

*Curriculum Vitae*  
**KELLEN HOXWORTH**

Assistant Professor, Department of Theatre and Dance, University at Buffalo  
192 Alumni Arena, North Campus, Buffalo, NY 14260  
hoxworth@buffalo.edu | (651) 428-8521 | www.kellenhoxworth.com

**ACADEMIC EMPLOYMENT**

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- University at Buffalo—SUNY**, 2022-present Buffalo, NY  
Assistant Professor, Department of Theatre and Dance
- Florida State University**, 2019-2022 Tallahassee, FL  
Assistant Professor, School of Theatre
- Dartmouth College**, 2017-2019 Hanover, NH  
Andrew W. Mellon Postdoctoral Fellow, Department of Theater
- Stanford University**, 2017 Stanford, CA  
Instructor, Department of Theater & Performance Studies

**EDUCATION**

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- Stanford University** Stanford, CA  
Ph.D., Theater & Performance Studies, 2017  
Graduate Certificate, African Studies, 2017
- University of Pittsburgh** Pittsburgh, PA  
M.A., Theatre & Performance Studies, 2012
- Washington University in St. Louis** St. Louis, MO  
B.A., English Literature, Drama (minor), 2008

**PUBLICATIONS**

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**Monograph**

Forthcoming *Transoceanic Blackface: Empire, Race, Performance*. Northwestern University Press.  
“Performance Works” series, edited by Patrick Anderson and Nicholas  
Ridout. Expected March 2024.

**Refereed Journal Articles and Book Chapters**

- In Process “Intertheatrical Things,” in *Theatre Things: Material Theories and Histories*, edited  
by Eero Laine and Andrew Friedman (solicited; University of Michigan  
Press)
- Forthcoming “Fin-de-siècle Black Minstrelsy, Itinerancy, and the Anglophone Imperial  
Circuit,” in *The Palgrave Macmillan Handbook on Theatre and Migration*, edited by  
Yana Meerzon and S.E. Wilmer (solicited; Palgrave Macmillan; expected  
2023).
- 2022 “Racial Impressions, Capital Characters: Dave Carson Brownfaces the Empire,” in  
[\*Mimetic Desires: Impersonation and Guising across South Asia\*](#), edited by Harshita

- Mruthinti Kamath and Pamela Lothspeich (solicited; University of Hawai'i Press), 42-64.
- 2021 "Performative Correctness; or, the Subject of Performance and Politics," [\*Journal of Dramatic Theory and Criticism\*, vol. 36, no. 1: 107-12](#); special section on "#Performative X."
- 2020 "The Jim Crow Global South," [\*Theatre Journal\*, vol. 72, no. 4: 443-67](#); special issue on "Africa and the Global South."
- 2020 "Football Fantasies: Neoliberal Habitus, Racial Governmentality, and National Spectacle," [\*American Quarterly\*, vol. 72, no. 1: 155-79](#).
- 2019 "Minstrel Scandals; or, The Restorative White Properties of Blackface," [\*TDR\*, vol. 63, no. 3: 8-19](#).
- 2017 "Strains of the Enlightenment: Making Belief in American Secularism and African Difference in *The Book of Mormon*," [\*Modern Drama\*, vol. 60, no. 3: 364-86](#); special issue on "Affect."
- 2017 "The Many Racial Effigies of Sara Baartman," [\*Theatre Survey\*, vol. 58, no. 3: 275-99](#).  
\* 2018 American Society for Theatre Research Errol Hill Award

### **Brief Essays, Encyclopedia Entries, Case Studies, Editorials, and Reviews**

- Forthcoming Review of *Death and the King's Horseman* by Wole Soyinka, dir. Tawiah M'Carthy, Stratford Festival, *Theatre Journal* (expected June 2023).
- Forthcoming "M'icere G'ithae M'ugo," in *The Routledge Anthology of Women's Theatre Theory and Dramatic Criticism*, edited by Catherine Burroughs and J. Ellen Gainor (solicited; Routledge: expected 2023).
- Forthcoming "Mojisola Adebayo," in *The Routledge Anthology of Women's Theatre Theory and Dramatic Criticism*, edited by Catherine Burroughs and J. Ellen Gainor (solicited; Routledge: expected 2023).
- Forthcoming "The Invented Choreographies of the Tomahawk Chop," in *Dance in US Popular Culture*, edited by Jen Atkins (solicited; Routledge; expected 2023).
- 2021 Review of Laura L. Mielke, *Provocative Eloquence: Theater, Violence, and Antislavery Speech in the Antebellum United States*, [\*TDR\*, vol. 65, no. 1: 195-96](#) (solicited).
- 2018 Review of Christian DuComb, *Haunted City: Three Centuries of Racial Impersonation in Philadelphia*, [\*Modern Drama\*, vol. 61, no. 4: 591-94](#) (solicited).
- 2018 Review of Faedra Chatard Carpenter, *Coloring Whiteness: Acts of Critique in Black Performance*, [\*Contemporary Theatre Review\*, vol. 28, no. 1: 137-38](#) (solicited).
- 2015 Review of Stephen Johnson (ed.), *Burnt Cork: Traditions and Legacies of Blackface Minstrelsy*, [\*Theater Survey\*, vol. 56, no. 2: 236-38](#).
- 2014 Review of "Disastronautics: How to Do Things with Worlds" by Jon McKenzie and Ralo Mayer, [\*Performance Research\*, vol. 19, no. 3: 112-13](#).

### **FELLOWSHIPS, GRANTS, HONORS, AND AWARDS**

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#### **External**

- 2018 [Errol Hill Award](#), American Society for Theatre Research, "The Many Racial Effigies of Sara Baartman" – in recognition of outstanding scholarship in African American theater, drama, and/or performance studies
- 2018 [Harry Ransom Center Research Fellowship in the Humanities](#), supported by the Alfred A. and Blanche W. Knopf Fellowship, The University of Texas at Austin

- 2017 [Post-Doctoral Fellowship, Center for Humanistic Inquiry](#), Amherst College  
(declined)
- 2016 [Thomas Marshall Graduate Student Award](#), American Society for Theatre Research
- 2016 [Mellon School for Theater and Performance Research](#), “Theaters Sacred and Profane,” Summer Seminar, Invited Participant
- 2011 Theater History Focus Group Emerging Scholars Award, Association for Theatre in Higher Education

**Internal**

- 2022 Graduate Student Teaching Award nomination, Office of the Provost, Florida State University
- 2021 Arts & Humanities Program Enhancement Grant, Office of Research Development, Florida State University (\$6,500) – in support of “Global Blackface” symposium
- 2020 First Year Assistant Professor Grant, Office of Research Development, Florida State University (\$20,000)
- 2020 Inclusive Teaching and Mentoring Award nomination, Office of the Provost, Florida State University
- 2019 Small Grants Program Project Completion Grant, Office of Research Development, Florida State University (\$2,177)
- 2017 Andrew W. Mellon Postdoctoral Fellowship, Leslie Center for the Humanities, Dartmouth College
- 2016 [Digital Humanities Research Fellowship](#), Center for Spatial and Textual Analysis, Stanford University
- 2015 Pigott Scholars Program Fellowship (\$3,000), Stanford University
- 2015 Graduate Research Opportunity Award in Modern British History & Culture (\$3,000), Stanford University
- 2015 Center for South Asia Research Fellowship (\$3,000), Stanford University
- 2013 Center for African Studies African Language Fellowship (\$3,000), Stanford University

**INVITED LECTURES, SEMINARS, SYMPOSIA, AND PRESENTATIONS**

- 2021 Lecture presenter. “Global Black Minstrelsy and the Anglophone Imperial Circuit.” New York University. Tisch School of the Arts. December 13.
- 2021 Symposium panelist with comedian and documentarian Hari Kondabolu. “Global Circulations of Brownface and Brown Voice.” Carolina Asia Center, Asian American Center, & Carolina Union, University of North Carolina at Chapel Hill. “From Dave Carson to Apu: Global Circulations of Brownface and Brown Voice” Symposium. November 15.
- 2021 Seminar presenter. “Dave Carson’s Brownface Empire.” Carolina Asia Center, University of North Carolina at Chapel Hill. “From Dave Carson to Apu: Global Circulations of Brownface and Brown Voice” Symposium. November 15.
- 2021 Symposium panelist. University of Connecticut Law School and the Center for Biotechnology and Global Health Policy at the University of California, Irvine School of Law. “Reckoning and Reconciliation: Art, Architecture, and Culture in Contested Sites and Bodies” Symposium. February 19.
- 2019 Lecture presenter. “Racial Impressions, Capital Characters.” Florida State University. School of Theater. February 25.

- 2017 Lecture presenter. "Transoceanic Blackface, Imperial Whiteness." Dartmouth College. Leslie Center for the Humanities. February 7.
- 2016 Lecture presenter. "The Many Racial Effigies of Sara Baartman." Florida State University. School of Theatre. December 6.

## CONFERENCE ACTIVITY

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### Conferences and Symposia Organized

- 2022 Co-organizer with Douglas A. Jones, Jr. "Global Blackface" Symposium. Duke University. November 11-12.
- 2022 Co-organizer with Douglas A. Jones, Jr., and Host. "Global Blackface & Global Minstrelsy" Symposium. Florida State University School of Theatre. February 26.

### Panels Organized and/or Chaired

- 2020 Panel Chair, "Genre Regeneration: Shifting Characteristics of Dramatic Modalities." Theatre History Symposium. Mid-America Theatre Conference (MATC). Chicago, IL. March 7.
- 2018 Panel Chair, "Political Theater and the Spectacle of Power." Annual Meeting of the African Studies Association. Atlanta, GA. November 30.
- 2018 Panel Convener, "White/Women/Performance: Fractured Intersections in Trumpian Times." Association for Theatre in Higher Education (ATHE) Conference. Boston, MA. August 5.
- 2015 Co-convener with Laura Edmondson and Jisha Menon, "Performance Studies in/from the Global South" Working Group. American Society for Theatre Research (ASTR) Conference. Portland, OR. November 7.
- 2014 Co-convener with Catherine M. Cole, Megan Lewis, and Jisha Menon, "Performance Studies in/from the Global South" Working Group. ASTR Conference. Baltimore, MD. November 22.
- 2013 Panel Convener, "Sports Play/Sports Performance." ATHE Conference. Orlando, FL. August 4.

### Papers Presented

- 2021 "Fin-de-siècle Black Minstrelsy and the Anglophone Imperial Circuit." Performance Studies in/from the Global South Working Group. ASTR Conference. San Diego, CA. October 28.
- 2020 "*Othello* Travestied." Articles-in-Progress Session. MATC. Chicago, IL. March 8.
- 2020 "The Jim Crow Global South." Theatre History Symposium. MATC. Chicago, IL. March 6.
- 2019 "The Jim Crow Global South: Minstrelsy's Repertoires as Colonial Discourse." Performance Studies in/from the Global South Working Group. ASTR Conference. Washington, D.C. November 7.
- 2018 "Vital Energies and the Transoceanic Trace of Race: *Kaatje Kekkelbek*; or 'Jim Crow' Among the Hottentots." Political Theater and the Spectacle of Power. Annual Meeting of the African Studies Association. Atlanta, GA. November 30.
- 2018 "Scriptive Blackface and Eighteenth-Century Minstrelsy." Arousing the Bodies of Pre-1850 Performance Working Group. ASTR Forum at La Jolla. San Diego, CA. November 15.

- 2018 “Racial Impressions, Capital Characters: Dave Carson Brownfaces the Empire.” Impersonation in South Asia Symposium. Annual Conference on South Asia. Madison, WI. October 11.
- 2018 “The ‘Girls’ of the Period: White Womanhood and Racial Innocence on the Transoceanic Stage.” White/Women/Performance: Fractured Intersections in Trumpian Times. ATHE Conference. Boston, MA. August 5.
- 2017 “Surveying/Surveilling the Databodies of Theater History: Visualizing Nineteenth-Century Performance Networks.” Digital Defense for Artists, Scholars, & Activists Working Group. ASTR Conference. Atlanta, GA. November 17.
- 2017 “The Many Genealogies of Sarah Baartman.” Performing Time. Modern Language Association (MLA) Conference. Philadelphia, PA. January 5.
- 2016 Plenary Session: “Transoceanic Blackface; or, The Silver Belt Jig.” Transcriptive Objects and Things. ASTR Conference. Minneapolis, MN. November 4.
- 2016 “Sly Bureaucracy: Power and Archival Practice in the Global South.” Paper Works/Paper Fails: On Performance and Bureaucracy. ATHE Conference. Chicago, IL. August 12.
- 2016 “‘The Inimitable Dave’: Performing Colonial Mimicry, Mimesis, and Inimitability Under the Raj.” Collage Panel. Association for Asian Performance (AAP) Conference. Chicago, IL. August 10.
- 2015 “The Many Racial Effigies of Sarah Baartman.” Performance Studies in/from the Global South Working Group. ASTR Conference. Portland, OR. November 7.
- 2015 “The Other Other Question: Stereotype, Discrimination, and the Performance of Post-Apartheid South Africa.” African and Caribbean Theatre & Performance Working Group. International Federation for Theatre Research (IFTR) Conference. Hyderabad, India. July 6.
- 2014 “Transoceanic Blackface, 1848.” Performance Studies in/from the Global South Working Group. ASTR Conference. Baltimore, MD. November 22.
- 2013 “Re-Thinking Sports Fandom: Neoliberal Governmentality, Biopolitics, and Fantasy Sports.” Sports Play/Sports Performance. ATHE Conference. Orlando, FL. August 4.
- 2013 “‘The Countee Cullen Cruller’: Siting (Post-)Racial Consumption in Tracy Letts’ *Superior Donuts*.” Play(s), Production, and Performance. Performance Studies international (PSi) Conference. Stanford, CA. June 27.
- 2013 “Signature Performances, Performative Signatures: The ‘Strange’ Case of Leo Núñez and Juan Carlos Oviedo.” Performance Studies and Contemporary Sports. Canadian Association for Theatre Research (CATR) Conference. Victoria, BC. June 1-4.
- 2012 “(Un-)Binding African American Female Performance: The Plays of Regina Taylor.” Refiguring American Mythologies. ATHE Conference. Washington, DC. August 4.
- 2012 “Tour(ist)ing Post-Apartheid South African Theatre: Representation, Decipherability, and the Works of Brett Bailey, Yael Farber, and Mpumelelo Paul Grootboom in International Production.” Intercultural Translation. PSi Conference. Leeds, UK. July 1.
- 2011 “Re-Colonising the Mind? Playing on ‘Universal’ Classics in Post-Apartheid South Africa.” Economies of African Performance Working Group. ASTR Conference. Montreal, QC. November 18.
- 2011 “Settling Differences: Locating and Challenging the Foundational Structures of the Standard Bank National Arts Festival in Grahamstown, 1996-2010.” Emerging

Voices in Theatre History: Theatre History Group Debut Panel. ATHE Conference. Chicago, IL. August 12.

## **CAMPUS AND DEPARTMENTAL TALKS**

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- 2020 “The Jim Crow Global South.” Florida State University. Africa Interest Network. February 28.
- 2017 “*Othello* Travestied; or, the Global Amalgamation Waltz.” Stanford University. Department of Theater & Performance Studies. First Friday Series. February 3.
- 2016 “The Silver Belt Jig.” Stanford University Department of Theater & Performance Studies. Graduate Student Research Panel. February 11.
- 2015 “The Freed Slave.” Stanford University Department of Theater & Performance Studies. First Friday Series. May 20.

## **TEACHING EXPERIENCE**

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### **University at Buffalo:**

Performing America Fall 2022; Spring 2023

Writing About Performance Fall 2022

Black Theatre—Past and Present (Grad/Undergrad Seminar) Spring 2023

### **Florida State University:**

World Theatre History I Fall 2019; Fall 2020; Fall 2021

World Theatre History II Spring 2020; Spring 2021; Spring 2022

Performance Theory (Graduate Seminar) Spring 2020; Spring 2022

Research & Bibliography (Graduate Seminar) Fall 2020; Fall 2021

African and Caribbean Theatre & Performance (Grad/Undergrad Seminar) Spring 2021

### **Dartmouth College:**

Postcolonial African Drama Winter 2018

Theater & Society I: Classical and Medieval Performance Fall 2018

Theater & Society III: 19<sup>th</sup>, 20<sup>th</sup>, and 21<sup>st</sup> Century Performance Spring 2018

Race, Gender, and Performance Winter 2019

### **Stanford University:**

Performing Feeling (co-taught with Rebecca Chaleff) Spring 2017

### **Guest Lectures:**

#### Florida State University:

2020 “The Freed Slave.” FSU Honors Program Colloquium, Professor Annette Schwabe, October 8.

#### Dartmouth College:

2018 “Race Goes Pop: Blackface Minstrelsy and the Globalization of Popular Performance.” Music and the Racial Imagination, Dr. Francesca Inglese, April 16.

2018 “*M. Butterfly*: Staging Others, Theatres of Difference.” Humanities 2, Professor Andrea Tarnowski, February 5.

## ADVISING & MENTORSHIP

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### Postdoctoral Scholars Mentored:

2021-2022 Yizhou Huang, Theatre Studies, Florida State University

### Ph.D. Dissertations Chaired:

2022 Mike Franz, “‘The Best There Ever Was, The Best There Ever Will Be’: Michael Jordan, Kobe Bryant, LeBron James, and Performances of Surrogation in NBA Basketball,” Theatre Studies, Florida State University

### Master’s Thesis Committees:

2022 Lauren Abel, “Circus Subjects: Genderful Bodies in Aerial Motion,” Theatre Studies, Florida State University  
2021 Elaine Smith, “Theatre and Anxiety: From Society to the Stage,” Theatre Studies, Florida State University  
2020 Mackenzie Bounds, “Repossessing Spectatorship in Immersive Theatre and Virtual Reality,” Theatre Studies, Florida State University

### Undergraduate Honors Thesis Committees:

2021 Callista Payne, “‘White Women, Popular Culture, and the Legacy of *Uncle Tom’s Cabin*,” History, Florida State University  
2020 Beth Slade, “Theatre Congregation: Breaking Down the Bicameral Relationship between Actor and Audience,” School of Theatre, Florida State University  
2019 Bridget Nievinski, “Understanding Symbolic Reparation and Reconciliation through Theatrical Representations of the 1994 Genocide in Rwanda,” Modern Languages & Linguistics - French, Florida State University

### Graduate Comprehensive Examination Committees:

*Pending* Rebecca Curran, PhD School of Theatre, “Postcolonial Theory”  
2021 Hannah Fazio, PhD School of Theatre, “Solo Performance Art in the Americas, 1960-2020”  
2021 Teresa Simone, PhD School of Theatre, “Theories of Nationalism”  
2020 Mike Franz, PhD School of Theatre, “Sports and Performance”

### Directed Independent Studies:

2021 Rebecca Curran, PhD School of Theatre, “Postcolonial Theory”  
2021 Hannah Fazio, PhD School of Theatre, “Solo Performance Art in the Americas, 1960-2020”  
2020 Teresa Simone, PhD School of Theatre, “Theories of Nationalism”  
2020 Mike Franz, PhD School of Theatre, “Sports and Performance”

## SERVICE TO PROFESSION

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2023-present Helen Krich Chinoy Dissertation Fellowship Committee Member, American Society for Theatre Research  
2022 Article manuscript referee, *Theatre Journal*  
2022 Article manuscript referee, *American Quarterly*  
2022 Article manuscript referee, *Journal of Dramatic Theory & Criticism*  
2020-2021 Chair, Errol Hill Award Committee, American Society for Theatre Research

2021	ASTR Field Conversation Panelist, “Qualifying Comprehensivity: Repetition and PhD Candidacy,” ASTR Annual Conference, San Diego, CA
2021	Book proposal referee, Routledge
2020	Article manuscript referee, <i>Theatre Journal</i>
2020	Article manuscript referee, <i>Open Cultural Studies</i> , special issue on “B(l)ack Futures — Flat Time in Black Performance”
2020	Article manuscript referee, <i>Journal of Sport &amp; Social Issues</i>
2020-present	Secretary, Performance Studies in/from the Global South Working Group, ASTR
2018-2020	Errol Hill Award Committee Member, American Society for Theatre Research
2017-2018	ASTR Mentoring Committee Member, American Society for Theatre Research
2015-2016	ASTR Graduate Student Caucus President ex officio, American Society for Theatre Research
2014-2015	ASTR Graduate Student Caucus President / Representative to the Executive Committee, American Society for Theatre Research
2013-2104	ASTR Graduate Student Caucus Vice President / Representative to the ASTR Annual Conference Committee, American Society for Theatre Research
2011-2013	ASTR Graduate Student Caucus Chair of the Conference Assistance Committee, American Society for Theatre Research

## **UNIVERSITY & DEPARTMENT SERVICE**

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### **University at Buffalo – SUNY**

2023	Equity, Diversity, and Inclusion Speaker Series Committee, Department of Theatre and Dance
2023	Search Committee, Clinical Assistant Professor of Music Theatre, Department of Theatre and Dance
2022-2023	Department of Theatre and Dance Representative, Arts Collaboratory Council
2022-2023	Graduate Committee, Department of Theatre and Dance
2022-2023	Season Selection Committee, Department of Theatre and Dance
2022-2023	Student Awards Committee, Department of Theatre and Dance
2022-2023	Theatre Committee, Department of Theatre and Dance

### **Florida State University**

2022	Search Committee, Postdoctoral Fellowship, School of Theatre
2021-2022	William Johnston Building Gallery Committee Member, College of Fine Arts
2021	Search Committee, Postdoctoral Fellowship, School of Theatre
2021	Search Committee, Acting Faculty, School of Theatre
2020	Search Committee, Postdoctoral Fellowship, School of Theatre
2020-2022	Faculty Council Member, School of Theatre
2020-2022	Faculty Advisor, Alpha Psi Omega Honors Society, School of Theatre
2020-2022	Senator, United Faculty of Florida – FSU Chapter
2019-2022	MA/PhD Program Committee Member, School of Theatre
2019-2022	Theatre Studies Area Committee Member, School of Theatre

2019-2022 BA Committee Member, School of Theatre

### **Dartmouth College**

2018-2019 Selection Committee Member, Frost/Dodd Student Play Contest & Festival,  
Department of Theater

## **SELECTED PERFORMANCE & PRODUCTION EXPERIENCE**

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- 2023 Dramaturg, *The Road to Mecca* by Athol Fugard, Z Space, San Francisco, CA, directed by Timothy Near, June 4 – June.
- 2018 Dramaturg, *A Doll's House, Part 2* by Lucas Hnath, Repertory Theatre of St. Louis, St. Louis, MO, directed by Timothy Near, October 10 – November 4.
- 2018 Dramaturg, *A Lesson from Aloys* by Athol Fugard, Z Space, San Francisco, CA, directed by Timothy Near, June 7 – June 29.
- 2016 Dramaturg, *"Master Harold" ... and the Boys* by Athol Fugard, Aurora Theater, Berkeley, CA, directed by Timothy Near, June 17 – July 31.
- 2015 Performer ("Nurse"), *fox mirror forest*, devised and directed by Rebecca Chaleff and Rebecca Ormiston, Stanford University, November 12-14.
- 2015 Performer ("Roger"), *The Balcony* by Jean Genet, The Collected Works at the San Francisco Mint, directed by Michael Hunter & Jamie Lyons, February 5-21.
- 2014 Dramaturg, *Breakfast with Mugabe* by Fraser Grace, Aurora Theater, Berkeley, CA, directed by Jon Tracy, November 7 – December 20.
- 2014 Director, *A Kingdom, a Country or a Wasteland, in the Snow* by Lola Arias, Stanford University, November 5-8.
- 2014 Director, *Mud* by María Irene Fornés, Stanford University, February 12-14.
- 2011 Director, *bedtime stories* by Charles Mee, University of Pittsburgh, October 26-30.
- 2010 Directing Intern, *Dollhouse* by Rebecca Gilman, Guthrie Theater, Minneapolis, MN, directed by Wendy C. Goldberg, May 22 – July 11.
- 2010 Directing Intern, *Who's Afraid of Virginia Woolf?* by Edward Albee, Jungle Theater, Minneapolis, MN, directed by Bain Boehlke, April 27 – May 30.
- 2010 Assistant Director, *Sister Kenny's Children* by Doris Baizley, History Theatre, St. Paul, MN, directed by Ron Peluso, January 1 – February 14.

## **PROFESSIONAL INTERESTS:**

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Affect Theory; African Theatre and Performance; African American and Black Diasporic Performance; Caribbean Theatre and Performance; Cultural Studies; Gender and Sexuality Studies; Performance Historiography; Performance Studies; Postcolonial Studies

## **TEACHING INTERESTS**

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African Theatre & Performance; Black British Theatre & Performance; Black Performance & Black Performance Theory; Caribbean Theatre & Performance; Performance Theory; Performance in/from the Global South; Race, Gender, and Performance; Sports and/as Performance; World Theatre History

## **PROFESSIONAL ASSOCIATIONS**

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American Society for Theatre Research (ASTR)  
Association for Theatre in Higher Education (ATHE)

Mid-America Theatre Conference (MATC)  
Theatre & Performance Research Association (TaPRA)

## **LANGUAGES**

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Reading, writing, and speaking proficiency in French  
Reading proficiency in Spanish