

# HARLEY M. ERDMAN

## Curriculum Vitae

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173 North Maple Street  
Florence, MA 01062  
home: (413) 586-0509  
cell: (413) 320-2949  
[harley@theater.umass.edu](mailto:harley@theater.umass.edu)

Department of Theater, FAC 112  
151 Presidents Drive, Ofc. 2  
University of Massachusetts  
Amherst, MA 01003  
work: (413) 545-6812

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### *ACADEMIC EXPERIENCE*

#### University of Massachusetts at Amherst, Department of Theater

- Professor, 2012—present
- Associate Professor, 2000—2012
- Department Chair, 2002—2007
- Assistant Professor, 1994—2000.

#### University of Peradeniya, Kandy, Sri Lanka.

- Fulbright Teaching Fellow, Spring 2016.

### *PUBLICATIONS*

#### Books

*The Mountain Girl from La Vera.* First-ever translation of *La Serrana de la Vera* (1613) by Luis Vélez de Guevara, with Critical Introduction and Footnotes. Bilingual edition. Hispanic Classics Series. Liverpool, UK: U. of Liverpool P. 2019.

*Feliciano Enríquez de Guzmán, Ana Caro Mallén, and Sor Marcela de San Félix: Women Playwrights of Early Modern Spain.* First-ever translations of 10 plays. Translated and annotated by Harley Erdman. Edited by Nieves Romero-Díaz and Lisa Vollendorf. The Other Voice in Early Modern Europe Series. Tempe, AZ: ACMRS, 2016. Winner of

Josephine Roberts Award for Best Scholarly Edition in the field of early modern women and gender, from the Society for the Study of Early Modern Women.

***Remaking the Comedia: Spanish Classical Theater in Adaptation.*** Eds. Harley Erdman and Susan Paun de García. Anthology of 27 essays. Woodbridge, UK: Tamesis, 2015.

***Marta the Divine.*** First-ever translation of *Marta la piadosa* (c. 1615) by Tirso de Molina, with Critical Introduction and Footnotes. Bilingual edition. Hispanic Classics Series. Oxford, UK: Aris & Phillips, 2012.

***Jealous of Herself.*** First-ever translation of *La celosa de si misma* (c. 1621) by Tirso de Molina, with Critical Introduction and Footnotes. Bilingual edition. Hispanic Classics Series. Oxford, UK: Aris & Phillips, 2012.

***Staging the Jew: The Performance of an American Ethnicity, 1860-1920.*** New Brunswick, NJ: Rutgers University Press, 1997.

## Chapters/Articles

“The Dramaturgy of Absence: Minding the Gaps in Tirso de Molina, Ana Caro, and Feliciano Enríquez.” In ***Remaking the Comedia: Spanish Classical Theater in Adaptation.*** Eds. Harley Erdman and Susan Paun de García. Woodbridge, UK: Tamesis, 2015.

“German Jews and American Show Business: A Reconsideration.” In ***German-Jewish Identities in America.*** Eds. Christof Mauch and Joseph Salmons. Kade Institute/University of Wisconsin, 2003.

“Gendering Chiapas: Petrona Cruz Cruz and Isabel Juarez of FOMMA. (The Strength of Mayan Women).” In ***The Color of Theatre.*** Editor Roberta Uno. London: Continuum, 2002.

“In Conversation with Oscar G. Brockett.” ***Theatre InSight***, Fall 1999.

“Jewish Anxiety in ‘Days of Judgment:’ Community Conflict and the *God of Vengeance* Obscenity Case.” ***Theatre Survey*** 40.1 (May 1999). Winner, Kahan Award for Best Essay for Junior Scholar, American Society for Theatre Research.

“M. B. Curtis and the Making of the American Stage Jew.” ***Journal of American Ethnic History*** 15.1 (Fall 1995).

“Is He a Jolly Good Fellow?: Gentiles as Jews on the American Variety Stage of the 1870’s.” ***Theatre Annual*** 47 (Fall 1994).

“Caught in the Eye of the Eternal: Justice, Race, and the Camera, from ***The Octoroon*** to Rodney King.” ***Theatre Journal*** 45.3 (November 1993).

“Two Booths and a Bard: *Julius Caesar* and Nineteenth-Century Theatrical Ideals.” *Centennial Review* 36.3 (Fall 1992).

“Nahuatl Performance: Feasts and Farces of Pre-Colombian Mexico.” *Theatre Topics* 2.2 (September 1992).

“Conflicts of Interest: Bringing Drama to the Foreign Language Classroom.” *Youth Theatre Journal* 5.3 (1991).

## **Reviews/Various**

Translation of Kumari Kumaragamage’s Sinhalese short story “The Children Who Lost Their Names,” with Kanchuka Dharamasiri. *City: A Quarterly Journal of South Asian Literature* (Summer 2017 online).

“Selections from *The Scarlet Professor* (libretto). *The Massachusetts Review* 57.4 (December 2016). 698-707.

Book Review of Andrea Most’s *Theatrical Liberalism: Jews and Popular Entertainment in America*. *Modern Drama* 58.1 (Spring 2015).

Reflections from Former Editors. *Theatre Topics* 24.2 (June 2014).

Encyclopedia Entry on Jews in American Theater. For *Cambridge Dictionary of Judaism and Jewish Culture*. University of Cambridge Press, 2011.

Program Notes. *Fuente Ovejuna*. For Stratford Shakespeare Festival, Stratford, Ontario. Dir. Lawrence Boswell. July 2008.

Book review of Henry Bial’s *Acting Jewish*. *Theatre Research International*, (Summer 2007), pp. 209-10.

Book review of Andrea Most’s *Making Americans: Jews and the American Musical*. *Theatre Research International*, July 2005.

Book review of *Of Borders and Thresholds: Theatre History, Practice, and Theory* (Editor Michal Kobialka). *Theatre Journal*, Winter 2000.

Book review of Edna Nahshon’s *Yiddish Proletariat Theater*. *Theatre*, Spring 2000.

Introduction to Joseph Roach’s “Constructing Theatre/History.” *Theatre Topics* 9.1 (March 1999).

Book Review of essay collection *Staging Difference: Cultural Pluralism in American Drama and Theatre* (ed. Marc Maufort). *Theatre Survey* 38.1 (May 1997).

Performance Review of Casa del Teatro's *Todos somos Marcos* (by Vicente Leñero). *Theatre Journal* 48.1 (March, 1996).

Performance Review of Repertorio Español's *Botánica* (by Dolores Prida). *Theatre InSight* 5.2 (1995).

Performance Review of Jesusa Rodríguez' *SuperMachos 9*. *Theatre Journal* 47.2 (May 1995).

Book Review of Bruce McConachie's *Melodramatic Formations: American Theatre and Society, 1820-1870*, and Robert Allen's *Horrible Prettiness*. *Theatre Survey* 34.2 (November 1993).

Book Review of Haydee Litovsky's *Sephardic Playwrights of the Seventeenth and Eighteenth Centuries in Amsterdam*. *Theatre Journal* 45.1 (March 1993).

Entry on Cuban-American director Rene Buch for *Theatrical Directors: An International Dictionary*. Ed. John Frick. Greenwood Press, 1994.

Review of People for the American Way's *Artistic Freedom Under Attack*. *Theatre InSight* 3.1 (1992).

## **CONFERENCE ACTIVITY AND GUEST LECTURES**

Guest Lecture "Translating the Counter-Canon of Early Modern Spain: Questions for Vélez de Guevara's *La Serrana de la Vera*." Tulane University. New Orleans, LA. 11/18.

Staged Reading. *The Mountain Girl from La Vera*. Association for Hispanic Classic Theater (AHCT). El Paso, TX. 4/18.

Guest Lecture. "Translating and Adapting the Counter-Canon of Early Modern Spanish Theater: Theatrical Journeys with the Fabulous, the Monstrous, and the Queer." Bowdoin College. Brunswick, ME. 3/18.

Guest panelist. Pre-show panel for *Love's a Bitch* (adaptation of Tirso de Molina's *Don Gil of the Green Breeches*). University of Virginia. Charlottesville, VA. 2/18.

Co-Convener, Working Group. "When the Extraordinary Is Also Ordinary: Spanish Golden Age Theater's Heroic Monsters." American Society for Theatre Research (ASTR). Atlanta, GA, 11/17.

Paper. "Dueling Monsters: Non-Normative Bodies in Luis Vélez de Guevara's *La serrana de la Vera*." For Working Group on "When the Extraordinary Is Also Ordinary: Spanish Golden Age Theater's Heroic Monsters." ASTR. Atlanta, GA, 11/17.

Workshop/Performance. "Teatro Breve in Performance: Sor Marcela." AHCT. El Paso, TX. 4/17.

Postshow panel guest for performance of *Jealous of Herself*. Keble O'Reilly Theatre. Oxford University. Oxford, UK. 11/16.

Co-Convener, Working Group. "Transgressions and Translations in Early Modern Spain." ASTR. Minneapolis, MN, 11/16.

Paper. "Translating Sor Marcela and Feliciano Enríquez for the Stage" Gemela Conference. San Juan, PR. 9/16.

Guest Lecture. "Beyond Shakespeare's Globe: Women Playwrights of Golden Age Spain in Translation and Adaptation." University of the Visual and Performing Arts. Colombo, Sri Lanka. 5/16

Guest Lecture. "Beyond Shakespeare's Globe: Women Playwrights of Golden Age Spain in Translation and Adaptation." Swami Vipulananda Institute for Aesthetic Studies. Eastern University. Batticaloa, Sri Lanka. 5/16.

Panel facilitator. "Meet the Directors." Colombo Theatre Forum/Colombo International Theatre Festival. Goethe Institute. Colombo, Sri Lanka. 4/16.

Workshop Co-Leader. "Quiros's *El muerto*." AHCT. El Paso, TX. 3/15.

Paper. "Subversive Costume in *Don Gil de las calzas verdes*. For Spanish Golden Age Theatre Working Group. ASTR. Baltimore, MD. 11/14.

Chair. Panel. "The State of the Dramaturgy MFA." Literary Managers and Dramaturgs of the Americas (LMDA). Boston, MA. 6/14.

Chair. Roundtable. "*La firmeza en la ausencia*." AHCT. El Paso, TX. 3/14.

Workshop Co-Leader. Translations of *Life is a Dream*. AHCT. El Paso, TX. 3/14.

Presentation. "Dramaturg as Translator and Adapter." East-Coast Dramaturgy Mini-Conference. Columbia University, NY. 1/14.

Paper. "Re-suiting *Suitors*: The Urge to *Refundir*." Out of the Wings Symposium. Bath, UK. 11/13.

Panelist. "Women Playwrights of Spain's Golden Age." With Nieves Romero-Díaz and Lisa Vollendorf. Fine Arts Center, UMass/Amherst. 3/13.

Translation. Scene from Moreto's *No puede ser guarder una mujer*. AHCT. El Paso, TX. 3/13.

Guest Lecture. "The Art of Playful Translation." Smith College Guest Lecture Series in Translation. 2/13.

Presentation. "Thinking Outside the Box with the *Comedia*." Association for Theatre in Higher Education (ATHE). Washington, DC. 8/12.

Paper. "Loving the Doctor: Adapting Tirso de Molina. AHCT. El Paso, TX. 3/12.

Presentation. "Engendering Performance: *Dramaturgas* On Stage." AHCT. El Paso, TX. 3/11.

Paper. "Schmoozing the Americas: Jews in Performance Across the Hemisphere." 'Good for the Jews': Symposium with Scholars and Artists on Jews in Performance and the Arts. Organizers: Jill Dolan, Stacy Wolf. Lewis Center for the Arts. Princeton University. Princeton NJ. 12/10

Presentation. Plays of Sor Marcela. Faculty Seminar in Renaissance Studies. Massachusetts Center for Renaissance Studies. Amherst MA. 10/10.

Paper. "Translation as Adaptation: *Marta the Divine*." ATHE. Los Angeles CA. 8/10.

Chair. Debut Panel. Graduate Student Conference in Performativity. University of Massachusetts, Amherst MA. 3/10.

Paper. "*Refundición* and Casting Anew: *Marta the Divine* in Adaptation and Performance. Out of the Wings Symposium on Spanish Theatre in Translation and Performance. Merton College, Oxford University, Oxford UK. 3/10.

Panelist. *Marta the Divine* Roundtable. AHCT. El Paso TX. 3/10.

Panelist. *Marta the Divine* Roundtable. Regional Conference on Spanish Golden Age Theatre in Performance. Massachusetts Center for Renaissance Studies. Amherst MA. 2/10.

Panelist. "*Comedia* in the Classroom: Destabilizing the Renaissance." AHCT. El Paso TX. 3/09.

Paper. "Intertextuality Through Theatricality: *Comedias* and *Entremeses* in Theatrical Relationship." MLA Conference. San Francisco CA. 12/08.

Paper. "New Approaches to Teaching the *Comedia*." ASTR. Boston MA. 11/08.

Paper. "Rewriting Oklahoma, 1943: Woody Guthrie and Rogers and Hammerstein." ATHE Denver CO. 7/08.

Invited Guest Lecturer. "Fuente Ovejuna." For Stratford Shakespeare Festival. Stratford, Ontario. 7/08.

Paper. "Translation for Supertitles as Brechtian Device." LMDA. San Diego CA. 6/08.

Facilitator/Respondent. Latin American Playwriting and Translation. LMDA. San Diego CA. 6/08.

Moderator, Closing Panel. Shakespeare: Stage, Page, Engage Conference. New York University. New York, NY. 4/08.

Formal Introduction. “Jesusa Rodriguez.” New WORLD Theater Intersection Conference. UMass. Amherst MA. 4/08.

Formal Introduction. “In Conversation with Tony Kushner.” Rand Theater, UMass. Amherst, MA. 10/07.

Panelist. “Jews and *Godspell*.” PACE Performing Arts Center. Northampton, MA. 3/07.

Paper. “*Don Quixote* on the Stage.” Symposium on *Don Quixote*. Massachusetts Center for Renaissance Studies/Commonwealth College, UMass. Amherst, MA. 2/07.

Respondent. “My Daughter, My Ducats.” Invited respondent. Association for Jewish Studies (AJS). San Diego CA. 12/06.

Lead Panelist. Pre-Show Talk on Stage Representation of Native Americans. National Museum of the American Indian, Smithsonian Institution. Washington, DC, 10/06.

Invited Participant. “Dramaturgy Roundtable.” Puerta de las Americas Conference. Mexico City, Mexico. 6/06.

Presentation. *Merchant of Venice* in Performance Today. Massachusetts Center for Renaissance Studies/Hampshire Shakespeare Company. Amherst MA. 7/05.

Chair and Panelist. “Writing for Publication.” ATHE. Chicago IL. 8/01.

Workshop Leader. “Writing for Practitioners.” ATHE. Chicago IL. 8/01.

Paper. “German Jews in American Show Business: A Reconsideration.” Special Conference on German-Jewish Culture in America. University of Wisconsin. Madison WI. 10/00.

Chair and Panelist. “Writing for Publication.” Washington DC, 8/00.

Workshop Leader. “Writing for Practitioners.” ATHE. Washington DC. 8/00.

Paper. “Upstaging Yankel, Upsetting *God of Vengeance*.” Symposium on Sholem Asch, planned in conjunction with Yale Repertory Theatre production of *People vs. The God of Vengeance 1923*. Invited featured presenter. Yale University, New Haven CT. 5/00.

Chair and Panelist. “Writing for Publication.” ATHE. Toronto, Ontario. 7/99.

Workshop Leader. “Writing for Practitioners.” ATHE. Toronto, Ontario. 7/99.

Paper. “Crossing Over: Performing Jewishness on the Yiddish and English Stages.” AJS. Boston MA. 12/98.

Moderator. “In Conversation with Oscar G. Brockett.” Constructing Theatre/History Symposium. Austin TX. 4/98.

- Paper. "Lesbian Love, Jewish Anxiety, and the *God of Vengeance* Obscenity Case." American Historical Association. Seattle, 1/98.
- Paper. "Reconstructing the Broadway Audience: The Jewish Example." For "Historical Audiences" ASTR. San Antonio, 11/97.
- Paper. "Problematizing Invisible Theater." Pedagogy of the Oppressed Conference. Omaha NE. 4/97.
- Presentation. "Shylock and Anti-Semitism: Should *The Merchant of Venice* Be Performed Today?" UMass Department of Theater. Amherst MA. 3/97.
- Chair of double session. "Imagination, Theatre, and Troubled Youth: Theatre with/for Children with Special Needs." ATHE. New York NY. 8/96.
- Presentation. "Converging Horizons, Global and Local." Presentation on challenges of teaching the theories and techniques of Augusto Boal. Pedagogy of the Oppressed Conference. Omaha NE. 3/96.
- Paper. "David Warfield: Turn-of-the-Century Stage Jew." American Studies Association, Pittsburgh PA. 11/95.
- Paper. "Melting the Jew: Race and Sexuality on the Progressive Era Stage." ATHE. San Francisco CA. 8/95.
- Paper. "Taming the Exotic Jewess: Leahs and Judiths on the American Stage, 1865-1915." For "Cultural Impersonation" Seminar, ASTR. New Orleans LA. 11/93.
- Paper. "Performing the Spectacle of the Turn-of-the-Century Stage Jew." For "Realism in the Theatre," Humanities Research Center Symposium. Austin TX. 11/93.
- Paper. "Is He a Jolly Good Fellow?: Playing the Peddler in Early Variety and Vaudeville." ATHE, Philadelphia PA. 8/93.
- Paper. "Translations and Negotiations: Working With Lope De Vega." ATHE. Atlanta GA. 8/92.
- Presentation. "Towards an African-American Performance Aesthetic" (part of group presentation/performance led by Dr. Joni Jones). Southern Speech and Language Association. San Antonio TX. 4/92.
- Paper. "Nahuatl Buffoonery." International Latin American Studies Association Student Conference. Austin TX. 3/92.

## ***DRAMATIC WRITING: TRANSLATIONS, LIBRETTOS, PLAYS***

***My Evil Twin.*** Script for new musical performance piece featuring twin opera singers John and Jim Demler. With Eric Sawyer (composer) and Ron Bashford (director). To be presented as a workshop production at the Ko Festival of Performance. Amherst, MA. 7/19.

***Wild Thing.*** Stage version of my translation of *Mountain Girl from La Vera*. To be presented at the Rand Theater, UMass Department of Theater, 2/19. Dir. Gina Kaufmann. To be presented at the Chamizal International Siglo de Oro Festival. El Paso TX, 4/19.

***Institution.*** New play. Presented as a staged reading at Play by Play Festival. Northampton Center for the Arts. Dir. Talya Kingsotn. 9/19.

***Los deseos en Amherst.*** Translator (with a team of five other translators) of poems performed by performance artist Angelica for performances in Amherst (UMass) and Washington, DC (Spanish Embassy) in April 2018. Also designed, created, and operated the supertitles.

***The Scarlet Professor.*** Libretto for opera. With composer Eric Sawyer. Inspired by Barry Werth's book of the same title. To debut at Mendenhall Center for the Performing Arts. Smith College, Northampton, MA Dir: Ron Bashford. 9/17.  
<[www.thescarletprofessoropera.com](http://www.thescarletprofessoropera.com)>

***Emotional Support.*** Original radio play. For "Life in the 413." New Century Theatre, at Academy of Music, Northampton MA. 4/17.

***Donny Johns.*** Original rock musical adapted from Tirso de Molina's *El burlador de Sevilla*. With Gina Kaufmann and Aaron Jones. In development. Dir. Gina Kaufmann. Workshopped at UMass, 11/15 and 1/17.

***Jealous of Herself.*** Adapted by Sarah Grunnah from my translation of Tirso de Molina play. Staged reading, WSC Avant Bard. Source Theatre, Washington, DC. 4/17. Full production, NowNow Theatre. Keble O'Reilly Theatre. Oxford University. Oxford, UK. Dir: Ell Potter. 11/16.

***Crowsnest.*** Original play. Presented at Play-by-Play Festival, A.P.E. Performance Space, Northampton, MA. Dir: Sheila Siragusa. 9/16.

***Valley Symphony.*** Original radio play. For "Life in the 413." New Century Theatre, Northampton MA. 6/16.

***Sonic Feast.*** Original radio play. With Cara Hudson-Erdman. For "Life in the 413." New Century Theatre, Northampton MA. 6/15.

***Big Guy. Little Guy.*** Original short play. For 24 Hour Theatre Project. Northampton, MA. 3/15.

**Tour de Course.** Original interactive musical play. Spoleto's Restaurant. New Century Theatre, 2/15.

**Nobody's Girl.** Original Play. Commissioned by the Northampton Academy of Music. Academy of Music, Northampton, MA. Dir: Sheila Siragusa. 10/14.

**The Mildred Files.** Verbatim theater piece. Commissioned by the Northampton Academy of Music. 6/13.

**The Garden of Martyrs.** Libretto for Opera. With composer Eric Sawyer. Adaptation of Michael C. White's novel *The Garden of Martyrs*. Musical director: Kevin Rhodes, with Springfield Symphony Orchestra. Dir. Vernon Hartman. Produced at Northampton Academy of Music, 9/13.

**Suitors.** Adaptation/translation of plays *El conde partinuplés* by Ana Caro and *Las gracias mobosas* by Feliciano Enríquez. Rand Theater, UMass Department of Theater. Dir: Kara-Lynn Vaeni. 2/13.

**Marta the Divine.** Translation and adaptation of *Marta la piadosa* (c. 1615) by Tirso de Molina. Presented by the Shakespeare Theatre, Washington, DC. "Rediscovery Series," Lansburgh Theater. Dir. Alan Paul. 9/26/11.

**Jealous of Herself.** Translation of Tirso de Molina's *La celosa de sí misma*. (See "Books"). Under consideration by Bath Theatre Royal, Bath UK.

**Plays by 17<sup>th</sup>-Century Spanish Women.** (See "Books.")

**December.** Translation of *Diciembre* by Guillermo Calderón. Translation for supertitles commissioned by National Performance Network. Presented by Chile's Teatro en el Blanco. Under the Radar Festival, New York, NY, 1/11. Edinburgh International Festival, Scotland, 9/10. REDCAT, Los Angeles CA, 3/10. Su Teatro, Denver CO, 3/10. Bryon Carlyle Theater, Miami Beach FL. 2/10. Worked in person with company at US premiere in Miami.

**Marta the Divine.** (See entry above). Presented at the Chamizal International Siglo de Oro Festival. El Paso TX, 3/10. Rand Theater, UMass Department of Theater. Amherst MA. 11/09. Dir. Gina Kaufmann.

**Mestiza Power.** Translation for supertitles of play by Concepción León Mora for US tour of Yucatan-based theater company. Arena Stage/Smithsonian National Museum of the American Indian, co-presentation. 9/08.

**Quiet!** Original Play for 24-Hour Theater Project. Northampton, MA. 4/06. Director: Jay Indik.

**Rigoberta's House Faces South.** Translation for super-titles of play by Arístides Vargas (Argentina) for US tour by Nicaragua's Teatro Justo Rufino Garay. Commissioned by National Performance Network. Performed UCLA (Los Angeles), Guadalupe Cultural Arts Center (San Antonio), Seven Stages (Atlanta). Fall, 2005. Directors: Arístides Vargas and Lucero Millán. Worked in person with company at US premiere in Los Angeles.

***Life is a Dream.*** With Lauryn Sasso. Translation of play by Pedro Calderón de la Barca. Produced by UMass Department of Theater, 4/05. Director: Kara-Lynn Vaeni. Finalist for South Coast Rep 05-06 season.

***The Captivation of Eunice Williams.*** Libretto for new opera. Composer: Paula Kimper. Productions: National Theater Company of Macedonia. Skopje, Tirana, Zagreb, 7/08 to 10/08; Smithsonian Institution (National Museum of the American Indian), Washington, DC, 10/06; Great Turtle Island Productions, Montreal, CA, 3/05; New York State Historical Society, Cooperstown, 11/04. Director: Linda McInerney.

***West Side Stories: Amherst 2000.*** Original play, with Roberta Uno and students of PVPA playwriting workshop. Pioneer Valley Performing Arts High School and New WORLD Theater, Amherst, MA, 2/04. Director: Brian Marsh.

***The Move.*** Translation of contemporary Mexican play by Vicente Leñero. Produced University of North Carolina, Charlotte, 9/02..Director: James Vesce.

***Archipelago of Delight.*** Original music theater piece (with puppetry). With Christopher Haynes and Miguel Romero. UMass Department of Theater, 4/01. Director: Miguel Romero.

***Monsters Among Us.*** Libretto for “rap puppet opera.” Substance-abuse-education musical for youth developed in collaboration with Springfield Southwest Community Health Center. Symphony Hall, Springfield. 4/99. Director: Miguel Romero.

***Great Big Yonder.*** Original play. Hyde Park Theatre, Austin, TX. Nominated for Best Original Script and Best Comedy, Austin Critics Table Award, 6/94. Director: Skyler Hampton.

***The Outcast In.*** Bilingual translation/adaptation of Tirso de Molina play. Capitol City Playhouse, Spring/Summer, 1993. Decimoctavo Festival Internacional del Drama del Siglo de Oro, El Paso, 3/93. Winner of Best Adaptation and Best Comedy, Austin Critics Table Awards, 6/93; Nominated for Best Original Script, B. Iden Payne Awards, 10/9. Director: Skyler Hampton.

***Austin Unbound.*** Original play. Commissioned by grant from City of Austin Arts Council. Capitol City Playhouse, Austin, 11/92. Director: Skyler Hampton.

***The Incomparable Doña Ana.*** Bilingual translation/adaptation of Lope de Vega play. Commissioned by production/travel grant from Association for Hispanic Classical Theatre, who additionally awarded special \$1000 translation prize. University of Texas, 3/91; Decimosexto Festival Internacional del Drama del Siglo de Oro, El Paso, 3/91 (winner of four “best” awards); Texas Hispanic Theatre Festival, Austin, 4/91. Co-directed with Skyler Hampton.

***The Secret Society of Wolves.*** Original children’s play. Published by Contemporary Drama Service, Colorado Springs, 1986. Performed in approximately 100 schools nationwide, 1986-1992.

## ***PRODUCTION AND NEW-PLAY DRAMATURGY***

***Detroit.*** Dramaturg. UMass Department of Theater. Dir: Jared Culverhouse. 11/13.

***Solstice.*** Dramaturg. UMass Department of Theater. Dir: Miguel Romero. 12/11.

***Love the Doctor.*** Dramaturg. UMass Department of Theater. Dir.: Noah Simes. 10/11.

***Gone.*** Dramaturg/Adapter. The August Company. Hadley MA. 5/10.

***Play-In-A-Day Festival.*** Creator, UMass 24-Hour-Theater-Festival. Guest playwrights have included Constance Congdon, Migdalia Cruz, Marcus Gardley, Edwin Sanchez, and Alice Tuan. Advisor, 2010. Artistic Director, 2003—2007.

***People vs. The God of Vengeance 1923.*** New play by writer/director Rebecca Taichman. Assisted in research and development of script. Yale Repertory Theatre. 5/00.

***Bridges.*** Part of *Calling Springfield Home*. Used students' creative writing and improvisations to create original pieces. Director: Jessica Bard. CityStage, Springfield, 4/99.

***Clothes.*** New play by Chitra Divakaruni, based upon her best-selling collection of short stories. Was responsible for development of script through rehearsal process. Director: Roberta Uno. For *New Works for a New World* summer festival. UMass, 6/98.

***God of Vengeance.*** New translation by Amy Levinson of classic Yiddish play. Served as production dramaturg and advisor to translation. Director: Laura Tichler. UMass, 11/96.

***Mill America.*** New play by Anna Dolan and Sleeveless Theater. Worked with director and playwright in developing new play. Director: Lisa Channer. Northampton Center for the Arts, 7/96. UMass, 9/96.

## ***EDITORSHIPS AND RELATED***

- Ad Hoc Reviewer, University of Michigan Theatre Studies Series. 2008-present.
- Ad Hoc Reviewer, *Theatre Journal*. 2010-present.
- Guest Co-Editor, *Journal of American Theatre and Drama*. 2007-2011.
- Member, Editorial Board and Ad Hoc Reviewer. *Theatre Topics*, 2001-present.
- Member, Editorial Board, Southern Illinois University Press Theatre History Series. 2002-2008.
- Ad Hoc Reviewer, *Ecumenica*. 2006-present.
- **Editor, *Theatre Topics***, 1999-2001. National peer-reviewed biannual journal published by Johns Hopkins University Press for general readership of theatre practitioners and

scholars in higher education, emphasizing intersection of theory and practice. Among most widely read journals in the field. Duties and accomplishments:

- Refined mission of journal
  - Made editorial decisions about 75-100 annual submissions.
  - Developed network of peer reviewers and board members.
  - Mentored authors through conference workshops, email.
  - Managed a staff of graduate student Assistant Editor and 1-2 undergraduate editorial interns.
  - Reconceived design and editorial structure of journal.
  - Created first-ever special issue.
  - Identified Editor to succeed me.
- Consulting Editor, *Theatre Topics*, 1997-98.
  - Co-Editor, *New England Theatre Journal*, 1997-98. Editorial Board Member, 2007-present.
  - Peer reviewer for *Journal of American Ethnic History*, *Text and Performance Quarterly*. 1997-99.

## ***TEACHING***

### **Teaching Repertory, 1994—present:**

- **Theater 100: Theatrical Frontiers: Live Performance Today.** Large general education course for non-majors. (Formerly known as “Introduction to Theater”).
- **Theater 100H (Honors).** Stand-alone honors section of above class, for non-majors.
- **Theater 120: Play Analysis for Theatrical Production.** Introductory dramaturgy class, primarily for majors.
- **Theater 321: Renaissance and Neoclassical Repertory.** Upper-level theater history/dramatic repertory course, primarily for majors.
- **Theater 321a: Renaissance Theater of Spain and Latin America.** Upper-level theater history/dramatic repertory course, primarily for majors.
- **Theater 322: Modern Repertory.** Upper-level theater history/dramatic repertory course, primarily for majors.
- **Theater 397F. Spanish and Latin American Repertory.** Upper-level theater history/dramatic repertory course, primarily for majors.

- **Theater 397H. Musical Theater Repertory: Politics and Poetics of Adaptation.** Upper-level theater history/dramatic repertory special topics course, primarily for majors.
- **Theater 397G. Seducers, Scam Artists, and Crossed-Dressed Women: Stage Tricksters from the Renaissance to Today.** Upper-level dramatic repertory special topics course for majors and non-majors, focusing on intertextuality.
- **Theater 493V: Art of Adaptation.** Advanced undergraduate seminar/workshop for majors and non-majors, using contemporary dramatic adaptations and performative writing as models for student playwriting.
- **Theater 497A: Community-Based Theater.** Upper-level course for majors and non-majors, focused around service-learning projects and work of Augusto Boal.
- **Theater 597: Dramaturgy in Action.** Advanced project-based course in contemporary global theater, for majors and non-majors, and grad students and undergrads.
- **Theater 729: Graduate Dramaturgy Workshop: Translation for the Stage.** Graduate-level workshop/seminar. Mix of Theater MFAs and students from other programs, especially Languages.
- **Theater 729: Graduate Dramaturgy Workshop: Performance and Place.** Graduate-level seminar team-taught with Art Department. Mix of Theater and Art MFAs.
- **Theater 729: Graduate Dramaturgy Workshop: Playwriting.** Graduate-level workshop/seminar, primarily for Theater MFAs.
- **Theater 729: Graduate Dramaturgy Workshop: Interview and Documentary Theater.** Graduate-level workshop/seminar, primarily for Theater MFAs.
- **Theater 729: Graduate Dramaturgy Workshop: Adaptation for the Stage.** Graduate-level workshop/seminar, primarily for Theater MFAs.
- **Theater 793: World Repertory I.** Graduate-level theater history and theory seminar, primarily for Theater MFAs.
- **English 396: Edinburgh Fringe Festival Course.** Summer study-abroad program at Edinburgh Fringe Festival. Course in which students see 20 plays in two weeks, and read, write, and complete projects on contemporary political theater and performance. Am also involved with planning and recruitment.

- **English 796: Edinburgh Fringe Festival Course.** Graduate section of above course.

#### **Teaching Awards:**

- Outstanding Teacher, College of Arts and Humanities. 2000-01.
- University Distinguished Teaching Award, Campus-Wide Finalist, 1999-2000.
- University Distinguished Teaching Award, Nominee, 1997-98.
- Outstanding Teacher, Nominee, College of Arts and Humanities. 1996-97.

#### **Selected Production Advising:**

- **Dramaturgy Advisor**, UMass Department of Theater: *Snowflakes, or Rare White People* (2018); *A Dream Play* (2018); *PlayLab* (2017); *Hedda Gabler* (2017); *Marie Antoinette* (2015); *Merchant of Venice* (2014); *Street Scene* (2014); *Casanova* (2013); *Beyond the Horizon* (2012); *Urinetown* (2012), *Night on the Galactic Railroad* (2011); *Unruly Mujeres* (2010); *1905* (2010); *Curiosity* (2009); *Pericles* (2009); *The Imaginary Invalid* (2008); *A Menace to Society* (2008); *Trestle at Pope Lick Creek* (2008); *Ondine* (2008); *The Caucasian Chalk Circle* (2007); *Romeo and Juliet* (2006); *House of Desires* (2005); *Big Love* (2004); *Trojan Women* (2004); *Othello* (2003); *A Lesson Before Dying* (2003); *Love and Disguise* (2002); *Diary of a Madman* (2001); *Ohio State Murders* (2001); *Stop Kiss* (2001); *Polaroid Stories* (2000); *Doctor Faustus* (1999); *Quinceañera* (1998); *Tales of the Lost Formicans* (1998); *Marisol* (1998); *God of Vengeance* (1997); *Merchant of Venice* (1997); *Pterodactyls* (1996); *Vinegar Tom* (1996); *The Birds* (1995); *Tartuffe* (1995); *A Night at the Round Table* (1994); *Sheila's Day* (1994).

#### **MFA thesis committees chaired**

- Ifa Bayeza (2018); Claudia Nolan (2018), Amy Brooks (2015), Megan McClain (2012), Sarah Brew (2012), Emily Denison (2011); Liana Thompson (2009); Lauryn Sasso (2006); Maryanne Olsen (2006); Jaime Gray (2004); Dan Smith (2002); Priscilla Page (2002); Jennifer Werner (1999); Joe Salvatore (1998); Laura Kelley (1998); Amy Levinson (1997); David Allen (1995).

#### **Departmental Service:**

##### **Selected Accomplishments as Department Chair, 2002-2007**

- Provided leadership for Department with \$1.7 million budget, 200 undergraduate majors, 16 MFA students, 25 faculty and staff.
- Oversaw growth of Department from 11 to 13 permanent faculty during time when other departments were losing faculty.
- Oversaw consistent growth in faculty “benchmarks” of national creative and research productivity, leading us to be ranked 2<sup>nd</sup> of 7 national peers.

- Led strategic planning process that resulted in first major changes to undergraduate and graduate programs in a generation.
- Spearheaded new Five-College faculty position in Sound Design, housed at UMass.
- Realized \$80K facilities renovation study, and launch of fundraising campaign.
- Secured \$500K for upgrade of theater lighting and electrics
- Realized \$30K campaign for sound design studio, and secured \$60K in sound equipment donations.
- Re-launched annual endowed lecture series. Featured speakers: Oskar Eustis, Tony Kushner, Suzan-Lori Parks.
- Shepherded the creation of Certificate in Multicultural Theater.
- Upgraded facilities, creating media and technology classrooms and improving performance studio and lighting lab.
- Created annual 24-hour-theater-festival fundraising event, and First Annual Black Tie Gala.

#### **Graduate Program**

- **Graduate Program Director**, 2017-, 2010—2015. Extended advertising and recruiting; created first Open House; revised curriculum; implemented more coordinated approach to campus interview process.
- **Member, Graduate Committee**. 2007-2010.

#### **Commonwealth Honors College**

- **Department Honors Advisor**, 2011—2014; 1994-2008.

#### **Search Committees**

- **Chair, Search Committee**, Assistant Professor of Costume Design, 2016-17.
- **Chair, Search Committee**, Assistant Professor of Dramaturgy. 2012-13.
- **Chair, Search Committee**, Assistant Professor of Theater History and Dramatic Theory. 2010-11.
- **Chair, Search Committee**, Permanent Lecturer, Dramaturgy. 2009-10.
- **Member, Search Committee**, Department of Theater Chair (National Search). 2008-09. (Search cancelled mid-year due to budget cuts.)
- **Chair, Search Committee**, Assistant Professor of Playwriting and African American History. 2007-08.

- **Member, Search Committee**, Assistant Professor of Dramaturgy and Theater History. 2000-2001.
- **Member, Search Committee**, Associate Professor of Directing. 1998-99.

#### **Personnel (Tenure and Promotion) Committee**

- **Chair, Department Personnel Committee**, 2016-17, 2012-13, 2007-08.
- **Member, Department Personnel Committee**, 2018-19, 2010-11, 2009-10, 2008-09, 2001-02.

#### **Junior Year Writing**

- **Junior Year Writing Program Representative**, 2008—2014; 1994—2003.

#### **Five-College Multicultural Theater Committee**

- **Representative, Five College Multicultural Theater Committee**. 1994—1998.

### **Selected College and University Service:**

#### **Chair, Department of Theater, 2002-07 (see above)**

#### **Various Recent, College of Humanities and Fine Arts**

- **Chair, College Personnel (Tenure and Promotion) Committee**. 2014-2015.
- **Member, College Personnel (Tenure and Promotion) Committee**. 2013-14.
- **Co-Chair, College of Humanities and Fine Arts/Fine Arts Center Task Force**. 2010-2011. Task force created to address and improve arts collaborations on campus. Co-authored and submitted report to CHFA Dean and FAC Director.
- **Participant**, arts retreat to strategize around possible college merger. 1/11.
- **Member, Steering Committee**. Future of New WORLD Theater. 2009—2010.
- **Panel Member, Revenue-Generating Grants**. College of Humanities and Fine Arts, 2009-10. Reviewed and ranked grant proposals.
- **Member, Dean Evaluation Committee**. Provost's Office, 2009. Evaluated Dean for reappointment. (Cancelled mid-process after Dean's promotion to Provost's office.)

#### **Chair Searches**

- **Chair of Search Committee, Search for Chair of Music and Dance Department** (internal search). 2019.
- **Chair of Search Committee, Search for Chair of Studio Art Department** (internal search). 2017.
- **Chair of Search Committee, National Search for Chair of Studio Art Department**. 2013-14.
- **Chair of Search Committee for Chair of Department of English**. (internal search.). 2012-13.

- **Chair of Selection Process for Chair of Department of Art, Architecture and Art History.** (internal search.) Interviewed members of Department and gathered information for Dean so he could recommend next Chair of Department. 2007.
- **Chair of Search Committee, National Search for Chair of Department of Music and Dance.** Two-year process. 2005-06, 2004-05.

#### Other Searches

- **Member, Search Committee.** Postdoctoral position. Department of English. 2009-10.
- **Member, Search Committee,** Assistant Professor of English. 2005-06.
- **Member, Search Committee,** Artistic Director, New WORLD Theater. 2003-2004.

#### Various University

- **Occasional Peer Reviewer,** Faculty Research Grants. 2015--.
- **Member, Task Force on Diversity and Social Justice.** 2004-2005.
- **Member, Education and Outreach Task Force.** Fine Arts Center, 2001.
- **Member, Search Committee.** Interim Artistic Director. New WORLD Theater. 2002.
- **Member, Search Committee.** Managing Director, New WORLD Theater. 2001-02.

#### **Selected Regional Community and Professional Service:**

- **Board Member,** New Century Theater, Northampton, MA. 2014-2018.
- **Guest Presentation.** Anytown Youth Camp, National Conference for Community and Justice. Brewster, NY. 2013.
- **Guest Lecturer,** Chester Theatre Company, Preshow Lecture Series. Chester, MA. 2011.
- **Curator,** Preshow Lecture Series. Chester Theatre Company, Chester MA. 2010-present.
- **Consultant.** Back-to-Back Festival, Northampton Playwright's Group, Northampton MA. 2010.
- **Affiliated Ensemble Member.** The August Company. Holyoke MA. 2009—present.
- **Board Vice-President.** Chester Theatre Company. Professional equity theater producing a 4-show summer season. Chester MA. 2009—2011.
- **Board Member.** Chester Theatre Company. Led year-end strategic planning retreat. Chester MA. 2008-09.
- **Teacher.** Playwriting Workshop (3 sessions). Chester Theatre Company. Chester MA. 2009.
- **Moderator.** Postshow talkbacks. Chester Theater Company. Chester MA. 2009.
- **Advisory Council Member.** Old Deerfield Productions. Deerfield MA. 2008—present.

- **Member.** Arts Council, Jackson Street Elementary School. Northampton, MA. 2004-06.
- **Team Member.** Springfield Bilingual Teacher Certification Project. Springfield MA. 2003-2005.
- **Advisor.** After-school theater program. Easthampton MA 2001.
- **Co-Artistic Director.** *Calling Springfield Home*, collaborative festival of community-based work. Performed at CityStage, Springfield MA, 1999.
- **Playwright,** *Monsters Among Us*, substance-abuse education piece produced with Springfield Southwest Community Health Center, Springfield MA, 1999.
- **Director/coordinator** of after-school theater project with Gerena Middle School. Springfield MA. 1997.
- **Advisor,** Holyoke Youth Alliance on creation of theater piece dealing with teen pregnancy. Holyoke MA, 1996.
- **Advisor,** theater project in Kensington Elementary School. Springfield MA. 1996.
- **Advisor,** after-school theater project, Marks Meadow Elementary School. Amherst MA. 1996.
- **Director,** “Man Who Turned Into a Dog” theater project, St. Joseph/St. Thomas Aquinas Middle School. Springfield MA. 1995.

### University of Texas at Austin, Department of Theatre and Dance, 1989—1993.

- **Teaching Assistant,** 1991-92. Guest lectured to large introductory theater class; graded student papers; assisted in classroom administration and management.
- **University Fellowship.** 1989-1990, 1990-1991, 1992-1993. Awarded full fellowship, including stipend and tuition waiver.

### ***OTHER EXPERIENCE***

**Professional Translator.** Mexico City, 1993-94. Translated professional documents, Spanish-to-English, for leading translation services.

**Artistic Director and Co-Founder, Troupe Texas.** Company committed to theater accessible to a wide variety of audiences. Duties included writing/dramaturging all scripts, co-directing productions, conceiving and implementing strategy, guiding incorporation, overseeing board meetings, fundraising, grantwriting, etc. Troupe received outstanding evaluation/ranking from City of Austin Arts Peer Panel,, won numerous awards, garnered critical acclaim. Shows produced professionally at Capitol City Playhouse, showcased at Festival Internacional de Siglo de Oro, Texas Hispanic Theater Festival, Texas Educational Theatre Association Conference. 1991-1994.

**Spanish Teacher, Sandy Spring Friends School.** Head of high school Spanish program. Taught Spanish, French; created original language curriculum that made extensive use of drama/improvisation. Co-directed high school drama productions. Organized student volunteer program with Central American refugees. Sandy Spring MD. 1984-87.

## ***INTERNATIONAL WORKSHOPS***

Beginning Playwriting Workshop, Centro Nacional para los Artes. Funded by grant from Cultural Affairs Section of US Embassy. Taught, in Spanish, a two-week (30 hour total) playwriting workshop for college-age and young adult theater students at national performing arts institute. San Salvador, El Salvador, 6/06.

Intermediate Playwriting Workshop. Escuela Arte del Actor. Taught, in Spanish, a two-week (30-hour total) playwriting workshop for writers (journalists, poets, novelists), actors, and directors. San Salvador, El Salvador, 6/06.

## ***NATIONAL PROFESSIONAL SERVICE***

Member: ATHE, ASTR, LMDA, AHCT, ATDS

### **Fulbright Reviewer**

- Fulbright Peer Reviewer, for South and Central Asia applications to Fulbright Scholar Program. CIES, Washington, DC. 2016—2018.

### **Program Reviews**

- Team Leader, External Program Review. Georgetown University. 11/14.

### **National Conference**

- Board Member, AHCT. 2013--.
- Chair of Nominating Committee, AHCT. 2017.
- Co-host, GEMELA 2010 Conference (Grupo de Estudios sobre la mujer en España y las Américas. Assisted lead conference organizer Nieves Romero-Díaz in planning 2009-10. Conference hosted at Five Colleges, September 2010.
- Chair, ASTR Awards Panel: Research Fellowships, Targeted Research Awards, Book Subvention Awards. 2011-2012.
- Member, ASTR Awards Panel, 2009-2011.
- Member, ASTR Financial Committee, 2007-2011.
- Member, ATHE Research and Publications Committee, 2004-2006.
- Chair, ATHE/ASTR Collaboration Task Force, 2004-05.
- Chair, ATHE Editing Award Selection Committee, 2001-2003.
- Member, Conference Planning Committee for 1999 ASTR conference.
- Member, American Theatre and Drama Society (ATDS) Board, 1999-present.

- Coordinator of ATDS debut panel for 1998 ATHE conference.
- Adjudicator of ATDS debut panel for 1997 ATHE conference.
- Conference Planner and General Sessions Adjudicator for ATDS for 1996 ATHE Conference.
- Board member, ATHE Theatre History Focus Group, 1993-95.

#### **Other**

- Ad Hoc Reviewer, New Latin American Plays, Literary Managers and Dramaturgs of America (LMDA). 2006-2007.
- Co-Chair, ATHE's professional development Committee's Task Force on Employment. 1998-99.

### ***FELLOWSHIPS, AWARDS***

- Josephine Roberts Award for *Women Playwrights of Early Modern Spain*. Best Scholarly Edition in the field of early modern women and gender, from the Society for the Study of Early Modern Women. 2017.
- Fulbright Award. To teach dramaturgy at the University of Peradeniya, Kandy, Sri Lanka. Spring 2016.
- Gerald Kahan Award for best essay in theatre studies by a younger scholar published in 1999. For "Jewish Anxiety in Days of Judgment." American Society for Theatre Research (ASTR), 2000.
- University of Massachusetts Community-Service-Learning Fellow, 1995-96.
- Austin Critics Table Award, Best Adaptation, 1993 (*The Outcast In*).
- Association for Hispanic Classical Theatre Translation Prize, First Place, 1991
- Morton Brown History/Criticism Award (U. of Texas Dept. of Drama), 1990.
- University of Texas Full Graduate Fellowship, 1989-1992.
- Rosita Sarnoff Playwriting Award, First Prize, Swarthmore College, 1984.

### ***OTHER INTERNATIONAL***

- Directed or co-directed Edinburgh Short-Term Study Abroad Program for UMass International Programs. 2010—2013, 2015, 2017--.

- External examiner for Beth Phillips’s dissertation, National University of Ireland, Galway. 11/11.
- Member of LMDA delegation to Puerta de las Americas Festival. Mexico City, Mexico. Attended roundtables with leading contemporary Mexican playwrights and directors. 6/06.
- Taught playwriting workshops (in Spanish) in El Salvador. (See “International Workshops.”) 6/06.
- Two visits to Cuba: Witness for Peace (2002) and Sister Cities Madison/Camaguey Project (2004).
- Carnival Theater Competition, Montevideo, Uruguay. Observer. (2002).
- Paucartambo Festival, Perú. Observer. With MIT Research Team/Teatro Yuyuchkani (1999).
- Professional translator (freelance), Mexico City. 1993-94.

### ***SELECT PROFESSIONAL DEVELOPMENT***

- Weeklong workshop in Devised Theater. With Ghost Road Theater. Ko Festival of Performance, Amherst, MA. 7/12.
- Professional conference for academic administrators. Council of Colleges of Arts and Sciences. Minneapolis, MN. 7/03.
- Theater of the Oppressed Workshop with Augusto Boal. Pedagogy of the Oppressed Conference. Omaha, NE. 4/97.

### ***LANGUAGES***

- Fluent in Spanish.
- Working knowledge of French.
- Some knowledge of Portuguese, Yiddish.

### ***EDUCATION***

**University of Texas**, Austin, TX. Theatre History/Dramatic Criticism, MA, 1991. PhD, 1993.

**Swarthmore College**, Swarthmore, PA. BA, 5/84. Major: Religious Studies. Minor: Spanish.