

# 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 Assistant Professor

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

Instructor

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

## PUBLICATIONS

### Major Publications:

“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, upcoming, 2019.

“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, January 2019.

“Performative Reviews and Phantom Audiences,” *PARTake: The Journal of Performance as Research* 1, Issue 1: (October, 2016).

### Book Reviews:

*Perceptions of Pregnancy from the Seventeenth to the Twentieth Century*. Edited by Jennifer Evans & Ciara Meehan. Palgrave Macmillan, 2017. *Frontiers: A Journal of Women’s Studies*, frontiers.utah.edu, in process.

*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.

## GRANTS

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:

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:

“The Revolt of Mothering,” Association for Theatre in Higher Education (ATHE), August, 2018.

### Workshops:

“Who You Are is How You Move: Laban Movement Analysis,” Utah Theatre Association (UTA) DramaCon 2019 Conference, January, 2019.

### Conference Papers:

“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.

## CREATIVE ACTIVITY

### Director

- “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.
- “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**

“The Lynchpin Life,” (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.

## **SERVICE**

Women’s Enrollment Initiative Liaison, University of Utah, 2017-present.

Season Selection Committee, University of Utah, 2017-2018.

WTP Session Planner for the ATHE 2017 and 2018 Conferences, 2016-2018.

Outreach/Development Coordinator for Women and Theatre Program 2014-present.

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.

## **SCHOLARSHIPS, FELLOWSHIPS AND AWARDS**

**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.

**New GTA Award** from the University of Kansas Theatre Department, 2010.

**Mary C. Breakey Scholarship** from the Nontraditional Student Services at the University of Kansas, 2010.

## **PROFESSIONAL MEMBERSHIPS**

Association for Theatre in Higher Education  
Women and Theatre Program  
American Society for Theatre Research  
American Theatre and Drama Society