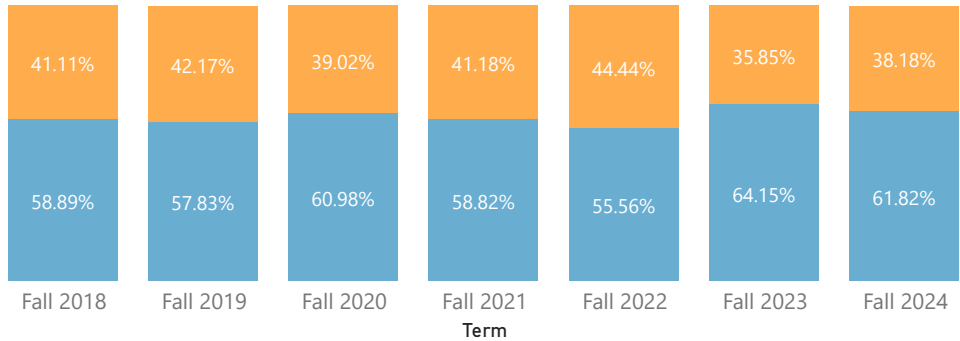
Theatre

Reporting Plan

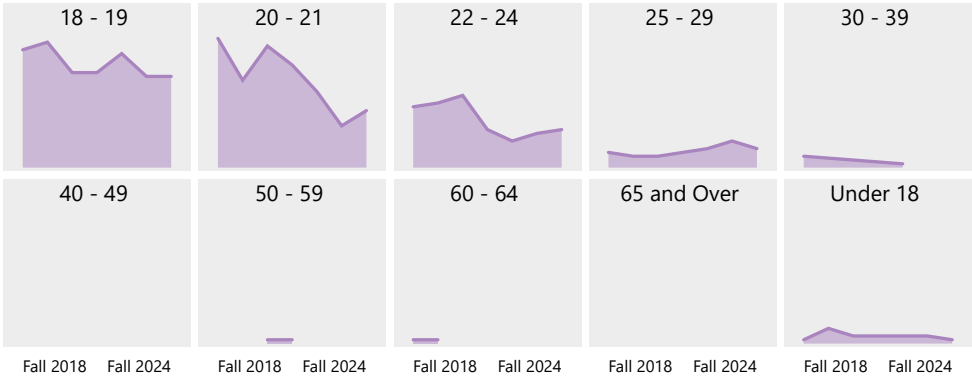
Theatre

Sex

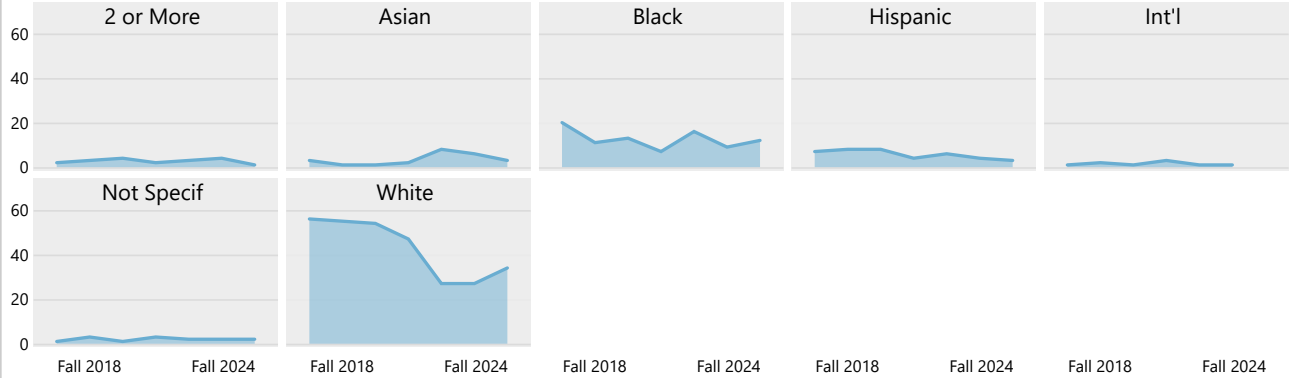
Female Male



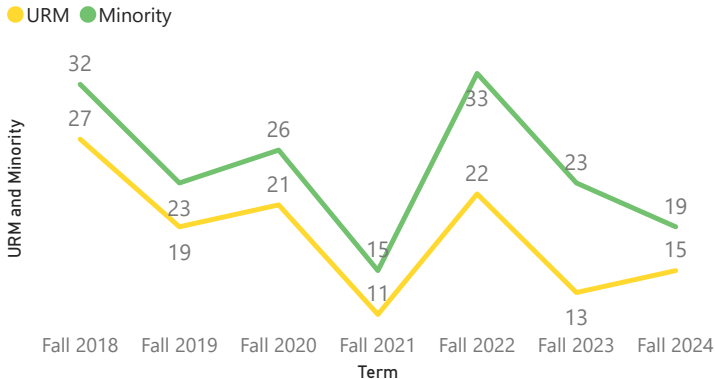
Age Band



Race / Ethnicity



URM and Minority



Plan Enrollments

Undergraduate Bachelor Demographics



Organization

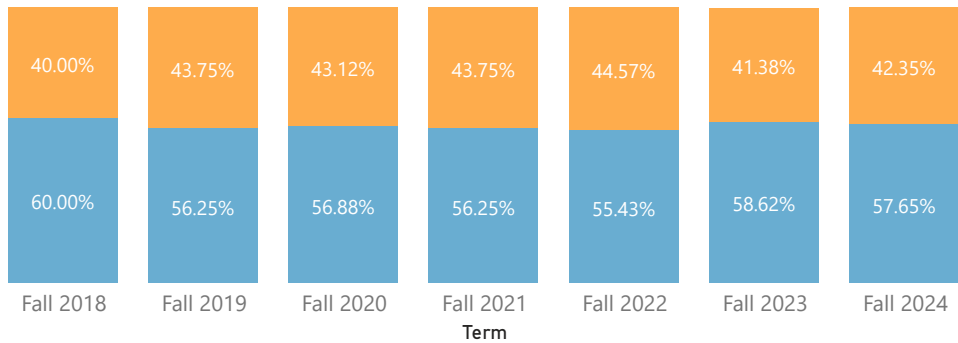
Theatre

Reporting Plan

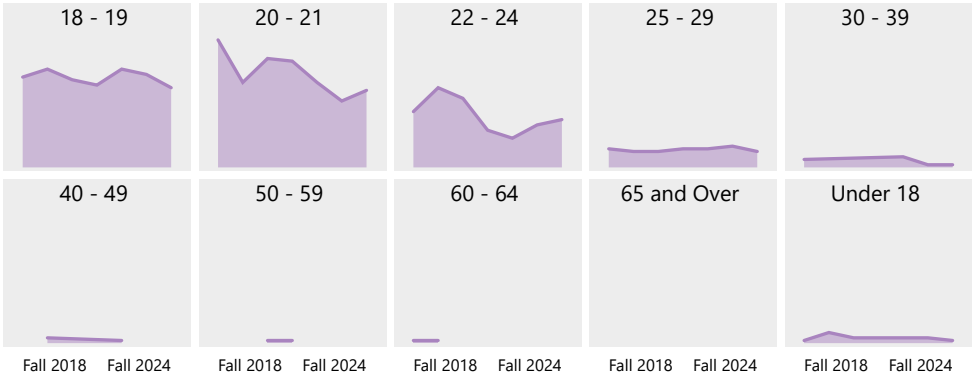
All

Sex

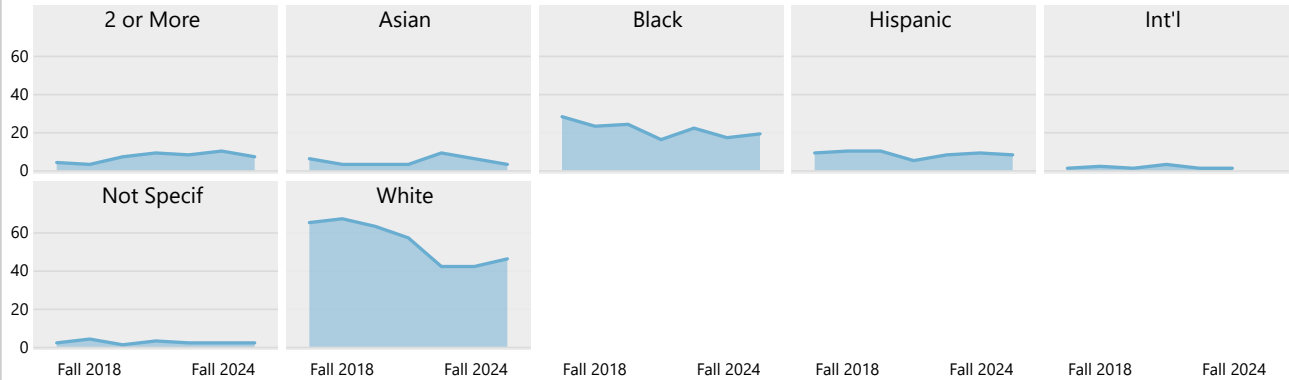
Female Male



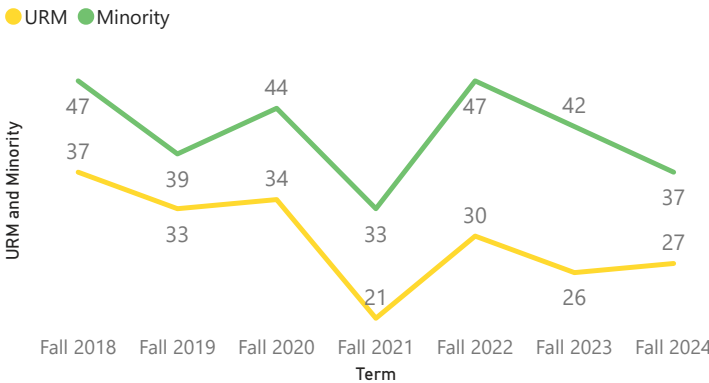
Age Band



Race / Ethnicity



URM and Minority



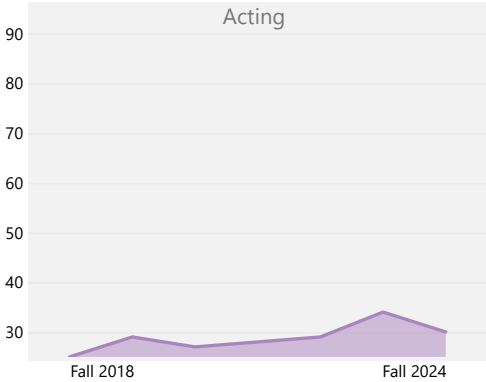


Reset filters

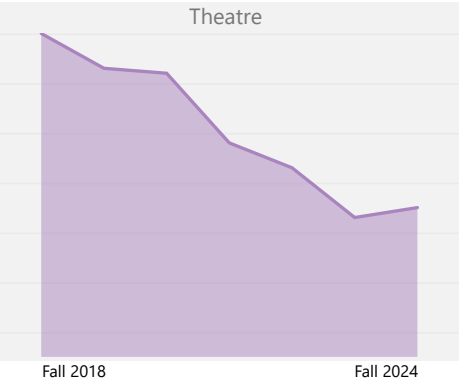
Organization
Theatre

Bachelor

Acting

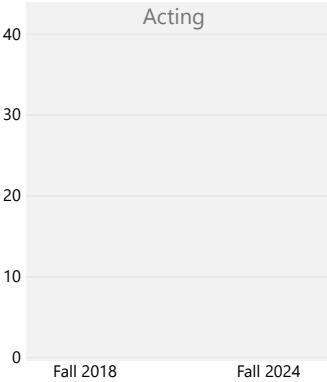


Theatre

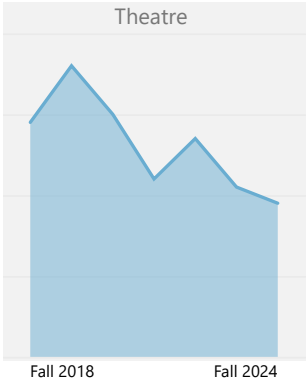


Minor

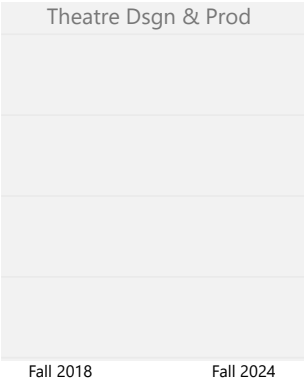
Acting



Theatre



Theatre Dsgn & Prod



Upper Level Certificate

Undergraduate Certificate

Plan Enrollments

Undergraduate Enrollment Characteristics



Organization

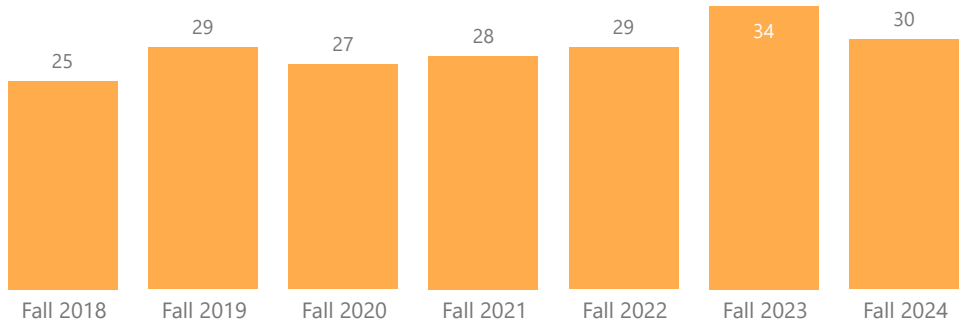
Theatre

Reporting Plan

Acting

Degree Type

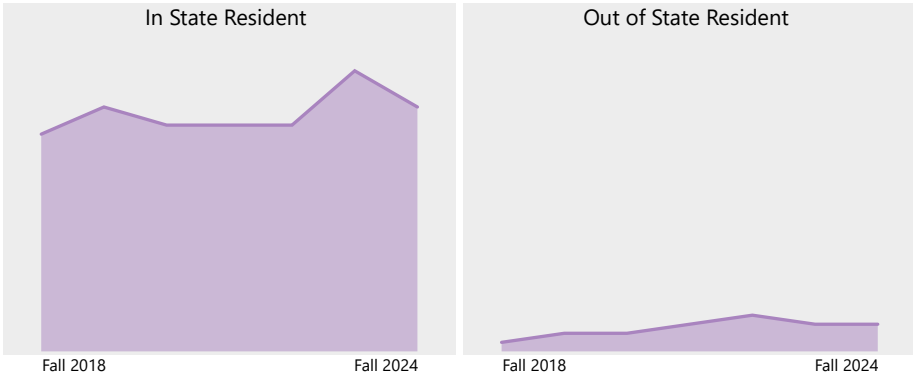
Degree ● BFA



Tuition Residency

In State Resident

Out of State Resident



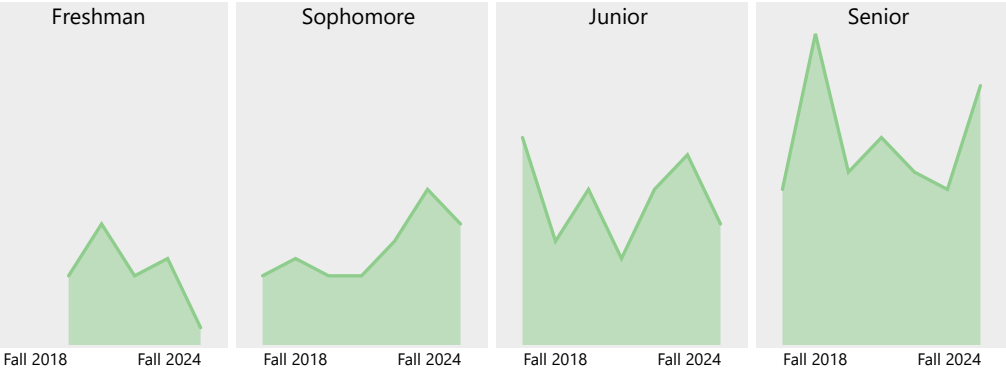
Academic Level

Freshman

Sophomore

Junior

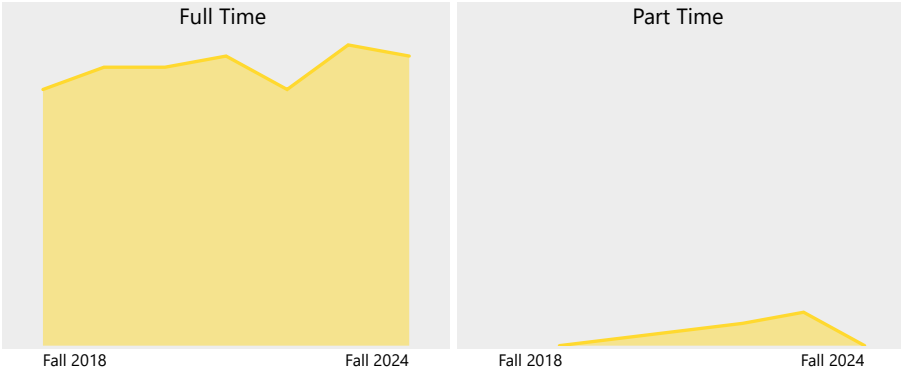
Senior



Tuition Status

Full Time

Part Time





Organization

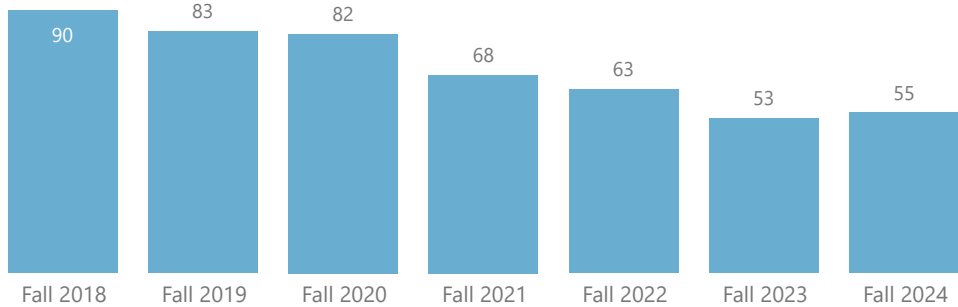
Theatre

Reporting Plan

Theatre

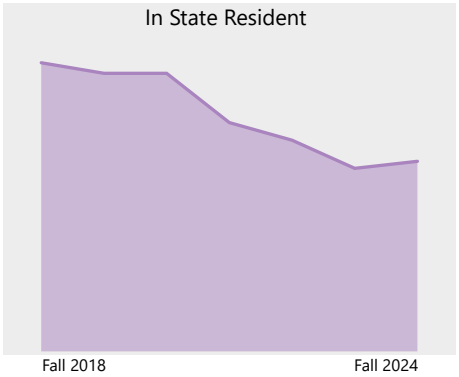
Degree Type

Degree ● BA

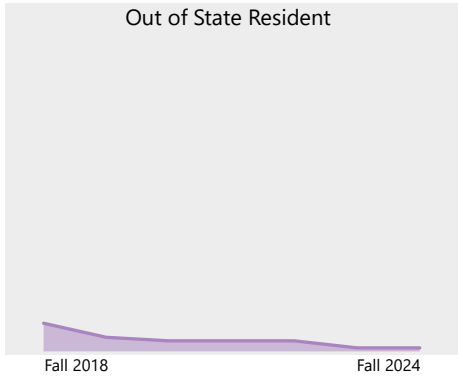


Tuition Residency

In State Resident



Out of State Resident



Academic Level

Freshman



Sophomore



Junior

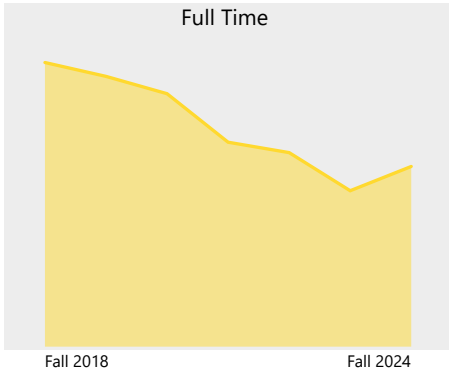


Senior

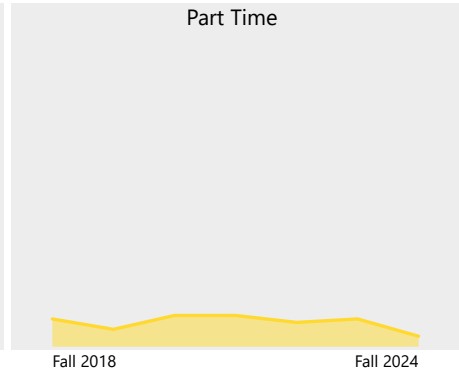


Tuition Status

Full Time



Part Time



Plan Enrollments

Undergraduate Enrollment Characteristics



Organization

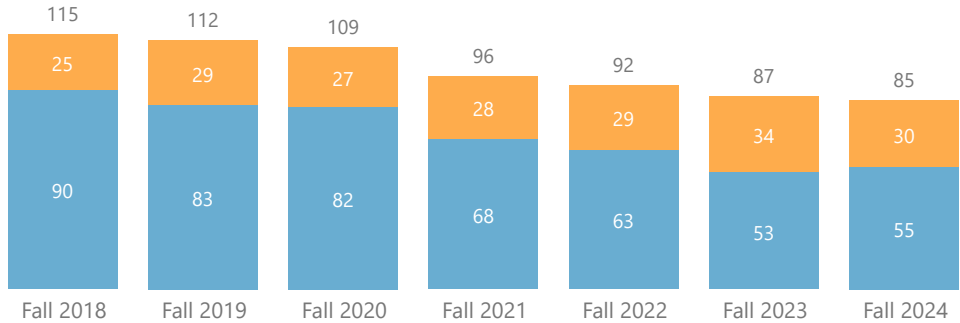
Theatre

Reporting Plan

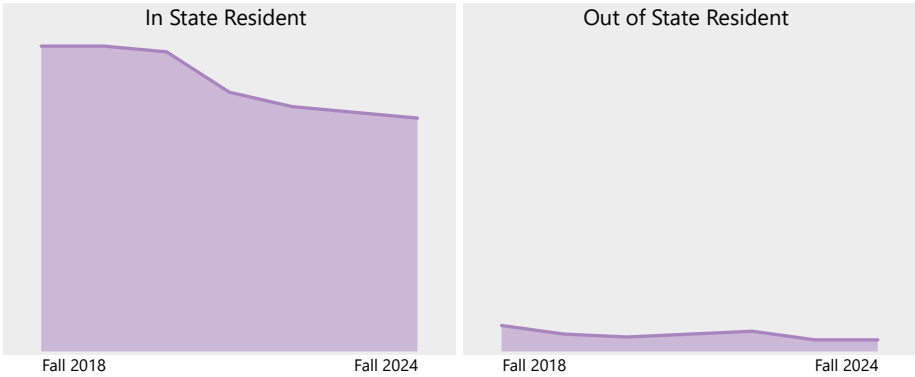
All

Degree Type

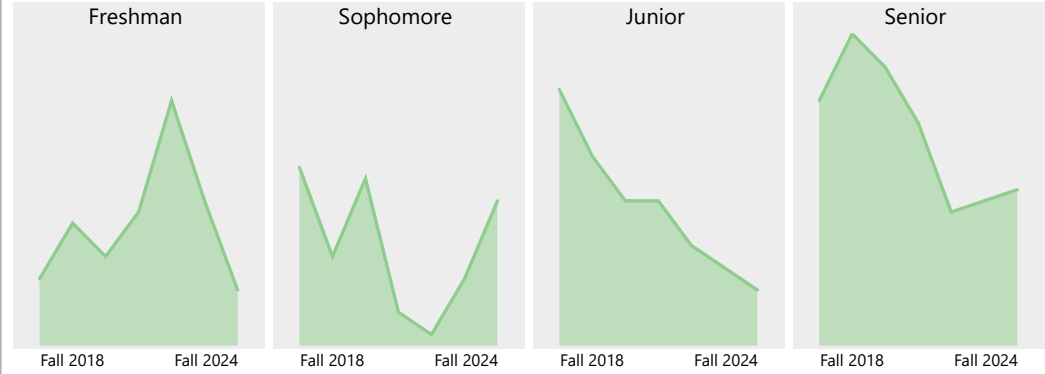
Degree ● BA ● BFA



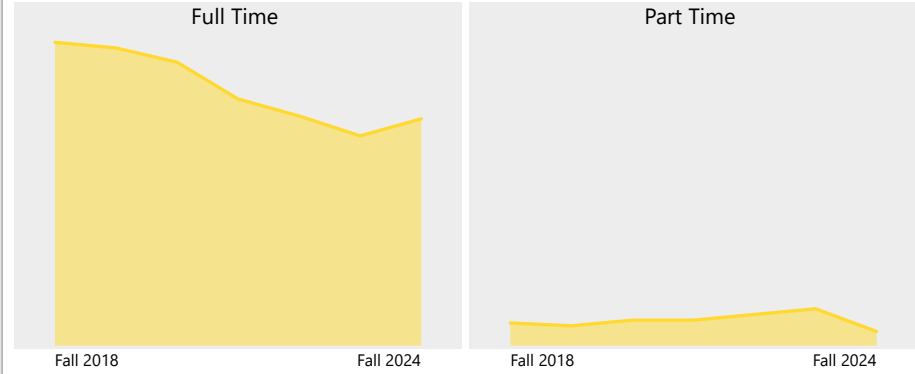
Tuition Residency



Academic Level



Tuition Status



Plan Enrollments Table

APR THTR Appendices Final

Undergraduate			Graduate				
	Fall 2018	Fall 2019	Fall 2020	Fall 2021	Fall 2022	Fall 2023	Fall 2024
Bachelor							
Acting - BFA	25	29	27	28	29	34	30
Primary Plan	24	28	24	24	27	33	30
Add'l Plan	1	1	3	4	2	1	
Theatre - BA	90	83	82	68	63	53	55
Primary Plan	70	64	62	48	39	34	30
Add'l Plan	20	19	20	20	24	19	25
Minor							
Acting - Unknown							8
Add'l Plan							8
Theatre - Unknown	29	36	30	22	27	21	19
Add'l Plan	29	36	30	22	27	21	19
Theatre Dsgn & Prod - Unknown							2
Add'l Plan							2

Note: Do not use to get university headcount enrollments. This data is a count of plans, students will be counted more than once in the report.

Source: FactStudentPlanBridge, /Census Data/Next Generation APR Pilot/Plan Enrollments Table

Plan Enrollments Table

APR THTR Appendices Final

Undergraduate	Graduate

Note: Do not use to get university headcount enrollments. This data is a count of plans, students will be counted more than once in the report.

Source: FactStudentPlanBridge, /Census Data/Next Generation APR Pilot/Plan Enrollments Table

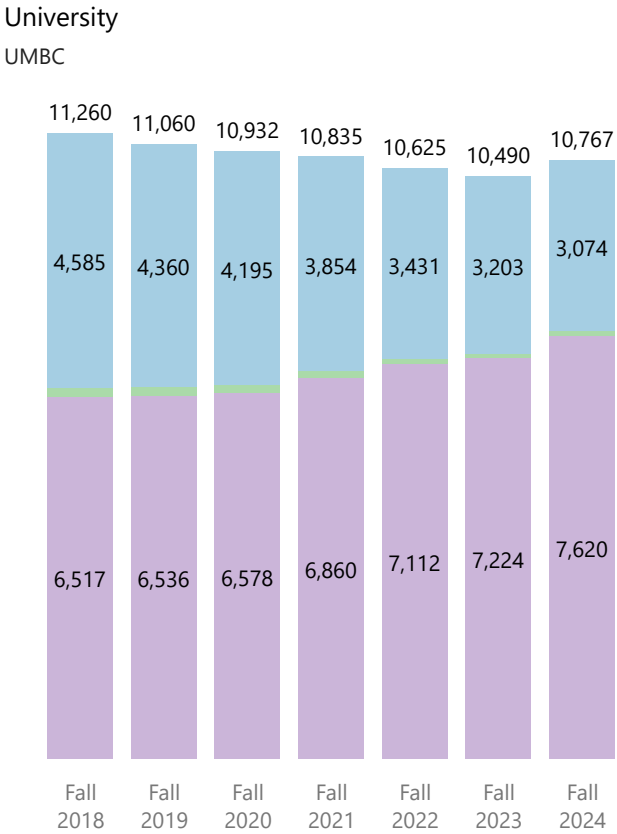
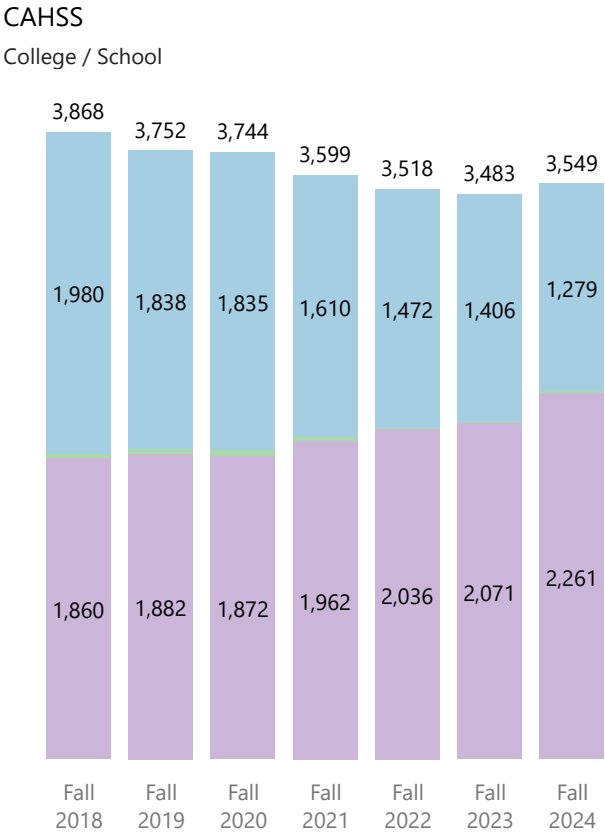
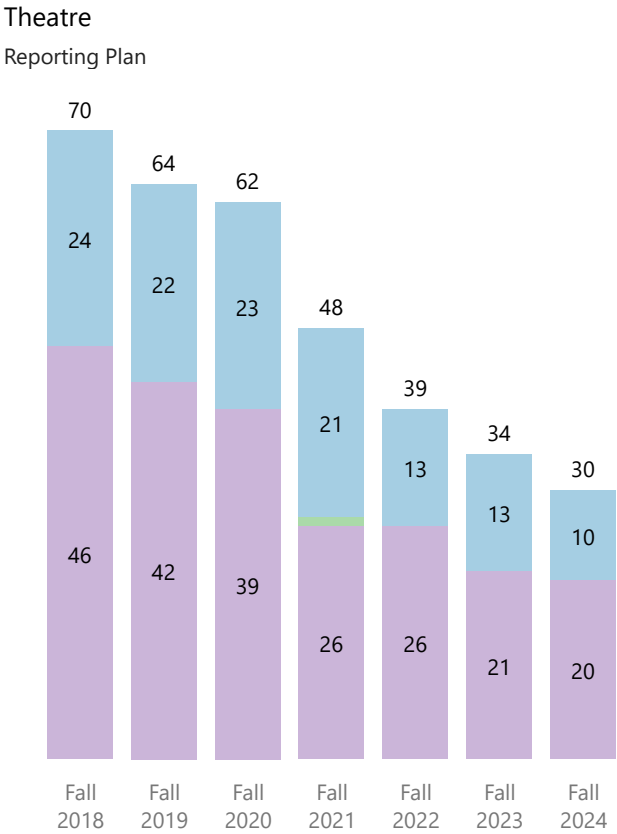
Undergraduate Enrollment Trends by Entry Type

All Students by Cohort Type



Reporting Plan
Theatre

Select College / School
CAHSS



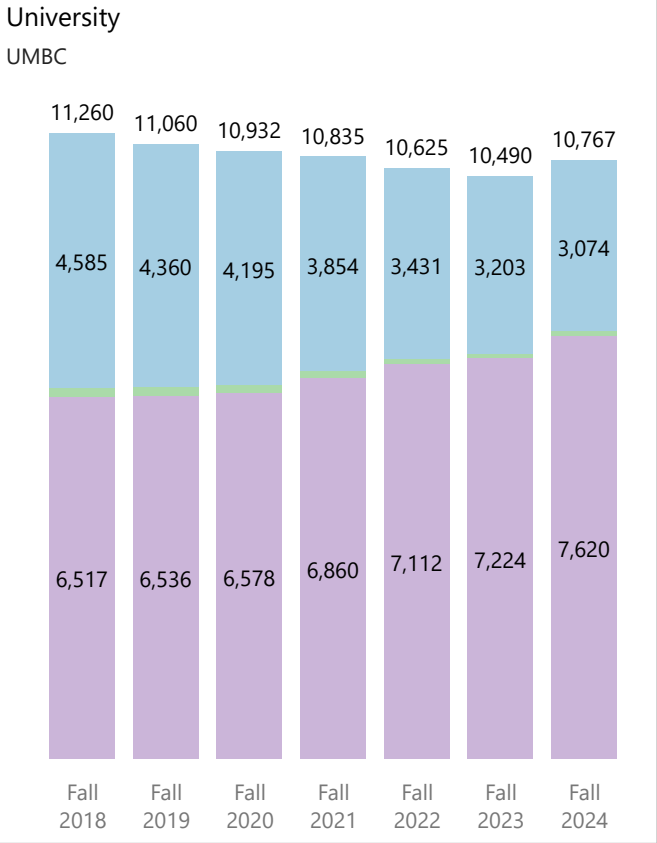
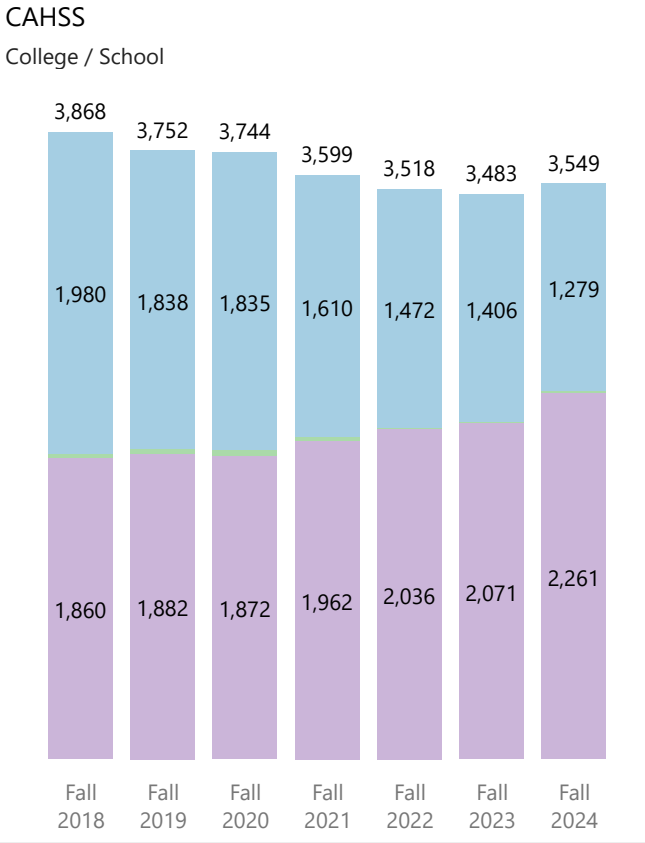
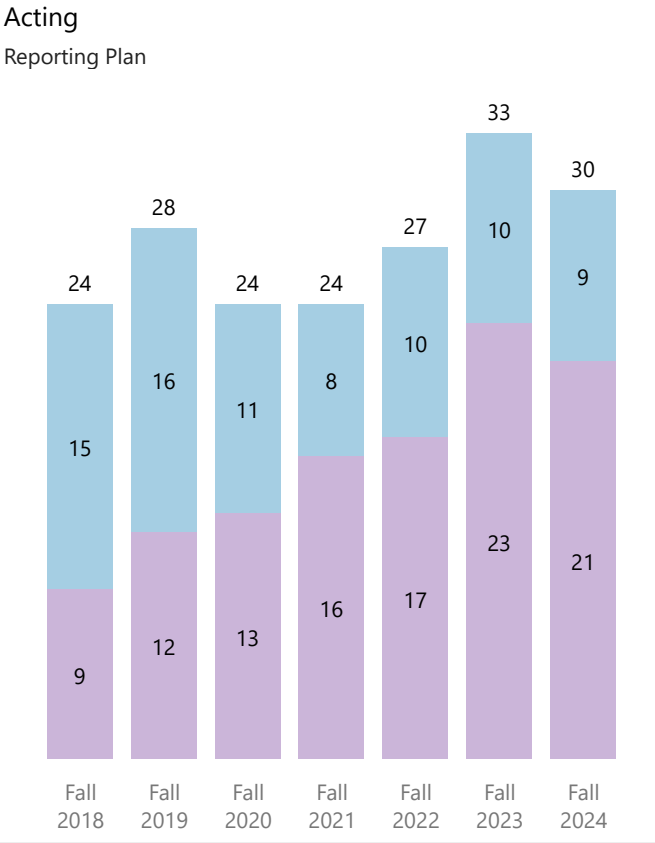
Undergraduate Enrollment Trends by Entry Type

All Students by Cohort Type



Reporting Plan
Acting

Select College / School
CAHSS



Undergraduate Enrollment Trends by Entry Type

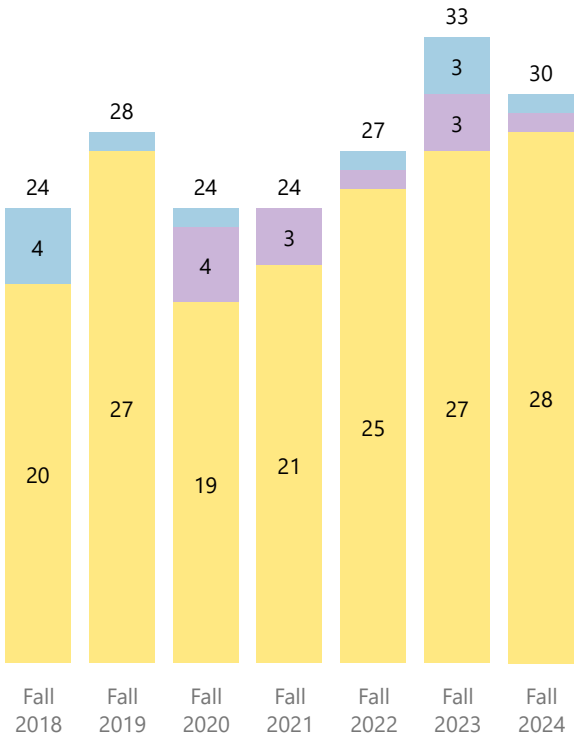
All Students by Term Entry Status



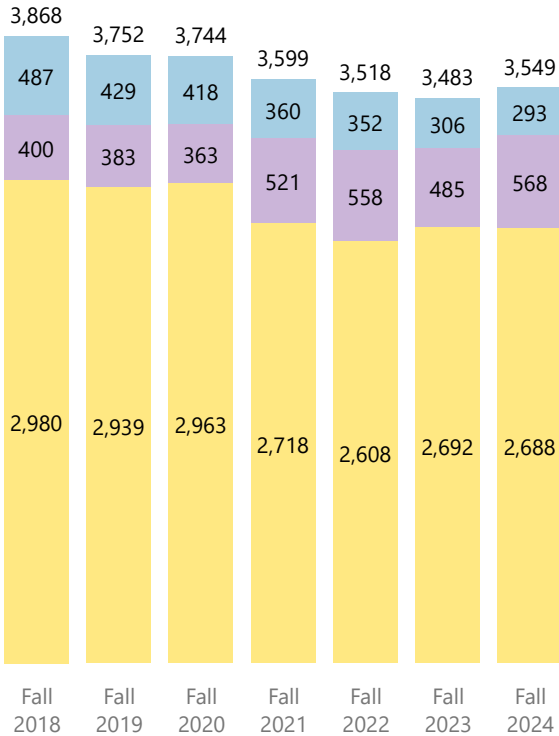
Reporting Plan
Acting

Select College / School
CAHSS

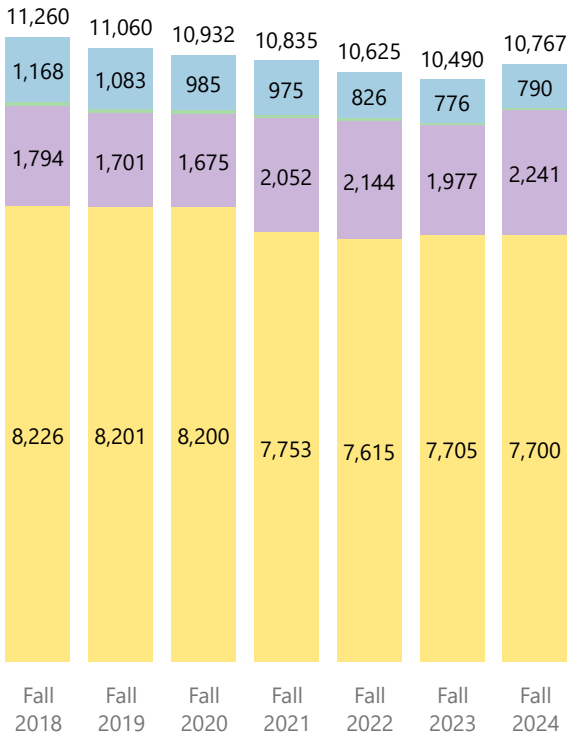
Acting
Reporting Plan



CAHSS
College / School



University
UMBC



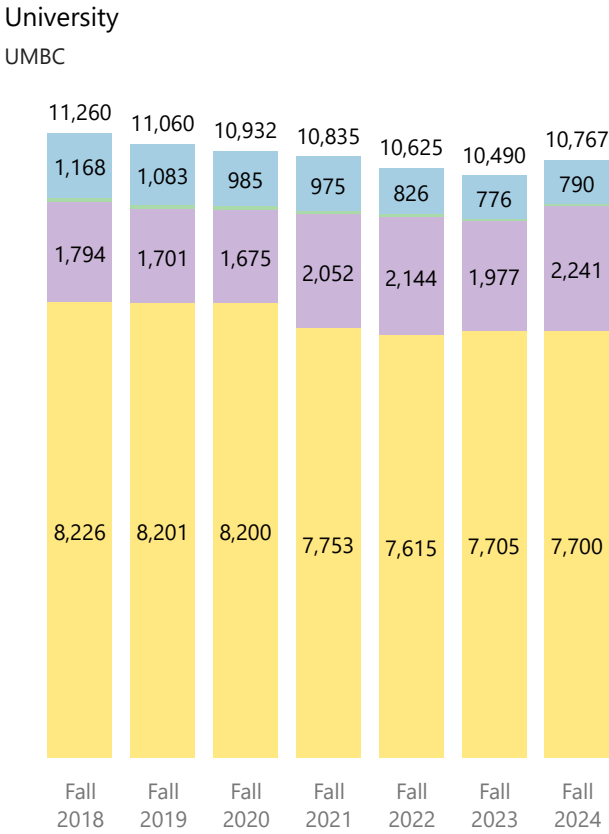
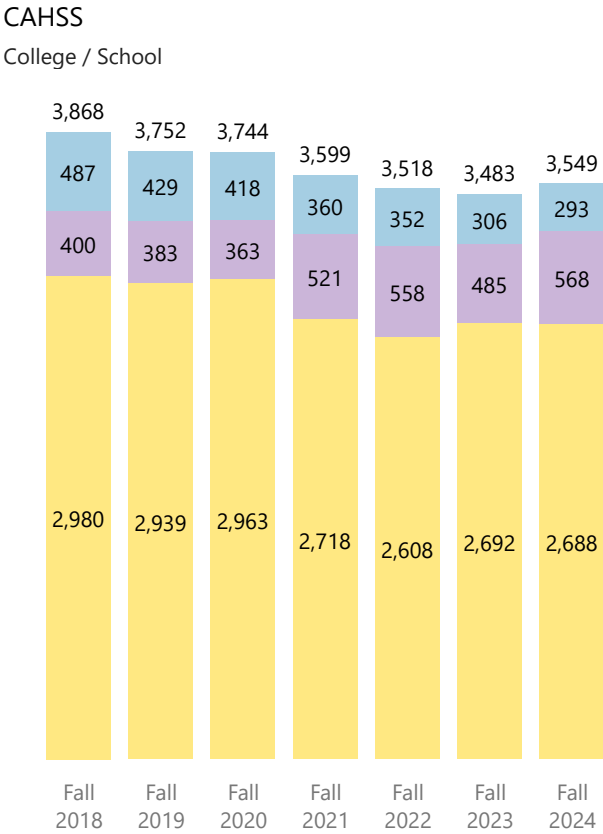
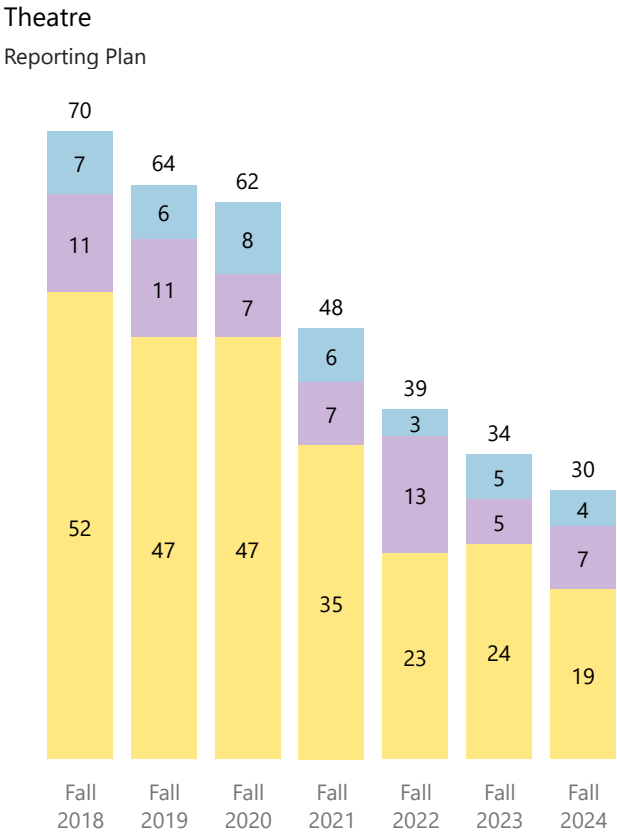
Undergraduate Enrollment Trends by Entry Type

All Students by Term Entry Status



Reporting Plan
Theatre

Select College / School
CAHSS





Reset filters

Organization

Theatre

Term Type

Fall

Course Level

All

Course Type

All

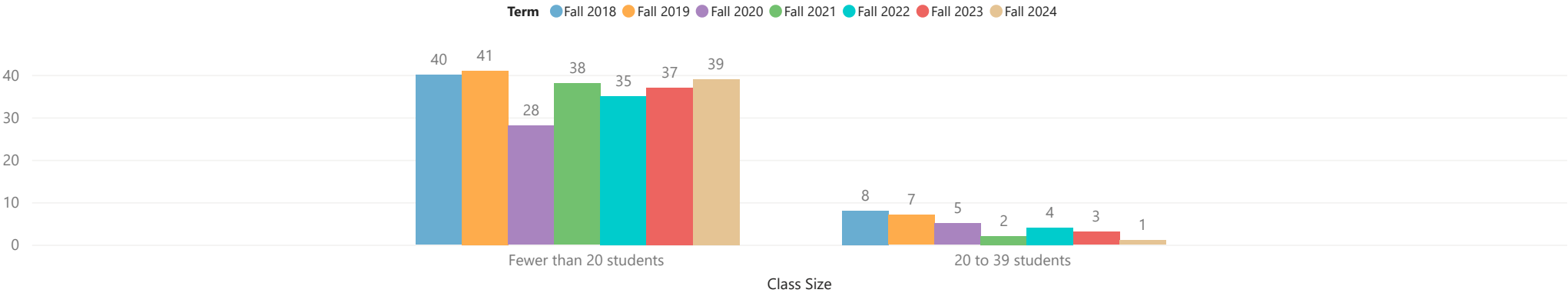
Course

All

Graded Courses Only ?

Yes

Number of Course Sections by Class Size



Avg Course Size. This is NOT a count of sections/class.

CourseLevel	Fall 2018	Fall 2019	Fall 2020	Fall 2021	Fall 2022	Fall 2023	Fall 2024
100 level	21	18	12	12	17	17	15
200 level	13	10	11	9	9	10	9
300 level	11	11	12	9	12	10	10
400 level	6	6	9	6	4	5	4
Total	11	10	11	9	10	10	9

Course Offerings

Course Sections & Enrollments by Level



Reset filters

Organization

Theatre

Term Type

Fall

CourseLevel

All

Course Type

All

Course

All

Graded Courses Only ?

Yes

Number of Course Sections by Course Level

Course Level	Fall 2018	Fall 2019	Fall 2020	Fall 2021	Fall 2022	Fall 2023	Fall 2024
100 level	6	7	7	8	7	8	8
THTR 100	1	2	2	2	1	1	1
THTR 104	1	1	1	2	1	1	2
THTR 110	3	3	3	3	4	4	3
THTR 115						1	1
THTR 120	1	1	1	1	1	1	1
200 level	13	14	7	11	11	8	9
THTR 202	1	1	1	1	1	1	1
THTR 220	1	1	1	1	1	1	1
THTR 223	1	1	1	1	1	1	1
THTR 229	1	1	1	1	1	1	1
THTR 231					1		
THTR 232	1	1	1	1	1		
THTR 235	1	1	1	1	1		
THTR 241	1						
THTR 261	1	1		1	1	1	1
THTR 262	1	3		2	1	1	2
THTR 263	1	1	1	1	1	1	1
THTR 264	3	3		1	1	1	1
300 level	13	15	12	14	12	14	13
400 level	16	12	7	7	9	10	10
Total	48	48	33	40	39	40	40

Total Course Enrollment (all sections) by Course Level

Course Level	Fall 2018	Fall 2019	Fall 2020	Fall 2021	Fall 2022	Fall 2023	Fall 2024
100 level	128	124	84	99	121	133	123
THTR 100	15	20	13	18	14	13	11
THTR 104	18	18	10	14	12	12	24
THTR 110	60	61	36	49	72	66	53
THTR 115						18	17
THTR 120	35	25	25	18	23	24	18
200 level	170	136	79	98	103	81	78
THTR 202	29	27	21	16	23	18	19
THTR 220	21	15	10	15	12	12	9
THTR 223	13	11	10	7	10	14	9
THTR 229	13	12	10	9	12	13	9
THTR 231					2		
THTR 232	9	12	11	8	8		
THTR 235	11	12	12	9	6		
THTR 241	19						
THTR 261	18	18		17	11	10	13
THTR 262	16	18		13	7	7	12
THTR 263	11	5	5	3	4	4	1
THTR 264	10	6		1	8	3	6
300 level	137	171	147	126	144	143	131
400 level	90	68	61	42	37	51	39
Total	525	499	371	365	405	408	371

Course Offerings

Course Sections & Enrollments by Level



Reset filters

Organization

Theatre

Term Type

Fall

CourseLevel

All

Course Type

All

Course

All

Graded Courses Only ?

Yes

Number of Course Sections by Course Level

Course Level	Fall 2018	Fall 2019	Fall 2020	Fall 2021	Fall 2022	Fall 2023	Fall 2024
300 level	15	15	12	14	12	14	15
THTR 305		2	2	1	1	1	1
THTR 306			1		1	1	
THTR 310	1	1	1	1	1	1	1
THTR 324	1	1	1	1	1	1	1
THTR 329	1	1	1	1	1	1	1
THTR 332							1
THTR 336		1		1		1	
THTR 337	1		1				
THTR 339	5	4		4	4	5	4
THTR 345		1	1	1	1		1
THTR 349		1			1	1	
THTR 353	1	1	1	1		1	1
THTR 354	1		1	1			1
THTR 390	2	2	2	2	1	1	1
400 level	16	12	7	7	9	10	10
THTR 400	7	5	3	3	5	2	6
THTR 405						1	
THTR 410	1		1				1
THTR 420		1				1	
THTR 421	1						
THTR 430	1	1			1	1	
THTR 432	1	1				1	
THTR 439	3	3	2	2	2	3	2
THTR 452	1						
THTR 460	1	1	1	1	1	1	1
THTR 470				1			
Total	48	48	33	40	39	40	40

Total Course Enrollment (all sections) by Course Level

Course Level	Fall 2018	Fall 2019	Fall 2020	Fall 2021	Fall 2022	Fall 2023	Fall 2024
300 level	137	171	147	126	144	143	131
THTR 305		27	17	9	11	6	12
THTR 306			26		25	25	
THTR 310	33	34	35	27	21	21	15
THTR 324	14	11	10	10	13	11	11
THTR 329	13	9	11	7	8	10	12
THTR 332							2
THTR 336		5		6		6	
THTR 337	6		5				
THTR 339	25	22		22	24	35	29
THTR 345		17	11	8	16		20
THTR 349		16			12	4	
THTR 353	14	7	8	8		10	7
THTR 354	5		7	7			9
THTR 390	27	23	17	22	14	15	14
400 level	90	68	61	42	37	51	39
THTR 400	14	15	7	4	12	3	9
THTR 405						1	
THTR 410	14		15				8
THTR 420		7				15	
THTR 421	9						
THTR 430	1	2			1	6	
THTR 432	16	6				5	
THTR 439	11	10	18	4	6	7	3
THTR 452	4						
THTR 460	21	28	21	28	18	14	19
THTR 470				6			
Total	525	499	371	365	405	408	371

Courses by DFW Rate and Average Grade APR THTR Appendices Final

Top 100 Courses sorted by DFW Rate (High to Low) with at least 1 grade(s) given

Selected Parameters

DFW % vs Avg Key: ■ = UMBC ■ = Course ■ = Section

THTR 115	1	22.2 %		18	4	3.13	
THTR 261	1	16.7 %		6	1	4.00	
THTR 337	1	16.7 %		6	1	2.67	
THTR 344	1	11.1 %		9	1	3.44	
THTR 330	1	9.1 %		11	1	3.90	
THTR 104	1	8.3 %		12	1	4.00	
THTR 120	1	6.7 %		15	1	3.27	
THTR 411	1	6.7 %		15	1	3.73	
THTR 202	1	5.6 %		18	1	3.72	
THTR 110	4	4.2 %		72	3	3.87	
THTR 100	1	0.0 %		14	0	4.00	
THTR 215	1	0.0 %		8	0	3.50	
THTR 221	1	0.0 %		13	0	3.69	
THTR 222	1	0.0 %		15	0	3.20	
THTR 239	1	0.0 %		11	0	3.82	
THTR 262	1	0.0 %		8	0	3.38	
THTR 263	1	0.0 %		8	0	4.00	
THTR 264	1	0.0 %		2	0	4.00	
THTR 325	1	0.0 %		10	0	3.70	
THTR 339	5	0.0 %		25	0	3.92	
THTR 390	1	0.0 %		16	0	3.75	
THTR 400	6	0.0 %		8	0	3.88	
THTR 405	1	0.0 %		19	0	3.58	
THTR 421	1	0.0 %		10	0	3.30	
THTR 434	1	0.0 %		5	0	4.00	
THTR 439	3	0.0 %		7	0	3.71	

* Grades include only non-blank grades and may not match enrollment

** Average Grade uses only A-F

/Student Records and Enrollment/Course EnrollmentCourses by DFW Rate and Average Grade

Courses by DFW Rate and Average Grade

APR THTR Appendices Final

Top 100 Courses sorted by DFW Rate (High to Low) with at least 1 grade(s) given

Selected Parameters

Parameters	Selected
Term:	Spring 2024
Version:	Current Snapshot (as of COB 11/21/2024)
College:	All Colleges
Subject:	THTR
Course Career:	Undergraduate
Course Level:	All
Sex:	All
Race/Ethnicity:	All
Sort Courses By:	DFW Rate (High to Low)
Min Grade Count:	1
Limit to Top:	100
Student Group(s):	No Filter



Reset filters

Organization

Theatre

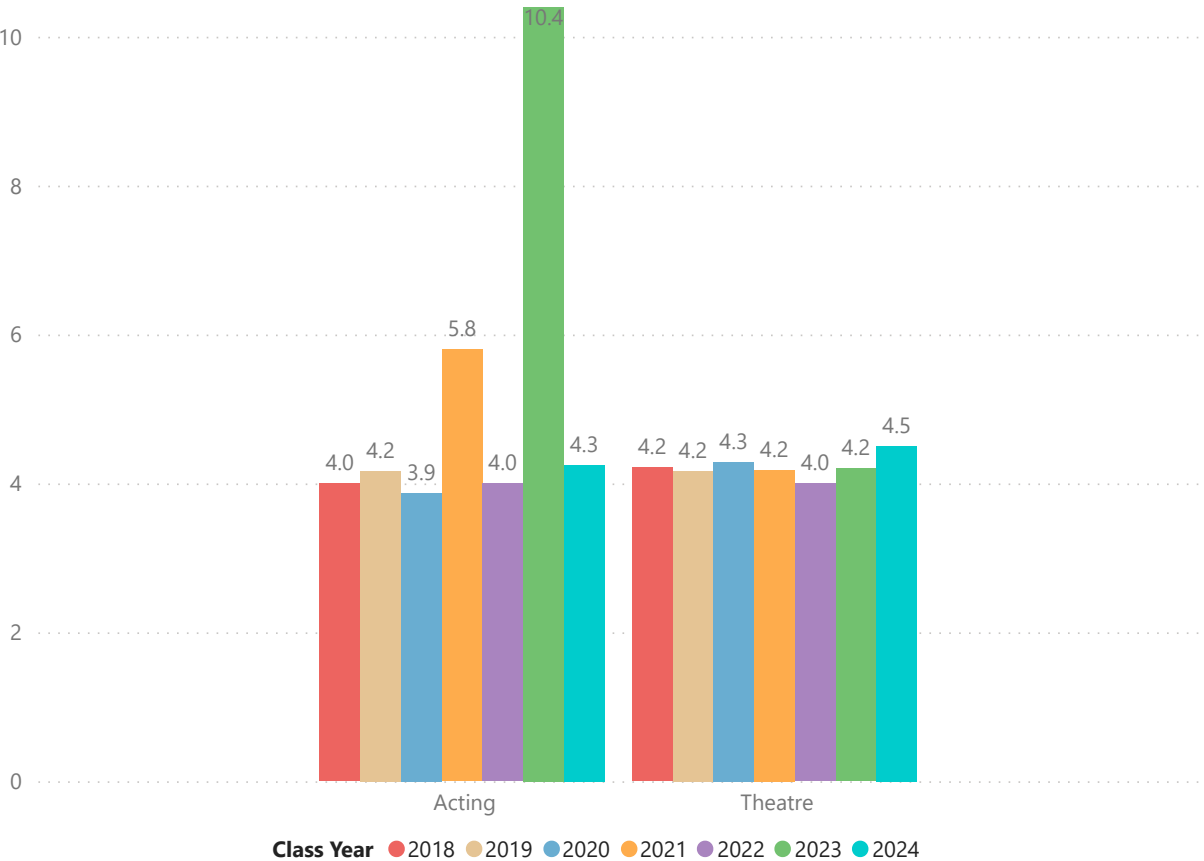
Reporting Plan

All

Select Relevant College / School for Comparison

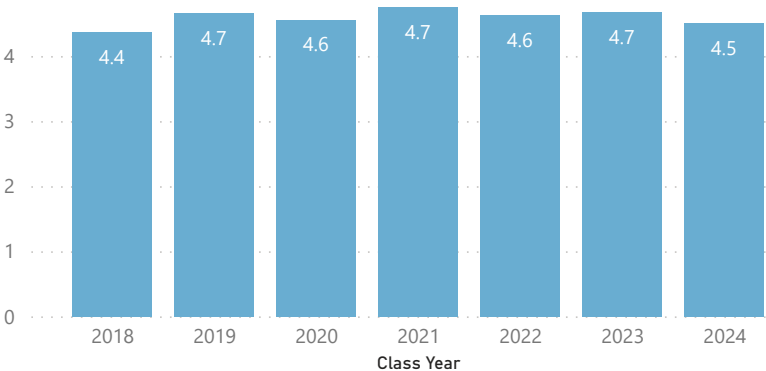
CAHSS

Average Years to Graduation - Students Entering UMBC as First Year First Time



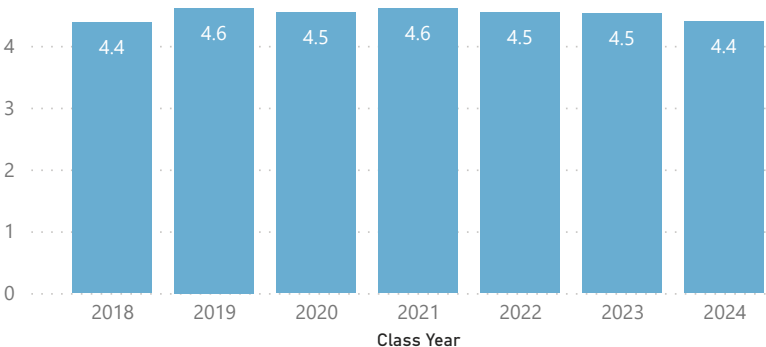
CAHSS

Average Years to Graduation - Students Entering UMBC as First Year First Time



University

Average Years to Graduation - Students Entering UMBC as First Year First Time





Reset filters

Organization

Theatre

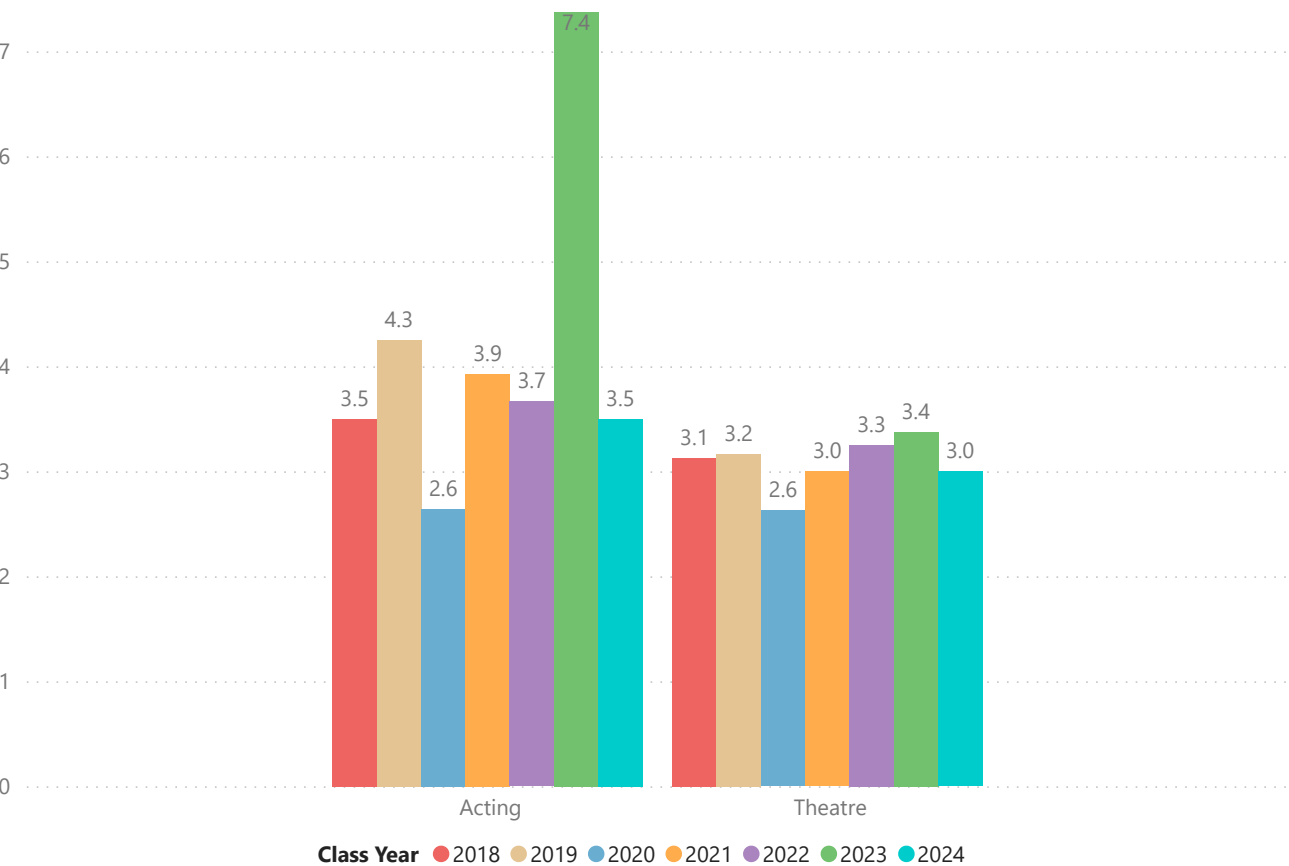
Reporting Plan

All

Select Relevant College / School for Comparison

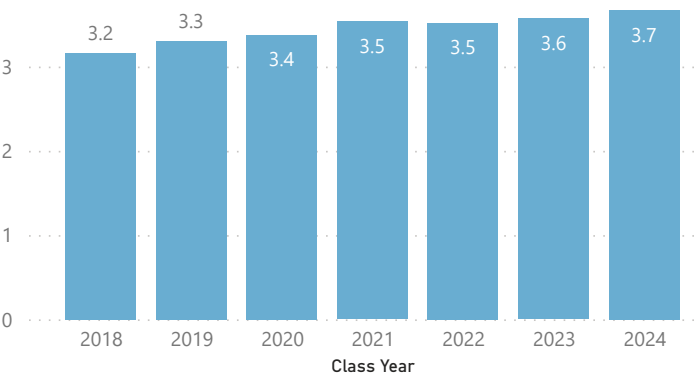
CAHSS

Average Years to Graduation - Students Entering UMBC as New Transfer



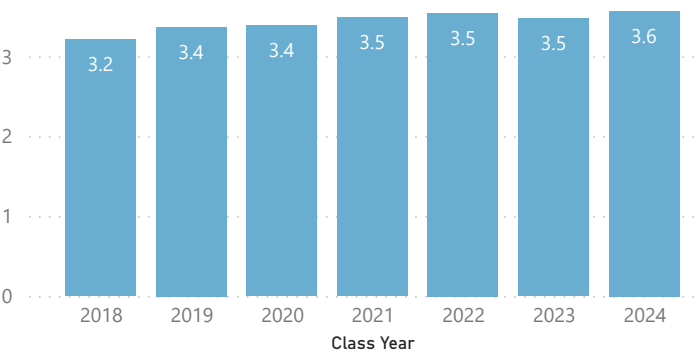
CAHSS

Average Years to Graduation - Students Entering UMBC as New Transfer



University

Average Years to Graduation - Students Entering UMBC as New Transfer



Faculty Demographics

Faculty



Reset filters

Organization

Theatre

Tenure Status

All

Employment Status

All

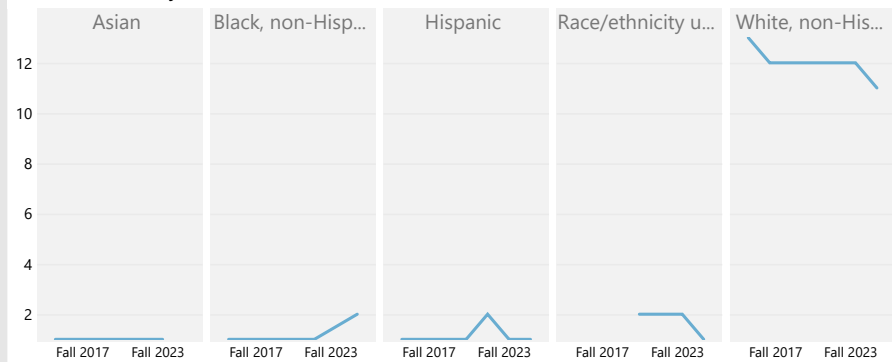
Faculty Assignment

All

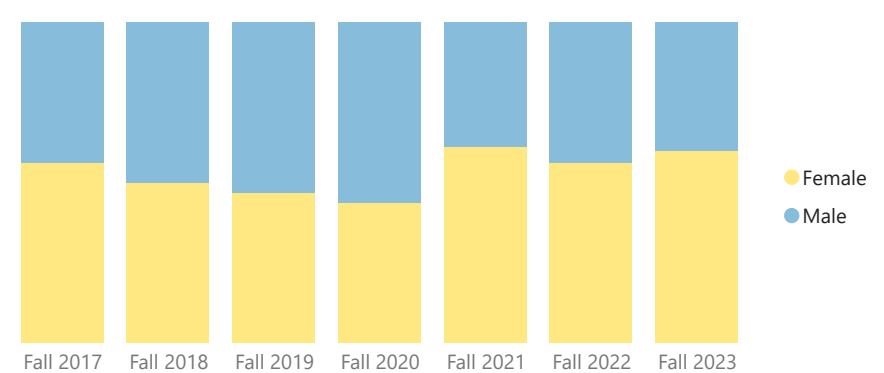
Name

All

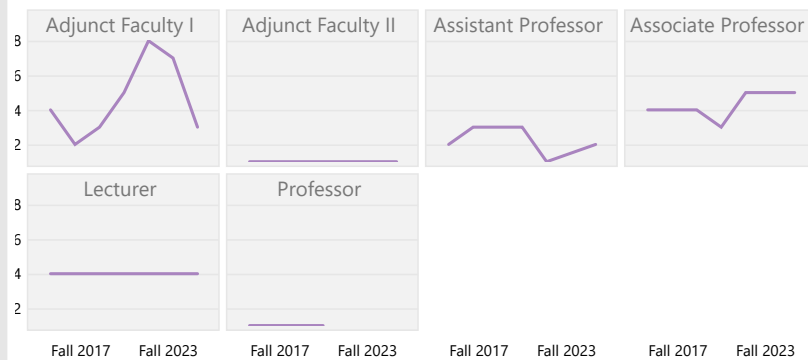
Race / Ethnicity



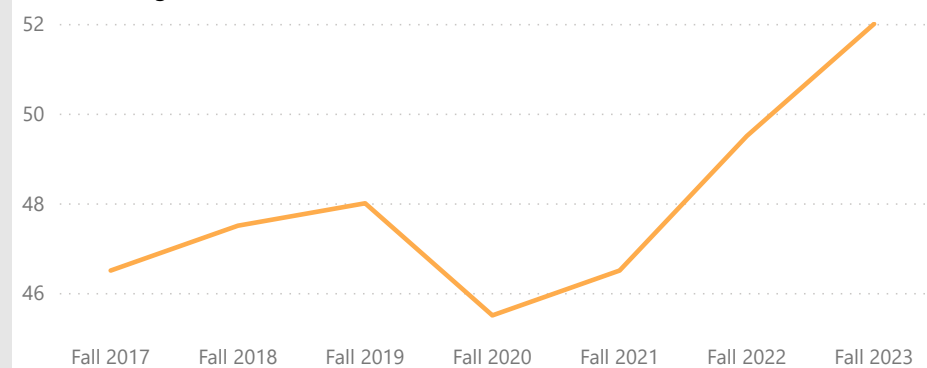
Sex



Rank - UMBC



Median of Age



Student Faculty Ratios

Students per Various Faculty Categories

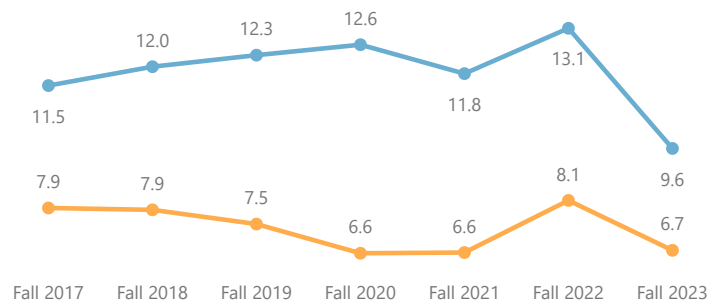


Organization

Theatre

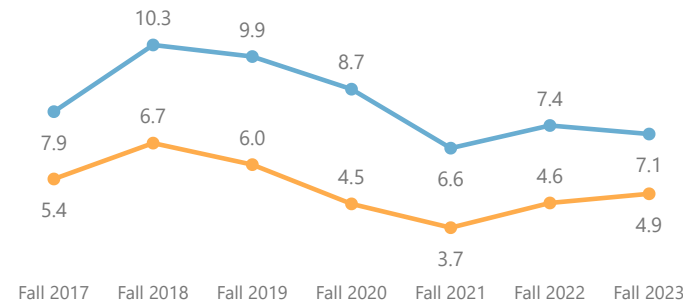
Students per Full-Time Instructional Faculty

● Unduplicated Headcount ● FTE Students



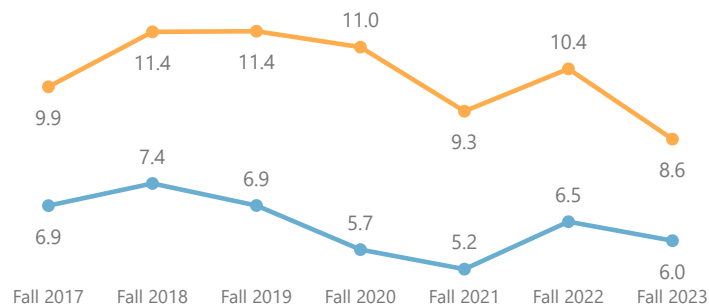
Students per All Instructional Faculty

● Unduplicated Headcount ● FTE Students



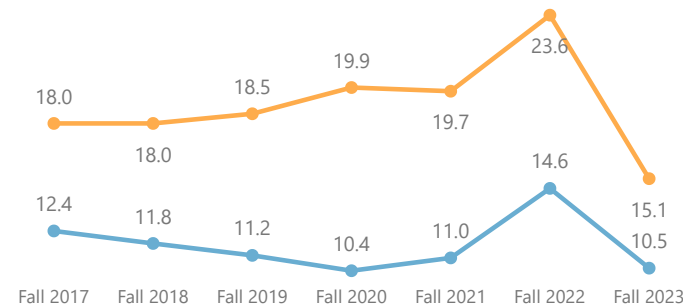
Students per FTE Instructional Faculty

● Unduplicated Headcount ● FTE Students



Students per Tenured and On Track FTE Instructional Faculty

● Unduplicated Headcount ● FTE Students



Unduplicated Headcount - sum of students seeking at least one plan* in the selected organization or college.

FTE Students - Fall course registration based full-time equivalent students, with 1 FTE equal to 15 undergraduate credit hours, 12 master's and 1st professional credit hours, 10 post-master's and doctoral enrollments, and 9 master's and doctoral research supervision credit hours.

FTE Faculty - Full-time equivalent faculty calculated by summing the total number of full-time and adding one-third of the total number of part-time. (FT+1/3 PT)

*Note: includes all plan objectives (lower level certificate, upper level certificate, minor, bachelor, post- baccalaureate, master, post-master, and Ph.D.)

Faculty Activity

Scholarship



Organization

Theatre

Tenure Status

All

Employment Status

All

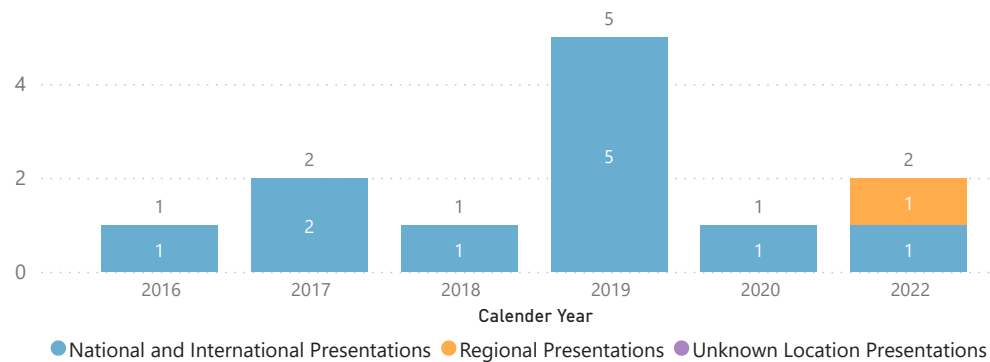
Faculty Assignment

All

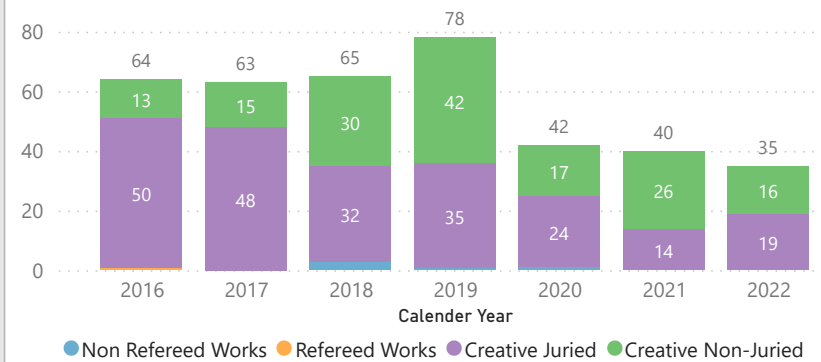
Employee Name

All

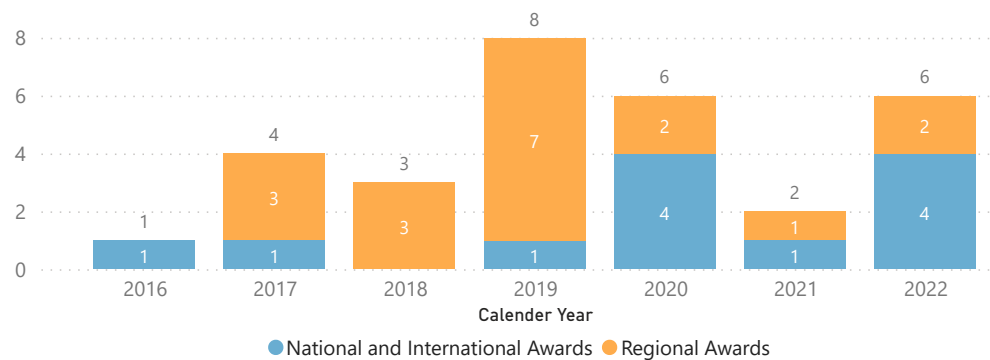
Presentations by Location



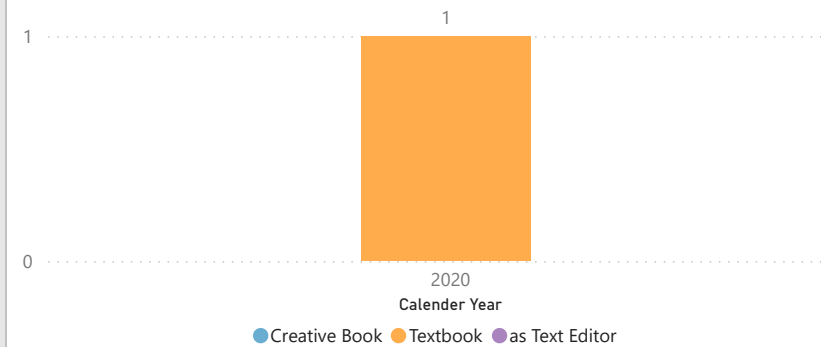
Refereed Works, Non Refereed Works and Creative Activities

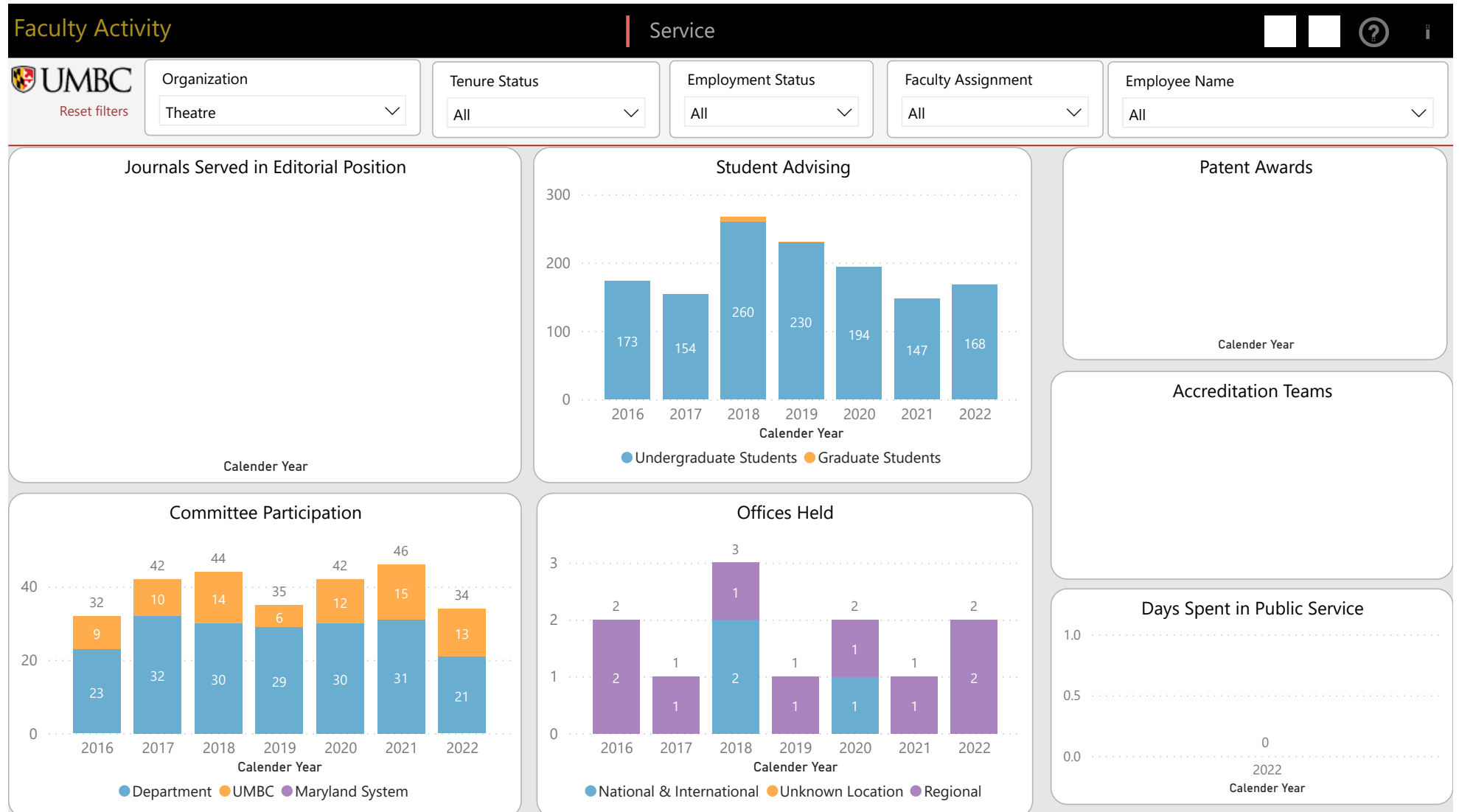


Scholarly Awards by Location



Published Books





Grants and Contracts Awarded

PI Awards



Reset filters

Organization

Theatre

Tenure Status

All

Employment Status

All

Faculty Assignment

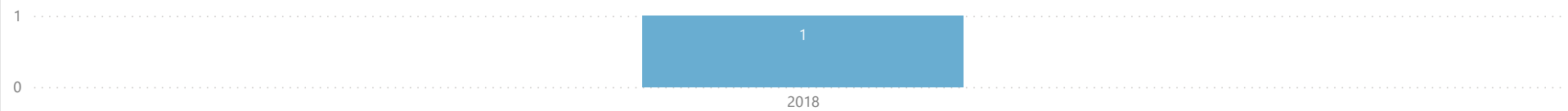
All

Employee Name

All

Award Count, Distinct Count of Primary Investigators, and Total Award Amount by Fiscal Year

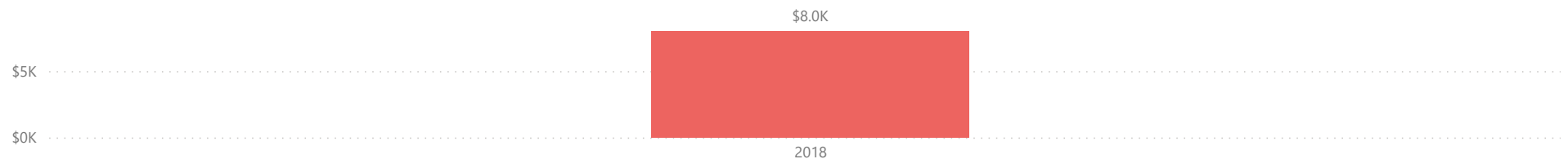
Award Count by Fiscal Year



Distinct PI Count by Fiscal Year



Total Award Amount by Fiscal Year



NOTES: All entries with positive \$ amounts are counted as distinct awards, including award amendments, continuations, etc. Award amounts of \$0 (no cost extensions, etc.) also count as an award. Negative award amounts (amendments, de-obligations, etc.) are not counted as awards and are subtracted from the total \$s awarded. If an individual only has negative award amounts on record (and therefore an award count of 0), they are not included in the Distinct PI Count.

Instructional Activity

Average Course Units by Faculty Category



Reset filters

Organization

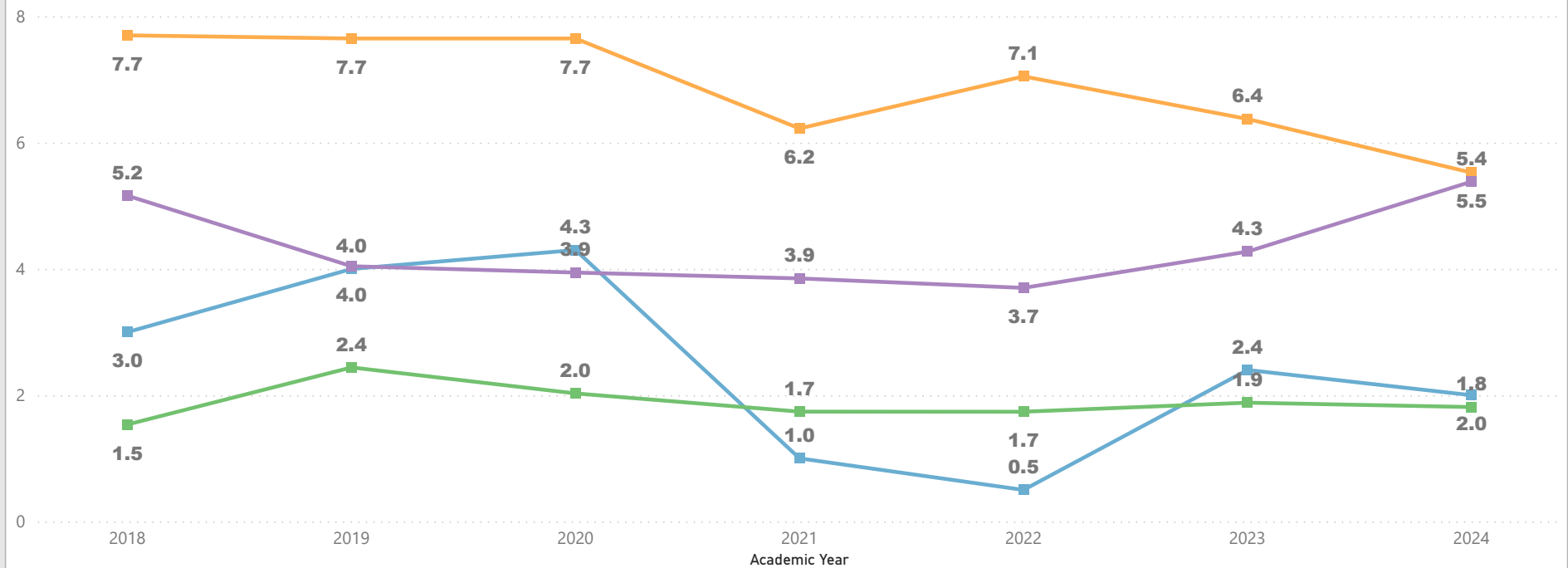
Theatre

Average Course Units Taught by Faculty Category

Average Course Units and Organization by Academic Year and Faculty Category

Theatre

Chair FT Instr NTT FT Instr T/TT PT/Other



Instructional Activity

Credit Hours by Level & Faculty Category



Reset filters

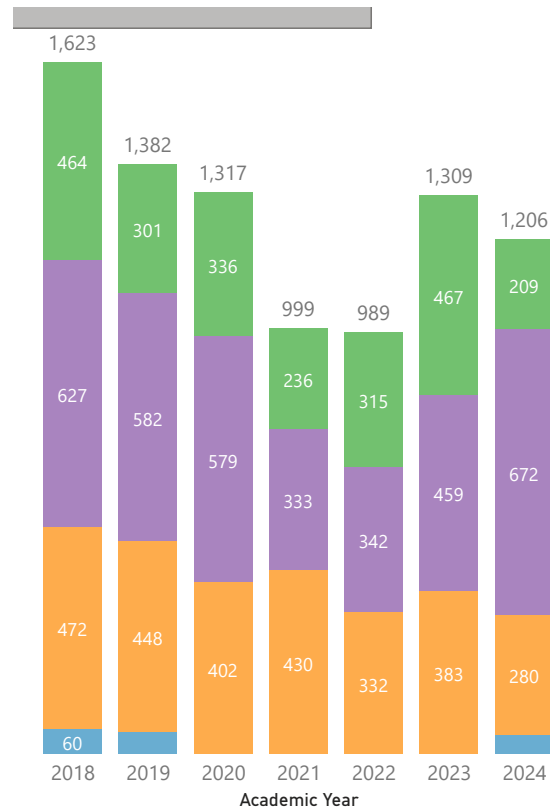
Organization

Theatre

Lower Level Credit Hours

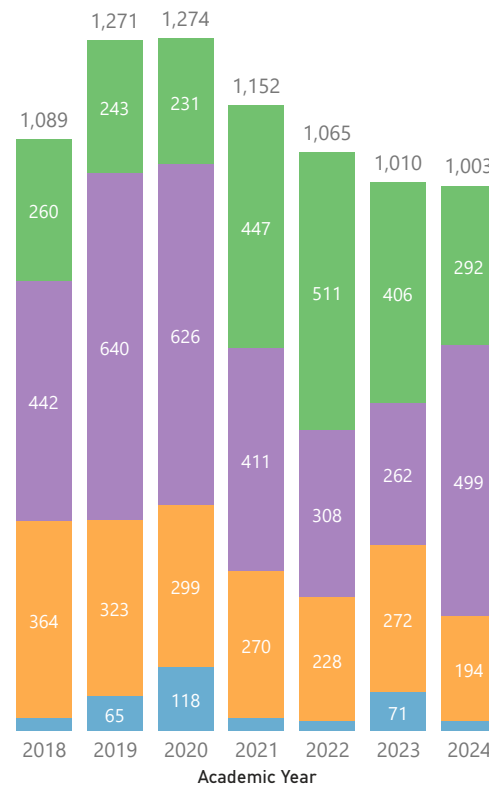
Theatre

- Chair
- FT Instr NTT
- FT Instr T/TT
- PT/Other



Upper Level Credit Hours

Theatre



Graduate Credit Hours

Theatre

2018 2019 2020 2021 2022 2023 2024

Academic Year

Instructional Activity

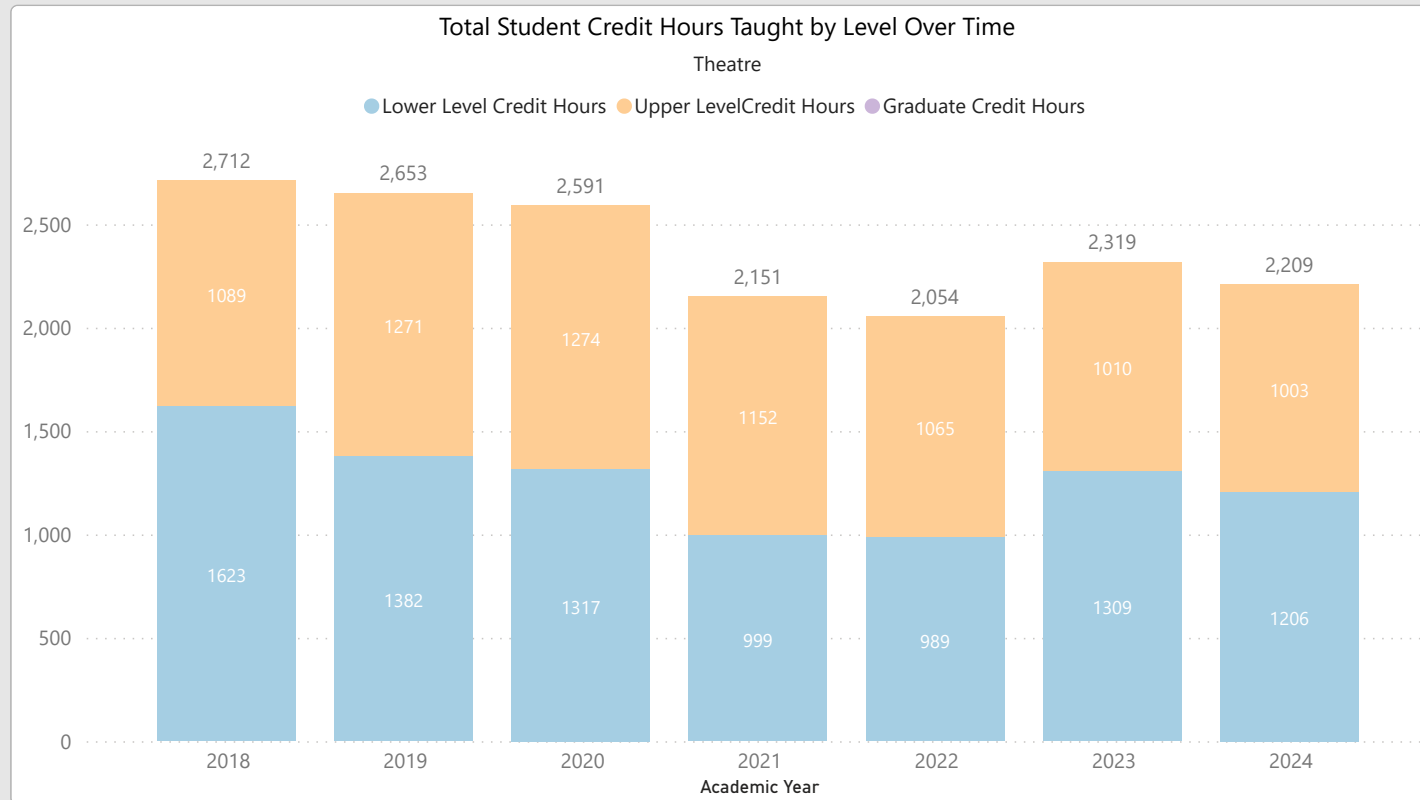
Total Credit Hrs Taught by Level Over Time



Reset filters

Organization

Theatre



							SA	Special		Course Units		
		Term	Class	Combined	Combined	Combined	Course	Course	Responsibility	Traditional	Research	
FT Instructional Not On Tenure Track				xlisted	Section #	Class %	Type	Type				
										24.5	0.4	
	Abele,Eric M.										6.3	0.2
		Fall 2020	THTR 202 01	N		0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Fall 2020	THTR 306 01	N		0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Fall 2020	THTR 460 01	N		0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2021	THTR 202 01	N		0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2021	THTR 233 01	N		0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2021	THTR 400 01	N		0	100.0 %	IND	Research	100.0%	0.0	0.2
		Spring 2021	THTR 432 01	N		0	100.0 %	LEC	Trad	100.0%	1.3	0.0
	Mather,Joan Larkins										4.6	0.0
		Fall 2020	THTR 104 01	N		0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Fall 2020	THTR 263 01	N		0	100.0 %	LEC	Trad	100.0%	0.3	0.0
		Spring 2021	THTR 104 01	N		0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2021	THTR 104 03	N		0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2021	THTR 263 01	N		0	100.0 %	LEC	Trad	100.0%	0.3	0.0
		Spring 2021	THTR 339 05	N		0	100.0 %	LEC	Trad	100.0%	1.0	0.0
	Mendelson,Adam										7.6	0.0
		Fall 2020	THTR 235 01	N		0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Fall 2020	THTR 337 01	N		0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Fall 2020	THTR 439 01	N		0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2021	THTR 231 01	N		0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2021	THTR 237 01	N		0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2021	THTR 262 01	N		0	100.0 %	LEC	Trad	100.0%	0.3	0.0
		Spring 2021	THTR 262 02	N		0	100.0 %	LEC	Trad	100.0%	0.3	0.0
		Spring 2021	THTR 339 02	N		0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2021	THTR 439 02	N		0	100.0 %	LEC	Trad	100.0%	1.0	0.0
	Schraven,Greggory										6.0	0.2
		Fall 2020	THTR 100 01	N		0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Fall 2020	THTR 100 03	N		0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Fall 2020	THTR 354 01	N		0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Fall 2020	THTR 400 09	N		0	100.0 %	IND	Research	100.0%	0.0	0.0
		Spring 2021	THTR 100 01	N		0	100.0 %	LEC	Trad	100.0%	1.0	0.0
Spring 2021		THTR 100 03	N		0	100.0 %	LEC	Trad	100.0%	1.0	0.0	
31												

Instructional Data

APR THTR Appendices Final

[illegible]

Instructional Staff	Caldwell,Raymond									1.0	0.0
		Fall 2020	THTR 220 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
	Cariaso,Tara G									2.0	0.0
		Spring 2021	THTR 239 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2021	THTR 390 02	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
	Hanson,Jarod									1.0	0.0
		Fall 2020	THTR 229 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
	McCoy,Brandon									2.0	0.0
		Fall 2020	THTR 345 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Fall 2020	THTR 390 02	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
	McDougall,Evan									0.6	0.0
		Spring 2021	THTR 264 01	N	0	100.0 %	LEC	Trad	100.0%	0.3	0.0
		Spring 2021	THTR 264 02	N	0	100.0 %	LEC	Trad	100.0%	0.3	0.0
	Paradis,Samantha									2.3	0.2
		Fall 2020	THTR 353 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Fall 2020	THTR 400 12	N	0	100.0 %	IND	Research	100.0%	0.0	0.2
		Spring 2021	THTR 261 01	N	0	100.0 %	LEC	Trad	100.0%	0.3	0.0
		Spring 2021	THTR 339 03	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
	Quander,Fatima									1.3	0.0
		Spring 2021	THTR 347 01	N	0	100.0 %	LEC	Trad	100.0%	1.3	0.0
	Stroupe,Susan									4.0	0.0
		Fall 2020	THTR 310 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Fall 2020	THTR 390 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2021	THTR 120 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2021	THTR 411 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
	Taylor,Gerrad Alex									2.0	0.0
		Fall 2020	THTR 110 02	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2021	THTR 110 02	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
	Yates,Samuel									1.0	0.0
		Spring 2021	THTR 344 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0

	Credit Hours			
Total	Lower Level	Upper Level	Graduate	Total
24.9	430.0	270.0	0.0	700.0
6.5	141.0	164.0	0.0	305.0
1.0	63.0	0.0	0.0	63.0
1.0	0.0	78.0	0.0	78.0
1.0	0.0	63.0	0.0	63.0
1.0	48.0	0.0	0.0	48.0
1.0	30.0	0.0	0.0	30.0
0.2	0.0	5.0	0.0	5.0
1.3	0.0	18.0	0.0	18.0
4.6	89.0	4.0	0.0	93.0
1.0	30.0	0.0	0.0	30.0
0.3	5.0	0.0	0.0	5.0
1.0	24.0	0.0	0.0	24.0
1.0	24.0	0.0	0.0	24.0
0.3	6.0	0.0	0.0	6.0
1.0	0.0	4.0	0.0	4.0
7.6	128.0	63.0	0.0	191.0
1.0	36.0	0.0	0.0	36.0
1.0	0.0	15.0	0.0	15.0
1.0	0.0	36.0	0.0	36.0
1.0	45.0	0.0	0.0	45.0
1.0	36.0	0.0	0.0	36.0
0.3	6.0	0.0	0.0	6.0
0.3	5.0	0.0	0.0	5.0
1.0	0.0	7.0	0.0	7.0
1.0	0.0	5.0	0.0	5.0
6.2	72.0	39.0	0.0	111.0
1.0	21.0	0.0	0.0	21.0
1.0	18.0	0.0	0.0	18.0
1.0	0.0	21.0	0.0	21.0
0.0	0.0	1.0	0.0	1.0
1.0	21.0	0.0	0.0	21.0
1.0	12.0	0.0	0.0	12.0

1.0	0.0	13.0	0.0	13.0
0.2	0.0	4.0	0.0	4.0
1.0	0.0	24.0	0.0	24.0
1.0	0.0	24.0	0.0	24.0
1.0	0.0	24.0	0.0	24.0
23.1	333.0	411.0	0.0	744.0
5.0	129.0	0.0	0.0	129.0
1.0	36.0	0.0	0.0	36.0
1.0	36.0	0.0	0.0	36.0
1.0	18.0	0.0	0.0	18.0
1.0	21.0	0.0	0.0	21.0
1.0	18.0	0.0	0.0	18.0
3.0	75.0	99.0	0.0	174.0
1.0	75.0	0.0	0.0	75.0
1.0	0.0	45.0	0.0	45.0
1.0	0.0	54.0	0.0	54.0
4.0	30.0	120.0	0.0	150.0
1.0	0.0	27.0	0.0	27.0
1.0	0.0	24.0	0.0	24.0
1.0	30.0	0.0	0.0	30.0
1.0	0.0	69.0	0.0	69.0
3.0	0.0	94.0	0.0	94.0
1.0	0.0	33.0	0.0	33.0
2.0	0.0	60.0	0.0	60.0
0.0	0.0	1.0	0.0	1.0
4.0	33.0	38.0	0.0	71.0
1.0	33.0	0.0	0.0	33.0
1.0	0.0	18.0	0.0	18.0
1.0	0.0	18.0	0.0	18.0
1.0	0.0	2.0	0.0	2.0
4.1	66.0	60.0	0.0	126.0
1.0	30.0	0.0	0.0	30.0
1.0	0.0	30.0	0.0	30.0
0.1	0.0	3.0	0.0	3.0
1.0	36.0	0.0	0.0	36.0
1.0	0.0	27.0	0.0	27.0
17.4	236.0	447.0	0.0	683.0

1.0	30.0	0.0	0.0	30.0
1.0	30.0	0.0	0.0	30.0
2.0	30.0	36.0	0.0	66.0
1.0	30.0	0.0	0.0	30.0
1.0	0.0	36.0	0.0	36.0
1.0	30.0	0.0	0.0	30.0
1.0	30.0	0.0	0.0	30.0
2.0	0.0	60.0	0.0	60.0
1.0	0.0	33.0	0.0	33.0
1.0	0.0	27.0	0.0	27.0
0.6	8.0	0.0	0.0	8.0
0.3	4.0	0.0	0.0	4.0
0.3	4.0	0.0	0.0	4.0
2.5	18.0	33.0	0.0	51.0
1.0	0.0	24.0	0.0	24.0
0.2	0.0	4.0	0.0	4.0
0.3	18.0	0.0	0.0	18.0
1.0	0.0	5.0	0.0	5.0
1.3	0.0	48.0	0.0	48.0
1.3	0.0	48.0	0.0	48.0
4.0	30.0	207.0	0.0	237.0
1.0	0.0	105.0	0.0	105.0
1.0	0.0	24.0	0.0	24.0
1.0	30.0	0.0	0.0	30.0
1.0	0.0	78.0	0.0	78.0
2.0	90.0	0.0	0.0	90.0
1.0	36.0	0.0	0.0	36.0
1.0	54.0	0.0	0.0	54.0
1.0	0.0	63.0	0.0	63.0
1.0	0.0	63.0	0.0	63.0

										Course Units	
		Term	Class	Combined xlisted	Combined Section #	Combined Class %	SA Course Type	Special Course Type	Responsibility	Traditional	Research
FT Instructional Not On Tenure Track										27.8	0.4
	Abele, Eric M.									7.0	0.1
		Fall 2021	THTR 202 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Fall 2021	THTR 336 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Fall 2021	THTR 439 02	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Fall 2021	THTR 460 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2022	THTR 230 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2022	THTR 233 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2022	THTR 400 01	N	0	100.0 %	IND	Research	100.0%	0.0	0.1
		Spring 2022	THTR 439 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
	Mather, Joan Larkins									6.6	0.3
		Fall 2021	THTR 104 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Fall 2021	THTR 104 03	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Fall 2021	THTR 263 01	N	0	100.0 %	LEC	Trad	100.0%	0.3	0.0
		Fall 2021	THTR 339 03	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Fall 2021	THTR 400 02	N	0	100.0 %	IND	Research	100.0%	0.0	0.3
		Spring 2022	THTR 104 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2022	THTR 263 01	N	0	100.0 %	LEC	Trad	100.0%	0.3	0.0
		Spring 2022	THTR 339 05	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2022	THTR 434 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
	Mendelson, Adam									8.2	0.0
		Fall 2021	THTR 235 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Fall 2021	THTR 262 01	N	0	100.0 %	LEC	Trad	100.0%	0.3	0.0
		Fall 2021	THTR 262 02	N	0	100.0 %	LEC	Trad	100.0%	0.3	0.0
		Fall 2021	THTR 339 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Fall 2021	THTR 439 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2022	THTR 237 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2022	THTR 262 01	N	0	100.0 %	LEC	Trad	100.0%	0.3	0.0
		Spring 2022	THTR 262 02	N	0	100.0 %	LEC	Trad	100.0%	0.3	0.0
		Spring 2022	THTR 335 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2022	THTR 339 02	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2022	THTR 400 08	N	0	100.0 %	IND	Research	100.0%	0.0	0.0
		Spring 2022	THTR 439 02	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0

	Schraven,Greggory									6.0	0.0
		Fall 2021	THTR 100 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Fall 2021	THTR 100 03	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Fall 2021	THTR 339 04	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2022	THTR 100 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2022	THTR 100 03	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2022	THTR 339 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
Chair										0.5	0.0
	Muson,Eve B									0.5	0.0
		Spring 2022	THTR 420 01	N	0	100.0 %	LEC	Trad	50.0%	0.5	0.0
FT Instructional Tenured / OnTrack										18.1	0.4
	Hartman,Nikki Ann									6.6	0.0
		Fall 2021	HONR 300 08	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Fall 2021	THTR 110 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Fall 2021	THTR 470 01	N	0	100.0 %	LEC	Trad	100.0%	1.3	0.0
		Spring 2022	THTR 110 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2022	THTR 110 02	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2022	THTR 350 01	N	0	100.0 %	LEC	Trad	100.0%	1.3	0.0
	McCully,Susan									3.0	0.1
		Spring 2022	THTR 120 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2022	THTR 344 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2022	THTR 400 04	N	0	100.0 %	IND	Research	100.0%	0.0	0.1
		Spring 2022	THTR 405 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
	Pace,Chelsea									3.5	0.0
		Fall 2021	THTR 229 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Fall 2021	THTR 329 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2022	THTR 239 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2022	THTR 420 01	N	0	100.0 %	LEC	Trad	50.0%	0.5	0.0
	Searls,Colette C									2.0	0.2
		Fall 2021	THTR 324 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Fall 2021	THTR 400 06	N	0	100.0 %	IND	Research	100.0%	0.0	0.2
		Spring 2022	HONR 300 06	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2022	THTR 400 06	N	0	100.0 %	IND	Research	100.0%	0.0	0.0
	Sinnott,Nate									3.0	0.1
		Fall 2021	THTR 120 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Fall 2021	THTR 232 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Fall 2021	THTR 354 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0

Other PT Instructional Staff		Fall 2021	THTR 400 03	N	0	100.0 %	IND	Research	100.0%	0.0	0.1
										22.5	0.1
	Andrews,Louise J.									2.0	0.0
		Fall 2021	THTR 223 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2022	THTR 222 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
	Drakes,Danielle									3.0	0.0
		Fall 2021	THTR 110 03	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2022	THTR 221 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2022	THTR 390 02	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
	Hann,Andrew G									1.0	0.0
		Spring 2022	THTR 325 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
	Hileman,Katie									1.0	0.0
		Fall 2021	THTR 110 02	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
	Ladny,Christa									1.0	0.0
		Spring 2022	THTR 330 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
	Lippard,Laley									1.0	0.0
		Fall 2021	THTR 390 02	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
	McDougall,Evan									0.6	0.0
		Fall 2021	THTR 264 01	N	0	100.0 %	LEC	Trad	100.0%	0.3	0.0
		Spring 2022	THTR 264 01	N	0	100.0 %	LEC	Trad	100.0%	0.3	0.0
	Paradis,Samantha									3.9	0.1
		Fall 2021	THTR 261 01	N	0	100.0 %	LEC	Trad	100.0%	0.3	0.0
		Fall 2021	THTR 339 02	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Fall 2021	THTR 353 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2022	THTR 250 01	N	0	100.0 %	LAB	Trad	100.0%	0.3	0.0
		Spring 2022	THTR 261 01	N	0	100.0 %	LEC	Trad	100.0%	0.3	0.0
		Spring 2022	THTR 339 03	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2022	THTR 400 10	N	0	100.0 %	IND	Research	100.0%	0.0	0.1
	Quander,Fatima									1.0	0.0
		Fall 2021	THTR 220 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
	Ritsch,Joseph									1.0	0.0
		Spring 2022	THTR 390 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
	Stroupe,Susan									4.0	0.0
		Fall 2021	THTR 310 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Fall 2021	THTR 390 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2022	THTR 202 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2022	THTR 411 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0

	Suaidi,Mohammad									1.0	0.0
		Fall 2021	THTR 305 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
	Taylor,Gerrad Alex									2.0	0.0
		Fall 2021	THTR 345 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2022	THTR 421 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0

	Credit Hours			
Total	Lower Level	Upper Level	Graduate	Total
28.2	332.0	227.0	0.0	559.0
7.1	78.0	109.0	0.0	187.0
1.0	48.0	0.0	0.0	48.0
1.0	0.0	18.0	0.0	18.0
1.0	0.0	2.0	0.0	2.0
1.0	0.0	84.0	0.0	84.0
1.0	15.0	0.0	0.0	15.0
1.0	15.0	0.0	0.0	15.0
0.1	0.0	3.0	0.0	3.0
1.0	0.0	2.0	0.0	2.0
6.9	74.0	44.0	0.0	118.0
1.0	21.0	0.0	0.0	21.0
1.0	21.0	0.0	0.0	21.0
0.3	3.0	0.0	0.0	3.0
1.0	0.0	8.0	0.0	8.0
0.3	0.0	7.0	0.0	7.0
1.0	27.0	0.0	0.0	27.0
0.3	2.0	0.0	0.0	2.0
1.0	0.0	5.0	0.0	5.0
1.0	0.0	24.0	0.0	24.0
8.2	63.0	63.0	0.0	126.0
1.0	27.0	0.0	0.0	27.0
0.3	6.0	0.0	0.0	6.0
0.3	7.0	0.0	0.0	7.0
1.0	0.0	12.0	0.0	12.0
1.0	0.0	4.0	0.0	4.0
1.0	12.0	0.0	0.0	12.0
0.3	6.0	0.0	0.0	6.0
0.3	5.0	0.0	0.0	5.0
1.0	0.0	30.0	0.0	30.0
1.0	0.0	13.0	0.0	13.0
0.0	0.0	1.0	0.0	1.0
1.0	0.0	3.0	0.0	3.0

6.0	117.0	11.0	0.0	128.0
1.0	27.0	0.0	0.0	27.0
1.0	27.0	0.0	0.0	27.0
1.0	0.0	7.0	0.0	7.0
1.0	33.0	0.0	0.0	33.0
1.0	30.0	0.0	0.0	30.0
1.0	0.0	4.0	0.0	4.0
0.5	0.0	18.0	0.0	18.0
0.5	0.0	18.0	0.0	18.0
0.5	0.0	18.0	0.0	18.0
18.5	342.0	308.0	0.0	650.0
6.6	159.0	90.0	0.0	249.0
1.0	0.0	36.0	0.0	36.0
1.0	54.0	0.0	0.0	54.0
1.3	0.0	18.0	0.0	18.0
1.0	51.0	0.0	0.0	51.0
1.0	54.0	0.0	0.0	54.0
1.3	0.0	36.0	0.0	36.0
3.1	48.0	60.0	0.0	108.0
1.0	48.0	0.0	0.0	48.0
1.0	0.0	45.0	0.0	45.0
0.1	0.0	3.0	0.0	3.0
1.0	0.0	12.0	0.0	12.0
3.5	57.0	39.0	0.0	96.0
1.0	27.0	0.0	0.0	27.0
1.0	0.0	21.0	0.0	21.0
1.0	30.0	0.0	0.0	30.0
0.5	0.0	18.0	0.0	18.0
2.2	0.0	95.0	0.0	95.0
1.0	0.0	30.0	0.0	30.0
0.2	0.0	4.0	0.0	4.0
1.0	0.0	60.0	0.0	60.0
0.0	0.0	1.0	0.0	1.0
3.1	78.0	24.0	0.0	102.0
1.0	54.0	0.0	0.0	54.0
1.0	24.0	0.0	0.0	24.0
1.0	0.0	21.0	0.0	21.0

0.1	0.0	3.0	0.0	3.0
22.6	314.0	508.0	0.0	822.0
2.0	60.0	0.0	0.0	60.0
1.0	21.0	0.0	0.0	21.0
1.0	39.0	0.0	0.0	39.0
3.0	81.0	54.0	0.0	135.0
1.0	39.0	0.0	0.0	39.0
1.0	42.0	0.0	0.0	42.0
1.0	0.0	54.0	0.0	54.0
1.0	0.0	42.0	0.0	42.0
1.0	0.0	42.0	0.0	42.0
1.0	54.0	0.0	0.0	54.0
1.0	54.0	0.0	0.0	54.0
1.0	0.0	33.0	0.0	33.0
1.0	0.0	33.0	0.0	33.0
1.0	0.0	33.0	0.0	33.0
1.0	0.0	33.0	0.0	33.0
0.6	10.0	0.0	0.0	10.0
0.3	1.0	0.0	0.0	1.0
0.3	9.0	0.0	0.0	9.0
4.0	40.0	52.0	0.0	92.0
0.3	17.0	0.0	0.0	17.0
1.0	0.0	10.0	0.0	10.0
1.0	0.0	24.0	0.0	24.0
0.3	7.0	0.0	0.0	7.0
0.3	16.0	0.0	0.0	16.0
1.0	0.0	16.0	0.0	16.0
0.1	0.0	2.0	0.0	2.0
1.0	45.0	0.0	0.0	45.0
1.0	45.0	0.0	0.0	45.0
1.0	0.0	30.0	0.0	30.0
1.0	0.0	30.0	0.0	30.0
4.0	24.0	189.0	0.0	213.0
1.0	0.0	81.0	0.0	81.0
1.0	0.0	33.0	0.0	33.0
1.0	24.0	0.0	0.0	24.0
1.0	0.0	75.0	0.0	75.0

1.0	0.0	27.0	0.0	27.0
1.0	0.0	27.0	0.0	27.0
2.0	0.0	48.0	0.0	48.0
1.0	0.0	24.0	0.0	24.0
1.0	0.0	24.0	0.0	24.0

							SA	Special		Course Units	
		Term	Class	Combined xlisted	Combined Section #	Combined Class %	Course Type	Course Type	Responsibility	Traditional	Research
FT Instructional Not On Tenure Track										25.0	0.5
	Abele, Eric M.									6.5	0.1
		Fall 2022	THTR 306 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Fall 2022	THTR 400 01	N	0	100.0 %	IND	Research	100.0%	0.0	0.1
		Fall 2022	THTR 439 02	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Fall 2022	THTR 460 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2023	THTR 233 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2023	THTR 390 01	N	0	100.0 %	LEC	Trad	50.0%	0.5	0.0
		Spring 2023	THTR 432 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2023	THTR 439 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
	Mather, Joan Larkins									5.6	0.0
		Fall 2022	THTR 104 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Fall 2022	THTR 263 01	N	0	100.0 %	LEC	Trad	100.0%	0.3	0.0
		Fall 2022	THTR 339 03	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2023	THTR 104 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2023	THTR 104 03	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2023	THTR 263 01	N	0	100.0 %	LEC	Trad	100.0%	0.3	0.0
		Spring 2023	THTR 339 03	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
	Mendelson, Adam									7.6	0.0
		Fall 2022	THTR 235 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Fall 2022	THTR 262 01	N	0	100.0 %	LEC	Trad	100.0%	0.3	0.0
		Fall 2022	THTR 339 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Fall 2022	THTR 400 06	N	0	100.0 %	IND	Research	100.0%	0.0	0.0
		Fall 2022	THTR 439 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2023	THTR 120 02	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2023	THTR 237 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2023	THTR 262 01	N	0	100.0 %	LEC	Trad	100.0%	0.3	0.0
		Spring 2023	THTR 339 02	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2023	THTR 400 08	N	0	100.0 %	IND	Research	100.0%	0.0	0.0
		Spring 2023	THTR 439 02	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
	Schraven, Gregory									5.3	0.4
		Fall 2022	THTR 100 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Fall 2022	THTR 261 01	N	0	100.0 %	LEC	Trad	100.0%	0.3	0.0

Instructional Data

APR THTR Appendices Final

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Instructional Staff	Drakes,Danielle									1.0	0.0
		Fall 2022	THTR 390 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
	Farley,Tessara L									1.3	0.0
		Spring 2023	THTR 261 01	N	0	100.0 %	LEC	Trad	100.0%	0.3	0.0
		Spring 2023	THTR 339 05	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
	Freilich,Melissa H									4.0	0.0
		Fall 2022	THTR 229 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Fall 2022	THTR 329 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2023	THTR 110 04	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2023	THTR 239 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
	Hann,Andrew G									1.0	0.0
		Spring 2023	THTR 325 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
	Hileman,Katie									2.0	0.0
		Fall 2022	THTR 110 03	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Fall 2022	THTR 110 04	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
	McDougall,Evan									0.6	0.0
		Fall 2022	THTR 264 01	N	0	100.0 %	LEC	Trad	100.0%	0.3	0.0
		Spring 2023	THTR 264 01	N	0	100.0 %	LEC	Trad	100.0%	0.3	0.0
	Miller,Jeffrey O									2.0	0.0
		Fall 2022	THTR 223 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2023	THTR 222 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
	Ritsch,Joseph									0.5	0.0
		Spring 2023	THTR 390 01	N	0	100.0 %	LEC	Trad	50.0%	0.5	0.0
	Rome,Susan									3.3	0.0
		Fall 2022	THTR 220 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Fall 2022	THTR 324 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2023	THTR 347 01	N	0	100.0 %	LEC	Trad	100.0%	1.3	0.0
	Stroupe,Susan									4.0	0.0
		Fall 2022	THTR 202 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Fall 2022	THTR 310 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2023	THTR 202 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2023	THTR 411 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
	Suaidi,Mohammad									1.0	0.0
		Fall 2022	THTR 305 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0

	Credit Hours			
Total	Lower Level	Upper Level	Graduate	Total
25.5	383.0	269.5	0.0	652.5
6.6	39.0	174.5	0.0	213.5
1.0	0.0	75.0	0.0	75.0
0.1	0.0	3.0	0.0	3.0
1.0	0.0	3.0	0.0	3.0
1.0	0.0	54.0	0.0	54.0
1.0	39.0	0.0	0.0	39.0
0.5	0.0	19.5	0.0	19.5
1.0	0.0	15.0	0.0	15.0
1.0	0.0	5.0	0.0	5.0
5.6	126.0	7.0	0.0	133.0
1.0	36.0	0.0	0.0	36.0
0.3	4.0	0.0	0.0	4.0
1.0	0.0	2.0	0.0	2.0
1.0	42.0	0.0	0.0	42.0
1.0	42.0	0.0	0.0	42.0
0.3	2.0	0.0	0.0	2.0
1.0	0.0	5.0	0.0	5.0
7.6	120.0	24.0	0.0	144.0
1.0	18.0	0.0	0.0	18.0
0.3	7.0	0.0	0.0	7.0
1.0	0.0	7.0	0.0	7.0
0.0	0.0	1.0	0.0	1.0
1.0	0.0	9.0	0.0	9.0
1.0	54.0	0.0	0.0	54.0
1.0	30.0	0.0	0.0	30.0
0.3	11.0	0.0	0.0	11.0
1.0	0.0	2.0	0.0	2.0
0.0	0.0	1.0	0.0	1.0
1.0	0.0	4.0	0.0	4.0
5.7	98.0	64.0	0.0	162.0
1.0	42.0	0.0	0.0	42.0
0.3	11.0	0.0	0.0	11.0

1.0	0.0	17.0	0.0	17.0
0.4	0.0	8.0	0.0	8.0
1.0	45.0	0.0	0.0	45.0
1.0	0.0	3.0	0.0	3.0
1.0	0.0	36.0	0.0	36.0
2.4	0.0	71.0	0.0	71.0
2.4	0.0	71.0	0.0	71.0
1.0	0.0	14.0	0.0	14.0
1.0	0.0	48.0	0.0	48.0
0.3	0.0	6.0	0.0	6.0
0.1	0.0	3.0	0.0	3.0
17.1	459.0	262.0	0.0	721.0
5.0	270.0	0.0	0.0	270.0
1.0	54.0	0.0	0.0	54.0
1.0	54.0	0.0	0.0	54.0
1.0	54.0	0.0	0.0	54.0
1.0	54.0	0.0	0.0	54.0
1.0	54.0	0.0	0.0	54.0
5.0	120.0	174.0	0.0	294.0
0.5	0.0	36.0	0.0	36.0
1.0	69.0	0.0	0.0	69.0
0.5	0.0	36.0	0.0	36.0
1.0	51.0	0.0	0.0	51.0
1.0	0.0	54.0	0.0	54.0
1.0	0.0	48.0	0.0	48.0
4.0	39.0	65.0	0.0	104.0
0.0	0.0	1.0	0.0	1.0
1.0	0.0	1.0	0.0	1.0
1.0	39.0	0.0	0.0	39.0
1.0	0.0	15.0	0.0	15.0
1.0	0.0	48.0	0.0	48.0
3.1	30.0	23.0	0.0	53.0
1.0	6.0	0.0	0.0	6.0
1.0	24.0	0.0	0.0	24.0
1.0	0.0	21.0	0.0	21.0
0.1	0.0	2.0	0.0	2.0
20.7	466.0	402.5	0.0	868.5

1.0	0.0	42.0	0.0	42.0
1.0	0.0	42.0	0.0	42.0
1.3	6.0	12.0	0.0	18.0
0.3	6.0	0.0	0.0	6.0
1.0	0.0	12.0	0.0	12.0
4.0	102.0	24.0	0.0	126.0
1.0	36.0	0.0	0.0	36.0
1.0	0.0	24.0	0.0	24.0
1.0	36.0	0.0	0.0	36.0
1.0	30.0	0.0	0.0	30.0
1.0	0.0	39.0	0.0	39.0
1.0	0.0	39.0	0.0	39.0
2.0	108.0	0.0	0.0	108.0
1.0	54.0	0.0	0.0	54.0
1.0	54.0	0.0	0.0	54.0
0.6	13.0	0.0	0.0	13.0
0.3	8.0	0.0	0.0	8.0
0.3	5.0	0.0	0.0	5.0
2.0	81.0	0.0	0.0	81.0
1.0	30.0	0.0	0.0	30.0
1.0	51.0	0.0	0.0	51.0
0.5	0.0	19.5	0.0	19.5
0.5	0.0	19.5	0.0	19.5
3.3	36.0	107.0	0.0	143.0
1.0	36.0	0.0	0.0	36.0
1.0	0.0	39.0	0.0	39.0
1.3	0.0	68.0	0.0	68.0
4.0	120.0	126.0	0.0	246.0
1.0	69.0	0.0	0.0	69.0
1.0	0.0	63.0	0.0	63.0
1.0	51.0	0.0	0.0	51.0
1.0	0.0	63.0	0.0	63.0
1.0	0.0	33.0	0.0	33.0
1.0	0.0	33.0	0.0	33.0

[illegible]

FT Instructional Tenured / OnTrack	Muson,Eve B									2.0	0.0
		Fall 2023	THTR 430 02	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2024	THTR 120 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
										31.8	0.5
	Hartman,Nikki Ann									6.3	0.0
		Fall 2023	HONR 300 02	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Fall 2023	THTR 110 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Fall 2023	THTR 110 02	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2024	THTR 110 02	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2024	THTR 110 04	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2024	THTR 350 01	N	0	100.0 %	LEC	Trad	100.0%	1.3	0.0
	McCully,Susan									3.5	0.0
		Fall 2023	THTR 120 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Fall 2023	THTR 349 01	Y	9305	50.0 %	LEC	Trad	100.0%	0.5	0.0
		Fall 2023	THTR 400 10	N	0	100.0 %	IND	Research	100.0%	0.0	0.0
		Spring 2024	THTR 339 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2024	THTR 405 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
	Searls,Colette C									6.0	0.0
		Fall 2023	THTR 110 03	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Fall 2023	THTR 324 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2024	HONR 300 05	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2024	THTR 110 03	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2024	THTR 221 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2024	THTR 430 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
	Semaj,Nigel									6.0	0.1
		Fall 2023	THTR 229 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Fall 2023	THTR 305 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Fall 2023	THTR 405 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2024	THTR 110 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2024	THTR 239 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2024	THTR 390 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2024	THTR 400 11	N	0	100.0 %	IND	Research	100.0%	0.0	0.1
	Sinnott,Nate									5.0	0.3
		Fall 2023	THTR 439 03	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Fall 2023	THTR 460 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2024	THTR 215 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2024	THTR 330 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0

		Spring 2024	THTR 400 07	N	0	100.0 %	IND	Research	100.0%	0.0	0.3
		Spring 2024	THTR 439 03	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
	Taylor,Gerrad Alex									5.0	0.1
		Fall 2023	THTR 223 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Fall 2023	THTR 339 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Fall 2023	THTR 420 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2024	THTR 222 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2024	THTR 400 10	N	0	100.0 %	IND	Research	100.0%	0.0	0.1
		Spring 2024	THTR 421 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
Other PT Instructional Staff										14.5	0.0
	Bryer,Kathryn C									1.0	0.0
		Fall 2023	THTR 390 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
	Caster,Margaret									0.3	0.0
		Spring 2024	THTR 263 01	N	0	100.0 %	LEC	Trad	100.0%	0.3	0.0
	Farley,Tessara L									3.6	0.0
		Fall 2023	THTR 261 01	N	0	100.0 %	LEC	Trad	100.0%	0.3	0.0
		Fall 2023	THTR 339 05	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Fall 2023	THTR 353 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2024	THTR 261 01	N	0	100.0 %	LEC	Trad	100.0%	0.3	0.0
		Spring 2024	THTR 339 05	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
	Freilich,Melissa H									2.0	0.0
		Fall 2023	THTR 110 04	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Fall 2023	THTR 329 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
	Hann,Andrew G									1.0	0.0
		Spring 2024	THTR 325 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
	McDougall,Evan									0.6	0.0
		Fall 2023	THTR 264 01	N	0	100.0 %	LEC	Trad	100.0%	0.3	0.0
		Spring 2024	THTR 264 01	N	0	100.0 %	LEC	Trad	100.0%	0.3	0.0
	Rome,Susan									1.0	0.0
		Fall 2023	THTR 220 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
	Stroupe,Susan									5.0	0.0
		Fall 2023	THTR 202 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Fall 2023	THTR 310 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2024	THTR 202 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2024	THTR 344 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0
		Spring 2024	THTR 411 01	N	0	100.0 %	LEC	Trad	100.0%	1.0	0.0

	Credit Hours			
Total	Lower Level	Upper Level	Graduate	Total
22.1	280.0	194.0	0.0	474.0
6.0	180.0	93.0	0.0	273.0
1.0	36.0	0.0	0.0	36.0
1.0	54.0	0.0	0.0	54.0
1.0	0.0	75.0	0.0	75.0
1.0	0.0	18.0	0.0	18.0
1.0	36.0	0.0	0.0	36.0
1.0	54.0	0.0	0.0	54.0
5.4	4.0	34.0	0.0	38.0
0.3	4.0	0.0	0.0	4.0
1.0	0.0	10.0	0.0	10.0
0.1	0.0	3.0	0.0	3.0
1.0	0.0	2.0	0.0	2.0
1.0	0.0	1.0	0.0	1.0
1.0	0.0	15.0	0.0	15.0
1.0	0.0	3.0	0.0	3.0
6.7	15.0	56.0	0.0	71.0
0.3	7.0	0.0	0.0	7.0
1.0	0.0	4.0	0.0	4.0
1.0	0.0	15.0	0.0	15.0
1.0	0.0	4.0	0.0	4.0
0.3	8.0	0.0	0.0	8.0
1.0	0.0	18.0	0.0	18.0
1.0	0.0	5.0	0.0	5.0
0.1	0.0	2.0	0.0	2.0
1.0	0.0	8.0	0.0	8.0
4.0	81.0	11.0	0.0	92.0
1.0	39.0	0.0	0.0	39.0
1.0	0.0	6.0	0.0	6.0
1.0	42.0	0.0	0.0	42.0
1.0	0.0	4.0	0.0	4.0
0.0	0.0	1.0	0.0	1.0
2.0	45.0	18.0	0.0	63.0

2.0	45.0	18.0	0.0	63.0
1.0	0.0	18.0	0.0	18.0
1.0	45.0	0.0	0.0	45.0
32.3	672.0	499.0	0.0	1,171.0
6.3	216.0	64.0	0.0	280.0
1.0	0.0	36.0	0.0	36.0
1.0	57.0	0.0	0.0	57.0
1.0	51.0	0.0	0.0	51.0
1.0	54.0	0.0	0.0	54.0
1.0	54.0	0.0	0.0	54.0
1.3	0.0	28.0	0.0	28.0
3.5	72.0	81.0	0.0	153.0
1.0	72.0	0.0	0.0	72.0
0.5	0.0	12.0	0.0	12.0
0.0	0.0	1.0	0.0	1.0
1.0	0.0	11.0	0.0	11.0
1.0	0.0	57.0	0.0	57.0
6.0	147.0	96.0	0.0	243.0
1.0	54.0	0.0	0.0	54.0
1.0	0.0	33.0	0.0	33.0
1.0	0.0	60.0	0.0	60.0
1.0	54.0	0.0	0.0	54.0
1.0	39.0	0.0	0.0	39.0
1.0	0.0	3.0	0.0	3.0
6.1	126.0	72.0	0.0	198.0
1.0	39.0	0.0	0.0	39.0
1.0	0.0	18.0	0.0	18.0
1.0	0.0	3.0	0.0	3.0
1.0	54.0	0.0	0.0	54.0
1.0	33.0	0.0	0.0	33.0
1.0	0.0	48.0	0.0	48.0
0.1	0.0	3.0	0.0	3.0
5.3	24.0	92.0	0.0	116.0
1.0	0.0	5.0	0.0	5.0
1.0	0.0	42.0	0.0	42.0
1.0	24.0	0.0	0.0	24.0
1.0	0.0	33.0	0.0	33.0

0.3	0.0	6.0	0.0	6.0
1.0	0.0	6.0	0.0	6.0
5.1	87.0	94.0	0.0	181.0
1.0	42.0	0.0	0.0	42.0
1.0	0.0	17.0	0.0	17.0
1.0	0.0	45.0	0.0	45.0
1.0	45.0	0.0	0.0	45.0
0.1	0.0	2.0	0.0	2.0
1.0	0.0	30.0	0.0	30.0
14.5	209.0	292.0	0.0	501.0
1.0	0.0	45.0	0.0	45.0
1.0	0.0	45.0	0.0	45.0
0.3	8.0	0.0	0.0	8.0
0.3	8.0	0.0	0.0	8.0
3.6	16.0	52.0	0.0	68.0
0.3	10.0	0.0	0.0	10.0
1.0	0.0	11.0	0.0	11.0
1.0	0.0	30.0	0.0	30.0
0.3	6.0	0.0	0.0	6.0
1.0	0.0	11.0	0.0	11.0
2.0	36.0	30.0	0.0	66.0
1.0	36.0	0.0	0.0	36.0
1.0	0.0	30.0	0.0	30.0
1.0	0.0	30.0	0.0	30.0
1.0	0.0	30.0	0.0	30.0
0.6	5.0	0.0	0.0	5.0
0.3	3.0	0.0	0.0	3.0
0.3	2.0	0.0	0.0	2.0
1.0	36.0	0.0	0.0	36.0
1.0	36.0	0.0	0.0	36.0
5.0	108.0	135.0	0.0	243.0
1.0	54.0	0.0	0.0	54.0
1.0	0.0	63.0	0.0	63.0
1.0	54.0	0.0	0.0	54.0
1.0	0.0	27.0	0.0	27.0
1.0	0.0	45.0	0.0	45.0

Program Expenditures by Fund Type and Account

APR THTR Appendices Final

Organization - Theatre

Fiscal Year / Expense Detail	1. General Instruction State Supported Expenditures	2. Non State Supported Instruction Expenditures	4. Research Expenditures- Unrestricted	5. Other Expenditures	Total
2023	\$1,356,408	(\$9,423)	\$22,786	(\$3,500)	\$1,366,271
1. Salaries - Tenure or Tenured Track	\$502,520				\$502,520
Faculty Not Tenured On Track	\$8,593				\$8,593
Faculty Tenured	\$493,927				\$493,927
2. Salaries Other Faculty	\$403,149				\$403,149
Faculty Not Tenured Not on Tr	\$316,799				\$316,799
Faculty, Contractual	\$86,350				\$86,350
3. Salaries - All Other	\$260,698				\$260,698
Exempt, Regular	\$139,742				\$139,742
Nonexempt Regular	\$52,531				\$52,531
NonExempt, Contingent I	\$23,070				\$23,070
Student, Hourly	\$45,355				\$45,355
4. Other Expenditures	\$190,041	(\$9,423)	\$22,786	(\$3,500)	\$199,903
7020100	\$150				\$150
7021600	\$780				\$780
7030100	\$19				\$19
7030200	\$2				\$2
7040100	\$967				\$967
7040200	\$900				\$900
7040300	\$7,683		\$339		\$8,022
7040330	\$1,167	(\$1,150)	\$5,452		\$5,469

	1. General Instruction State Supported Expenditures	2. Non State Supported Instruction Expenditures	3. Research Appendices Final	4. Research Expenditures-Unrestricted	5. Other Expenditures	Total
Fiscal Year / Expense Detail						
7070200	\$80					\$80
7070300	\$22					\$22
7080100	\$6,024					\$6,024
7080400	\$1,981					\$1,981
7080800	\$1,568					\$1,568
7080900	\$2,649					\$2,649
7081100	\$2,632					\$2,632
7089900	\$60,022	(\$10,073)		(\$4,250)		\$45,699
7090200	\$2,918	\$1,799		\$890		\$5,607
7090400	\$107,233			\$3,745		\$110,978
7091400	\$279					\$279
7092000	\$3,154					\$3,154
7099900	\$328					\$328
7099950	\$1,016			\$4,110		\$5,126
7099951	\$926					\$926
7119910	(\$18,898)					(\$18,898)
7129900				\$12,500	(\$3,500)	\$9,000
7130500	\$3,448					\$3,448
8149999	\$2,992					\$2,992

10023 Theatre
FUND 1111

ACCOUNT	JOB CODE	POSN DESCR	NAME1/PROG OP	FY23 Budget	REX Recorded Expenditure
Operating Budget					
7020100		Honorariums		1,500	150
7021600		Royalty Payments (1099-Box2)		-	780
7030100		Postage		2,000	19
7030200		Telephone		125	2
7040100		In State/Routine Operations		2,000	967
7040200		Conference Registration Fee		-	900
7040300		Out-of-State/Routine Operation		7,700	8,022
7040330		Travel - Foreign		-	5,469
7070200		Gas and Oil		-	80
7070300		Motor Vic. Maint. And Repair		-	22
7080100		Advertising		400	6,024
7080400		Printing and Reproduction		3,100	1,981
7080500		Bookbinding		-	-
7080800		Equipment Rental		3,000	1,568
7080900		Equipment Maint. & Repair		21,300	2,649
7081100		Food Services		-	2,632
7089200		Data Proc - Academic/Research		-	-
7089300		Data Processing - Admin		-	-
7089900		Other Contract Serv - Non DP		21,770	45,699
7090200		Office & Other Supplies		4,350	5,607
7090400		Building & Household Supply		54,529	110,978
7091400		Instructional Supplies		700	279
7099000		Data Proc Acad Supplies		-	328
7099950		Sensitive Equipment - General		8,000	5,126
7099951		Sensitive Equip >\$1K <\$5 per U		-	926
7119910		Purch. Comp Equip \$5K Per Item		-	(18,898)
7129900		Other Grant, Subsidy Contribution		-	9,000
7130100		Rent (Real Property)		-	-
7130500		Assoc Dues and Subscriptions		3,200	3,448
8149999		Other		-	2,992
Operating Total				133,674	196,750

Appendix: Undergraduate Research
2021-2024

2024

Enzo Leone Shakespeare On Wheels Research Award for Stage Combat Intensive Training

Nia Zagami KCACTF (Kennedy Center American College Theatre Festival) Acting Scholarship

Mady Sims KCACTF Acting Scholarship

Franchesca Parker KCACTF Acting Scholarship Mentor (*Program Finalist, recipient of Outstanding Voice Work Award*)

2023

Téa Decker, INDS: *Season Planning Not Just for Mother Nature: An Exploration of the Process within Delaware Valley Community Theatres*

Renata Taylor-Smith “*Staging the Amish Project: A Study in International Collaboration and Design*”

Renata Taylor Smith – Lighting Design in *The Amish Project in Germany*; Munich, Germany

2022

Jennie Hardman; credited as a Research Assistant for faculty book publication: *A Galaxy of Things: the Power of Puppets and Masks in Star Wars and Beyond*

Will Murphy – Shakespeare on Wheels Research Grant for Web Design Equipment for Dramaturgy

2021

Ayodélé La Veau - Theatre and Psychology: a video essay on her research in art therapy.

Claudia Talbot; credited as a Research Assistant for faculty book publication: *A Galaxy of Things: the Power of Puppets and Masks in Star Wars and Beyond*

Maria Marsalis - Shakespeare On Wheels Research Award for VASTA Voice Workshop

Appendix K: Assessment of Physical Facilities and Support Facilities

	Very Adequate	Adequate	Inadequate	Very Inadequate
Facility				
1. Office Space				
a. Faculty Space		X		
b. Administrative Space		X		
c. Graduate Student Space	N/A			
2. Library				
a. Periodical Holdings		X		
b. Book Holdings		X		
c. Department-based Holdings		X		
3. Computing Facilities				
a. Central Computer Server(s)	N/A			
1) Hardware				
2) Software				
b. Department-based				
1) Hardware		x		
2) Software		x		
4. Other Research Facilities				
a. Laboratories				
1) Space				
2) Electric Power				
3) Water and Sewer				
4) Lighting, Heat				
5) Ventilation				
b. Equipment				
1) Faculty Research			Please see Appendix K1	
2) Teaching			Please see Appendix K1 Items 3, 4, 6, 7, 8	
3) Student Research				
5. Other				
5.1 Proscenium Theatre (PT) AV - PAHB103/104				Please see Appendix K1 Item 2, 3
5.2 Black Box (BB) AV - PAHB127				Appendix K1 Item 2, 3

	Very Adequate	Adequate	Inadequate	Very Inadequate
5.3 Proscenium Theatre Intelligent Lighting & Multimedia				Appendix K1 Items 5, 6, 7
5.4 PT Sound Console				Appendix Item 9
5.5 Theatres & Auxiliary Spaces Wireless Intercom System				Appendix Item 8
5.6 Theatres, Shops, Classrooms Annual Safety Inspections, etc.				Appendix Item 1, 4

Appendix K1: Assessment of Physical Facilities and Equipment

1. **ITEM: Lockable Door Access Maintenance and/or Replacement**

IMPACT: Continued lockable access (currently the “Swipe” system) is crucial for the safety of students, staff, and faculty – and protects the valuable and sensitive equipment within. Since many of our classrooms are directly adjacent to public spaces in the PAHB, doors must be secure and accessible to only those with legitimate use of spaces. Theatre has approximately a dozen swipe doors in PAHB, not to mention the exterior doors and the doors in MUSC and DANC; it’s possible that this is the first of many card swipes to fail.

COST: Theatre Staff was told by Cael Mulcahy that Facilities Management paid for the repairs of the door of 102 Theatre Rehearsal Studio, but we would encourage a long-term plan for maintenance and/or replacement.

2. **ITEM: Replacement of 8 AMX Touch Panel Lighting Controllers throughout PAHB Performance Spaces.**

IMPACT: The touch panel system, now 12 years old, is beyond repair. Of the five panels installed in the Proscenium Theatre and Black Box Theatre, only three are still functional, with the Proscenium Theatre down to just one working panel. The system is critical for safety and proper functioning of the spaces. These panels control all non-performance lighting situations for studio classes, rehearsals, lectures, production classes, custodial services, etc. As part of our continuing efforts to create building-wide solutions, we are recommending replacing all 8 in the building.

COST: As of May 2024, the cost of replacing all eight is approximately \$43,000. The staff of the three performing arts departments and Cael Mulcahey have been working together for two years to address this problem and create a comprehensive solution.

3. **ITEM: Audio Visual Delivery Systems in many spaces in the PAHB**

I break this down into two tracks - performance spaces and non-performance spaces.

- a) **IMPACT Non-performance spaces:** Complete replacement of the audio/visual equipment in classrooms PAHB 009, 201, 205, and 319 is essential to meet the needs of modern teaching and learning. The current equipment is outdated and prone to frequent breakdowns, making repairs increasingly difficult or impossible. This significantly hampers the ability to deliver an effective and engaging educational experience.

COST: Using our current upgrade costs of PAHB 105 as a guide, we estimate that refurbishing all of the classrooms will cost approximately \$40,000.

- b) **IMPACT Performance spaces:** The audio/visual equipment and systems installed between 2012 and 2014 have become obsolete or unrepairable, significantly impacting student learning, faculty research, creative activities, recruitment, retention, and our regional reputation. Similar to the touch panel system, this outdated infrastructure hinders our ability to meet contemporary standards. In response, the production staff from all three performing arts departments, along with Cael Mulcahey, have been collaborating to develop a comprehensive, long-term solution for the entire PAHB.

COST: Brad Ward of Apeiro Design has been contracted as a consultant for all the Performance Spaces. He will be onsite January 6 and 7, 2025. We can assume that a full update of A/V delivery in the Proscenium Theatre, Black Box Theatre, Concert Hall, Music Box, Dance Tech, and Dance Cube would cost well into six figures.

4. ITEM: Annual Inspections

IMPACT: Over the past 12 years, evolving ANSI and OSHA standards have necessitated annual inspections of numerous critical systems to ensure their continued safe operation. These life-safety systems, which involve equipment positioned at heights or overhead, require rigorous compliance. The systems requiring these inspections include:

- Rigging Inspection of Proscenium Theatre, Black Box Theatre, Fine Arts 318, Theatre Rehearsal Studio, Acting Directing Studio
- Fall Arrest System
- Crane/Hoist System Inspection and Maintenance

Note: these inspections will find items needing repair or replacement, leading to additional costs in the tens of thousands..

COST: \$12,000 Annually at 2024 costs

5. ITEM: Apple Mac Pros

IMPACT: These computers control the audio, video, and other digital media for all Theatre productions and various events in both the Proscenium and Black Box Theatres. They also serve as essential tools in Sound and Digital Media courses, allowing students to set up, understand, and gain hands-on experience with the technology they will use in their post-graduation careers.

COST: \$17,500 at 2024 costs, although we will not purchase these until 2029

6. ITEM: Intelligent Lighting Replacement

IMPACT: Theatrical lighting has shifted from traditional incandescent bulbs to "intelligent" systems, including moving units and LED fixtures with onboard computers. These systems use significantly less electricity, require fewer expendables, and can replace multiple conventional lights, allowing for greater efficiency.

As these technologies are critical for training theatre technicians, the outdated lighting in our facilities negatively impacts student learning, faculty research, creative work, and the department's reputation. Replacing the aging equipment will enhance productions, improve courses, and provide essential training for students entering the industry, particularly in advanced networking and data cabling.

Note: See Lighting Console Item

COST: \$80,000 at 2024 costs

7. ITEM: Lighting Console Replacement

IMPACT: While we have done our best to upgrade consoles since the opening of the building, these are, in essence, computers and so are affected by the changes in operating systems. When we last replaced a full console (the ETC EOS Ti from the ETC EOS Classic), it coincided with Windows abandoning support for Windows XP. All of our consoles currently are running Windows 7, but eventually it too will be retired. In addition, other computer parts wear out over time so I am suggesting that we purchase a new console (the ETC GIO@5 or the ETC IONXE20) in the next few years so that we have one built in the current decade. This console will allow us to continue to provide top-of-the-line industry standard console training, which has served many of our graduates as they have gone to work in other regional and national theatres that use these consoles. In addition, we need to maintain at least this level of console to continue to make use of cutting-edge technologies like the LED and moving lights noted in the **Intelligent Lighting Replacement** item. These control surfaces impact all productions and class projects in the PAHB as well as the design and technology courses that teach their uses.

COST: \$20,000

8. ITEM: Wireless Intercom System Replacement

IMPACT: The current Tempest Wireless Communication system, a crucial tool for backstage coordination during scenic changes, fly system operations, safety management, costume quick changes, prop hand-offs, and audio repairs, has been discontinued. Unfortunately, the system is only effective in the backstage area of the Proscenium Theatre due to insufficient antenna strength to penetrate the walls, and it cannot be used in the Black Box Theatre for the same reason. The newer technology, designed to work in modern buildings, offers enhanced functionality by scanning for Wifi band conflicts and utilizing both the 1.9GHz and 5GHz bands for improved clarity and a wider operational range.

COST: \$45,000

9. ITEM: Sound Console Replacement

IMPACT: The Sound Console is the core component of the Production Sound System in the Proscenium Theatre, enabling seamless operation of microphones, audio playback, instrument feeds, and multi-channel outputs to amplifiers, speakers, or recording devices. We teach the powerful Digico SD9 for mixing, routing, and managing the sound system. However, our current SD9 is nearly 12 years old, running on a stripped-down version of Windows XP without internet or external connections. While some of this may fall under the Apeiro Design scope, we aim to upgrade to network-based audio (e.g., DANTE). Though the current console could be modified to work with this system, investing in a more modern console with built-in network audio would better support long-term usage and efficiency.

COST: \$25,000 at 2024 costs

CURRICULUM VITAE

ERIC ABELE

<http://www.ericabele.com>

<http://designwithprocreate.com>

abele@umbc.edu

EDUCATION

Bachelor of Fine Arts	Fall 2025	Towson University	Painting, Drawing, Printmaking
Bachelor of Science	Fall 2025	Towson University	Art History, Research
Master of Fine Arts**	2009	Univ. of Tennessee	Theatre, Costume Design
Bachelor of Arts	2003	Centre College	Dramatic Arts, German Studies

**terminal degree in field

PROFESSIONAL AFFILIATIONS

2021 – Present	Co-Owner <i>Digital Theatre Design, LLC</i> (http://digitaltheatredesign.com)
2014 – 2023	United Scenic Artists Local 829, Costume Designer #10591

EXPERIENCE IN HIGHER EDUCATION

2020 – Present Univ. of Maryland Baltimore County Senior Lecturer of Costume Design

Costume Shop Supervisor, Department of Theatre (2024 – Present)

Associate Chair, Department of Theatre (2017 – Present)

○ Inclusive of the following university-designated roles:

- Scheduling Coordinator
- Advising Coordinator
- Undergraduate Program Director
- Transfer Articulation Coordinator
- Department Undergraduate Catalog Manager

Orientation Advisor (2015 – 2019)

2016 – 2020 Univ. of Maryland Baltimore County Lecturer of Costume Design

2014 – 2016 Univ. of Maryland Baltimore County Visiting Lecturer Costume Design

2006 – 2009 Univ. of Tennessee Knoxville Graduate Teaching Assistant

RESEARCH SUPPORT

2024	CIRCA Pedagogy Fellowship: <i>THTR 460: Transition to Online Learning</i> (two course releases)
2022	Dean's Research Fund, \$5,000; College of Arts, Humanities and Social Sciences (UMBC)
2022	CIRCA Pedagogy Fellowship: <i>Transition to Digital Design</i> (two course releases)
2021	Dresher Center Lecturer Research Support, \$3,900 (course release)
2019	Pedagogy & Teaching Grant, \$5,000; College of Arts, Humanities and Social Sciences (UMBC)

UNDERGRADUATE STUDENTS

2023	Téa Decker, INDS: <i>Season Planning Not Just for Mother Nature: An Exploration of the Process within Delaware Valley Community Theatres</i> ; Degree Mentor
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SERVICE

University of Maryland Baltimore County

- 2024 Search Committee Chair, Visiting Lecturer of Costume Tech. and Design
- 2023 – Present Undergraduate Council
- 2022 – Present Individualized Study (INDS) Department Advisory Committee

- 2021 – Present Advisory Committee to the Department Chair
- 2022 – 2023 Search Committee, Assistant Professor of Performance
- 2020 – 2021 Anti-Racism Committee, Co-Chair
- 2020 – 2021 Land Acknowledgement Working Group
- 2019 – 2020 Search Committee, Assistant Registrar
- 2018 – 2022 Linehan Artist Scholarship Coordinator for Theatre
- 2018 – 2019 Search Committee, Assistant Costume Shop Manager
- 2018 Search Committee Chair, Interim Assistant Costume Shop Manager
- 2017 – Present Associate Department Chair
- 2017 Search Committee, Assistant Production Manager
- 2014 – 2020 Season Selection and Planning Committee
- 2016 – 2016 Search Committee Chair, Assistant Costume Shop Manager
- 2016 Search Committee Chair, Interim Assistant Costume Shop Manager
- 2015 – 2016 Search Committee Chair, Lecturer/Costume Shop Supervisor
- 2015 – Present Curriculum Committee, (Chair since 2022)
- 2014 – 2015 Recruitment Committee (Social Media Coordinator)

Southeastern Theatre Conference (Service to the Profession)

- 2013 – 2015 Chair, Tom Behm Award Scholarship Committee

PUBLICATIONS

Abele, Eric and Lauren T. Roark. "Digital Costume Design: Increase Productivity with Procreate." *Southern Theatre*, Spring/Summer 2021, pp. 6-7.

INTERVIEWS (INTERVIEWEE)

Alsip, Tom. "Be a Prof and a Pro: Continuing to Work Professionally Is Challenging but Beneficial for Professors and Their Students." *Southern Theatre*, Winter 2018, pp. 34-38.

Gruskin, Abigail. "10 Halloween costumes that scream Baltimore, hon." *Baltimore Sun*, 25 October 2023.

[https://www.baltimoresun.com/features/bs-fe-baltimore-inspired-halloween-costumes-20231025-xssl7ielzifqzk4sg76q6rhjr4-](https://www.baltimoresun.com/features/bs-fe-baltimore-inspired-halloween-costumes-20231025-xssl7ielzifqzk4sg76q6rhjr4-story.html?fbclid=IwAR0JyS8AbMJvxKNMxa25ZcWdYGIjm3dcMbWoKqqOr307_20k0fCrCV2X6iA)

story.html?fbclid=IwAR0JyS8AbMJvxKNMxa25ZcWdYGIjm3dcMbWoKqqOr307_20k0fCrCV2X6iA

Sachs, Jeff. "Making the Impossible: Perspectives on Design and TYA." *TYA Today*, Fall 2017, pp. 22-26.

EXHIBITIONS IN PAINTING

JURIED PROFESSIONAL CREDITS

- 2024 Found Studio Shop, Baltimore MD, *Cat Themed Art*
- 2024 Towson University, Baltimore MD, *Stop Thinking, Just Paint* (solo)
- 2024 4TH Annual Thoa Nguyen Exhibition, *REFLECTIONS*
- 2024 Towson University, Baltimore MD, *Undergraduate Juried Exhibition*
- 2023 Towson University, Baltimore MD, *Undergraduate Juried Exhibition*
- 2023 Gallery 220, Havre de Grace MD, *The Art of Drag*
- 2023 Baltimore Center Stage, Baltimore MD, *Locally Grown Festival*
- 2023 Towson University, Baltimore MD, *Queer Idols and Icons* (solo)

HONORS RECEIVED

- 2024 Franklin and Alice Cooley Scholarship for Excellence in Painting (Towson)
- 2024 Ro and Marius P. Johnson Scholarship Fund Award for Excellence in Painting (Towson)
- 2023 Ro and Marius P. Johnson Scholarship Fund Award for Excellence in Painting (Towson)
- 2019 Faculty Learning Community: Radical Vulnerability in the Classroom (UMBC)
- 2009 Graduate Student Career Award (University of Tennessee)
- 2009 Ready to Work Award, (Southeastern Theatre Conference [SETC])
- 2009 First Place, Graduate Costume Design Competition: *The Triumph of Love* (SETC)
- 2009 Second Place, Crafts and Technology Competition: Tyrannosaurus Foam Puppet (SETC)
- 2008 Honorable Mention, Graduate Costume Design Competition: *A Perfect Ganesh* (SETC)

2006 Robert Porterfield Memorial Scholarship for Graduate Study (SETC)

2001 Honorable Order of Kentucky Colonels

CREATIVE ACHIEVEMENTS IN COSTUME ILLUSTRATION

NON-JURIED PROFESSIONAL CREDITS

Year	Play	Organization	Designer
2023	<i>Moana</i>	Disney Theatrical Group	Sarah Cabbage

CREATIVE ACHIEVEMENTS IN COSTUME DESIGN, 2014-PRESENT

NON-JURIED PROFESSIONAL CREDITS

** denotes costume and puppet design*

Year	Play	Organization	Director
2023	<i>The Grown Up</i>	UMBC Theatre	Joseph W. Ritsch
2022	<i>Naked Mole Rat Gets Dressed</i>	Imagination Stage	Kathryn Chase Bryer
2021	<i>Romeo and Juliet</i>	Lexington Children's Theatre	Jeremy Kisling
2020	<i>Naked Mole Rat (cancelled)</i>	Imagination Stage	Kathryn Chase Bryer
2019	<i>Grrls on a Dirt Pile</i>	UMBC Theatre	Eve Muson
2019	<i>Aesop's Fables on Stage*</i>	Lexington Children's Theatre	Larry Snipes
2019	<i>La Ofrenda</i>	Lexington Children's Theatre	Vivian Snipes
2019	<i>Turn of the Screw</i>	UMBC Theatre	Brandon McCoy
2019	<i>Charlotte's Web</i>	Lexington Children's Theatre	Vivian Snipes
2018	<i>A Charlie Brown Christmas</i>	Lexington Children's Theatre	Vivian Snipes
2018	<i>Dead Man's Cell Phone</i>	UMBC Theatre	Nikki Hartman
2018	<i>She Like Girls</i>	UMBC Theatre	Eve Muson
2018	<i>Amelia Earhart</i>	Lexington Children's Theatre	Vivian Snipes
2018	<i>The Monstrous Regiment</i>	Gainesville Theatre Alliance	Gay Hammond
2018	<i>James and the Giant Peach, Jr.</i>	Lexington Children's Theatre	Vivian Snipes
2018	<i>Machinal</i>	UMBC Theatre	Joseph Ritsch
2018	<i>Sacagawea: Discovering History</i>	Lexington Children's Theatre	Octavia Biggs
2018	<i>*Why Mosquitoes Buzz</i>	Lexington Children's Theatre	Jeremy Kisling
2017	<i>Twelfth Night</i>	UMBC Theatre	Eve Muson
2017	<i>The Heidi Chronicles</i>	REP Stage	Jenna Duncan
2017	<i>M. Butterfly</i>	Everyman Theatre	Vincent Lancisi
2017	<i>The Ugly Duckling</i>	Lexington Children's Theatre	Vivian Snipes
2017	<i>Beauty and the Beast</i>	Lexington Children's Theatre	Jeremy Kisling
2017	<i>Junie B. is not a Crook</i>	Adventure Theatre	Rick Hammerly
2017	<i>Noises Off</i>	Everyman Theatre	Vincent Lancisi
2017	<i>Mail Order Bride</i>	UMBC Theatre	Eve Muson
2017	<i>Diary of a Worm, Spider, Fly</i>	Lexington Children's Theatre	Vivian Snipes
2017	<i>Cows Don't Fly</i>	Lexington Children's Theatre	Larry Snipes
2016	<i>Beauty and the Beast, Jr.</i>	Imagination Stage	Kathryn Chase Bryer
2016	<i>Proof</i>	UMBC Theatre	Nikki Hartman
2016	<i>The Other Place</i>	REP Stage	Joseph Ritsch
2016	<i>*Alice in Wonderland</i>	Lexington Children's Theatre	Vivian Snipes
2016	<i>*Miraculous Journey of Edward Tulane</i>	Lexington Children's Theatre	Larry Snipes
2016	<i>Kermoor (NYC Fringe Remount)</i>	Interrobang & Strand Theatres	Eve Muson
2016	<i>Rhinoceros</i>	UMBC Theatre	Eve Muson
2016	<i>You're a Good Man, Charlie Brown</i>	Imagination Stage (Conservatory)	Walter Ware
2016	<i>Duck for President</i>	Lexington Children's Theatre	Larry Snipes
2016	<i>Hunting and Gathering</i>	REP Stage	Kasi Campbell
2015	<i>*Junie B Jingle Bells Batman Smells</i>	Lexington Children's Theatre	Jeremy Kisling
2015	<i>*Voracious</i>	UMBC Theatre	Nikki Hartman
2015	<i>Kermoor</i>	Interrobang & Strand Theatres	Eve Muson
2015	<i>Agnes of God</i>	UMBC Theatre	Stephen Nunns

Year	Play	Organization	Director
2015	<i>A Tale of Two Cities</i>	National Players 2015-2016 Tour	Jason King Jones
2015	<i>Julius Caesar</i>	National Players 2015-2016 Tour	Colin Hovde
2015	<i>A Midsummer Night's Dream</i>	National Players 2015-2016 Tour	Jason Loewith
2015	<i>Leah's Dybbuk</i>	UMBC Theatre	Eve Muson
2015	<i>These Shining Lives</i>	UMBC Theatre	Nikki Hartman
2015	<i>Into the Woods</i>	Imagination Stage (iSPE)	Jay Brock
2015	<i>Señora Tortuga</i>	Lexington Children's Theatre	Adalhi Aranda
2014	<i>Rapunzel</i>	Lexington Children's Theatre	Larry Snipes
2014	<i>Miss Nelson is Missing</i>	Lexington Children's Theatre	Adam Luckey
2014	<i>Cinderella</i>	Lexington Children's Theatre	Jeremy Kisling
2014	<i>*Gossamer</i>	Lexington Children's Theatre	Vivian Snipes
2014	<i>And Then They Came For Me</i>	Lexington Children's Theatre	Vivian Snipes

CREATIVE ACHIEVEMENTS IN SCENOGRAPHY

NON-JURIED PROFESSIONAL CREDITS

Year	Play	Organization	Director
2018	<i>Jack and the Wonderbeans</i>	Lexington Children's Theatre	Larry Snipes
2014	<i>Jack and the Wonderbeans</i>	Lexington Children's Theatre	Larry Snipes
2013	<i>Lilly's Purple Plastic Purse</i>	Lexington Children's Theatre	Amie Kisling
2013	<i>Anansi the Spider</i>	Lexington Children's Theatre	Octavia Biggs

CREATIVE ACHIEVEMENTS IN FILM

NON-JURIED PROFESSIONAL CREDIT

2008	Assistant Costumer	<i>Bluff Point</i>	Independent	Directed by Scott W. Lee Written by Kieron Barry
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RESEARCH WORKSHOPS

NON-JURIED

University Course Supplementation – Digital Costume Design Curriculum

- Winter 2024 University of California, Los Angeles (undergraduate, graduate)
- Fall 2023 Brooklyn College (undergraduate)
- Fall 2023 Utah Valley University (undergraduate)
- Spring 2023 Brooklyn College (undergraduate)
- Spring 2022 Lawrence University (undergraduate)
- Spring 2022 University of California, Los Angeles (undergraduate, graduate)
- Spring 2022 University of Nevada, Las Vegas (graduate)
- Spring 2021 University of California, Los Angeles (undergraduate, graduate)
- Fall 2020 Ball State University (undergraduate)
- Spring 2020 University of Florida (graduate)

Independent – Co-Presented with Lauren Roark, Associate Professor: University of Tennessee

- March 2023 Basics of Procreate
- July 2021 Educator's Toolkit Workshop
- April 2021 Advanced Procreate Techniques
- January 2021 Skin Tone Techniques in Procreate
- November 2020 Advanced Procreate Techniques
- April – October 2020 Basics of Procreate

CONFERENCE PRESENTATIONS AND WORKSHOPS

NON-JURIED

United States Institute of Theatre Technology (USITT)

- 2022 Summer Symposium: Three Methods of Digital Costume Rendering with Procreate

Independent

- 2020 Re-Teaching Fashion History: Decolonizing and Diversifying
 - Co-Presented with Frances McSherry, Professor: Northeastern University

American Alliance for Theatre and Education (AATE)

- 2021 Rethinking Fashion History
- 2012 Pride and Puppetry: A Practical Approach for Foam Hand Puppets

Southeastern Theatre Conference (SETC)

- 2020 Costume Design through Digital Rendering
- 2020 Drawing and Rendering Techniques
- 2019 Yoga for Teaching Innovation
- 2019 Design South: Costumes
- 2013 Drawing and Rendering Techniques
- 2013 Design South: Costumes
- 2012 Creating Puppets with Character
- 2012 Designing the Animal: The Challenge of Anthropomorphic Costume Design
- 2012 Why Your First Job Should be in Youth Theatre
- 2010 Youth Theatre Production Exchange
- 2009 What to Expect from Graduate School

Prague Quadrennial (PQ)

- 2007 Hopi Indian Headdresses from Unconventional Craft Material (Marianne Custer)

EXPERIENCE IN OTHER THAN HIGHER EDUCATION**2023 Kentucky Governor's School for the Arts Design Faculty**

- Three-week residential teaching program for selected high school juniors and seniors hosted at the University of Kentucky.
- Taught design concepts collaboratively covering topics: spatial design, digital rendering, character development, pattern making.
- Supervised final gallery installation of 15 self-directed student projects.

2013 - 14 Lexington Children's Theatre Director of Design and Production

- First artist in seventy-five-year company history to hold this position.
- Head of Design. Designed and/or mentored the design of costumes, scenery, props and/or puppets for each show on a professional ten-show season of plays.
- Planned and managed budgets, workflow, and all personnel for the production of costumes, scenery, props, lighting, sound, media and stage management.
- Hired, supervised, and mentored five full-time managers (Charge Artist, Costume Shop Manager, Lighting Designer, Production Stage Manager, and Technical Director). Hired and mentored six production interns covering all aspects of technical theatre production. Hired, contracted, and supervised all guest designers.
- Worked in technical aspects as needed, primarily in costuming and props.
- Represented the production department in all long-range season planning.

2010 - 13 Lexington Children's Theatre Resident Designer/Costume Director**ADDITIONAL CERTIFICATIONS**

February 2021 Experienced 200-Hour Yoga Alliance Registered Yoga Teacher
 December 2020 500-Hour Yoga Alliance Registered Yoga Teacher
 2018- 2020 200-Hour Yoga Alliance Registered Yoga Teacher

ADDENDUM A: COURSES TAUGHT

UNIVERSITY OF CALIFORNIA, LOS ANGELES

2021, LECTURER

- Winter Quarter 2021 (online)
 - THEA 155 Digital Rendering (undergraduate)
 - THEA 455 Digital Rendering (graduate)

UNIVERSITY OF MARYLAND BALTIMORE COUNTY

2020 – PRESENT, SENIOR LECTURER COSTUME DESIGN

- Fall 2024
 - THTR 104 Costume Construction (2 sections)
- Summer 2024
 - THTR 104 Costume Construction
 - THTR 306 Fashion, Culture, and Society (online)
- Spring 2024
 - THTR 104 Costume Construction
 - THTR 115 Theatre Design I: Fundamentals
- Winter 2024 (online)
 - THTR 306 Fashion, Culture, and Society
- Fall 2023
 - THTR 104 Costume Construction*
 - THTR 115 Theatre Design I: Fundamentals*
 - THTR 306 Fashion, Culture, and Society (online, 8-week)
 - THTR 336 Theatre Design III: Costume
- Summer 2023 (online)
 - THTR 306 Fashion, Culture, and Society
- Spring 2023
 - THTR 233 Costume Design
 - THTR 432 Design Seminar: Graphic Design for Theatre*
 - THTR 439 Advanced Design Techniques
- Winter 2023 (online)
 - THTR 306 Fashion, Culture, and Society
- Fall 2022 (CIRCA Fellowship)
 - THTR 306 Fashion, Culture, and Society (online)
 - THTR 439 Advanced Design Techniques
 - THTR 460 Theatre Capstone
- Summer 2022 (online)
 - THTR 306 Fashion, Culture, and Society
- Spring 2022 (Dresher Center Research Support)
 - THTR 233 Costume Design
- Fall 2021
 - THTR 202 Introduction to Dramatic Literature (online)
 - THTR 336 Advanced Costume Design (hybrid)
 - THTR 439 Advanced Design Techniques (hybrid)
 - THTR 460 Theatre Capstone (hybrid)
- Summer 2021 (online)
 - THTR 306 Fashion, Culture, and Society*
- Spring 2021 (all online)
 - THTR 202 Introduction to Dramatic Literature
 - THTR 233 Costume Design
 - THTR 400 Theatre Studies
 - THTR 432 Design Seminar: Digital Rendering
- Fall 2020 (all online)
 - THTR 202 Introduction to Dramatic Literature*

- THTR 306 Fashion, Culture, and Society
- THTR 439 Advanced Design Techniques
- THTR 460 Theatre Capstone
- Summer 2020 (online)
 - THTR 306 Fashion, Culture, and Society*

2016 – 2020, LECTURER COSTUME DESIGN

- Spring 2020
 - THTR 230 Drawing for the Theatre*
 - THTR 233 Costume Design
 - THTR 400 Theatre Studies
 - THTR 439 Advanced Design Techniques
- Fall 2019
 - THTR 336 Advanced Costume Design
 - THTR 439 Advanced Design Techniques
 - THTR 460 Theatre Capstone
- Spring 2019
 - THTR 120 Introduction to Theatre: Theory and Production
 - THTR 233 Costume Design
 - THTR 400 Theatre Studies
 - THTR 430 Theatre Internship
 - THTR 439 Advanced Design Techniques
- Fall 2018
 - THTR 432 Design Seminar, Topic: Fashion, Costume and Society*
 - THTR 439 Advanced Design Techniques
 - THTR 452 Theatre Lab
 - THTR 400 Theatre Studies
 - THTR 460 Theatre Capstone
- Spring 2018
 - THTR 120 Introduction to Theatre: Theory and Production*
 - THTR 233 Costume Design
 - THTR 439 Advanced Design Techniques
 - THTR 390 Theatre in Production (co-teach)
 - THTR 400 Theatre Studies
- Fall 2017
 - THTR 336 Advanced Costume Design
 - THTR 439 Advanced Design Techniques
 - THTR 430 Theatre Internship
 - THTR 452 Theatre Lab
 - THTR 460 Theatre Capstone
- Spring 2017
 - THTR 244 Script Analysis*
 - THTR 233 Costume Design
 - THTR 439 Advanced Design Techniques
 - THTR 390 Theatre in Production (co-teach)
 - THTR 400 Theatre Studies
- Fall 2016
 - THTR 339 Advanced Production Techniques
 - THTR 432 Design Seminar, Topic: Studio 3 Lab Theatre
 - THTR 432 Design Seminar, Topic: Advanced Costume Design
 - THTR 460 Theatre Capstone

2014 – 2016, VISITING LECTURER COSTUME DESIGN

- Spring 2016

- THTR 233 Costume Design
- THTR 263 Theatre Production: Costumes
- THTR 339 Advanced Production Techniques
- THTR 390 Theatre in Production (co-teach)*
- THTR 434 Introduction to Draping*
- Fall 2015
 - THTR 263 Theatre Production: Costumes
 - THTR 339 Advanced Production Techniques
 - THTR 430 Theatre Internship
 - THTR 432 Design Seminar, Topic: Studio 3 Lab Theatre (co-teach)*
 - THTR 432 Design Seminar, Topic: Advanced Costume Design*
 - THTR 460 Theatre Capstone
- Spring 2015
 - THTR 233 Costume Design*
 - THTR 234 Makeup for the Stage*
 - THTR 263 Theatre Production: Costumes*
 - THTR 339 Advanced Production Techniques
 - THTR 430 Theatre Internship
 - THTR 432 Design Seminar, Topic: Intermediate Costume Design*
- Fall 2014
 - THTR 460 Theatre Capstone*
 - THTR 400 Theatre Studies (Drawing and Rendering Techniques)

**denotes new or re-aligned course*

UNIVERSITY OF TENNESSEE KNOXVILLE

2006 – 2009, GRADUATE TEACHING ASSISTANT

- Spring 2007
 - THE 242: Introduction to Costume Design and Technology (assist)
- Fall 2007
 - THE 242: Introduction to Costume Design and Technology (assist)
 - THE 340: Costume Design (assist)
- Spring 2008
 - THE 242: Introduction to Costume Design and Technology
- Fall 2008
 - THE 242: Introduction to Costume Design and Technology
 - THE 340: Costume Design (co-teach)
- Spring 2009
 - THE 242: Introduction to Costume Design and Technology
 - THE 345: Costume Construction (co-teach)

NIKKI ANN HARTMAN

Associate Professor – SDC Director
 Department of Theatre, PAHB 334
 University of Maryland Baltimore County
 410-455-2482

NikkiHart@umbc.edu

www.NyallsHartman.com

EDUCATION

MEISNER ACTOR, ACTING TEACHER CERTIFICATION	2017	True Acting Institute, Willamette University
MASTER OF FINE ARTS	1992	Illinois State University, Theatre Directing
BACHELORS OF SCIENCE	1983	State University New York, Oneonta, Theatre
ASSOCIATE OF ARTS	1979	Nassau Community College, Theatre Arts

EXPERIENCE IN HIGHER EDUCATION

2011 – Present	University of Maryland Baltimore County Associate Professor, Theatre
2012 – 2015	Chair, Department of Theatre Courses Taught • THTR 110 Introduction to Acting • THTR 220 Craft of Acting I • THTR 350 Directing I • THTR 390 Theatre in Production • THTR 470 Drama Seminar – Directing II • THTR 470 Drama Seminar – The Experimental Theatre • THTR 490 Theatre in Production • HONR 300 The Experimental Theatre
2007 – 2010	University of Louisiana, Lafayette Associate Professor, Theatre Chair, Performing Arts Courses Taught • THEA 115 Movement for the Actor I • THEA 341 Contemporary Theatre • THEA 361 Acting III • THEA 364 Directing I • THEA 333 Theatre Workshop • THEA 357 History of the Theatre I • THEA 358 History of the Theatre II • THEA 440 Special Projects in Theatre • THEA 464 Directing II • THEA 474 Senior Project
2002 – 2007	Newman University Associate Professor, Theatre

	Dean, College of Arts & Humanities Director of Fine Arts & Cultural Programming
2003 – 2007	Associate Professor, Theatre
2001 – 2002	Assistant Professor, Theatre Director of Fine Arts & Cultural Programming Courses Taught • THTR 1053 Acting • THTR 2053 Directing • THTR 3003 Theatre Practicum • THTR 4883 Contemporary Theatre
2000 – 2001	Wichita State University Assistant Professor, Theatre Director of Theatre Courses Taught • THEA 243 Acting I • THEA 342 Advanced Acting • THEA 357 History of the Theatre I • THEA 358 History of the Theatre II • THEA 359 Directing I • THEA 380 Theatre Practicum • THEA 450 Contemporary Theatre
1998 – 2000	The University of Kentucky Assistant Professor, Theatre Head, Directing Studio Courses Taught • TA 226 Methods of Acting (II) • TA 227 Styles of Acting (III) • TA 330 Theatre Directing I • TA 380 History of the Theatre I • TA 381 History of the Theatre II • TA 390 Theatre Practicum • TA 430 Theatre Directing II • TA 530 Theatre Directing III (G) • TA 692 Studies in Directing (G)
1997	Eastern Oregon University Visiting Assistant Professor, Theatre Courses Taught • THEA 214 Introduction to Dramatic Literature • THEA 252 Acting III – Auditioning • THEA 352 Acting IV – Theories of Acting • THEA 353 Fundamentals of Play Direction
1992 – 1996	State University New York, Oneonta Adjunct Lecturer, Theatre Courses Taught

- THTR 100 Theatre Appreciation
- THTR 101 Dramatic Presentation
- THTR 111 Acting I
- THTR 207 Contemporary Theatre
- THTR 211 Acting II
- THTR 240 Creative Dramatics
- THTR 271 Theatre History I
- THTR 272 Theatre History II
- THTR 294 Native American Performance Art:
Ritual, Performance, & Spirit

EXPERIENCE IN OTHER THAN HIGHER EDUCATION

2018	Master Teacher, American Scenework: Acting, Analysis, & Approach. Summer Intensive for Teachers and Students. Munich Film Akademie, Munich, Germany.
2018	Master Teacher, Baltimore Meisner Workshop. Developed and taught an 8-week Meisner Acting Technique Master Class Intensive for Actors in Baltimore, Maryland.
2003 – 2007	Certification Training, The Higher Learning Commission of the North Central Association of Colleges and Schools. Trained in higher education institutional systems functioning, accreditation, assessment and quality improvement as a Certified Consultant Evaluator of the Peer Review Corps. Chicago, Illinois.
2007	AQIP Quality Check-up Facilitator Training
2006	AQIP Vital Focus Facilitator Training
2005	AQIP Strategy Forum Facilitator Training
2005	PEAQ Consultant Evaluator & Peer Reviewer Training
2004	AAHE/HLC Student Learning Assessment Training
2004	AQIP Systems Appraiser Training
2003	PEAQ Consultant Evaluator & Peer Reviewer Training
2003	AQIP Consultant Evaluator & Peer Reviewer Training
2007	Workshop Training, Moises Kaufman - Founding Artistic Director, Tectonic Theatre Project. Seminar in directing, ensemble acting, and ensemble creation. University Alabama, Birmingham.
1999	Production Director/ Dramaturge. New York Institute of Dance. Auburn, New York.
1998	Artist-in-Residence. The Hangar Theatre. Ithaca, New York.
1997 – 1998	Production Director. The Leatherstocking Theatre Company. Cooperstown, New York.

1995 – 1996	Founding Artistic Director. The People’s Repertory Theatre. Oneonta, New York.
1995	Production Director. Orpheus Theatre. Oneonta, New York.
1991	Seminar in Directing. Lee Breuer, Founding Member of Mabou Mines. Illinois State University.
1990	Workshop in Method Acting. Robert Lewis, Founding Member of the Group Theatre. Illinois State University.
1979 – 1981	The Ridiculous Theatre Company. Charles Ludlum Founding Artistic Director. Member of Jr. Acting Company. New York.

HONORS RECEIVED

2017 – 2022	Fulbright Specialist, US Department of State – Bureau of Education and Cultural Affairs & World Learning/Fulbright.
2013	Award for Excellence in Ensemble Acting, <i>Voracious</i> , Kennedy Center/American College Theatre Festival.
2011	Award for Excellence in Ensemble Acting, <i>The Laramie Project</i> , Kennedy Center/American College Theatre Festival.
2010	Award for Excellence in Ensemble Acting, <i>Stop Kiss</i> , Kennedy Center/American College Theatre Festival.
2010	2 Awards for Excellence in Theatre Production including: Directing & Ensemble Acting, <i>Noises Off!</i> , Kennedy Center/American College Theatre Festival, Region VI Festival.
2009	8 Awards for Excellence in Theatre Production including: Directors’ Choice, Respondent’s Choice, Directing & Ensemble Acting, <i>Noises Off!</i> , Kennedy Center/American College Theatre Festival, Louisiana State Festival.
2007	<i>Special Institutional Achievement Award</i> . Newman University.
2006	<i>Five-Year Dedicated Service Award</i> . Newman University.
1993	Theatrical Critic Award, <i>A Moon for the Misbegotten</i> , Heartland Theatre Company.

RESEARCH SUPPORT, FELLOWSHIP, AND/OR GRANTS

2024	\$8,400. CIRCA CRF Fellowship “Dots... Like Stars.” UMBC
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2023	\$8,400. CAHSS Dean's CRF Fellowship " <i>Oh by the way, I'm Unhappy with my Neck—with Apologies to Nora Ephraim.</i> " UMBC
2023	\$1,000. CIRCA Contingency Fund " <i>Finishing The Amish Project in Munich, Germany.</i> " UMBC
2020	\$6,000. CIRCA CFRF " <i>Documenting The Amish Project in Munich, Germany.</i> " UMBC
2019	\$4,800. CAHSS Dean's CDRF " <i>Directing The Amish Project in Munich, Germany.</i> " UMBC
2019	\$1,200. UMBC Department of Theatre EPPOR 1 " <i>Directing The Amish Project in Munich, Germany.</i> " UMBC
2019	\$1,200. CAHSS Dean's Travel Match Grant " <i>Directing The Amish Project in Munich, Germany.</i> " UMBC
2012	\$6,000. SRAIS Award. <i>Studies in Directing.</i> UMBC.
2013	\$6,000. SRAIS Award. <i>Eurydice in Production.</i> UMBC.
2009	\$108,000. STEP Grant, University of Louisiana, Lafayette. " <i>ETC Dimmer Rack and Ethernet Lighting System for Burke Hall Theatre Laboratory Studio Space.</i> "
2000	\$4,000. ARCS Faculty Research Grant, Wichita State University. " <i>The Changing elements of language, image and performative techniques in alternative theatre performance.</i> "

PUBLICATIONS

Peer-Reviewed Works

There is a Place I Keep Your Writing. Limestone Literary Journal. The University of Kentucky Press. Lexington, KY. April 1999

Untitled Fall '95. COAL Literary Journal. Oneonta, New York. Fall/Winter 1996.

Because. COAL Literary Journal. Oneonta, New York. May 1996.

Why am I Afraid to Love? COAL Literary Journal. Oneonta, New York. Dec. 1995.

Non-Peer-Reviewed Works

Laughing Cow. Music Notes Magazine. Oneonta, New York. May 1995.

It is my heart, it says... State Times. Oneonta, New York. February 3, 1994.

CONFERENCE PAPER & PANEL PRESENTATIONS

March 1, 2023	<i>“The Amish Project: International Collaboration During the Global Pandemic.”</i> CIRCA Artist Presentation Panel Member. University of Maryland Baltimore County.
October 26, 2013	<i>“The Critical Role of Theatre in the National Community.”</i> Theatre Salon Panel Moderator. University of Maryland Baltimore County.
February 18, 2011	<i>“The Changing Role and Challenges Facing the Arts in Higher Educations.”</i> Paper Presentation. Utah State University.
June 11, 2007	<i>“Considerations in Presenting Mission Centered International Arts Programming.”</i> In Conversation: International Panel Symposium. Panel Participant. Magnetic North Theatre Festival, Ottawa, Ontario.
November 17, 2006	<i>“Staggering Toward America: We the People(s)…”</i> Defining a National Identity: National Symposium, Newman University. Panel Moderator.
October 27, 2006	<i>“Live from the Front Lines: Is Anybody Listening?”</i> National Symposium, Newman University. Panel Moderator.
September 15, 2006	<i>“War/Peace & the Anatomy of Being Human: Aftermath, Understanding, & Human Responsibility.”</i> National Symposium, Newman University. Panel Moderator.
October 7, 2005	<i>“Dead Man Walking: Theatre, Social Change, Prison Ministry, and the Death Penalty.”</i> National Symposium, Newman University. Panel Moderator.
February 18, 2001	<i>“Social Conscience and the American Theatre as seen in the ideas, approaches and works of Bertolt Brecht and the Living Theatre.”</i> Paper Presentation. Social Conscience and the Theatre: National Symposium, Newman University.
March 4, 1999	<i>“Up-dating: Reversing Historification in the ‘90’s.”</i> Mother Courage & Her Children: Inter-departmental Panel Discussion. Paper Presentation. The University of Kentucky.
April 13, 1994	<i>“Hair: Darkness at the end of the Tunnel.”</i> Paper Presentation. Faculty Symposium, State University of New York, Oneonta.
October 5, 1990	<i>“Rough for the Theatre I - This Director’s Look.”</i> Paper Presentation. Directors and Critics: National Symposium on Samuel Becket, Illinois State University.

OTHER PROFESSIONAL PRESENTATIONS

Artist’s Talks / Presentations

September 27, 2006	<i>“Strengths, Weaknesses, and Approaching Re-accreditation.”</i> Paper Presentation. Community Meeting, Newman University.
August 22, 2006	<i>“Outlining the Newman University <u>Self-Study</u> Process.”</i> Paper Presentation. Fall Institute, Newman University.
August 23, 2005	<i>“PEAQ Accreditation and Newman University’s <u>Self-Study</u> Process.”</i> Paper Presentation. Fall Institute, Newman University.
August 24, 2004	<i>“The Higher Learning Commission, PEAQ Accreditation, and Newman University.”</i> Paper Presentation. Fall Institute, Newman University.
September 15, 1998	<i>“My Life in Art?”</i> Department Round-table. Paper Presentation. The University of Kentucky.
November 4, 1991	<i>“Cloud 9, A Critique of the Performance.”</i> Paper Presentation. Director’s Forum, Illinois State University.
September 9, 1991	<i>“Why am I Afraid to Love.”</i> Paper Presentation. Director’s Forum, Illinois State University.

Producing / Artistic Directing

2015	<i>These Shining Lives.</i> Melanie Marnich. Nyalls Hartman. UMBC. <i>Leah’s Dybbuk.</i> Susan McCully. Eve Muson. UMBC.
2014	<i>Nora.</i> Ingmar Bergman. Eve Muson. UMBC. <i>The Game of Love and Chance.</i> Marivaux. Stephen Nunns. UMBC. <i>Criminals in Love.</i> George Walker. Colette Searls. UMBC. <i>Gum.</i> Karen Hartman. Eve Muson. UMBC.
2013	<i>Eurydice.</i> Sarah Ruhl. Nyalls Hartman. UMBC. <i>Kid Simple: A Radio Play.</i> Jordan Harrison. Michele Minnick. UMBC. <i>Two Gentlemen of Verona.</i> William Shakespeare. Eve Muson. UMBC.
2012	<i>Fabulous Presto.</i> Colette Searls. Colette Searls. UMBC. <i>3 D: Diversity, Disparity, Dialogue.</i> A. Kreizenbeck. UMBC.
2010	<i>State of LA Danse.</i> Kenneth Jenkins. U L Lafayette. <i>Stop Kiss.</i> Diana Son. Nyalls Hartman. U L Lafayette. <i>The Shape of Things.</i> Neil LaBute. Kate Lamson. U L Lafayette. <i>The Birthday Dinner.</i> Brian Egland. U L Lafayette.
2009	<i>State of LA Danse.</i> Kenneth Jenkins. U L Lafayette. <i>Noises Off.</i> Michael Frayn. Nyalls Hartman. U L Lafayette. <i>Good Thing.</i> Jessica Goldberg. Sara Burke. U L Lafayette.

Beyond Therapy. Christopher Durang. Kate Lamson. U L Lafayette.
An Evening of Dance. Kenneth Jenkins. U L Lafayette.

2008 *State of LA Danse.* Kenneth Jenkins. U L Lafayette.
The Living. Anthony Clarvoe. Nyalls Hartman. U L Lafayette.
Five Women Wearing the Same Dress. Alan Ball. U L Lafayette.
An Evening of Dance. Kenneth Jenkins. U L Lafayette.

2007 *State of LA Danse.* Kenneth Jenkins. U L Lafayette.
The Laramie Project. Moises Kaufman. Cody Dagle. U L Lafayette.
How I Learned To Drive. Paula Vogel. Justin Bates. U L Lafayette.
Closer. Patrick Marber. Justin Bates. U L Lafayette.

2006 – 2007 **Voices of America: Amber Waves of Grain.** Newman University.

War/Peace & The Anatomy of Being Human. Kenny Carnes.
Live From The Front. Jerry Quickley.
Staggering Toward America. Rik Reppe.
Harlem Gospel Choir.
Mojo & The Bayou Gypsies.
Aftermath, Understanding, & Human Responsibility. Symposium.
Social Conscience: Is Anybody Listening. Literary Festival & Symposium.
We The People(s): Defining A National Identity. Symposium.
From the Mountains to the Prairies. Ed Pointer & Wilber Elsea.
Matthew Hilyard: Acrylics. Matthew Hilyard.
Postcards from Savannah. Diane Tigue.
David Long: Ceramics. David Long.
Conrad Snider: Large Scale Ceramics. Conrad Snider.
Newman University Faculty, Staff, & Student Exhibit.
Semana Santa Photography Show. Sonja Wagner.
America The Beautiful: Contemporary Works by Native American Artists.
Fall Concert. Newman Chorale & Troubadours.
Holiday Concert. Newman Chorale & Troubadours.
Lights, Camera, Music. Newman Chorale & Troubadours.

2005 – 2006 **You Can See The World From Here.** Newman University.

Ailey II. Alvin Ailey Dance Company.
The Vienna Choir Boys.
Dead Man Walking: Theatre, Social Change, Prison Ministry, and the Death Penalty. Symposium.
Wars of the World. Literary Festival & Symposium.
Preludes. Poetry of the Sheridan Edwards Review.
Humanities Conference. Student Scholarly Journal.
High School Art Instructors Exhibit.
The Colors of Tiffany.

Rosemary Dugan: Pastels. Rosemary Dugan.
Regina Burcholz, ASC. Regina Burcholz.
The Lost Prints of Wendell H. Black. Wendell H. Black.
Sculpture Exhibit. Local and Regional Artists.
“Low, Medium, High” A Ceramic Show. Dan Gegen, et.al.
Invitational Watercolor Exhibit.
Dead Man Walking. Tim Robbins. Newman Theatre.
Student Directed One Acts. Newman Theatre.
Sherlock’s Last Case. Charles Morowitz. Newman Theatre.
Fall Concert. Newman Chorale & Troubadours.
Holiday Concert. Newman Chorale & Troubadours.
Winter Concert. Newman Chorale & Troubadours.

2004 – 2005 Educating the Mind. Inspiring the Spirit. Newman University.

Flamenco Vivo. Carlota Santana.
Ethos Percussion Group.
Ladysmith Black Mamabazo.
Demo Man. Marc Bosworth.
Ann Zerger: Sculpture. Ann Zerger.
Wright Wear. Frank Lloyd Wright Exhibit.
Greg Parker: Paintings. Greg Parker.
Dan Jenkins: Liturgical Print Show. Dan Jenkins.
On The Edge: Bowls & Animals We Have Known & Loved. Ceramics Show.
Some Art Sem Antics. Victor Rose. Student Symposium.
The Art of Emprise. Private Art Collection, Emprise Bank.
Matt Kelleher/Ceramics. Matt Kelleher.
A Mid-Summer Night’s Dream. William Shakespeare. Newman Theatre.
Moon Over Buffalo. Ken Ludwig. Newman Theatre.
Fall Concert. Newman Chorale & Troubadours.
Holiday Concert. Newman Chorale & Troubadours.
Winter Concert. Newman Chorale & Troubadours.
Great American Songbook. Newman Chorale & Troubadours.

2003 – 2004 Unity: One Vision, World Views. Newman University.

Drum Drum. Tribal Music, Rhythm, & Dance of Papua, New Guinea.
Scrap Arts. Percussion Ensemble. Vancouver, BC.
TAMA. Music of West Africa.
Children of Uganda: Tour of Light.
Tango New York!
California Guitar Trio.
Fall Concert. Newman Chorale & Troubadours.
Holiday Concert. Newman Chorale & Troubadours.
Winter Concert. Newman Chorale & Troubadours.

2002 – 2003

A New Way To Look At The Arts. Newman University.

Moscow Boys Choir.
Peking Opera.
Renaissance Faire Concert.
Moliere Than Thou. Timothy Mooney.
Plaid Family Reunion Concert.
Renaissance Faire Masquerade Ball.
An Organ Celebration. Carole Pracht.
The Giving Tree & Other Stories. Little Theatre of the Deaf.
The Schumann Intrigue. Karen Kushner.
Music of the American Experience. Anthony Brown.
Adjusting Your Vision: Photography. Photography.
Newman Teaching Artists.
Art For Gifts: Invitational Holiday Exhibit.
Domestic Plastic. Maggie Rozycki Hiltner.
Manual for a New Millennium. Ann Resnick.
Some Art Sem Antics. Victor Rose. Student Symposium.
Zoomin Newman Invitational. Student Exhibit.
Renaissance Faire Exhibit.
Fall Concert. Newman Chorale & Troubadours.
Holiday Concert. Newman Chorale & Troubadours.
Winter Concert. Newman Chorale & Troubadours.

2001 – 2002

Inaugural Fine Arts Series. Newman University.

Therese, Story of a Soul.
Anonymous 4.
Henry V. Shenandoah Shakespeare.
St. Joan. Shenandoah Shakespeare.
Fine Arts & Catholic Tradition. Lecture. Bishop Thomas Olmsted.
The Blues & American Culture: Education & Community. Symposium.
Black Literary Heritage of Kansas. Dr. John Edgar Tidwell.
Preludes. Poetry of The Sheridan Edwards Review.
Humanities Conference. Newman University Student Scholarly Journal.
Multiple Impressions: Native Americans & Print.
The Newman Creative Process. Alumni Art Exhibit.
Picturing Faith: Religious America in Government Photography, 1935 - 1943.
Golden Weaves of Grain. Kansas Straw Artists.
Newman University Student Exhibit.
Fall Concert. Newman Chorale & Troubadours.
A Carol in Winter. Newman Chorale & Troubadours.
Home Chorale Concert. Newman Chorale & Troubadours.

CREATIVE ACHIEVEMENTS

Productions – Professional

- *The Making of... Documentary of The Amish Project in Munich, Germany.* (Actor/ Producer) Munich Film Akademie. Munich, Germany. August 2022/June 2023
- *The Amish Project* by Jessica Dickey. Munich Film Akademie. Munich, Germany. August 2022/June 2023
- *Voices* by Sean McCloud & Nyalls Hartman. New York Institute of Dance. Auburn, New York. July 1999.
- *Noises Off!* by Michael Frayn. Leatherstocking Theatre Company. Cooperstown, New York. August 1998.
- *Far From Home: The Oregon Trail* by Nyalls Hartman. Hanger Theatre. Ithaca, New York. March 1998.
- *Far From Home: The Underground Railroad* by Nyalls Hartman. Hanger Theatre. Ithaca, New York. March 1998.
- *The Complete Works of William Shakespeare Abd.* by The RSC. Leatherstocking Theatre Company. Cooperstown, New York. July 1997.
- *Oleanna* by David Mamet. The People's Repertory Theatre. Oneonta, New York. March 1996.
- *The Idiocy...Education of Modern Humankind* by Nyalls Hartman. The People's Repertory Theatre. Oneonta, New York. August 1995.
- *The Pajama Game* by Abbott, Bissell, Adler, Ross. Orpheus Theatre. Oneonta, New York. May 1995.
- *Italian American Reconciliation* by John Patrick Shanley. SUCO Summer Dinner Theatre. Oneonta, New York. July 1992.
- *A Moon for the Misbegotten* by Eugene O'Neil. Heartland Theatre Company. Normal, IL. December 1992.

Productions – University

- *shOUT! The Queer Theatre Project. Doll Parts 1 & 2.* Actor/ Writer. Devised by Company. University of Maryland Baltimore County. December 2024.
- *Dead Man's Cellphone* by Sarah Ruhl. University of Maryland Baltimore County. November 2018.
- *Proof* by David Auburn. University of Maryland Baltimore County. October 2016.

- *Voracious* by Susan McCully. University of Maryland Baltimore County. November 2015.
- *These Shining Lives* by Melanie Marnich. University of Maryland Baltimore County. March 2015.
- *Eurydice* by Sarah Ruhl. University of Maryland Baltimore County. October 2013.
- *The Laramie Project* by Moises Kaufman & Tectonic Theatre. University of Maryland Baltimore County. November 2011.
- *Stop Kiss* by Diana Son. KC/ACTF Louisiana State Conference. University of New Orleans. November 2010.
- *Stop Kiss* by Diana Son. University of Louisiana, Lafayette. November 2010.
- *Noises Off!* by Michael Frayn. KC/ACTF Region VI Regional Conference. Amarillo College. February 2010.
- *Noises Off!* by Michael Frayn. KC/ACTF Louisiana State Conference. Dillard University. November 2009
- *Noises Off!* by Michael Frayn. University of Louisiana, Lafayette. November 2009.
- *The Living* by Anthony Clarvoe. University of Louisiana, Lafayette. October 2008.
- *Imposters* by Justin Warner. Wichita State University. October 2000.
- *Light Up The Sky* by Moss Hart. University of Kentucky. November 1999.
- *Mother Courage* by Bertolt Brecht. University of Kentucky. March 1999.
- *Romeo & Juliet* by William Shakespeare. Eastern Oregon University. May 1997.
- *Hair* by Gerome Ragni's & et al. State University New York, Oneonta. April 1994.
- *A Scrap Of Paper* by Victorian Sardou. Illinois State University. October 1991.
- *Rough For The Theatre I* by Samuel Beckett. Illinois State University. September 1990.
- *A Shayna Maidel* by Barbara Lebow. Illinois State University. April 1990.
- *Bedtime Story* by Sean O'Casey. Illinois State University. November 1989.

SERVICE TO THE DEPARTMENT, UNIVERSITY, AND PROFESSION

University & Department Service

University of Maryland Baltimore County

2023	Member, Dance Tenure Review Committee – Sofie Clemmensen
2023	Member, Diversity Fellow Search Committee
2023	Member, Assistant Professor Performance Search Committee
2021	Chair, 5 th Year Review Committee – Eve Muson
2021 – Present	Member, Core Curriculum Committee
2021 – Present	Member, Long Range Planning Committee
2021 – Present	Member, CAHSS Research Advisory Committee
2021 – Present	Member, UMBC University Capricious Grade Committee
2021 – 2022	Member, CIRCA Research Advisory Committee
2020	Chair, Tenure & Promotion Committee – Nate Sinnott
2020	Chair, 5 th Year Review Committee – Lynn Watson
2020	Member, Tenure & Promotion Committee – Susan McCully
2020	Member, Mid-Tenure Review Committee – Chelsea Pace
2020	Member, 5 th Year Review Committee – Colette Searls
2019 – 2023	Chair, Assessment Committee
2019 – Present	Department Scholarship Coordinator
2019 – Present	Department Honors & Awards Coordinator
2019 – 2023	Department Library Liaison
2018	Member, Tenure & Promotion Committee – Joan Mathers
2018	Member, Tenure & Promotion Committee – Adam Mendelson
2015 – 2016	Member, Lecturer- Costume Shop Supervisor Search Committee
2014 – 2016	Facilitator, Peace@ UMBC Meditation
2012 – 2015	Chair, Department of Theatre
2012 – 2015	Member, Dean’s Chairs & Directors Committee
2012 – 2015	Member, Provost’s Academic Department Chairs Committee
2012 – 2019	Member, Season Selection & Planning Committee
2013	Member, CAHSS CIRCA Director Search Committee
2013	Member, CAHSS Dean Search Committee
2012	Member, PAHB Facilities Manager Search Committee
2011 – Present	Member, BFA Performance Faculty Committee
2011 – 2015	Member, Curriculum Committee
2011 – Present	Member, Phi Beta Delta – International Honor Society

University of Louisiana, Lafayette

2007 – 2010	Chair, Department of Performing Arts
	Chair, Department of Performing Arts Curriculum Committee
	Chair, Department of Performing Arts Student Handbook Committee
	Chair, Search Committees (7 Searches)
	Member, Department Heads & Directors Committee
	Member, College of the Arts’ Dean’s Management Team
	Member, Council on Teacher Education Committee
2008 – 2010	Department of Performing Arts SACS Assessment Committee
	Member, University SACS IT Affinity Committee

Member, Phi Beta Delta – International Honor Society
 Member, Alpha Psi Omega – Theatre Honor Society
 Faculty Advisor, Alpha Psi Omega – Theatre Honor Society
 Member, Advisory Board, Lafayette High School Arts Academy

Newman University

2002 – 2007	Dean, College of Arts & Humanities Director of Fine Arts & Cultural Programming Member, President’s Administrative Council Member, University Deans’ Council Chair, University Undergraduate Academic Council Chair, University Undergraduate Exceptions Committee Member, University Institutional Fees Committee Member, Wichita Mayor’s Vision 20/20 Task Force
2001 – 2007	Director of Fine Arts & Cultural Programming Chair, Search Committees (20+ Searches) Member, Plains Presenter’s Consortium Member, Midwest Arts Alliance Member, Association of Performing Arts Presenters

Wichita State University

2000 – 2001	Director, Department of Theatre Member, College Arts in Education Committee Member, University Graduate Faculty Committee Member, CFA Budget and Personnel Planning Committee Chair/Member, Costume Shop Supervisor Search Committee Chair/Member, Technical Director Search Committee
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The University of Kentucky

1998 – 2000	Head, Directing Studio Member, Graduate Committee Member, Fine Arts Curriculum Committee Member, Department of Theatre Curriculum Committee
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Professional Service

2022 – 2023	The Louisiana Board of Regents. Chair, Awards to Louisiana Artists & Scholars (ATLAS) Creative Arts Review Panel for the Louisiana Board of Regents Support Fund (BoRSF).
2003 – 2009	The Higher Learning Commission of the North Central Association. As a Certified Consultant-Evaluator and member of the Peer Review Corps for the Higher Learning Commission of the North Central Association, I served as an AQIP Systems Appraiser, Strategy Forum Facilitator, Vital Focus Facilitator, and Quality Checkup Reviewer, reviewing, assessing, and assisting institutions of higher education

engaged at various stages of the accreditation and systems improvement process.

AQIP Quality Check-up Visit Facilitator

Ohio University, Lakeshore Technical College.

AQIP Vital Focus Facilitator

North Hennepin Community College, Iowa Western Community College.

AQIP Strategy Forum Facilitator

Friends University, Heartland Community College, Iowa Western Community College, Kishwaukee College, Metropolitan Community College, Michigan Technological University, Milwaukee Area Technical College, Mineral Area Technical College, North Central State College, Northwest Missouri State University, Northwestern Michigan College.

AQIP Systems Appraiser

Southwest Wisconsin Technical College, Lakeshore Technical College, Central Arizona College.

2007 – 2010

Kennedy Center American College Theatre Festival Region VI Louisiana State Vice-Chair.

KC/ACTF is a national theatre program involving colleges and universities nationwide as a catalyst for improving the quality of college theatre at more than 600 academic institutions throughout the United States. Through professional peer review, KC/ACTF honors excellence in theatre production and offers student artists individual recognition through awards and scholarships in playwriting, acting, criticism, directing, and design.

- 2010 SDC Directing Initiative Panel Respondent: *Eurydice, Machinal, The Shape of Things, In the Blood*. KC/ACTF Region II Festival Conference, Indiana University of Pennsylvania.
- 2010 KC/ACTF Region VI Production Respondent: *I Love You/Change*, Missouri Tech; *A Moon for the Misbegotten*, University New Orleans; *Viet Nam 101*, Northwest Oklahoma State University; *Three Sisters*, Oklahoma City University.
- 2009 Director's Forum Facilitator: *Parking Lot Babies & The Woman in Black*. KC/ACTF Region VI Louisiana State Conference, University of New Orleans.
- 2009 Director's Forum Facilitator: *Eurydice, Queen of the Mist, Gross Indecency*. KC/ACTF Region VI Texas II State Conference, San Jacinto Community College.
- 2008 Irene Ryan Award Competition Semi Finals Respondent. KC/ACTF Region VI Festival Conference, Sam Houston State University.

- 2008 KC/ACTF Region VI Production Respondent: *Stepping Out!*, Louisiana College; *Crowns*, Dillard University.
- 2007 Director's Forum Facilitator: *Two Rooms*. KC/ACTF Region VI Louisiana State Conference, Southeastern Louisiana University.
- 2007 Actor's Forum Facilitator: *Spunk*, *Twelfth Night*, *Two Rooms*. KC/ACTF Region VI Louisiana State Conference, Southeastern Louisiana University.

PROFESSIONAL MEMBERSHIPS & AFFILIATIONS

- 2008 – Present Executive Board, Popular Music Research LTD.
- 1998 – Present Member, Stage Directors and Choreographers
- 1998 – 2012 Member, Association for Theatre in Higher Education
- 2001 – 2007 Member, Plains Presenter's Consortium
- 2001 – 2007 Member, Midwest Arts Alliance
- 2001 – 2007 Member, Association of Performing Arts Presenters

CERTIFICATIONS

- 2017 Meisner Acting Teacher Certification Training
- 2007 AQIP Quality Check-up Facilitator Training
- 2006 AQIP Vital Focus Facilitator Training
- 2005 AQIP Strategy Forum Facilitator Training
- 2005 PEAQ Consultant Evaluator & Peer Reviewer Training
- 2004 AAHE/HLC Student Learning Assessment Training
- 2004 AQIP Systems Appraiser Training
- 2003 PEAQ Consultant Evaluator & Peer Reviewer Training
- 2003 AQIP Consultant Evaluator & Peer Reviewer Training

CURRICULUM VITAE

BECCA JANNEY

<http://beccajanney.com>

bjanney@umbc.edu

EDUCATION

Master of Fine Arts**	2024	Univ. of Maryland	Theatre Design, Costume
Bachelor of Fine Arts	2017	Baylor University	Theatre Performance

**terminal degree in field

EXPERIENCE IN HIGHER EDUCATION

2024 – Present	Univ. of Maryland Baltimore County	Visiting Lecturer Costume Tech. & Design
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2021 – 2024	Univ. of Maryland	Graduate Teaching Assistant
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2018-2021	Baylor University	Asst. Costume Shop Manager
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SERVICE

Baylor University

- 2020-2021 Diversity, Equity and Inclusion Committee Member

HONORS RECEIVED

2019 Dallas Critics Choice: Outstanding Design or Creative Contribution: Design Team, *Everything is Wonderful*, WaterTower Theatre

CREATIVE ACHIEVEMENTS IN COSTUME DESIGN, 2017-PRESENT

NON-JURIED PROFESSIONAL CREDITS

Year	Play	Organization	Director or Choreographer
2024	<i>Rosencrantz & Guildenstern Are Dead</i>	Rochester University	Nadia Guevara
2024	<i>Stupid Fucking Bird</i>	UMBC Theatre	Gerrad Alex Taylor
2024	<i>Next to Normal</i>	Barrington Stage Company	Alan Paul
2024	<i>The Merry Wives of Windsor</i>	Chesapeake Shakespeare Company	Ben Lambert
2024	<i>Momia en el Closet: The Return of Eva Peron</i>	GALA Theatre	Mariano Caligaris
2024	<i>Material Body .01 + Pulse</i>	University of Maryland	M.K. Ford
2024	<i>Cinderella: A Salsa Fairytale</i>	Imagination Stage	Nadia Guevara
2023	<i>Damn Things Will Kill Ya</i>	American University	Aaron Posner
2023	<i>A Bicycle Country</i>	University of Maryland	Fatima Quandar
2023	<i>Rodger's + Hammerstein's Cinderella</i>	Creede Repertory Theatre	Brittani Addison Shambaugh
2023	<i>Don Giovanni</i>	Maryland Opera Studio	Corinne Hayes
2022	<i>last dance, lost dance</i>	University of Maryland	Carlos Antonio Villanueva
2022	<i>Fefu and her Friends</i>	University of Maryland	Kelsey Mesa
2022	<i>Lost Patterns</i>	University of Maryland	Rebecca Hill
2020	<i>She Kills Monsters: Virtual Realms</i>	Baylor University	David Jortner
2020	<i>Harvey</i>	WaterTower Theatre	Dick Monday
2020	<i>Ada and the Engine</i>	Stage West	Emily Scott Banks
2019	<i>Rhinoceros</i>	Baylor Theatre	Chad Kennedy

Year	Play	Organization	Director or Choreographer
2019	<i>Godspell</i>	WaterTower Theatre	Aaron Brown
2019	<i>Everything is Wonderful</i>	WaterTower Theatre	Kelsey Ervi
2019	<i>Peter and the Starcatcher</i>	Baylor University	Lisa Denman
2018	<i>Godspell</i>	Baylor University	Stan Denman
2017	<i>Dancing at Lughnasa</i>	Baylor University	Heidi Breeden

CREATIVE ACHIEVEMENTS IN ASSOCIATE COSTUME DESIGN. 2022-PRESENT

NON-JURIED PROFESSIONAL CREDITS

Year	Play	Organization	Lead Designer
2024	<i>The Far Country</i>	Berkeley Repertory Theatre	Helen Huang
2024	<i>The Chosen</i>	Milwaukee Repertory Theatre	Helen Huang
2024	<i>Next to Normal</i>	Roundhouse Theatre	Helen Huang
2022	<i>Ain't No Mo'</i>	Baltimore Center Stage	Yvonne Miranda
2022	<i>Ain't No Mo'</i>	Woolly Mammoth Theatre	Yvonne Miranda
2022	<i>Hot Wing King</i>	Studio Theatre	Ivania Stack

EXPERIENCE IN OTHER THAN HIGHER EDUCATION

2023	Wolf Trap Opera	Over Hire Cutter/Stitcher
2022	Roundhouse Theatre	Over Hire Cutter/Draper

ADDENDUM A: COURSES TAUGHT

UNIVERSITY OF MARYLAND BALTIMORE COUNTY

2020 – PRESENT, SENIOR LECTURER COSTUME DESIGN

- Fall 2024
 - THTR 115

UNIVERSITY OF TENNESSEE KNOXVILLE

2006 – 2009, GRADUATE TEACHING ASSISTANT

- Spring 2024
 - THE 242: Introduction to Costume Design and Technology (assist)
- Fall 2023
- Spring 2023
 - THE 242: Introduction to Costume Design and Technology (assist)
 - THE 340: Costume Design (assist)

CURRICULUM VITAE

SUSAN McCULLY

Education:

PhD, 1998, University of Wisconsin-Madison, Theatre History, Theory & Criticism.

Dissertation: "How Queer: Race Gender and the Politics of Producing Contemporary Queer Theatre."

MFA, 1989, The Catholic University of America, Playwriting.

BA, 1985, DeSales University, Theatre and Dance.

Experience in Higher Education:

2021-present UMBC, Associate Professor, Theatre

2021-present UMBC, Affiliate Associate Professor, Gender and Women's + Sexuality Studies

2015-2021 UMBC, Assistant Professor, Theatre

2011-2015 UMBC, Senior Lecturer and Dramaturg, Theatre

2004-2010 UMBC, Lecturer and Dramaturg, Theatre

2001-2021 UMBC, Affiliate Assistant Professor, Gender and Women's Studies

2000-2004 UMBC, Visiting Assistant Professor, English and Women's Studies

1998-2000 Worcester State College, Assistant Professor, Theatre

1997-1998 Fitchburg State College, Instructor, Theatre and English

1996-1997 Clark University, Director-in-Residence, Theater

1995-1996 Connecticut College, Visiting Assistant Professor, Theatre

1991-1993 University of Wisconsin-Madison, Instructor, Theatre and Education

Ph.D. Students:

Jamie Coull, 2015, Committee Member, Curtin University, Australia

Katherine Walsh, 2006, Committee Member, UMB, School of Social Work

Undergraduate Students:

Alex Calvin, 2011, INDS, Committee

Catherine Ichniowski, 2010, INDS, Chair

Patrick Leterri, 2009, INDS, Chair

Daphne Gardner, 2009, INDS, Committee

Jason Hoffman, 2006, INDS, Chair

Shayna Robinson, 2005, INDS, Committee

Erin Pressman, 2005, INDS, Committee

R. Eric Thomas, 2004, INDS, Committee

Erin Leatherwood, 2003, INDS, Chair

Megan Wills, 2001, INDS, Chair

Publications:

2016 *Kerrmoor*, play text published in The Best of the New York Fringe Festival, IndieTheatreNow, NYC, 2016. (One of 25 plays chosen from 214 participating productions in the juried New York Fringe. Online publication).

- 2013 *Inexcusable Fantasies* play text published in The Best of the New York Fringe Festival, IndieTheatreNow, NYC, 2013. (One of 25 plays chosen from 182 participating production in the juried New York Fringe. Online publication).
- 2010 The Girls History and Culture Reader: The Nineteenth Century, (Miriam Forman-Brunell and Leslie Paris, Eds.), "Oh I Love Mother, I Love Her Power: Shaker Spirit Possession and the Performance of Desire," University of Illinois Press, December, 2010.
- 2004 *Still the One* play text published in Journal of Lesbian Studies.

Honors

- 2024-2025 Fellow, World Builders Incubator, Berkeley, California
- 2024 CIRCA-IMET Artist in Residence
- 2020 Commission, RepStage, *Lady MacBeth Meets Lady MacDuff Tuesday Mornings at Weight Watchers*.
Nominated, Smith Prize for Political Playwriting, National New Play Network
Girls on a Dirt Pile, Outstanding Production of a New Play, KCACTF, National Award
- 2019 *Girls on a Dirt Pile*, Invited Participant, American College Theatre Festival, Region II
LaMama, Umbria Playwriting Retreat, Invited Participant
- 2017 Commission, RepStage, Columbia, MD, Research and Write Play about Cone Sisters
Dramatist Guild, Dramatist Guild Academy, Invited Participant
- 2016 Theatre Development Fund, Invited Researcher, National New Play Development Study
Kerrmoor--production chosen for "Best of the Fringe" honors, New York International Fringe
Kerrmoor-- Meg Kelly chosen "Best Actress" honors, New York International Fringe
- 2015 Featured playwright, Women's Voices Theatre Festival, American Theatre Magazine
- 2014 *Leah's Dybbuk* chosen semi-finalist for prestigious Eugene O'Neill Theatre Conference
- 2010 LaMama Umbria Playwriting Retreat, Juried Participant
- 2006 UMBC Alex Brown Center for Entrepreneurship, Summer Faculty Fellow
- 2005 Kennedy Center Playwriting Intensive (juried participant)
- 2000 Massachusetts Board of Higher Education, Best Practices in Teaching Grant
Moss Hart Award for Outstanding Production (design and technical direction), New England Theatre Conference, *Brundibar* performed at Worcester State College
- 1993 Higgins School of the Humanities, Production Grant for *Fustina*.
National Endowment for the Arts, Opera-Music Theater, Finalist, Completion Grant
Gertrude Johnson Scholarship, Department of Theatre and Drama, University of Wisconsin-Madison.
- 1989 American College Theatre Festival Playwriting Award, finalist.
David Lloyd Kreeger Writing Award, Playwriting, Catholic University of America.
Artist-In-Residence, Act One Writer's Colony.
Larry Neal Playwriting Award, DC Commission on the Arts and Humanities

Research Support and other Fellowship:

- 2024 \$6000 CIRCA Summer Fellowship, CIRCA, UMBC
- 2023 \$7000 Artist in Residence Support, CIRCA-IMET, Baltimore
- 2022 \$10,000 New Play Development Grant, EnActe Arts, Houston
- 2020 \$25,000, Office of VP for Research, START Award, UMBC
\$3200, CAHSS, Dean's Research Fund, UMBC
- 2018 \$6000, Maryland State Arts Council, Individual Artist Award, Playwriting

	\$6000, CIRCA Fellowship, UMBC
2016	\$6000, CAHSS Dean's Summer Research Award, Principal, UMBC
2015	\$3000, Maryland State Arts Council, Individual Artist Award, Playwriting
2014	\$4500 CAHSS Dean's Research Fund, UMBC, <i>Kerrmoor</i>
2013	\$6000 Drescher Center Research Fellowship, Co-Principal, with Michele Osherow and Eve Muson, UMBC, Leah's Dybbuk
2012	\$3000, Maryland State Arts Council, Individual Artist Award, Playwriting
2002	\$3000 Maryland State Arts Council, Individual Artist Award, Solo Theatrical Performance

Professional Affiliations

2024-2025	President, Strand Theatre
2020-present	EnActe Arts, WEFT Fellowship, Board of Advisors
2017-2019	Center Stage, Baltimore, Playwright's Collective
2014-present	Board of Directors and Artistic Associate, Strand Theatre
1987-present	Dramatists Guild of America

Presentations:

Juried Conference Papers:

2019	"Devising Feminist Structures for Playwriting," Chair and Panelist, Association of Theatre in Higher Education
2012	"Script Analysis Texts and Contexts," Roundtable, Chair, Association of Theatre in Higher Education
2006	"Writing Emily Dickinson," 2 nd International Conference on Sex and Sexuality, Krakow.
2005	"Solo Performance and Feminist Practice," Association of Theatre in Higher Education.
2004	"Biker Babes Ethos" performance/paper, Popular Culture Association
2003	"Performing Women's Bodies," International Conference on Women, Havana
2000	"Teaching the 'Isms': Introducing Cultural Studies Through Theatre," Association of Theater in Higher Education.
	"Bit by Bit-Putting It Together: Nurturing Student Playwrights," Mid-America Theatre Conf.
1999	"Best Practices Presentation-Designing Intro Assignments for Creative Thinking" Association of Theater in Higher Education.
1994	"Stephanie le Comtesse de Genlis: Feigning Virtue, Brokering Power," Association of Theatre in Higher Education.
1993	"The Mambos' Secret: Vodou Ritual and Cultural Power," Association for Theatre in Higher Education.

Invited Presentations:

2024	Playing at Climate Science, CIRCA Series
2023	Intersectionality on Perseverance Theatre Stage, Perseverance Theatre, Juneau, AK
2020	"Beyond Broadway" with Stacy Wolf, UMBC
2017	Presented on <i>All She Must Possess</i> , CATALYST Series, Drescher Center for the Humanities, UMBC
2015	Keynote address, "Queer Theatre: An Historical Overview," for the Trans Theatre Festival, Baltimore
	Roundtable discussion on Women Playwrights, Shakespeare Theatre, Washington, DC.
	Oral Presentation. "Beyond the Knee Jerk—Guiding Students to do Peer Critique," UMBC Faculty Development Center.

Comparative Drama Conference, Reading and Dramaturgical Discussion of “Leah’s Dybbuk,”

Conferences Attended (as participant/panelist):

- 2019 Association of Theatre in Higher Education
Women in Theatre (ATHE)
- 2018 National New Play Network, Showcase of New Plays
- 2015 Comparative Drama Conference
- 2012 Association of Theatre in Higher Education
Women and Theatre (ATHE)
- 2009 Theatre Communications Group, National Conference
- 2006 Writing Across the Disciplines, panel discussion on Writing and the Arts, Clemson
Association of Writers and Writing Programs, panel discussion on Playwriting
- 2005 NSF Advance Grant, Summer Institute, University of Michigan
- 2004 Modern Languages Association
National Women’s Studies Association
- 2001 Symposium Collegium, Budapest
Association of Theatre in Higher Education, panel discussion Feminist Performance Art

Invited Lectures/Readings of non-dramatic prose:

- 2004 Wilson College Writer’s Series
In Our Own Write, Reading Series, New York GLBT Center
galleryonetwentyeight, New York
Afterwords Books, Milwaukee
Rainbow Books, Madison
Maryland Art Place, Baltimore

Media Activities:

- 2018 Featured Playwright, *Washington Post*, “Bringing Baltimore’s fiercely independent Cone sisters to the Stage,” January 26, 2018 (Celia Wren).
Featured Playwright, *UMBC News*, “UMBC’s Susan McCully Premieres Cone sisters drama “All She Must Possess””, February 5, 2018 (Catherine Borg).
Featured Playwright, *Baltimore Sun*, “New play for Rep Stage focuses on one of the Cone Sister”, February 7, 2018 (Tim Smith).
Review of *All She Must Possess*, *Broadway World*, “A Community’s Accomplishment and the Homosexual Gaze: ALL SHE MUST POSSESS at REP Stage”, February 10, 2018 (Jack L. B. Gohn).
Review of *All She Must Possess*, *DC Metro Theatre Arts*, “All She Must Possess at Rep Stage (Women’s Voices Theatre Festival)”, February 10, 2018 (John Harding).
Review of *All She Must Possess*, *DC Theatre Scene*, “All She Must Possess. Matisse, Gertrude Stein and the Cone sisters at Rep Stage”, February 13, 2018 (Jayne Blanchard).
Review of *All She Must Possess*, *Washington Post*, “Three plays from the Women’s Voices buffet”, February 13, 2018 (Nelson Pressley).
Featured Playwright, *JMore*, “Play on Baltimore’s Cone Sisters Explores Art and Sexual Identity”, February 14, 2018 (Martha Thomas).
Review of *All She Must Possess*, *Baltimore Sun*, February 15, 2018 (Tim Smith).

- Review of *All She Must Possess*, WYPR, February 16, 2018 (J. Wynn Rousuck).
 Featured Playwright, *Howard County Beacon*, “Premiere brings Matisse to life”, February 18, 2018 (Robert Freidman).
 Featured Playwright, *In the Spotlight*, “All She Must Possess”, March 6, 2018 (Howard County Community College).
 Featured Playwright, *Voice of America*, “Ups and Down of Women’s rights in US History”, March 29, 2018 (Breshna Omarkhel).
- 2017 Featured Playwright, *Baltimore Sun*, “Rep Stage to Premiere Play about Baltimore’s Famed Cone Sisters,” March 22, 2017.
 Featured Playwright, “Pre-premiere Everman reading at Farnsworth”, December 18, 2017.
- 2015 Featured Playwright for DC Women’s Voices Playwriting Festival, (front cover), *American Theatre Magazine*, October, 2015.
 Review of play, *Kerrmoor*, *Washington Post*, November 3, 2015 (Nelson Pressley).
 Review of *Kerrmoor*, *Theatre Bloom*, November 3, 2015 (online publication).
 Review of *Kerrmoor*, *DC Metro Theatre Arts*, November 8, 2015 (online publication).
 Featured Playwright, “All the Worlds Her Stage: DC Women’s Voices Theatre Festival, *Washington Post*, August 10, 2015.
 Featured Playwright, “Area Theatre Companies Shine Bigger Spotlight on Female Playwrights, *Baltimore Sun*, April 13, 2015.
 Play featured “Women’s Voice Theatre Festival Aims to Level the Field,” *Baltimore Sun*, September 19, 2015.
 Production Review, “A Dark and Scary Present in Susan McCully’s New Play *Kerrmoor*,” *Baltimore Sun*, November 5, 2015 (Tim Smith).
 Review of *Voracious*, *Theatre Bloom*, November 20, 2015 (online publication).
- 2013 Review of *Inexcusable Fantasies*, *Expats Czech*: “Inexcusable Fantasies--To miss this show would be...inexcusable,” May 31, 2013 (online publication and print news).
- 2012 Review of *Inexcusable Fantasies*, *DC Metro Theatre Arts*, November 4, 2012 (online publication).
 Review of *Inexcusable Fantasies MD Theatre Guide*, November 5, 2012 (online publication).
 Review of *Inexcusable Fantasies Broadway World*: “Inexcusable Fantasies Delivers Outrageous Hilarity With No Excuses,” November 11, 2012 (online publication).
- 2009 *American Theatre Magazine*. *IN10* 2009 at CenterStage spotlighted.
- 2008 WYPR, *Maryland Morning with Shelia Kast*. Interview with playwright Tina Howe
Baltimore City Paper, “All About Eves: UMBC’s Third-Annual Short Play Festival Spotlights Roles for Young Actresses.” Interview and profile of *IN10* 2008
- 2007 WYPR, *Maryland Morning with Sheila Kast*, interview regarding *IN10* 2007
The Baltimore Sun, “Women Take Over the Stage—for *IN10* 2007
- 2006 *The Baltimore Sun*, “Women Also Win” profile of *IN10* 2006

Creative Achievement:

Artistic Director

- 2024 Commissioned and presented a world premiere production of *Lost Waters* by Nayantara Nayar as part of Green Theatre Revolution
- 2013 Commissioned and presented premiere reading of *Women Laughing Alone with Salad* by Sheila Callaghan, UMBC.

- 2012 *GrrlParts 2012: The Extra Bits*, CENTERSTAGE, Baltimore. Performance and Talkback with playwrights: Julia Jordan, Kate Moira Ryan, Tanya Saracho, Lucy Thurber.
- 2005-2012 UMBC, *IN10/GrrlParts Theatre Festival*. Commissioned, contracted and produced new works by major female playwrights including: Sheila Callaghan, Kia Corthron, Karen Hartman, Tina Howe, Naomi Iizuka, Julia Jordan, Heather McDonald, Ellen McLaughlin, Phyllis Nagy, Kate Moira Ryan, Tanya Saracho, Caridad Svich, Lucy Thurber, Naomi Wallace, Timberlake Wertenbaker.

Dramatic Works

Productions of Dramatic Works

- 2024 *Lady MacBeth and Lady MacDuff TickTock While Durga Girls Save the World*
 -IMET, Baltimore
 -UMBC Theatre
- 2020 *Girls on a Dirt Pile*
 -Kennedy Center, American College Theatre Festival, Region II
- 2019 *Girls on a Dirt Pile*
 -UMBC, Department of Theatre (world premiere)
- 2018 *All She Must Possess*
 -RepStage, Columbia, MD, (world premiere)
- 2016 *Kerrmoor*
 -New York International Fringe Festival, juried
- 2015 *Voracious*
 -UMBC Proscenium Theatre, (world premiere)
Kerrmoor
 -Strand Theatre and Interrobang Theatre co-production as part of DC Women's Voices Theatre Festival, Baltimore, (world premiere)
Leah's Dybbuk
 -UMBC Proscenium Theatre, (world premiere)
- 2012-2013 *Inexcusable Fantasies*
 -New York International Fringe Festival, juried
 -Prague International Fringe Festival, juried
 -Strand Theatre, Baltimore
- 2011 *Voracious (one-act)*
 -LaMama Experimental Theatre, New York
- 2004-2008 *Inexcusable Fantasies*
 -Orlando International Fringe Festival
 -University of Vermont
 -Indianapolis International Fringe Festival
 -Philadelphia Gay and Lesbian Theater Festival
 -Kansas City International Fringe Festival
 -DC International Fringe Festival
 -Worcester State College
- 2003 *Still the One*
 -Manhattan Theatre Source
 -University of Central Florida

- 2001-2003 *Cyber Becomes Electra*
 -Kolibri Prinz Theatre (Budapest)
 -Association of Theatre in Higher Education/WTP
 -Cal Poly Tech, San Luis Obispo
 -University of Rhode Island
 -Florida State University
 -St. Marys College of Maryland
 -University of Wisconsin
 -Valdosta State University
 -University of Toronto
 -University of Exeter

Readings of Dramatic Works

- 2024 *Lady MacBeth and Lady MacDuff Tick Tock While DurgaGirls Save the World*
 --Actors' Reading Collective, San Francisco, CA
- 2022 *Lady MacBeth and Lady MacDuff Tick Tock While DurgaGirls Save the World*
 --Enacte Arts, Lake Tahoe, CA
- 2019 *Girls on a Dirt Pile*
 -Gustavas Adolphus College
- 2017 *All She Must Possess*
 -Everyman Repertory Theatre, Rockland, ME
 -University of California, Santa Cruz, Santa Cruz, CA
 -Center for Research and Innovation in the Arts, UMBC
 -Columbia Arts Center, Columbia, MD
- 2017 (cont). *Crossing an In Land Island,*
 - Global Theatre Project, Jewish Museum, Baltimore, MD
- 2016 *Way Back Home,*
 -RepStage, Columbia, MD
- 2015 *Kerrmoor*
 -Kennedy Center, Page to Stage Festival, Washington, DC,
 -Baltimore Book Festival, Baltimore, MD
- 2013 *Leah Dybbuk*
 -Gordon Center for the Performing Arts, Baltimore, MD

Performance of Dramatic Works (Actor):

- 2016 *Kerrmoor*
 -New York International Theatre Festival
- 2015 *Kerrmoor*
 -Strand Theatre and Interrobang Theatre co-production as part of DC Women's Voices Theatre Festival, Baltimore, (world premiere)
- 2013 *Inexcusable Fantasies*

- Prague International Fringe Festival
- New York International Fringe Festival
- 2012 *Inexcusable Fantasies*
- Strand Theatre, Baltimore

Dramaturgy and New Play Development:

- 2024 *LOST WATERS*
- 2013 *Women Laughing Alone with Salad*, UMBC
- 2012 *GRRL PARTS: The Extra Bits*, Center Stage, Baltimore
- 2005-2012 *IN10* Play Competition and *GRRL PARTS* Theatre Festival, UMBC
- 2004-2010 UMBC Department of Theatre Productions Including: *Fanshen*, *Much Ado About Nothing*, *Victor Frankenstein*, *For A Better World*, *Silence Cunning Exile*, *Three Penny Opera*, *Crystal Egg*
- 2008 Olney Theatre Center, Post-show discussion, *The Underpants*
- 2001-2002 Everyman Theatre Season: *Waverly Gallery*, *Vigil*, *Sideman*
- 2000 *Second Greatest Story Ever Told*, San Francisco Magic Theatre

SERVICE

Service to UMBC Theatre Department

- 2024 Promotion Committee, Eric Abele, Theatre
- 2023-present Assistant Professor Mentor
- 2022-2023 Assistant Professor Search, Chair
- 2015-2016 Associate Chair
- Lecturer, Costume Shop Supervisor Search Committee, Chair
- 2014-2015 Assistant Professor Scenic Design Search Committee, Member
- 2013-2014 Visiting Lecturer Costume Design Search Committee, Chair
- 2012-present Curriculum Committee, Committee Member and Chair
- 2010-2011 Associate Professor Search Committee, Member
- 2008-2024 Theatre Department Advisory Committee, Member
- 2008-2020 Season Selection and Planning Committee
- 2007-2008 Assistant Professor Search Committee, Member
- 2006 Writing in the Discipline Initiative, Chair

Service to UMBC Gender and Women's Studies Department

- 2023 Promotion Committee, Dr Katherine Kein
- 2021 Promotion and Tenure Committee, Dr. Mejdulene Shomali
- 2013 Promotion and Tenure Committee, Dr. Kathryn Drabinski
- 2001-2013 Coordinating Committee, Member
- 2008-2009 Curriculum Subcommittee, Member
- 2004-2005 Lecturer, Search Committee, Member

Service to the University

- 2024 Dean's Research Advisory Committee
- 2024-present Chair, Summer and Winter Sessions Committee

2023-2024	Summer and Winter Sessions Committee
2023	Promotion and Tenure Committee, AnnSofie Celmmenson, Dance
2015-2019	Humanities Speaker Series Advisory Board
2007-2012	Faculty Senate, Theatre
2006-2007	Search Committee, Director of Writing, Member
2007-2008	Search Committee, Director of Writing, Member
2002-2006	Faculty Senate, GWST
2004-2005	Honors College, Director, Search Committee, Member
2004-2005	Honors College Advisory Board, Chair
2004-2005	Honors College, Associate Director, Search Committee, Member
2003-2004	Honors College Advisory Board, Member

I confirm that the attached Curriculum Vitae is complete and accurate

Signed, (electronically)

Susan B McCully

November 25, 2020

CURRICULUM VITAE

ADAM MENDELSON

Education

Master of Fine Arts (terminal degree),	2004	University of Nebraska- Lincoln, Major: Theatre Design and Technology, Dissertation Title: The Lighting of Susannah, an Opera
Bachelor of Arts,	1996	Tufts University, Major: Drama

Experience in Higher Education

2025 – present	UMBC, Associate Teaching Professor, Lighting, Sound and Digital Media Design
2018- 2024	UMBC, Senior Lecturer, Lighting, Sound and Digital Media Design
2012-2018	UMBC, Lecturer, Lighting, Sound and Digital Media Design
2008-2011	University of Wyoming, Assistant Professor, Lighting and Sound Design
2007-2008	University of Texas-Arlington, Faculty Specialist, Lighting and Sound Design
2004-2007	Stephens College, Assistant Professor, Lighting and Sound Design
2001-2004	University of Nebraska-Lincoln, Graduate Teaching Assistant, multiple theatre courses
1998-1999	Fitchburg State College, Technical Theatre Program Consultant and Resident Designer

Experience in Other than Higher Education

2001-2003	Best Friends Animal Sanctuary, Special Projects Coordinator – Humane Education Department
1996-2001	Lawrence Academy, Theatre Faculty Member and Facility Manager

Honors Received

2012	Certificate of Merit/Meritorious Achievement Award for Lighting and Sound Design: <i>Incorruptible</i> , KCACTF
2011	Certificate of Merit/Meritorious Achievement Award for Lighting Design: <i>Rainy Day People: The Musical</i> , KCACTF
2011	Certificate of Merit/Meritorious Achievement Award for Lighting Design: <i>Ernestine Shuswap Gets Her Trout</i> , KCACTF

2010	Certificate of Achievement for Distinguished Achievement for Lighting Design: <i>Six Songs from Ellis</i> , National Selection Team for the Kennedy Center/American College Theatre Festival (KCACTF)
2010	Certificate of Achievement for Distinguished Achievement for Sound Design: <i>Six Songs from Ellis</i> , National Selection Team for the Kennedy Center/American College Theatre Festival (KCACTF)
2010	Certificate of Merit/Meritorious Achievement Award for Lighting and Sound Design: <i>Hamlet</i> , KCACTF
2009	Certificate of Merit/Meritorious Achievement Award for Sound Design: <i>Crimes of the Heart</i> , KCACTF
2009	Certificate of Merit/Meritorious Achievement Award for Sound Design: <i>Rabbit Hole</i> , KCACTF
2009	Certificate of Merit/Meritorious Achievement Award for Lighting Design: <i>Rabbit Hole</i> , KCACTF
2008	Certificate of Merit/Meritorious Achievement Award for Lighting and Sound Design: <i>Lilly's Purple Plastic Purse</i> , KCACTF
2004	Commendation for Achievement in Barbizon Scenic Design for the Production of <i>Romeo and Juliet</i> , KCACTF
2003	Electronic Theatre Controls LDI2003 Sponsorship award (1 of 6 national awards) Orlando, FL

Research Support and/or Fellowships

2024	\$1078.81, UMBC CAHSS Faculty Scholarly Activity Fund, OISTAT Executive Meeting and Moderating Talk as part of "To Future Theatre and Beyond- Sustainability in Theatre Design and Technology" Symposium, Kaohsiung, Taiwan
2024	\$1400, United States Institute of Theatre Technology (USITT), International Activity Fund, OISTAT Executive Meeting and Moderating Talk as part of "To Future Theatre and Beyond- Sustainability in Theatre Design and Technology" Symposium, Kaohsiung, Taiwan
2024	\$2249.80, UMBC CAHSS Faculty Scholarly Activity Fund, Central School of Drama, London, UK talk Two cultures divided by a common language - Theatre production and design in the US and UK
2024	\$1323.01, UMBC CAHSS Faculty Scholarly Activity Fund, Department of Theatre Faculty Travel Fund, USITT National Conference, Seattle, WA
2023	\$445.25, Department of Theatre Faculty Travel Fund, USITT National Conference, St. Louis, MO – panelist and host of international guests
2023	\$2485.04, UMBC CAHSS Faculty Scholarly Activity Fund, Department of Theatre Faculty Travel Fund, CIRCA Professional Development Fund, The Amish Project co-production with Munich Film Academy
2023	\$1400, USITT, International Activity Fund, Prague Quadrennial International Scenography Festival, Prague, Czechia
2022	\$1598.60, , UMBC CAHSS Faculty Scholarly Activity Fund, Department of Theatre Faculty Travel Fund, CIRCA Contingency Fund, Scandlight Conference, Stockholm, Sweden
2019	\$1200, UMBC CAHSS Faculty Scholarly Activity Fund, Department of Theatre Faculty Travel Fund, USITT National Conference, Louisville KY

2019	\$1200, UMBC CAHSS Faculty Scholarly Activity Fund, Department of Theatre Faculty Travel Fund, Prague Quadrennial International Scenography Festival, Prague Czechia
2016	\$1000, UMBC CAHSS Faculty Scholarly Activity Fund, Department of Theatre Faculty Travel Fund, USITT National Conference, Salt Lake City, UT
2015	\$2917.20, Department of Theatre Faculty Travel Fund, Startup Monies, Prague Quadrennial International Scenography Festival, Prague, Czechia
2015	\$1000, UMBC CAHSS Faculty Scholarly Activity Fund, Department of Theatre Faculty Travel Fund, USITT National Conference, Cincinnati, OH
2012	\$1000, UMBC CAHSS Faculty Scholarly Activity Fund, Department of Theatre Faculty Travel Fund, USITT National Conference, Long Beach, CA

Undergraduate Students

Name, research project (Provost's Research Fellowship, departmental honors thesis, or interdisciplinary studies major, for example), inclusive dates, your role or position on committee (mentor, advisor, Chair, or m

Licensures and Certifications

Certified Lift Trainer, Genie Manufacturer. (April 2016 - Present).

ITAC Competent Person Training, ITAC. (August 11, 2022 - August 12, 2024).

ITAC Competent Person Training, ITAC. (August 11, 2020 - August 12, 2022).

Professional Memberships

OISTAT Lighting Commission Delegate from US, International Organization of Scenographers Theatre Architects and Technicians. (July 1, 2021 - Present).

Vice-Commissioner for International Activities for Lighting Design and Technology Commission, United States Institute of Theatre Technology. (July 1, 2021 - Present).

Vice Commissioner of Programming- Education Commission, United States Institute for Theatre Technology. (March 20, 2001 – March 30, 2017).

Development Activities Attended

Workshop, "Education Week - Virtual Teaching Symposium," OISTAT, Online. (June 28, 2020 - July 2, 2020).

Workshop, "Pivot Live," UMBC Instructional Technology, Baltimore, MD, United States. (June 22, 2020 - June 26, 2020).

Seminar, "Research & Creative Achievements Town Hall," UMBC, Online. (May 29, 2020).

Workshop, "FDC: Using a Graphic Syllabus to Engage Students," UMBC FDC. (May 19, 2020).

Seminar, "Research & Creative Achievements Town Hall #2 A Virtual Town Hall on Relaunching RCA at UMBC," UMBC, Online. (May 8, 2020).

Workshop, "An Evening with Bradley King," Towson University, Online. (April 29, 2020).

Workshop, "Coping with Covid," Pearson Publishing, Online. (April 16, 2020).

Workshop, "ETC Webinar," ETC, inc, Online. (April 14, 2020).

Workshop, "Chamsys Console Training." (March 4, 2020).

Seminar, "How 3D Can Achieve Flexibility in All Areas of Design," Vectorworks, Online. (January 22, 2020).

Conference Attendance, "LDI," Live Design International, Las Vegas, NV, USA. (October 17, 2018 - October 21, 2018).

TEACHING

Teaching Experience

University of Maryland, Baltimore County

THTR 120, Introduction to Theatre, 1 course
 THTR 231, Drafting For The Theatre, 2 courses.
 THTR 235, Lighting Design, 10 courses.
 THTR 237, Sound Design, 8 courses.
 THTR 262, Theatre Production: Lighting and Sound Crew, 29 courses.
 THTR 335, Advanced Lighting Design, 8 courses.
 THTR 337, Advanced Sound Design, 4 courses.
 THTR 339, Adv Production Techniques, 20 courses.
 THTR 354, Adv Technical Production, 2 courses.
 THTR 390, Theatre In Production, 3 courses.
 THTR 400, Theatre Studies, 17 courses.
 THTR 432, Design Seminar, 4 courses.
 THTR 439, Advanced Design Techniques, 10 courses.

Non-Credit Instruction

Workshop, External to University of Maryland, Baltimore County, Maryland Thespians Conference, 40 participants, Academic. (January 24, 2025 - January 25, 2025).
 Gave a workshop in Lighting Design and technology to High School students and teachers

Workshop, External to University of Maryland, Baltimore County, Maryland Thespians Conference, 40 participants, Academic. (January 24, 2025 - January 25, 2025)
 Gave a workshop in Sound Design and technology to High School students and teachers

Workshop, External to University of Maryland, Baltimore County, Virginia Thespians Conference, 40 participants, Academic. (January 14, 2024 - January 15, 2024).
 Gave a workshop in Projection Design and technology to High School students and teachers

Workshop, External to University of Maryland, Baltimore County, Virginia Thespians Conference, 40 participants, Academic. (January 14, 2024 - January 15, 2024).
 Gave a workshop in Lighting Design and technology to High School students and teachers

Workshop, External to University of Maryland, Baltimore County, Virginia Thespians Conference, 40 participants, Academic. (January 14, 2023 - January 15, 2023).
Gave a workshop in Projection Design and technology to High School students and teachers

Workshop, External to University of Maryland, Baltimore County, Virginia Thespians Conference, 40 participants, Academic. (January 14, 2023 - January 15, 2023).
Gave a workshop in Lighting Design and LED technology to High School students and teachers

Seminar, Internal to University of Maryland, Baltimore County, Instructional Technology, 26 participants, Academic. (July 6, 2020 - July 17, 2020).
I was one of the faculty mentors for the PIVOT+ Cohort "Blueberries" where we along with the team from Instructional Technology helped over 300 faculty to redesign their online course teachings. I was particularly involved in helping faculty to integrate Blackboard Ultra into their teaching efforts

Guest Lecture, Internal to University of Maryland, Baltimore County, Instructional Technology, Academic. (March 20, 2020).
Provided help to faculty looking for information on how to pivot to using Blackboard Ultra once the University shut down physically for Covid-19

Guest Lecture, Internal to University of Maryland, Baltimore County, Instructional Technology, Academic. (March 13, 2020).
Provided help to faculty looking for information on how to pivot to using Blackboard Ultra once the University shut down physically for Covid-19

Workshop, External to University of Maryland, Baltimore County, Maryland Thespians Conference, 40 participants, Academic. (January 10, 2020 - January 11, 2020).
Gave a workshop in Lighting Design and LED technology to High School students and teachers

Workshop, External to University of Maryland, Baltimore County, Maryland Thespians Conference, 40 participants, Academic. (January 10, 2020 - January 11, 2020).
Gave a workshop in Sound Design to High School students and teachers

Workshop, External to University of Maryland, Baltimore County, Pennsylvania Thespian Conference, 40 participants, Academic. (January 2, 2020 - January 4, 2020).
Gave a workshop in Lighting Design and LED technology to High School students and teachers

Workshop, External to University of Maryland, Baltimore County, Pennsylvania Thespians Conference, 40 participants, Academic. (January 2, 2020 - January 4, 2020).
Gave a workshop in Sound Design to High School students and teachers

Workshop, External to University of Maryland, Baltimore County, Maryland Thespians Conference, 40 participants, Academic. (January 9, 2019 - January 11, 2019).
Gave a workshop in Sound Design to High School students and teachers

Workshop, External to University of Maryland, Baltimore County, Maryland Thespians Conference, 40 participants, Academic. (January 9, 2019 - January 11, 2019).
Gave a workshop in Lighting Design and LED technology to High School students and teachers

Workshop, External to University of Maryland, Baltimore County, Maryland Thespians Conference, 40 participants, Academic. (January 12, 2018 - January 13, 2018).
Gave a workshop in Sound Design to High School students and teachers

Workshop, External to University of Maryland, Baltimore County, Maryland Thespians Conference, 40 participants, Academic. (January 12, 2018 - January 13, 2018).

Gave a workshop in Lighting Design and LED technology to High School students and teachers

Conducted Introductory Lecture on "Scheduler" software for Orientation Advising, Internal to University of Maryland, Baltimore County, Department of Academic Advising, 40 participants, Academic. (June 10, 2016).

Workshop, External to University of Maryland, Baltimore County, United States Institute of Theatre Technology, 200 participants, Professional. (March 18, 2016).
Chaired a panel that gave a workshop on using Projections in Theatre.

Workshop, External to University of Maryland, Baltimore County, Maryland Thespians Conference, 40 participants, Academic. (January 8, 2016 - January 9, 2016).
Gave a workshop in Lighting Design and LED technology to High School students and teachers

Workshop, External to University of Maryland, Baltimore County, Maryland Thespians Conference, 40 participants, Academic. (January 8, 2016 - January 9, 2016).
Gave a workshop in Sound Design to High School students and teachers

Conducted Introductory Lecture on "Scheduler" software for Orientation Advising, Department of Academic Advising, 40 participants. (June 10, 2016).

Workshop, United States Institute of Theatre Technology, 200 participants. (March 18, 2016).

Workshop, Maryland Thespians Conference, 40 participants. (January 8, 2016 - January 9, 2016).

Workshop, Maryland Thespians Conference, 40 participants. (January 8, 2016 - January 9, 2016).

RESEARCH

Presentations Given

Mendelson, A. Central School of Drama, London, UK "Two cultures divided by a common language - Theatre production and design in the US and UK" (June 2024)

Mendelson, A., World Stage Design, OISTAT, Calgary Alberta. (August 2022).

Mendelson, A., Scandlight 2022, "Teaching the LED Revolution: Thoughts On Integrating Conventional And Intelligent Fixtures In The Classroom," OISTAT/ Scandinavian Lighting Designers Assoc, Stockholm Sweden. (June 8, 2022).

Creative Achievements

Theatre - Design lights, "A Christmas Carol," Classic Theatre of Maryland. Mendelson, A. Non-Academic Regional non-juried Invitation (November 2017 - December 2024). Remounted seven times

Theatre - Design lights, "White Christmas," Classic Theatre of Maryland. Mendelson, A. Non-Academic Regional non-juried Invitation (November 2022- November, 2024.) Remounted three times

Theatre - Design lights, "The Tragedy of MacBeth," Classic Theatre of Maryland. Mendelson, A. Non-Academic Regional non-juried Invitation (October 2024.) Remounted three times

Theatre - Design sound, "Joe Turner's Come and Gone," Chesapeake Shakespeare Company. Mendelson, A. Non-Academic National non-juried Invitation. (September 2024).

Theatre - Design lights, "I will Eat You Alive," Tour, Interrobang Theatre, SubHUB- Baltimore, Cannonbal Festival – Philadelphia, PA Mendelson, A., ALD: John, N., Non-Academic Regional non-juried Invitation Interrobang Productions is a women- and queer-owned 501c3 production company based in Baltimore, Maryland. Interrobang produces contemporary theatrical works and experiences that are new, relevant, and reflective of Baltimore's vibrant artistic community. We believe in harnessing the energy and urgency that exists only within theatrical storytelling to provide a potent, intimate experience. (August-September 2024).

Theatre - Design lighting and digital media, "Ride the Cyclone," Bowie State University Department of Theatre , Mendelson, A. co-designed with Juan Juarez and assisted by Renata Taylor-Smith (April 2024)

Theatre - Design sound, "The Book Club Play," Everyman Theatre. Mendelson, A. Non-Academic National non-juried Invitation Popular DC-based playwright Karen Zacarias' Helen Hayes Award-winning comedy is neatly bound by equal parts humor and charm. This hilarious play follows Ana and her friends whose book club becomes the subject of a legendary documentarian. All appears to be going as planned until an unexpected new member throws the group's dynamics into chaos. The Book Club Play is a playful testament to the power of literature and its ability to bring people together. (December 15, 2023 - March 18, 2024).

Theatre - Design lights, "Shutter Sisters," 1st Stage. Mendelson, A., John, N. Non-Academic Regional non-juried Invitation This sweet and funny tale explores the parallel lives of two women. A white woman named Michael struggles with strained family relationships at her adopted mother's funeral, while a Black woman named Mykal navigates a challenge of her own: becoming an empty nester. A surrealist journey through womanhood, identity, and what it means to belong. "Shutter Sisters is a very enjoyable and empathetic look at how connections between mothers, daughters, friends, and even strangers impact the story of your life." -Broadway World (December 15, 2023 - February 1, 2024).

Developed and maintained an inclusive team; Established collaborations with diverse organizations; Explored issues of race, gender, diversity, and inclusion; Mentored students of diverse backgrounds via this effort; Presented to a diverse audience; Recruited students of diverse backgrounds in this effort

Theatre - Design lights, "I will Eat You Alive," Interrobang Theatre, The Voxel Theatre. Mendelson, A., John, N., Taylor-Smith, R. Non-Academic Regional non-juried Invitation Interrobang Productions is a women- and queer-owned 501c3 production company based in Baltimore, Maryland. Interrobang produces contemporary theatrical works and experiences that are new, relevant, and reflective of Baltimore's vibrant artistic community. We believe in harnessing the energy and urgency that exists only within theatrical storytelling to provide a potent, intimate experience. (November 6, 2023 - January 25, 2024).

Developed and maintained an inclusive team; Established collaborations with diverse organizations; Explored issues of race, gender, diversity, and inclusion; Mentored students of diverse backgrounds via this effort; Presented to a diverse audience; Recruited students of diverse backgrounds in this effort

Theatre - Design sound, "Dracula," UMBC Dept of Theatre. Mendelson, A. Academic Local (September 17, 2023 - November 2, 2023).

Theatre - Prepare sound (effects/equipment), "Dracula," UMBC Dept of Theatre. Mendelson, A. Academic Local (September 17, 2023 - November 2, 2023).

Theatre - Prepare lighting (hang/circuit/focus), "Dracula," UMBC Dept of Theatre. Mendelson, A. Academic Local (September 17, 2023 - November 2, 2023).

*Theatre - Design lights, "36th Hispanic Heritage Awards," The John F. Kennedy Center for the Performing Arts, Broadcast Media & Special Programs - PBS. Mendelson, A. Non-Academic International non-juried Invitation I was the Assistant Lighting Designer for the 36th Annual Hispanic Heritage Awards that aired on September 29, 2023 on PBS (September 5, 2023 - September 7, 2023).

Developed and maintained an inclusive team; Established collaborations with diverse organizations; Explored issues of race, gender, diversity, and inclusion; Presented to a diverse audience

*Theatre - Design lights, "Halluci Nation," The John F. Kennedy Center for the Performing Arts, Broadcast Media & Special Programs - PBS. Mendelson, A. Non-Academic International non-juried Invitation The John F. Kennedy Center for the Performing Arts has a series that airs on PBS called NEXT@The Kennedy Center. This production was for Electronic music pioneers The Halluci Nation perform "Stadium Pow Wow," "Maima Koopi" and "Sharpshooter" in the Kennedy Center's Skylight Pavilion. The duo, Ehrin "Bear Witness" Thomas and Tim "Zoolman" Hill pay homage to the energy and momentum of Ottawa's Electric Pow Wow gatherings while pointing to where the future is headed.

Here is the link to video: <https://www.pbs.org/video/the-halluci-nation-perform-in-the-skylight-pavilion-dnfpno/> (June 16, 2023 - July 17, 2023).

Developed and maintained an inclusive team; Established collaborations with diverse organizations; Explored issues of race, gender, diversity, and inclusion; Presented to a diverse audience

Theatre - Design lights, "The Amish Project," Munich Film Academy, Munich Film Academy. Mendelson, A. Non-Academic International non-juried The Amish Project was presented at the Pepper Theatre in Munich, Germany as a professional collaboration between UMBC Faculty, Nikki Hartman and myself with Faculty from the Munich Film Academy. It included a UMBC URA Scholar as Assistant Lighting and Sound Designer as well as cast members from 4 different countries. (June 1, 2023 - June 10, 2023).

Cited the contributions of students of diverse backgrounds on this effort; Developed and maintained an inclusive team; Mentored students of diverse backgrounds via this effort; Presented to a diverse audience; Recruited students of diverse backgrounds in this effort

Theatre - Design sound, "The Amish Project," Munich Film Academy, Munich Film Academy. Mendelson, A. Non-Academic International non-juried The Amish Project was presented at the Pepper Theatre in Munich, Germany as a professional collaboration between UMBC Faculty, Nikki Hartman and myself with Faculty from the Munich Film Academy. It included a UMBC URA Scholar as Assistant Lighting and Sound Designer as well as cast members from 4 different countries. (June 1, 2023 - June 10, 2023).

Cited the contributions of students of diverse backgrounds on this effort; Developed and maintained an inclusive team; Mentored students of diverse backgrounds via this effort; Presented to a diverse audience; Recruited students of diverse backgrounds in this effort

Theatre - Prepare sound (effects/equipment), "Stories Told Small," UMBC Dept of Theatre. Mendelson, A. Academic Local (February 25, 2023 - May 5, 2023).

Theatre - Prepare lighting (hang/circuit/focus), "Stories Told Small," UMBC Dept of Theatre. Mendelson, A. Academic Local (February 25, 2023 - May 5, 2023).

Theatre - Design sound, "Falsettos," REP Stage. Mendelson, A. Non-Academic National non-juried Invited (January 1, 2023 - April 29, 2023).

Theatre - Design lights, "The Grown Up," UMBC Dept of Theatre. Mendelson, A. Academic Local non-juried (September 8, 2022 - April 6, 2023).

Theatre - Prepare lighting (hang/circuit/focus), "The Grown Up," UMBC Dept of Theatre. Mendelson, A. Academic Local non-juried (September 8, 2022 - April 6, 2023).

Theatre - Prepare sound (effects/equipment), "The Grown Up," UMBC Dept of Theatre. Mendelson, A. Academic Local non-juried (September 8, 2022 - April 6, 2023).

Theatre - Design lights, "The Sound Inside," Everyman Theatre. Mendelson, A. Non-Academic National non-juried Invited (December 15, 2022 - March 10, 2023).

Theatre - Prepare lighting (hang/circuit/focus), "You Can See Me in The Dark," UMBC Dept of Theatre. Mendelson, A. Academic Local non-juried (August 31, 2022 - December 2, 2022).

Theatre - Design lights, "White Christmas," Classic Theatre of Maryland. Mendelson, A., Camassar, G. Non-Academic Regional non-juried Invitation Gabby acted as the Associate Lighting Designer for this production which involved mentoring and advising for me as well as my normal design responsibilities. (November 6, 2022 - November 23, 2022).

Theatre - Prepare lighting (hang/circuit/focus), "Trouble In Mind," UMBC Dept of Theatre. Mendelson, A. Academic Local non-juried (August 31, 2022 - November 15, 2022).

Theatre - Design sound, "Songs For A New World," Rep Stage. Mendelson, A. Non-Academic Regional non-juried Invited (August 15, 2022 - September 23, 2022).

Theatre - Design lights, "The Amish Project," Munich Film Academy, Munich Film Academy. Mendelson, A., Taylor-Smith, R. Academic International non-juried Invitation Renata acted as the Associate Lighting Designer for this production which involved mentoring and advising for me as well as my normal design responsibilities.

Note: This production was cancelled due to a COVID outbreak in the cast. We had the show designed and ready to load in, but were unable to complete the project (June 10, 2022 - August 10, 2022).

Theatre - Prepare lighting (hang/circuit/focus), "She Kills Monsters," UMBC Dept of Theatre. Mendelson, A., Camassar, G. Academic Local non-juried Gabby acted as the Associate Lighting Designer for this production which involved mentoring and advising for me as well as my normal design responsibilities. (September 10, 2021 - April 28, 2022).

Theatre - Design lights, "She Kills Monsters," UMBC Dept of Theatre. Mendelson, A., Camassar, G. Academic Local non-juried Gabby acted as the Associate Lighting Designer for this production which involved mentoring and advising for me as well as my normal design responsibilities. (September 10, 2021 - April 28, 2022).

Theatre - Prepare lighting (hang/circuit/focus), "Small Mouth Sounds," UMBC Dept of Theatre. Mendelson, A. Academic Local non-juried (October 1, 2021 - March 31, 2022).

Theatre - Design lights, "Small Mouth Sounds," UMBC Dept of Theatre. Mendelson, A. Academic Local non-juried (October 1, 2021 - March 31, 2022).

Theatre - Design lights, "Blue Door," Perishpere Theatre. Mendelson, A., Taylor-Smith, R. Non-Academic Regional juried Invited Invitation I designed this production of Blue Door and took current student, Renata Taylor-Smith, with me as an Assistant Lighting Designer (February 1, 2022 - February 24, 2022).

Theatre - Design lights, "Cabaret: The Musical," Classic Theatre of Maryland. Mendelson, A., John, N. Non-Academic Regional juried (January 23, 2022 - February 12, 2022).

Theatre - Design lights, "Created New Rep Plot," Classic Theatre of Maryland. Mendelson, A. Non-Academic Regional Classic Theatre of Maryland asked me to refresh their Repertory Lighting Plot with a new design and newly purchased equipment (January 1, 2022 - January 23, 2022).

Theatre - Design lights, "A Christmas Carol," Classic Theatre of Maryland. Mendelson, A. Non-Academic Regional non-juried Invited (November 12, 2021 - November 26, 2021).

Theatre - Prepare special effects, "Everything is Performance," UMBC Dept of Theatre. Mendelson, A. Academic Local non-juried I also created the video design for this play which included integrating our new LED Video Wall (August 31, 2021 - November 20, 2021).

Theatre - Prepare sound (effects/equipment), "Everything is Performance," UMBC Dept of Theatre. Mendelson, A. Academic Local non-juried I also created the video design for this play which included integrating our new LED Video Wall (August 31, 2021 - November 20, 2021).

Theatre - Design lights, "Everything is Performance," UMBC Dept of Theatre. Mendelson, A. Academic Local non-juried (August 31, 2021 - November 20, 2021).

Theatre - Design special effects, "Everything is Performance," UMBC Dept of Theatre. Mendelson, A. Academic Local non-juried I also created the video design for this play which included integrating our new LED Video Wall (August 31, 2021 - November 20, 2021).

Theatre - Design sound, "Everything is Performance," UMBC Dept of Theatre. Mendelson, A. Academic Local non-juried (August 31, 2021 - November 20, 2021).

Theatre - Prepare lighting (hang/circuit/focus), "Everything is Performance," UMBC Dept of Theatre. Mendelson, A. Academic Local non-juried I also created the video design for this play which included integrating our new LED Video Wall (August 31, 2021 - November 20, 2021).

Theatre - Design lights, "Time Is On Our Side," Perishpere Theatre. Mendelson, A. Non-Academic Regional juried Invited Invitation (August 1, 2021 - August 15, 2021).

Theatre - Design (all elements), "Isolation and Community," UMBC Dept of Theatre, UMBC Dept of Theatre. Mendelson, A. Academic Local non-juried I created the brief for this immersive event and recruited student and professional composers and designers to create the event. (January 31, 2021 - May 20, 2021).

Theatre - Prepare lighting (hang/circuit/focus), "Isolation and Community," UMBC Dept of Theatre, UMBC Dept of Theatre. Mendelson, A. Academic Local non-juried I created the brief for this immersive event and recruited student and professional composers and designers to create the event. (January 31, 2021 - May 20, 2021).

Theatre - Prepare sound (effects/equipment), "Isolation and Community," UMBC Dept of Theatre, UMBC Dept of Theatre. Mendelson, A. Academic Local non-juried I created the brief for this immersive event and recruited student and professional composers and designers to create the event. (January 31, 2021 - May 20, 2021).

Theatre - Prepare lighting (hang/circuit/focus), "Stories Told Small," UMBC Department of Theatre, Nate Sinnott. Sinnott, N. (Exhibitor), Mendelson, A. Academic Local non-juried Invited Invitation (November 6, 2020 - November 20, 2020).

Theatre - Design lights, "Falsettos," REP Stage. Mendelson, A. Non-Academic Regional Cancelled due to COVID19 (September 7, 2020).

Theatre - Design lights, "Mood," Towson University Dance. Mendelson, A. Academic State Invitation New dance pieces were developed as part of the process. Cancelled due to Covid-19 (April 30, 2020 - May 7, 2020).

Theatre - Design lights, "Trouble in Mind," UMBC Department of Theatre. Mendelson, A. Academic Cancelled due to COVID-19 (November 5, 2019 - April 30, 2020).

Theatre - Design lights, "Ella Enchanted," Lexington Children's Theatre. Mendelson, A. Non-Academic Regional Cancelled due to COVID 19 (April 1, 2020 - April 10, 2020).

Theatre - Design lights, "i will eat you alive," Interrobang Theatre. Mendelson, A. Academic State juried Invited Invitation Katie Hileman '12 got her MFA from Towson University in May 2020. She asked that I light her thesis production which was a co-production between the Towson Department of Theatre and Interrobang Theatre Company which she co-founded. (January 10, 2020 - February 24, 2020).

Theatre - Design lights, "The 39 Steps," Annapolis Shakespeare Company. Mendelson, A. Non-Academic Regional Invited (February 6, 2020 - February 13, 2020).

Theatre - Design lights, "The Best Christmas Pageant Ever- The Musical," Lexington Children's Theatre. Mendelson, A. Non-Academic Regional (November 21, 2019 - December 1, 2019).

Theatre - Design lights, "Girls on a Dirt Pile," UMBC Department of Theatre. Mendelson, A. Academic (May 5, 2019 - November 21, 2019).

Theatre - Design lights, "Hunting And Gathering," UMBC Department of Theatre. Mendelson, A. Academic (May 5, 2019 - October 23, 2019).

Theatre - Design lights, "Hamlet," Annapolis Shakespeare Company. Mendelson, A. Non-Academic Regional Invited (September 19, 2019 - September 26, 2019).

Theatre - Design lights, "Souvenir," REP Stage. Mendelson, A. Non-Academic Regional (August 30, 2019 - September 7, 2019).

Theatre - Design lights, "The Winter's Tale," Annapolis Shakespeare Company. Mendelson, A. Non-Academic Regional Invited (July 5, 2019 - July 12, 2019).

Theatre - Design lights, "Victory," Towson University Dance. Mendelson, A. Academic State Invitation New dance pieces were developed as part of the process. (April 15, 2019 - May 1, 2019).

Theatre - Design lights, "Turn of The Screw," UMBC Department of Theatre. Mendelson, A. Academic (April 17, 2019 - April 25, 2019).

Theatre - Design lights, "Charlotte's Web," Lexington Children's Theatre. Mendelson, A. Non-Academic Regional (March 28, 2019 - April 10, 2019).

Theatre - Design lights, "Pride and Prejudice," Annapolis Shakespeare Company.
Mendelson, A. Non-Academic Regional Invited (March 7, 2019 - March 14, 2019).

Theatre - Design lights, "Rosencrantz and Guildenstern Are Dead," Annapolis Shakespeare Company. Mendelson, A. Non-Academic Regional Invited (January 24, 2019 - January 31, 2019).

Theatre - Design lights, "Christmas Carol," Annapolis Shakespeare Company. Mendelson, A. Non-Academic Regional Invited New Script was developed as part of the process. (November 15, 2018 - November 23, 2018).

Theatre - Design lights, "Dead Man's Cell Phone," UMBC Department of Theatre. Mendelson, A. Academic (May 5, 2018 - November 14, 2018).

Theatre - Design (all elements), "She Like Girls," UMBC Department of Theatre. Mendelson, A. Academic (May 5, 2018 - October 17, 2018).

Theatre - Design lights, "She Like Girls," UMBC Department of Theatre. Mendelson, A. Academic (May 5, 2018 - October 17, 2018).

Theatre - Design lights, "Comedy of Errors," Annapolis Shakespeare Company. Mendelson, A. Non-Academic Regional (September 20, 2018 - September 29, 2018).

Theatre - Design lights, "Love's Labors Lost," Annapolis Shakespeare Company. Mendelson, A. Non-Academic State (July 5, 2018 - July 13, 2018).

Theatre - Design lights, "Machinal," UMBC Department of Theatre. Mendelson, A. Academic (October 5, 2017 - May 5, 2018).

Theatre - Design lights, "James and The Giant Peach," Lexington Children's Theatre. Mendelson, A. Non-Academic Regional (March 18, 2018 - March 28, 2018).

Theatre - Design lights, "Glass Menagerie," Annapolis Shakespeare Company. Mendelson, A. Non-Academic Regional (March 1, 2018 - March 15, 2018).

Theatre - Design lights, "Blithe Spirit," Annapolis Shakespeare Company. Mendelson, A. Non-Academic Regional (January 8, 2018 - January 25, 2018).

Theatre - Design lights, "Christmas Carol," Annapolis Shakespeare Company. Mendelson, A. Non-Academic Regional Invited New Script was developed as part of the process. (November 20, 2017 - November 28, 2017).

Theatre - Design lights, "Twelfth Night," UMBC Department of Theatre. Mendelson, A. Academic Local (March 5, 2017 - November 15, 2017).

Theatre - Design lights, "Synergy," Towson University Dance. Mendelson, A. Academic State Invitation New dance piece was developed as part of the process. (November 1, 2017 - November 8, 2017).

Theatre - Design lights, "Much Ado About Nothing," Annapolis Shakespeare Company. Mendelson, A. Non-Academic Regional (September 1, 2017 - September 28, 2017).

Design- Projections, "M. Butterfly," Everyman Theatre. Mendelson, A. Non-Academic Regional Invited (August 25, 2017 - September 12, 2017).

Theatre - Design lights, "The Heidi Chronicles," Rep Stage. Mendelson, A. Non-Academic Regional (August 8, 2017 - September 12, 2017).

Theatre - Design lights, "Room," Lawrence Academy Dance. Mendelson, A. Academic International Invitation New dance piece was developed as part of the process. (August 1, 2017 - August 23, 2017).

Theatre - Design lights, "Room," Lawrence Academy Dance. Mendelson, A. Academic National Invitation New dance piece was developed as part of the process. (August 1, 2017 - August 23, 2017).

Theatre - Design lights, "Alice in Wonderland," Annapolis Shakespeare Company. Mendelson, A. Non-Academic Regional Invited New Script was developed as part of the process. (July 1, 2017 - July 14, 2017).

Theatre - Design lights, "The Tempest," Annapolis Shakespeare Company. Mendelson, A. Non-Academic Regional Invited (July 1, 2017 - July 7, 2017).

Theatre - Design lights, "The Mail Order Bride," UMBC Department of Theatre. Mendelson, A. Academic Local (October 5, 2016 - April 26, 2017).

Theatre - Design lights, "Sondheim Concert Hall Repertory Lighting Design," UMBC Department of Music. Mendelson, A. Academic Local Invited Coordinated with the various client needs of the Sondheim Concert Hall in the PAHB and Re-designed the lighting systems accordingly (December 2016 - January 2017).

Theatre - Design lights, "It's a Wonderful Life- Remount," Annapolis Shakespeare Company. Mendelson, A. Non-Academic Regional Invitation (December 2016).

Theatre - Design lights, "The Amish Project," UMBC Department of Theatre. Mendelson, A. Academic Local (November 2016).

Theatre - Design lights, "First Folio Opening Ceremony," St. John's College. Mendelson, A. Non-Academic Regional Invitation Lit the Opening Night Ceremonies for the Shakespeare First Folio Exhibit at St. John's in concert with the Annapolis Shakespeare Company. This was the exhibit's only stop in Maryland. (October 30, 2016 - November 1, 2016).

Theatre - Design lights, "Poe," Annapolis Shakespeare Company. Mendelson, A. Non-Academic Regional Invitation (October 2016).

Theatre - Design lights, "Twelfth Night," Annapolis Shakespeare Company. Mendelson, A. Non-Academic Regional Invitation (October 2016).

Theatre - Design lights, "Kerrmoor," Interrobang Theatre Company. Mendelson, A. Non-Academic National Invited Invitation World Premiere (August 10, 2016 - August 31, 2016).

Theatre - Design lights, "A Midsummer Night's Dream," Annapolis Shakespeare Company. Mendelson, A. Non-Academic Regional Invitation (July 2016).

Theatre - Design lights, "Romeo and Juliet," Annapolis Shakespeare Company. Mendelson, A. Non-Academic Regional Invitation (May 2016).

Theatre - Design lights, "Urinetown: The Musical," Performing and Visual Arts Magnet, Anne Arundel County Public Schools. Mendelson, A. Non-Academic Regional Invitation (May 2016).

Theatre - Design lights, "Rhinoceros," UMBC Department of Theatre. Mendelson, A. Academic Local (April 2016 - May 2016).

Theatre - Design lights, "The Importance of Being Earnest," Annapolis Shakespeare Company. Mendelson, A. Non-Academic Regional Invitation (March 2016).

Theatre - Design lights, "Three Sisters," Annapolis Shakespeare Company. Mendelson, A. Non-Academic Regional Invitation (January 2016).

Theatre - Design lights, "It's a Wonderful Life," Annapolis Shakespeare Company. Mendelson, A. Non-Academic Regional Invitation (December 2015).

Theatre - Design lights, "Year of The Rooster," Single Carrot Theatre. Mendelson, A. Non-Academic Regional Invitation Named one of the 25 Best Plays in Professional Theatres of 2015 by DC Metro Theatre Arts (December 2015).

Theatre - Design lights, "Voracious," UMBC Department of Theatre. Mendelson, A. Academic Local World Premiere (November 2015).

Theatre - Design lights, "Kerrmoor," Interrobang Theatre Company. Mendelson, A. Non-Academic Regional Invitation World Premiere (October 2015 - November 2015).

Theatre - Design lights, "Agnes of God," UMBC Department of Theatre. Mendelson, A. Academic Local (October 2015).

"As You Like It," Annapolis Shakespeare Company. Mendelson, A. Non-Academic Regional Invitation Named one of the 25 Best Plays in Professional Theatres of 2015 by DC Metro Theatre Arts (October 2015).

Theatre - Design lights, "A Tale of Two Cities," Annapolis Shakespeare Company. Mendelson, A. Non-Academic Regional Invitation (July 2015).

Theatre - Design lights, "Two Gentlemen of Verona," Annapolis Shakespeare Company. Mendelson, A. Non-Academic Regional Invitation (June 2015).

Theatre - Design lights, "Blind From Here," Single Carrot Theatre. Mendelson, A. Non-Academic Regional World Premiere (May 2015).

Theatre - Design special effects, "Leah's Dybbuk," UMBC Department of Theatre. Mendelson, A. Academic Local Video Design (April 2015).

Theatre - Design sound, "These Shining Lives," UMBC Department of Theatre. Mendelson, A. Academic Local (March 2015).

Theatre - Design special effects, "These Shining Lives," UMBC Department of Theatre. Mendelson, A. Academic Local (March 2015).

Theatre - Design lights, "These Shining Lives," UMBC Department of Theatre. Mendelson, A. Academic Local (March 2015).

Theatre - Design lights, "Game of Love and Chance," UMBC Department of Theatre, UMBC Department of Theatre. Mendelson, A. Academic Local (November 8, 2014 - November 29, 2014).

Theatre - Design scenery, "Nora," UMBC Department of Theatre, UMBC Department of Theatre. Mendelson, A. Academic Local (October 12, 2014 - October 29, 2014).

Theatre - Design sound, "Nora," UMBC Department of Theatre, UMBC Department of Theatre. Mendelson, A. Academic Local (October 12, 2014 - October 29, 2014).

Theatre - Prepare lighting (hang/circuit/focus), "Summer Season," Contemporary American Theatre Festival. Mendelson, A. Non-Academic National Invited Invitation (May 28, 2014 - July 13, 2014).

Theatre - Design sound, "Criminals in Love," UMBC Department of Theatre, UMBC Department of Theatre. Mendelson, A. Academic Local (April 15, 2014 - May 2, 2014).

Theatre - Design lights, "GUM," UMBC Department of Theatre, UMBC Department of Theatre. Mendelson, A. Academic Local (March 8, 2014 - March 31, 2014).

Theatre - Design lights, "Grease," University of Maine Department of Theatre. Mendelson, A.
Academic Regional Invited Invitation (February 2, 2014 - February 16, 2014).

SERVICE

Department Service

Program Coordinator, Recruiting. (August 31, 2021 – August 18, 2024).

Committee Member, Assistant Production Manager Search Committee. (August 28, 2022 – December 15, 2022).

Program Coordinator, Computer. (January 1, 2015 - Present).

Recruitment Activities, MD Thespian Festival. (February 27, 2022 - February 28, 2022).

Committee Member, Anti-Racist Theatre Committee. (October 1, 2020 - August 30, 2021).

Chairperson, Season Selection and Planning (SSPC). (January 1, 2015 - August 30, 2021).

Committee Member, Advisory Committee. (September 15, 2014 - August 30, 2021).

Program Organizer, Digital Meeting Host (June 12, 2020 - May 31, 2021).

Served as the Webex host for a number of THTR meetings with students including Spring 2020 Graduation Celebration, Fall 2020 Graduation Celebration, Opening Meetings, Town Halls, etc

Coordinator, Computer Lab Covid relocation, (September 23, 2020 - January 23, 2021).

Coordinated the move of the computer lab from PAHB230 to the PAHB127 (Black Box Theatre) to accommodate the physical distancing requirements of Spring 2021 semester.

Attendee, Meeting, ITAC fall Prevention coordination. (January 10, 2020 - August 11, 2020).

Conference-Related. (January 6, 2020 - January 21, 2020). Department of Theatre Production of Girls on a Dirt Pile was invited to perform at the KC/ACTF regional festival held at the Clarice Smith Center at College Park.

Committee Member, Assistant Production Manager Search Committee. (May 16, 2017 - September 20, 2017).

Committee Member, Curriculum Committee. (January 1, 2014 - August 23, 2017).

Recruitment Activities, MD Thespian Festival. (January 8, 2017 - January 11, 2017).

Committee Member, Lecturer in Costume Technology Search Committee. (September 2015 - March 2016).

Committee Member, Assistant Professor of Scenic Design Search Committee. (September 1, 2014 - March 20, 2015).

Chairperson, Season Selection and Planning (SSPC). (January 1, 2014 - December 31, 2014).

Chairperson, Assistant Professor of Scenic Design Search Committee. (September 1, 2013 - May 20, 2014).

University Service

Chairperson, Faculty Senate Computer Policy Committee. (August 28, 2022 - Present).

Committee Member, IT Steering Committee, (August 28, 2022 - Present).

Committee Member, Blackboard ULTRA Ambassador. (October 2019 - Present).

Committee Member, Computer Policy Committee. (August 28, 2019 – Present)

External Reviewer/ Committee Member, Event and Conference Services Hiring Committee
(November 15, 2024 – January 18, 2025)

Committee Member, Faculty Senate Athletics Policy Committee. (August 31, 2021 – August 30, 2023).

Faculty Advisor, Orientation Advising. (June 1, 2016 – December 30, 2023).

Attendee, Graduation, Graduation Announcer, (December 21, 2022 - December 22, 2022). I was asked to be the announcer at Winter Graduation Ceremonies in the Chesapeake Employers Insurance Arena to welcome guests and graduating students

Committee Member, Academic Continuity Ambassador. (March 2020 - May 31, 2021).

Committee Member, Advisor Development Focus Group. (March 26, 2019 - May 31, 2021).

Faculty Advisor, UMBC USITT Student Chapter. (August 2016 - May 31, 2021).

Conference-Related. (January 6, 2020 - January 21, 2020).

Recruitment Activities, MD Thespian Festival. (January 9, 2020 - January 11, 2020).

Recruitment Activities, PA Thespian Festival. (January 2, 2020 - January 4, 2020).

Recruitment Activities, MD Thespian Festival. (January 9, 2019 - January 10, 2019).

Recruitment Activities, Montgomery County Theatre Festival. (January 19, 2018).

Recruitment Activities, MD Thespian Festival. (January 8, 2018 - January 11, 2018).

UGRD Commencement Ceremony. (December 2015).

Professional Service

International Representative for the Lighting Commission, USITT (July 1, 2023 - Present).

Vice- Chair, Lighting Sub-Commission, OISTAT (June 2023-Present)

United States Delegate to the Lighting Sub Commission, OISTAT, Pro Bono. (July 1, 2021 - Present).

Committee Chair, USITT/ESTA Terminology Working Group, (August 15, 2020 - Present). The Terminology Working Group is trying to identify and remove racist, sexist, gendered and offensive language from the entertainment industry.

Member, USITT,. (January 1, 2015 - Present).

Vice-Commissioner of International Activities for the Lighting Commission, USITT, (July 1, 2021 - June 30, 2023).

Associate Curator, USITT, Prague . (January 1, 2022 - June 18, 2023). Served as Associate Curator for the US National and Emerging Exhibit for the 2023 Prague Quadrennial.

Panelist and Respondent, OISTAT Education Commission,. (October 8, 2021 - October 13, 2021). Served as a panelist and respondent for OISTAT's World Congress

Panelist and Respondent, OISTAT Education Commission, Online, Pro Bono. (June 29, 2020). Served as a panelist and respondent for OISTAT's Student Networking Event as part of the OISTAT Education Week

Curriculum Vitae

EVE MUSON

stage director, theatre educator

EDUCATION

M.F.A. (terminal degree)	1986	Boston University College of Fine Arts, Directing
B.F.A.	1982	Boston University College of Fine Arts, Production

Experience in Higher Education

2021 – present	Chair, Department of Theatre, University of Maryland, Baltimore County
2014-present	University of Maryland, Baltimore County, Associate Professor (tenure), Theatre (Acting, Directing, Dramatic Literature, Theatre Ensemble)
2009-2014	University of Maryland, Baltimore County, Assistant Professor (tenure track), Theatre (Acting, Directing, Dramatic Literature, Theatre Ensemble)
1997 – 2007	Boston University School of Theatre, Assistant Professor, Theatre (Acting, Directing, Dramatic Literature, Theatre Ensemble)

Honors Received

2020	Distinguished Achievement in Directing, <i>Girls on A Dirt Pile</i> , Kennedy Center/American College Theatre Festival 52
2014	Certificate of Merit for Directing, <i>Gum</i> , Kennedy Center/American College Theatre Festival 2014
2012	Helen Hayes Recommended Production, <i>Las Meninas</i> , Rep Stage, Columbia, Md, April/May 2012
2011	Distinguished Achievement in Directing, <i>Las Meninas</i> , Kennedy Center/American College Theatre Festival 43
1999	Distinguished Achievement in Directing, <i>Un Tango En La Noche</i> , Kennedy Center/American College Theatre Festival XXXI

Professional Affiliations

2007-present	Member, Society of Stage Directors and Choreographers
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Grants and Fellowships

2022-2023	Your Story Belongs Here 2023: Theatre Internship for Social Justice Performance," CAHSS Dean's Big Ideas Grant, University of Maryland, Baltimore County, \$23,000.00
2022-2023	Breaking the M.O.L.D. Initiative, Sponsored by Mellon/Maryland Opportunities for Leadership Development, University of Maryland, Baltimore County, \$10,000.00
2020-2022	UMBC Faculty Development Center, INNOVATE Certificate Program for new course development, Creativity in the Time of COVID: Self-Reflection, Expression & Transformation in Turbulent Times
2021-22	UMBC CIRCA Pedagogy Fellowship for new course development, Creativity in the Time of COVID: Self-Reflection, Expression & Transformation in Turbulent Times
2020-2022	UMBC START Grant, Co-Investigator (with Susan McCully) New Play Development: Preparing <i>Lady MacBeth Meets Lady MacDuff Tuesday Mornings at Weight Watchers</i> for Professional Production and Securing Its Place in the Contemporary American Repertoire (\$25,000)
2016	UMBC College of Arts, Humanities and Social Sciences Dean's Fellowship for New York production of <i>Kerrmoor</i> (\$5,000)
2013/14	UMBC Drescher Research Fellowship for script development of <i>Leah's Dybbuk</i> (\$2,500)
2013	UMBC College of Arts, Humanities and Social Sciences Dean's Fellowship for international production of <i>Inexcusable Fantasies</i> (\$5,000)

CREATIVE ACHIEVEMENTS

Stage Direction—Professional (representative list)

- *The Diary of Anne Frank*, Chesapeake Shakespeare Company, Baltimore, April/May 2019
- *Kerrmoor (McCully)* , New York International Fringe Festival, August 2016; Strand Theater/Interrobang Theatre Company, Baltimore, November 2015. DC Women's Voices Theatre Festival

- *Inexcusable Fantasies* (McCully), New York International Fringe Festival, August 2013; Prague Fringe Festival, Prague, Czech Republic, May 2013; Strand Theater, Baltimore, November 2012
- *Las Meninas* (Nottage), RepStage, Maryland, April/May 2012
- *GRRL Parts 2012: The Extra Bits* (Sheila Callaghan, Julia Jordan, Kate Moira Ryan, Phyllis Nagy, Tanya Saracho, Lucy Thurber, Naomi Wallace), CENTERSTAGE, Baltimore, March 2012
- *Speech & Debate* (Karam), RepStage, Maryland, April/May 2011
- *Venus* (Parks), Olney Theatre Center, Maryland, August/September 2004

Stage Direction —University (representative list)

- *Your Story Belongs Here*," UMBC Theatre & Initiatives for Inclusion, Identity and Belonging, for UMBC Welcome Week, August 2023
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- *Your Story Belongs Here*," UMBC Theatre & Initiatives for Inclusion, Identity and Belonging, for UMBC Welcome Week, August 2022
- *You Can See Me in the Dark*, UMBC Theatre, Dec 2022
- *Everybody* (Jacobs-Jenkins) University of Maryland, Baltimore County, April/May 2021
- *Girls on a Dirt Pile* (McCully) University of Maryland, Baltimore County, Nov/Dec 2019
- *Anonymous*, (Iiuzuka) UMBC Theatre Department, Baltimore County, March 2019
- *She Like Girls* (Hutchinson) University of Maryland, Baltimore County, October 2018
- *Twelfth Night* (Shakespeare, adapted by Eve Muson) University of Maryland, Baltimore County, November 2017
- *The Mail Order Bride* (Mee) University of Maryland, Baltimore County, April 2017
- *Rhinoceros* (Ionesco), University of Maryland, Baltimore County Proscenium Theatre, April 2016
- *Leah's Dybbuk* (Susan McCully), University of Maryland, Baltimore County Proscenium Theatre, April 2015 (world première)
- *Nora* (Ingmar Bergman's stage version of *A Doll's House* by Henrik Ibsen), University of Maryland, Baltimore County Black Box Theatre, October 2014
- *Gum* (Karen Hartman), University of Maryland, Baltimore County, March 2014

- *Two Gentlemen of Verona* (Shakespeare, adapted by Eve Muson), University of Maryland, Baltimore County, April 2013
- *GRRL Parts 2012: New Plays for Actresses* (Callaghan, Jordan, Ryan, Saracho, Thurber), University of Maryland, Baltimore County, March 2012 (world premières)
- *Las Meninas* (Nottage), Kennedy Center American College Theatre Festival National Performance, Kennedy Center for the Performing Arts, April 2011
- *GRRL Parts 2011: New Plays for Actresses* (Karen Hartman, Timberlake Wertenbaker, Ellen McLaughlin), University of Maryland, Baltimore County, March, 2011 (world premières)
- *Las Meninas* (Nottage), University of Maryland, Baltimore County, November 2010

New Play Development

- *Lady MacBeth Meets Lady MacDuff Tuesday Mornings at Weight Watchers* (McCully) 2020-2022
- *Girls on a Dirt Pile* (McCully) University of Maryland, Baltimore County, July 2018-December 2020
- ParityFest Baltimore, produced by Cohesion Theatre and Interrobang Theatre Company. Plays by Caroline McGraw, Naomi Wallace, Boo Killebrew, Meg Miroshnik. July 2015
- *Leah's Dybbuk*, University of Maryland, Baltimore County, January-September 2014
- *Women Laughing Alone with Salad* (Sheila Callaghan) Commissioned by UMBC Theatre, May 2013 (première)
- *Mrs. Butler Returns* (Jess Waldinger), Association for Theatre in Higher Education (ATHE) New Play Development Workshop, Washington, D.C., August 2012
- *Voracious* (Susan McCully), University of Maryland, Baltimore County, Nov 2011-July 2012
- *GRRL Parts 2012: New Plays for Actresses*. World premières of plays by Sheila Callaghan, Julia Jordan, Kate Moira Ryan, Tanya Saracho, and Lucy Thurber. University of Maryland, Baltimore County, March 2012
- WordBRIDGE Playwrights Laboratory @ CENTERSTAGE. Plays by Dipika Guha, Stephanie Swirsky, and Caroline McGraw. June 2012 & June 2011

- *GRRL Parts 2011: New Plays for Actresses*. World premières of plays by Karen Hartman, Timberlake Wertenbaker, Ellen McLaughlin), University of Maryland, Baltimore County, March, 2011
- *I Love You I Love You* (Josh Levine), National Playwrights Program, Kennedy Center/American College Theatre Festival Region II. New plays by Josh Levine, Robert Montenegro, David Robinson January 2013, 2012, 2010
- *Resurrection* (Kruh), Boston Playwrights Theatre, May 2006
- *The Big Blow* (Nesenger), Boston Theatre Works, June 2005
- *Debt* (Kenney), Boston Playwrights Theatre, April 2001

Productions of Original Adaptations and Devised Works

- *Pennies From Heaven* (adapted from songs of the Great Depression) Novato Theatre Company, California, July 2010
- *Cinderella & Her Sisters* (adapted from world folk tales), Olney Theatre Center, Maryland, October 2008
- *The Other Side* (devised from actors' autobiographies), Boston University School of Theatre, April 2007
- *Pearls From Salt* (adapted from world folk tales), Olney Theatre Center, Maryland, August 2006
- *Portrait of the Artist As A Young Man* (adapted from James Joyce) Boston University School of Theatre, April 2001
- *How Can I Keep From Singing?* (devised from actor's autobiography) Boston University School of Theatre, April 1995
- *Transformations* (adapted from world folk tales), Boston University Summer Theatre Institute, August 1993
- *Behold the Key!* (Eve Muson, book; Andrew Klein, music; Austin Tichenor, lyrics; adapted from Bernard Malamud) BMI Musical Theatre Workshop, New York
- *The Prince and the Pauper* (adapted from Mark Twain) American Stage Festival, Milford, NH, July/August 1990
- *The First Olympics* (with Austin Tichenor, adapted from Greek mythology) American Stage Festival, July/August 1988

- *Just Before the War with the Eskimos* (adapted from J.D. Salinger), Boston University School of Theatre, April 1986

PROFESSIONAL DEVELOPMENT

- CCAS Conference for Chairs," CCAS December 2023
- Breaking the M.O.L.D. Inaugural Cohort, Mellon/Maryland Opportunities for Leadership Development. 2022 – 2023
- Workshop, "2022 Forum Theatre Intensive," Just Act, Inc. Summer 2022
- UMBC Faculty Development Center, INNOVATE Certificate Program Cohort 2020-22 for new course development, Creativity in the Time of COVID: Self-Reflection, Expression & Transformation in Turbulent Times
- Dramaturgy Fellow, Kennedy Center New Play Dramaturgy Intensive, National New Play Network, Washington, DC.

PRESENTATIONS

- Artist Talk and Play Reading, *Leah's Dybbuk*, CIRCA (Center for Innovation, Research, and Creativity in the Arts) Professional Development Intensive, University of Maryland, Baltimore County, September 2014
- Artist Talk and Play Reading, *Leah's Dybbuk*, Gordon Center for the Performing Arts, Baltimore, November 2014

Workshops

- Master Class in Audition Technique, Carver High School for the Arts, Towson, November 2012
- Collaborative Playmaking, Kennedy Center/American College Theatre Region II Festival, Towson University, January 2012, January 2011, January 2010

SERVICE

Service to the Department of Theatre

- 2020, Committee Chair, Theatre Department DP&TC Committee. Chaired committee to evaluate Chelsea Pace's contract renewal
- 2020, Committee Member, Theatre Department DP&TC Committee. Served on committee to evaluate Nate Sinnott's promotion to Associate Professor
- 2020, Committee Member, Theatre Department DP&TC Committee. Served on committee to evaluate Susan McCully's promotion to Associate Professor
- 2018, Committee Member, Theatre Department DP&TC Committee. Served on committee to evaluate Gregg Schraven's promotion to Senior Lecturer
- 2018, Committee Member, Theatre Department DP&TC Committee. Served on committee to evaluate Eric Abele's promotion to Senior Lecturer
- August 2018 – Present, Tenure Mentor to Chelsea Pace, NTT Assistant Professor of Movement
- 2018, Committee Member, Theatre Department Faculty Search Committee for Assistant Professor of Movement
- 2018, Committee Member, Theatre Department DP&TC Committee. Served on committee to evaluate Joan Maher's promotion to Senior Lecturer
- 2018, Committee Member, Theatre Department DP&TC Committee. Served on committee to evaluate Adam Mendelson's promotion to Senior Lecturer
- 2009-present, Chair of Bachelor of Fine Arts Committee (Performance Faculty Committee); Program Director, Bachelor of Fine Arts in Acting Program
- 2009-present, Member, Season Selection and Production Committee
- 2012-present, Task Force Lead, Articulation System Review of theatre courses
- 2012-2018, Department Coordinator, Theatre Scholarships
- 2011-present, Member, Curriculum Committee
- 2011, Member, Search Committee for Lecturer in Lighting Design

Service to the University

- Faculty Senate, approximately 20 hours spent for the year. (September 2018 - Present).

- September 2014-2016, Member, Judaic Studies Advisory Council
- September 2011-2018, Theatre Representative, Linehan Artist-Scholar Committee
- 2010-to present, Annual Master Class in Collaborative Playmaking, Freshman Linehan Artist Scholars
- 2009/2010, Faculty Mentor, Chesapeake Residence Hall
- 2009-present, Summer and Winter Faculty Orientation Advisor
- 2009-present, Annual Guest Speaker, Friends of Library Dinner

Service to the Community

- November 2013, Program Reviewer, Howard Community College Theatre & Dance Department
- October 2013, Guest Speaker & Panelist, Howard County College Arts Night
- November 2012, Master Class in Audition Technique, Carver High School for the Arts, Towson
- November 2011, College Recruitment Visit, Baltimore Lab School, Baltimore
- October 2010, Guest Speaker & Panelist, Arts College Night, Howard County Public Schools

Service to the Profession

- Artistic Advisor and Associate, Interrobang Theatre Company, Baltimore, MD, Pro Bono. (January 2016 - Present).
- 2015-present, Board Member (Secretary), Strand Theatre, Baltimore
- 2014-present Artistic Associate, Strand Theatre, Baltimore
- 2014-present, Script Jury, New Plays Program, Kennedy Center/American College Theatre Festival Region II
- 2010-present, Director, New Plays Program, Kennedy Center/American College Theatre Festival Region II
- 2009-present, Region II Respondent, Kennedy Center/American College Theatre Festival

- August 2012, Director, *Mrs. Butler Returns* (Jess Waldinger) Association for Theatre in Higher Education (ATHE) New Play Development Workshop, Washington, D.C.

CURRICULUM VITAE

GREGGORY SCOTT SCHRAVEN

EDUCATION:

2004 - 2007	University of Delaware, Professional Theatre Training Program; Newark, DE Master of Fine Arts, Technical Production
1998 - 1999	North Carolina School of the Arts; Winston-Salem, NC Graduate Work, Technical Direction
1997	University of Maryland, Baltimore County; Baltimore, MD Bachelor of Arts, Theatre

EXPERIENCE IN HIGHER EDUCATION:

2020 - Present	University of Maryland, Baltimore County, Department of Theatre; Baltimore, MD Production Manager/Technical Director, Faculty (Senior Lecturer 12 Month)
2017 - 2020	University of Maryland, Baltimore County, Department of Theatre; Baltimore, MD Production Manager/Technical Director, Faculty (Lecturer 12 Month)
2012 - 2017	University of Maryland Baltimore County, Department of Theatre; Baltimore, MD Production Manager, Faculty (Lecturer 12 Month)
2007 - 2012	University of Maryland, Baltimore County, Department of Theatre; Baltimore, MD Technical Director, Faculty (Lecturer)
2004 – 2006 Summers	University of Maryland, Baltimore County, The Commons - Student Union; Baltimore, MD Special Projects Manager/Designer
1999 – 2004	University of Maryland, Baltimore County, Department of Theatre; Baltimore, MD Technical Director, Faculty (Lecturer)
1994 – 1998	Catonsville Community College, Fine and Performing Arts Center; Catonsville, MD Technical Director, Scenic/Light/Sound Designer and Adjunct Instructor

EXPERIENCE IN OTHER THAN HIGHER EDUCATION:

2008 Summer	Contemporary American Theater Festival, Shepherd University; Shepherdstown, WV
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Technical Drafter

2008	Rep Stage , Howard Community College; Columbia, MD Technical Director
2007 Summer	Contemporary American Theater Festival , Shepherd University; Shepherdstown, WV Technical Director
1994 – 2007	Performance Workshop Theatre ; Baltimore, MD Advisory Board Member, Technical Director, & Resident Designer
1999 – 2002	Maryland Stage Company , UMBC; Baltimore, MD Technical Director
1998 & 2002	Everyman Theatre ; Baltimore, MD Technical Director
1998 – 2004	Venus Theatre ; Laurel, MD Associate Board Member, Technical Director, & Designer
1992 – 1998	Center Stage ; Baltimore, MD Round House Theatre ; Bethesda, MD Olney Theatre ; Olney, MD Everyman Theatre ; Baltimore, MD Theatre Service and Supply ; Baltimore, MD Freelance Carpenter, Electrician, Welder, and/or Rigger
1995 – 1996	Bowman Ensemble ; Baltimore, MD Technical Director
1992 & 1994 Summers	Shakespeare on Wheels , UMBC; Baltimore, MD Technical Director
1993 Summer	Cockpit in Court , Essex Community College; Baltimore, MD Shop Foreman/Master Carpenter
1992	Center Stage ; Baltimore, MD Electrics Intern

RELATED SKILLS:

Carpentry, Welding (Stick, MIG, Steel), Drafting (Hand/AutoCAD/Vectorworks), Structural Design, Motion Control (AC Motors/Pneumatics), Electrics (Hang/Focus), Theatre Rigging (Single/Double Purchase Counter Weight), Lighting Design, Set Design, Basic Sewing, Properties, and Stage Management

FELLOWSHIPS:**Contemporary American Theatre Festival, Shepherd University**

The 2008 Weissberg Fellowship Program to theater professionals from the Greater Washington Metropolitan area.

University of Delaware, Professional Theatre Training Program

Tuition Fellowship, 2004 - 2007

Polly Russell Dowling Fellowship, 2005 - 2007

CREATIVE ACHIEVEMENTS – SPECIAL PROJECTS:**SPECIAL PROJECTS MANAGER/DESIGNER:****University of Maryland, Baltimore County, The Commons – Student Union**

2006 Summer	Market Street – Baltimore market themed installation adjacent to food court, complete with 6 murals and counter style seating.
2005 Summer	Game Room – Design layout and atmosphere for game room. International Way – 155 flags rigged over seating in food court.
2004 Summer	Flat Tuesdays – New Orleans themed room installation in a cabaret setting, complete with balconies, and a stage with lighting trusses.

CREATIVE ACHIEVEMENTS - PRODUCTIONS:**PRODUCTION MANAGEMENT/TECHNICAL DIRECTION:****University of Maryland, Baltimore County**

12/24	<i>Down With Love</i>	PAHB – Black Box Theatre
10/24	<i>Stupid Fucking Bird</i>	PAHB – Proscenium Theatre
5/24	<i>Green Theatre Revolution</i>	PAHB – Black Box
4/24	<i>Slime</i>	PAHB – Proscenium Theatre
12/23	<i>shOUT: The Queer Theatre Project</i>	PAHB – Black Box Theatre
11/23	<i>Dracula: A Feminist Revenge Fantasy, Really</i>	PAHB – Proscenium Theatre
5/23	<i>Stories Told Small</i>	PAHB – Black Box Theatre
4/23	<i>The Grown-Up</i>	PAHB – Proscenium Theatre
12/22	<i>You Can See Me In The Dark</i>	PAHB – Black Box Theatre
11/22	<i>Trouble in Mind</i>	PAHB – Proscenium Theatre
4/22	<i>She Kills Monsters</i>	PAHB – Proscenium Theatre
3/22	<i>Small Mouth Sounds</i>	PAHB – Black Box Theatre
11/21	<i>Everything Is Performance</i>	PAHB – Proscenium Theatre
10/21	<i>This Remains</i>	PAHB – Outside in front of the building
4/21	<i>Everybody (Virtual Production)</i>	PAHB – Black Box Theatre and remote actor home spaces
4/20	<i>Trouble in Mind (Cancelled due to COVID-19)</i>	PAHB – Proscenium Theatre
3/20	<i>Gwyneth (Cancelled COVID-19)</i>	PAHB – Black Box Theatre

1/20	<i>Girls on a Dirt Pile</i> American College Theatre Festival Regional Finalist	The Clarence Smith Performing Arts Center – Black Box Theatre
11/19	<i>Girls on a Dirt Pile</i>	PAHB – Black Box Theatre
10/19	<i>Hunting & Gathering</i>	PAHB – Black Box Theatre
4/19	<i>The Turn of the Screw</i>	PAHB – Proscenium Theatre
3/19	<i>Studio 3 – Anon(ymous)</i>	PAHB – Black Box Theatre
11/18	<i>Dead Man’s Cell Phone</i>	PAHB – Proscenium Theatre
10/18	<i>She Like Girls</i>	PAHB – Black Box Theatre
4/18	<i>Machinal</i>	PAHB – Proscenium Theatre
3/18	<i>Studio 3 - Far Away</i>	PAHB – Black Box Theatre
11/17	<i>Twelfth Night</i>	PAHB – Proscenium Theatre

CREATIVE ACHIEVEMENTS - PRODUCTIONS:**PRODUCTION MANAGEMENT:****University of Maryland, Baltimore County**

4/17	<i>The Mail Order Bride</i>	PAHB – Proscenium Theatre
3/17	<i>Studio 3 – Suddenly Last Summer</i>	PAHB – Black Box Theatre
11/16	<i>The Amish Project (Ensemble)</i>	PAHB – Proscenium Theatre
10/16	<i>Proof</i>	PAHB – Black Box Theatre
4/16	<i>Rhinoceros</i>	PAHB – Proscenium Theatre
3/16	<i>Studio 3–Gideon’s Knott & Sister Mary Ignatius Explains It All For You</i>	PAHB – Black Box Theatre
11/15	<i>Voracious</i>	PAHB – Proscenium Theatre
10/15	<i>Agnes of God</i>	PAHB – Black Box Theatre
4/15	<i>Leah’s Dybbuk</i>	PAHB – Proscenium Theatre
3/15	<i>These Shining Lives</i>	PAHB – Black Box Theatre
11/14	<i>The Game of Love and Chance</i>	PAHB – Proscenium Theatre
10/14	<i>Nora</i>	PAHB – Black Box Theatre
5/14	<i>Criminals in Love</i>	PAHB – Proscenium Theatre

3/14	<i>Gum</i>	PAHB – Black Box Theatre
11/13	<i>Kid Simple</i>	PAHB – Black Box Theatre
10/13	<i>Eurydice</i>	PAHB – Proscenium Theatre
4/13	<i>Two Gentlemen of Verona</i>	PAHB – Proscenium Theatre
11/12	<i>Fabulous Presto</i>	PAHB – Black Box Theatre
10/12	<i>3D Theatre</i>	PAHB – Theatre Rehearsal Studio
4/12	<i>Incorruptible</i>	UMBC Theatre
3/12	<i>Grrl Parts</i>	Center Stage
3/12	<i>Grrl Parts</i>	UMBC Theatre

CREATIVE ACHIEVEMENTS - PRODUCTIONS:**TECHNICAL DIRECTION:****University of Maryland, Baltimore County**

11/11	<i>The Laramie Project</i>	UMBC Theatre
10/11	<i>OTMA</i>	UMBC Theatre
4/11	<i>The Imaginary Autopsee</i>	UMBC Theatre
4/11	<i>Las Meninas</i> 2011 Kennedy Center American College Theatre Festival Finalist	Terrace Theatre, Kennedy Center, Washington DC
3/11	<i>Grrl Parts</i>	UMBC Theatre
1/11	<i>Las Meninas</i> American College Theatre Festival Regional Finalist	Towson, MD
12/10	<i>Basset Table</i>	UMBC Theatre
11/10	<i>Las Meninas</i>	UMBC Theatre
4/10	<i>The Cripple of Inishmaan</i>	UMBC Theatre
3/10	<i>Grrl Parts</i>	UMBC Theatre
11/09	<i>Kiss Kiss</i> <i>The Frog Prince & The Winged Man</i>	UMBC Theatre
10/09	<i>The Crystal Egg</i>	UMBC Theatre
4/09	<i>Metamorphoses</i>	UMBC Theatre

3/09	<i>IN10 Festival</i>	UMBC Theatre
12/08	<i>Interview</i>	UMBC Theatre
10/09	<i>Red Death</i>	UMBC Theatre
4/08	<i>She Stoops to Conquer</i>	UMBC Theatre
3/08	<i>IN10 Festival</i>	UMBC Theatre
11/07	<i>The Threepenny Opera</i>	UMBC Theatre
10/08	<i>Wild Black-Eyed Susans</i>	UMBC Theatre
4/04	<i>Female Transport</i>	UMBC Theatre
4/04	<i>Buried</i> 2004 Kennedy Center American College Theatre Festival Finalist	Terrace Theatre, Kennedy Center, Washington DC
3/04	<i>Bald Soprano</i>	UMBC Theatre
1/04	<i>Buried</i> American College Theatre Festival Regional Finalist	Allentown, PA
11/03	<i>Buried</i>	UMBC Theatre
10/03	<i>As Bees in Honey Drown</i>	UMBC Theatre
4/03	<i>Dancing at Lughnasa</i>	UMBC Theatre
3/03	<i>Fanto, A Mysterious Vaudeville</i>	UMBC Theatre
11/02	<i>An Evening of Adultery - George Bernard Shaw's Overruled & Passion, Poison and Petrification</i>	UMBC Theatre
11/02	<i>Blue Window</i>	UMBC Theatre
4/02	<i>North Shore Fish</i>	UMBC Theatre
3/02	<i>Baby with the Bathwater</i>	UMBC Theatre
11/01	<i>The Good Woman of Setzuan</i>	UMBC Theatre
10/01	<i>Crimes of the Heart</i>	UMBC Theatre
4/01	<i>Macbeth</i>	UMBC Theatre
3/01	<i>Cabaret</i>	UMBC Theatre
11/00	<i>Orpheus</i>	UMBC Theatre
10/00	<i>Picnic</i>	UMBC Theatre
4/00	<i>Yerma</i>	UMBC Theatre

3/00 *One Flea Spare* UMBC Theatre

12/99 *Cloud 9* UMBC Theatre

Rep Stage

1/08 *Mrs. Warren's Profession* Black Box Theatre

Contemporary American Theater Festival

7/08 *The Overwhelming* Frank Center Stage

7/07 *The Pursuit of Happiness & 1001 in Repertory* Frank Center Stage

7/07 *Lonesome Hollow & My Name is Rachel Corrie in Repertory* Studio Theatre

Performance Workshop Theatre

5/07 *Philadelphia, Here I Come!* Performance Workshop Theatre, Baltimore, MD

10/05 *St. Nicholas* Performance Workshop Theatre

5/04 *The Real Thing* Performance Workshop Theatre

10/03 *[Un]Told Stories* Performance Workshop Theatre

4/02 *Puppet Master of Lodz* Chesapeake Arts Center, Baltimore, MD

11/00 *Old Times* Performance Workshop Theatre

10/99 *Macbeth* Performance Workshop Theatre

4/98 *Jewish Wife & The Informer* Touring High Schools and Community Centers in Baltimore, MD and Washington DC

10/97 *Portable Pinter* Fells Point Corner Theatre, Baltimore, MD

10/96 *Portable Pinter* Catonsville Community College Theatre, Catonsville, MD

5/96 *Revue Sketches* The Church of the Advent, Baltimore, MD

12/95 *Mixed Doubles* The Church of the Advent

3/95 *Puppet Master of Lodz* Catonsville Community College Theatre

Maryland Stage Company

7/02 *A Midsummer Night's Dream* Center Stage, Pearlstone Theatre, Baltimore, MD

9/00 *Beckett in Berlin 2000* Akademie der Kuenste, Berlin, Germany

Play, That Time, Ohio Impromptu

9/00	Beckett in Berlin 2000 <i>Play, That Time, Ohio Impromptu</i>	UMBC Theatre
5/99	<i>Six Degrees of Separation</i>	Center Stage, Head Theatre

Living Room Company

2/04	<i>Woody Guthrie Dreams Before Dying</i>	Creative Alliance, Baltimore, MD
8/01	<i>Box</i>	The New York Fringe Festival, New York, NY
8/01	<i>Box</i>	UMBC Theatre

Everyman Theatre

11/02	<i>The Waverly Gallery</i>	Everyman Theatre, Baltimore, MD
5/98	<i>Cat on a Hot Tin Roof</i>	Everyman Theatre
2/98	<i>Lonely Planet</i>	Everyman Theatre

The Mobtown Players

7/02	<i>Julius Caesar</i>	Patterson Park, Baltimore, MD
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Catonsville Community College

4/98	<i>Hair</i> Barnstormers	Catonsville Community College Theatre
3/98	<i>Dance Express '98</i>	Catonsville Community College Theatre
11/97	<i>Seven Years Hence</i> Action Unlimited	Catonsville Community College Theatre
4/97	<i>The Tavern</i> Barnstormers	Catonsville Community College Theatre
12/96	<i>The Nutcracker</i> Dance Express	Catonsville Community College Theatre
11/96	<i>1940's Radio Hour</i> Alumni Theatre Company	Catonsville Community College Theatre
4/96	<i>A Chorus Line</i> Barnstormers	Catonsville Community College Theatre
3/96	<i>Oh! Sisters</i> Hilton Theatre Company	Catonsville Community College Theatre
2/96	<i>Dance Express '96</i>	Catonsville Community College Theatre
11/95	<i>Lone Star/Laundry and Bourbon</i> Barnstormers	Catonsville Community College Theatre

9/95	<i>Barn Yesterday (Musical Review)</i> Alumni Theatre Company	Catonsville Community College Theatre
7/95	<i>I Hate Hamlet</i> Summer Nights Theatre Company	Catonsville Community College Theatre
4/95	<i>Leader of the Pack</i> Barnstormers	Catonsville Community College Theatre
2/95	<i>Dance Express '95</i>	Catonsville Community College Theatre
10/94	<i>Dracula</i> Barnstormers	Catonsville Community College Theatre
4/94	<i>Godspell</i> Barnstormers	Catonsville Community College Theatre

Venus Theatre

6/00	<i>The Daughters of Molly Maguire</i>	District of Columbia Arts Center, Warehouse Theatre, Washington DC
9/98	<i>The Voice Inside the Vessel</i>	District of Columbia Arts Center, Adams Morgan, Washington DC
6/97	<i>An Arco Accolade</i>	14k Cabaret, Baltimore, MD, & Broome Corner Studios, NYC

Baltimore Playwrights Festival

8/98	<i>Bards of Scranton</i>	Fells Point Corner Theatre, Baltimore, MD
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Vagabond Players

9/97	<i>Sleuth</i>	Vagabond Players Theatre, Baltimore, MD
1/97	<i>Keely and Du</i>	Vagabond Players Theatre

Bowman Ensemble

8/96	<i>The Bald Soprano</i>	Catonsville Community College, Barn Theatre
8/96	<i>Mr. Positive</i>	Catonsville Community College, Barn Theatre
7/96	<i>Go Comedy</i>	Catonsville Community College Theatre
11/95	<i>The Zalmar Boys</i>	Fools Company Theatre, New York, NY
8/95	<i>The Zalmar Boys</i>	Everyman Theatre
7/95	<i>Woyzeck</i>	McDonough School, Baltimore, MD
7/95	<i>Teen Blue</i>	McDonough School

1/95 *Teen Blue* McDonough School

Shakespeare on Wheels

7/94 *Hamlet* Tour – MD, PA, VA, WV, Washington DC

7/92 *Othello* Tour – MD, PA, VA, WV, Washington DC

STUDENT TECHNICAL DIRECTION:

University of Delaware, Professional Theatre Training Program

9/06 *Peter Pan* (Directed by Mark Lamos) & *Cyrano de Bergerac* in Repertory Center for the Arts, Thompson Theatre

12/04 *Twelfth Night* & *Three Sisters* in Repertory Hartshorn Hall

SCENIC DESIGN:

University of Maryland, Baltimore County

11/21 *Everything Is Performance* PAHB – Proscenium Theatre

3/12 *Grrl Parts* Center Stage, Head Theatre

3/12 *Grrl Parts* UMBC Theatre

12/09 *Crystal Egg* UMBC Theatre

4/04 *Buried*
2004 Kennedy Center American College Theatre Festival Finalist Terrace Theatre, Kennedy Center, Washington DC

1/04 *Buried*
American College Theatre Festival Regional Finalist Allentown, PA

11/03 *Buried* UMBC Theatre

3/01 *Cabaret* UMBC Theatre

Grrl Parts Productions, in association with Interrobang Theatre

8/16 *Kerrmoor* Fringe NYC

Interrobang Theatre and Strand Theatre

10/15 *Kerrmoor* Emmanuel Episcopal Church

Rep Stage

9/13	<i>A Young Lady of Property</i>	Black Box Theatre
2/10	<i>Glass Menagerie</i>	Black Box Theatre

Performance Workshop Theatre

5/07	<i>Philadelphia, Here I Come!</i>	Performance Workshop Theatre
10/05	<i>St. Nicholas</i>	Performance Workshop Theatre
5/04	<i>The Real Thing</i>	Performance Workshop Theatre
10/03	<i>[Un]Told Stories</i>	Performance Workshop Theatre
4/02	<i>Puppet Master of Lodz</i>	Chesapeake Arts Center, Baltimore, MD
11/00	<i>Old Times</i>	Performance Workshop Theatre
3/95	<i>Puppet Master of Lodz</i>	Catonsville Community College Theatre

Catonsville Community College

4/98	<i>Hair</i> Barnstormers	Catonsville Community College Theatre
11/97	<i>Seven Years Hence</i> Action Unlimited	Catonsville Community College Theatre
4/97	<i>The Tavern</i> Barnstormers	Catonsville Community College Theatre
3/96	<i>Oh! Sisters</i> Hilton Theatre Company	Catonsville Community College Theatre
7/95	<i>I Hate Hamlet</i> Summer Nights Theatre Company	Catonsville Community College Theatre

Venus Theatre

6/00	<i>The Daughters of Molly Maguire</i>	District of Columbia Arts Center, Warehouse Theatre, Washington DC
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Vagabond Players

9/97	<i>Sleuth</i>	Vagabond Theatre, Baltimore, MD
1/97	<i>Keely and Du</i>	Vagabond Theatre

Bowman Ensemble

8/96	<i>The Bald Soprano</i>	Catonsville Community College, Barn Theatre
8/96	<i>Mr. Positive</i>	Catonsville Community College, Barn Theatre

7/96	<i>Go Comedy</i>	Catonsville Community College Theatre
11/95	<i>The Zalmar Boys</i>	Fools Company Theatre, New York, NY
8/95	<i>The Zalmar Boys</i>	Everyman Theatre

STUDENT SCENIC DESIGN:**University of Maryland, Baltimore County**

3/94	<i>Balm in Gilead</i>	UMBC Theatre
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LIGHT DESIGN:**University of Maryland, Baltimore County**

3/04	<i>Bald Soprano</i>	UMBC Theatre
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Performance Workshop Theatre

5/07	<i>Philadelphia, Here I Come!</i>	Performance Workshop Theatre
10/03	<i>[Un]Told Stories</i>	Performance Workshop Theatre
11/00	<i>Old Times</i>	Performance Workshop Theatre
12/95	<i>Mixed Doubles</i>	The Church of the Advent
10/96	<i>Portable Pinter</i>	Catonsville Community College Theatre
6/96	<i>Revue Sketches</i>	Charlestown Retirement Community
5/96	<i>Revue Sketches</i>	The Church of the Advent
10/97	<i>Portable Pinter</i>	Fells Point Corner Theatre

Venus Theatre

6/00	<i>The Daughters of Molly Maguire</i>	District of Columbia Arts Center, Warehouse Theatre, Washington, DC
6/97	<i>An Arco Accolade</i>	Venus Theatre at 14k Cabaret, Baltimore, MD, & Broome Corner Studios, New York, NY

Catonsville Community College

3/96	<i>Oh! Sisters</i> Hilton Theatre Company	Catonsville Community College Theatre
11/95	<i>Lone Star/Laundry and Bourbon</i> Barnstormers	Catonsville Community College Theatre
7/95	<i>I Hate Hamlet</i>	Catonsville Community College Theatre

Summer Nights Theatre Company

2/95	<i>Dance Express '95</i>	Catonsville Community College Theatre
4/94	<i>Godspell</i> Barnstormers	Catonsville Community College Theatre
11/93	<i>Our Town</i> Barnstormers	Catonsville Community College Theatre
4/93	<i>Grease</i> Barnstormers	Catonsville Community College Theatre
10/93	<i>Treemonisha</i> Municipal Opera Company	Catonsville Community College Theatre

Cockpit in Court

7/93	<i>Carnival</i>	Essex Community College, Baltimore, MD
7/93	<i>Social Security</i>	Essex Community College

STUDENT LIGHT DESIGN:**University of Maryland Baltimore County**

12/93	<i>Don Juan Comes Back From The War</i>	UMBC Theatre
10/92	<i>Sexual Perversity in Chicago</i>	UMBC Theatre
3/92	<i>The Serpent</i>	UMBC Rehearsal Studio

STUDENT VIDEO DESIGN:**University of Delaware, Professional Theatre Training Program**

1/07	<i>Savages, Christians, and Other Homo Sapiens</i> , World Premiere Written and Directed by Adrian Hall	Hartshorn Hall
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MASTER CARPENTER:**Maryland Arts Festival**

7/05	<i>Ragtime</i>	Towson University, Towson, MD
7/05	<i>Cabaret</i>	Towson University

Everyman Theatre

12/99	<i>Glass Menagerie</i>	Everyman Theatre
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University of Maryland, Baltimore County

11/99	<i>The Vagina Monologues</i>	UMBC Theatre
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Maryland Stage Company

5/98	<i>The Sea Gull</i>	Center Stage, Pearlstone Theatre
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Everyman Theatre

5/98	<i>Voir Dire</i>	Everyman Theatre
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9/98	<i>The Lion in Winter</i>	Everyman Theatre
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Cockpit in Court

7/93	<i>Chicago</i>	Essex Community College
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7/93	<i>Carnival</i>	Essex Community College
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7/93	<i>I Remember Mama</i>	Essex Community College
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7/93	<i>Social Security</i>	Essex Community College
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7/93	<i>Twelfth Night</i>	Essex Community College
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7/93	<i>Heidi</i>	Essex Community College
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STUDENT MASTER CARPENTER:**University of Delaware, Professional Theatre Training Program**

4/07	<i>Topdog/Underdog</i>	Center for the Arts, Studio Theatre
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4/07	<i>A Streetcar Named Desire & Taming of the Shrew</i> in Repertory	Center for the Arts, Thompson Theatre
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4/07	<i>Tartuffe</i>	Hartshorn Hall
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4/05	<i>Uncle Vanya & Much A Do About Nothing</i> in Repertory	Hartshorn Hall
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North Carolina School of the Arts

5/99	<i>Lo frate 'nnamorato</i> <i>The Brother In Love</i>	Agnes de Mille Theatre
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2/99	<i>Die Fledermaus</i>	Stevens Center
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CARPENTER:**Shakespeare on Wheels**

7/91	<i>The Tempest</i>	Tour – MD, PA, VA, WV, Washington DC
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STUDENT CARPENTER:**University of Maryland, Baltimore County**

12/93	<i>Don Juan Comes Back From the War</i>	UMBC Theatre
10/92	<i>Sexual Perversity in Chicago</i>	UMBC Theatre
12/91	<i>Marco Polo Sings a Solo</i>	UMBC Theatre
4/91	<i>American Blues</i>	UMBC Theatre
3/91	<i>Medea</i>	UMBC Theatre

Maryland Stage Company

4/93	<i>King Lear</i>	UMBC Theatre
4/92	<i>Marat/Sade</i>	UMBC Theatre

MASTER ELECTRICIAN:**Bowman Ensemble**

10/93	<i>The 70 Scenes of Halloween</i>	Baltimore, MD
8/93	<i>Old Edgar and Wilcox</i>	McDonough School

STUDENT MASTER ELECTRICIAN:**University of Delaware, Professional Theatre Training Program**

11/06	<i>Misalliance</i>	Center for the Arts, Studio Theatre
12/06	<i>A Flea in Her Ear</i>	Center for the Arts, Thompson Theatre
11/05	<i>Heartbreak House, The Play's the Thing, & Major Barbara</i> in Repertory	Hartshorn Hall

Maryland Stage Company

5/93	<i>King Lear</i>	UMBC Theatre
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University of Maryland, Baltimore County

3/93	<i>Cinders</i>	
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STUDENT PROP MASTER:**University of Delaware, Professional Theatre Training Program**

3/06	<i>Rosencrantz and Guildenstern are Dead, Rivals, & Arms and the Man in Repertory</i>	Hartshorn Hall
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STUDENT PROP ARTISAN:**University of Delaware, Professional Theatre Training Program**

3/07	<i>Tuesday</i>	Center for the Arts, Studio Theatre
3/07	<i>The Life of Galileo</i>	Hartshorn Hall

SOUND ENGINEER:**Performance Workshop Theatre**

10/99	<i>Macbeth</i>	Performance Workshop Theatre Company
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Catonsville Community College

4/96	<i>A Chorus Line</i>	Catonsville Community College Theatre
4/95	<i>Leader of the Pack</i>	Catonsville Community College Theatre
4/94	<i>Godspell</i>	Catonsville Community College Theatre

Shakespeare on Wheels

7/91	<i>Tempest</i>	Tour – MD, PA, VA, WV, Washington DC
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STUDENT SOUND ENGINEER:**University of Maryland, Baltimore County**

12/93	<i>Don Juan Comes Back From The War</i>	UMBC Theatre
10/92	<i>Sexual Perversity in Chicago</i>	UMBC Theatre
1/93	<i>The Tutor</i> American College Theatre Festival Regional Finalist	Ithaca, NY
11/92	<i>The Tutor</i>	UMBC Theatre
12/91	<i>Marco Polo Sings a Solo</i>	UMBC Theatre
11/91	<i>Skin of Our Teeth</i>	UMBC Theatre
10/91	<i>Chamber Music</i>	UMBC Theatre

STUDENT STAGE MANAGER:**University of Maryland, Baltimore County**

1/93	<i>The Tutor</i> American College Theatre Festival Regional Finalist	Ithaca, NY
11/92	<i>The Tutor</i>	UMBC Theatre

PROFESSIONAL INTERNSHIP - ELECTRICS:**Center Stage**

5/92	<i>The Misanthrope</i>	Pearlstone Theatre
3/92	<i>Police Boys/ Baltimore Waltz</i>	Pearlstone Theatre
2/92	<i>Pericles</i>	Head Theatre
1/92	<i>A Doll House</i>	Pearlstone Theatre

PROFESSIONAL ACTIVITIES:

Professional Membership:
United States Institute for Theatre Technology (USITT)
USITT, Chesapeake Section, Treasurer (2013 - 2019)

Attended:
USITT 2015 Cincinnati, OH
USITT 2012 Long Beach, CA
USITT 2010 Kansas City, MO
USITT 2007 Phoenix, AZ
USITT 2004 Long Beach, CA
USITT 2002 New Orleans, LA
USITT 2001 Long Beach, CA

LICENSURES AND CERTIFICATIONS:

Train the Trainer - Lift Pro Operator, Genie Recertified (2025 - Present)

Train the Trainer - Craine Operator Training McDal Corporation (2024 – Present)

OSHA 30, Risky Business Resources (2023 – 2028)

"Competent Person" Fall Protection Training, ITAC (2022 - 2024) A person capable of identifying existing/predictable fall hazards and is authorized to stop the work and correct problems - Trainer of Authorized Workers.

"Competent Person" Fall Protection Training, ITAC. (2020 - 2022)

CM ET Certified Hoist Technician, Columbus McKinnon (2017 - 2022). To Perform Maintenance, Repair, & Inspections on CM Entertainment Hoists

OSHA 10, IATSE Entertainment and Exhibition Industries Training Trust Fund (2017 – 2022)

Train the Trainer - Lift Pro Operator, Terex AWP, Genie (2014 - 2024)

PUBLIC SERVICE:

Performance Workshop Theatre - 1996

Designed and renovated the basement of 28 E. Ostend St. (an old Baltimore police station) into an intimate performance space. Complete with seating, lighting and sound systems, box office, green room, booth/office space, lounge, and public facilities.

DEPARTMENTAL SERVICE:

University of Maryland, Baltimore County

2024 Safety Coordinator

2023 Safety Coordinator

2020 BA D&P Undergraduate Program Director

2019 BA D&P Undergraduate Program Director

2018 BA D&P Undergraduate Program Director

2017 Stage Management Coordinator

2017 Front of House Coordinator

2017 BA D&P Undergraduate Program Director

2016 Stage Management Coordinator

2016 Front of House Coordinator

2016 BA D&P Undergraduate Program Director

2015 Stage Management Coordinator

2015 Front of House Coordinator

2015 BA D&P Undergraduate Program Director

2014 Stage Management Coordinator

2014 Front of House Coordinator

2014 Advising Coordinator

2014 BA D&P Undergraduate Program Director

2013 Stage Management Coordinator

2013 Front of House Coordinator

2013 Advising Coordinator

2013 BA D&P Undergraduate Program Director

2012 Stage Management Coordinator

2012 Front of House Coordinator

2012 Advising Coordinator

2012 BA D&P Undergraduate Program Director

2012 Department Archivist

DEPARTMENTAL COMMITTEES:**University of Maryland, Baltimore County**

2024 Curriculum Committee

2024 Production Stage Manager Search

2023 Curriculum Committee

2022 Season Selection and Planning Committee (Non-Voting Member)

2022 Safety Committee

2022 Production Stage Manager Search

2021 Season Selection and Planning Committee (Non-Voting Member)

2021 Safety Committee

2020 Season Selection and Planning Committee (Non-Voting Member)

2020 Safety Committee

2019 Curriculum Committee

2019 Season Selection and Planning Committee (Non-Voting Member)

2018 Curriculum Committee

2018 Assistant Technical Director/Master Electrician Search Committee (Chair)

2018 Season Selection and Planning Committee (Non-Voting Member)

2017 Assessment Committee

2017 Curriculum Committee

2017 Assistant Production Manager/Stage Management Coordinator Search (Chair)

2017 Interim Technical Coordinator Search Committee (Chair)

2017 Interim Assistant Costume Shop Manager Search Committee

2016 Assessment Committee

2016 Curriculum Committee

2016 Season Selection and Planning Committee (Non-Voting Member)

2016 Technical Director Search Committee (Failed)

2016 Interim Technical Coordinator Search Committee (Chair)

2016 Interim Assistant Costume Shop Manager Search Committee

2015 Assessment Committee

2015 Curriculum Committee

2015 Season Selection and Planning Committee (Non-Voting Member)

2015 Scene Design Search Committee

2014 Assessment Committee

2014 Curriculum Committee

2014 Season Selection and Planning Committee (Non-Voting Member)

2014 Scene Design Search Committee (Failed)

2013 Assessment Committee

2013 Curriculum Committee

2013 Season Selection and Planning Committee (Non-Voting Member)

2012 Curriculum Committee

2011 Scheduling Committee

2011 Assistant Costume Shop Manager Search Committee

2011 Light Designer Search Committee

2011 Technical Director Search Committee

2010 Scheduling Committee

2009 Scheduling Committee

2000 Theatre Web Design Committee

2001 Marking Committee

COURSES TAUGHT:

University of Maryland, Baltimore County

Fall 2024

THTR 100 – Introduction to Stagecraft

THTR 354 - Technical Production (Welding)

THTR 400 – Theatre Studies

Spring 2024

THTR 100 – Introduction to Stagecraft

THTR 261 – Theatre Production: Run Crew

THTR 339 – Advanced Production Techniques

THTR 400 – Theatre Studies

Fall 2023

THTR 100 – Introduction to Stagecraft

THTR 339 – Advanced Production Techniques

Spring 2023

THTR 100 – Introduction to Stagecraft

THTR 339 – Advanced Production Techniques

THTR 354 - Technical Production (Welding & Rigging)

Fall 2022

THTR 100 – Introduction to Stagecraft

THTR 261 – Theatre Production: Run Crew

THTR 339 – Advanced Production Techniques

THTR 400 – Theatre Studies

Spring 2022

THTR 100 – Introduction to Stagecraft

THTR 339 – Advanced Production Techniques

Fall 2021

THTR 100 – Introduction to Stagecraft

THTR 339 – Advanced Production Techniques

Spring 2021

THTR 100 – Introduction to Stagecraft

THTR 339 – Advanced Production Techniques

THTR 400 – Theatre Studies

Fall 2020

THTR 100 – Introduction to Stagecraft
THTR 264 – Theatre Production: Scenery
THTR 354 - Technical Production (Advanced Carpentry)
THTR 400 – Theatre Studies

Spring 2020

THTR 100 – Introduction to Stagecraft
THTR 339 – Advanced Production Techniques
THTR 400 – Theatre Studies

Fall 2019

THTR 100 – Introduction to Stagecraft
THTR 264 – Theatre Production: Scenery
THTR 339 – Advanced Production Techniques
THTR 400 – Theatre Studies

Spring 2019

THTR 100 – Introduction to Stagecraft
THTR 264 – Theatre Production: Scenery
THTR 339 – Advanced Production Techniques
THTR 400 – Theatre Studies

Fall 2018

THTR 100 – Introduction to Stagecraft
THTR 264 – Theatre Production: Scenery
THTR 339 – Advanced Production Techniques
THTR 354 - Technical Production (Scenery Automation)
THTR 400 – Theatre Studies

Spring 2018

THTR 100 – Introduction to Scenography
THTR 264 – Theatre Production: Scenery
THTR 339 – Advanced Production Techniques
THTR 400 – Theatre Studies

Fall 2017

THTR 100 – Introduction to Scenography
THTR 264 – Theatre Production: Scenery
THTR 339 – Advanced Production Techniques
THTR 400 – Theatre Studies

Spring 2017

THTR 100 – Introduction to Scenography
THTR 231 – Drafting for the Theatre
THTR 261 – Theatre Production: Run Crew
THTR 264 – Theatre Production: Scenery
THTR 339 – Advanced Production Techniques
THTR 400 – Theatre Studies

Fall 2016

THTR 100 – Introduction to Scenography
THTR 261 – Theatre Production: Run Crew
THTR 339 – Advanced Production Techniques
THTR 400 – Theatre Studies

Spring 2016

THTR 100 – Introduction to Scenography
THTR 231 – Drafting for the Theatre
THTR 261 – Theatre Production: Run Crew
THTR 339 – Advanced Production Techniques
THTR 400 – Theatre Studies

Fall 2015

THTR 100 – Introduction to Scenography
THTR 261 – Theatre Production: Run Crew
THTR 339 – Advanced Production Techniques
THTR 400 – Theatre Studies

Spring 2015

THTR 100 – Introduction to Scenography
THTR 231 – Drafting for the Theatre
THTR 261 – Theatre Production: Run Crew
THTR 339 – Advanced Production Techniques
THTR 400 – Theatre Studies

Fall 2014

THTR 100 – Introduction to Scenography
THTR 261 – Theatre Production: Run Crew
THTR 354 – Advanced Technical Production
THTR 400 – Theatre Studies

Spring 2014

THTR 100 – Introduction to Scenography
THTR 231 – Drafting for the Theatre
THTR 261 – Theatre Production: Run Crew
THTR 264 – Theatre Production: Scenery
THTR 400 – Theatre Studies

Fall 2013

THTR 100 – Introduction to Scenography
THTR 261 – Theatre Production: Run Crew
THTR 264 – Theatre Production: Scenery
THTR 400 – Theatre Studies

Spring 2013

THTR 100 – Introduction to Scenography
THTR 231 – Drafting for the Theatre
THTR 261 – Theatre Production: Run Crew
THTR 264 – Theatre Production: Scenery
THTR 400 – Theatre Studies

Fall 2012

THTR 100 – Introduction to Scenography
THTR 252 – Theatre Lab
THTR 264 – Theatre Production: Scenery
THTR 354 – Advanced Technical Production
THTR 400 – Theatre Studies

Spring 2012

THTR 100 – Introduction to Scenography
THTR 250 – Introduction to Production Techniques
THTR 252 – Theatre Lab

THTR 339 – Advanced Production Techniques
THTR 400 – Theatre Studies

Fall 2011

THTR 100 – Introduction to Scenography
THTR 231 – Drafting for the Theatre
THTR 250 – Introduction to Production Techniques
THTR 252 – Theatre Lab

Spring 2011

THTR 100 – Introduction to Scenography
THTR 250 – Introduction to Production Techniques
THTR 339 – Advanced Production Techniques

Fall 2010

THTR 100 – Introduction to Scenography
THTR 231 – Drafting for the Theatre
THTR 250 – Introduction to Production Techniques
THTR 252 – Theatre Lab
THTR 339 – Advanced Production Techniques

Spring 2010

THTR 100 – Introduction to Scenography
THTR 250 – Introduction to Production Techniques
THTR 339 – Advanced Production Techniques

Fall 2009

THTR 100 – Introduction to Scenography
THTR 250 – Introduction to Production Techniques
THTR 354 – Advanced Technical Production
THTR 339 – Advanced Production Techniques

Spring 2009

THTR 100 – Introduction to Scenography
THTR 231 – Drafting for the Theatre
THTR 250 – Introduction to Production Techniques
THTR 339 – Advanced Production Techniques

Fall 2008

THTR 100 – Introduction to Scenography
THTR 250 – Introduction to Production Techniques
THTR 254 – Technical Production
THTR 339 – Advanced Production Techniques

Spring 2008

THTR 100 – Introduction to Scenography
THTR 250 – Introduction to Production Techniques
THTR 252 – Theatre Lab
THTR 231 – Drafting for the Theatre
THTR 339 – Advanced Production Techniques

Fall 2007

THTR 100 – Introduction to Scenography
THTR 250 – Introduction to Production Techniques
THTR 339 – Advanced Production Techniques

Spring 2004

THTR 100 – Introduction to Scenography
THTR 250 – Introduction to Production Techniques
THTR 231 – Drafting for the Theatre
THTR 339 – Advanced Production Techniques

Fall 2003

THTR 100 – Introduction to Scenography
THTR 250 – Introduction to Production Techniques

Spring 2003

THTR 100 – Introduction to Scenography
THTR 250 – Introduction to Production Techniques
THTR 354 – Advanced Technical Production

Fall 2002

THTR 100 – Introduction to Scenography
THTR 250 – Introduction to Production Techniques
THTR 254 – Technical Production

Spring 2002

THTR 100 – Introduction to Scenography
THTR 250 – Introduction to Production Techniques
THTR 231 – Drafting for the Theatre
THTR 339 – Advanced Production Techniques

Fall 2001

THTR 100 – Introduction to Scenography
THTR 250 – Introduction to Production Techniques
THTR 339 – Advanced Production Techniques

Spring 2001

THTR 100 – Introduction to Scenography
THTR 250 – Introduction to Production Techniques

Fall 2000

THTR 100 – Introduction to Scenography
THTR 250 – Introduction to Production Techniques
THTR 252 – Theatre Lab
THTR 339 – Advanced Production Techniques

Spring 2000

THTR 100 – Introduction to Scenography
THTR 250 – Introduction to Production Techniques

Fall 1999

THTR 100 – Introduction to Scenography
THTR 250 – Introduction to Production Techniques
THTR 231 – Drafting for the Theatre

Catonsville Community College**Spring 1998**

Play Production/Stage Craft

NEW COURSES DEVELOPED:**University of Maryland, Baltimore County****THTR 254:** Technical Production

An introduction to the basics of theatre technology and production management, including the role and responsibilities of the technical director. Topics will include the application of computer programs such as Microsoft Word, Excel and CAD. Hands-on experience with welding and advanced carpentry will also be covered.

THTR 354: Advanced Technical Production

A continuation of the skills learned in THTR 254 with additional topics covered including theatre rigging, structural design, CAD and special effects. Students will meet with professionals and visit other theatres to observe the workings of the backstage.

THTR 253: Stage Management

An examination of the varied responsibilities and practical techniques of the theatre stage manager. Students will learn the skills for constructing a promptbook, rehearsal schedule, and the different techniques needed for preproduction and rehearsals. Also included will be an exploration of the organizational structures of a theatrical production.

THTR 353: Advanced Stage Management

A continuation of THTR 253 Stage Management.

CURRICULUM VITAE

COLETTE SEARLS

EDUCATION

Degrees:

M.F.A.	2002	University of California, Irvine	Drama: Directing
Graduate Certificate	1995	University of California, Santa Cruz	Theater Arts
B.A.	1991	University of California, Berkeley	English
	• Phi Beta Kappa		

Additional Training, Education, and Professional Development (Selected)

Ethical Practices

Theatrical Intimacy Education (T.I.E.) online synchronous trainings:

- Best Practices (July 2023), Consent in the Acting Classroom (July 2023)

History of African American Object Theatre

Chicago International Puppetry Festival Synchronous Online Courses

Dr. Paulette Richards, instructor:

Selected Topics in African American Object Performance History I (fall 2021), II (spring 2022), III (fall 2022)

Puppeteering

Natacha Belova Puppets Masks & Costumes: Brussels, Belgium.

- Master Class Series with Emmanuelle Mathieu (April 2018)

Eugene O'Neill Puppetry Conference, Waterford, CT, USA

- Master Class Series with Alice Gottchalk (June 2018), Nikki Tilroe (June 2004), Paul Zaloom (June 2003), Martin P. Robinson (June 1999)

Acting, Directing

Exiles Theatre; Coleraine, Northern Ireland, UK (June–July, 1998)

Shakespeare Studies

Shakespeare Institute, Birmingham University

Stratford-upon-Avon and Birmingham, UK (spring semester, 1990)

Experience in Higher Education

University of Maryland, Baltimore County (UMBC)

2024–present	• Professor of Theatre
2024–present	• Honors College Faculty Fellow
2021–present	• Head of BFA in Acting program
2023–present	• Honors College Faculty Fellow
2019–2021	• Honors College Faculty Fellow
2015–21	• Chair, Department of Theatre (two three-year terms)
2013–15	• Honors College Faculty Fellow

- 2008–2024 • Associate Professor of Theatre (with tenure): Directing, Acting
 2002–08 • Assistant Professor of Theatre: Directing, Acting

University of California, Irvine; Claire Trevor School of the Arts

- 2001–02 • Assistant to Head of Directing: Drama
 2001–02 • Teaching Assistant: Drama, Studio Art, Interdisciplinary Arts

University of California, Santa Cruz; Department of Theatre Arts

- 1994–95 • Teaching Assistant: Directing, Theatre History/Literature

Experience Other than in Higher Education (selected)

August 2001 California Commedia Troupe at Cristina Rota Escuela Nuevo Repertorio;
 Madrid, Spain.

- Assisted with instruction in mask/physical comedy course for Spanish actors.

2000–01 Fullerton Union High School Academy of the Arts; Fullerton, CA.

- Artist Instructor. Taught acting and directing to advanced drama students through the University of California's ArtsBridge program (see Fellowships).

1995–98 William James Association; Santa Cruz, CA.

- Project Coordinator. Designed and coordinated *Community Youth Arts Project*, a multi-disciplinary artist-in-residence program for at-risk youth.

Hired and supervised artist instructors, produced theatre performances, arranged
 radio broadcasts, exhibitions, and studio recordings of student work.

Wrote grants and initiated new partnerships with county schools and mental health organizations. For *Prison Arts Project*, conducted site visits to oversee arts programs inside state prisons, organized annual statewide Prison Arts Competition, and coordinated artist selection panels.

Honors and Awards

2024 Nancy Staub Publications Award for Excellence in Puppetry Scholarship:

A Galaxy of Things: the Power of Puppets and Masks in Star Wars and Beyond

UNIMA-USA: January 2024.

2023–present Honors College Faculty Fellowship

Selected by the UMBC Honors College to teach two upper-level seminars on a specific area of puppetry research and practice.

Course title: *A Galaxy of Things: Material Performance in Star Wars*

2023 Award Winner: Experimental category; *I Don't Need That Anymore*
 (see Creative Achievements)

Adria Shorts International Short Film Festival; virtual: March 2023.

2022 "Jury Favorite" for *I Don't Need That Anymore*

A Lyte in the Dark film festival; Princeton, NJ.

- 2019–22 Honors College Faculty Fellowship
Selected by the UMBC Honors College to teach two upper-level seminars on a specific area of puppetry research and practice.
Course title: *A Galaxy of Things: Material Performance in Star Wars*
- 2016 First Place for New Media for Digital Puppet iPad App
(for Digital Puppet app designed by Lynn Tomlinson and Colette Searls)
University Film and Video Association (UFVA)
- 2013–15 Honors College Faculty Fellowship
Selected by the UMBC Honors College to teach two upper-level seminars on a specific area of puppetry research and practice. Course title: *A History of Kermit*.
- 2012 Merit Award to the Ensemble for “Outstanding Student Puppetry” for *Fabulous Presto* (see Creative Achievements): John F. Kennedy Center for the Performing Arts American College Theatre Festival.
- 2012 Merit Award to Colette Searls for Direction: *Incorruptible* (see Creative Achievements): John F. Kennedy Center for the Performing Arts American College Theatre Festival.
- 2004 *BURIED*, created and directed by Colette Searls (see Creative Achievements)
National Finalist: Kennedy Center American College Theater Festival.
John F. Kennedy Center for the Performing Arts; Washington, D.C. (KC/ACTF).
- 2003 *Fixed Boundary*, directed by Colette Searls (see Creative Achievements)
Named “Best of the San Francisco Fringe Festival” by the EXIT Theatre;
San Francisco, CA.
- 1997 *Community Youth Arts Project*, coordinated by Colette Searls (see Experience)
“Arts for Change Award” Bravo Television, Burbank, CA.
- 1991 Phi Beta Kappa; University of California at Berkeley; Berkeley, CA.
- 1991 High Distinction in Scholarship; University of California at Berkeley; Berkeley, CA.

Research Support / Fellowships

- 2023 \$740: Drescher Center Project Completion grant to support *A Galaxy of Things* costs.
- 2022 \$7,500: UMBC College of Arts, Humanities and Social Science (CAHSS) Faculty Research Fellowship. Awarded teaching release and funding to support writing *A Galaxy of Things*.
- 2022 \$1,200: UMBC Theatre Extraordinary Professional Practice Opportunity Request (EPPOR1) to conduct research and present at Dragon Con 2022 in Atlanta, GA.
- 2021–22 \$7,000: UMBC Center for Research and Creative Activity in the Arts (CIRCA) Faculty Research Fellowship. Awarded teaching release for research.
- 2020 \$7,845: Maryland State Arts Council Maryland Folklife Network Grant for *Thing Theatre* and development of puppet film *I Don’t Need That Anymore*.
- 2018 Fall Semester Research Leave, UMBC.

2016 \$7,000: Baltimore Office for Promotion in the Arts for *Kendra's Bay* performance at Light City Baltimore.

2014 \$10,994: UMBC SRAIS grant to support digital puppet project development.

2013 \$1,000: UMBC Theatre Extraordinary Professional Practice Opportunity Request (EPPOR1) to attend and deliver Plenary Address at the Performing Objects Conference, Falmouth University, UK.

2013 \$20,000: UMBC IRC Summer Faculty Fellowship for the DIY Digital Puppetry Project.

2010 Fall Semester Research Leave, UMBC.

2009 \$500: UMBC URAS Grant for editing of the film documentation of *The Crystal Egg*.

2008 \$8,481: UMBC DRIFT Grant to produce *Objects in Motion*.

2006 \$4,000: UMBC Alex Brown Center for Entrepreneurship. Faculty Development Summer Institute.

2006 \$2,000: The Jim Henson Foundation; Project Grant for development of *Objects in Motion*.

2005 \$400: The Puppeteers of America Endowment Award to support production of *Basura!*

2004 \$250: National Puppetry Conference Fellowship.

2001 \$2,250: ArtsBridge Fellowship; University of California, Irvine.

2000 \$2,250: ArtsBridge Fellowship; University of California, Irvine.

1999 \$4,000 (plus travel and lodging): Exiles Fringe Theatre; Cork, Ireland.

Private grant to attend lecture series and rehearsals with playwright Athol Fugard.

1998 Fee waiver: Exiles Theatre International Training Program; Coleraine, Northern Ireland.

Undergraduate Student Research

Tommy Waldo: Recipient of 2022–23 UMBC Undergraduate Research Award (URA)

“Shroom People: A short narrative exploring material characters.”

Project Co-Mentor: helped students develop aesthetic and practical ideas for material characters for the film; reviewed and advised on their design and how to keep actors safe inside suits and masks. Excerpts from the film were presented at the 2023 UMBC Undergraduate Research and Creative Achievement Day (URCAD).

Josh Hne, Daniella Hernandez-Fujigaki, Merideth Faid: Performers in the January 9, 2019 Black Cherry Theatre Puppet Slamwich, Baltimore, MD.

Project Mentor: coached students in the preparation and presentation of their creative works in original short-form, table-top puppetry. These performances were projects developed in my fall 2017 course, Ensemble Theatre II.

Brielle Levenberg: Recipient of UMBC’s 2016 Undergraduate Travel Award to attend the Kennedy Center American College Theatre Festival (Region II) as an Irene Ryan Acting Competition nominee.

Project Mentor: guided student in preparation of travel grant application, and provided acting coaching for the monologue and scene performances for the presentation at the 2016 UMBC Undergraduate Research and Creative Achievement Day (URCAD).

Chaz Atkinson: Recipient of UMBC’s 2016 Undergraduate Travel Award to attend the Kennedy Center American College Theatre Festival (Region II) as a scene partner in the Irene Ryan Acting Competition.

Project Mentor: guided student in preparation of travel grant application, and provided acting coaching for the monologue and scene performances for the presentation at the 2016 UMBC Undergraduate Research and Creative Achievement Day (URCAD).

Jessie Dulaney: “Acting from a Musical Perspective.” Recipient of a 2006 Undergraduate Research Award (URA) to train at Collaborative Arts Project-21; New York, NY.

Project Mentor: guided student in the preparation of her program and scholarship applications, project reporting, and capstone performance at the 2007 UMBC Undergraduate Research and Creative Achievement Day (URCAD).

PUBLICATIONS, PRESENTATIONS, AND CREATIVE ACHIEVEMENTS

Publications

Books:

Colette Searls: *A Galaxy of Things: the Power of Puppets and Masks in Star Wars and Beyond*. London, UK: Routledge, 2023.

Book Chapters:

Colette Searls: “Unholy Alliances and Harmonious Hybrids: New Fusions in Puppetry and Animation,” in *The Routledge Companion to Puppetry and Material Performance*. ed. Dassia Posner; John Bell; Claudia Orenstein. London, UK: Routledge, 2014.

Articles (Commissioned):

Colette Searls: “Die Interaktive Möglichkeiten Digitalen Puppenspiels” (trans: “The Interactive Possibilities of Digital Puppetry”), *double – Das Magazin für Puppen-, Figuren- und Objekttheater*, published by *Verlag Theater der Zeit*; Berlin, Germany: Spring 2015 (issue 32).

Articles (Peer-Reviewed):

Colette Searls: “Vocal Work and the Puppet: Uniting Body and Voice in Manipulation,” *Puppetry International*, published by UNIMA-USA (*Union Internationale de la Marionnette*), Atlanta, GA: Winter 2008.

Articles (Performance Reviews):

Colette Searls: “The 2018 Puppet International Festival,” *Puppetry International*, published by UNIMA-USA, Atlanta, GA: Winter 2019.

Articles (Non-Peer-Reviewed):

Colette Searls: “Image Technology and Performance: Digital Collaborations at UMBC,” *The Faculty Voice*, published by the University System of Maryland; College Park, MD: March 16, 2012.

Colette Searls: “Pushing Limitations: UMBC’s Theatre Transition 2012,” *The Faculty Voice*, published by the University System of Maryland; College Park, MD: May 14, 2012.

Colette Searls: “Disposable Object Puppetry; Discovering the Aesthetics of the Ordinary,” *The Puppetry Journal*, published by the Puppeteers of America, Minneapolis, MN: Fall 2004 (Vol. 56, No. 1), pp. 17–18.

Professional Organization Blog Articles:

Colette Searls: “Material Performance at a Dutch Festival,” UNIMA-USA Blog, December 5, 2018.

Reviews of Publications and Creative Work (Selected):

Kevin J. Wetmore: “A Galaxy of Things: The Power of Puppets and Masks in Star Wars and Beyond, by Colette Searls” *Puppetry International Research (PIR)*. Summer 2024; Vol. 1. No. 2.

John Bell: “The Importance of Star Wars as Material Performance - book review by John Bell.” *Puppetry International*. Fall/Winter 2023; No. 54.

Andrew Periale: “‘Material Characters’ and Collectivity, *A Galaxy of Things: the Power of Puppets and Masks in Star Wars and Beyond*. Colette Searls. Routledge: First Edition, 2023. *Puppetry Journal*. Summer 2023; Vol.74. No. 3.

Cybele Pomeroy: “At UMBC, ‘Stories Told Small’ leaves a big impression,” DC Theatre Arts. Washington, D.C.: May 7, 2023. (*Stories Told Small* at UMBC Theatre — see Creative Achievements.)

Bob Mondello: “I Want You to Haunt Me,” *Washington City Paper*, Washington, D.C.: February 9, 2007. (*Vigils* at the Woolly Mammoth Theatre Company – see Creative Achievements.)

Peter Marks: “Woolly Mammoth’s ‘Vigils’: Death and the Soul of Wit,” *The Washington Post*, Washington, D.C.: February 7, 2007. (*Vigils* at the Woolly Mammoth Theatre Company – see Creative Achievements.)

Jayne Blanchard: “Not Even Death Can Part,” *The Washington Times*, Washington, D.C.: February 7, 2007. (*Vigils* at the Woolly Mammoth Theatre Company – see Creative Achievements.)

Rolande Duprey: “Puppets on the Fringe,” *The Puppetry Journal*, published by the Puppeteers of America, Minneapolis, MN: Winter 2005 (Vol. 57, No. 2), p. 30. (*Basura!* at the 2005 New York International Fringe Festival – see Creative Achievements.)

Elizabeth Lawler: “Fringe Elements,” *The Village Voice*, New York, NY: August 24, 2005. (*Basura!* at the 2005 New York International Fringe Festival – see Creative Achievements.)

Dave Barton: “SING SING!” *OC Weekly*; Santa Ana, CA: March 8, 2002. (*Promenade* at the University of California, Irvine – see Creative Achievements.)

Interviews/Articles (Subject of):

Bess Keller: “Let There Be Light,” *UMBC Magazine*, Winter 2016.

Yvonne French: “‘Puppetry in Contemporary American Theater’ Panel at Strathmore,” *DCMetro Theatre Arts*, August 4, 2013. (Online – see Invited Panel Moderation.)

Mary Carole McCauley: “Drawn Together,” *The Baltimore Sun*, Baltimore, MD: December 06, 2009. (*The Crystal Egg* at the UMBC Theatre – see Creative Achievements.)

Rolande Duprey: “Colette Searls,” *Puppetry International*, published by UNIMA-USA, Atlanta, GA: *40 UNDER 40; quick takes on young masters world-wide*, Summer/Spring 2008.

John Barry: “A Show That Comes With Strings Attached,” *The Washington Post*, Washington, D.C.: February 2, 2007. (*Vigils* at the Woolly Mammoth Theatre Company – see Creative Achievements.)

J. Wynn Rousuck: “Risks paying off for UMBC Theater,” *The Baltimore Sun*, Baltimore, MD: March 25, 2004. (*BURIED* at the Kennedy Center for the Performing Arts – see Creative Achievements.)

Ellen Carpenter: “Best of the Fringe Fest 2005,” *Show Business Weekly*, published by Show Business, Inc., New York, NY: August 2005. (*Basura!* at the 2005 New York International Fringe Festival—see Creative Achievements.)

Name Credited with a Published Play:

Noah Haidle: *Vigils* (Colette Searls credited as Director). Dramatist Play Service, Inc., New York, NY, 2009. Also published by First Look Press (a division of Playscripts, Inc.), New York, NY, 2007; and in *The Best Plays Theater Yearbook 2006–2007*, ed. Eric Jenkins, Limelight Ed., Pompton Plains, NJ, 2007.

Roberto Aguirre-Sacasa: *The Velvet Sky* (Colette Searls credited as Puppetographer). First Look Press (a division of Playscripts, Inc.), New York, NY, 2006.

Eight Tens @ Eight Festival: thirty 10-minute plays from the Santa Cruz Festivals I–VI (Colette Searls credited as Director for *Fried Chicken, Hot or Cold* by Ann MacGregor Gibb). Smith and Kraus, Hanover, NH, 2001.

Presentations

Conference Presentations (Juried):

What Star Wars Reveals About the Art of Puppetry

Presenter: Colette Searls

- National Puppetry Festival; University of Maryland, College Park: July 2023.

Made to Suffer: the Meaning of Droid Labor in Star Wars

Presenter: Colette Searls

- Realizing Resistance III (ATHE); virtual synchronous conference: May 2023.

A Galaxy of Things: the Power of Puppets and Masks in Star Wars and Beyond

Presenter (virtual, recorded): Colette Searls

- Puppets Homecoming; Regional Puppeteers of America Festival; Coney Island, NY: October, 2022.

Learning With/Through Objects – Puppetry in the University Classroom

Panel Presenters: Jane Barnett, Dawn Brandes, Claudia Orenstein, Dassia Posner, Colette Searls, Larry Switzky

- Association for Theatre in Higher Education (ATHE); virtual: July 2020.

I Find Your Lack of Face Disturbing: the Mask Performance of Darth Vader

STEM to STEAM: Puppets and Technology, Part 1

Panel Presenters: David Smith, Christopher Swift, Colette Searls, Paulette Richards, Lyssa Troemel

- Critical Exchange; National Puppetry Festival, University of Minnesota: July 2019.

Digital Puppetry

Crossing Boundaries II

Panel Presenters: Colette Searls, Kate Brehm, Ellen Rixford

- Critical Exchange; National Puppetry Festival, University of Connecticut: August 2015.

Puppetry and Material Performance

Working Group Co-Conveners: Alissa Mello, Claudia Orenstein, Dassia Posner, Colette Searls

- American Society for Theatre Research (ASTR) Conference, Baltimore, MD: November 2014.

Digital Puppetry: When Images Perform

Plenary Speaker: Colette Searls

- Performing Objects Conference; Falmouth University, Falmouth, UK: October 2013.

The Duality of the Puppet: Objects of Art and Performance

Panel Presenters: Ping Chong, Stephen Kaplin, Colette Searls, Theodora Skipitares, Robert Smythe

- Voice 4 Vision Festival, Theatre for a New City; New York, NY: December 2011.

Animation and Puppetry... Lifelong Bedfellows?

Colette Searls: Lecture-presentation on the hybridization of animation and puppetry.

- National Puppetry Festival, Georgia Institute of Technology. Atlanta, GA: July 2011.

The Visual Stage I. "Unholy Alliances and Harmonious Hybrids: New Fusions in Animation and Puppetry"

Panel Presenters: Katriina Andrianov, Colette Searls, Mark Sussman

- Puppetry and Postdramatic Performance; University of Connecticut, Storrs, CT: April 2011.

Puppetry Today. Lecture/presentation on new fusions between animation and puppetry, followed by hands-on workshop. KC/ACTF Region II Festival, Towson University; Baltimore, MD: January 2011.

Collaboration on Voice, Speech and Text for Performance

Panel Presenters: Lynn Watson, Colette Searls, Daydrie Hague, Lisa Channer, Vladimir Rovinsky, and Elizabeth van den Berg.

- Association for Theatre in Higher Education (ATHE); Toronto, Ontario: August 2004.

Conference and Organization Presentations (Invited):

Book Talk: *A Galaxy of Things: The Power of Puppets and Masks in Star Wars and Beyond* by Colette Searls. The Ellen Van Volkenburg Puppetry Symposium

- Chicago International Puppetry Festival; Chicago, IL: January 2024.

Book Talk: *Paulette Richards presents "Object Performance in the Black Atlantic" in conversation with Colette Searls*. Red Emma's Bookstore; Baltimore, MD: December 2023.

Puppets in Star Wars

Presenter: Colette Searls

- Dragon Con; Atlanta, GA: September 2023.

Puppetry and "Other-ness"

Panel Presenters: Ben Durocher, Paulette Richards, Colette Searls, Myra Su, Chris Thomas

- Dragon Con; Atlanta, GA: September 2023.

Playthings: Robots, Dolls, and Puppets

Panel Presenters: Paige Gray, Erica Kaneska, Paulette Richards, Colette Searls

- Dragon Con; Atlanta, GA: September 2023.

Puppet Theory

Panelists: Raymond Carr, Paulette Richards, Colette Searls, Janelle Weidlich

- Dragon Con; Atlanta, GA: September 2023.

Star Wars Puppets vs CGI

Panelists: Darin M. Bush, Henry Hank, Colette Searls

- Dragon Con; Atlanta, GA: September 2023.

Behind the Scenes at Jabba's Palace

Panelists: Fon H. Davis, Melissa Truth Miller, Colette Searls

- Dragon Con; Atlanta, GA: September 2023.

Puppets in TV and Media

Presenters: Lee Armstrong, Camilla Henneman, Colette Searls

- UNIMA-USA virtual synchronous national event: January 2023.

Puppets and Masks in Star Wars

Presenter: Colette Searls

- Dragon Con; Atlanta, GA: September 2022.

Puppetry and "Other-ness"

Panel Presenters: Ben Durocher, Paulette Richards, Colette Searls

- Dragon Con; Atlanta, GA: September 2022.

Colette Searls: A Galaxy of Things

Presenter: Colette Searls

- Center for Innovation, Research, and Creative Activity in the Arts (CIRCA); UMBC, Baltimore, MD: April, 2022.

UNIMA-USA Symposium: *Inscapes to Global Puppetry*

Presenters: Heather Denyer, Kurt Hunter, Stephen Kaplin, Kathy Foley, Colette Searls, Karen Smith, Claudia Orenstein

- International Puppet Fringe Festival, Teatro Latea, NY, NY: August 2018.

CIRCA Catalyst: Colette Searls and Lynn Tomlinson

Presentation on working across the disciplines of animation and puppetry, and our process for creating a new digital puppet app.

- Center for Innovation, Research, and Creative Activity in the Arts (CIRCA); UMBC, Baltimore, MD: May 2015.

Panel Moderation:

Idea to Form; Form to Idea. Session One: Practical Approaches

Moderator: Colette Searls

Panel Presenters: Amanda Petefish-Scrag, Emily LeQuesne, Deb Herzberg

- Critical Exchange; National Puppetry Festival, Concordia University: July, 2017.

Theory and Practice: Necessary Bedfellows?

Moderator: Colette Searls

Panel Presenters: Michael Meisel, Kate Brehm, Christopher Swift

- Critical Exchange; National Puppetry Festival, University of Connecticut: August, 2015.

Puppets in Your 'Hood

Moderator: Colette Searls

Panel Presenters: Blue Sky Puppet Theatre, the Puppet Company Playhouse, Wits End Puppet Company, Valeska Populoh

- The Woolly Mammoth Theatre Company; Washington, D.C.; December 2014.

What is American Puppetry?

Moderator: Colette Searls

Panel Presenters: Nick Hubbard, Kyle Loven, Molly Ross, Colette Searls, Robert Smythe

- National Puppetry Festival; Swarthmore College, PA: August 2013.

Puppetry in Contemporary American Theatre

Moderator: Colette Searls

Panel Presenters: Blair Thomas, Molly Ross, Paul Brohan

- The Strathmore; Bethesda, MD: August 2013.

Conference Presentations (Non-Juried):

The Inspection. Found-object puppetry performance, created and directed by Colette Searls.

- Eugene O'Neill Theatre Center, National Puppetry Conference; Waterford, CT: June 2005.

Aftershock. Found-object puppetry performance, created and directed by Colette Searls.

- Eugene O'Neill Theatre Center, National Puppetry Conference; Waterford, CT: June 2003.

Untitled Environment. Found-object puppetry performance/installation, created and directed by Colette Searls.

- Eugene O'Neill Theatre Center, National Puppetry Conference; Waterford, CT: June 2000.

Workshops:

Thing Theatre Workshop. Public workshop in creating and performing “trash” puppets in modular cardboard worlds with animator Kelley Bell and Colette Searls.
Maryland Art Place; Baltimore, MD: June 2021.

Devising with Puppets and Found Objects. Master class on found-object puppetry.
Strand Theatre (at Center Stage); Baltimore, MD: June 2014.

Directing for Puppetry. Workshop on directing techniques for the puppetry artist.
National Puppetry Festival. Swarthmore College; Swarthmore, PA: August 2013.

Object Puppetry. Lecture/demonstration and hands-on workshop in building and manipulating found-object puppets. North East Theatre Festival. Bel Air, MD: February, 2013.

Object Puppetry. Lecture/demonstration and hands-on workshop in building and manipulating found-object puppets. UMBC Linehan Arts Scholars; Baltimore, MD: October 2003, November 2004, November 2005, October, 2012.

Devising with Puppets. Hands-on workshop for physical theatre artists on building and manipulating figures. Waxing Moon Theatre; Baltimore, MD: July 2012.

An Introduction to Puppetry for Animators. Lecture/workshop on basic puppet manipulation and how to apply these tools to animated character motion for film.
UMBC Art 387: Expression in Time and Motion. October 2007, 2010.

Creative Self-Promotion for the Artist. Lecture presentation on creative promotional strategies for the artist. UMBC Theatre Council of Majors; Baltimore, MD: May 2007.

Visiting Artist Presentation. Presentation of puppetry work and Q&A with graduating seniors. Maryland Institute College of Art (MICA); Baltimore, MD: November 2006.

Something out of Nothing. Workshop introducing methods for manipulating found-object puppets. New York International Fringe Festival; New York, NY: August 2005.

Object Puppetry. Lecture/demonstration and hands-on workshop in building and manipulating found-object puppets. UMBC Visual and Performing Arts Program; Baltimore, MD: April 2004.

Basic Puppetry Techniques. Workshop on group manipulation of found-object puppets. Kennedy Center American College Theater Festival (Region II), Muhlenberg College; Allentown, PA: January 2004.

An Introduction to Puppetry. Lecture presentation introducing concepts in puppetry and basic manipulation techniques. UMBC Theatre Council of Majors. Baltimore, MD: October 2002.

Post-Performance Artists Talks:

Stories Told Small: UMBC Theatre, May 2023.

Thing Theatre: UMBC Center for Innovation and Research in the Arts (CIRCA), virtual: June 2021

Fabulous Presto: UMBC Black Box Theatre, November 2012.
Incorruptible: UMBC Theatre, April 2012.
The Imaginary Autopsee: UMBC Theatre, April 2012.
The Crystal Egg: UMBC Theatre, December 2009.
IN10: UMBC Theatre, March 2009.
Interview: UMBC Theatre, December 2008.
Vigils: Woolly Mammoth Theatre Company (with actors), March 2007.
Vigils: Woolly Mammoth Theatre Company (with playwright and artistic director), Feb. 2007.
Problem Child: UMBC Theatre, October 2006.
OM; Objects in Motion: UMBC Theatre (Searls Puppetry), September 2006.
Much Ado About Nothing: UMBC Theatre, April 2005.
Action: UMBC Theatre, October 2004.
The Bald Soprano: UMBC Theatre, March 2004.
BURIED: UMBC Theatre, November 2003.
Fanto, a Mysterious Vaudeville: UMBC Theatre, March 2003.
An Evening of Adultery: UMBC Theatre, November 2002.

Media Activities:

“Good Day New York.” Directed actors in the performance of a puppet from *Basura!* for live television. WNYW (FOX 5); New York, NY: August 19, 2005.

Creative Achievements

Film

Director, Creator, and Performer: *I Don't Need That Anymore* (live-action puppetry)

Juried festival selections:

- Reel Shorts, Puppeteers of America National Conference; UM College Park, MD: July 2023
- Adria Shorts International Short Film Festival; Award Winner: “Experimental” category, virtual: March 2023
- A Lyte in the Dark film festival; “Jury Favorite” Princeton Garden Theatre; Princeton, NJ: August 2022
- Something Wicked Film Festival; Lawrenceville, GA: July 2022
- Cine de los Muertos; Florida Day of the Dead Festival; virtual: 2022
- Puppets in Motion (Pictures); Dragon Con; Atlanta, GA: September 2022
- Puppet Homecoming (2022 Regional Puppeteers of America Festival); Coney Island, NY: October 2022

Producer: *Thing Theatre*, a national live online premier of three new puppetry films.

Commissioned two Maryland puppetry artists to create new short films during the 2020–21 pandemic; coordinated feedback sessions and support from UMBC’s Center for Innovation, Research and Creativity in the Arts (CIRCA). Wrote and managed grant from the Maryland State Arts Council Maryland Traditions Folklife Network Grant. July 2020–June 2021.

Theatre Productions

Puppetry Director: *Enchanting Jangle* (projection mapping and object theatre). Collaboration with animator Kelley Bell; Animation Adjacent Exhibition and Variety Show – in affiliation with the Sweaty Eyeballs Animation Festival; Area 405 Gallery; Baltimore, MD: October 2024.

Director and Creator: *Albert's Dream* (site-specific puppetry), SPARK III Gallery at Brilliant Baltimore 2019 (selected); Baltimore, MD: November 2019.

Performer: *Gluck*, a devised material performance. Directed by Alice Gottchalk. Eugene O'Neill Theater Center; Waterford, CT: June 2018.

Puppetry Consultant and Coach: *The Tempest*, by William Shakespeare
Consulted on the planning, designing and integration of all puppetry elements (of various styles) during the pre-production design process. Coached puppeteers, staged and rehearsed all puppetry scenes throughout the play.

- The New Swan Shakespeare Theatre; Irvine, CA: June–August 2017.

Director and Creator: *Kendra's Bay* (digital puppetry and live-action)

- Light City Baltimore, juried international art festival; Baltimore, MD: April 2016.

Director, Creator, and Performer: *Kendra's Ocean* (digital puppetry and live actors)

- Puppet Fringe, National Puppetry Festival, University of Connecticut; Storrs, CT: August 2015.
- Puppet Slamwich, Black Cherry Puppet Theatre; Baltimore, MD: June 2015.

Director and Creator: *Coffee Bar* (object puppetry)

- Swathmore's *Puppets Take Swarthmore Puppet Slam*; Bethesda, MD: August 2013.
- Black Cherry Theatre's *Puppet Slamwich*; Baltimore, MD: March 2013.

Director and Creator: *OM; Objects in Motion* (object puppetry and dance). Searls Puppetry with choreographer Doub Hamby.

- PuppetFest 2008 (juried); Clarice Smith Center for the Performing Arts: July 2008.

Director and Creator: *Newspaper Dance* (object puppetry)

- The Patterson Theatre (with Baltimore Dance Project's *Strange Soup*); Baltimore, MD: July 2007.
- Cultural Arts Center (with Baltimore Dance Project's *Fresh Dance*); Frederick, MD: June 2007.

Puppetry Consultant and Coach: *Jennifer Webb* (digital puppet)

- The Patterson Theatre (with Baltimore Dance Project's *Strange Soup*); Baltimore, MD: July 2007 – Jennifer Webb was the live MC for this event.
- CWIT (Center for Women in Technology) Computer Mania Day, UMBC; Baltimore, MD: October 2007.

Director: *Vigils*, by Noah Haidle

- The Woolly Mammoth Theatre Company; Washington, D.C.: January–March 2007.

Puppet Choreographer: *The Velvet Sky*, by Roberto Aguirre-Sacasa (world premier). Directed by Rebecca Taichman.

Consulted on design and integration of puppetry elements, staged puppet scenes.

- The Woolly Mammoth Theatre Company: January–March 2006.

Director and Creator: *Newspaper Dance* (object puppetry)

- Searls Puppetry; Performance Space 122's *Avant-Garde-Arama*; New York, NY: October 2005.

Director and Creator: *Basura!* (object puppetry); Searls Puppetry; New York International

- Fringe Festival (juried); Performance Space 122 (PS 122); New York, NY: August 2005.

Performer (Actor and Puppeteer): *Pigeon Holed*, by Annie Evans (hand puppetry, musical theatre). Directed by Martin P. Robinson.

- Eugene O'Neill Theater Center; Waterford, CT: June 2005.

Puppetry Consultant and Coach: *Fiddler on the Roof*, by Joseph Stein

Consulted on early design and integration of puppetry elements (giant puppet for dream sequence). Coached puppeteers and staged the puppetry scene.

- Pacific Conservatory of the Performing Arts; PCPA Theatrefest.
- Solvang Festival Theatre; Solvang, CA: June–July 2004.
- Marian Theatre; Santa Maria, CA: April–May 2004.

Director and Creator: *Molta* (table-top object puppetry with paper sculpture)

- Eugene O'Neill Theater Center; Waterford, CT: June 2004.

Director: *Fixed Boundary*, by Liebe Wetzel (table-top puppetry)

- Lunatique Fantastique Theatre Company; 2003 San Francisco Fringe Festival.
- EXIT Theatre "Best of the San Francisco Fringe;" San Francisco, CA: September 2003.
- The Marsh Theatre; San Francisco, CA: September 2003.

Performer and Creator: *A Twilight Encounter*. Directed by Paul Zaloom (world premier).

- Eugene O'Neill Theater Center; Waterford, CT: June 2003.

Performer and Puppetry Director: *Vaudeville!* by Eli Simon with the California Commedia Troupe (physical theatre/mask, dance, and puppetry)

- La Sala Mirador Theatre; Madrid, Spain: August 2001.

Director: *Weight of the Head*, by Ken Berman (hand/rod and shadow puppetry)

- Dramaton Theater Company; HERE Arts Center's Puppet Parlor; New York, NY: August 2000.

Performer: *Harrison Bergeron*, by Stacy Havens (table-top hand/rod puppetry). Directed by Stacy Havens.

- Eugene O'Neill Theater Center; Waterford, CT: June 2000.

Performer: *Off Balance*, by Ariel Goldberger (direct manipulation puppetry). Directed by Ariel Goldberger.

- Eugene O'Neill Theater Center; Waterford, CT: June 2000.

Director, Creator, and Performer: *Tort* (physical theater/mask)

- Le Comique Physique Ensemble; Link Festival, Oden Theater; San Francisco, CA: May 1999.

Director and Creator: *Big Gulp* (physical theater/mask, dance)

- Le Comique Physique Ensemble; Link Festival, Intersection for the Arts; San Francisco, CA: November 1998.

Director: *Dahn Dah Dahn*, by Ester Chae (table-top object and hand puppetry)

- Exiles Theater; Coleraine, Northern Ireland: August 1998.

Director and Creator: *The Dance of the Seven Stickies* (physical theatre, dance)

- Le Comique Physique Ensemble; Link Festival at The Intersection for the Arts; San Francisco, CA: May 1998.

Director: *The Outlaws*, by E. H. Wasserman and *So Tell Me About this Guy*, by Dolores Whiskeyman.

- Broadway Playhouse; Santa Cruz, CA: November 1997.

Performer (Heather, Heather's Mother): *Women Behind the Walls*, by Claire Braz-Valentine with inmates of Chowchilla Prison. Directed by Cliff Henderson.

- Actors' Theatre; Santa Cruz, CA: May 1996.
- Soledad Prison; Soledad, CA: April 1996.

Producer and Assistant Director (to Cliff Henderson): *Listen to Our Voices* by Claire Braz-Valentine

- Actors' Theatre; Santa Cruz, CA: November 1995.

Director: *The Little Hunter* by Drew Hudson (world premier)

- Sisyphus Repertory Ensemble; The Barn Theatre; Santa Cruz, CA: August 1995.

Assistant Director (to Michael Edwards): *The Dresser* by Ronald Harwood

- Shakespeare Santa Cruz; Santa Cruz, CA: June–July 1995.

Assistant Director (to Kevin Koster): *The Woods* by David Mamet

- La Valle's Subterranean Theater; Berkeley, CA: October 1992.

Director: *A Florentine Tragedy* by Oscar Wilde

- Nexus Gallery; Berkeley, CA: March 1992.

University Theatre Productions

Puppetry Consultant and Coach: *Slime* by Bryony Lavery.

Consulted on the planning, designing and integration of animal puppets during the pre-production design process. Coached puppeteers, assisted with staging and rehearsal of puppetry scenes throughout the play.

- University of Maryland, Baltimore County (UMBC Theatre): April 2024.

Project Director and Student Mentor: *Stories Told Small*

- University of Maryland, Baltimore County (UMBC Theatre): May 2023.

Puppetry Consultant and Coach: *Girls on a Dirt Pile*, by Susan McCully

- Kennedy Center American College Theatre Festival (Region II) at the Clarice Smith Performing Arts Center; College Park, MD: January 2020.
- UMBC Theatre: November–December 2019.

Puppetry Consultant and Coach: *Voracious*, by Susan McCully

- UMBC Theatre: November–December 2015.

Director: *Criminals in Love* by George F. Walker

- UMBC Theatre: May 2014.

Director and Creator: *Fabulous Presto* (world premier; mixed-media puppetry)

- UMBC Theatre: November–December 2012.

Director: *Incorruptible*, by Michael Hollinger

- UMBC Theatre: April 2012.

Director: *The Imaginary Autopsee*

- UMBC Theatre: April 2011.

Director: *This Girl I Used to Know*, by Naomi Iizuka (world premier), and *Weathertician* by Patrick Gabridge (world premier)

- GRRRL Parts 2010, UMBC Theatre: March 2010.

Director and Creator: *The Crystal Egg* (world premier; mixed-media puppetry)

- UMBC Theatre: December 2009.

Director: *Into You*, by Lee Blessing (world premier), *Stepping on Water*, by Caridad Svich (world premier), and *Confirmed Sighting* by Patrick Gabridge (world premier)

- 1N10 Festival 2009, UMBC Theatre: March 2009.

Director: *Interview*, by Jean-Claude van Itallie

- UMBC Theatre: December 2008.

Director: *She Stoops to Conquer*, by Oliver Goldsmith

- UMBC Theatre: April 2008.

Director: *Problem Child*, by George F. Walker

- UMBC Theatre: October 2006.

Director and Creator: *Victor Frankenstein* (object puppetry, paper sculpture)

- UMBC Theatre: March 2006.

Director (Co-Directed by Lynn Watson): *Much Ado About Nothing*, by William Shakespeare

- UMBC Theatre: April–May 2005.

Director: *Action*, by Sam Shepard

- UMBC Theatre: October 2004.

Director: *The Bald Soprano*, by Eugene Ionesco

- UMBC Theatre: March 2004.

Director and Creator: *BURIED* (object and shadow puppetry with humanoid puppets)

- John F. Kennedy Center for the Performing Arts; Washington, D.C.: April 2004.
- Kennedy Center American College Theatre Festival (Region II) at Muhlenberg College; Allentown, PA: January 2004.
- UMBC Theatre: November–December 2003.

Director and Creator: *Fanto... A Mysterious Vaudeville* (mixed media puppetry, physical theatre/clowning)

- UMBC Theatre: March 2003.

Director: *An Evening of Adultery: Overruled and Passion, Poison and Petrification*, by G. Bernard Shaw

- UMBC Theatre: November–December 2002.

Director: *Promenade*, by María Iréne Fornés, music by Al Carmines

- (Nominated for three Orange County Weekly Theatre Awards, including Best Direction)
- University of California, Irvine; Irvine, CA: February–March 2002.

Director: *Forget Me Not*, by Scott Stein (world premier)

- University of California, Irvine; Irvine, CA: May 2001.

Director: *A Midsummer Night's Dream*, by William Shakespeare

- University of California, Irvine; Irvine, CA: November–December 2000.

Director and Choreographer: *Whirligig*, by Mac Wellman

- University of California, Irvine; Irvine, CA: March 2000.

Director: *Jolly*, by David Mamet

- University of California, Irvine; Irvine, CA: November 1999.

Director: *Finger Food*, by Nena Shengold

- Chautauqua Festival; University of California, Santa Cruz; Santa Cruz, CA: May 1995.

Assistant Director (to Paul Whitworth): *Arms & the Man*, by G. Bernard Shaw

- University of California, Santa Cruz; Santa Cruz, CA: April 1995.

Director: *The Pitchfork Disney*, by Phillip Ridley

- University of California, Santa Cruz; Santa Cruz, CA: March 1995.

Gallery Exhibits (Juried)

Co-Creator: *Digital Crab*. Interactive exhibit of digital puppet created in collaboration with animator Lynn Tomlinson and UMBC's Imaging Research Center (IRC). *Electronica*; Towson Art Collective; Baltimore, MD: February 2015.

Television Productions

Performer: *Alphie and Monster Present: Clouds* (hand/rod overhead puppetry).

Educational video. Success for All Foundation Media; Baltimore, MD: October 2014.

SERVICE

Administrative Positions

2015–21 Chair; UMBC Department of Theatre

Service to the UMBC Theatre Department

2022–23 Search Committee: Assist. Professor of Performance
 2023–present Task Force Leader: Department Policy
 2021–present Director of BFA program
 2002–present Performance Faculty (BFA) Committee
 2015–21 Department Chair
 2008–21 Season Selection Process Committee
 2014–21 Theatre Student Recruitment Committee
 2020 DP&TC (Department Promotion & Tenure Committee)
 Assoc. Prof. with tenure: Susan McCully
 2020 DP&TC (Department Promotion & Tenure Committee)
 Assoc. Prof. with tenure: Nate Sinnott
 2020 DP&TC (Department Promotion & Tenure Committee)
 Assoc. Prof. with tenure: Susan McCully
 2020 DP&TC (Department Promotion & Tenure Committee)
 Contract renewal review for Chelsea Pace
 2019 DP&TC (Department Promotion & Tenure Committee)
 Senior Lecturer: Eric Abele
 2019 DP&TC (Department Promotion & Tenure Committee)
 Senior Lecturer: Gregory Schraven
 2017 DP&TC (Department Promotion & Tenure Committee)
 Contract renewal review for Professor Susan McCully
 2017 DP&TC (Department Promotion & Tenure Committee)
 Contract renewal review for Professor Nate Sinnott
 2016–17 Search Committee: Visual and Performing Arts Admissions Counselor
 2012–15 Department Archivist
 2014–15 Chair, Department Leadership Task Force
 2007–15 Chair, Outcomes and Assessment Committee
 2007–15 Department Library Liaison
 2014 DP&TC (Department Promotion & Tenure Committee)
 Tenure review for Professor Eve Muson
 2014 Chair, Assistant Professor of Scenic Design Search Committee (fall)
 2014 Assistant Professor of Scenic Design Search Committee (spring)
 2009–12 Theatre Council of Majors Faculty Advisor
 2004–12 InterArts Series Committee
 2003–12 Chair, Student Recruitment Committee
 2003–12 Chair, Visiting Artist Committee
 2011 Chair, DP&TC: Contract renewal for Professor Eve Muson
 2011 Chair, Lighting Designer/Lecturer Search Committee (national search)
 2011 Costume Shop Manager Search Committee (national search)
 2011 Post-Tenure Review Committee: Professor Alan Kreizenbeck
 2010 Post-Tenure Review Committee: Professor Elena Zlotescu
 2006–08 High School Visit Day Committee
 2005–08 Course Schedule Committee
 2003–04 InterArts Studies Advisory Committee

Service to the College / University

2023	DP&TC (Department Promotion & Tenure Committee) Tenure review for Professor Sophie Clemmensen (Dept. of Dance)
2023	CIRCA Summer Research Grants Review Committee
2022	CIRCA IMET Review Committee
2021–22	Advisory Covid Planning Committee.
2020	Search Committee: Visual and Performing Arts Admissions Counselor
2019–20	CAHSS Dean’s Advisory Committee
2017–21	Student Organization Faculty Advisor: TheatreCOM
2016–21	UMBC Arts Chairs Committee
2014–15	Student Organization Faculty Advisor: UMBC Improv Troupe
2015	Review Committee: CAHSS/Center Summer Faculty Research Fellowship
2013	Review Committee: Lipitz Professor of the Arts, Humanities and Soc. Sciences
2012	Featured Speaker: Friends of UMBC Library’s “Theatre with Dinner”
2008	Featured Speaker: Friends of UMBC Library’s “Theatre with Dinner”
2004–05	Student Organization Faculty Advisor, UMBC Breakdance Club
2002	Featured Speaker: Friends of UMBC Library’s “Theatre with Dinner”
2009–12	UMBC Faculty Grievance Committee
2006–08	UMBC Faculty Senator
2003–06	UMBC Faculty Grievance Committee

Service to the Profession

Performance Review Editor: Puppetry International Research (PIR). December 2023–present

Member: Puppetry International Research (PIR) Review Advisory Board; August 2023–present

Adjudicator: Dragon Con Puppet Ninja competition; Atlanta, GA: September 2022

Puppetry Performance Coach: Dragon Con Puppetry Track; Atlanta, GA: September 2022

Member: Collections Acquisition Committee, Center for Puppetry Arts: Atlanta, GA: 2020–present

Member: UNIMA-USA Scholarships Review Committee, 2018–present

Peer Reviewer: *Puppetry International* 2006–present

Member: UNIMA-USA (US Branch of the International Union of Puppetry Artists) Board of Directors Nominations Committee, 2018–19

Academic Liaison: UNIMA-USA, 2013–18

Chair: Symposium Committee, UNIMA-USA. July 2006–July 2008, July 2012–July 2014
Organized and moderated panels for annual symposia for Puppeteers of America festivals:

- 2012: “What is American Puppetry?” (see Presentations)
- 2008: “Puppetry and the Projection Screen: Surprising Fusions in Live Animation”
Presenters: Kal Kallaugher (*The Economist*) and Molly Ross (NanaProjects)
- 2007: “The Global Impact of American Puppetry” Presenters: Martin P. Robinson, Annie Evans (*Sesame Street*), John Bell (Bread & Puppet)

Awards Judge: National Puppetry Festival. Swarthmore College, Swarthmore, PA: August 2013

Puppetry Consultant: “Puppets Take Strathmore;” The Strathmore; Bethesda, MD: 2011–13
Advised the festival coordinator on artist selection and grant application narrative. I also provided copy for their educational materials, and organized and moderated the festival’s panel: “Puppetry in Contemporary American Theatre” (see Presentations).

Secretary: UNIMA-USA Board of Trustees, July 2006–July 2012
In addition to general board business, recorded minutes, organized and archived documents for national meetings.

Grants Reviewer: Howard County Arts Council. Ellicott City, MD: 2004–07
Reviewed annual arts grant applications by small and large non-profit arts organizations in the greater Baltimore and Howard County region.

Service to the Community (Related)

May 2023 & 2024: Workshop Leader, “Building narratives through puppet theatre”
Carver Center for Arts and Technology; Baltimore, MD

2021–22 Member, Stoneleigh Elementary School PTA committee on
Equity, Diversity and Inclusion

February 2018 Volunteer Workshop Leader (puppeteering for actors):
Carver Center for Arts and Technology; Baltimore, MD

August 2013 Volunteer Performance Coach: Future Educators of America (FEA) members;
Washington, D.C.

January 2010–14 Workshop Leader: Howard County High Schools’ annual Howard County
Theatre Festival, Howard County Community College. Columbia, MD.

July 2007 Guest Artist: Walters Art Museum; Baltimore, MD.
Volunteered to present my puppetry work and conduct a hands-on workshop on
found-object puppetry for children.

2004–05 Volunteer Consultant and Guest Artist: WAMU Public Radio’s “Youth Voices”
program, broadcast on 88.5 FM; Washington, D.C.
• Provided ongoing script consultation with producers.
• Conducted on-site workshops with participants in speech and story delivery.

Organization Memberships:

Note: UMBC Dept. of Theatre has organizational membership to some groups; my individual membership of some is intermittent.

2004–present UNIMA-USA (*Union Internationale de la Marionnette*)
2002–present The Puppeteers of America

2019	American Society for Theatre Research (ASTR)
2019–20	Association for Theatre in Higher Education (ATHE)
2015–17	Theatre Communications Group
2014–15	American Society for Theatre Research (ASTR)
2013–14	Greater Baltimore Cultural Alliance
2007–08	Association for Theatre in Higher Education (ATHE)
1999–08	Theatre Communications Group (TCG)
2004–05	Association for Theatre in Higher Education (ATHE)
2002–03	Women and Theatre Program (ATHE)

CURRICULUM VITAE

NIGEL SEMAJ. (they/them)

www.nigelsemaj.com

www.vimeo.com/nigelsemaj

EDUCATION

M.F.A.	2020	The New School for Drama, Directing/New Play Development (Terminal)
B.A.	2017	Lycoming College, Directing/Performance
A.A.	2013*	Garrett College. Fine & Performing Arts

**awarded in 2024*

EXPERIENCE IN HIGHER EDUCATION

PRESENT	UMBC	Assistant Professor
PRESENT	UMBC	Affiliate Assistant Professor
2021 - 2023	Muhlenberg College	Visiting Assistant Professor
Spring 2021	Lycoming College	Visiting Guest Artist
2020 - 2021	Long Island University	Adjunct Professor/Assistant Dean

PROFESSIONAL AFFILIATIONS

2018 - Present	Society of American Fight Directors Member
2023 - Present	Kennedy Center American College Theatre Festival Regional Leadership
2023 - Present	American Alliance for Theatre Education Member
Present	American Alliance for Theatre Education Board Member
Present	elevAATE co-editor
Present	American Theatre Movement Educators Member

RESEARCH SUPPORT and/or FELLOWSHIPS

2021 - 2022	\$4,000	Pedagogical Development Grant Muhlenberg College	PI
2024	\$8,000	SURFF Grant UMBC	PI

UNDERGRADUATE STUDENTS**UMBC**

Nia Zagami	KCACTF Acting Scholarship	Mentor
Franchesca Parker	KCACTF Acting Scholarship <i>Program Finalist</i> <i>Outstanding Voice Work Awardee</i>	Mentor
Mady Sims	KCACTF Acting Scholarship	Mentor

Muhlenberg College

William Howitt	Dana Scholars Honors Forum (12.05.22 - 05.01.23)	Advisor
Alexa Ufberg	Dana Scholars Honors Forum (12.05.22 - 05.01.23)	Advisor
Nicole Randazza	Dana Scholars Honors Forum (12.05.22 - 05.01.23)	Advisor
Natalia Cieslar	Dana Scholars Honors Forum (12.05.22 - 05.01.23) <i>The March Towards Collective Liberation on Broadway: An Examination of The Abuse of Power Through The Lens of the Black Radical Tradition and The Black Anarchist Movement</i>	Advisor
Brayden Stallman	Interdisciplinary Major Project (11.20.22 - 05.01.23) <i>even in another time (New Play Development)</i>	Mentor
Joey Marccaci	Interdisciplinary Major Project (11.20.22 - 05.01.23) <i>Tartuffe! Kiss My Ass (New Play Development)</i>	Mentor
Bridget Wiggan	Interdisciplinary Major Project (11.20.22 - 05.01.23) <i>at the heart of it all/at the end of the line (New Play Development)</i>	Mentor
Nicola Ferro	Student Summer Research (02.15.22 - 08.25.22) <i>Dear Friend: A Queer Exploration of Dance Theatre</i>	Advisor
Lauren Koranda	Interdisciplinary Major Project (01.29.22 - 04.11.22) <i>The Scarlet Verse (New Play Development)</i>	Mentor
Devyn Jarvis	Interdisciplinary Major Project (01.29.22 - 04.11.22) <i>A Number by Caryl Churchill</i>	Mentor
Corrinne Bastinelli	Dana Honors Thesis - 12.01.21 - 05.01.22 <i>Equity & Representation in RuPaul's Drag Race</i>	Advisor

PUBLICATIONS**INTERVIEWS (INTERVIEWEE)**

Aviles, M. (n.d.). Artland - Nigel Semaj. other. Retrieved December 12, 2020, from <https://podcasts.apple.com/us/podcast/artland/id1539936877?i=1000502185234>.

WORKS SUBMITTED or IN PREPARATION**ARTICLES**

Beyond The Spectrum: A Pedagogical Approach For Nurturing and Affirming Young Queer Identities. Theatre Youth Journal. (SUBMITTED FOR REVIEW)

Equity in Evaluation: Nurturing Artistic Growth through Antiracist Feedback Practices. elevAATE. (IN PREPARATION)

CHAPTERS IN BOOKS

violet rain is hard to remove from blue satin pillows: an examination on hair in ntozake change's spell no.7. CFP: Blackberries and Redbones, 2nd Edition (SUBMITTED)

PRESENTATIONS**CONFERENCE/POSTER PRESENTATIONS (NON-JURIED/REFEREED) cal**

Consent Based Practices in Magical LARPing. Maryland Theatre Association. February 10, 2024

CONFERENCE/POSTER PRESENTATIONS [JURIED/REFEREED]

Devising Physical Theatre & Collaborative Choreography
MD Arts Summit Conference. *June 2024*

Equity in Evaluation: Nurturing Artistic Growth through Antiracist Feedback Practices. AATE 37th Annual Conference: ROOTING CHANGE. *July 2024*

Embodied Research Methods. AATE Amplify & Ignite Symposium on Research and Scholarship. April 4 - 7, 2024

Teaching Devising & Collaboration. AATE Amplify & Ignite Symposium on Research and Scholarship. April 4 - 7, 2024

OTHER PROFESSIONAL PRESENTATIONS

LECTURES

Embodied Presence: Kinesphere, Spatial Awareness, and Holistic Movement for Actors. NYU. 2024

How Her Story Is *Your* Story. Lycoming College 2021

Let's Talk About Race: Hard Conversations About Race, Systemic Oppression, Inequality, and What We Can Do to Achieve Liberation. Lycoming College, 2021

Dismantling the Master's Playhouse. Lycoming College, 2021

SEMINARS

Adaptation as Means of Decolonization. Long Island University Brooklyn, 2021

Gender, Sex, And Sexuality: Cultural Change Workshop, The New School, 2019

WORKSHOPS

Navigating Violence On Stage Kennedy Center American College Theatre Festival. Region II, January 2024

Don't Throw Away Your Shot! Crafting Confidence in Musical Theatre Dance Call Kennedy Center American College Theatre Festival, Region II. January 2024

Towards An Antiracist Curriculum - How To Decolonize The Creative Classroom. Muhlenberg College, 2022

Sedehi Project Dialogues. Muhlenberg College, 2022

Staging and Composition. Muhlenberg College, 2021

Storytelling with the Body Kennedy Center American College Theatre Festival, (2016)

PANELS

Historical Constraints for Speculative Futures. Muhlenberg College, 2022

The Power of Art: How Artists Influence Social Justice. Muhlenberg College, 2022

TRAININGS

STIS and Stigmas: Sex Positive Collective Training, The New School, 2018

PRESENTATION PROPOSALS SUBMITTED

CONFERENCE/POSTER PRESENTATIONS [JURIED/REFEREED]

Soulful Soliloquies: Shakespeare in Black Bodies. Black Theatre Network: Centering Blackness and Nurturing the Creative Spirit. *July 2024*

CREATIVE ACHIEVEMENTS IN DIRECTION**NON-JURIED PROFESSIONAL CREDITS**

Director/Writer	<i>the serpent under 't</i> <i>(a Macbeth adaptation)</i>	UMBC, SPRING 2026
Director/Writer	<i>in the darkest forest</i> <i>a new Shakespearean tale</i>	UMBC, SPRING 2025
Director	<i>Lessons From Him</i> <i>A New Play Reading</i>	The New Group, 2024
Director	<i>The Colored Museum</i>	Columbia University, 2024
Director	<i>anon(y)mous</i>	CCBC, FALL 2024
Director	<i>Collective Empathy Formation...</i>	DUAF, 2024
Director	<i>User Agreement</i>	Theatre Untitled, 2024
Director/Movement Dir.	<i>Slime*</i>	UMBC, 2024
Director	<i>Bloodshot</i>	A.R.T./N.Y. Mezzanine, 2023
Director	<i>We Are Proud to Present a</i> <i>Presentation About the Herero</i> <i>of Namibia, formerly Known as</i> <i>Southwest Africa, from the German</i> <i>Sudwestafrika between the Years</i> <i>1884-1915</i>	Muhlenberg College, 2022
Director/Adaptor	<i>Call Me By Any Other Name</i> <i>(Just As Sweet) A Queer</i> <i>Deconstruction of Shakespeare's R+J</i>	Muhlenberg College, 2021
Co-Director	<i>*Voices from a Pandemic</i>	Notch Theatre Co, 2021
Director/Choreographer	<i>Spell No. 7</i>	The New School, 2020
Associate Director	<i>La Boheme</i>	Mannes Opera, 2020
Director/Choreographer	<i>*"For Hylas; a playlist"</i>	The New School, 2019
Director	<i>a curious thing:</i> <i>or superheroes k'aint fly</i>	AADA, 2019
Director/Movement Dir.	<i>wolfchildren runslowly through</i>	The New School, 2019

a bruegel landscape, 1559

Director/Adaptor	<i>10,000 Moor</i> (An Adaptation of <i>Titus Andronicus</i>)	The New School, 2019
Director	<i>Black Hollow</i>	Argo Collective, 2018
Director	<i>Argonautika</i>	Argo Collective, 2018
Director	<i>448 Psychosis</i>	The New School, 2018
Director	<i>columbinus</i>	Lycoming College, 2017
Director/Choreographer	<i>The Baltimore Waltz</i>	Lycoming College, 2016
Director/Choreographer	<i>For Colored Girls</i> <i>Who Have Considered Suicide</i> <i>When the Rainbow is Enuf</i>	Lycoming College, 2015

CREATIVE ACHIEVEMENTS IN MOVEMENT/CHOREOGRAPHY

NON-JURIED PROFESSIONAL CREDITS

SELECT PROJECTS

Movement Director	<i>SALTY</i>	Truepenny Productions, 2025
Movement Director	<i>Stupid Fucking Bird</i>	UMBC, 2024
Choreographer	shOUT: A Queer Theatre Project	UMBC, 2023
Movement Director	<i>Fidelio</i>	Heartbeat Opera, 2022
Fight Director	Not Him - Horror Short Film	PCB Media Group, 2021
Fight Director	Minding My Business - Short Film	The New School, 2021
Fight Director	<i>As You Like It</i>	The New School, 2019
Fight Choreographer	Be A Man – Short Film	PCB Media Group, 2019
Movement Director	<i>Hal</i>	The New School, 2019
Choreographer	<i>Ah Sweeter Lyme</i>	The New School, 2018
Assistant Choreographer	<i>Passing Strange</i>	Wilma Theater, 2018

CREATIVE ACHIEVEMENTS IN ADAPTATION (UNPUBLISHED)

Untitled Our Town Adaptation - Concept and Adaptation by N. Semaj

for hylas: a playlist - Concept by Nigel Semaj. Adaptation by Calley N. Anderson and N. Semaj

10,000 Moor (Titus Andronicus Adaptation) Concept & Adaptation by N. Semaj

call me by any other name... - Concept by N. Semaj. Adaptation by N. Semaj and Jack Saleeby

CREATIVE ACHIEVEMENTS IN MOVEMENT/DANCE (IN DEVELOPMENT)

call me by your ancient greek name - Creator/Choreographer

a mesmerizing queer choreopoem that weaves the mythical love story of Patroclus and Achilles.

piety/reverence - Creator/Choreographer

in a deliberate subversion of Aristophanes' proposition in Plato's Symposium, where he articulates the divine promise of restoration and happiness through piety towards God(s), this piece redefines piety and reverence to establish queer love and self love as a sacred and transcendent act.

for the theys - Creator/Movement Director

a short choreopoem exploring the intricate web of social contracts of queer identity and the gender binary.

PROJECT PROPOSALS ACCEPTED**EXHIBITIONS**

for the theys (Ada Pinkston, Kalima Young. Curators)

Invisible Architectures: Social Contracts Festival. Towson University. **Towson, MD.**

April - June 2024

FESTIVALS/RESIDENCIES

for the theys (Nate Alford-Tate. Lindsay Smiling. Curators) **(FINALIST)**

Cannonball Festival - Awardee. **Philadelphia, PA.**

September 2024

call me by any other name **SEMI-FINALIST**

Olney Theatre Vanguard Arts Fund - Awardee. **Olney, Maryland**

June 2024

call me by any other name. **SELECTED FINALIST**

The Voxel Artist Residency - Awardee. **Baltimore, Maryland**

September 2025

morethanhuman (submitted for consideration)

Atlas Arts Lab Artist Residency. Spring 2025

PROJECT PROPOSALS SUBMITTED/WORKS IN PROGRESS**EXHIBITIONS**

piety/reverence (Sangeeta Yesley. Curator)

Dixon Place - 8 in show. NYC. June 26, 2024

(submitted for consideration)

PRODUCTIONS

call me by your ancient greek name: a choreopoem. (submitted for consideration)

2024 Emergence Artist Residency Program at Culture LAB. **Long Island City.**

call me by your ancient greek name: a choreopoem. (submitted for consideration)

Berkeley Rep Residence Lab. **Berkeley, CA**

SERVICE**DEPARTMENT**

08/28/2023 - Present

Committee Member

BFA Committee

01/01/2024 - Present

Committee Chair

Civic Compass Committee

08/23/2023 - 05/01/2024

Committee Member

Recruitment Committee

PROFESSION

09/2024 - CURRENT

Board Member

Perisphere Theatre Board Member

07/2024 - CURRENT

Board Member

AATE Board of Directors

03/2024 - CURRENT

Co-Editor

ElevAATE Journal

07/2021 - CURRENT

Program Co-Director

Kennedy Center American College

Theatre Festival Region II

01/23/23 - 03/11/23

Juror/Reader.

NAPSeries Selection Committee.

CURRICULUM VITAE

Nathaniel (Nate) Sinnott
Associate Professor, Scenic Design
UMBC, Department of Theatre
Member- United Scenic Artists, Local USA 829
Email: nsinnott@umbc.edu

EDUCATION

Degrees:

M.F.A.	2009	University of Tennessee, Knoxville	Scenic Design
B.A.	2003	Slippery Rock University	Theatre

Other training:

Pivot+ Training	June 2020	U.M.B.C.
Personnel Flying	June 2007	ZFX Flying Camp

Experience in Higher Education

2015-Present	<u>University of Maryland, Baltimore County (UMBC)</u> • Associate Professor • Head of Design and Production Area • Faculty Senator • Faculty Paint Supervisor • Faculty Properties Supervisor (Fall 2015- Spring 2016)
2014-2015	<u>East Carolina University</u> • Assistant Professor Scenic Design • Lead Scenic Designer • Faculty Paint and Properties Supervisor
2013-2014	<u>East Carolina University</u> • Lecturer Scenic Design • Lead Scenic Designer • Faculty Paint and Properties Supervisor
2012-2013	<u>University of Southern Indiana</u> • Assistant Professor • Production Manager
2009-2012	<u>California Lutheran University</u> • Assistant Professor • Production Manager • Head of Design/ Production

Experience Other than in Higher Education (selected)

June-August 2008, 2009, 2010

Summer Repertory Theatre; Santa Rosa, CA

- Adjunct Professor, Staff, Resident Set Designer. Instructed student technicians and scenic artist in their respective crafts through the realization of productions in rotating repertory theatre.

April 2009

Farragut High School; Farragut, TN

- Artist Instructor. Instructed student technicians and scenic artist in their respective crafts through the realization of the production, *The Secret Garden*.

Honors Received

- 2020 *Girls on a Dirt Pile* set design by Nate Sinnott (see Creative Achievements) Distinguished Scenic Design: 2020 National Awards, Kennedy Center American College Theater Festival. John F. Kennedy Center for the Performing Arts; Washington, D.C. (KC/ACTF).
- 2019 *Girls on a Dirt Pile* set design by Nate Sinnott (see Creative Achievements) Certificate of Merit in Set Design: Region 2 Kennedy Center American College Theater Festival. John F. Kennedy Center for the Performing Arts; Washington, D.C. (KC/ACTF).
- 2019 *You're a Good Man, Charlie Brown* set design by Nate Sinnott (see Creative Achievements) Helen Hayes Nomination Outstanding Set Design- Hayes. Theatre Washington Helen Hayes Awards; Washington, D.C.
- 2019 *Fly by Night* set design by Nate Sinnott (see Creative Achievements) Helen Hayes Award Outstanding Production of a Musical- Helen. Theatre Washington Helen Hayes Awards; Washington, D.C.
- 2013 *Trojan Women* set design by Nate Sinnott (see Creative Achievements) Region 8 Finalist: Kennedy Center American College Theater Festival. John F. Kennedy Center for the Performing Arts; Washington, D.C. (KC/ACTF).
- 2012 *Suddenly, Last Summer* directed, set design, and lighting design by Nate Sinnott (see Creative Achievements) Region 8 Finalist: Kennedy Center American College Theater Festival. John F. Kennedy Center for the Performing Arts; Washington, D.C. (KC/ACTF).
- 2011 *The Cherry Orchard* set design and lighting design by Nate Sinnott (see Creative Achievements) Region 8 Finalist: Kennedy Center American College Theater Festival. John F. Kennedy Center for the Performing Arts; Washington, D.C. (KC/ACTF).
- 2009 Third Place Award Graduate Student Set Design for *The Triumph of Love*, (see Creative Achievements): Southeastern Theatre Conference.
- 2008 First Place Award Graduate Student Set Design for *Richard III* (Unrealized), Southeastern Theatre Conference.

2008 First Place Award Graduate Student Set Design for *Assassins* (see Creative Achievements): Southeastern Theatre Conference.

Research Support / Fellowships

2016 \$6,000: 2016 CAHSS Summer Faculty Research Fellowship (SFRF) for *Pixelating Scenic Design: Computer Innovation in the Creative Process*.

2016/2017 \$3000: Eminent Scholar Mentor Program

2017 \$6000: Research support funded by the Provost's Office

Undergraduate Students Research Support/Fellowships

2017 **Mia Rickenbach: Cobalt Studios Summer Scene Painting Intensive.** Recipient of a 2017 Undergraduate Research Award (URA) to train at Cobalt Studios; White Lake, NY. Project Mentor: guided student in the preparation of her program and scholarship applications, project reporting, and supervision of scenic art for the Fall 2017 UMBC Department of Theatre production of *Twelfth Night*.

PUBLICATIONS, PRESENTATIONS, AND CREATIVE ACHIEVEMENTS

~Published Reviews of Creative Work (Selected)

Kendall Mostafavi: “ ‘Zomo the Rabbit: A Hip-Hop Creation Myth’ Returns to Imagination Stage” *DC Metro Theater Arts*, Washington, D.C.: February 26, 2020. (*Zomo the Rabbit: A Hip-Hop Creation Myth* at Imagination Stage- See Creative Achievements)

Jane Horwitz: “BWW Review: ‘Thumbelina’ at Imagination Stage” *Broadway World*, Washington, D.C.: February 19, 2020. (*Thumbelina* at Imagination Stage- See Creative Achievements)

Jill kyle-Keith: “Review: ‘Thumbelina’ at Imagination Stage Puppetry and Design Bring the Tiny Story to Life” *DC Theatre Scene.com*, Washington, D.C.: February 19, 2020. (*Thumbelina* at Imagination Stage- See Creative Achievements)

Alan Katz: “Review: Zomo the Rabbit at Imagination Stage” *DC Theatre Scene.com*, Washington, D.C.: February 11, 2020. (*Zomo the Rabbit: A Hip-Hop Creation Myth* at Imagination Stage- See Creative Achievements)

Hannah Wing: “BWW Review: ‘Zomo the Rabbit: A Hip-Hop Creation Myth’ at Imagination Stage” *Broadway World*, Washington, D.C.: February 10, 2020. (*Zomo the Rabbit: A Hip-Hop Creation Myth* at Imagination Stage- See Creative Achievements)

Patti Restivo: “Stunning ‘E2’ examines intersection of sexuality and power in Rep Stage production in Columbia” *Baltimore Sun*, Baltimore, MD: November 8, 2019. (*E2* at Rep Stage– See Creative Achievements)

Celia Wren: “Games, both old and new, power this reboot of ‘Edward II’ ” *The Washington Post*, Washington, D.C.: November 5, 2019. (*E2* at Rep Stage– See Creative Achievements)

John Harding: “‘E2’ - Whipping up a royal froth of glitz and tragedy at Rep Stage” *DC Metro Theater Arts*, Washington, D.C.: November 4, 2019. (*E2* at Rep Stage– See Creative Achievements)

Jack L. Gohn: “Forbidden Love and Royalty: Dueling Themes in *E2* at REP Stage” *Broadway World*, Washington, D.C.: November 4, 2019. (*E2* at Rep Stage– See Creative Achievements)

Susan Brall: “Theatre Review: ‘*E2*’ by Rep Stage at Howard Community College” *MD Theatre Guide*, Ellicott City, MD: November 4, 2019. (*E2* at Rep Stage– See Creative Achievements)

Johanna Alonso: “Theatre Review: ‘You’re a Good Man, Charlie Brown’ at Imagination Stage” *MD Theatre Guide*, Ellicott City, MD: June 26, 2018. (*You’re a Good Man, Charlie Brown* at Imagination Stage– See Creative Achievements)

Julia Amis: “Review: ‘You’re a Good Man, Charlie Brown’ at Imagination Stage” *DC Metro Theater Arts*, Washington, D.C.: June 26, 2018. (*You’re a Good Man, Charlie Brown* at Imagination Stage– See Creative Achievements)

Celia Wren: “Two Plays Deal with Betrayal with Mixed Results” *The Washington Post*, Washington, D.C.: May 2, 2018. (*True West* at Rep Stage– See Creative Achievements)

Tim Smith: “Rep Stage closes 25th season with volatile Sam Shepard play ‘True West’ ” *The Baltimore Sun*, Baltimore, MD: May 1, 2018. (*True West* at Rep Stage– See Creative Achievements)

John Harding: “Review: ‘True West’ by Rep Stage” *DC Metro Theater Arts*, Washington, D.C.: April 29, 2018. (*True West* at Rep Stage– See Creative Achievements)

Nelson Pressley: “The Romantic Musical ‘Fly by Night’ Will Pull the Rug Out from Under You” *The Washington Post*, Washington, D.C.: April 24, 2018. (*Fly By Night* at 1st Stage– See Creative Achievements)

Jenny Minich: “BWW Review: ‘Fly By Night’ at 1st Stage” *Broadway World*, Washington, D.C.: April 17, 2018. (*Fly By Night* at 1st Stage– See Creative Achievements)

Susan Brall: “Review: ‘Proof’ at The University of Maryland Baltimore County’s Department of Theatre” *DC Metro Theatre Arts*, Baltimore, MD: October 29, 2016. (*Proof* at UMBC- See Creative Achievements)

Celia Wren: “In the Life Without Death Play ‘A Bid to Save the World,’ Oranges are the New Black”, *The Washington Post*, Washington, D.C.: September 19, 2016. (*A Bid to Save the World* at Rorschach Theatre– See Creative Achievements)

Alan Katz: “Rorschach’s ‘Bid to Save the World’ (Review)”, *DC Theatre Scene*, Washington, D.C.: September 15, 2016. (*A Bid to Save the World* at Rorschach Theatre– See Creative Achievements)

Heather Hill: “BWW Review: Rorschach Theatre Takes on Death in ‘A Bid to Save the World’”, *Broadway World*, Washington, D.C.: September 19, 2016. (*A Bid to Save the World* at Rorschach Theatre– See Creative Achievements)

Tim Smith: "Theatre Review: Rep Stage Takes Telling Journey to 'The Other Place'", *The Baltimore Sun*, Baltimore, MD: September 16, 2016. (*The Other Place* at Rep Stage– See Creative Achievements)

John Harding: "Review: 'The Other Place' at Rep Stage", *DC Metro Theatre Arts*, Baltimore, MD: September 10, 2016. (*The Other Place* at Rep Stage– See Creative Achievements)

Jayne Blanchard: "'The Other Place' at Rep Stage (Review)", *DC Theatre Scene*, Washington, D.C.: September 12, 2016. (*The Other Place* at Rep Stage– See Creative Achievements)

Jack L. B. Gohn: "BWW Review: Disorienting Play, Tour-de-Force Performance: 'The Other Place' at Rep Stage", *Broadway World*, Washington, D.C.: September 12, 2016. (*The Other Place* at Rep Stage– See Creative Achievements)

Roger McBain: "Theatre Review: Universal issues resonate in 'Fences' production," *Evansville Courier & Press*, Evansville, IN: July 6, 2013. (*Fences* at New Harmony Theatre– See Creative Achievements)

Roger McBain: "Theatre Review: New Harmony styles breathlessly timed sex farce," *Evansville Courier & Press*, Evansville, IN: June 15, 2013. (*Boeing Boeing* at New Harmony Theatre– See Creative Achievements)

Kit Stolz: "Crazy Days of Summer: CLU's Expert and Daring Staging of Tennessee Williams Play," *Ventura County Reporter*, Thousand Oaks, CA: November 17, 2011. (*Suddenly Last Summer* at CLU– See Creative Achievements)

Rita Moran: "Stage is a World at CLU's Theatre: Bard's 'Pericles' is well-acted and Creatively Mounted," *The Ventura County Star*, Thousand Oaks, CA: November 19, 2009. (*Pericles: Prince of Tyre* at CLU– See Creative Achievements)

Dan Taylor: "SRT's 'Mame' a Visual Feast," *The Press Democrat*, Santa Rosa, CA: July 17, 2009. (*Mame!* at SRT– See Creative Achievements)

Keiron Barry: "'Triumph of Love' Nearly Nails It: The Performance at Clarence Brown is Easier to Admire Than Enjoy," *Metro Pulse*, Knoxville, TN: February 3, 2009. (*The Triumph of Love* at the Clarence Brown Theatre– See Creative Achievements)

David Templeton: "Fear and Fury: SRT Launches Season with Impressive 'Crucible'," *Metro Active*, Santa Rosa, CA: June 26, 2008. (*The Crucible* at SRT– See Creative Achievements)

Peter Marks: "Fair Ladies: Mostly Lost in the Shuffel," *The Washington Post*, Washington, D.C.: January 28, 2006. (*Fair Ladies at a Game of Poem Cards* at Rorschach Theatre– See Creative Achievements)

Celia Wren: "Didactic's Bright Ideas': Little Preschool of Horrors," *The Washington Post*, Washington, D.C.: October 26, 2005. (*Bright Ideas* at Didactic Theatre– See Creative Achievements)

Published Interviews/Articles (Subject Of):

Rachel Mcgrath: "Tennessee Williams' play to be performed at CLU", *Ventura County Star*, Thousand Oaks, CA: November 9, 2011. (see Creative Achievements)

Presentations

Conference Presentations (Juried):

Young Designers' Forum, The United States Institute for Theatre Technology, Inc., Cincinnati, OH: March, 2009.

Invited Panel Moderation:

Design South: Scenery

Moderator: Nate Sinnott

Panel Presenters: Charlie Calvert, Jimmy Ray Ward

- Southeastern Theatre Conference; Chattanooga, TN; March 2015.

Design South: Scenery

Moderator: Nate Sinnott

Panel Presenters: Eric Olson, Chris Pickart, Nate Sinnott

- Southeastern Theatre Conference; Mobile, AL; March 2014.

Invited Lectures, Presentations, and Workshops:

CIRCA Catalyst: Nate Sinnott and Eric Abele. Presentation-talk on the *Rhinoceros* design process. UMBC Center for Innovation, Research and Creativity in the Arts; Baltimore, MD: May 2015

Digital Rendering for the Theatre Artist. Presentation-talk on using computer rendering programs to create scenic design materials.

- Southeastern Theatre Conference; Chattanooga, TN; March 2015.

Creative Achievements in Design

(Non-Juried Professional Credits)

Professional Theatre Productions:

Virtual Set Designer for Zoom Production: *Our Town* by Thornton Wilder. Directed by Kathryn Chase Bryer. Imagination Stage; Bethesda, MD: April 2021.

Set Designer: *Desire Path* by Jason Grote. Directed by Catherine Tripp. Rorschach Theatre; Bethesda, MD: February 2020. **(Unrealized Design for Online Reading- Part of the *Magic in Rough Spaces* New Play Series)**

Set Designer: *Thumbelina* by Natsu Onada-Power. Directed by Natsu Onada-Power. Imagination Stage; Bethesda, MD: February 2020. **(World Premier)**

Set and Projections Designer: *Zomo the Rabbit: A Hip-Hop Creation Myth* by Psalmayene 24. Directed by Raymond O. Caldwell. Imagination Stage; Bethesda, MD: February 2020.

Set Designer: *E2* by Bob Bartlett. Directed by Joseph Ritsch. REP Stage; Columbia, MD: October 2019. **(World Premier)**

Set Designer: *Escape from Peligro Island* by Finegan Kruckemeyer. Directed by Kathryn Chase Bryer. Imagination Stage; Bethesda, MD: April 2019. **(National Premier)**

Set Designer: *You're a Good Man, Charlie Brown* by Clark M. Gesner. Directed by Aaron Posner. Imagination Stage; Bethesda, MD: June 2018. **(Helen Hayes Award Nominee)**

Set Designer: *True West* by Sam Shepard. Directed by Vincent Lancisi. REP Stage; Columbia, MD: April 2018.

Set Designer: *Fly by Night* by Kim Rosenstock, Michael Mitnick, and Will Connolly. Directed by Kate Bryer. 1st Stage; Tysons, VA: April 2018. **(Helen Hayes Award)**

Set Designer: *Disgraced* by Ayad Akhtar. Directed by Dani Keil. Cape Fear Regional Theatre; Cape Fear, NC: March 2018.

Set Designer: *Snow Angel* by David Lindsay-Abaire. Directed by Matt Bassett. Imagination Stage, Bethesda, MD: April 2017.

Set Designer (Uncredited): *A Bid to Save the World* by Erin Bregman. Directed by Lee Liebeskind. Rorschach Theatre, Washington, D.C.: September 2016.

Set Designer: *The Other Place* by Sharr White. Directed by Joseph W. Ritsch. REP Stage, Columbia, MD: September 2016. (Regional Premier)

Set Designer: *Cotton Patch Gospel* by Tom Key and Russell Treyz, Harry Chapin. Directed by Eric Altheide. New Harmony Theatre, New Harmony, IN: July 2013.

Set Designer: *Fences* by August Wilson. Directed by Elliot Wasserman. New Harmony Theatre, New Harmony, IN: July 2013.

Set Designer: *Boeing Boeing* by Marc Camoletti. Directed by Elliot Wasserman. New Harmony Theatre, New Harmony, IN: June 2013.

Set Designer: *The Matchmaker* by Thornton Wilder. Directed by Eric Altheide. New Harmony Theatre/ U.S.I., Evansville, IN: November 2012.

Set Designer: *Death of a Salesman* by Arthur Miller. Directed by Elliot Wasserman. New Harmony Theatre/ U.S.I., Evansville, IN: November 2012.

Set Designer: *Sweet Charity* by Neil Simon, music by Cy Coleman, lyrics by Dorothy Fields. Directed by Jeff Whetstone. Summer Repertory Theatre, Santa Rosa, CA: June 2012.

Set Designer: *Xanadu* by Douglas Carter Beane, music and lyrics by Jeff Lynne and John Farrar. Directed by Anne McAlexander. Summer Repertory Theatre, Santa Rosa, CA: June 2012.

Set Designer: *Avenue Q* by Jeff Whitty, Robert Lopez, and Jeff Marx. Directed by Johanna Pinzler. Summer Repertory Theatre, Santa Rosa, CA: June 2012.

Set Designer and Lighting Designer: *The Merchant of Venice* by William Shakespeare. Directed by Michael Arndt. Kingsman Shakespeare Festival, Thousand Oaks, CA: July 2011.

Set Designer: *The Taming of the Shrew* by William Shakespeare. Directed by Jan Powell. Kingsman Shakespeare Festival, Thousand Oaks, CA: June 2011.

Set Designer: *The Winter's Tale* by William Shakespeare. Directed by Susan Angelo. Kingsman Shakespeare Festival, Thousand Oaks, CA: July 2010.

Set Designer: *The Comedy of Errors* by William Shakespeare. Directed by Kevin Kern. Kingsman Shakespeare Festival, Thousand Oaks, CA: June 2010.

Set Designer: *Mame!* by Jerome Lawrence, Robert Edwin Lee, and Jerry Herman. Directed by Michelle Felten. Summer Repertory Theatre, Santa Rosa, CA: June 2009.

Set Designer: *Lend Me a Tenor* by Ken Ludwig. Directed by David Storch. Summer Repertory Theatre, Santa Rosa, CA: June 2009.

Set Designer: *The Wedding Singer* by Mathew Sklar, Chad Beguelin, and Tim Herlihy. Directed by Bobby Cronin. Summer Repertory Theatre, Santa Rosa, CA: June 2009.

Set Designer: *Lend Me a Tenor* by Ken Ludwig. Directed by David Storch. Summer Repertory Theatre, Santa Rosa, CA: June 2009.

Set Designer: *The Triumph of Love* by Pierre de Marivaux. Directed by David Kennedy. The Clarence Brown Theatre, Knoxville, TN: January 2009.

Set Designer: *Kiss Me Kate* by Cole Porter, Bella, and Samuel Spewack. Directed by Johanna Pinzler. Summer Repertory Theatre, Santa Rosa, CA: June 2008.

Set Designer: *The Producers* by Mel Brooks and Thomas Mehan. Directed by Amanda Folena. Summer Repertory Theatre, Santa Rosa, CA: June 2008.

Set Designer: *The Crucible* by Arthur Miller. Directed by David Storch. Summer Repertory Theatre, Santa Rosa, CA: June 2008.

Set Designer: *Guys and Dolls* by Frank Loesser, Jo Swerling, and Abe Burrows. Directed by Terry Silver-Alford. The Clarence Brown Theatre, Knoxville, TN: April 2008.

Lighting Designer: *Vinegar Tom* by Caryl Churchill. Directed by Sarah Campbell. The Actor's Co-op, Knoxville, TN: January 2008.

Set Designer: *Honky Tonk Angels* by Ted Swindley. Directed by Lianne Kressin. The Clarence Brown Theatre, Knoxville, TN: October 2007.

Set Designer: *The Tempest* by William Shakespeare. Directed by Casey Samms. Tennessee Stage Company, Knoxville, TN: July 2007.

Set Designer: *Assassins* by Stephen Sondheim and John Weidman. Directed by Terry Silver-Alford. The Clarence Brown Theatre, Knoxville, TN: March 2007.

Lighting Designer: *A Bright Room Called Day* by Tony Kushner. Directed by Raheleh Nassri. Rorschach Theatre Company, Washington, D.C.: April 2006.

Set Designer: *Fair Ladies at a Game of Poem Cards* by Kaoyo Utagaruta, translated by Asataro Miyamori, revised by Robert Nichols. Directed by Randy Baker. Rorschach Theatre Company, Washington, D.C.: January 2006.

Set Designer and Lighting Designer: *Bright Ideas* by Eric Coble. Directed by Christopher Carroll. Didactic Theatre, Washington, D.C.: October 2005.

Set Designer: *4 Guys Named Jose' Y Una Mujer Named Maria* by Enrique Iglesias. Directed by B.P. Mendoza. Playhouse Merced, Merced, CA. April 2005.

Set Designer and Lighting Design: *Songs for a New World* by Jason Robert Brown. Directed by Nancy O'Brien. Playhouse Merced, Merced, CA. March 2005.

Lighting Designer: *Noises Off!* by Michael Frayn. Directed by Linda Bruning. Playhouse Merced, Merced, CA. February 2005.

Set Designer: *Pump Boys and Dinettes* by John Foley, Mark Hardwick, Debra Monk, Cass Morgan, John Schimmel and Jim Wann. Directed by Kitsy Olson. Playhouse Merced, Merced, CA. January 2005.

Set Designer: *A Taffeta Christmas* by Rick Lewis. Directed by Curtis Nelson. Playhouse Merced, Merced, CA. December 2004.

Lighting Designer: *The Complete History of America (abridged)* by The Reduced Shakespeare Company. Directed by Dan Gately. Playhouse Merced, Merced, CA. November 2004.

Set Designer: *Seussical the Musical* by Lynn Ahrens and Stephen Flaherty based on the books of Dr. Seuss. Directed by Claude Giroux. Playhouse Merced, Merced, CA. October 2004.

Set Designer: *As You Like It* by William Shakespeare. Directed by Nona Girard. Unseam'd Shakespeare, Pittsburgh, PA. July 2004.

Set Designer: *Grease* by Jim Jacobs and Warren Casey with additional songs written by John Farrar. Directed by Bobby Cronin. Arundel Barn Playhouse Arundel, ME. June 2003.

Lighting Designer: *Women Beware Women* by Thomas Middleton. Directed by Kevin Ewert. Unseam'd Shakespeare, Pittsburgh, PA. July 2003.

Set Designer: *Always, Patsy Cline* by Ted Swindley. Directed by Claude Giroux. Millbrook Playhouse, Mill Hall, PA. July 2001.

Set Designer: *You're a Good Man, Charlie Brown* by Clark Gesner and Charles M. Schulz. Directed by Bobby Cronin. Millbrook Playhouse, Mill Hall, PA. June 2001.

Set Designer: *Parallel Lives* by Mo Gaffney and Kathy Najimy. Directed by Joseph Nierle. Millbrook Playhouse, Mill Hall, PA. June 2001.

Set Designer: *The Sunshine Boys* by Neil Simon. Directed by Jerry Beardsly. Millbrook Playhouse, Mill Hall, PA. July 2000.

Set Designer: *You Can't Take it With You* by George S. Kaufman and Moss Hart. Directed by Jerry Beardsly. Millbrook Playhouse, Mill Hall, PA. June 2000.

Set Designer: *Run For Your Wife* by Ray Cooney. Directed by Jerry Beardsly. Millbrook Playhouse, Mill Hall, PA. June 2000.

Event Design/ Creative Consulting:

Event Designer: *PBS Kids: Simon Mall Tours*. Barker Designs, Gipson Design Group. July 2014.

Event Designer: *Nickelodeon: Beyond the Backpack*. Barker Designs, Gipson Design Group. New York, NY: July 2014.

Theatre Productions (University):

Set Designer: *Stupid F*cking Bird* by Aaron Posner. Directed by Gerrad Taylor. University of Maryland, Baltimore County (UMBC Theatre); Baltimore, MD: November 2024.

Co-Set Designer (Co-Designed with Student Set Designer Emerson Balthis): *Slime* by Bryony Laverly. Directed by Nigel Semaj. University of Maryland, Baltimore County (UMBC Theatre); Baltimore, MD: April 2024.

Set & Multimedia Designer: *Dracula: A Feminist Revenge Fantasy, Really* by Kate Hamill. Directed by Kathryn Chase Bryer. University of Maryland, Baltimore County (UMBC Theatre); Baltimore, MD: October 2023.

Virtual Set Designer for Zoom Production: *Everybody* by Branden Jacobs-Jenkins. Directed by Eve Muson. University of Maryland, Baltimore County (UMBC Theatre); Baltimore, MD: April 2020

Co-Set Designer (Co-Designed with Student Set Designer Kirsten Jolly): *Trouble in Mind* by Alice Childress. Directed by Gerrad Taylor. University of Maryland, Baltimore County (UMBC Theatre); Baltimore, MD: April 2020. **(Production cancelled due to COVID-19)**

Set Designer: *Girls on a Dirt Pile* by Susan McCully. Directed by Eve Muson. University of Maryland, Baltimore County (UMBC Theatre); Baltimore, MD: November 2019.

Set Designer: *Hunting and Gathering* by Brooke Berman. Directed by Susan Stroupe. University of Maryland, Baltimore County (UMBC Theatre); Baltimore, MD: October 2019.

Set Designer: *The Turn of the Screw* by Jack Neary. Directed by Brandon McCoy. University of Maryland, Baltimore County (UMBC Theatre); Baltimore, MD: April 2019.

Set Designer: *She Like Girls* by Chisa Hutchinson. Directed by Eve Muson. University of Maryland, Baltimore County (UMBC Theatre); Baltimore, MD: October 2018.

Set Designer: *Machinal* by Sophie Treadwell. Directed by Joseph Ritsch. University of Maryland, Baltimore County (UMBC Theatre); Baltimore, MD: April 2018.

Set Designer: *Twelfth Night* by William Shakespeare. Directed by Eve Muson.
University of Maryland, Baltimore County (UMBC Theatre); Baltimore, MD: November 2017.

Set Designer: *Mail Order Bride* by Charles Mee. Directed by Eve Muson.
University of Maryland, Baltimore County (UMBC Theatre); Baltimore, MD: April 2017.

Set Designer: *The Amish Project (Ensemble)* by Jessica Dickey. Directed by Joseph Ritsch.
University of Maryland, Baltimore County (UMBC Theatre); Baltimore, MD: October 2016.

Set Designer: *Proof* by David Auburn. Directed by Nyalls Hartman.
University of Maryland, Baltimore County (UMBC Theatre); Baltimore, MD: October 2016.

Set Designer: *Rhinoceros* by Eugene Ionesco. Directed by Eve Muson.
University of Maryland, Baltimore County (UMBC Theatre); Baltimore, MD: April 2016.

Set Designer: *Gidion's Knot* by Johnna Adams. Directed by Serafina Donahue.
University of Maryland, Baltimore County (UMBC Theatre); Baltimore, MD: March 2016.

Set Designer: *Sister Mary Ignatius Explains It All for You* by Christopher Durang. Directed by Ally Kocerhan. University of Maryland, Baltimore County (UMBC Theatre); Baltimore, MD: March 2016.

Set Designer: *Voracious* by Susan McCully. Directed by Nyalls Hartman.
University of Maryland, Baltimore County (UMBC Theatre); Baltimore, MD: November 2015.

Set Designer: *Agnes of God* by John Pielmeier. Directed by Stephen Nunns.
University of Maryland, Baltimore County (UMBC Theatre); Baltimore, MD: October 2015.

Set Designer: *Las Meninas* by Lynn Nottage. Directed by Gregory Funaro.
University of Maryland, Baltimore County (UMBC Theatre); Baltimore, MD: October 2015.

Set Designer: *The Tragedy of Coriolanus* by William Shakespeare. Directed by John Shearin.
East Carolina University/ Loessin Playhouse; Greenville, NC: April 2015.

Set Designer: *Kiss Me Kate* by Cole Porter, Bella, and Samuel Spewack. Directed by John Shearin. East Carolina University/ Loessin Playhouse; Greenville, NC: November 2014.

Set Designer, Mask Designer: *The Great God Brown* by Eugene O'Neal. Directed by John Shearin. East Carolina University/ Loessin Playhouse; Greenville, NC: April 2014.

Set Designer: *Camelot* by Alan J. Lerner and Frederick Loewe. Directed by John Shearin. East Carolina University/ Loessin Playhouse; Greenville, NC: November 2013.

Set Designer: *Avenue Q* by Jeff Whitty, Robert Lopez, and Jeff Marx. Directed by Eric Altheide.
The University of Southern Indiana; Evansville, IN: April 2013.

Set Designer: *Trojan Women* written by Euripedes, Adapted by Jean-Paul Sarte. Directed by Michael J. Arndt. California Lutheran University ; Thousand Oaks, CA: November 2012, February 2013 (Festival Remount).

Set Designer: *Jekyll and Hyde: The Musical* written by Frank Wildhorn and Steve Cuden.
Directed by Michael J. Arndt. California Lutheran University ; Thousand Oaks, CA: April 2012.

Director, Set Designer, and Lighting Designer: *Suddenly, Last Summer* by Tennessee Williams. California Lutheran University ; Thousand Oaks, CA: November 2011, February 2012 (Festival Remount).

Set Designer and Lighting Designer: *The Cherry Orchard* by Anton Chekov, Adapted by Tom Stoppard. Directed by Michael J. Arndt. California Lutheran University ; Thousand Oaks, CA: November 2010, February 2011 (Festival Remount).

Set Designer: *Little Shop of Horrors* by Howard Ashman, music and lyrics by Alan Menken. Directed by Michael Reno. California State University-Northridge, Northridge, CA: July 2010.

Set Designer and Lighting Designer: *Pericles, Prince of Tyre* by William Shakespeare. Directed by Michael J. Arndt. California Lutheran University ; Thousand Oaks, CA: November 2009.

Theatre Productions (Assistant Set Designer):

The Who's Tommy, The Clarence Brown Theatre; Knoxville, TN: May 2009 (Set Design by Chris Pickart, Directed by Casey Samms)

Jekyll and Hyde: The Musical, Theatre Arts Guild; Omaha, NE: April 2009 (Set Design by Chris Pickart)

Phil Driscoll Concert, Creative Event Horizons; Knoxville, TN: December 2008 (Event Design by Chris Pickart)

A Christmas Carol, The Clarence Brown Theatre; Knoxville, TN: December 2007/2008 (Set Design by James Kronzer, Directed by Edward Morgan)

Major Barbara, The Clarence Brown Theatre; Knoxville, TN: October 2008 (Set Design by Chris Pickart, Directed by Paul Barnes)

The Black Bear Jamboree, Creative Event Horizons; Pigeon Forge, TN: February 2007 (Production Design by Chris Pickart)

A Prayer for Owen Meany, Arden Theatre Co.; Philadelphia, PA: September 2006 (Set Design by Chris Pickart, Directed by Terrence J. Nolen)

Creative Achievements in Scenic Art and Properties ***(Non-Juried Professional Credits)***

Scenic Artist: *The Amish Project (Ensemble)*. Designed by Nate Sinnott. University of Maryland, Baltimore County (UMBC Theatre): 2016.

Scenic Artist: *Proof*. Designed by Nate Sinnott. University of Maryland, Baltimore County (UMBC Theatre): 2016.

Charge Artsist/ Properties Supervisor: *Rhinoceros*. Designed by Nate Sinnott. University of Maryland, Baltimore County (UMBC Theatre): 2016.

Paints and Properties Supervisor: *Gidion's Knot*. Designed by Nate Sinnott. University of Maryland, Baltimore County (UMBC Theatre): 2016.

Paints and Properties Supervisor: *Sister Mary Ignatius Explains It All for You*. Designed by Nate Sinnott. University of Maryland, Baltimore County (UMBC Theatre): 2016.

Charge Artist/ Properties Supervisor: *Voracious*. Designed by Nate Sinnott. University of Maryland, Baltimore County (UMBC Theatre): 2015.

Charge Artist/ Properties Supervisor: *Agnes of God*. Designed by Nate Sinnott. University of Maryland, Baltimore County (UMBC Theatre): 2015.

Charge Artist: *The Tragedy of Coriolanus*. Designed by Nate Sinnott. East Carolina University/ Loessin Playhouse: 2015.

Charge Artist: *Kiss Me Kate*. Designed by Nate Sinnott. East Carolina University/ Loessin Playhouse: 2014.

Charge Artist: *The Great God Brown* by Eugene O'Neal. Designed by Nate Sinnott. East Carolina University/ Loessin Playhouse: 2014.

Properties Master: *Dracula*. Designed by Jeni Parker. East Carolina University/ Loessin Playhouse: 2013.

Charge Artist: *Camelot*. Designed by Nate Sinnott. East Carolina University/ Loessin Playhouse: 2013.

Properties Master: *Return to the Forbidden Planet*. Designed by Reid Parker and Erich Keil. East Carolina University/ Loessin Playhouse: 2014.

Charge Artist/ Properties Master: *Avenue Q*. Designed by Nate Sinnott. The University of Southern Indiana: 2013.

Charge Artist/ Properties Master: *The Matchmaker*. Designed by Nate Sinnott. New Harmony Theatre/ U.S.I.: 2012.

Charge Artist/ Properties Master: *Death of a Salesman*. Designed by Nate Sinnott. New Harmony Theatre/ U.S.I.: 2012.

Charge Artist/ Properties Supervisor: *Jekyll and Hyde: The Musical*. Designed by Nate Sinnott. California Lutheran University: 2012.

Charge Artist/ Properties Supervisor: *Suddenly, Last Summer*. Designed by Nate Sinnott. California Lutheran University: 2011.

Charge Artist/ Properties Supervisor: *The 25th Annual Putnam County Spelling Bee*. Designed by Julie Kunke.. California Lutheran University: 2011.

Charge Artist/ Properties Supervisor: *The Cherry Orchard*. Designed by Nate Sinnott. California Lutheran University: 2010.

Charge Artist/ Properties Supervisor: *Opera Scenes*. Designed by Nate Sinnott. California Lutheran University: 2010.

Charge Artist/ Properties Supervisor: *Pericles, Prince of Tyre*. Designed by Nate Sinnott. California Lutheran University: 2009.

Scenic Artist: *A Christmas Carol*. Designed by James Kronzer. The Clarence Brown Theatre: 2009.

Scenic Artist: *The Triumph of Love*. Designed by Nate Sinnott. The Clarence Brown Theatre: 2009.

Scenic Artist: *Guys and Dolls*. Designed by Nate Sinnott. The Clarence Brown Theatre: 2008.

Scenic Artist: *Intimate Apparel*. Designed by Chris Pickart. The Clarence Brown Theatre: 2008.

Scenic Artist: *The Life of Galileo*. Designed by Narelle Sissons. The Clarence Brown Theatre: 2008.

Scenic Artist: *Major Barbara*. Designed by Chris Pickart. The Clarence Brown Theatre: 2007.

Scenic Artist: *Honky Tonk Angels*. Designed by Nate Sinnott. The Clarence Brown Theatre: 2007.

Scenic Artist: *Shakespeare Project: King Lear*. Designed by Brian Barker. The Clarence Brown Theatre: 2007.

Scenic Artist: *Fences*. Designed by Chris Pickart. The Clarence Brown Theatre: 2007.

Scenic Artist: *All My Sons*. Designed by Anita Fuchs. The Clarence Brown Theatre: 2006.

Scenic Artist: *Assassins*. Designed by Nate Sinnott. The Clarence Brown Theatre: 2006.

Charge Artist: *Fair Ladies at a Game of Poem Cards*. Designed by Nate Sinnott. Rorschach Theatre: 2006.

Charge Artist: *Bye Bye Birdie*. Designed by Nate Sinnott. Playhouse Merced: 2005.

Charge Artist: *Alice in Wonderland*. Designed by Nate Sinnott. Playhouse Merced: 2005.

Charge Artist: *4 Guys Named Jose' y Una Mujer Named Maria*. Designed by Nate Sinnott. Playhouse Merced: 2005.

Charge Artist: *Noises Off!* Designed by Brian Proball. Playhouse Merced: 2005.

Charge Artist: *The Glass Menagerie*. Designed by Brian Proball. Playhouse Merced: 2005.

Charge Artist: *Songs for a New World*. Designed by Nate Sinnott. Playhouse Merced: 2004.

Charge Artist: *Pump Boys and Dinettes*. Designed by Nate Sinnott. Playhouse Merced: 2004.

Charge Artist: *The Complete History of America (Abridged)*. Designed by Amy Kleist. Playhouse Merced: 2004.

Charge Artist: *Seussical: The Musical*. Designed by Nate Sinnott. Playhouse Merced: 2004.

Charge Artist: *Titanic: The Musical*. Designed by Mark Koski. Playhouse Merced: 2004.

Related Creative Achievements (Selected):
(Non-Juried Professional Credits)

Production Manager/Head of Design	Kingsmen Shakespeare Company	Summer 2010/2011 <i>The Merchant of Venice</i> <i>The Taming of the Shrew</i> <i>The Comedy of Error</i> <i>A Winter's Tale</i>
Carpenter	University of Maryland	Summer 2006 <i>The Piano Lesson</i>
Master Electrician	Woolly Mammoth Theatre Company	Summer 2006 <i>The Other River</i>
Master Carpenter	Woolly Mammoth Theatre Company	2005-2006 Season <i>Kiki & Herb: The Resurrection Tour</i> <i>Starving</i> <i>The Velvet Sky</i> <i>The Faculty Room</i> <i>The Other River</i>
Resident Scenic Designer/ Technical Director/ Intern Supervisor	Playhouse Merced	2004-2005 Season 2004 Gala Celebration <i>Titanic: A New Musical</i> <i>The Complete History of America: (abridged)</i> <i>Seussical the Musical</i> <i>The Best Christmas Pageant Ever</i> <i>A Taffeta Christmas</i> New York Lights: A New Year's Countdown <i>Noises Off!</i> <i>Songs for a New World</i> <i>Pump Boys and Dinettes</i> <i>The Glass Menagerie</i> (mentored intern T.D.) <i>The Wizard of Oz</i> <i>The Guys</i> <i>4 Guys Named Jose Y Una Mujer Named Maria</i> <i>Alice in Wonderland</i> <i>Bye Bye Birdie</i>
Resident Scenic Designer/ Technical Director/ Intern Supervisor	Playhouse Merced	2004-2005 Season <i>D-Grade School</i> <i>Honk! Jr. (Outreach)</i> <i>A Midsummer Night's Midterm (Outreach)</i>

Technical Director**Northern Stage Company****Fall 2003**

Who's Afraid of Virginia Woolf (Staged Reading)
The Man Who Came to Dinner
Enigma Variations
Don't Dress for Dinner
A Christmas Carol (The Musical)
Three Days of Rain

SERVICE**Service to the UMBC Theatre Department**

2022 Assistant Professor of Performance Search Committee
 2018-present Head of Design and Production Area
 2019-2021 Chair of the Safety Committee
 2019 Ad Hoc Committee for THTR Department QTE Measures Revisions
 2016- present Faculty Supervisor Paint
 2016/2017 Technical Director Search Committee, Chair
 2016 Props/Scenic Artist Search Committee
 2016-present Season Selection and Planning Committee
 2015- 2016 Faculty Supervisor Paint and Properties Shops

Service to the UMBC College of Arts, Humanities and Social Sciences

2016 CIRCA Catalyst Presentation on the *Rhinoceros* design process (with Eric Abele)

Service to the University (UMBC)

2024 Faculty Senator
 2020 Faculty Senator
 2019 Faculty Advisor for the Themed Entertainment Association
 2016 "Why UMBC" Promotion Video

Service to the ECU School of Theatre and Dance

2014-2015 Scheduling Task Force, Chair
 2014-2015 Search Committee, Theatre History/ Dramaturgy Faculty
 2013-2015 Faculty Supervisor Paint and Properties Shops

Service to the USI Theatre Department

2012-2013 Production Manager
 2012-2013 Faculty Supervisor Paint and Properties Shops

Service to the California Lutheran University Theatre Department

2009-2012 Production Manager and Head of Technical Theatre and Design
 2009-2012 Theatre Department Graphic Designer
 2010 Search Committee, Costume Designer
 2011 Secured \$50,000 from Administration to Renovate the Preus Brandt Forum performance space
 2011 Secured \$30,000 from Administration to install a lighting system in Gilbert Arena
 2009 Secured \$150,000 from Administration to Renovate the Theatre Department Building

Service to the California Lutheran University

2011-2012 Performing Arts Facility Planning Committee
2010-2012 General Education Curriculum Committee

Organization Memberships

2015-Present United Scenic Artists, Local USA 829
2013-2014 Southeastern Theatre Conference
2012 United States Institute of Theatre Technology
2006-2009 Southeastern Theatre Conference
2001-2009 United States Institute of Theatre Technology

Service to the Community

September 2017 Worked with Scenic Painting students to create backdrops for Word of Christ Children's Academy, Baltimore, MD.
November 2015 Volunteer Draftsman, Christ Church Homeless Shelter; Xenia, OH.
November 2014 Volunteer Instructor, Day of Theatre, High School Student Theatre Outreach Program; Greenville, NC.
June 2014 Volunteer Graphic Designer, Contrivers Review, Literary Website.

CURRICULUM VITAE

GERRAD ALEX TAYLOR

gtaylor@umbc.edu

EDUCATION

M.F.A.*	2013	University of Nevada, Las Vegas	Performance
B.A.**	2010	Johns Hopkins University	Neuroscience

**Outstanding Graduate Student
of the Year Class of 2013*

***Dean's List (2009, 2010), The Homewood
Arts Certificate in Theatre Excellence (2010)*

PROFESSIONAL AFFILIATIONS

2018 – Present	Actors' Equity Association
2018 – Present	Society of American Fight Directors
2017 – Present	Shakespeare Theatre Association

ADDITIONAL TRAINING, EDUCATION, AND PROFESSIONAL DEVELOPMENT

Stage Combat:

The Noble Blades, Herndon, VA, USA

- 11 hours of training in Practical Blood Effects, Fighting Messy, Professional Wrestling, Combat with Dance and Rhythm, and Large Brawls (January 2024)

Society of American Fight Directors (SAFD)

- Passed the Skills Proficiency Renewal with Recommendation in Two-Handed Sword (August 2024)
- Passed the Skills Proficiency Test with Recommendation in Sword & Shield and Smallsword (April 2024)
- Passed the Skills Proficiency Renewal with Recommendation in Unarmed and Single Sword (February 2024)
- Passed the Skills Proficiency Test with Recommendation in Knife (September 2023)
- Passed the Skills Proficiency Test with Recommendation in Rapier & Dagger (November 2022)
- Passed the Skills Proficiency Test with Recommendation in Staff (August 2022)
- Passed the Skills Proficiency Test with Recommendation in Unarmed (May 2019)
- Passed the Skills Proficiency Test with Recommendation in Broadsword (December 2018)

- Passed the Skills Proficiency Test with Recommendation in Single Sword (May 2018)

Best Practices, Tools, and Techniques for Theatrical Intimacy:

Theatrical Intimacy Education (TIE)

- Foundations of Race, Intimacy, and Consent (June 2023)
- Best Practices (June 2023)
- Theatrical Studio Techniques, Casting, and Policy (May 2023)

Chesapeake Shakespeare Company, Baltimore, MD, USA

- Masterclass with Co-Founder of TIE, Chelsea Pace (August 2019)

Michael Chekhov Actor Training:

Shakespeare Theatre Association (STA)

- STA Practicum with Folger National Teacher Corps Instructor, Kevin Costa (January 2017)

Chesapeake Shakespeare Company, Baltimore, MD, USA

- Masterclass weekend with Folger National Teacher Corps Instructor, Kevin Costa (July 2019, July 2016)

Speech, Accents, and Dialect Training for the Actor:

University of Nevada, Las Vegas

- 3 years of Dudley Knight-Phil Thompson Speech Training with Phil Hubbard (2010-2013)

Expressive Actor Training:

University of Nevada, Las Vegas

- 3 years of Integrated Voice, Movement and Acting Training with the author of “The Expressive Actor”, Michael Lugering (2010-2013)

Viewpoints and Devised Theatre Training:

University of Nevada, Las Vegas

- 28-week workshop with Shelley Lynn (2011-2012)
- Masterclass with Jennifer Rohn (February 2012)

Meisner Acting Technique:

Johns Hopkins University

- Masterclasses with John Astin, television actor and student of Harold Clurman (2008, 2009, 2019, 2020)

EXPERIENCE IN HIGHER EDUCATION

2023-Present UMBC, Assistant Professor, Department of Theatre

- Vocal Training for the Actor I
- Vocal Training for the Actor II
- Movement for the Actor III

- Craft of Acting II
 - Acting Shakespeare
 - Styles of Acting
 - Advanced Production Techniques
 - Theatre in Production
 - Serve as Voice, Speech, and Dialect Specialist on University Productions
 - Serve as Director on University Productions as needed (see directing experience under “Creative Achievements”)
 - Offer professional development for students through the Independent Studies course
- 2021-2023 Johns Hopkins University, Lecturer, Theatre Arts & Studies
- Acting I
 - Acting II
 - Acting III
 - Contemporary Theatre and Film
 - Scene Study
 - A History of Black Performance and Drama
 - Audition Technique Masterclass
 - Serve as Director on one University Production each academic year (see directing experience under “Creative Achievements”)
- 2023 York College of PA, Adjunct Lecturer, Theatre
- Theatre History
- 2018-2022 George Washington University, Adjunct Lecturer, Theatre
- Beginning Acting
 - Serve as Director on University Productions as needed (see directing experience under “Creative Achievements”)
- 2017-2022 UMBC, Adjunct Professor, Department of Theatre
- Introduction to Acting
 - Auditioning and the Business of Acting
 - Character and Scene Study
 - Craft of Acting II
 - Acting Shakespeare
 - Serve as Director on University Productions as needed (see directing experience under “Creative Achievements”)
- 2010-2013 UNLV, Graduate Teaching Assistant, Department of Theatre
- Introduction to Basic Acting Techniques and Concepts
 - Speech for the Actor
 - Gay Plays: An exploration of dramatic structure of gay and lesbian themed plays
 - Voice, Speech, and Dialect Specialist on select University Productions (see experience under “Creative Achievements”)

EXPERIENCE IN OTHER THAN HIGHER EDUCATION

- 2015-2021 Chesapeake Shakespeare Company, Baltimore, MD; Teaching Artist for the Education Program

- Critical Analysis for Adults
 - Audition and the Business of Acting
 - In-School Residency Teaching Artist
 - High School Summer Corps Director
- 2013-2021 Children's Theatre of Annapolis, Annapolis, MD; Guest Artist for Resident Productions, Classes, and Workshops
- Virtual Audition Workshop
 - Theatre Production Workshop: War of the Worlds
 - Audition Technique Masterclass
 - Guest Director and Fight Choreographer on Mainstage Productions (see experience under "Creative Achievements")
- 2012-2021 Vision Entertainment, Inc, Las Vegas, NV; Acting Coach
- Online classes in "The Method"
 - Meisner Technique
 - Speech and Dialects
 - Film/TV History
 - Script Analysis and Character Development
 - Improvisation for actors
 - Introductory acting skills for youth ages 6-12
- 2015-2019 Educational Theatre Company, Arlington, VA; Teaching Artist
- Shakespeare in the Schools Program
- 2016 Hampstead Hill Academy, Baltimore, MD; Drama Teacher for students grades Pre-K through 8th Grade
- 2015 St. Louis Shakespeare Festival, St. Louis, MO; Teaching Artist
- To Thine Own Self Be True: Character Education with Shakespeare
 - Speak the Speech: Playing with Shakespeare's Language
- 2014 Anne Arundel County PVA Program, Annapolis, MD; Teaching Artist
- Shakespeare in Performance: Comedy at Brooklyn Park Middle School & Wiley H. Bates Middle School

HONORS AND AWARDS RECEIVED

- 2021 *Baltimore Business Journal's "40 Under 40" Class of 2021*
- 2021 *2021 Broadway World Regional Theatre Awards: Best Direction of a Play (Professional)*
- 2019 *DC Metro Theatre Arts' 2019 Staff Favorites: Outstanding Performance in a Professional Production*
- 2019 *2019 Broadway World Baltimore – Best Actor Finalist*
- 2014 *DC Metro Theatre Arts' Best of 2014: Best Actor in a Play*

PUBLICATIONS, PRESENTATIONS, AND CREATIVE ACHIEVEMENTS

PUBLICATIONS

Reviews of Creative Work (Selected):

Sue Tilberry: "Theatre Review: 'Romeo and Juliet' at Chesapeake Shakespeare Company," *MD Theatre Guide*, 22 April, 2024. (*Romeo and Juliet* at Chesapeake Shakespeare Company – see Creative Achievements)

Timothy Mcshea: "The Clouds calls attention to the displacement of the arts on campus," *The Johns Hopkins News-Letter*, 15 November, 2023. (*The Clouds* at JHU Theatre – see Creative Achievements)

Anne Valentino: "Theatre Review: 'Monsters of the American Cinema' presented by Prologue Theatre at Atlas Performing Arts Center," *MD Theatre Guide*, 30 July, 2023. (*Monsters of the American Cinema* at Prologue Theatre – see Creative Achievements)

Rachel F. Goldberg: "Review: INCOGNITO at Constellation Theatre Company," *Broadway World*, 16 February, 2023. (*Incognito* at Constellation Theatre Company – see Creative Achievements)

Celia Wren: "Constellation's sleek 'Incognito' explores the mysteries of the brain," *The Washington Post*, 16 February, 2023. (*Incognito* at Constellation Theatre Company – see Creative Achievements)

Max Garner: "Theatre Review: 'A Raisin in the Sun' at Chesapeake Shakespeare Company," *MD Theatre Guide*, 06 February, 2022. (*A Raisin in the Sun* at Chesapeake Shakespeare Company – see Creative Achievements)

Celia Wren: "'My Children! My Africa!' still resonates in expected and unexpected ways," *The Washington Post*, 19 November, 2021. (*My Children! My Africa!* at the Washington Stage Guild – see Creative Achievements)

Ian Thal: "In *Time Is on Our Side*, Recreating the Past Isn't Easy," *Washington City Paper*, 20 August, 2021. (*Time is on our Side* at Perisphere Theatre – see Creative Achievements)

Debbie Minter Jackson: "Perisphere Theater's 'Time Is On Our Side' is a fun-filled romp," *DC Theater Arts*, 15 August, 2021. (*Time is on our Side* at Perisphere Theatre – see Creative Achievements)

William Powell: "Review: 'Henry IV, Part I' at Chesapeake Shakespeare Company," *DC Theater Arts*, 18 February, 2019. (*Henry IV, Part I* at Chesapeake Shakespeare Company – see Creative Achievements)

Jill Kyle-Keith: “Review: Dracula at Chesapeake Shakespeare,” *DC Theatre Scene*, 17 October, 2019. (*Dracula* at Chesapeake Shakespeare Company – see Creative Achievements)

Brett Abelman: “The Fantasticks still charms, if you pardon its age (review),” *DC Theatre Scene*, 26 April, 2017. (*The Fantasticks* at Chesapeake Shakespeare Company – see Creative Achievements)

Interviews/Articles (Subject of):

Dex Kinsman: “The Vision Shifts,” *Theatre District Podcast*, Season 1: Episode 05. <https://www.theaterdistrictdc.com/perisphere-theater>

Camila Sanchez: “Meet Gerrad Alex Taylor,” *CanvasRebel*, 03 July, 2023. <https://canvasrebel.com/meet-gerrad-alex-taylor/>

Camila Sanchez: “Daily Inspiration: Meet Gerrad Taylor,” *VoyageBaltimore*, 27 May, 2022. <https://voyagebaltimore.com/interview/daily-inspiration-meet-gerrad-taylor/>

PRESENTATIONS

Invited Presentations:

New York State Summer School for the Arts (NYSSSA) Theatre Program. Participated in a Panel Discussion on the works of Landford Wilson and his contributions to the canon of American Theatre on “Landford Wilson Day,” 2024. NYSSSA Landford Wilson Day Celebration and Staged Readings, Fredonia, NY, July 2024.

UMBC College of Arts Humanities and Social Sciences. Presented creative work for the Center for Social Science Scholarship, the Drescher Center for the Humanities, and the College of Arts, Humanities, and Social Sciences. CAHSS New Faculty Micro Talks, Baltimore, MD, November 2023

UMBC Center for Innovation, Research, and Creative Arts. Participated in a Panel Discussion on race and bias in theatre making as they are expressed through a production of “Trouble in Mind” by Alice Childress. Department of Theatre Talkback for “Trouble in Mind” closing performance, Baltimore, MD, November 2022

JHU Theatre Arts. Participated in a Panel Discussion on disability and access to theatre and how these themes are expressed through “The Glass Menagerie” by Tennessee Williams. John Astin Theatre, Baltimore, MD, October 2022.

Transformation Theatre, Inc. Participated in a Panel Discussion on anti-racist work in the theatre coming out of the pandemic. Zoom, June 2020.

Panel Moderation:

UMBC Department of Theatre. Moderator for post-performance artist talk surrounding production of devised ensemble piece entitled, *shout: The Queer Theatre Project*. Department of Theatre Talkback for “shOUT” closing performance, Baltimore, MD, December 2023.

Shakespeare Theatre Association. Led a virtual Anti-Racism Action Plans roundtable discussion. STA National Conference, Zoom, January 2021.

Transformation Theatre, Inc. Moderator for virtual Round Table Discussion on BIPOC representation in the theatre. BIPOC Actors, Past, Present and Future, Zoom, October 2020.

Workshops:

MTEA and USITT Chesapeake Fall Focus & Expo. Led a workshop exploring the basic design processes for the most common stage blood effects. MTEA and USITT Chesapeake Fall Focus & Expo at Prince George’s Community College, Largo, MD, October 2024.

New York State Summer School of the Arts (NYSSSA) Theatre Program. Led a Shakespeare Workshop aimed at exposing high school students to an intensive and rigorous introduction to the tools of unlocking Shakespearean text in the physical and vocal instruments of an actor. NYSSSA School of Theatre 2024 Summer Program, Fredonia, NY, July 2024.

New York State Summer School of the Arts (NYSSSA) Theatre Program. Led a workshop developed over the course of four years of study entitled, “An Exploration of American Minstrelsy in Performance.” The workshop allows students to investigate questions surrounding the legacy of Minstrelsy in the American Theatre Tradition and how members of the Global Majority can have honest relationships with the history of Black Performance in America. NYSSSA School of Theatre 2024 Summer Program, Fredonia, NY, July 2024.

Black Classical Acting Ensemble (BCAE). Led a stage combat workshop centered around basic skills and creating a shared vocabulary for novice actors working with a more seasoned fight director. BCAE retreat weekend at Chesapeake Shakespeare Company, Baltimore, MD, August 2023.

Black Classical Acting Ensemble (BCAE). Created and led a workshop on American Minstrelsy to explore and interrogate Black Performance History and Modes before “The Method” started to infiltrate American

Acting. BCAE retreat weekend at Chesapeake Shakespeare Company, Baltimore, MD, August 2022.

Hopkins Symphony Orchestra. Led a workshop on Shakespeare's "Romeo and Juliet" in the context of Tchaikovsky's "Romeo and Juliet" and Bernstein's Symphonic Dances from "West Side Story." JHU Alumni Affinity Engagement Programs, Baltimore, MD, February 2021.

CREATIVE ACHIEVEMENTS

Professional Theatre Directing Experience:

<i>Romeo & Juliet</i>	Chesapeake Shakespeare Comp.	April 2024
<i>My Children! My Africa!</i>	Washington Stage Guild	November 2021
<i>Time Is On Our Side</i>	Perisphere Theatre	August 2021
<i>Dracula</i>	Chesapeake Shakespeare Comp.	October 2019
<i>Henry IV, Part 2</i>	Chesapeake Shakespeare Comp.	February 2019
<i>A Christmas Carol</i>	Chesapeake Shakespeare Comp.	December 2018
<i>A Midsummer Night's Dream</i>	Chesapeake Shakespeare Comp.	June 2018
<i>Tarzan</i>	Children's Theatre of Annapolis	October 2019
<i>Mary Poppins</i>	Children's Theatre of Annapolis	January 2016
<i>Shrek: The Musical</i>	Children's Theatre of Annapolis	January 2014

Professional Theatre Fight Choreographer Experience:

<i>Joe Turner's Come and Gone</i>	Chesapeake Shakespeare Company	September 2024
<i>Fat Ham</i>	Common Thread Theatre	June 2024
<i>Crocodile Fever</i>	Strand Theatre Company	June 2024
<i>The Niceties</i>	Perisphere Theatre	March 2024
<i>The Oresteia</i>	Chesapeake Shakespeare Comp.	February 2024
<i>Fat Ham</i>	Studio Theatre	October 2023
<i>The High Ground</i>	Arena Stage	March 2023
<i>Macbeth</i>	Chesapeake Shakespeare Comp.	October 2022
<i>Romeo and Juliet</i>	Chesapeake Shakespeare Comp.	March 2019

<i>Lion, Witch, and Wardrobe</i>	Children's Theatre of Annapolis	January 2019
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Professional Voice and Speech Specialist Experience:

<i>Petite Rouge: A Cajun Red Riding Hood</i>	Imagination Stage	December 2024
<i>Joe Turner's Come and Gone</i>	Chesapeake Shakespeare Company	September 2024
<i>Crocodile Fever</i>	Strand Theatre Company	June 2024

University Directing Experience:

<i>Stupid F*cking Bird</i>	UMBC Dept of Theatre	October 2024
<i>shOUT: Queer Theatre Project</i> (Also, helped write and adapt the show)	UMBC Dept of Theatre	December 2023
<i>The Clouds</i> (Also, helped write and adapt the show)	JHU Theatre Arts	November 2023
<i>The Glass Menagerie</i>	JHU Theatre Arts	November 2022
<i>Cabaret</i>	GWU Dept of Theatre	May 2022
<i>Richard III</i>	CSC College Intern Project	July 2019
<i>Macbeth</i>	CSC College Intern Project	July 2018

University Fight Choreographer Experience:

<i>Othello</i>	NCA&T Harrison Players	February 2023
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University Voice and Speech Specialist Experience:

<i>Dracula</i>	UMBC Dept of Theatre	October 2023
<i>Trouble In Mind</i>	UMBC Dept of Theatre	April 2023
<i>The Piano Lesson</i>	Theatre Morgan	February 2020
<i>She Like Girls</i>	UMBC Dept of Theatre	October 2018

Professional Acting Experience:

<i>Metamorphosis</i> Role: Erysichthon	Folger Theatre dir. Psalmayene 24	May 2024
<i>Monsters of the Am. Cinema</i>	Prologue Theatre dir. Jason Tamborini	August 2023

Role: Remy Washington

<i>Incognito</i> Role: Man 2	Constellation Theatre Company dir. Allison Arkell Stockman	February 2023
<i>Macbeth</i> Role: Macbeth	Chesapeake Shakespeare Comp. dir. Rayme Cornell	October 2022
<i>A Raisin in the Sun</i> Role: Walter Lee Younger	Chesapeake Shakespeare Comp. dir. Reggie Pheonix	February 2022
<i>Pilgrims Musa and Sheri...</i> Role: Tyyib	Mosaic Theatre Company dir. Shirley Serotsky	February 2020
<i>Henry IV.1</i> Role: Hotspur	Chesapeake Shakespeare Comp. dir. Ian Gallanar	February 2019
<i>She Stoops to Conquer</i> Role: George Hastings	Chesapeake Shakespeare Comp. dir. Ian Gallanar	October 2018
<i>Alabama Story</i> Role: Joshua Moore	Washington Stage Guild dir. Kasi Campbell	April 2018
<i>The Skin of Our Teeth</i> Role: Telegraph Boy	Constellation Theatre Company dir. Mary Hall Surface	February 2018
<i>Great Expectations</i> Role: Herbert Pocket	Everyman Theatre dir. Tazewell Thompson	February 2017
<i>The Fantasticks</i> Role: El Gallo	Chesapeake Shakespeare Comp. dir. Curt Thompson	April 2017
<i>The Three Musketeers</i> Role: Aramis	Chesapeake Shakespeare Comp. dir. Ian Gallanar & Patrick Kilpatrick	June 2016
<i>Macbeth</i> Role: Malcolm	Chesapeake Shakespeare Comp. dir. Paul Mason Barnes	April 2016
<i>Much Ado About Nothing</i> Role: Claudio	Chesapeake Shakespeare Comp. dir. Matthew R. Wilson	September 2015
<i>Antony and Cleopatra</i> (Ed. Tour) Role: Antony	Shakespeare Festival St. Louis dir. Tom Martin	February 2015
<i>Two Gent. of Verona</i> (Ed. Tour) Role: Proteus	Shakespeare Festival St. Louis dir. Shanara Gabrielle	February 2015

<i>A Christmas Carol</i> Role: Young Scrooge	Chesapeake Shakespeare Comp. dir. Ian Gallanar	December 2014
<i>Taming of the Shrew</i> Role: Petruchio	Pallas Theatre Collective dir. Ty Hallmark	September 2014
<i>Merry Wives of Windsor</i> Role: Host of the Garter	Great River Shakespeare Fest. dir. Paul Mason Barnes	June 2014
<i>Hamlet</i> Role: Marcellus/Gravedigger	Great River Shakespeare Fest. dir. James Edmundson	June 2014
<i>Ros. And Guild. Are Dead</i> Role: Player	Great River Shakespeare Fest. dir. Gale Childs-Daly	June 2014
<i>A Change Gon' Come</i> (NY Tour) Role: John "Silas" Tubman	The Finest! Performance Troupe dir. Kashi-Tara & Kelly Chauncey	October 2013

SERVICE TO THE DEPARTMENT, UNIVERSITY, COMMUNITY, AND PROFESSION

SERVICE TO THE DEPARTMENT

University of Maryland, Baltimore County – Catonsville, MD

2025 – present	Director of BFA Program
2025	Recruitment Officer for event at VA Thespian Festival
2024 – present	Faculty Advisor in Theatre Department
2023 – present	Performance Faculty
2023 – present	Member of BFA Committee
2023 – present	Member of Curriculum Committee
2024	Recruitment Officer for Event at PGCC
2024	APR Assessment Committee
2024	Costume Lecturer Search Committee
2024 – 2025	Professional Partnership Consultant (Department of Theatre and BCAE)
2024	Audition Proctor for Linehan Artist Scholarship Program

SERVICE TO THE UNIVERSITY

University of Maryland, Baltimore County – Catonsville, MD

2023 – present	Member of Black Faculty Committee
2024	Job Candidate Search Committee Aid (Race and Ethnic Politics-Dept. of Political Science)

SERVICE TO THE COMMUNITY

Chesapeake Shakespeare Company – Baltimore, MD

2020 – Present

Black Classical Acting Ensemble Program Manager

- Chaired and helped create the Black Classical Acting Ensemble at Chesapeake Shakespeare Company; an affinity space for black artists to explore different ways with which to engage Baltimore’s Black community in acting training and exploring ways to approach Shakespeare, the classics, and theatre in an intentionally anti-racist pedagogy and practice. The goals of the ensemble have been set to create a new methodology of teaching that widens classical acting methods to include Afrocentric models, create a formal community of Black classical actors, and deepen CSC’s connections to the Black community in Maryland.
- Devised an ensemble-led production of *Macbeth* for CSC’s school matinee program. Adapted the script, organized casting, and helped procure a production team to drive the ensemble’s mission forward throughout the rehearsal and performance process.
- Aided in the coordination of a partnership between the Black Classical Acting Ensemble and University of Maryland, Baltimore County’s Department of Theatre. This partnership will culminate in a professional residency and an original production of Langston Hughes’ “Shakespeare in Harlem” to be performed in the Fall and Winter of 2025.

SERVICE TO THE PROFESSION**Perisphere Theater – Montgomery County, MD**

2024 – present

Co-Artistic Director

- Serves as the Executive Officer of Perisphere Theater managing and coordinating the areas of board development, budgeting and fiscal prudence, production management, strategic planning, marketing and communications, individual/institutional/corporate/government giving, education and community outreach. In the tenure of his first year so far, Perisphere has successfully earned creativity funding through the Maryland State Arts Council, produced two regional premieres of thought-provoking theatre, earned Helen Hayes nominations and other theatre award recognition, doubled board membership, and exceeded goals of individual giving for the first time in the company’s history.

Chesapeake Shakespeare Company – Baltimore, MD

2021 – 2022

Associate Artistic Director – 2021 thru 2022

- Coordinated casting for all productions in CSC seasons.
- Served on boards in service of choosing a season, partnership development, and community outreach.

- Introduced several programming efforts for Black History Month 2018 and 2022 including supplemental shows to our February show season, panel discussion, and arts events.
- Taken on roles of director, assistant director, and text coach for several season shows.
- Participated in committee for the development of a company handbook and formal Code of Conduct. Participated in Strategic Planning Committee, 2019-2020.

2016 – 2021

Associate Artistic Director/Founding Director, The Studio at CSC

- Created and budgeted each season (Fall, Winter, Spring, and Summer) of in-house classes, camps, and educational programming for youth and adults. Supervised a staff of teaching artists for all programs. Managed the schedule of shared spaces for classes/camps and rehearsals. Maintained the education website pages and social media accounts. Created email campaigns and major marketing advertisements including flyers, videos, and our monthly Education Newsletter. Created special educational events sponsored by The Studio. Trained teaching artists including a smooth transition to online education during the 2020-21 COVID-19 pandemic.
- Formalized and managed all Internship programs throughout the year. Developed CSC's Summer College Intern Project, which gives admitted students an intensive program of training and stage experience in an effort to help develop their professional goals and transition from a university setting to working as a professional artist.
- Conducted a yearly audit to evaluate Studio programs for development staff and board discussion and approval.
- Stewarded a substantial contract with the NEA, DoD, and VA to implement a residence at Walter Reed National Military Medical Center in Bethesda, MD. This contract allowed us to serve 16 active-duty servicemembers and veterans through arts engagement for fuller and freer lifestyles. Based on the success of this program, The Studio at CSC has also been able to foster other military partnerships through the NEA including a virtual formatted class through the NEA's Creative Forces department during the 2020-21 COVID-19 pandemic shutdown.

Shakespeare Theatre Association (STA) – USA

2022

EAI Committee Member

Theatre Untitled – New York, NY

2022 – present President, Board of Directors

2019 – 2022 Chair, Board of Directors Education Committee

National Endowment for the Arts – USA

2021 Musical Theatre Panelist

2019 Musical Theatre Panelist

Transformation Theatre Company, Inc. – Laurel, MD

2019 Secretary, Board of Directors

Department of Theatre Promotion and Tenure Policies

(Pages 1-16 contain policies governing the evaluation of Creative Activities and Teaching. These pages were adopted by majority vote at the Department Meeting on November 20, 2023.)

(The paragraphs regarding Service criteria on pages 2 and 7 were adopted by majority vote at the Department Meeting on April 22, 2024)

Creative Activities and Faculty Evaluation of Teaching

[NOTE: “Non-tenured, tenure track faculty” is abbreviated throughout as NTT.]

The guidelines for Promotion and Tenure outlined below reflect the values, mission, and vision of our University, the College of Arts, Humanities, and Social Sciences, and the Department of Theatre. In addition to the assessment of satisfactory progression towards promotion within the field (or fields) of Theatre, efforts in community engagement, interdisciplinarity, technology transfer, and inclusive excellence will be considered **as appropriate, and if present**, in the dossier.

We recognize that inclusive excellence is a value and an ongoing practice at UMBC, and we are committed to recognizing and rewarding Diversity, Equity, Inclusion and Accessibility (DEIA) efforts in all aspects of faculty work. Our guiding principle for the description and value of contributions to diversity, equity, inclusion and accessibility is a flexible understanding of the many ways in which DEIA efforts can inflect contributions in these areas.

In the area of **Creative Activity and Research**, DEIA practices include but are not limited to, research or creative activity in a faculty member’s area of expertise that addresses issues such as race, gender, diversity, inclusion, and accessibility, neurodiversity, ability and/or religion.

DEIA work in the area of **Teaching** can include but is not limited to: developing courses or teaching strategies for the educational advancement of students from underrepresented groups, developing courses or curricula material that focus on themes of diversity, equity, inclusion, and accessibility, developing courses or course components that address and correct the omission of communities historically excluded within the discipline, record of advising and mentoring students from underrepresented groups in the discipline of Theatre, participation in faculty workshops to promote DEIA in the classroom.

In the area of **Service**, DEIA contributions may include and not limited to:

Participating or leading departmental, campus-wide events or system-wide events that encourage self-reflection and education regarding issues of DEIA, serving as a faculty advisor or mentor for under-represented campus student groups and organizations, membership and/or leadership on departmental, college, university or USM committees related to DEIA initiatives, participation in efforts to increase enrollments, retention and graduation rates of underrepresented groups in undergraduate and graduate programs. Membership or leadership in a professional organization's DEIA work, professional contributions to or participation in the DEIA work of community organizations."

In accordance with the UMBC Faculty Handbook, the following are the criteria for faculty promotion to:

6.2.2. Associate Professor

In addition to having the qualifications of an Assistant Professor, the appointee shall ordinarily have demonstrated successful teaching, a national reputation for research productivity, measured by peers in the field and demonstrated by published scholarship (for example, articles in refereed journals, chapters in edited volumes, and books or monographs published by major university presses), exhibitions, or creative performances (as appropriate), proven ability to offer graduate instruction and to direct graduate research, and evidence of relevant service to the University, the profession, and the community. Appointees must have demonstrated their ability to conduct independent scholarly activities not directly associated with prior work carried out to complete the doctorate or other terminal degree. Further, the appointee must maintain a record of teaching effectiveness, as successful scholarship alone will not be sufficient to warrant appointment or promotion at this rank.

6.2.3 Professor

In addition to having the qualifications of an Associate Professor, the appointee shall ordinarily have established an outstanding record of teaching and scholarship. A national, or where appropriate, international reputation for scholarly activities, measured by peers in the field and demonstrated by publications (for example, articles in refereed journals, chapters in edited volumes, and books or monographs published by major university presses), exhibitions, or creative performances and the active pursuit of external research support (as appropriate to the specific discipline) is expected of candidates for appointment or promotion to this rank. There must be a record of continued relevant service to the University, the profession, and the community.

6.8.2 Senior Lecturer

Candidates for appointment as Senior Lecturer must have all of the qualifications of a Lecturer, must have completed at least six years as a Lecturer (or in a comparable) rank, and shall have established a record of teaching excellence and a record of service. (6.8.3.1) A Senior Lecturer is expected to demonstrate excellence in teaching

and teaching leadership, which may include development of new curriculum, teaching innovations, scholarship, and/or creative works.

6.9.1 Principal Lecturer

This is the highest rank for full-time non-tenure track instructional faculty at UMBC, and the appointment should be made only after careful investigation of the candidate's professional and leadership accomplishments and promise of continued growth. In addition to the qualifications required of the Senior Lecturer, candidates for promotion to Principal Lecturer must have a distinguished and sustained record of teaching excellence over the course of at least five years since promotion to Senior Lecturer. Candidates for promotion to Principal Lecturer must also meet appropriately higher expectations in terms of the scope, range, or impact of professional activities.

I. Creative Activities / Research

1. Scheduled Reviews

Non-Tenure, Tenure-Track (NTT) faculty:

The expectations of the Department of Theatre are that NTT faculty pursue a self-defined research/creative work agenda, within which they contribute to the wider discipline of theatre in a significant manner. This agenda may change over time, and it may consist entirely of creative work (aka creative achievement), entirely of scholarly research leading to presentations and publications, or a combination of both. Creative practices may fall into one or more areas of interest/expertise within the wider discipline of theatre, broadly defined. Examples include but are not limited to: theatrical design, costume technology, playwriting, dramaturgy, directing/devising, activist theatre, community-engaged performance creation, DEIA practices, acting/performing, production coaching/choreographing, technical production and/or stage management.

Initially, the department chair will meet with each new NTT faculty member to explain research expectations of the university and, specifically, of the Department of Theatre. The chair will then assign a mentor to each new NTT faculty member; the mentor will be a tenured department faculty member. The chair and the mentor will continue to meet with NTT faculty regularly to discuss their research/creative work agenda and progress. In their meetings, the mentor will be available to provide the candidate with both formative and summative feedback on their research/creative work agenda. Also, the chair will meet with each NTT faculty member prior to the third and sixth-year reviews to discuss preparation for each review.

Tenured faculty will meet at least once a year to review with NTT their contributions to any UMBC Theatre productions. Tenured faculty will attend all UMBC productions to which the NTT contributed (unless excused or on leave), formally observe rehearsals or other process meetings as requested by the NTT, and maintain a file of notes on their

observations; the notes are to be retained by the tenured faculty for all future DP&TC meetings. NTT may request to meet every semester and are invited to request an evaluation path that aligns most effectively with their individual needs and professional goals. Likewise, NTT may request that notes from colleagues who are Senior or Principal Lecturers be included in the review.

If a tenured faculty member served as director or was on the design team, they may excuse themselves from the review meeting. In that case, they will arrange to meet with the NTT colleague individually to discuss their shared process and provide feedback, ideally prior to the end of the semester in which the production took place.

2. *Unscheduled Reviews*

Faculty seeking promotion to full professor, senior lecturer, or principal lecturer should schedule a meeting with the department chair to discuss the timeline and guidelines two semesters prior to the date of their requested review.

Faculty seeking promotion to Full Professor

Associate professors in the Department of Theatre are likewise expected to follow a self-defined research/creative work agenda, which may build upon their earlier achievements, and/or take a new direction. As stated in the faculty handbook: “in addition to having the qualifications of an Associate Professor, the appointee shall ordinarily have established an outstanding record of teaching and scholarship.” To reach the standard of Professor rank, Theatre faculty must have made (after reaching tenure) significant additional contribution(s) to their own body of work, within the wider discipline of theatre, broadly defined, and/or brought valuable contributions to other disciplines through research and/or creative achievements.

Faculty seeking promotion to Senior Lecturer

Although Lecturers are not formally evaluated on research or creative activities as a stand-alone area, faculty seeking promotion to Senior Lecturer positions may investigate creative work and/or research agendas as an ***integral part of teaching and pedagogical innovation***. These scholarly and practical contributions to the field should bring substantial benefit to teaching whether through theoretical research, curriculum development, mentoring student research/creative work, DEIA pedagogy, and/or creative activities in the field. Lecturers are therefore required to thoughtfully consider and explain how their professional practice and/or research enhances teaching in their dossier.

Faculty seeking promotion to Principal Lecturer

In addition to the qualifications for Senior Lecturer, candidates for Principal Lecturer who desire to connect research and/or creative activities to their dossier must use them to make significant additional contribution(s) to research-informed teaching practices and/or pedagogical innovations. Inclusive of the examples offered for Senior Lecturer, Principal Lecturer candidates should also, as stated in the Faculty Handbook (6.9.2.1)...*have a*

record of outstanding leadership in the educational programs of the university; a record of involvement in obtaining financial support for education initiatives; or have established an outstanding record of scholarship on teaching and learning.

II. Evaluation of Teaching

A multi-pronged analysis of teaching contributes to an equitable review of the candidate's teaching effectiveness and helps to minimize student and institutional bias in the areas of racism, sexism, ageism, classism, and other forms of discrimination. For this reason, in addition to the submission of Student Course Experience Scores (SCE's) and dossier materials outlined in the UMBC Faculty Handbook, the Department of Theatre requires two qualitative evaluation tools for all NTT contract renewals, tenure reviews, and promotions to full professor, senior lecturer and principal lecturer. These are:

- a) peer teaching observations.
- b) submission of teaching materials in the dossier.

It is understood that teaching and learning in Theatre encompasses multiple modalities in formal classrooms, labs, studios, and production settings. Therefore, no single form of evaluation will apply equally to all teaching modalities or coursework materials.

Additionally, all faculty are strongly encouraged to use the Faculty Development office resources and services.

1. Scheduled Reviews

Non-Tenure, Tenure Track (NTT) Faculty

The Chair of the Theatre Department and/or assigned faculty mentor will meet with each NTT faculty at least once a year to discuss course syllabi, course evaluations, and pedagogy.

- a) *Peer teaching observations for NTT faculty:*

NTT faculty should have at least **three total** observations, conducted by no fewer than two tenured faculty in Theatre, prior to tenure review. Every effort will be made to conduct at least one observation within the first two years of any faculty member's initial appointment.

The department chair will ask available members of the **tenured** faculty to negotiate dates for teaching observations with the observed faculty in advance. Efforts will be made to also align specialties where possible.

For teaching that takes place in less traditional/formal classroom settings (such as a rehearsal or laboratory), observed faculty shall negotiate with the observing colleague the best time, place, and format for the observation(s) of their work with students.

The observing faculty member will provide feedback (summative and formative) in a face-to-face meeting no later than two weeks after the observation. This meeting should allow for a peer discussion of pedagogical practices and ideas, as well as specific questions and constructive feedback, and any suggestions for improvement.

The faculty observer is required to retain written notes from this observation and meeting (including the dates for both) and bring them to future DP&TC committee meetings. If desired, or requested by the NTT faculty, the observing faculty member may also write an observational report summarizing the candidate's classroom techniques and effectiveness after the meeting that follows the teaching observation. This report should be submitted to the department chair within 30 days of the observation. Notes and reports generated from these observations are to be brought to the DP&TC meeting for discussion of a candidate's teaching. They are not intended for inclusion in the candidate's dossier.

The NTT faculty may request a follow-up observation by this or another tenured faculty for the same course.

b) Submission of teaching materials:

The university-wide promotion and tenure process requires that syllabi for all courses be included in the candidate's dossier. Documentation from a minimum of 3 courses should also be included. Ideally, these would be courses at different levels (lower division/ upper division/ graduate) or different types (lecture/discussion). Documents may include, for example, the syllabus, written assignments, exams, examples of feedback to students, or other documentation. Those additional materials are intended to help illustrate the instructor's approach to the teaching of the course(s,) as well as efforts to advance the university's DEIA goals. Candidates can additionally include any other teaching materials they deem illustrative of either formal or informal learning, but limit the total number of additional materials (not counting syllabi) to no more than ten items.

All members of the DP&TC are responsible for timely review of submitted teaching documentation, and their assessment of the materials will be discussed at the appropriate committee meetings. The reports of Committee Chair and Department Chair may include portions of these conversations while maintaining the anonymity of the individual commenters.

2. Unscheduled Reviews

Faculty seeking promotion to full professor, senior lecturer, or principal lecturer should schedule a meeting with the department chair to discuss their pedagogical practices, syllabi and course evaluations two semesters prior to the date of their requested review.

Department Promotion and Tenure Committees (DP&TC) will follow the guidelines outlined above in the matter of unscheduled reviews with the following exceptions:

a) Peer teaching observations for unscheduled reviews

Peer teaching observations may be conducted by any member of the faculty whose rank is senior to the candidate and aligns them with the appropriate DP&TC. Efforts will be made to also align specialties where possible.

Lecturers should have had at least **three total** observations prior to review for promotion to senior lecturer.

Those wishing to be considered for promotion to full professor or principal lecturer should have at least **two total** observations (ideally within five years of the unscheduled review) at their current rank for promotion review.

III. Service

DP&TC considers membership in and leadership of departmental and university committees, participation in national and international professional organizations, engaged service within or without the larger campus community, and recruitment efforts for the department as examples of qualifying service towards promotion.

Theatre Department service includes departmental production responsibilities, committees, academic advising, and special projects assigned regarding the department's administration.

Peer Review – Course Syllabi

One or more of the following criteria may be used for the evaluation of teaching materials. Committee members should be cognizant of these criteria when reviewing the materials, and may find the rating system useful in their preparation for committee discussions.

3=Highly Effective 2=Effective 1=Needs Continued Development N/A=Not Applicable

Criteria for Evaluation	3	2	1	N/A
The course description, course objectives and/or students' learning outcomes are clearly stated.				
Assignments are clearly aligned with course objectives.				
Assignments are spread appropriately across the semester.				
UMBC and/or Theatre Department policies are included.				
Where applicable, contains strategies for the advancement of diversity, equity, inclusion, and accessibility				
The weight (percentage) on the final grade for course assignments and exams is clearly stated.				

Comments:

Peer Review: Instructional/ Assignment Materials

Criteria for Evaluation	3	2	1	N/A
Demonstrates a structured progression of learning over the course of the semester.				
Illustrates the stated learning objective(s) of the course as laid out in the syllabus.				
Clearly defined roles and responsibilities for experiential learning.				
Criteria for submission and assessment of assignments are clearly stated- including, but not limited to, rubrics when deemed appropriate by the instructor.				
Where applicable, contains strategies for the advancement of diversity, equity, inclusion, and accessibility				
Opportunities for oral and/or written feedback is clearly structured into the assignment.				

Comments:

Peer Review: Examples of Student Work

Comments:

Department of Theatre - Teaching Observation & Evaluation

Instructor: _____ Course: _____

Evaluator: _____ Date: _____

	Needs continued development	Effective	Highly Effective	N/A
1. Was well prepared and organized for class				
2. Generates thoughtful discussion				
3. Provides appropriate feedback to student work				
4. Effectively (re)directs discussion to meet class objectives				
5. Achieves active student involvement				
6. Models/encourages critical response to the subject matter				
7. Structures class activities well				

Additional comments on 1-7 above (add pages if needed):

What worked well in class?

What could have been improved?

Other comments:

Student Role in Department Promotion and Tenure Committees (DP&TC)

Department of Theatre

The two student members of the DP&TC participate in evaluating the candidates' teaching in all contract renewal and promotion and tenure reviews in the Department of Theatre.

1. Selection of Students

Since the department has no graduate dimension, the students in Theatre DP&TCs are current undergraduate majors in the department. The two selected students are nominated by the department chair, in consultation with the candidate, the department's tenured faculty and selected student leaders, where appropriate. Care is taken in the selection to ensure that neither student is in any of the candidate's classes at the time of the review, that neither is an advisee of the candidate, that students from different "generations" within the student body (upper and lower divisions) are represented. A student has the option of rejecting the nomination, in which case another is selected by the chair.

2. Functioning of Students

Students have access to the teaching portion of the candidate's dossier, including SCEs, syllabi, teaching-related portions of the candidate's self-assessment, and any other aspect of the dossier that concerns itself with teaching. The students also receive copies of the university's and the department's published expectations regarding teaching at UMBC.

The student members of the DP&TC are asked to canvass approximately 15-20 former students of the candidate for information about the quality of teaching. Every effort should be made to canvass current department majors students, but depending on the candidate's past course assignments, alumni and non-major respondents are acceptable. Care should be taken to ensure a diverse representation of people in the respondent pool.

To assist them, the department makes available to them a sample student questionnaire (attached) that has been developed and refined from use in past reviews and should be conducted through conversation, not through electronic solicitation. Past experience suggests that each student interview takes 20-30 minutes. The student committee members are cautioned about the confidentiality of their interviews and of the P&T process as a whole.

When they have completed their canvass, the student DP&TC members synthesize their findings and their own views in separate reports, which they deliver both orally and in writing to the DP&TC. The committee notes major areas of agreement between the two reports and probes the occasional differences through further questioning. The students' written summaries become part of the DP&TC file on the candidate and, while not sent to the Dean of CAHSS for the next

stage of review, remain available to the Dean, other subsequent reviewers, and the candidate in the department's DP&TC file.

The student members of the DP&TC, along with other committee members, then have the opportunity to assess, comment on, and, where desired, ask for changes in the teaching portion of the final DP&TC report before signing off on it.

It is the department's experience that the process described above has worked well in past reviews. Student committee members have, without exception, taken their responsibilities seriously, interviewed their classmates with intelligence and objectivity, and delivered reports that have been wide-ranging, truthful, and fair. The department's faculty have found these student reports to be invaluable, both as a check against their own evaluations and as an aid in arriving at a balanced and accurate overall assessment of a colleague's teaching abilities.

Enclosure:
Sample Student Questionnaire for DP&TC Reviews

**SAMPLE STUDENT QUESTIONNAIRE FOR DP&TC REVIEWS
DEPARTMENT OF THEATRE**

ACADEMIC AND STUDIO COURSE-SPECIFIC QUESTIONS

1. What do you think you learned from Professor _____?
2. What did you discover about yourself from taking ____ course(s)?
3. What sort of learning environment did Professor _____ create in ____ course(s)? How did ____ challenge you to become a better student? How did she challenge you to become a better actor or designer or stage manager?
4. What do you think are Professor _____'s teaching strengths and weaknesses?
5. Which of Professor _____'s teaching techniques (if any) worked best for you? Which techniques (if any) were not helpful?
6. Were Professor _____'s lectures (if offered) organized/clear/focused?
7. How clear were Professor _____'s expectations of you in the classroom? How clear was ____ grading system?
8. How available was Professor _____ outside the classroom? If you have had Professor _____ as an advisor, how available and helpful has ____ been?
9. How would you describe the classroom environment that Professor _____ created? Were discussion and class input a part of this environment? If so, was everyone encouraged to participate?
10. What qualities, in your view, should a "good" teacher have and which of these qualities (if any) does Professor _____ possess?
11. Why would you take or not take another course from Professor _____? Why would you or would you not recommend one of her courses to your peers?

ACTING/DESIGN-SPECIFIC QUESTIONS

1. What techniques did Professor_____ use to help you discover your character/design? Please provide an example.
2. How did Professor_____ communicate her ideas about the play to you? Please provide an example.
3. How did Professor_____ manage the actors'/designers'/stage managers' time during the rehearsal process?
4. How would you describe the rehearsal process with Professor_____? Please be specific.
5. How do you feel Professor_____ incorporated student input into the rehearsal process? Please be specific.
6. How were your artistic growth or knowledge of yourself as a performer, designer, or stage manager changed by working with Professor_____? Please be specific.

These Departmental Guidelines will be periodically reviewed and revised by the senior faculty in Theatre to align with any changes in the USM and University policies on promotion and tenure.

UMBC Department of Theatre Faculty Workload Policy

This policy was ratified by the full-time Theatre faculty (the governing body of the Department), present at the May 21, 2018 Faculty Meeting. This policy may be brought forward for discussion of revisions by any full-time faculty. Such requests should be brought directly to the chair for discussion. If a revision discussion is warranted, the chair will schedule it inside a full faculty meeting within six months.

Final, ratified policies must be approved by the CAHSS Dean for compliance with UMBC and UM Board of Regents guidelines.

MISSION

At UMBC we believe that theatre is an ever-changing art form, responding to and creating new ideas that confront our ethical, political, and artistic ideas and practices. Degree programs leading to an Acting, BFA, a Theatre BA; Theatre Studies Concentration, or a Theatre BA; Design & Production Concentration provide students with the interdisciplinary skills to become actively engaged with their art and with the world around them. A dedicated faculty focuses on each student's evolution as an artist and as a person, making the study of theatre at UMBC a life-changing experience that stimulates, challenges and inspires.

OVERALL WORKLOAD GUIDELINES

The Chair of the Department of Theatre is responsible for making faculty workload assignments, as described in the Faculty Handbook: "The responsibility for department workload assignments rests with the department chairperson in consultation with the faculty members of the department in accordance with the policy developed collegially within the department." (13.2.4.2)

In making teaching and service assignments, the chair must prioritize the needs of the Department, however, every effort should be made to follow principles of work-life balance, individual faculty development, feasibility, and overall fairness.

Full-time lecturers

The expected course load is eight (8), 3-4 credit course sections each academic year. Workload expectations for full-time lecturers include teaching and service:

Teaching = 65-75%

Service = 25-35%

Tenured/tenure track faculty

The expected course load is five (5), 3-4 credit course sections each academic year. The department chair is expected to teach two (2), 3-4 credit course sections each academic year. Workload expectations for tenured/tenure-track faculty include teaching, research, and service:

Teaching = 45-55%

Research = 35-45%

Service = 5-15%

Teaching:**Course release and course equivalencies:**

As described in the guidelines of the Association for Theatre in Higher Education (ATHE) and the United States Institute for Theatre Technology (USITT), a significant portion of university theatre faculty time is devoted to research and production of a series of plays each academic year. The production season of plays is at the core of—and essential to—the mission of the Department, and ability to meet instructional needs. The Department's production season exemplifies the ATHE's characterization as an exceptionally large and complex undertaking. The Department therefore recognizes course equivalencies, and grants course releases, in the following ways:

Faculty designers:

A course equivalency is granted (during the semester the production performs) for each design in sound, lighting, costumes, or scenery. Equivalency is also granted for directly mentoring a student who takes a design role in place of that faculty member. Faculty who are designers may be the teacher of record for undergraduates working to prepare the design as assistants or laboratory students, but these credits are not factored in their course load assigning.

Faculty directors:

For each UMBC production, faculty directors teach a class in which students rehearse the play, and this is factored in class assigning as one course. For student-directed Department productions, the faculty directing mentor still teaches the course, and may also mentor the student director's preparation under course credit the semester prior (as with designers above, this is not factored towards course load).

A faculty director should not be assigned to direct and/or mentor more than one Department production per academic year, unless they agree to do so. In such cases, they will be granted a course release in that year.

Faculty with shop supervision responsibilities:

The Lecturer - Costume Shop Supervisor and Lecturer - Technical Director and Production Manager have a set and consistent load each year that combines their teaching with laboratory, production, and staff supervision responsibilities, as well as a number of administrative and organizational oversight duties that come with the position. The number and type of courses they are expected to teach annually is generally determined upon hire, but can be reconsidered if changes are made to the program, the curriculum, and/or staffing that directly and substantially impact their workload.

Faculty performance specialists:

Faculty performance specialists (such as Movement or Vocal Directors/Coaches) contribute to many UMBC Theatre productions, with wide variation in time committed both within and outside the rehearsal room (including research, meetings, individual and group coaching, preparation of specialized instructional materials, and planning). If the time spent by a single faculty specialist in contributing to a season's productions, in total, is forecasted to meet or exceed that of a single course unit (equivalent to a 3-4 credit course time expectation) it must be approved by the chair or lessened by other means (such as adjusting a production script choice or concept, or hiring a guest artist).

If it is approved by the chair to commit this amount of time to the production season, that faculty performance specialist will receive one course release for that academic year. This will be determined in the

academic year prior. Adherence to general time-commitment agreements for the performance specialists will be overseen by the chair.

Overload & Course buy-out

Faculty may choose to teach a course for another department or division in addition to their workload in Theatre. Prior to accepting such an assignment, the faculty must seek approval from the chair, with assurances it will not interfere with their Department commitments. The faculty should secure compensation from that division -- either for themselves, or for the Department if they prefer a course buy-out, which must also be determined prior to accepting the assignment.

Any full-time faculty may elect to teach an independent study course, and should communicate this with the chair. If a faculty member is engaged in extensive mentorship of undergraduate students, with or without formal credit assignment, they should also communicate this with the chair and note it in their Faculty Annual Report (FAR) and Merit Bands.

Full-time faculty also may occasionally be assigned a small “floating” Theatre course that demands little time commitment, and is generally one or two variable credits (such as Theatre Internship). This type of course should be assigned by the chair in faculty rotation or used to balance faculty teaching load, service or research.

Faculty who desire release from teaching in order to support research and/or pedagogical development, are encouraged to apply for course release/buy-out opportunities from the CAHSS along with other internal and external opportunities.

Service:

The chair is responsible for assigning Department service roles and responsibilities. These may include membership or chairship of standing committees (such as Theatre’s Curriculum Committee), or of one-time committees (DP&TC or Search), leadership roles (head of a content area), or task leadership (i.e. community college articulation), as well as ad-hoc committees or subcommittees faculty may wish to form, or the chair charges faculty to convene on a particular issue. If a faculty’s particular position or expertise inherently includes substantial service to production or department infrastructure, even if temporarily (i.e. in the “set up” or re-structuring of a content area), this should be factored in overall service load.

When making service assignments, the chair factors overall workload balance (teaching and research) according to faculty rank (including consideration progress towards promotion), the needs of the department, as well as alignment with individual faculty strengths and expertise. While it is understood that the needs for Department service can be substantial, the chair should also consider other service the individual faculty is also undertaking (i.e. service to the university and profession). The chair may determine, factoring the above, when it is best to consider rotation of committee membership, task leader and area head positions.

Student academic advising is considered part of service. The distribution and number of advisees is determined by the chair as with other department service, in consideration of overall balance for each individual faculty.

Sabbatical Leave

Tenured faculty are eligible to apply for sabbatical leave in accordance with university policy; this section describes how load is distributed and planned for.

Given the nature of the Department's work, which relies on collaboration, faculty are encouraged to plan sabbatical requests well in advance. They should work with the chair to identify a semester that is feasible for the department, and most beneficial for their research agenda. The chair should support planning for sabbatical leave at the earliest point of the faculty's eligibility.

For the academic year in which leave is granted, the other semester is assigned the 3-course load. All tenured faculty are expected, when necessary, to collegially support the colleague on leave by taking on additional work such as meeting with their advisees and serving committees, as arranged by the chair.

Student Survey Recap

**Study completed by Margaret Caster and Tessara Morgan Farley
with input and guidance from Eve Muson**

Summary of Survey Findings:

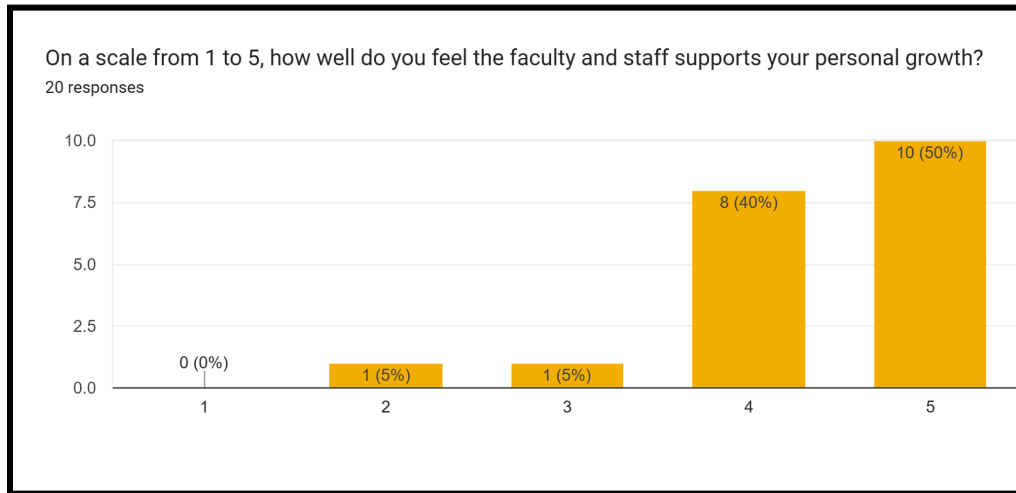
Margaret and Tessara conducted a Student Feedback Survey which consisted of 12 questions: 4 short answer questions, and 5 scale-rated questions with 3 follow up questions. We have 120 student advisees; out of that pool we received 20 responses. Which is around a 16% response rate from our students.

Overall, the Department received ratings of 4 or 5 on the scaled questions. Most students feel well-supported in their personal and artistic growth and find that feedback on both classwork and production work is sufficient. One area for improvement is our responsiveness to student feedback as most students rated us at a 4. Additionally, students rated the Department's preparation for their professional career as a 4, indicating another area for improvement.

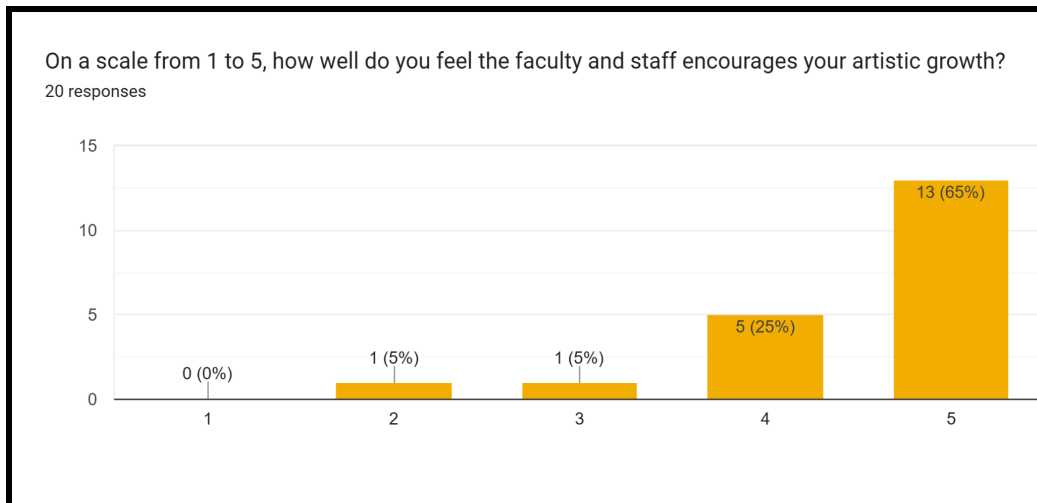
Students expressed satisfaction with the department's teaching, mentoring, and opportunities, highlighting the faculty's supportiveness, inclusivity, and commitment to student growth. They praised hands-on experiences, a modern curriculum, and a welcoming atmosphere but also identified areas for improvement. Suggestions included connecting with alumni and professional theatres, specifically in the DMV area, through expanded networking events, guest artist workshops, and observership programs. Students requested more structured syllabi and teaching assistants for additional support. They advocated for more guidance on transitioning to professional theatre, such as resume building, business skills, and industry expectations, alongside resources for graduate school preparation. Some emphasized diversifying course content and teaching methods to address varied learning styles, starting levels, and interests. They requested more community-wide meetings, mentorship programs, and collaboration with other UMBC arts departments aimed to foster unity and broaden networks. Students also expressed interest in student-run productions, potentially for credit, and a wider range of shows, including musicals. Calls for accountability, communication improvements among faculty, and constructive feedback were noted to better prepare students for professional settings. Some sought more personal mentorship to clarify goals and paths. Overall, students appreciated the department's efforts while advocating for initiatives to deepen connections, broaden opportunities, and equip them for diverse career trajectories.

Student Survey Recap

Scaled Questions:

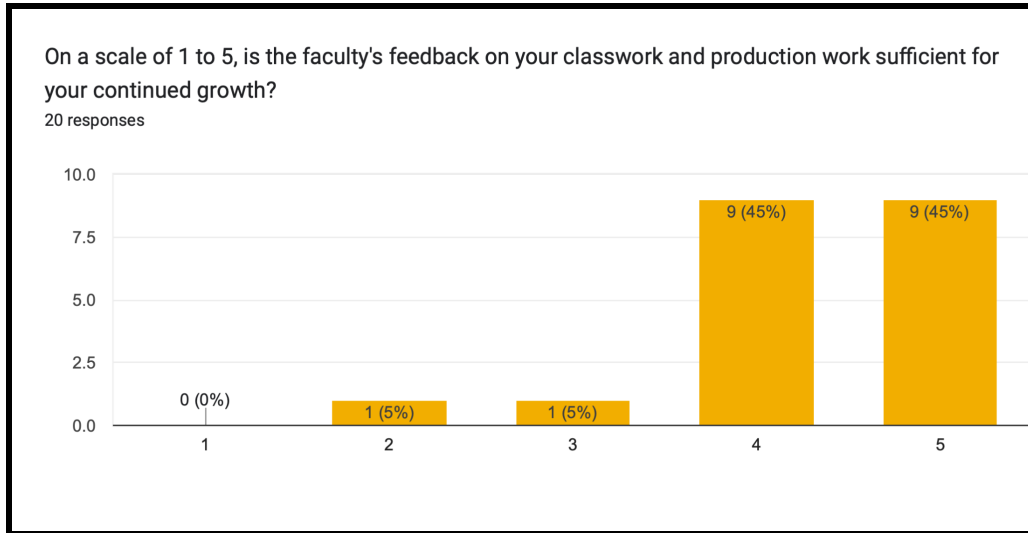


90% feel supported or very supported in their personal growth.



90% feel encouraged or very encouraged in their artistic growth.

Student Survey Recap



90% feel like the feedback on classwork and production work is sufficient or very sufficient.

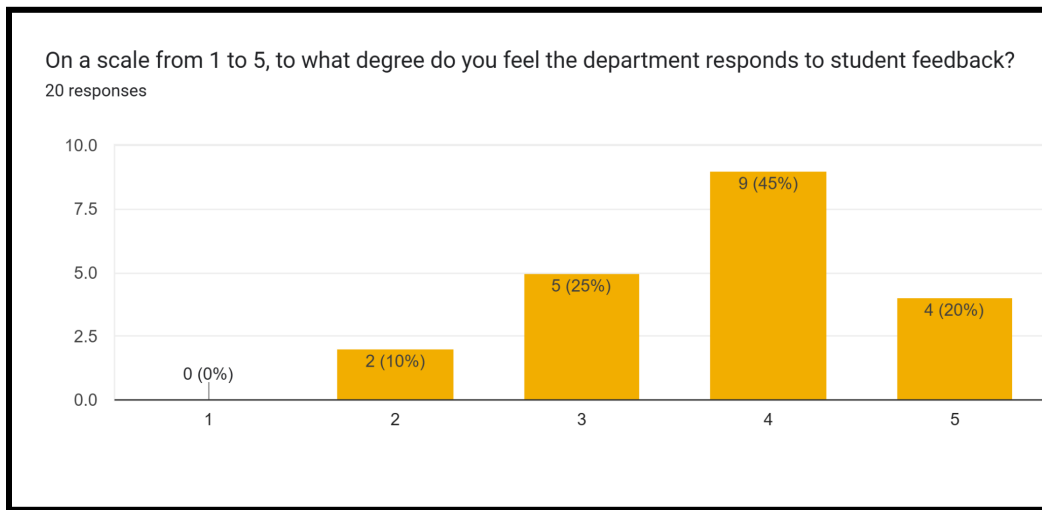
Corresponding Question: Where does the teaching and mentoring in the Department need to improve?

Here's a summary of the 16 responses we received on this question:

- Several students expressed satisfaction with the department's teaching and mentoring, praising the availability of professors, the opportunities provided, and overall guidance offered. Some felt no improvements were necessary or stated they were not yet in a position to provide feedback.
- Some students suggested that certain professors could better recognize and accommodate diverse learning styles.
- A few responses noted that student input could sometimes feel limited due to strong faculty visions, and they desired more opportunities to contribute creatively.
- There were calls for more one-on-one mentoring to help students evaluate their progress and clarify personal goals.
- Students suggested larger class sizes sometimes make it difficult to receive individual feedback.
- Office hours by appointment were noted as a barrier for some students, who expressed a preference for more open or drop-in availability.
- Outreach to quieter or less vocal students was identified as an area for improvement.
- Students valued constructive criticism and suggested that faculty could take a firmer approach to hold students accountable, which would better prepare them for professional environments.
- A desire for more diverse teaching approaches was mentioned, such as inviting guest artists for design and production students and learning from recent graduates to gain industry insights.

Student Survey Recap

- One respondent felt that some faculty could better separate personal emotions from their teaching to create a more professional learning environment.



65% feel like the department responds well to student feedback. This is an area for improvement as 35% rated us a 2 or 3.

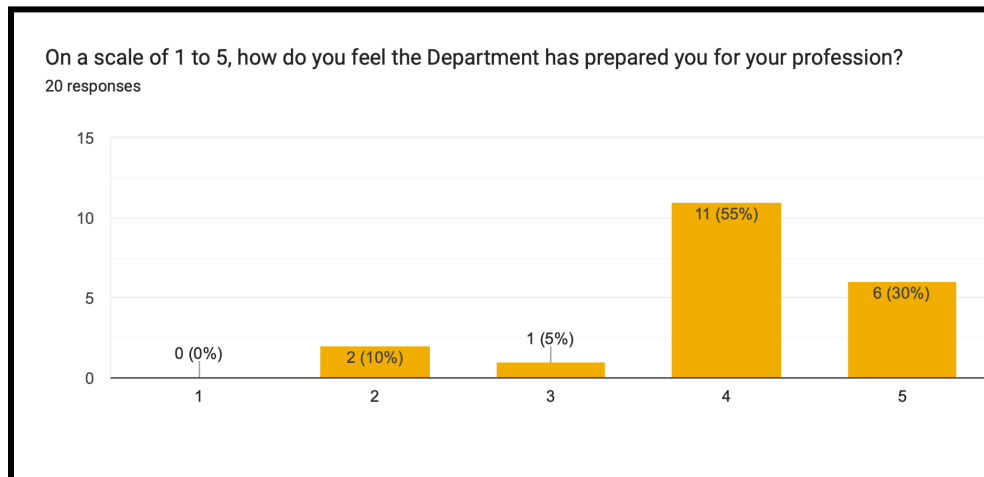
Corresponding Question: How do you think student leadership could contribute to the Department?

Here's a summary of the 16 responses we received on this question:

- Many students suggested implementing mentorship programs where upperclassmen guide underclassmen, helping them transition smoothly into the department and offering advice on navigating their academic and creative journeys.
- Increasing the visibility and role of student ambassadors was proposed as a way to provide more structured support for new students.
- Several respondents expressed interest in creating a more formal and professional student-run theatre company, potentially offering academic credit, building on the current Musical Theatre Club (MTC).
- Expanding opportunities for student-run shows and creative projects was seen as a way to encourage leadership and innovation.
- Students suggested that peer leaders could serve as liaisons between students and faculty, fostering better communication and addressing issues or needs that students might be hesitant to bring directly to faculty.
- Creating a leadership group with representatives from all theatre concentrations was proposed to ensure diverse student perspectives are heard and considered in departmental decisions.
- Student leaders can contribute to strengthening the sense of community within the department, fostering connections between different classes and concentrations.

Student Survey Recap

- Respondents emphasized the importance of outreach, such as introducing student leaders to the broader student body so they are approachable and accessible for support.
- Students believe that leadership roles provide a platform for peers to propose new ideas and creative solutions to challenges within the department, which could benefit both students and faculty.
- Student leaders could model confidence and individuality, encouraging others to grow while also offering new approaches that could inspire faculty and mentors.
- Some students mentioned negative experiences with certain student leaders, which discouraged them from pursuing leadership roles. Ensuring positive, supportive leadership models was identified as an area for growth.
- Introducing paid positions, such as teaching assistant roles, was suggested as a way to provide professional development opportunities for students.
- Leaders could focus on identifying and addressing specific struggles students face, offering targeted support and feedback.



55% rated us a 4 in how they feel the department has prepared them for their profession.

Corresponding Question: What would you need from the Department to feel more prepared?

Here's a summary of the 17 responses we received on this question:

- Students desire more discussions and guidance on transitioning from academic settings to professional theatre, including how to navigate rehearsal spaces and understand production processes
- Requests for resources on resume, CV, and cover letter writing specific to theatre professions (for actors and non-actors).
- Education on the business side of the theatre industry and how to manage career logistics effectively.

Student Survey Recap

- Students want increased opportunities to interact with professionals from outside theatres, including guest speakers and alumni, to hear about career paths and practical experiences.
- More information about building and utilizing the department's connections with local theatres like Everyman Theatre.
- Calls for expanded opportunities to work with professional theatres through internships, partnerships, and clearer pathways to gain hands-on experience.
- More guidance on when and how to start applying for theatre-related jobs and internships.
- Some students requested more education on the realities of rehearsal spaces, production timelines, and the role of understudies in professional settings.
- Providing students with opportunities to test their full capabilities in open and supportive environments.
- A clearer guide to navigating department-related resources on UMBC's website was mentioned.
- Several students expressed a need for more individualized guidance to ensure they are on the right path and prepared for post-graduation life.
- Some emphasized the importance of helping students feel confident in their direction through mentorship and check-ins.
- Newer students noted that while they did not feel prepared yet, they believe the department will help them by the time they graduate. This highlights the importance of early intervention and setting clear expectations.
- Some students who do not intend to pursue theatre as a profession felt their current level of preparedness was sufficient, indicating a variety of career goals within the department.

Other Questions in the Survey:

Question: New Plays and New Ways: UMBC Department of Theatre fosters artistically innovative and socially engaged graduates in a leading liberal arts program. Using the latest technologies and practices, we experiment with theatrical forms, create provocative new work, and give voice where it is most needed. How has our vision of New Plays and New Ways supported your growth as a student?

Here's a summary based on the 19 responses received:

- Many students expressed that the program helped them expand their artistic skills, such as in devised shows, writing, self-direction, and dance, which are important for movement-based auditions and holistic performance preparation. Design and production majors, in particular, noted the advantage of access to state-of-the-art resources and training.
- Students valued the exposure to a variety of shows and the opportunity to experiment with unconventional techniques and devising practices. The program allows them to build

Student Survey Recap

original characters and explore non-traditional theatrical methods, which many believe sets UMBC apart from other institutions.

- Several students mentioned that the program has helped them clarify their career interests and personal artistic styles, providing a space to create authentic, unique works. New and transfer students look forward to further involvement and anticipate that these experiences will shape their growth in theatre.
- Some responses suggested a need for increased awareness and promotion of the *New Plays and New Ways* vision, particularly among new students, so they can better understand and engage with the program's offerings.
- A few respondents who are new to the program felt they hadn't yet experienced its full impact due to their short time in the department, although they expressed enthusiasm for future participation.

Question: The Department provides enrichment opportunities for students such as master classes, internships, field trips, and guest artists. What other enrichment opportunities would you be interested in?

Here's a summary based on the 18 responses received in the survey:

- Many students expressed interest in more specialized workshops, such as acting, fight choreography, and technique-focused sessions that could enhance their acting skills. There was also a strong desire for increased access to master classes with guest artists, particularly those focusing on design, playwriting, and directing.
- Students would like more opportunities to attend theatre productions, particularly in nearby areas like Washington, D.C., and participate in field trips where they can collectively analyze performances. Theatre festivals were also mentioned as desired group outings.
- Internships were a major interest, especially those offering local opportunities during the academic year and over the summer. Students want internships that provide real-world experience to better prepare them for post-graduation, including opportunities in musical theatre and collaborations with local theatre companies.
- Respondents indicated an interest in networking opportunities, such as connecting with UMBC theatre alumni and hearing about their career paths. They also suggested more engagement with professionals in various roles (especially designers) and access to outside directors to experience different artistic approaches.
- Some students expressed a desire for mock auditions or other audition experiences around UMBC, which they believe would better equip them for the professional field.
- There was a noted interest in enhancing the theatre community at UMBC by organizing more cross-program events that allow students to interact with peers from different grades and connect with other schools or theatre programs.

Student Survey Recap

Question: Overall, what do you think the Department does well?

Here's a summary based on the 16 responses received in the survey:

- Students praised the department for fostering a welcoming and inclusive atmosphere, with faculty who are approachable, supportive, and committed to students' growth. Professors are described as understanding and willing to go the extra mile to help, creating a space that encourages learning without high stress.
- The department is recognized for providing diverse opportunities for students to engage in different aspects of theatre. Students appreciate the range of hands-on experiences, such as opportunities for design work, portfolio-building, and professional collaboration, which are invaluable for preparing them for careers in the field.
- Students noted the department's effective communication, both in providing consistent information and in being open to questions. This communication helps students feel informed and supported, with professors willing to connect and discuss all aspects of theatre.
- Respondents value the department's focus on modern theatre practices, with a curriculum that reflects current trends and changes in the field. This forward-thinking approach equips students with relevant techniques for both stage and on-camera work, script navigation, and other contemporary practices.
- The department allows students to explore theatre independently while providing support when needed. This balance between guidance and independence empowers students to discover their personal strengths and artistic identities.
- The department inspires students to be agents of change within the theatre community, motivating them to envision and work toward evolving the field in meaningful ways.

Question: Overall, what do you think the Department needs to improve on?

Here's a summary based on the 17 responses received in the survey:

- Students want stronger connections with alumni and peers outside of the classroom, suggesting organized networking events and mentorship programs.
- More opportunities to connect with theatres outside of Baltimore, particularly in the DMV area, were requested.
- Students suggested expanding the observership program and increasing access to guest artists and masterclasses.
- Requests for a broader range of theatrical works, including twists on classics, musicals, and student-generated work.
- Suggestions for more collaboration with other UMBC arts departments to diversify experiences and build wider networks.

Student Survey Recap

- More workshops focused on design and production (e.g., drawing for design, QLab, or similar tools) alongside acting-focused masterclasses.
- Short seminars or workshops to fill gaps caused by infrequent course offerings.
- Encouragement and resources for student-run clubs and theatrical organizations.
- More structured syllabi to help students stay on track with coursework.
- Suggestions for integrating teaching assistants into classes across all levels for additional support.
- Calls for more accommodations and materials for underprivileged students, such as course supplies and support systems.
- More resources and mentoring for students considering graduate study.
- Students want help building skills in alternative ways, recognizing varied learning styles and starting levels (e.g., script analysis, choreography).
- Suggestions for improved education and accountability regarding understudy responsibilities.
- More emphasis on the business and career aspects of theatre, including guidance on transitioning into the industry, resume building, and professional etiquette.
- Concerns about communication gaps among faculty and between faculty and students, with a call for better understanding of student life beyond theatre.
- Some responses suggested clearer standards for holding students accountable to professional expectations.
- Requests for more community-wide meetings and collaborative experiences outside the classroom to foster a stronger sense of unity.
- Expanding the department's range of activities, including adding musical productions to the official program offerings, if possible.

Theatrical Civic Compass Committee

Members: Nigel Semaj (Chair), Tessara Morgan Farley, Margaret Caster, Eve Muson,
(Pending Senior Faculty Member, Susan Stroupe(?), and a student representative)

Mission: The Civic Compass Committee is committed to nurturing an ethos of equity, belonging, and citizenship within our vibrant community. Our goal is to nurture a safe, inclusive, and empowering space where every artist's voice is valued, and students are empowered to own their artistic and personal growth. Through restorative practices, reinforcement of expectations and values, intentional community engagement, and education on citizenship and DEIAB, the Civic Compass Committee endeavors to build stronger bonds among faculty, staff, and students. We aim to foster a culture of accountability, empathy, and continual artistic advancement, ultimately cultivating a deeper sense of citizenship in our students and department community.

OUR THOUGHTS:

During COVID, institutions worldwide found themselves reevaluating their practices and relationships with students and communities. This introspection provided a necessary pause from the stringent rigor often associated with many theatre departments. As we approach new horizons, and new ways of working with one another in theatre, we recognize the need to reintroduce a sense of rigor, this time infused with grace and flexibility. Consequently, the CCC has identified the following areas to address.

1. Reinforcement of Expectations, Agreements and Boundaries.
2. Community Agreements/Clear Rehearsal Standards and Repercussions
3. Need for Additional Student Training.
4. Support for Department Community Activities

We present the following four action items to assist in that work.

1. Institute A Student Handbook
2. Identify Company Expectations/Community Guidelines & Repercussions w/ROUGH DRAFT trial implementation Fall productions.
3. Investigate and Plan for UMBC Theatre Citizenship Training for Students
4. Identify community-building events that foster Community Amongst students AND faculty/staff.

The committee wishes to and plans to include all willing voices from our faculty, staff, and students to aid in this work. While these four points have been identified as action items for AY 24/25, they are not all being implemented during this time.