

LYNN DEBOECK

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EDUCATION

University of Kansas

Ph.D. in Theatre, 2015.
Graduate Certificate in Women, Gender and Sexuality Studies, 2014.
M.A. in Theatre, 2011.

James Madison University

B.A. in Theatre & Dance, 2003.

TEACHING EXPERIENCE

University of Utah

Adjunct Associate Professor

HONORS 2810 – Intellectual Traditions – Spring 2023
HONORS 2810 – Intellectual Traditions – Fall 2022

Adjunct Associate Professor

THEA 3730/3735 – History of Theatre II – Spring 2023
THEA 3720/3725 – History of Theatre I – Fall 2022
THEA 1713 – Script Analysis – Fall 2022

Adjunct Assistant Professor

HONORS 2810 – Intellectual Traditions – Spring 2022
HONORS 2810 – Intellectual Traditions – Fall 2021

Adjunct Assistant Professor

THEA 3730/3735 – History of Theatre II – Spring 2022
THEA 3720/3725 – History of Theatre I – Fall 2021
THEA 1713 – Script Analysis – Fall 2021
THEA 3730/3735 – History of Theatre II – Spring 2021
THEA 3110 – Beginning Stage Directing – Fall 2020 [*IVC]
THEA 1713 – Script Analysis – Fall 2020 [*IVC]
THEA 3730/3735 – History of Theatre II – Spring 2020
THEA 3110 – Beginning Stage Directing – Fall 2019
THEA 1713 – Script Analysis – Fall 2019
THEA 3730/3735 – History of Theatre II – Spring 2019
THEA 4701 – Gender on the Global Stage – Fall 2018 (cross-listed)
THEA 3720/3725 – History of Theatre I – Fall 2018
THEA 1713 – Script Analysis – Fall 2018
THEA 3730/3735 – History of Theatre II – Spring 2018

THEA 3720/3725 – History of Theatre I – Fall 2017
THEA 1713 – Script Analysis – Fall 2017
THEA 3730/3735 – History of Theatre II – Spring 2017
THEA 2713 – Theatre and Theory – Spring 2017
THEA 3720/3725 – History of Theatre I – Fall 2016

Adjunct Instructor

GNDR 1100 – Gender and Social Change-Online – Spring 2023
GNDR 1100 – Gender and Social Change-Online – Fall 2022
GNDR 1100 – Gender and Social Change-Online – Spring 2022
GNDR 1100 – Gender and Social Change-Online – Fall 2021
GNDR 1100 – Gender and Social Change-Online – Spring 2021
GNDR 1100 – Gender and Social Change – Fall 2020 [*IVC]
GNDR 1100 – Gender and Social Change- Online – Spring 2020
GNDR 1100 – Gender and Social Change – Fall 2019 (two sections)
GNDR 5960 – Gender on the Global Stage – Fall 2018 (cross-listed)
GNDR 1100 – Gender and Social Change – Fall 2018
GNDR 1100 – Gender and Social Change – Fall 2017
GNDR 5960 – Places! Gender on Stage – Spring 2017
GNDR 1100 – Gender and Social Change – Fall 2016

Weber State University

Instructor

THEA 1013 – Introduction to Theatre – Fall 2016
THEA 1013 – Introduction to Theatre, Online – Fall 2016

University of Kansas

Instructor of Record

THR 106 – Acting 1 – Spring 2015
THR 106 – Acting 1 – Fall 2014
THR 106 – Acting 1 – Fall 2011

Graduate Teaching Assistant

THR 100 – Introduction to Theatre – Spring 2013
THR 100 – Introduction to Theatre – Spring 2010
THR 100 – Introduction to Theatre – Fall 2009

*Courses marked with *IVC (Interactive Video Class) are sections that were reconstructed as synchronous online courses due to the COVID-19 pandemic.

PUBLICATIONS

Major Publications:

(M)Other Perspectives: Staging the Maternal in 21st Century Theatre & Performance, Eds. Lynn Deboeck & Aoise Stratford. New York: Routledge, under contract (to be published in mid-2023)

Articles:

- “Feminist Resistance to the Coded-Male Auteur-Director,” Staging Feminist Futures Roundtable,” *Frontiers: A Journal of Women’s Studies*, Volume 41.2, Eds. Wanda Pillow, Cindy Cruz & Kimberly Jew. University of Nebraska Press, September 2020, pp. 119-121.
- “The Culinary Coding of Gender Construction: Simplicity Rhetoric in Cookbooks from the Little Blue Book Series,” *antae: A Journal on the Interspaces of English Studies*, Volume 7, No. 1 (June, 2020), 27-41.
- “Lying-in Plain Sight: A New Framework for Understanding Pregnancy and Birth in Drama and Performance,” *Interdisciplinary Humanities: Motherhood in the Arts and Humanities*, Volume 37.1, Ed. Lee Ann Westman. Humanities Education and Research Association (HERA), (Spring 2020), pp. 18-30.
- “Performative Reviews and Phantom Audiences,” *PARtake: The Journal of Performance as Research* 1, Issue 1: (October, 2016).

Book Chapters:

- “Between the Lines: Trauma in Lynn Nottage’s *Ruined*.” *Transformations of Trauma in Women’s Writing*, Ed. Laura Alexander. Cambridge Scholars Publishing, 2023.
- “Invisible Labor, Partnership, and Resistance: Staging Women’s Undervalued Work.” *Marginalized Women and Work in 20th- and 21st- Century British and American Literature and Media.*, Ed. Hediye Ozkan. New York: Lexington Books, 2023.
- “Negotiating the Fifth Wall,” *Theatre in a Post-Truth World: Texts, Politics, and Performance* Ed. William Boles. New York: Bloomsbury Methuen Drama, 2022.
- “The Momboy: Maternal Tomboys on Stage,” *Reclaiming the Tomboy: The Body, Representation, and Identity* Eds. Jen Harrison, Holly Wells & Erica Dymond. Lexington Books, 2022.
- “Sweat by Lynn Nottage—Exercise,” *How to Teach a Play: 75 Exercises for the College Classroom*. Eds. Miriam Chirico & Kelly Younger. New York: Bloomsbury Methuen, January 2020.
- “The Tag-tic That Works,” *Objectives, Obstacles, and Tactics in Practice: Perspectives on Activating the Actor*. Eds. Valerie Clayman Pye & Hillary Haft Bucs. New York: Routledge, December 2019.
- “Staging Mothers: Toward a Fuller Maternal Representation,” *Lifting the Mantilla: Unveiling the Mystique of Motherhood*. Ed. Arpita Ghosh. Authorspress, April, 2019.

Minor Publications:

- “Close Encounters of an Intimate Kind: Gender and Performance During COVID-19,” *Gender Forum*, Iss. 76, Ed. Sarah Youssef, August, 2020 (<http://genderforum.org/>)
- “Lillian Hellman” encyclopedic essay entry, *American Literature in Context*, Ed. Linda Roche. Goleta, CA: ABC-CLIO, upcoming, 2020.
- “them” encyclopedic essay entry, *American Literature in Context*, Ed. Linda Roche. Goleta, CA: ABC-CLIO, upcoming, 2020.

Book Reviews:

- Sharon Pollock: First Woman of Canadian Theatre*. Edited by Donna Coates. University of Calgary Press, 2015. *Theatre Journal*, 70.2, (June 2018): 271-272.
- New Play Development: Facilitating Creativity for Dramaturgs, Playwrights and Everyone Else*. By

- Lenora Inez Brown. Indianapolis: Hackett Publishing Company, 2015. *Theatre Topics*, 27.2 (July 2017), 175-176.
- Feminist Art and the Maternal*. By Andrea Liss. Minneapolis: University of Minnesota Press, 2009. *Performance Research*, 22.4 (Special Edition: 'On the Maternal') (June 2017), 131-139.
- The Theatre of Caryl Churchill*. By R. Darren Gobert. New York: Bloomsbury, 2014. *Theatre Survey*, 57.3 (September 2016), 484-485.
- Examining the Use of Safety, Confrontation, and Ambivalence in Six Depictions of Reproductive Women on the American Stage, 1997-2007: Staging "the Place" of Abortion*. By Lisa Hagen. New York: Edwin Mellen Press, 2010. *The Journal of Dramatic Theory and Criticism*, 27.1 (Fall 2012): 140-142.

Performance Reviews:

- Turquoise*. By Deb Margolin. Performed at The Match in downtown Houston, March 18, 2017. *Theatre Journal*, 70.2 (June 2018): 247-249.

CREATIVE ACTIVITY

Director

- Helen* by Euripedes, Classical Greek Theatre Festival, Westminster College, 2021.
- "Lynchpin," performance, 10th Annual Edward Lewis Festival, Salt Lake City Main Library, February 10, 2019.
- "Teaching with Liveness" grant project, University of Utah, Department of Theatre, Fall semester, 2018.
- "Submission" by Steven Young, Mid-America Theatre Conference Playwriting Symposium, 2018.
- R Culture* by Cecilia Copeland, University of Utah, co-sponsored by the Gender Studies division and the "Places!: Gender on Stage" course, 2017.
- "Eat" by Tabita Cercea, Mid-America Theatre Conference Playwriting Symposium, 2016.
- Seven Homeless Mammoths Wander New England* by Madeleine George, Ottawa University, 2016.
- "Merely Players" by Katherine Gwynn, University of Kansas, 2015. *This play won the Jane Chambers Student Playwriting Award in 2015.
- "Homecoming" by John Levine, Mid-America Theatre Conference Playwriting Symposium, 2015.
- Staged reading of *The Spirit of Seventy-Six or The Coming Woman, A Prophetic Drama* by Ariana Curtis, University of Kansas, 2014.
- Turtle Beach* by Aoise Stratford, University of Kansas, 2014.
- And I and Silence* by Naomi Wallace, University of Kansas, 2013.
- Desdemona: A Play About a Handkerchief* by Paula Vogel, Ottawa University, 2012.
- (Assistant Director) *The Beaux' Stratagem*, University of Kansas, 2011.
- Madmen* by Romulus Linney, University of Kansas, 2010.
- (Coordinator) Reading of *Pas de Deux* by Scott Cox, University of Kansas, 2010.
- Staged reading of *Mumbett* by Scott Cox, University of Kansas, 2010.
- (Co-Director), *Vaudville Variety Show* touring group with The Palace Theatre (T. J.

Martin, fellow co-director), 2006.
(Assistant Director) *Living Out* by Lisa Loomer, South Bend Civic Theatre, 2005.
(Assistant Director) *Richard III* by William Shakespeare, The Virginia Shakespeare Company, 2004.
(Assistant Director) *The Nerd* by Larry Shue, Prince William Little Theatre Company, 2004.
(Assistant Director) *A Christmas Carol*, based on the novel by Charles Dickens, VPStart Crow Productions, 2003.
A Thousand Clowns by Herb Gardner, James Madison University, 2002.
(Assistant Director) *The Glass Menagerie* by Tennessee Williams, James Madison University (Tom Arthur, director), 2002.

Performer

“The Hardest Thing” (role: Mary) at the Mid-America Theatre Conference, Playwriting Symposium, 2017.
“A Girl Walks into a Bar” (role: Jan) at the Mid-America Theatre Conference, Playwriting Symposium, 2017.
If the Whole Body Dies: Raphael Lemkin and the Treaty Against Genocide (role: Women) at the University of Kansas (staged reading), 2012.
Pas de Deux (role: Adrianna Petrovna) at the University of Kansas (staged reading), 2011.
THR 100 Introduction to Theatre Course (GTA acting position—repertory cast member), 2010. (This position involved performing excerpts from plays required for the course.)

Dramaturg

University Theatre Dramaturg for the University of Kansas, 2012.
Anything Goes by Cole Porter, University of Kansas, 2010.

Playwright

“Lynchpin,” (based on the life of Ida B. Wells) commissioned by the Department of Communication at the University of Utah, October, 2018.

“The Natural Order” (original solo performance piece--a reworking of “The Natural Hand”) Association for Theatre in Higher Education (ATHE) Conference; August, 2012.; performed earlier version (“The Natural Hand”) at OSCLG (Organization for the Study of Communication, Language & Gender) Conference, 2011.

GRANTS

Deboeck, Lynn (Primary Investigator/Director); Sorenson Legacy Foundation Grant, University of Utah, \$50,000. “Pedagogy & Performance,” Project status: applied for funds/not funded.

Deboeck, Lynn (Secondary Investigator/Director); Nelson, Bob (Primary Investigator), CTLE (Center for Teaching & Learning Excellence) Individual Teaching Grant, University of Utah, \$3,500. "Teaching with Liveness," Project status: funded and completed.

Deboeck, Lynn (Coordinator); Jew, Kimberly (Primary Investigator), Sarah Shippobotham, Kim Hackford-Peer (Secondary Investigators); CTLE (Center for Teaching & Learning Excellence) Group Teaching Grant, University of Utah, \$4,000. "Rohina Malik – Performance of *Unveiled*," Project status: funded and completed.

SCHOLARLY PRESENTATIONS

Invited:

InQueering Minds Podcast: Episode 3, K-UTE Radio; Interviewer: Andrew Hayes. (<http://kuteradio.org/category/talkshows/iqm/>) - May 1, 2017.
University of Utah, Presenter. "Balancing Life: The Working Mother's Struggle," Annual Women's Leadership Summit – March 21, 2017
Ottawa University, Guest Lecturer. THE 31523 – History of Theatre I – April 16, 2015 (Fr. Neoclassicism)

Panel Chair:

"Contingency Reserves for Adjuncts," American Society for Theatre Research (ASTR), November, 2019.
"The Revolt of Mothering," Association for Theatre in Higher Education (ATHE), August, 2018.

Workshops:

"Telling Your Story with Your Center," Utah Theatre Association (UTA) DramaCon 2020 Conference, University of Utah, January, 2020.
"Who You Are is How You Move: Laban Movement Analysis," Utah Theatre Association (UTA) DramaCon 2019 Conference, Weber State University, January, 2019.

Conference Papers & Presentations:

"Marginalized Maternity: Sacrifice, Service and the Privilege of Being a Mother," Association for Theatre in Higher Education (ATHE), July 2022
"Repairing Rehearsal: Aiming for Fewer Mis-steps & Back-steps," Association for Theatre in Higher Education (ATHE), July, 2022.
"The Show Must Go On?" Working Group, American Society for Theatre Research (ASTR), October 2021. *Virtual Panel
"Empowerment Committee Survey Presentation," a part of "ASTR Field Conversation: What Happens to Theatre and Performance Departments Post-Covid?," American Society for Theatre Research (ASTR), November, 2020 *Virtual Conference

- “Igniting the Internal Flame: Powering up Students,” Association for Theatre in Higher Education (ATHE), July, 2020. *Virtual Conference
- “Teaching with Liveness Grant Project,” Institutional Collaboration Roundtable. Association for Theatre in Higher Education (ATHE), July, 2020. *Virtual Conference
- “Kindling the Spark with Effort-Work: Laban’s Movement Analysis as a Diagnostic Tool,” Igniting the Internal Flame: Powering up Student Actors Panel. Association for Theatre in Higher Education (ATHE), July, 2020.
- “Contingency Reserves for Adjuncts,” Adjunct Labor Field Conversation. American Society for Theatre Research (ASTR), November, 2019.
- “Offering New Scripts to Combat Rape Culture Apathy,” Teaching and Resisting Rape Culture Roundtable. Association for Theatre in Higher Education (ATHE), August, 2018.
- “Consumed Vessels: A History of Pregnancy on Stage,” Pitching-Your-Book Workshop, Mid-America Theatre Conference (MATC), March, 2018.
- “The Tailspin of the Lecture—and Perhaps a Way to Pull Out,” Mid-America Theatre Conference (MATC) Pedagogy Symposium, March, 2018.
- “Pregnant Subjectivities,” Swollen: Ordinary to Extraordinary Pregnancy and Maternity Working Group; American Society for Theatre Research (ASTR) Conference; November, 2017.
- “We’ve Had a Virtual Problem Here-Intro to Theatre Online,” Mid-America Theatre Conference (MATC) Pedagogy Symposium, March, 2017.
- “The Tricky Business of Gestational Conventions,” Women and Theatre Program (WTP) pre-conference; August, 2016.
- “The Architecture of the Moment: Movement and Eliciting Silent Connection,” Association for Theatre in Higher Education (ATHE) Conference; August, 2016.
- “Maternal Identities Formed in Absence: Erasure of the Birth Space,” American Society for Theatre Research (ASTR) Conference; November, 2014.
- “Collaboration in Directing: Saying Goodbye to the Director-Auteur Model,” Association for Theatre in Higher Education (ATHE) Conference; July, 2014.
- “Envisioning Women’s Action Anew” Workshop, Women and Theatre Program (WTP); July, 2014.
- “Labor and Breach in Environmental Theatre Performance: An Amniocentesis of *Dionysus in ’69*,” (an updated version from the previously presented paper) Articles-in-Progress Session, Mid-America Theatre Conference (MATC), March, 2014.
- “Re-visioning Gender Through Interdisciplinary Collaboration: Directing Naomi Wallace’s *And I and Silence*,” Mid-America Theatre Conference (MATC), March, 2014.
- “Labor and Breach in Environmental Theatre Performance: An Amniocentesis of *Dionysus in ’69*,” Women and Theatre Program (WTP); August, 2013.
- “Breech Presentation: Unproductive Labor in Brecht’s *Mother Courage and Her Children*,” American Society for Theatre Research (ASTR) Conference; November, 2013.

- “Give Us a Foothold!: Mother Challenges in Academia,” Women and Theatre Program (WTP) August, 2012.
- “Culinary Coding: Gendered Simplicity Rhetoric in Cookbooks,” Association for Theatre in Higher Education (ATHE) Conference; August 2012.
- Participant in Feminist Foundations: A Discussion of Foundational Documents and the Rights of Women, presenting Ariana Curtis’s satire, *The Spirit of Seventy-Six or The Coming Woman, a Prophetic Drama*, Association for Theatre in Higher Education (ATHE) Conference; August, 2012.
- “The Hand that Rocks the Cradle: Maternal Gender Subversion in *The Spirit of Seventy-Six*,” Women and Theatre Program (WTP) Conference (this is a pre-conference to ATHE); August, 2011 *A version of this paper was also presented at the OSCLG Conference in October, 2011.
- “Mother, A Courageous Archetype: Brecht’s Take on the Maternal,” Association for Theatre in Higher Education (ATHE) Conference; August, 2011.
- “Displaced on Stage: Buried Identities’ Survival,” Association for Theatre in Higher Education (ATHE) Conference; August, 2010.

GRADUATE COMMITTEE WORK

- MATFA (Master of Arts in Teaching) Graduate Committee Member, Julie Bonifay, 2021-2022.
- DMA Graduate Committee Member, Holly Nicole Dodson, Opera Performance, 2020-2022.

SERVICE

- Play reader for Plays In Progress (PIP) Series, Athena Project, 2021.
- Justice, Equity, Diversity & Inclusion (JEDI) Committee, U of U, Member, 2021-present.
- Justice, Equity, Diversity & Inclusion (JEDI) Committee, U of U, Chair, 2020-2021.
- 1U4U Advisory Board (Study: Intimate Partner Violence and Reproductive Health for African Refugees Resettled in the United States), 2020-present.
- ATHE Grad Student Parenting Committee, Association for Theatre in Higher Education, 2020-present.
- Empowerment Committee, American Society for Theatre Research, 2019-present.
- Women’s Enrollment Initiative Liaison, University of Utah, 2017-present.
- Season Selection Committee, University of Utah, 2017-2020.
- WTP Session Planner for the ATHE 2017 and 2018 Conferences, 2016-2018.
- Outreach/Development Coordinator for Women and Theatre Program 2014-2021.
- Department Graduate Student Representative, University of Kansas, 2014-2015.
- TGS Play Reading Series Coordinator, University of Kansas, 2014-2015.
- Research Assistant for the Association for Theatre in Higher Education, 2013 and 2015.
- Departmental Acting Coach, University of Kansas, 2013-2015.
- University Theatre Committee, Graduate Representative, University of Kansas, 2013.

Allocations Committee, Graduate Representative, University of Kansas, 2012-2013.
Play reader, Jane Chambers Student Play Competition, Association for Theatre in
Higher Education, 2012.

SCHOLARSHIPS, FELLOWSHIPS AND AWARDS

David Keller Contingent Faculty Travel Award from the American Society for
Theatre Research, 2019.

Patricia Joyce Ellis Drama Scholarship from the University of Kansas Theatre
Department, 2014.

Margaret and Suzanne Calvin Bushong Scholarship from the University of
Kansas Theatre Department, 2014.

Ambrose Saricks Family Scholarship from the University of Kansas Theatre
Department, 2014.

Travel Fund Award from School of the Arts at the University of Kansas (4) 2010,
2011, 2013, 2014.

Adah Clarke Hagen Scholarship in Theatre from the University of Kansas Theatre
Department 2013.

Donald and Betty Dixon Scholarship from the University of Kansas Theatre
Department, 2012.

ADDITIONAL TRAININGS AND CERTIFICATIONS

Mental Health First Aide Certification (National Council for Mental Well-Being)

Theatrical Intimacy Education (TIE) Best Practices

Intimacy Choreography (TIE)

Anti-Racist/EDI Training (Dr. Teisha Koffi; University of Utah Office for Inclusive
Excellence)

Foundations in Race, Intimacy & Consent (TIE)

PROFESSIONAL MEMBERSHIPS

Association for Theatre in Higher Education

Women and Theatre Program

American Society for Theatre Research

American Theatre and Drama Society