### EDUCATION

2004: PhD, Theatre History and Dramatic Criticism, University of Washington (Seattle, WA)

1996: BA, *magna cum laude*, Theatre Arts, Carleton College (Northfield, MN)

### ADDITIONAL TRAINING

2018: Arts in Health Research Intensive, Center for Arts in Medicine, University of Florida (Gainesville, FL)

2008: Workshops in Forum Theatre and Legislative Theatre, Augusto & Julian Boal, Pedagogy & Theatre of the Oppressed (Omaha, NE).

2006 – 2007: Fine Arts Scholars Group, Center for Teaching and Learning Excellence, University of Utah (Salt Lake City, UT)

2003: Università per Stranieri di Perugia, Intensive advanced Italian language study (Perugia, Italy)

### APPOINTMENTS

### FACULTY

|  |  |
| --- | --- |
| 2014 – present | Associate Professor, Department of Theatre, University of Utah |
| 2005 – 2014 | Assistant Professor, Department of Theatre, University of Utah |
| 2004 – 2005 | Instructor, Department of Humanities, Cornish College of the Arts |
| 2003 – 2004 | Instructor, School of Drama, University of Washington |

### ADMINISTRATIVE

|  |  |
| --- | --- |
| 2021 - present | Chair, Department of Theatre, University of UtahResponsibilities: Oversee day-to-day and long-term personnel, curricular, production, season planning, recruitment, and financial management and budgeting of the Department. Ensure faculty review processes are conducted in compliance with policy at all levels. Conduct annual faculty and staff reviews. Coordinate and collaborate with college leadership on events and initiatives that extend across academic units. Represent department needs in design, planning, and construction of Meldrum Theatre at the Einar Neilsen Field House and in construction and close-out of Price Theatre Arts Building remodeling project. Steward relationships with donors.Accomplishments: Led department through self-study, placing learning outcomes and equity, diversity, and inclusion at the center of our efforts. Directed changes to the season selection process to better anticipate challenges for budget, casting, and dramaturgy and to provide transparency to students about the process. Supervised revision of department and student handbooks, including faculty workload and student expectation policies, respectively. Oversaw mitigation of COVID-19 in theatre classes and productions through environmental and administrative measures in collaboration with the Division of Public Health. Produced three virtual shows to ensure safety of audiences, performers, and crew during COVID-19. Oversaw financial analysis of department income and expenditures by program area. Improved department safety by establishing a schedule for increased campus security patrols at the end of rehearsals and performances and installing secure doors on classroom and theatre space. Secured $50,000 gift to Department for building improvements. Established process for students to report concerns to the department. Established transparent, systematic approach to faculty merit reviews in collaboration with full-time faculty.  |
| 2020 – 20212016 – present | Interim Chair, Department of Theatre, University of UtahResponsibilities: Oversee day-to-day and long-term personnel, curricular, production, and financial management of the Department. Coordinate and collaborate with college leadership on events and initiatives that extend across academic units.Accomplishments: Spearheaded fundraising efforts for an endowed scholarship to support underrepresented students and raised over $17,000. Navigated teaching and producing theatre during a global pandemic. Led revision of learning outcomes and created a learning outcome assessment plan for the department. Collaborated with Office of General Counsel and Dean of Students to create a plan to address troubling student behavior. Established a department level equity, diversity, and inclusion committee and sought support from outside experts to address the need for cultural changes and ongoing learning among faculty, staff, and students. Created an equitable plan for faculty FTE. Revised special course and program fees to increase transparency and equity, while keeping overall costs to students flat. Improved admissions processes by coordinating with University admissions and scholarship offices.Associate Dean for Research, College of Fine Arts, University of UtahResponsibilities: Work with University VP for Research to improve relevance of University-wide research services/programs for Fine Arts; represent the interests of arts faculty on the OneU Research Council and the Creative Research Working Group; serve as PI on Beverly Taylor Sorensen Arts Learning Program grant from the State to administer the BTSALP professional development program at over 130 elementary schools; identify needed infrastructure to support faculty research agendas; design and deliver a grant-development curriculum specifically geared to a Fine Arts faculty dominated by arts practitioners; consult with individual faculty on research needs, specific projects, long-term research plans; review external grant proposals of CFA faculty prior to submission; oversee pre-proposal process of limited submission grants to the NEA; curate and organize events to encourage interdisciplinary collaborative research (e.g., MIX\*OLOGY, Creative EngAGEment Research Symposium with Center on Aging); provide information about upcoming grant opportunities to faculty; build strategic alliances with other Research Deans at the University to improve ability to advocate for faculty needs outside of health sciences; define scope and mission of the Arts in Health initiative with interested faculty and staff from across the University; serve on the Dean’s Cabinet and Executive Committee in the College of Fine Arts. |
| 2015 – 2016 | Special Assistant to the Dean for Arts, Health, & Social Justice Initiative, College of Fine Arts, University of UtahResponsibilities: Work with faculty from the College and the University to begin building a community of scholars and practitioners with an interest in arts, health, and social justice; investigate options to establish a Center for Arts in Health in the College of Fine Arts; propose a Transformative Excellence Program grant to the SVPAA in Arts-in-Health. |
| 2005 – 2016 | Head of Theatre Studies, Department of Theatre, University of UtahResponsibilities: Advise ~50 majors and minors annually; administer and design BA program curriculum; coordinate class scheduling (timing and location with other areas of study in the Department); consult with other Area Heads and Department Chair on Department policies, season selection, program development, budget, overall operations, recruitment, and other administrative tasks. |

**RESEARCH**

**GRANTS & AWARDS**

#### 2019 – 2024: National Endowment for the Arts, Research Art Works: “Assessment of the Effectiveness of CRiTICS, a Theatre-Based Intervention to Improve Interpersonal Communication Skills Among Medical Learners,” S. Cheek-O’Donnell (PI); G. Case (co-PI), $119,683 (total costs). *Funded*.

#### 2020 – 2024: National Institutes of Health, Human Genome Research Institute, RM1 Renewal: “Center for Excellence in ELSI (Ethical, Legal, and Social Implications) Research,” J. Botkin (PI), S. Cheek-O’Donnell (collaborator). *Funded*.

#### 2016 – 2020: National Institutes of Health, Human Genome Research Institute, Research Project with Complex Structure Grant (RM1): “Center for Excellence in ELSI (Ethical, Legal, and Social Implications) Research,” J. Botkin (PI), S. Cheek-O’Donnell (collaborator), $650,000 per year (direct costs). *Funded*.

#### 2016 – 2019: National Science Foundation, INCLUDES: “Alliance to Strengthen the STEM Tapestry (ASSisT): Exploratory Research on Identity Shifts that will Weave the STEM-Disenfranchised into Sustainability Science and the STEM Workforce,” N. Nadkarni (PI), S. Cheek-O’Donnell, J. Gerton, R. Isabella, D. Pataki (co-PIs), $300,000 (direct costs). *Funded*.

**PUBLICATIONS**

#### Under Review: G. Case, S. Cheek-O’Donnell, B. Wong. Assessing the Effectiveness of CRiTICS, a Theatre-Based Intervention to Improve Interpersonal Communication Skills Among Medical Learners. *Medical Teacher.* (Submitted February 2023).

#### In Progress: S. Cheek-O’Donnell and G. Case. Rehearsing Difficult Communication with Medical Students. Target Publication: *RIDE: The Journal of Drama in Education.*

#### In Progress: S. Cheek-O’Donnell, G. Case, B. Wong. What nonverbal and paraverbal communication behaviors do medical experts value when breaking difficult news to patients and families? Results of a Modified Delphi Study. Target Publication: *Journal of Communication in Healthcare*

#### 2021: E. Rothwell, S. Cheek-O’Donnell, E. Johnson, A. Wilson, R. Anderson, J. Botkin. “Exploring the Use of a Comic for Education about Expanded Carrier Screening among a Diverse Group of Mothers,” *Journal of Communication in Healthcare: Strategies, Media and Engagement in Global Health*, 06 May 2021.

#### 2021: J. Eaton, L. Clark, S. Cheek-O’Donnell, E. Johnson. “Using Ethnodrama to Support Parents in Sense-Making after Prenatal or Neonatal Diagnosis of a Child’s Disabling Condition.”  *Journal of Applied Research in Intellectual Disabilities*, 27 Oct 2021.

#### 2021: *Theatre* (book). Series: Arts for Health, edited by Paul Crawford. Emerald Publishing.

#### 2019: G. Case and S. Cheek-O’Donnell, “Using Theatre to Improve Patient Hand-offs,” Companion to the Health Humanities, eds. P. Crawford, B. Brown & A. Charise, (London: Routledge).

#### 2018: E. Rothwell, J. Botkin, S. Cheek-O’Donnell, B. Wong, G. Case, et al, “An Empirical Assessment of the Short Term Impacts of a Reading of Deborah Zoe Laufer’s drama *Informed Consent* on the Attitudes and Intentions to Participate in Genetic Research,” *AJOB: Empirical Bioethics,* 9.2, pp. 69-76.

#### 2012 – 2016: Editor of *Review: The Journal of Dramaturgy*. Solicited and curated content for peer-review and non-peer-reviewed sections. Managed double-blind peer-review process. Worked with authors to ensure delivery of final monographs and supervised revisions as necessary. Supervised layout of all issues. Worked with MLA and EBSCO. Copy editing and proof reading. <www.lmda.org/review>

#### 2011: “Servant of Two Masters – or 3 or 4 or More: Business Advice to Dramaturgs Working in Virgin Territory,” *Review: The Journal of Dramaturgy*, 21.2, Spring/Summer 2011.

#### 2010: “Italian Mammas and Suffering Madonnas: The Strategic Deployment of Maternal Stereotypes in the Theatre of Franca Rame,” *Essays and Scripts on How Mothers are Portrayed in Theatre*, eds. Beth Osnes and Anna Andes (NY: Mellen Press).

#### 2009 – 2011: Associate Editor of *Review: The Journal of Dramaturgy*. Assisted Editor with all necessary tasks from proof-reading and copy editing, to helping authors revise articles for the editorial section of the journal.

#### 2009: “Barbarians and Babes: A Feminist Critique of a Postcolonial Persians,” Political Performance, eds. Avraham Oz and Susan Haedicke, *Themes in Theatre* (Amsterdam, The Netherlands; Kenilworth, NJ: Rodopi).

**CONFERENCE PRESENTATIONS & POSTERS**

#### 2021: G. Case, K. Pippitt, S. Cheek-O’Donnell. “Space for Collaboration,” Association for Medical Humanities Conference, University of Limerick, Ireland via Zoom.

#### 2017: E. Rothwell, G. Case, S. Cheek-O’Donnell, B. Wong, E.J. Johnson, T. Matheson, A. Wilson, N.R. Robinson, J. Rawlings, B. Horejsi, J.R. Botkin, & C. Byington. “Empirical Assessment of a Theatrical Performance on Attitudes and Behavior Intentions Toward Research: The Informed Consent Play.” Translational Science, Association for Clinical and Translational Science, Washington, DC.

#### 2015: “I Don’t Believe in the Power of Theatre Any More: A Manifesto,” Literary Managers and Dramaturgs of the Americas’ (LMDA) Annual Conference, New York City.

#### 2014: “Developing a Center for Theatre and Medicine at the University of Utah,” Literary Managers and Dramaturgs of the Americas’ (LMDA) Annual Conference, Boston.

#### 2013: “Undergraduate Dramaturgy Training: What can I do with that?” Literary Managers and Dramaturgs of the Americas’ (LMDA) Annual Conference, Vancouver, Canada.

#### 2012: “Playing Doctor: Improving Pediatric Practice through Dramaturgy,” Literary Managers and Dramaturgs of the Americas’ (LMDA) Annual Conference, Atlanta.

#### 2011: “Educating Academic Colleagues about Dramaturgy,” Literary Managers and Dramaturgs of the Americas’ (LMDA) Annual Conference, Denver.

#### 2010: “Authentic Learning Experiences in the Dramaturgy Classroom,” Literary Managers and Dramaturgs of the Americas’ (LMDA) Annual Conference, Banff, Canada.

#### 2009: “Digiturgy in the Dramaturgy Classroom,” Literary Managers and Dramaturgs of the Americas’ (LMDA) Annual Conference, Washington, D.C.

#### 2008: “The Shape of Things: An Approach to Play Analysis,” Literary Managers and Dramaturgs of the Americas’ (LMDA) Annual Conference, San Diego, CA.

#### 2008: “Transforming the Theatre History Classroom into a Co-intentional Learning Environment,” Pedagogy and Theatre of the Oppressed Conference, University of NE, Omaha, NE.

#### 2006: “Persia on My Mind: Deconstructing Aeschylus's The Persians in Lower Manhattan,” Comparative Drama Conference, Loyola Marymount University, Los Angeles, CA.

#### 2006: “Persian Sex Kittens and Theban Dominatrixes: Gender Stereotypes in Anti-War Rhetoric,” International Federation for Theatre Research, Helsinki, Finland.

#### 2004: “Taking the Personal Politically in Theater History: Narrating Franca Rame and Dario Fo,” American Society for Theatre Research, Las Vegas, NV.

#### 2002: “Franca Rame’s Train of Memories,” American Society for Theatre Research, Philadelphia, PA.

#### 2002: “Defiling the Theater of Dionysus,” New Researchers Forum, International Federation for Theatre Research, University of Amsterdam, The Netherlands.

#### 2001: “The Creation of Memory in Theatre de Complicite’s The Street of Crocodiles,” Comparative Drama Conference, The Ohio State University.

**LECTURES, PANELS, INVITED TALKS**

#### 2022: “Applied theatre in paediatrics: Can participatory performance mitigate educational, emotional and social consequences of missing out school during hospitalization?”, designated academic respondent, Health Through Arts: Connecting People & Communities Webinar series, Sidney de Haan Research Centre for Arts and Health, Canterbury Christchurch University, UK.

#### 2021: “Arts for ELSI Research,” Widening the Lens: Using Arts in ELSI Research, invited talk, ELSI Friday Forum, ELSI Hub CERA, Columbia University.

2019: “Assessing the Effectiveness of CRiTICS, a Theatre-Based Intervention to Improve Interpersonal Communication Skills Among Medical Learners,” with Gretchen Case, lightning talk, Arts in Health Symposium, University of Utah.

2019: “Arts in Health at the University of Utah,” A Continuum of Music in Healthcare: From Music Listening to Music Therapy, panelist, Generations Conference.

2014: “How We Perform, Understand, and Learn From Stories of Health Care in Utah: A Panel Discussion with Anna Deavere Smith,” panelist, Division of Medical Ethics and Humanities, University of Utah School of Medicine, January 16.

2013: “The Price of Change: Neighborhood Identity in Clybourne Park and Salt Lake City,” organizer and panelist, Pioneer Theatre Company, February 21.

2010: “Feminist Dramaturgy,” roundtable moderator and panelist, Literary Managers and Dramaturgs of the Americas’ Annual Conference, Banff, Canada, June 30.

2010: “The Margaret Fuller Problem: Women in a Man’s World,” panelist, Salt Lake Acting Company, April 25.

2009: “Staging Women and War: Problems and Possibilities,” roundtable participant, ATHE’s Women and Theatre Program Conference (Association for Theatre in Higher Education), Bronx, NY, August 7.

2008: “The Dramaturgy of Dario Fo and Franca Rame,” guest lecture, Brigham Young University.

2006: “The Play’s the Thing: Hamlet on Stage,” guest lecture, Intellectual Traditions Lecture Series, Honors College, University of Utah.

2006: Public Discussion of Come and Go and That Time by Samuel Beckett, facilitator, Utah Beckett Festival, Salt Lake Public Library.

**APPLIED THEATRE/ARTS PROJECTS**

2015 – present: Development, deployment, and assessment of Coached Rehearsal Techniques for Interpersonal Communication Skills (CRiTICS), **S. Cheek-O’Donnell** and G. Case (PIs). This is an evidence-based, scalable approach to teaching medical learners how to break difficult news to patients and families in a way that is empathetic and effective. It provides learners with a rehearsal framework that can be used with professional coaches or with colleagues and peers. Analysis of the assessment data is currently under way with support from an NEA grant.

2018 – 2021: What to Expect When You’re Expecting a Child with Down Syndrome II, L. Clark (PI), J. Eaton and **S. Cheek-O’Donnell** (co-PIs). Based on a recent grounded-theory study by L. Clark and H. Canary, this project resulted in several fictionalized, filmed vignettes illustrating the journey on which parents go when their child is diagnosed with Down syndrome. I made significant contributions to the writing of the vignettes, selected the production company, worked closely with the director/producer, found and hired the actors, and supervised shooting and editing. The vignettes [are published to an academic library website](https://library.med.utah.edu/publishing/collection/what-to-expect-down-syndrome-diagnosis/#tab-overview) and offer a number of resources to families of children with DS.

2017 – 2019: “What Is Expanded Carrier Screening?” by S. Morton; **S. Cheek-O’Donnell**, J. Botkin, E. Rothwell, N. Rose, and R. Anderson (co-PIs). This comic book educates readers about Expanded Carrier Screening, a blood test that can check for various genetic mutations that can be passed on and cause diseases like Cystic Fibrosis. A study of the comic book’s effectiveness as a teaching tool is currently under way. Preliminary data analysis suggests that this comic book is 10% more effective than both a short video and a brochure on the subject.

**APPLIED THEATRE WORKSHOPS**

2018: “Introduction to Applied Theatre,” Morning with the Masters, Youth Theatre at the U, Summer Conservatory, Salt Lake City, UT

2016: Case, **S. Cheek-O’Donnell**, K. Burke, J. Rian. “Not Just a Captive Audience: Creating Community-Based Theater with Communities of Patients,” American Society for Bioethics + Humanities, Washington, D.C.

2015: G. Case and **S. Cheek-O’Donnell**. “A Better Way for Role Play,” University of Utah Health Science Educators Symposium.

2013: “The Limits of a Practice,” Mental Health Problems in Children, Utah Pediatric Partnership to Improve Healthcare Quality.

2012: “Improving Team Communication in the Medical Home,” Implementing Care and Self-Care Plans for Children with Chronic Conditions, Utah Pediatric Partnership to Improve Healthcare Quality.

2012: “Communication about Mental Health,” Mental Health Problems in Children, Utah Pediatric Partnership to Improve Healthcare Quality.

**PRODUCTION DRAMATURGY**

2019: *The Rivals* by Richard Brinsley Sheridan, Babcock Theatre, Department of Theatre, U of U. Dir. Alexandra Harbold.

2016: *Arcadia* by Tom Stoppard, Babcock Theatre, Department of Theatre, U of U. Dir. Sarah Shippobotham.

2015: *Outside Mullingar* by John Patrick Shanley, Pioneer Theatre Company, Salt Lake City. Dir. Julie Kramer.

2015: *George Orwell’s Animal Farm* adapted by Ian Wooldridge, Babcock Theatre, Department of Theatre, U of U. Dir. Jamie Rocha Allan.

2014: *The Threepenny Opera* by Bertolt Brecht, music by Kurt Weill, adapted by Marc Blitzstein, Babcock Theatre, Department of Theatre, U of U. Dir. Denny Berry.

2014: *Deathtrap* by Ira Levin, Pioneer Theatre Company, Salt Lake City. Dir. May Adrales.

2014: *A Few Good Men* by Aaron Sorkin, Pioneer Theatre Company, Salt Lake City. Dir. Karen Azenberg.

2013: *Love Alone* by Deborah Salem Smith, University of Utah. Dir. Andra Harbold

2013: *Clybourne Park* by Bruce Norris, Pioneer Theatre Company, Salt Lake City. Dir. Timothy Douglas.

2012: *In the Heights* music and lyrics by Lin-Manuel Miranda, book by Quiara Alegría Hudes, Pioneer Theatre Company, Salt Lake City. Dir. Matthew August.

2012: *Laughing Stock* by Charles Morey, Pioneer Theatre Company, Salt Lake City. Dir. Charles Morey.

2011: *Next to Normal* music by Tom Kitt, Book & Lyrics by Brian Yorkey, Pioneer Theatre Company, Salt Lake City. Dir. Karen Azenberg.

2010: *Bram Stoker’s Dracula* adapted by Charles Morey, Pioneer Theatre Company, Salt Lake City. Dir. Charles Morey.

2010: *42nd Street* music by Harry Warren, lyrics by Al Dubin, book by Michael Stewart and Mark Bramble, Pioneer Theatre Company, Salt Lake City, 2010. Dir. Charles Morey

2009: *The Would-Be Gentleman* by Molière, adapt. Gordon Reinhart, Babcock Theatre, University of Utah. Dir. Gordon Reinhart.

2009: *Miss Saigon* by Alain Boubil and Claude-Michel Schönberg, Pioneer Theatre Company, Salt Lake City. Dir. Karen Azenberg.

2008: *The Heiress* by Ruth and Augustus Goetz, Pioneer Theatre Company, Salt Lake City. Dir. Jack Going.

2006: *Chicago* music by John Kander, lyrics by Fred Ebb, book by Fred Ebb and Bob Fosse, Pioneer Theatre Company, Salt Lake City. Dir. Charles Morey.

2007: *Caucasian Chalk Circle* by Bertolt Brecht, University of Utah. Dir. Rich Cole.

2005: *Archangels Don’t Play Pinball* by Dario Fo, Capitol Hill Arts Center, Seattle, WA. Dir. Matthew Kwatinetz.

2003: *Three Days of Rain* by Richard Greenberg, University of Washington. Dir. Chuck Harper.

2002: *Accidental Death of an Anarchist* by Dario Fo, University of Washington. Dir. Chuck Harper.

2002: *Enrico IV* by Luigi Pirandello, University of Washington. Dir. Adam Koplan.

**NEW PLAY DRAMATURGY**

2017: *land of no mercy: un drama Americana (en zvey aktn)* by Rae Binstock, Salt Lake Acting Company Davy Foundation Winner, Salt Lake City.

2016: *Weird Play* (working title) by Jenifer Nii, Plan-B’s Playwright’s Lab, Salt Lake City.

2013: *Cotton* by Kathleen Cahill.

2013: *Two Stories* by Elaine Jarvik (later produced by Salt Lake Acting Company).

2012: *Monsterheart* by Kathleen Cahill (reading at Salt Lake Acting Company).

2011: *Course 86B in the Catalogue* by Kathleen Cahill, Salt Lake Acting Company, Salt Lake City, workshop. Dir. Tracy Callahan. (later produced at Salt Lake Acting Company)

2011: *Fever* by Fae Engstrom, University of Utah. Dir. Barbara Smith.

2010 *The Persian Quarter* by Kathleen Cahill. (later produced at Salt Lake Acting Company)

2010: *Charm* by Kathleen Cahill, Salt Lake Acting Company, Salt Lake City. Dir. Meg Gibson.

1998: *The Chekhov Project* by Anton Chekhov and Kira Obolenski, Frank Theatre, Minneapolis. Dir. Wendy Knox.

1995: *Smash* by Jeffrey Hatcher, Carleton College, MN. Dir. Tom Szentgyorgyi.

**PROGRAM NOTES & EDUCATIONAL ESSAYS** (representative)

2015: “The Importance of Land in Outside Mullingar,” *Outside Mullingar* Program, Pioneer Theatre Company.

2014: “Whistleblower or Traitor?” *A Few Good Men* Program, Pioneer Theatre Company.

2013: “Parallel Plays: Clybourne Park and A Raisin in the Sun,” *Clybourne Park* Program, Pioneer Theatre Company.

2011: “From Class Project to Broadway Hit,” *Next to Normal* Program, Pioneer Theatre Company.

2010: “The Remarkable Miss Fuller,” *Charm* Program, Salt Lake Acting Company.

2010: “From Jazz Age to New Deal,” *42nd Street* Program, Pioneer Theatre Company.

2009: “The Fall of Saigon,” *Miss Saigon* Program, Pioneer Theatre Company, 2009.

2005: “In Praise of Modern Day Secrets Masters,” *Seattle Opera Magazine*, Summer.

**TRANSLATION**

2008: *Fat Is Beautiful!* from the Italian *Grasso è bello!* by Franca Rame and Dario Fo, workshop at Frank Theatre in Minneapolis.

**DIRECTING**

2007: *Accidental Death of an Anarchist*, University of Utah, 2007.

1999: *Lysistrata* by Aristophanes, Guthrie Theater, Minneapolis, 1999. (assistant to Wendy Knox)

1999: *The Threepenny Opera* by Bertolt Brecht, Frank Theatre, Minneapolis, 1999. (assistant to Wendy Knox)

1999: *Lux in Tenebris: A Brecht Primer,* by Bertolt Brecht, Frank Theatre, Minneapolis, 1999.

1998: *The Chekhov Project* by Anton Chekhov and Kira Obolenski, Frank Theatre, Minneapolis, 1998. (assistant to Wendy Knox)

1998: *Closer* by Patrick Marber, guest director, Carleton College, 1998.

1997: *A Christmas Carol* adapt. by Barbara Field, Guthrie Theater, Minneapolis, 1997. (intern)

### TEACHING

**COURSES**

*Representative Courses*: History of Theatre, Theatre and Theory, Gender on the Global Stage, Science on Stage, Beginning Stage Directing, New Plays Workshop, Dramaturgy, Undergraduate Research Projects, Honors Thesis

*Courses Created*: Theatre and Theory, Dramaturgy, Honors Dramaturgy, Science on Stage, Gender on the Global Stage, Honors History of Theatre I & II

*Courses Re*-*Designed*: Beginning Stage Directing, History of Theatre I & II, New Plays Workshop

**MENTORSHIP**

2019 – 2021: Mentored undergraduate student pursuing Bachelor of University Studies degree in Interdisciplinary Performance

2019 – 2020: Research Assistant Mentor: Mentored undergraduate Research Assistant on CRiTICS project

2018 – 2020: GURU Research Assistant Mentor: Mentored two self-identified disabled undergraduate students as Research Assistants on the CRiTICS project and supervised student’s independent research project on medical student preparation for clinical skills exams (“Step 2 CS”)

2016 – 2017: Supervised undergraduate student working on a Community Engaged Learning project establishing and assessing a readers theatre program in 3 senior centers in Salt Lake County

2015 – 2017: Mentored undergraduate student pursuing Bachelor of University Studies degree in Human Body and Expression

2013 – 2014: USET Faculty Supervisor: “Theory into Practice: Visualizing and Activating the Study of Critical Theory in Theatre”

2007 – 2017: Honors Thesis Supervisor: supervised ~12 undergraduate honors thesis projects

2005 – 2016: Dramaturgy Advisor: mentored student dramaturgs on ~30 productions

**SERVICE**

**NATIONAL/INTERNATIONAL**

##### 2022 – present: High School Improvisation Conference, Advisory Board Member & Treasurer

##### 2021: National Endowment for the Arts, Research Labs FY22—Panel B, Panelist

##### 2012 – 2016: Literary Managers and Dramaturgs of the Americas: VP of Publications

##### 2008 – 2011: Literary Managers and Dramaturgs of the Americas: Co-VP of Rocky Mtn Region.

**UNIVERSITY OF UTAH**

Department of Theatre

##### 2021 – present: Justice, Equity, Diversity, and Inclusion Committee, ex officio member

##### 2019 – 2020: Faculty Handbook Subcommittee, Member

##### 2017 – 2018: Directing Faculty Search Committee, Member

##### 2012 – 2016: Executive Committee, Member

##### 2011 – 2012: Musical Theatre Program Faculty Search Committee, Member

##### 2008 – 2016: Honors Faculty Mentor

##### 2007 – 2008: Costume Design Faculty Search Committee

##### 2006 – 2015: Curriculum Committee, Chair

##### 2006 – 2007: Honors Degree Committee

##### 2005 – present: Marriott Library Liaison

##### 2005 – 2008: Season Selection Committee

##### 2005 – 2007: Graduate Program Committee

##### 2005 – 2006: Curriculum Committee

##### 2005 – 2006: Acting Faculty Search Committee

College of Fine Arts

##### 2022 – present: Arts & Health / Associate Dean for Research Faculty Search Committee, Chair

##### 2021 – present: Pioneer Theatre Company, Board Member

##### 2021: Associate Dean for Finance and Operations Search Committee, Member

##### 2020 – present: College Council, Member

##### 2019 – 2020: Arts, Health, & Well-being Faculty Search Committee, Chair

##### 2018 – 2019: Arts, Health, & Well-being Faculty Search Committee, Chair

##### 2018 – 2019: Strategic Plan Committee

##### 2018 – 2019: Strategic Plan Sub-Committee for Research, Chair

##### 2016 – present: College Council

##### 2015: Ethnic Studies / Theatre Faculty Search Committee, Chair

##### 2013 – 2014: Curriculum Committee, Chair

##### 2012: CFA Strategic Plan Sub-Committee Goal One

##### 2008 – 2011: Arts Technology Committee, member.

##### 2008 – 2009: 60th Anniversary Planning Committee (speaker selection), member.

##### 2008: Dean’s Representative, MFA exam, Modern Dance.

##### 2008: Dean’s Representative, MFA exam, Modern Dance.

##### 2006 – 2015: Curriculum Committee

##### 2006 – 2012: Utah Fine Arts Institute Scholarship Committee, member.

##### 2006 – 2007: Creative/Scholarly Research Awards Committee, member.

University

##### 2023 – present: Innovations in Creativity Working Group, member

##### 2022 – present: EDI Strategic Council Climate Working Group, member

##### 2022 – present: One U Research Council, member

##### 2022: One U Research Council Working Group, member

##### 2021 – present: EDI Think Tank, Office for Faculty, member

##### 2020 – 2022: Intimate Partner Violence and Reproductive Health for African Refugees Resettled in the United States (PI Sara Simonsen), 1U4U Project, Advisory Board Member

##### 2020 – 2022: Project ARIISE: Addressing Racial Inequities through Interprofessional Simulation and Experiential Learning, University Partner Board Member

##### 2021: Health Sciences Career Development Training Series, public speaking lecture

##### 2021: Presidential Transition Advisory Team, Member

##### 2020 – 2021: Library Futures Taskforce: Libraries & Academic Publishing, Member

##### 2015 – 2021: Financial Aid and Scholarships Committee, Member

##### 2018 – 2019: Digital Matters Lab Advisory Committee, Member

##### 2017 – 2021: Office of Undergraduate Research, semi-annual lecture on public speaking

##### 2016 – 2018: Digital Matters Lab Steering Committee, Member

##### 2015 – 2018: Interdisciplinary Teaching Program Committee, Member

##### 2008 – 2015: Academic Evaluation and Standards Committee, Member

**Professional Affiliations**

a2ru: Alliance for the Arts in Research Universities, member

Literary Managers and Dramaturgs of the Americas, member

National Association for Theatre Schools, individual member

National Organization for Arts in Health, member