

DASSIA N. POSNER

Department of Theatre, Northwestern University
70 Arts Circle Drive; Evanston, IL 60208
d-posner@northwestern.edu

EDUCATION

- 2007 PhD, Drama (Theatre History, Theory, and Criticism), Tufts University
2003 MA, Drama (Theatre History, Theory, and Criticism), Tufts University
1994 BA, Theatre and Russian, Bates College
1992–1993 Moscow Art Theatre School: Acting, Directing, Movement, Theatre History

ACADEMIC APPOINTMENTS

- 2017– Associate Professor, Department of Theatre, Northwestern University
2016–2020 Director of Graduate Studies, Interdisciplinary PhD in Theatre and Drama (IPTD)
2011–2017 Assistant Professor, Department of Theatre, Northwestern University
 Courtesy appointment in Slavic Languages and Literatures
2009–2011 Assistant Professor-in-Residence, Dramatic Arts, University of Connecticut
2009–2011 Resident Dramaturg, Connecticut Repertory Theatre

FELLOWSHIPS AND GRANTS

- 2018–2019 Fellow, American Council of Learned Societies (ACLS)
2018–2019 Consortium of Humanities Centers and Institutes (CHCI)-ACLS Visiting Fellow, Alice Kaplan Institute for the Humanities
2019 Faculty Grant for Research in Humanities, Social Sciences, & the Arts, Northwestern
2018, 2014 Faculty Research Grant, Northwestern
2016 Alumnae of Northwestern Academic Enrichment Grant, Northwestern
2014–2015 Fellow, Alice Kaplan Institute for the Humanities, Northwestern
2014 Summer Stipend Award, National Endowment for the Humanities (NEH)
2010 School of Fine Arts Dean's Grant, University of Connecticut
2008–2009 Postdoctoral Fellow, Davis Center for Russian & Eurasian Studies, Harvard University
2005–2006 Mellon/CLIR Dissertation Fellowship in Original Sources

HONORS AND AWARDS

- 2019 Shortlist, Prague Quadrennial Best Performance Design and Scenography Publication Award, for *The Director's Prism: E. T. A. Hoffmann and the Russian Theatrical Avant-Garde*
2017 Finalist, Theatre Library Association George L. Freedley Memorial Award, for *The Director's Prism: E. T. A. Hoffmann and the Russian Theatrical Avant-Garde*

- 2015-2016 Honor Roll for Undergraduate Teaching, NU Associated Student Government
 2015 Clarence Simon Award for Outstanding Teaching and Mentoring, Northwestern
 2014 Cambridge University Press Prize, American Society for Theatre Research
 2013–2014 Honor Roll for Undergraduate Teaching, NU Associated Student Government
 2009 Order of Diaghilev, 3rd degree, for contribution to Russian culture

PUBLICATIONS

BOOKS

- In press *Three Loves for Three Oranges: Gozzi, Meyerhold, Prokofiev*, ed. with Kevin Bartig and associate ed. Maria De Simone. Indiana University Press, forthcoming 2021.
 2016 *The Director's Prism: E. T. A. Hoffmann and the Russian Theatrical Avant-Garde*. Northwestern UP (cloth, paper. 2017: enhanced e-book).
 2014 *The Routledge Companion to Puppetry and Material Performance*, co-edited with Claudia Orenstein and John Bell. Routledge, 2014 (cloth), 2015 (paper).

DIGITAL HUMANITIES

- 2016 Online resource companion to *The Director's Prism: E. T. A. Hoffmann and the Russian Theatrical Avant-Garde*. Website: www.fulcrum.org/northwestern

JOURNAL ARTICLES

- 2018 "America and the Individual: *The Hairy Ape* and *Machinal* at the Moscow Kamerny Theatre." *New Theatre Quarterly* 34, no. 1 (2018): 3–15.
 2015 "Baring the Frame: Meyerhold's Refraction of Gozzi's *Love of Three Oranges*." *Theatre Survey* 56.3 (September): 362–88.
 2013 "Translating into Polyphony: Creating a Dramaturgical Translation for *Three Sisters* at Steppenwolf." *Theatre Topics* 23.1 (March): 19–34.
 2012 "Boris Fedorovich Chaliapin." *Novyi zhurnal [New Review]* 266 (March): 223–230.
 2010 "Performance as Polemic: Tairov's 1920 *Princess Brambilla* at the Moscow Kamerny Theatre." *Theatre Survey* 51.1 (May): 33–64.
 2009 "A Theatrical Zigzag: Doctor Dappertutto, Columbine's Veil, and the Grotesque." *Slavic and East European Performance* 29.3 (November): 43–53.
 2004 "An Alternative Theatre: Russian Women Pioneers in Puppetry." *Puppetry International* 16: 4–10.
 2002 "Vertep: An Eastern-European Puppet Nativity." *Puppetry International* 11: 22–27.

BOOK CHAPTERS

- Under review "Across Worlds: Documents on the Creation and Reception of Habima's *The Dybbuk*." In *The Dybbuk Century: The Jewish Play That Possessed The World*, ed. Debra Caplan and Rachel Moss. Michigan University Press, forthcoming 2021.
 In press "An Invitation to Improvise: *Three Oranges* and Theatrical Form." In *Three Loves for Three Oranges: Gozzi, Meyerhold, Prokofiev*. Indiana University Press, forthcoming 2021.

- In press "Introduction." In *Three Loves for Three Oranges: Gozzi, Meyerhold, Prokofiev*. Indiana University Press, forthcoming 2021.
- 2019 "Nina Simonovich-Efimova: Theatre as Living Sculpture in Motion." *Russian Theatre in Practice*, ed. Amy Skinner. Bloomsbury Methuen.
- 2017 "The Stakes of Audience Interpretation in Twentieth-Century Political Theatre." *A Cultural History of Theatre in the Modern Era*, ed. Kim Solga. Vol. 6 of *A Cultural History of Theatre*, ed. Christopher Balme and Tracy Davis. Bloomsbury Methuen.
- 2016 "'Amerika' i individuum: Kosmataia obez'iana (1926) i Mashinal' (1933) na stsene Kamernogo teatra ['America' and the Individual: *The Hairy Ape* and *Machinal* on the Kamerny Theatre Stage]." In "*Gliadet' na veshchi bez boiazanii*": *K stoletiiu Kamernogo teatra*, ed. V. Ivanov. Moscow State Institute for Art Studies, 86-102.
- 2014 "The Dramaturg(ies) of Puppetry and Visual Theatre." In *The Routledge Companion to Dramaturgy*, ed. Magda Romanska. Routledge, 335-41.
- 2014 "Introduction." In *The Routledge Companion to Puppetry and Material Performance*, 1-12.
- 2014 "Life-Death and Disobedient Obedience: Russian Modernist Redefinitions of the Puppet." In *The Routledge Companion to Puppetry and Material Performance*, 130-43.
- 2012 "Sculpture in Motion: Nina Simonovich-Efimova and the Petrushka Theatre." In *Women in the Arts in the Belle Époque*, ed. Paul Fryer. McFarland Press, 118-35.
- 2007 "Spectres on the New York Stage: The (Pepper's) Ghost Craze of 1863." In *Representations of Death in Nineteenth-Century U.S. Writing and Culture*, ed. Lucy Frank. Ashgate Press, 189-204.

EDITED JOURNAL SPECIAL ISSUES

- 2012 Guest Editor, *Puppetry International* 31: "Brave New Scholarship."

TRANSLATIONS

- In press *Love For Three Oranges*, by Konstantin Vogak, Vsevolod Meyerhold, and Vladimir Soloviev. In *Three Loves for Three Oranges: Gozzi, Meyerhold, Prokofiev*. Indiana University Press, forthcoming 2021.
- In press Essays by Julia Galanina, Raissa Raskina, Vadim Shcherbakov for *Three Loves for Three Oranges: Gozzi, Meyerhold, Prokofiev*. Indiana University Press, forthcoming 2021.
- In press Diary of playwright Vsevolod Vishnevsky. In "*People Wore Masks...*": *Diaries of the Soviet Artistic Elite in the 1930s*, ed. Simon Morrison. Princeton UP.
- 2018 "Doctor-Puppet: An Approach to Psychological Aid for Sick Children," by Alexander Gref, Larisa Sokolova, and Elena Slonimskaya. *Puppetry International* 43: 30-34.
- 2016, 2015 Dramaturgical translator. *Three Sisters*, by Anton Chekhov, version by Tracy Letts. Theatre Communications Group and Samuel French.
- 2014 "Inside the Obraztsov State Central Puppet Theatre Museum," by Maria Ilina. *Puppetry International* 36: 38-40.
- 2009 *Columbine's Veil*, after Schnitzler, by Vsevolod Meyerhold. *Slavic and East European Performance* 29.3 (November): 54-57.

- 2009 Profiles by Aleksei Goncharenko of four contemporary Russian puppetry artists. *Puppetry International* 25: 29, 33, and web.
- 2004 *Petrushka Gets Sick*, by Nina Efimova. *Puppetry International* 16: 29-31.

PUBLISHED PLAYBILL ESSAYS

- 2015 "Between Intention and Action." Interview with Heidi Schreck and Yasen Peyankov. Steppenwolf Theatre. *Grand Concourse* playbill, 20-23. Reprinted in Samuel French's online magazine *Breaking Character* and in [Backstage Magazine 5 \(2014-15\)](#).
- 2014 "From Zero to a Hundred." Interview with Erika Sheffer and Yasen Peyankov. Steppenwolf Theatre. *Russian Transport* playbill, 20-22. Reprinted in [Backstage Magazine 4 \(2013-14\)](#).
- 2012 "To the Light!" Steppenwolf Theatre Company. *Three Sisters* playbill, 30-32. Reprinted in [Backstage Magazine 7 \(2011-12\)](#).
- 2009 "Galileo: The Unmaking of Heroes." Connecticut Repertory Theatre. *Galileo* playbill. Reprinted: *Communications from the International Brecht Society* 38 (Fall): 38-40.

ENCYCLOPEDIA ESSAYS

- 2015 Seventeen essays on Russian actors and acting for *The Cambridge World Encyclopedia of Stage Actors and Acting*, ed. Simon Williams. Cambridge UP, 42-43, 68, 187, 211, 263, 311, 313, 340, 373-74, 381, 398-400, 471, 547-79, 558-89, 564-65.

REVIEWS

- 2018 Book review of Marie-Christine Autant-Mathieu and Yana Meerzon, eds. *The Routledge Companion to Michael Chekhov*. Routledge, 2015. *Theatre Research in Canada/Recherches théâtrales au Canada* 39.1 (Spring 2018): 119-121.
- 2012 Book review of Andrei Malaev-Babel, *The Vakhtangov Sourcebook*. Routledge, 2011. *Theatre Research International* 37.3 (2012): 290-91.
- 2011 Book review of Michael Mark Chemers, *Ghost Light: An Introductory Handbook for Dramaturgy*. Southern Illinois UP, 2010. *Theatre Topics* 21.1 (2011): 103.
- 2010 Book Review of Benjamin and Barbara Harshav, *The Moscow Yiddish Theater: Art on Stage in the Time of Revolution*. New Haven: Yale UP, 2008. *Theatre Journal* 62.3 (2010): 477-78.
- 2009 Performance review of Brecht's *Life of Galileo* at Underground Railway Theatre. *Communications from the International Brecht Society* 38 (Fall): 66-68.
- 2008 Digital archive review of *Feodor Chaliapin: A Multimedia Album*, by Mikhail Solomatin. 2 CD-roms. Moscow: Shaliapinskii Tsentr, 2007. *Theatre Research International* 33.2 (2008): 214-15.
- 2008 Performance review of the National Bunraku Theatre of Japan's 2007 Boston performance. *Puppetry International* 23 (Spring/Summer): 18-19.

BOOKS IN PROGRESS

The Moscow Kamerny Theatre: An Artistic History in Political Times

The first history of the Moscow Kamerny Theatre in English, this book examines the theatre's extraordinary history in artistic and political context, using production analyses to illuminate the revolutionary collaboration between actress Alisa Koonen and director Alexander Tairov.

The How of the Puppet: Materiality, Performance, Perception

This book, co-edited with Alissa Mello and Claudia Orenstein, examines the elusive *how* of how puppetry functions in design, stage performance, and audience cognition.

CONFERENCES AND INVITED TALKS

Invited Talks

- 2020 "The Puppet and the Director." Ballard Museum & Institute of Puppetry Arts, UConn (Facebook live, [YouTube](#))
"Russian Women Theatre Innovators: Alisa Koonen and Nina Efimova." Yale School of Drama (Zoom)
"The Theatrical Truth of Alisa Koonen." Yale University (Zoom)
- 2019 "What Truth?" Kinesis: Of Moving and Being Moved. Centre for the Humanities, University of the Western Cape, South Africa
"New Methods in Puppetry Research." University of Toronto, Canada
"The Life and Death of the Moscow Kamerny Theatre." Kaplan Institute for the Humanities, Northwestern
"The Life and Death of the Moscow Kamerny Theatre." University of California Davis
- 2018 "Puppetry, Community, and Change." School of the Art Institute of Chicago
Participant, 4th Symposium on Doctoral Programs in Theatre and Performance Studies, Tufts University
Opening remarks for exhibit opening at the Chaliapin Museum-Estate, Moscow
"The Art of the Puppet," discussion with Jane Taylor (University of the Western Cape) and Tom Lee (puppeteer in *War Horse* on Broadway), Northwestern
- 2017 "Translating Chekhov." Department of German and Russian Studies, Bates College
- 2016 "Russian Pantomime and the New Mise-en-Scène." Yale University
- 2015 "Bulgakov's *Crimson Island* at the Moscow Kamerny Theatre." Princeton University
"On Perspective. Dmitry Krymov's Artistic Antecedents." Yale School of Drama
"Individuals and Erasures: American Plays at the Moscow Kamerny Theatre." Alice Kaplan Institute for the Humanities, Northwestern
- 2014 "American Expressionism in Moscow: O'Neill and Treadwell at the Kamerny." Kamerny Theatre Centenary Conference, Moscow State Institute of Art Studies
"Baring the Frame: Meyerhold's 'Reflective Analysis' of Gozzi's *Love of Three Oranges*." Keynote speaker, Theatre and Translation, Michigan State University
- 2013 "Images that Speak: Bread and Puppet and the Visual Dramaturgies of Puppetry." Fifty Years Bread and Puppet, Boston College

- "Between Life and Death: Theorizing the Marionette in Russian Silver-Age Theatre." The Human Re-imagined: Robots, Clones and Artificial Others, Workshop on Russian Modernism at University of Illinois, Chicago
- "Puppetry's Visual Dramaturgies." Playwriting, Puppets, & Dramaturgy Symposium, Ballard Institute and Museum of Puppetry, University of Connecticut
- 2012 Respondent, Directing Pedagogy Roundtable. Open Class: Stanislavsky Continues. International Festival of Directing & Acting Schools, Moscow Art Theatre
- 2011 "Of Mirrors and Meyerhold: Meyerhold's *Columbine's Veil* (1910) and *Inspector General* (1926)." University of Illinois, Urbana-Champaign
- 2011 "Dramaturgy for the Puppet Stage." Ballard Institute, University of Connecticut
- 2009 "The Life and Art of Boris Chaliapin." Flinn Gallery, Greenwich, CT. Public lecture for the exhibit *Boris Chaliapin's Faces of History*
- "Community and Cultural Identity in Boris Chaliapin's Art and Archive." Davis Center for Russian and Eurasian Studies, Harvard University
- 2007 "Live and Wooden Actors in Russian Silver-Age Theatrical Culture." Harriman Institute, Columbia University

Conference Papers

- 2020 "Material Performance." Puppetry and Material Performance Working Session, American Society for Theatre Research (Zoom)
- "Puppetry and Pedagogy." Association for Theatre in Higher Education (Zoom)
- "The Life and Death of the Moscow Kamerny Theatre." Historiography Working Group, International Federation for Theatre Research (Zoom)
- 2019 "From *Blue Bird* to *Seagull*: The Theatrical Truth of Alisa Koonen." Association for Slavic, East European, and Eurasian Studies
- "From *Blue Bird* to *Seagull*: The Theatrical Truth of Alisa Koonen." The S Word: Stanislavski in Context. Stanislavski Centre/University of Malta, Valetta
- 2018 "Bulgakov's *The Crimson Island* at the Moscow Kamerny Theatre." Historiography Working Group, International Federation for Theatre Research, Belgrade
- 2017 "Extraordinary Bodies in Ordinary Spaces: Royal de Luxe in Montreal." Puppetry and Material Performance Working Session, American Society for Theatre Research
- "Bulgakov's *The Crimson Island* at the Moscow Kamerny Theatre." Association for Slavic, East European, and Eurasian Studies
- "Polemical Systems: Actor Training at Meyerhold's Borodinskaia Street Studio." The S Word: Merging Methodologies. Stanislavski Centre and UC Riverside, in collaboration with DAMU Theatre Academy, Prague
- 2016 "Contemporary Revivals of the Russian Folk Puppet Nativity." Puppetry and Material Performance Working Session, American Society for Theatre Research
- "Developing an Online Companion for *The Director's Prism*," Digital Humanities Working Group, International Federation for Theatre Research, Stockholm

- “Bulgakov’s *The Crimson Island* at the Moscow Kamerny Theatre.” REEES Working Group, Buffett Institute for Global Studies, Northwestern
- 2015 “Developing a Digital Companion for *The Director’s Prism*,” Digital Humanities Working Session, American Society for Theatre Research
- “Individuals and Erasures: Tairov, Koonen, and the Moscow Kamerny Theatre.” Association for Theatre in Higher Education
- “Americanitis at the Moscow Kamerny Theatre, 1926–1933.” Mid–America Theatre Conference
- 2014 “Response and Renewal: Cultural Dialogue in the Russian Puppet Nativity.” Eastern and Central European Working Session, American Society for Theatre Research
- 2014 “American Expressionism in Moscow.” Historiography Working Group, International Federation for Theatre Research, Warwick
- “Translation as Dramaturgy.” Roundtable paper, Literary Managers and Dramaturgs of the Americas
- “The Oranges behind *Love for Three Oranges*: Prokofiev’s Meyerholdian Sources.” Music in Russian Modernist Culture Conference, Northwestern
- 2013 “Baring the Frame: Meyerhold’s Reflective Analysis of Gozzi’s *Love of Three Oranges*.” Plenary paper, American Society for Theatre Research
- “Polemical Metatheatre: Self-Referencing Devices in Meyerhold’s *Love for Three Oranges* and Studio on Borodinskaia Street.” Association for Slavic, East European, and Eurasian Studies
- “Of Meyerhold & Metatheatre: Meyerhold’s Adaptation of Gozzi’s *Love for Three Oranges*.” Association for Theatre in Higher Education
- 2012 “Akimov’s *The Shadow* and *The Dragon* at the Theatre of Comedy.” Association for Slavic, East European, & Eurasian Studies
- “Visual Narrative in *The Lion King* and *War Horse*.” Association for Theatre in Higher Education
- 2011 “Fairy-Tale Formalism: Shvarts’s *The Shadow* and *The Dragon* at the Leningrad Theatre of Comedy.” Eastern and Central European Working Session, American Society for Theatre Research
- “American Expressionism in Moscow: Tairov’s *The Hairy Ape* and *Machinal*.” Association for Slavic, East European, and Eurasian Studies
- “Global Theatre or Global Drama? Teaching Global Theatre.” Association for Theatre in Higher Education
- “Sculpture in Motion: The Puppetry Innovations of Nina Efimova.” Puppetry and Postdramatic Performance Conference, University of Connecticut
- 2010 “American Expressionist Plays in Moscow.” Eastern and Central European Working Session, American Society for Theatre Research
- “The Many Layers of *Galileo*: Myth and Montage in Brecht’s *Galileo*.” Association for Theatre in Higher Education

- 2009 "On the Stage and in the News: Accused Rapists in *The Exonerated*." Association for Theatre in Higher Education
- 2009 "Mapping an Émigré Community: Boris Chaliapin's Theatrical Portraiture." American Association for the Advancement of Slavic Studies
- "*Machinal* in Moscow: American Expressionism at the Kamerny Theatre." American Theatre and Drama Society/ American Literature Association
- "A Theatrical Zig-zag: Meyerhold's Grotesque in *Columbine's Scarf*." American Comparative Literature Association
- 2008 "Mapping an Émigré Community: Boris Chaliapin's Theatrical Portraiture." Eastern and Central European Working Session, American Society for Theatre Research
- "Directing *Commedia*: Tairov's 1920 *Princess Brambilla* at the Kamerny Theatre." Association for Theatre in Higher Education
- 2008 "Boris Chaliapin: Artist in Emigration." "Compatriots Abroad: Descendants of Great Russians," Ministry of Foreign Affairs, Russian Federation, Moscow
- 2007 "Theorizing the Marionette in Russian Theatre." "Bringing Dolls to School: Theorizing Performing Objects," CUNY Graduate Center
- 2005 "Sergei Ignatov and 'Hoffmaniana' in Russian Silver-Age Theatre." Emerging scholar forum, International Federation for Theatre Research
- 2004 "Actors' Theatre and Puppet Theatre in Silver-Age Russian Theatre." Comparative Drama Conference

THEATRE PRACTICE

PRODUCTION DRAMATURG

- | | | |
|------|--|-------------------------------|
| 2015 | <i>Grand Concourse</i> , by Heidi Schreck. Directed by Yasen Peyankov. | Steppenwolf Theatre Company |
| 2014 | <i>Russian Transport</i> , by Erika Sheffer. Directed by Yasen Peyankov. | Steppenwolf Theatre Company |
| 2012 | <i>Three Sisters</i> , by Anton Chekhov, adapted by Tracy Letts. Directed by Anna D. Shapiro. | Steppenwolf Theatre Company |
| 2011 | <i>Pride and Prejudice</i> , adapted by Joseph Hanreddy and J.R. Sullivan. Directed by Helene Kvale. | Connecticut Repertory Theatre |
| 2010 | <i>A Flea in Her Ear</i> , by Georges Feydeau. Adaptation by David Ives. Directed by Art Manke. | Connecticut Repertory Theatre |
| | <i>Othello</i> , by Shakespeare. Directed by Dale AJ Rose. | Connecticut Repertory Theatre |
| | <i>Endurance</i> , collaboratively adapted and devised by Split Knuckle. | Split Knuckle Theatre Company |
| | <i>The Who's Tommy</i> , book by Pete Townshend & Des McAnuff. Directed by Gabriel Barre. | Connecticut Repertory Theatre |
| | <i>Comedy of Errors</i> , by Shakespeare. Directed by Paul Mullins. | Connecticut Repertory Theatre |
| 2009 | <i>Galileo</i> , by Bertolt Brecht. Directed by Gary English. | Connecticut Repertory Theatre |

The Exonerated, by Jessica Blank and Eric Jensen.
Directed by Dale AJ Rose.

Connecticut Repertory Theatre

DIRECTOR/PUPPETRY DEVISOR (PARTIAL LISTING)

2017, 2018	Fourth of July Parade	Evanston, IL
1995–2016	New Year’s Grand Procession, First Night Boston	Puppeteers’ Cooperative
2003	<i>Three: Short Stories by Gabriel García Márquez</i>	BU Summer Theatre Institute
1999	<i>Progress and the River</i> , an environmental Dnepr River pageant	“SIMCHA” JCC, Dnepropetrovsk, Ukraine
1998	<i>Potomac River Cleanup</i> , an environmental parade with the Alice Ferguson Foundation and park services from five states	Potomac River parks, Washington, D. C.
	Israel’s 50 th Independence Day Parade	Israel’s 50th Jubilee, Boston
1997	Earth Day parade, commissioned by the MDC	Boston Esplanade
1997	<i>The Creation of the World, or, Why the Woman Always Has the Last Say</i>	Alice Ferguson Foundation
1996	<i>Love, Dragons, and Real Estate</i>	Alice Ferguson Foundation
1995	<i>Mother Earth Comes to Accokeek</i>	Alice Ferguson Foundation
	The Children's Free Opera and Dance of New York, puppet creation with 300 elementary students	Orchestra of St. Luke

PUPPETEER (PARTIAL LISTING)

2020	<i>Flight of Birds and Twilight King</i>	Random Acts of Theatre
2009	<i>Icarus No More</i> , by Dassia Posner and Vlada Tomova	Luna Theatre
2005	<i>Translations: An Evening of East-European Tales</i> Dassia Posner, Vlada Tomova, Maggie Whalen, and Yasna Voices	Luna Theatre
2002	<i>Rocks, Flames, & Other Misfortunes</i> , by Bonnie Duncan, Dassia Posner, and Vlada Tomova	Luna Theatre
2002	<i>Adria</i> , by Rough & Tumble Theatre	Boston Center for the Arts
2000	<i>Kalimanku and Planting Peppers</i> , by Dassia Posner, Vlada Tomova, and Bonnie Duncan	Luna Theatre
1998	<i>The Nose</i> , adapted from Gogol, by Dassia Posner, Hannah Dallman, and Lilia Levitina	Luna Theatre
	<i>The Tempest (on Mars)</i> , by the Puppeteers’ Cooperative	Lincoln Center Out-of-Doors
1997	<i>The Odyssey (through NYC)</i> , by the Puppeteers’ Cooperative	Lincoln Center Out-of-Doors

1996–1997	<i>Are You Ready, My Sister?</i> , directed by Wes Sanders	Underground Railway Theatre
1996	<i>Romeo and Juliet (in New York City)</i> , by the Puppeteers' Cooperative	Lincoln Center Out-of-Doors
	<i>Aces and Galatea</i> , directed by Amy Trompetter	Arts at St. Ann's
1995	<i>Ferdinand Faithful</i> , directed by Amy Trompetter	Arts at St. Ann's
1994	<i>The Cardboard Circus and Mr. Budhoo's Letter of Resignation from the IMF</i>	Bread and Puppet Theater

TEACHING

TEACHING INTERESTS

History of Directing, Russian and Soviet Theatre, Avant-Garde and Experimental Theatre, Puppetry History and Performance, Translation, Dramaturgy, Production Analysis

COURSES TAUGHT

Northwestern University

THEATRE 140-1	Theatre in Context (large enrollment)	F 2017, 2016
THEATRE 313/ SLAVIC 369/HUM 370	History of Directing	F 2020, F 2015, S 2013
THEATRE 343	Puppetry History and Performance	W 2020, 2018, 2016, 2012; S 2014
THEATRE 366/ SLAVIC 369	Russian Theatre in Revolution	W 2014, 2012
THEATRE 366	Production Dramaturgy	W 2013
THEATRE 374	Text & Performance Analysis	F 2013
THEATRE 445-3	History of Western Theatrical Practice	F 2020, W 2013
THEATRE 502	Research Design and Prospectus Writing	W 2020, 2016
THEATRE 546	History and Theory of Directing	F 2019, 2017, 2015, 2013, 2011
THEATRE 546	Production Dramaturgy	W 2017

University of Connecticut

DRAM 1101	Introduction to Theatre (large enrollment)	S 2010
DRAM 2130	History of Drama I	F 2009
DRAM 2141	Script Analysis	F 2010
DRAM 3142	Dramaturgy I	S 2011
DRAM 4711W	The Director in the Theatre (writing intensive)	F/S 2009-11

Boston College

CT 060 Introduction to Theatre F/S 2007-08, F/S 2004-05

Tufts University

DR 10 Introduction to Acting F/S 2001-02

DR 137 Theatre & Society I (Teaching Assistant) F 2002

DR 138 Theatre & Society II S 2008

INDEPENDENT STUDIES SUPERVISED

Northwestern University

IPTD New Russian Drama

Costumes and Material Performance

Polish Theatre History

Theatre and Sport

MFA/Directing Staging *Crime and Punishment*

Undergraduate Disability Theatre and Inclusive Theatre Practice

Teaching Puppetry History and Performance

MENTORSHIP AND ADVISING

DISSERTATIONS AND MASTER'S THESES

COMPLETED

Interdisciplinary (Chair) Jessica Hinds-Bond: "Radical Remakes: Confronting Russia's Literary
PhD in Theatre & Heritage on the Post-Soviet Russian Stage" (2018)
Drama (IPTD)

(Committee) Dawn Tracey Brandes: "Intentional Objects: Puppet Life and the
Phenomenology of Consciousness" (2016)

MFA/Directing (Committee) Nathan Cohen. "The Revolution will be Live" (2020)

(Committee) Lee Conrads. "You Call the Party: Director as Instigator of
Imagination in Process" (2020)

(Committee) Jeffrey Mosser. "From the Ground Up: How the Art of Ensemble-
Based Companies is Made and Paid For" (2019)

(Committee) Hannah Todd. "Directing in Order to Know: Finding the Key to
Story" (2018)

(Committee) Lauren Shouse: "Directing Transformation: Bravery, Liveness, &
Magic" (2015)

(Committee) Laley Lippard: "Igniting Stereotype and Trope in Classics and
Favorites" (2015)

MA/Slavic (Committee) Polina Maksimovich: "From Ridiculous to Sublime: The
Languages & Tragicomedy of Character in Vampilov's *Duck Hunting*" (2013)
Literatures

IN PROGRESS

- IPTD (Chair) Alícia Hernández Grande: “Disarticulated Bodies: Performing Catalan National Identity, 1975–2014”
- (Chair) Skye Strauss: “On Devising with Assertive Objects”
- (Co-chair) Ana Diaz Barriga Lopez: “Puppetry, Kinesis, and Cognition.”
- (Committee) Rachel Moss: “Chosen Peoples: Performances of Jewishness as Polish Identity Formation in Poland, 1920-2013”
- PhD/Slavic (Committee) Polina Maksimovich: “Performing Suicide: Transformation of the Superfluous Man in Soviet Drama”

DRAMATURGY MENTORSHIP

- 2011– Wirtz Center/IPTD Dramaturgy Mentor
- Beka Bryer, *Julius Caesar*
 - Hayana Kim, *Vinegar Tom*
 - Janine Chow, *Fairytales Lives of Russian Girls*
 - Gabrielle Randle, *In the Red and Brown Water*
 - Megan Housley, *Twelfth Night*
 - Laura Feldmeyer, *Passion Play*
 - Laura Feldmeyer, *The Great Gatsby*
 - Alícia Hernández Grande, *As You Like It*
 - Lauren Beck, *Big Love*
 - Megan Geigner and Eleanor Russell, *A Funny Thing Happened on the Way to the Forum*
 - Grace Overbeke, *The Tempest*
 - Tova Markenson, *Anna in the Tropics*
 - Elizabeth Stromsness, *Hit the Wall*
 - Lauren Beck, *In the Next Room: The Vibrator Play*
 - Tova Markenson, *Cloud Tectonics*
 - Grace Overbeke, *The Laramie Project*
 - Megan Geigner, *Cabaret*
 - Jessica Hinds–Bond, *Aimee and Jaguar*
 - Bethany Hughes, *25th Annual Putnum County Spelling Bee*
 - Christy Bean, *The Exonerated*
 - Kati Sweeney, *How to End Poverty in 90 Minutes*
 - Louise Edwards, *Nickel & Dime*
- 2012–2015 Undergraduate Dramaturgy Mentorship
- Nathan Lamp, Assistant Dramaturg, *Grand Concourse* at Steppenwolf Theatre (2015).
 - Olivia Cygan, Assistant Dramaturg, *Grand Concourse* at Steppenwolf Theatre (2015). Funded by an Undergraduate Research Assistant Program Mentor grant
 - Julia Grigg, Assistant Dramaturg, *Russian Transport* at Steppenwolf Theatre (2013). Funded by an Undergraduate Research Assistant Program Mentor grant
 - Em Reit, Assistant Dramaturg, *Three Sisters* at Steppenwolf Theatre (2012). Funded by an Undergraduate Research Assistant Program Mentor grant

Department of Dramatic Arts, University of Connecticut

2009–2011 Mentor to all student dramaturgs on mainstage and studio season productions

TEACHING MENTORSHIP

- 2016, 2017 Teaching Mentor for 140-1 and 140-2 IPTD student instructors, Northwestern
- 2014–2015 Faculty Fellow Mentor for Marcus Doshi, Searle Center for Advancing Learning & Teaching, Northwestern
- 2011–2014 Teaching Mentor for IPTD student instructors, Searle Center for Advancing Learning & Teaching, Northwestern

UNDERGRADUATE RESEARCH MENTORSHIP

- 2020 Honors Thesis (Chair) and Undergraduate Research Grant (Mentor): Julia Mann, "Theatre in Orbán's Hungary"
- 2018 Undergraduate Research Grant (Mentor): Joshua Essex, "The Intersection of Shakespeare and Puppetry: A Marionette Performance of *King Lear*"
- 2017 Honors Thesis (Chair): Alexander Kohanski, "Actor, Mirror, Soul: Superconscious Spiritual Growth in Stanislavsky's System"
- 2017 Honors Thesis (Chair) and Undergraduate Research Grant (Mentor): Madeline Napel, "Seesaw Theatre: A Model for Inclusive Theatre Practice within the American University Setting"
- Honors Thesis (Committee): Zachary Barr, "'A New Quantum Ethics': Michael Frayn's *Copenhagen* and the Representation of Real People as Fictional Figures on Stage"

UNIVERSITY SERVICE

- 2020– MFA Graduate Council, Department of Theatre
- 2019– Humanities Council, School of Communication
- Steering Committee, Russian, East European, & Eurasian Studies (REEES) Research Program
- Tenure Mentor, Department of Theatre
- 2019-2020 Graduate Student Well-Being Advisory Council, The Graduate School
- Trained three incoming Directors of Graduate Study and IPTD Program Assistant, Department of Theatre
- 2018, 2019 Presenter, Faculty Fellowship Workshop, Alice Kaplan Institute for the Humanities
- 2017–2018 Search Committee, MFA Directing/ Acting
- 2017 Faculty Marshall, Northwestern University Commencement
- 2016– Area Head, History/Literature/Criticism/Theory, Department of Theatre
- Admissions Committee, MFA Directing
- 2016–2020 Director of Graduate Studies, Interdisciplinary PhD in Theatre and Drama
- Executive Committee Chair, Interdisciplinary PhD in Theatre and Drama
- Admissions Director, Interdisciplinary PhD in Theatre and Drama
- Organizer, IPTD lecture series
- Co-organizer, Graduate Student Professionalization Workshop Series

- 2016-2018 Director of Graduate Studies, MFA in Directing and MFA in Design
- 2016 Co-organizer, "Theatre and Erasure," Summer Institute in Performance Studies
Search Committee, MFA Directing
Emcee for Department of Theatre undergraduate awards, SOC Honors Convocation
Organizer, "Contemporary Revivals of the Russian Puppet Folk Nativity," a week-long international puppetry residency with Vagrant Booth Theatre
- 2015-2020 Undergraduate Study Abroad Committee
- 2015 Presenter, Alice Kaplan Institute for the Humanities, Chicago Humanities Festival
Northwestern Day
- 2014-2017 University Research Grants Committee
- 2013-2017 Presenter, Northwestern Wildcat Days
- 2013 Presenter, Undergraduate Humanities Research Workshop
- 2012-2013 Faculty Affiliate, Alice Kaplan Institute for the Humanities, Northwestern
- 2011- Dramaturgy mentor for all graduate student dramaturgs
- 2011- Executive Committee, Interdisciplinary PhD in Theatre and Drama
- 2011-2014 Season Selection Committee

SERVICE TO THE PROFESSION

ASSOCIATION FOR THEATRE IN HIGHER EDUCATION

- 2019- Vice President for Awards
- 2019- Chair, Ellen Stewart Career Achievement in Professional Theatre and Career Achievement in Academic Theatre committees
- 2012-2015 Treasurer, Theatre History Focus Group
- 2013 Conference Mentor
- 2013 Judge, Theatre History Focus Group Debut Panel
- 2012 Roundtable Convener, "Visual Dramaturgy"
- 2010-2012 Member-at-Large, Dramaturgy Focus Group

AMERICAN SOCIETY FOR THEATRE RESEARCH

- 2014- Co-founder/co-convener, Puppetry and Material Performance Working Session
- 2014-2016 Cambridge University Press Prize Award Committee (Chair, 2015-2016)
- 2013-2015 Nominating Committee (Chair, 2014-2015)
- 2013-2014 ASTR Meta-Committee
- 2010-2013 Conference Mentor
- 2010, 2011 Co-convener: Central and Eastern European Working Session

ASSOCIATION FOR SLAVIC, EAST EUROPEAN, AND EURASIAN STUDIES

- 2019 Panel Convener: "Boundary Breaking in Russian, Soviet, and Post-Soviet Theatre"

- 2013 Panel Convener: "Russian Artistic Manifestos and Their International Conversations"
2012 Panel Co-convener: "Boundary Crossing, Theatre, & the Archive"
2009 Panel Convener: "Performing Identity/Painting Biography in East-European Exilic Art"

CONFERENCES AND SYMPOSIA ORGANIZED

- 2016 Co-organizer (with Harvey Young) of "Theatre, Community Engagement, and Social Change" symposium, Northwestern University
2011 Conference committee, "Puppetry & Postdramatic Performance: An International Conference on Performing Objects in the 21st Century." U of Connecticut

JOURNAL EDITING

- 2010-2015, Peer Review Editor: *Puppetry International*
2018-
2016-2019 Editorial Board: *Theatre Survey*
2014- Editorial Board: *Stanislavski Studies*
2003- Editorial Board: *Puppetry International*

AD HOC PEER REVIEWS

Yale University Press
Bloomsbury Methuen Drama
Northwestern University Press
Routledge
Modern Drama
Theatre History Studies
Theatre Survey
Puppetry International

STANISLAVSKY RESEARCH CENTRE, UNIVERSITY OF LEEDS

- 2019- Advisory Board

DAVIS CENTER FOR RUSSIAN AND EURASIAN STUDIES, HARVARD UNIVERSITY

- 2009- Center Associate

LANGUAGES

English (native), Russian (excellent)