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EDUCATION

Ph.D. Cornell University (Ithaca, New York), Theatre Arts, 2002.

Dissertation: "The Image of Molière in the Theatre of the French Revolution."
Committee: J. Ellen Gainor (Theatre Arts); David Bathrick (Theatre Arts), Steven
L. Kaplan (French History).

M.A., Cornell University (Ithaca, New York), Theatre Arts, 1996.

D.E.A. Université de Paris X (Nanterre, France), Théâtre et arts du spectacle, 1997.

Mémoire: "La Politique du rire: Molière sous la Révolution." Research director:
Christian Biet.

B.A., Empire State College (Saratoga Springs, New York), Theatre, 1993.

PROFESSIONAL APPOINTMENTS

University of Kansas, Lawrence

Assistant Professor, Dept. of Theatre & Film, August 2002—Present.
Acting Assistant Professor, Dept. of Theatre & Film, January—August 2002.

American University of Paris, France

Adjunct Instructor, Dept. of Comparative Literature and English, July 1998—May 2001.
Adjunct Instructor, Dept. of International Communications, September 1999—May 2001.

University of Paris X—Nanterre, France

Lecturer, Dept. of English, September 1998—June 2000.

PUBLICATIONS

"The Prince and the Poet: Revising Molière and *Tartuffe* in the French Revolution." *French Historical Studies* 28:3 (Summer 2005), 447-465.

Reprinted in *Tartuffe: A New Verse Translation (Norton Critical Editions)*. Eds.
Constance Congdon and Virginia Scott. New York: W.W. Norton & Co. (Forthcoming,
November 2008).

"Molière and the Revolution: A Tale of Three 'Dandins'." *European Studies Journal* 17-18 (Fall-
Spring 2000-01), 147-62.

"La Finance et la fiction: *Turcaret* d'Alain-René Lesage." In *L'Autre au XVIII^{ème} siècle: Actes du 4^{ème}
colloque du Centre International de Rencontres sur le XVII^{ème} siècle, University of Miami 23-
25 avril 1998*, edited by Ralph Heyndels and Barbara Woshinsky, 107-15. *Biblio* 17.
Tubingen, Germany: Narr, 1999.

Review of *Revolutionary Acts: Theatre, Democracy, & the French Revolution*, by Susan Maslan.
Theatre Journal 58:3 (October 2006), 537-39.

Review of *Viol, d'après Titus Andronicus de Shakespeare*, Odéon-Théâtre de l'Europe. *Theatre
Journal* 58:2 (May 2006), 313-14.

Review of *The Theatres of Molière*, by Gerry McCarthy. *Theatre Journal* 56 (March 2004), 131-33.
Review of *Theatre, Opera, and Audiences in Revolutionary Paris*, by Emmet Kennedy and Marie-Laurence Netter. *Theatre Insight* 20 (Fall 1998), 71-73.

THEATRE PRODUCTION—DIRECTING

Director, *The Maids*, by Jean Genet, University of Kansas University Theatre, March 2007.
Director, *George Dandin*, by Molière, University of Kansas University Theatre, May 2004.

SCHOLARLY PRESENTATIONS

Co-chair & panelist, “Why the French Don’t Like Jerry Lewis: Physical Acting Training in France and the Myths of National Identity.” Assoc. for Theatre in Higher Education (*upcoming*, Denver, July 2008).

“La Langue du théâtre: French theatre vocabulary and translatability.” Assoc. for Theatre in Higher Education (*upcoming*, Denver, July 2008).

Chair, “The Scholarship of Acting & Directing: A Graduate Student Round Table.” Mid-America Theatre Conference (Kansas City, February 2008).

“Postmortem Performance and National Identity: The Screen Sagas of Molière.” American Society for Theatre Research (Phoenix, November 2007).

Chair and panelist, “The Screen Sagas of Molière.” Literature and Film Association (Lawrence, KS, October 2007).

Writing the Research of Practice, or Sibling Abuse, Class, and Parisian Nostalgia: A Personal Postmortem on Directing *The Maids*.” University of Kansas, Hall Center for the Humanities (Lawrence, KS, May 2007).

“Theatre, Theatricality, and Politics: Historiography on Theatre and the French Revolution.” Assoc. for Theatre in Higher Education (Chicago, August 2006).

“Qu’est-ce qu’un dramaturge?: Molière and the ‘Playwright Function’.” Second International Conference for CESAR--Calendrier électronique des spectacles sous l’Ancien Régime et sous la Révolution (Oxford, England, June 2006).

“Culture vs. Politics? Strikes in the Entertainment Industry in France.” American Society for Theatre Research (Las Vegas, November 2004).

“Anti-Theatricalism and the Problem of the ‘*intermittents du spectacle*.’” Invited speaker for “American and French Theatre Today: Trends and Practices,” a symposium at Northwestern University sponsored by the cultural services bureau of the French embassy in Chicago in conjunction with “Playing French: Chicago’s first festival of contemporary plays from France” (Evanston, October 2004).

“Directing from the Grave: Molière and the Theatrical Tradition.” International Federation for Theatre Research (St. Petersburg, Russia, May 2004).

Chair and panelist, “Challenging Traditions in European Theatre History.” Assoc. for Theatre in Higher Education (New York City, July 2003).

“The ‘High/Low’ Molière in the Theatre of the French Revolution.” Western Society for Eighteenth-Century Studies (Pasadena, February 2003).

“Representing Molière: Biographical Drama and Historical Discourse.” Assoc. for Theatre in Higher Education (San Diego, July 2002).

“Remembering Molière 1792-1799: Exhumation and Memorialization.” International Federation for Theatre Research (Amsterdam, Holland, July 2002).

“La finance et la fiction: *Turcaret* d’Alain-René Lesage.” Centre International de Rencontres sur le XVIIème siècle (Miami, April 1998).

“A Mile in Their Shoes: An exercise in creating a viable theatre company.” Assoc. for Theatre in Higher Education (New York City, August 1996).

“The Real and the Fictional: The Squat Theatre's 'Filmed-on Dummy'.” Mid-American Theatre Conference (Chicago, March 1996).

“Historical Pageantry and Pageant Historiography: The Paterson Strike Pageant of 1913.” American Theatre and Drama Society Debut Panel for the Association for Theatre in Higher Education (San Francisco, August 1995).

“Arthur Wing Pinero's *The Profligate*, *The Second Mrs. Tanquery*, and the 'Double Standard'.” Central New York Conference on Language and Literature (Cortland, NY, October 1994).

WORK IN PROGRESS

The Theatrical Afterlife: Molière and the French Revolution (book manuscript under contract with Univ. of Iowa Press for the series “Theatre History and Culture,” ed. Thomas Postlewait; projected publication Spring 2009).

“The Drama of Cultural Diplomacy: French Theatre Companies in New York from World War I to the Cold War” (working title, book project in development).

RESEARCH GRANTS, FELLOWSHIPS, AWARDS

National Endowment for the Humanities Faculty Fellowship, 2005-2006.

French Institute of Washington, Edouard Morot-Sir Research Fellowship, 2005-2006.

Ministère des Services Culturelles de l’Ambassade de France aux Etats-Unis, Bourse Chateaubriand, 1997-1998.

University of Kansas

Vice-Provost for Research Book Subvention Award, 2007.

Hall Center for the Humanities, Faculty Travel Grant, 2005-2006.

General Research Grant, FY05, FY06, FY07.

Kimbell Faculty Enrichment Grant, FY04, FY05, FY08.

New Faculty General Research Fund Grant, 2003-2004.

Office of International Programs Travel Fund Award, 2002; 2008.

Cornell University

Graduate School, Sage Graduate Fellowship, 1993-94 & 1996-97.

Institute for European Studies, Sicca Pre-Dissertation Research Travel Grant, 1996.

TEACHING

University of Kansas

Undergraduate courses

Theatre in Western Civilization to 1642

Theatre in Western Civilization from 1642

Script Analysis

Improvisation
Acting II
Fundamentals of Directing (beginning Spring 2009)

Graduate courses

Theories of Acting and Directing
Theatre Historiography
French Theatre 17th & 18th centuries.
Graduate Professional Colloquium

American University of Paris

Undergraduate courses

Theatre Arts I
Theatre Arts II
Introduction to Acting
College Writing
Public Speaking
Disney's America.

University of Paris Undergraduate courses in English conversation, reading, and oral skills.

Cornell University (July 1994 — May 1996) Teaching assistant in the J.S. Knight Writing Program:
Disney's America: An Introduction to Cultural Studies; Producing Culture: Theatre in America Today; Introduction to Drama (teaching assistant).

PROFESSIONAL DEVELOPMENT & AFFILIATIONS

Co-Chair, Univ. of Kansas, Hall Center for the Humanities, Performance & Culture
Faculty Seminar.

Participant, Univ. of Kansas, Hall Center for the Humanities, Publishing Workshop:
Dissertation to Book.

Participant, Univ. of Kansas, Hall Center for the Humanities, Proposal Writing Workshop.

Member, Association for Theatre in Higher Education.

Member, American Society for Theatre Research.

PROFESSIONAL & COMMUNITY SERVICE

Kansas City Fringe Festival, Board of Directors, Spring 2005—Present.

Journal of Dramatic Theory & Criticism, Associate Editor, Fall 2002—Present.

External Reviewer: Norton Publishing, *Theatre Journal*.

University of Kansas

Associate Artistic Director, University Theatre, Fall 2008—

Chair, Theatre Area Committee, 2006—2008

Member, Graduate Advisory Board, Fall 2002—Present

Member, Faculty Evaluation Board, 2003—2004

Member, Undergraduate Curriculum Planning Committee, Spring 2007.

Dept. Ambassador, Center for Teaching Excellence, Fall 2006.

PROFESSIONAL THEATRE EXPERIENCE

Business Manager, Theatreworks/USA (New York), 1987-1991

General Manager, National Shakespeare Company/Cubiculo Theatre (New York), 1986-1987

Acting — Selected experience:

Graduate, American Musical & Dramatic Academy

The Hangar Theatre (Ithaca, NY)

Brighton Beach Memoirs (dir. Jim Peck)

The Sisters Rosensweig (dir. Rachel Lampert)

The Manhattan Ensemble (New York City)

Hedda Gabler (dir. Raymond Marciniak)

The Wood Demon (dir. Raymond Marciniak)

Nightway (original production) (dir. Raymond Marciniak)

The National Shakespeare Company (New York City/Tour)

Two Gentlemen of Verona (dir. Elwyn Castle)

Macbeth (dir. Ron Daley)

Comedy of Errors (dir. Raymond Marciniak)

Othello (dir. Elwyn Castle)

The Merchant of Venice (dir. Ron Daley)

LANGUAGES

Reading, speaking and writing fluency in French; reading fluency in Italian.