

# JACOB JUNTUNEN

Curriculum Vitae

January 2022

School of Theater and Dance (SoTD)  
Southern Illinois University, Carbondale  
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## EDUCATION

Ph.D. Interdisciplinary Program in Theatre and Drama, Northwestern University, 2007

M.A. in Theatre (Playwriting), Ohio University, 2013

M.A. in Theatre (Theatre History), Northwestern University, 2004

B.A. in English (Creative Writing), Reed College, 1999

A.A. Oregon Transfer Degree, Clackamas Community College, 1996

## Certificates:

2020 Online Course Development (SIU Center for Teaching Excellence & Extended Campus)

2019 Moment Work Instructor (Tectonic Theatre)

## PROFESSIONAL APPOINTMENTS

2012 – Present Southern Illinois University, Carbondale  
Associate Professor of Dramatic Theory, Criticism, and Playwriting  
School of Theat  
Head of Playwriting MFA and PhD Programs  
2016-Present: Director of Graduate Studies

Fall 2019 – Present 88.1 KDHX, St. Louis  
Performing arts reviewer on-air and online

Fall 2019 – present www.TheTheatreTimes.com  
Regional Managing Editor

Fall 2017 Adam Mickiewicz University, Poznań (Poland)  
Distinguished Guest Professor of Drama (Invited)  
English Department

20016 – Present Contraband Theatre, St. Louis  
Founding Artistic & Managing Director

- 2011 – 2011      Adam Mickiewicz University, Poznań (Poland)  
Fulbright Professor of Drama  
English Department
- 2009 – 2010      Mortar Theatre Company, Chicago  
Founding Managing Director
- 2007 – 2010      School of the Art Institute of Chicago  
Lecturer in Writing  
English Department
- 2005 – 2010      University of Illinois, Chicago  
Senior Lecturer in Theatre History  
Theatre Department

### **SELECTED PRODUCTIONS OF ORIGINAL PLAYS**

**Teachers: Edward Albee, Charles Smith, Sue Mach**

#### **Full-Length Plays**

- 2021    *18 Months After November*, MD Virtual Ensemble (OnTheStage); director Matt Denney
- 2020    *18 Months After November*, Contraband Theatre (YouTube); director Jacob Juntunen
- 2020    *Hath Taken Away*, Southern Illinois University, Carbondale (YouTube) director Sarah King.
- 2019    *Hath Taken Away*, Ball State University, Muncie, IN; director Sarah King.
- 2018    *In the Shadow of His Language*, Southern Illinois University (SIU), Carbondale, IL; director J. Thomas Kidd.
- 2016    *Hath Taken Away*, Contraband Theatre, Carbondale, IL; director Greg Aldrich.
- 2014    *Joan's Laughter*, Shots in the Dark Productions, Columbus, OH; director Jason Speicher.
- 2014    *Joan's Laughter*, Southern Illinois University, Carbondale; director Megan Smith.
- 2012    *Joan's Laughter*, the side project, Chicago; director Cecilie Keenan.
- 2010    *Under America*, Mortar Theatre, Chicago; director Rachel Edwards Harvith.

- 2008 *The Uptown Trilogy, Part II: The Catholic Worker* (commissioned), Scrap Mettle SOUL, Chicago; director Stefan Brün
- 2007 *The Uptown Trilogy, Part I: The Inspiration Café* (commissioned), Scrap Mettle SOUL, Chicago; director Stefan Brün
- 2006 *Borderlines* (commissioned), Scrap Mettle SOUL, Chicago; director Stefan Brün
- 2004 *A Kind of Surrender*, Infamous Commonwealth Theatre, Chicago. Director Laura Forbes.
- 2002 *A Kind of Surrender*, Bleu Rat Productions, Minneapolis. Director Hannah Baines.
- 2001 *A Kind of Surrender*, The Engaged Theatre: Portland, Oregon. Director Jesse Baldwin.
- 1998 *Screwscotch*, Edward Albee and Stages Repertory Theatre, Houston. Director Steve Spurgat.

**Short Plays**

- 2021 *No Winter, No Worries*, Hillsborough Community College (Tampa, FL), Director Suzy DeVore
- 2021 *Black and White*, Hillsborough Community College (Tampa, FL), Director Suzy DeVore
- 2021 *The First Yes*, Hillsborough Community College (Tampa, FL), Director Suzy DeVore
- 2021 *No Winter, No Worries*, The EcoTheatre Lab (Ames, IA) Ignite Innovation Week, Intersecting Art, Environment, & Sustainability
- 2021 *No Winter, No Worries*, Audio Drama, *Flyway Journal of Writing and Environment*. Iowa State University
- 2020 *5:55am*, Tantrum East, New York
- 2020 *No Winter, No Worries*, Tantrum East, New York (postponed due to Covid-19)
- 2019 *No Winter, No Worries*, Topanga Actors Company, Los Angeles
- 2019 *No Winter, No Worries*, New Faces, Southern Illinois University, Carbondale
- 2018 *We Worried About Y2K Back Then* (commissioned), Core Artist Ensemble at Barrow Group Theatre, New York; director Nico Grelli.

- 2017 *No Winter No Worries* (commissioned), Core Artist Ensemble at Barrow Group Theatre, New York; director Nathalie Frederick.
- 2016 *Our First Times* (commissioned), Core Artist Ensemble at Barrow Group Theatre, New York; director Rachel Casparian.
- 2016 *The First Yes*, Fine Arts Association 20<sup>th</sup> Annual One Act Festival, Willoughby, OH; director Ann Hedger.
- 2016 *The First Yes* (commissioned), the side project, Chicago; director Cecilie Keenan.
- 2015 *Nostalgia Isn't What It Used To Be*, City Theatre of Independence, Kansas City, MO; director Marcia Brownlee.
- 2014 *Dying Alone*, Manhattan Repertory Theatre, New York City; director Allen Sermonia.
- 2014 *See Him?*, The Troika Collective, Vancouver, Canada, as part of the Belarusian Dream Theater.
- 2014 *See Him?*, European Humanities University, Vilnius, Lithuania, as part of the Belarusian Dream Theater.
- 2014 *See Him?*, Theatre Language Studio, Frankfurt, Germany, as part of the Belarusian Dream Theater.
- 2014 *See Him?*, Global Theatre Project, Florence, Italy, as part of the Belarusian Dream Theater.
- 2014 *See Him?*, Global Theatre Project, Los Angeles, as part of the Belarusian Dream Theater.
- 2014 *See Him?*, Stage Left Theatre, Chicago, as part of the Belarusian Dream Theater.
- 2014 *See Him?*, Southern Illinois University, Carbondale, as part of the Belarusian Dream Theater.
- 2013 *Saddam's Lions*, Southern Illinois University, Carbondale; director Patrick McGregor.
- 2013 *Saddam's Lions*, the Core Artist Ensemble at Barrow Group Theatre, New York; director Rachel Casparian.
- 2012 *Harold and Aphra* (commissioned), Caffeine Theatre, Chicago; director Dan Smith.
- 2011 *Code Name: Astrea!*, Caffeine Theatre, Chicago; director Dan Smith.

- 2010 *Saddam's Lions*, Source Festival, Washington, D.C.; director Danielle Drakes
- 2010 *Saddam's Lions*, the Studio Players, Midway, Kentucky; director Jeremy Kisling
- 2009 *Saddam's Lions*, the Vet Arts Project, Chicago; director Rachel Edwards Harvith.
- 2008 *Antigone the Dog*, Caffeine Theatre, Chicago; director Joanie Schultz.
- 2008 *Killing David Mamet*, The Mill, Chicago; director Kit McKay.
- 2007 *Waiting for Management*, Wingspace Theatre, Ithaca, NY; director Nicholas J. Clarey.
- 2006 *Here Be Dragons*, Vestige Group, Austin; director: Susie Gidseg.
- 2004 *Waiting for Management*, The 24 Hour Project, Storefront Theatre, Chicago Mayor's Office, Chicago's Winter Delights; director Jason Kae
- 2001 *The Hospice*, the Northwest Dramatists' Guild: Portland, Oregon; director Jacob Juntunen.

## **SELECTED READINGS OF ORIGINAL PLAYS**

### **Full-Length Plays**

- 2018 *Hath Taken Away*, The Playwrights' Center (Minneapolis, MN); ensemble directed.
- 2017 *Hath Taken Away*, Great Plains Theatre Conference (Omaha); director Jack Zerbe
- 2015 *Hath Taken Away*, Will Geer's Theatricum Botanicum (Los Angeles); director Doug Oliphant
- 2015 *Hath Taken Away*, Last Frontier Theatre Conference (Valdez, AK); director Erin Dagon Mitchell
- 2015 *Hath Taken Away*, Chicago Dramatists; director Amy Szerlong
- 2014 *In the Shadow of His Language* (Scene Showcase), Playwrights Horizons/Alliance Theatre; director Bevin O'Gara
- 2014 *In the Shadow of His Language*, Alliance Theatre; director Freddie Ashley
- 2013 *In the Shadow of His Language*, Chicago Department of Cultural Affairs and Special Events / Illinois Arts Council; director Jacqueline Stone

- 2013 *In the Shadow of His Language*, Chicago Dramatists; director Jacqueline Stone.
- 2011 *Joan's Laughter*, Chicago Dramatists; director Cecilie Keenan
- 2009 *Under America*, the side project; director Rachel Edwards Harvith
- 2008 *Under America*, Prop Thtr and the Artisan Theatre Project; director Sean Kelly
- 2007 *Under America*, Gallery 400, "Captive Audience" exhibit; curator Marc Fischer; director: Joanie Schultz
- 2005 *Lobsters and Lifers*, Infamous Commonwealth Theatre; director: Laura Forbes.
- 2003 *A Kind of Surrender*, Agnes Nixon New Plays Festival at Northwestern University; director: Jeremy Wechsler.
- 1997 *Where Hebrus Wanders*, Edward Albee and the University of Houston; Director Steve Spurgat.

## **PLAY PUBLICATIONS**

### **Peer Reviewed Publications of Plays**

- 2021 "No Winter, No Worries." *Flyway Journal of Writing and Environment*. Iowa State University: Spring 2021
- 2014 "See Him?" *Canyon Voices*. Arizona State University: Issue 10 (Fall 2014).
- 2014 "The Best Night of His Life." *Canyon Voices*. Arizona State University: Issue 10 (Fall 2014).

### **Anthologized Plays**

- 2018 "The First Yes." *Contextualizing New Plays: Studies in Theatre Concepts, Forms, and Styles*. Eds. Anne Fletcher and Scott Irelan. Cognella: New York.
- 2018 "Black and White." *Contextualizing New Plays: Studies in Theatre Concepts, Forms, and Styles*. Eds. Anne Fletcher and Scott Irelan. Cognella: New York.
- 2014 "Saddam's Lions." *Plays for Two*. Vintage Press: New York. 415-425.

## **AWARDS AND HONORS**

- 2021 Southern Illinois University Course Development Grant (\$5,000): Develop an Online Distance Education course “A History of the Avant Garde”
- 2019 Tectonic Theatre Company Scholarship, Training as a certified instructor of Moment Work (\$1000)
- 2019 SIU Office of Special Projects Administration (OSPA), to be trained as a certified instructor of Moment Work (\$1000)
- 2019 SIU College of Liberal Arts (CoLA), to be trained as a certified instructor of Moment Work (\$600)
- 2019 Southern Illinois University Course Development Grant (\$5,000): Develop an Online Distance Education course “Video Games: The Performance of Play”
- 2018 Eugene O’Neill Theater Center Scholarship (Puppetry Conference)
- 2018 NEH Fellowship: NEH Summer Institute on Digital Technologies in Theatre and Performance Studies
- 2017 *Hath Taken Away*: Invited to Great Plains Theatre Conference
- 2016 *Hath Taken Away*: Finalist, Source Festival
- 2015 *In the Shadow of his Language*: Finalist, AACT NewPlayFest
- 2015 *Hath Taken Away*: Invited to Last Frontier Theatre Conference
- 2015 *Hath Taken Away*: Semi-Finalist in the Eugene O’Neill National Playwrights Conference (top 22% of over 1300 submissions)
- 2015 *Hath Taken Away*: Finalist, Activate: Midwest New Play Festival
- 2014 *Joan’s Laughter* (Shots in the Dark Productions) – Best Original Play, Runner Up, BroadwayWorldColumbus.com
- 2014 Southern Illinois University Sustainability Grant, \$11,000 to purchase eleven Sony Digital Paper devices in order to create the first paperless MFA program.
- 2014 Southern Illinois University Collaborative SEED Grant: \$28,500 to research in Kraków.

- 2014 Thesaurus Poloniae Fellowship, Międzynarodowe Centrum Kultury, Kraków: Travel, lodging, and a monthly stipend. (Approximately \$10,000)
- 2013-14 *In the Shadow of his Language*: Finalist in the Alliance/Kendeda National Graduate Playwriting Competition
- 2013 *In the Shadow of his Language*: “In the Works” residency from Chicago’s Department of Cultural Affairs and Special Events (DCase) and the Illinois Arts Council (\$4,000)
- 2013 *In the Shadow of his Language*: Semi-Finalist in the Princess Grace National Playwriting Fellowship (top 20% of over 200 submissions)
- 2013 *In the Shadow of his Language*: Semi-Finalist in the Eugene O’Neill National Playwrights Conference (top 25% of over 1000 submissions)
- 2012 Winner of the Region II Kennedy Center American College Theatre Festival 10-Minute Play Category
- 2011 Fulbright Fellowship, Adam Mickiewicz University, Poznań, Poland
- 2010 Community Arts Assistant Program (CAAP) grant; City of Chicago Department of Cultural Affairs and the Illinois Arts Council
- 2010 Arthur Kopit Master Class, Chicago Dramatists
- 2010 Senior Network Playwright, Chicago Dramatists
- 2008 Tennessee Williams Scholarship, Sewanee Writers’ Conference
- 2005-2006 Diedrich & Johnson Scholarship for Dissertation Writing
- 2005 Debut Panel Award, Literary Managers and Dramaturgs Association (Association for Theatre in Higher Education Focus Group)
- 2005 Lee Blessing Scholarship, Timberlake Playwrights’ Colony
- 2005 Preparing Future Faculty Fellow, Northwestern University
- 2004 Graduate Research Grant, Northwestern University
- 2003 Agnes Nixon New Play Award, Northwestern University



2002 Graduate Student Debut Award, from the American Theatre and Drama Society  
(Association for Theatre in Higher Education Focus Group)

2001–02 Northwestern University Fellowship

### **SELECTED STAGE DIRECTION**

**Teachers: Mary Zimmerman, Frank Galati, Anna Shapiro**

2020 *18 Months After November*, Contraband Theatre, YouTube

2012–Present *Big Muddy Shorts*, Monthly, Southern Illinois University, Carbondale

2012–Present *Big Muddy New Play Festival*, Annually, Southern Illinois University, Carbondale

2009 *The Woods*, the Vet Arts Project and the Chicago Department of Cultural Affairs.

2006 *Kantor! Kantor! (Solo!)*, Experimental Theatre Chicago, Chicago.

2001 *The Hospice*, the Northwest Dramatists' Guild: Portland, Oregon.

### **ORIGINAL SCREENPLAYS**

#### **Feature Films**

*Joan's Laughter*, optioned by Adam Orton

#### **Produced Short Films**

2011 *Disowned and Dispossessed*, Almond Grief Productions. Director: Majel Cuza

2009 *Saddam's Lions*, Vet Art Project. Director: Vance Smith

2001 *Breaking Bread*, 1/2 Productions and The Engaged Theatre. Director: Will Brown

### **SELECTED DRAMATURGY**

2010 *Baal*, TUTA Theatre; director Zeljko Dukich

2009 *The Man Who Was Thursday*, New Leaf Theatre; Director Jessica Hutchinson

2007 *Cloud 9*, Northwestern University; director Kit McKay

2007 *Stone Cold Dead Serious*, Circle Theatre; director Joanie Schultz.

2006 *Betty's Summer Vacation*, Infamous Commonwealth Theatre; director Joanie Schultz

- 2006 *Saint Joan*, Northwestern University; director Joanie Schultz
- 2005 *Cloud 9*, Infamous Commonwealth Theatre; director Genevieve Thompson
- 2005 *The Kentucky Cycle, Parts I and II* (Joseph Jefferson Award: Best Production), Infamous Commonwealth Theatre; Directors Genevieve Thompson and Jason Kae
- 2004 *A Dybbuk*, Northwestern University; Director David Winitsky
- 2004 *Dealer's Choice*, Steep Theatre; Director G.J. Cederquist

## SCHOLARLY PUBLICATIONS

### Peer Reviewed Books

- 2016 *Mainstream AIDS Theatre, the Media, and Gay Civil Rights: Making the Radical Palatable*. New York; London: Routledge, 2016.

### Peer Reviewed Journal Articles

- 2021 "Taking the Rural International." *Theatre Survey*. Vol. 62, No. 3. September 2021. 322-326.
- 2015 "War During Peacetime: Mainstream Theatre, Mass Media, and the 1985 Premiere of *The Normal Heart*." *Peace and Change*. Vol. 40, No. 1. January 2015. 63-82.
- 2012 "Presenting Death: Uncanny Performing Objects in Tadeusz Kantor's *Dead Class*." *Puppetry International*. #31 Spring/Summer 2012. 14-18.
- 2012 "Pain Overflowing Boundaries: Magical Realism in Contemporary US Drama." *Eyes Deep With Unfathomable Histories: The Poetics and Politics of Magic Realism Today and In the Past*. Eds. Sikorska, Lillana and Rzepa, Agnieszka. Peter Lang: New York. 143-158.

### Edited Essays

- 2022 (forthcoming) "'When the House is in Ruins': Tadeusz Kantor's Archive of Performing Objects as Reliquary and Tabernacle for the Destroyed Multicultural Poland." *Puppet and Spirit*. Eds. Claudia Orenstein and Tim Cusack. London: Routledge.
- 2021 "Taking Rural Playwriting International." *HowlRound.com, the online Journal of the American Voices New Play Institute at Arena Stage hosted at Emerson College*. May 20.

- 2020 “Human/Object/Thing: Kantor’s Puppets and Bio-Objects.” *Theatermachine: Tadeusz Kantor in Context*. Eds. Magda Romanska and Kathleen Cioffi. Evanston, IL: Northwestern University Press.
- 2018 “Crazy for Theatre: Mental Illness and Theatremakers.” *HowlRound.com, the online Journal of the American Voices New Play Institute at Arena Stage hosted at Emerson College*. December 12.
- 2016 “Edward Albee’s Kindest Character.” *HowlRound.com, the online Journal of the American Voices New Play Institute at Arena Stage hosted at Emerson College*. November 11.
- 2013 “Turning History into Reality.” *HowlRound.com, the online Journal of the American Voices New Play Institute at Arena Stage hosted at Emerson College*. April 30.
- 2012 “Making the Radical Palatable.” *HowlRound.com, the online Journal of the American Voices New Play Institute at Arena Stage hosted at Emerson College*. Nov 4.
- 2011 (solicited) “‘We Represent the Polish People’: The Western Press’ Portrayal of Tadeusz Kantor’s Cricot 2 Performances at the 1984 Olympic Games in Los Angeles.” *Polish-AngloSaxon Studies*. 2011.
- 2011 (solicited) “*Jesus Hopped the ‘A’ Train* and *Under America*: How Mainstream Reviews Represent the Guilty and Obscure the Economics of the U.S. Prison Industry.” *To Have or Have Not: New Essays on Commerce and Capital in Modernist Theatre*. Ed. James Fisher. McFarland: Jefferson, North Carolina and London. 2011.
- 2008 “Mainstream Theatre, Mass Media, and the 1985 Premiere of *The Normal Heart*: Negotiating Forces Between Emergent and Dominant Ideologies.” *“We Will Be Citizens”*: *New Essays on Gay and Lesbian Theatre*. Ed. James Fisher. McFarland: Jefferson, North Carolina and London. 2008. 7-32.
- 2006 “Repairing Reality: The Media and *Homebody/Kabul* in New York, 2001” *Tony Kushner: New Essays on the Art and Politics of the Plays*. Ed. James Fisher. McFarland: Jefferson, North Carolina and London. 2006. 172-189.
- 2005 “Infamous Commonwealth Theatre’s Weblog for *The Kentucky Cycle*.” *LMDA Review*. 15:2 (Spring/Summer 2005): 5.

### Scholarly Reviews

- 2019 “Review: *Salt, Root, and Roe* by Tim Price at at Upstream Theater and Stages Repertory Theatre: A Co-Production, an American Premiere, and a Mission” *www.TheatreTimes.com* (the largest global, online theatre portal).
- 2019 “Review: *The Aphra Behn Emerging Artists’ Festival*.” *www.TheatreTimes.com* (the largest global, online theatre portal).
- 2017 “Review: *Nie Mów Nikomu’ (Do Not Tell Anyone)* – Performing Sign Language.” *www.TheatreTimes.com* (the largest global, online theatre portal). Co-written with Dagmara Krzyzaniak.
- 2016 “Review: ULICA 29: Międzynarodowy Festiwal Teatrów Ulicznych (STREET 29: International Festival of Street Theatres). Organized by Teatr KTO. Kraków. 7-10 July 2016.” *Theatre Journal*. 68.3 (December 2016).
- 2016 “Review: Chorus of Orphans by Teatr KTO. Kraków. May 2016.” *European Stages*. Volume 8, Fall 2016.
- 2013 “Review: Theatre J’s *Our Class*.” *Theatre Journal*. 65.3 (October 2013).
- 2010 “Review: Theatre Oobleck’s *An Apology for the Course and Outcome of Certain Events Delivered by Doctor John Faustus on This His Final Evening*.” *Theatre Journal*. 62:2 (May 2010).
- 2000 “The International Istanbul Theatre Festival”  
A review published in *Tiyatroda.com*, Turkey’s online performance journal.

**Public Facing Reviews:**

- 2019 Performing arts reviewer on-air and online for 88.1 KDHX, St. Louis  
 “Binging on Classic Drama in Stray Dog’s *The Crucible*”  
 “Laughter is Strong Medicine in Mustard Seed Theatre’s Production of *Well*”  
 “What’s in a Name? Everything for the Characters in *Translations*, now at Black Mirror Theatre”  
 “*Ignite! 2019* Invited St. Louis Audiences into Theatre’s Creation”  
 “Nothing in Mustard Seed’s Electrifying *Death Tax* is Predictable”  
 “*AreUR?* At SIUE was a Triumph of Adaptation and Collaboration”  
 “*Hoist* at Tesseract Theatre Lifts a Toast to U.S. Female Veterans”  
 “At Tesseract Theatre, *Earworm* Gets Stuck in Your Head”  
 “*The Revolutionists* at Insight Theatre Company is a Revisionist Romp”  
 “*Dates* at Tesseract Theatre Equal Parts Painfully Comic and Heartbreaking”  
 “A Celebration of Life and Multidisciplinary Art at the 2019 St. Lou Fringe”  
 “Justice is on Trial in a Modern Adaptation of *Antigone*”  
 “XFest is a Unique University Festival of the International Avant Garde”

- “The Rep’s *Mojada* Showcases its Acting”  
“The Confluence New Play Festival Offers a Room of One’s Own for Regional Playwrights”  
2020 “The Black Rep Offers a Masterful Production of Wilson’s *Two Trains Running*”  
“*Wildfire* Is a Quick, Witty, Quebecois Romp”  
“*Three Tall Women* Dares Us to Interrogate Our Lives at Stray Dog Theatre”  
“Shakespeare Festival St. Louis Dresses Up the Bard in Riotous Beats”  
“Searching for Joan of Arc at St. Louis University’s Theatre”  
“Little Red Riding Hood’s Many Faces in SIUE’s Ingenious Adaptation”  
2021 “*Glowy, Snowy Day* at the Rep is a Family Treat”  
“The Ville’s Past Lives On Through Shakespeare in the Streets”  
2022 “Revamped *Glowy, Snowy Day* by The Rep and StoneLion Puppet Theatre Delights”

## CONFERENCE ACTIVITY

### Invited Talks

- 2022 “Teaching Play Analysis.” Michigan State University Department of Theatre
- 2021 “Writing and Reinforcement.” Sigma Tau Delta, SIUC
- 2020 “Playwriting Workshop.” Confluence Writers Project, St. Louis Shakespeare Festival
- 2020 “Playwriting Workshop.” Saint Louis University Drama Department
- 2019 “New Plays in Production.” Invited talk at Ball State University (Muncie, IN) in conjunction with the production of my script *Hath Taken Away*.
- 2018 “Questioning Your Place in Academia.” Invited talk to the Interdisciplinary PhD Program in Theatre and Drama 20<sup>th</sup> anniversary conference at Northwestern University.
- 2017 “Playwriting, Screenwriting, and Script Analysis: A Masterclass.” Invited Lecture to the Drama Program, Adam Mickiewicz University (Poznań, Poland), December 4.
- 2017 “Genocide and Puppets: The Performing Objects of Tadeusz Kantor.” Roehampton University (London), November 29.
- 2017 “Genocide and Puppets: The Performing Objects of Tadeusz Kantor.” Invited Lecture to the Drama Program, Adam Mickiewicz University (Poznań, Poland), November 20.
- 2017 “Making the Radical Palatable: The Political Effects of U.S. Mainstream Drama.” Distinguished Professor Lecture, Adam Mickiewicz University (Poznań, Poland), November 9.

- 2016 Edward Albee Memorial at the University of Houston, November 7, 2016.
- 2013 “Excerpt from *Joan’s Laughter* and Lecture.” Sigma Tau Delta, Honor’s English Fraternity, Southern Illinois University, April 16.
- 2012 “(How) Does Political Theatre Work?: *The Normal Heart* and the 1980s AIDS Crisis.” Ohio University, April 27.
- 2011 “War During Peacetime: Mainstream Theatre, The Media, and AIDS Drama.” Adam Mickiewicz University, Poznań, Poland, May 27.
- 2011 “Pain Overflowing the Boundaries: Magic Realism in U.S. Drama.” Adam Mickiewicz University, Poznań, Poland, April 17.

### **Plenary Presentations**

- 2014 “Object/Human: Performing Poland with Tadeusz Kantor’s Uncanny Onstage Objects.” American Society for Theatre Research, November 20-23. (concurrent plenary)

### **Panels Organized**

- 2019 “Performing a People’s Public: Theatre’s New Publics in Central and East Europe and Russia.” American Society for Theatre Research, November 7-10.
- 2017 “Imagining an Other Eastern Europe: Performances of Difference in Central-Eastern Europe, Eurasia, and Russia.” American Society for Theatre Research, November 16-19.
- 2017 “Spectacle as Second Language, or Americans Abroad.” Association for Theatre in Higher Education, August 3-6.
- 2016 “Beyond the State: Performances of Trans-Bodies in Central-Eastern Europe, Eurasia and Russia.” American Society for Theatre Research, November 3-6.
- 2015 “*Saddam’s Lions*: A Play and Presentation on Ethnographic Theatre for Social Change.” Responsibility, Morality, and the Costs of War symposium, Ohio State University, November 12-14.
- 2015 “Contesting Memories of Eastern Europe: Dissensus on the Stages of Belarus, Romania, Poland, and the Soviet Union.” Association for Theatre in Higher Education, August 1-4.
- 2013 “Teaching Playwriting with Undergrads and Grad Students in the Room: Approaches to Transgenerational Playwriting Pedagogy.” Association for Theatre in Higher Education, August 1-4.

- 2013 “Grant and Application Writing for Playwrights.” The Dramatists Guild National Conference, August 22-25.
- 2012 “East European Theatre, Civic Reform: Performing Community from the Local to the International.” Association for Theatre in Higher Education, August 2 – 5.

### **Papers**

- 2021 “Genocide and Puppets: The Performing Objects of Tadeusz Kantor.” Association for Jewish Studies, December 19-21.
- 2021 “Tadeusz Kantor’s Performing Objects and Representations of Gendered Sexual Violence.” American Comparative Literature Conference, April 8-11.
- 2021 “When the House is in Ruins: Tadeusz Kantor’s Living Archive.” Central Slavic Conference, March 13.
- 2021 “When the House is in Ruins”: Tadeusz Kantor’s Archive of Performing Objects as Living Repetition of the Destroyed Multicultural Poland.” American Society for Theatre Research, October 28-31.
- 2021 “When the House is in Ruins”: Tadeusz Kantor’s Archive of Performing Objects as Living Repetition of the Destroyed Multicultural Poland.” Central Slavic Conference (March 13)
- 2020 “When the House is in Ruins”: Tadeusz Kantor’s Archive of Performing Objects as Living Repetition of the Destroyed Multicultural Poland.” American Society for Theatre Research, November. (online pre-conference due to Covid-19)
- 2020 “Can You Rape a Puppet?: Tadeusz Kantor’s Actors, Performing Objects, and Representations of Gendered Sexual Violence.” American Comparative Literature Conference, November 7-10. (canceled due to Covid-19)
- 2020 “Puppets as Resistance in Tadeusz Kantor’s *Dead Class*.” Central Slavic Conference, February 28-March 1.
- 2019 “Onstage Sexual Violence Without Scopophilia: Tadeusz Kantor’s *Dead Class* and *Wielopole, Wielopole*.” American Society for Theatre Research, November 7-10.
- 2018 “Genocide and Puppets: The Performing Objects of Tadeusz Kantor.” Association for the Advancement of Slavic East European and Eurasian Studies.

- 2018 “Puppets as Resistance in Tadeusz Kantor’s *Dead Class*.” Central Slavic Studies Conference.
- 2017 “Extraordinary Objects and Things Onstage: Representations of Sexual Violence in Tadeusz Kantor’s *Dead Class* and *Wielopole, Wielopole*.” American Society for Theatre Research, November 16-19.
- 2017 “Embarrassment and Riches: Studying Tadeusz Kantor in Poland as a Wanderer.” Association for Theatre in Higher Education, August 3-6.
- 2016 “Transhistorical Objects and Memories in Tadeusz Kantor’s Theatre.” American Society for Theatre Research, November 3-6.
- 2016 “Actors, Performing Objects, and Representations of Sexual Violence: Tadeusz Kantor’s Theatre Showing the Memory of Poland’s World War Sexual Violence.” Interdisciplinary and International Conference on Sexual Violence, Virginia Tech, April 15-16.
- 2015 “*Saddam’s Lions: A Play*.” Responsibility, Morality, and the Costs of War symposium, Ohio State University, November 12-14.
- 2015 “Bio-Objects and Female Actors: Women Onstage in Tadeusz Kantor’s Theatre Representing Silenced Memories.” Association for Theatre in Higher Education, August 1-4.
- 2015 “Tadeusz Kantor’s Uncanny Objects, my Grandmother, and Jakub Salomon: Exposing Silenced Memories of the Dead.” Association for Theatre in Higher Education, August 1-4.
- 2015 “‘Poland, That is to Say Nowhere.’ America’s (Mis)Reading of Grotowski as a Crack in Performance Studies Foundation.” Mid-America Theatre Conference, March 19-22.
- 2013 “War During Peacetime: *The Normal Heart* and Mass Media.” The Peace History Society National Conference, October 24-27.
- 2013 “Grant Writing for Storytellers.” The Dramatists Guild National Conference, August 22-25.
- 2013 “Big Muddy Shorts: Staged Readings Written by Undergrads and Grad Students in Playwriting I.” Association for Theatre in Higher Education, August 1-4.
- 2013 *Understanding*. A 10-minute play presented at the Mid-America Theatre Conference (MATC), March 7 – 10.



- 2012 “Person/Object: Tadeusz Kantor’s Boundary Categories in *Dead Class*.” Association for the Advancement of Slavic East European and Eurasian Studies, November 15 – 18.
- 2012 “Performing the Distinction Between Human and Object: Tadeusz Kantor’s *Dead Class*.” American Society for Theatre Research, November 1 – 4.
- 2012 “‘We Represent the Polish People’: Tadeusz Kantor’s Theatre in the U.S. as Synecdoche for Poland’s Resistance to the U.S.S.R.” Association for Theatre in Higher Education, August 2 – 5.
- 2010 “‘We Represent the Polish People’: The Western Media’s Portrayal of Eastern Bloc Theatre at the 1984 Los Angeles Olympic Games.” American Comparative Literature Association, April 1 – 4.
- 2009 “‘We Represent the Polish People’: The Western Press’ Portrayal of Tadeusz Kantor’s Cricot 2 Performances at the 1984 Olympic Games in Los Angeles.” Popular Culture Association/American Culture Association, April 8 – 11.
- 2008 “Using Travel to Represent Nation: Tectonic Theater Project’s *The Laramie Project*.” American Comparative Literature Association, April 24 – 27.
- 2007 “Mainstream Theatre, Mass Media, and the 1985 Premiere of *The Normal Heart*: Negotiating Forces Between Emergent and Dominant Ideologies.” American Comparative Literature Association, April 19 – 22.
- 2006 “‘The Writing on the Wall’: Alienation and Activism in the 1985 Public Theatre’s Production of Larry Kramer’s *The Normal Heart*.” Association for Theatre in Higher Education, August 1 – 6.
- 2005 “The Online Egg Crack: Infamous Commonwealth Theatre’s Weblog for Robert Schenkkan’s *The Kentucky Cycle*” awarded the Literary Managers and Dramaturg’s Association debut Panel Award at the Association for Theatre in Higher Education, July 29 – 30.
- 2004 “Not Persuasion, Not Preaching to the Converted: The Other Political Work of Tony Kushner’s *Homebody/Kabul*.” International Conference on American Theatre and Drama, University of Málaga, Spain, May 18 – 22.
- 2004 “Not Persuasion, Not Preaching to the Converted: The Other Political Work of Tony Kushner’s *Homebody/Kabul*.” Globalism is/in America at Northwestern University: April 29.

- 2002 “Commodity Magic and Colonial Fantasies: Exploring Desire in Act I of Tony Kushner’s *Homebody/Kabul*” awarded the Graduate Student Debut Award from the American Theatre and Drama Society focus group at the Association for Theatre in Higher Education, July 28 – August 4.

### **Discussant/Chaired Panels**

- 2018 Chair: “Between Contested Memory and Official Histories: Performance and Erasure in East Central Europe,” Association for Slavic, East European and Eurasian Studies, December 6 – 9.
- 2012 Discussant: “Transformations of the Border: The Images of Cracow in Polish Culture.” Association for the Advancement of Slavic East European and Eurasian Studies, November 15 – 18.
- 2005 Respondent to Sonja Kuftinec: “Collide-o-scopes: Methodologies of Performance Research in the Balkans and Jerusalem/Al Quds.” Considering Calamity: An Interdisciplinary Conference on Methods for Performance Research, October 1.
- 2005 Chair: “1800, 1910, & Now: Continuities of Time in American Theatre.” Association for Theatre in Higher Education, August 4 – 7.
- 2001 Chair and Respondent to the panel “German Actors and Authorship in the Long Nineteenth Century.” University of Wisconsin, Madison Department of Theatre and Drama Graduate Student Conference, February 2 – 4.

### **TEACHING EXPERIENCE**

#### **Southern Illinois University, Carbondale**

Play Analysis  
Fundamentals of Writing for the Stage and Screen  
Playwriting I  
Playwriting II  
Performing Justice/Theory  
History of the Avant Garde  
Playwriting Professional Development  
New Play Development  
Poland’s 20<sup>th</sup> Century  
Big Muddy Shorts: A monthly evening of new short plays by SIU playwrights  
Video Games: The Performance of Play  
Sex and HIV/AIDS

#### **Adam Mickiewicz University (Distinguished Guest Professor)**

African American Representation, Performance, and Theatre in the U.S.

Contemporary Canadian Drama

**Adam Mickiewicz University (Faculty Fulbright Fellowship)**

African American Representation, Performance, and Theatre in the U.S.  
(How) Does U.S. Political Theatre Work?

**University of Illinois, Chicago**

Introduction to Theatre  
Modern Drama  
Theory, Performance and Social Justice

**The School of the Art Institute, Chicago**

Art as Criticism, Criticism as Art (First Year Seminar / Composition)  
Art and Ideology (First Year Seminar / Composition)  
Elegiac Writing: War, Genocide, Natural Disaster (First Year Seminar / Composition)  
Political Theatre (First Year Seminar / Composition)

**SELECTED PRODUCER CREDITS**

- 2020 *18 Months After November*, Contraband Theatre, YouTube
- 2020 9<sup>th</sup> Annual Big Muddy New Play Festival, YouTube, International Cast and Crew for five new full-length plays
- 2016 *Hath Taken Away*, Contraband Theatre, Carbondale, IL
- 2010 *Under America*, Mortar Theatre, Chicago
- 2010 *Inherit the Whole*, Mortar Theatre, Chicago
- 2001 *Breaking Bread*, (film) co-producer, 1/2 Productions and The Engaged Theatre, Portland, OR.
- 2001 *A Kind of Surrender*, The Engaged Theatre, Portland, OR.

**SERVICE**

**To Profession**

2019-Present Illinois Articulation Initiative, Illinois Board of Higher Education

2019-Present Mentorship Committee, American Society for Theatre Research (ASTR),  
National Service

- 2016-2019 Membership Committee, American Society for Theatre Research (ASTR), National Service
- 2018 External Tenure and Promotion Reviewer
- 2017-2018 Vice-Chair of Playwriting, KCACTF Region 3, National Service
- 2017-2019 Reader for the Paula Vogel Playwriting Award, Kennedy Center American College Theatre, National Service
- 2017-2019 Reader for the Michael Kanin Playwriting Award, Kennedy Center American College Theatre, National Service
- 2017-2019 Reader for the Rosa Parks Playwriting Award, Kennedy Center American College Theatre, National Service
- 2017-2019 Reader for the Mark Twain Playwriting Award, Kennedy Center American College Theatre, National Service
- 2012–2019 Reader for National Playwriting Program, Kennedy Center American College Theatre Festival Region 3, National Service

Peer Reader for: *Modern Drama*, *Journal of Dramatic Theory and Criticism*, *Clio: A Journal of Literature, History, and the Philosophy of History*, *Theatre/Practice*, Routledge, and Focus (an imprint of Hackett Publishing Company), Great Plains Theatre Conference, Center of Creative Arts Zoom Plays, Bay Area Playwrights Festival, Confluence Writers Project (St. Louis Shakespeare Festival)

**To Community**

- 2020-21 SIU University Outstanding Dissertation Award
- 2016-Present Director of Graduate Studies, Department of Theater, Southern Illinois University
- 2016-Present Chair, Curriculum Committee, Department of Theater, Southern Illinois University
- 2020-21 SIU University Tenure-Track University Teaching Excellence Award
- 2020-21 SIU University Outstanding Dissertation Award
- 2016 Search Committee: Interim Dean for SIU’s College of Mass Communication and Media Arts

- 2015 Search Committee: for SIU Department of Theater Asst. Professor of Scenic Design
- 2014–Present Southern Illinois University, Elected Faculty Representative on Executive Committee for Women, Gender, and Sexuality Studies program
- 2013–Present Southern Illinois University, Faculty Representative for New Play Lab (previously Big Muddy New Plays) student organization
- 2019–Present Southern Illinois University, Faculty Representative for Writers’ Room student organization
- 2012–2016 Southern Illinois University, Curriculum Committee, Department of Theater
- 2007–2010 University of Illinois, Chicago, Faculty Liaison for the student group, Chicago Circle Players
- 2009 Voting Member, Joseph Jefferson Awards Committee
- 2006–2010 University of Illinois, Chicago, Curator, Theatre Department’s script library
- 2001–2002 Northwestern University, Graduate Student Representative to the Executive Committee, Interdisciplinary Ph.D. in Theatre and Drama
- 2001–2002 Northwestern University, School of Speech Graduate Student Representative
- 1995–1997 Oregon Community College Multicultural Initiative, Clackamas Community College, Student Representative

## **LANGUAGES**

French (competent reading; basic writing and speaking)  
Polish (survival speaking; minimal writing and reading)

## **REFERENCES**

Julia A. Walker  
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