

## EDUCATION

<b>Doctorate in History</b> University of Idaho; Moscow, Idaho Major Professor: Dr. Rebecca Scofield	beg. August 2022
<b>Master of Fine Arts in Theatre Arts (Directing/Pedagogy Emphasis)</b> University of Idaho; Moscow, Idaho Major Professors: Craig A. Miller (2019-2020), Dr. Sarah A. Campbell (2021-2022)	May 2022
<b>Bachelor of Science in Theatre (Directing Emphasis)</b> Middle Tennessee State University; Murfreesboro, TN	May 2019
<b>Bachelor of Science in Biological Sciences (Integrated Biology)</b> Minor in Theatre Southeastern Louisiana University; Hammond, Louisiana	August 2015

## EMPLOYMENT

**Student Outreach Coordinator** – Office of Multicultural Affairs – University of Idaho – *2020-present*  
**Acting Center Manager** – Black/African American Cultural Center – University of Idaho – *2021*  
**Graduate Teaching Assistant** – Department of Psychology – University of Idaho – *2019-2022*  
**Program Assistant** – KCACTF Directing Intensive – The Kennedy Center for the Performing Arts – *2019*  
**Lead Arts Instructor** – Hammond Area Youth Summer Camp – City of Hammond, Louisiana – *2019*  
**Supplemental Instructor** - Department of Theatre and Dance – Middle Tennessee State University – *2019*  
**Carpenter** – Department of Theatre and Dance – Middle Tennessee State University – *2018-2019*  
**Artist-in-Residence/Drama Instructor** – Knowledge Academies – Antioch, Tennessee – *2015-2016*  
**Tutor** – Student Support Services – Southeastern Louisiana University – *2010-2015*  
**Math Instructor** – TRiO Upward Bound Program – Southeastern Louisiana University – *2010-2015*

## TEACHING EXPERIENCE AND CURRICULUM DEVELOPMENT

### University of Idaho – Moscow, Idaho

*Teaching Assistant* Fall 2020 – Fall 2021

**ENG 395 – Studies in Shakespeare:** This course introduces the works and legacy of William Shakespeare.

Tasks:

Guided students through the unit on *Macbeth* and adaptation studies using podcasts, discussions, and a self-designed adaptation activity.

**THE 522 - Theatre Pedagogy Lab:** The course examines the current trends and advances in teaching theatre in K-12 settings and higher education.

Tasks:

Assisted undergraduate students in the course by guiding them through projects and assignments.

**THE 425/525 - BFA/MFA Acting:** This course will begin to specify further your work in the System (Stanislavski) and other methodologies that support the System.

Tasks:

Provided feedback to students on expressions and presentations.

Guided class periods when necessary

Worked with students to prepare monologues for auditions and juries

Assisted professor with the evolution of the course through conversation and reflection

*Instructor of Record*

DEVELOPED CURRICULUM

Spring 2021

**THE 469 - Theatre History II (Black Theatre History: Past, Present, and Future):** This course is a survey of African American theatre, including major theatrical works and historical events from the mid-1800s to the present day. This course will offer a richer understanding of how African Americans have regarded themselves in the past and how current images project in theatrical entertainment.

Tasks:

Developed course material and curriculum by referencing existing curriculum.

Guided 15-20 students through the history of Black Theatre in America from the mid-1800s to present.

Developed assignments and rubrics for evaluation purposes.

Graded papers and exams according to grading rubrics to ensure consistency.

Communicated openly with students to facilitate learning and personal growth

Course delivered via Hy-flex method

*Graduate Teaching Assistant (Instructor of Record)*

Fall 2019 – Spring 2022

**COMM 101 - Introduction to Public Speaking:** This course is designed to provide students with the skills, techniques, and knowledge they need to become effective speakers.

Expounded on existing curriculum to ensure more personalized instruction

Taught two sections of 21-27 students on public speaking concepts, strategies, and styles

Graded speeches, outlines, exams, and other assignments to evaluate course knowledge

Held open office hours to assist students and answer questions

Course delivered via In-Person, Hy-flex, and Online methods

### **Middle Tennessee State University – Murfreesboro, Tennessee**

*Supplemental Instructor*

Spring 2019

**Introduction to Theatre:** Guided a section of 14 students through this general education course using demonstrations and by leading discussions.

### **Southeastern Louisiana University – Hammond, Louisiana**

**Supplemental High School Math Instructor/Tutor**

Fall 2010 – Spring 2015

Subjects Covered: Algebra 1, Algebra 2, Trigonometry, Geometry

## **PRESENTATIONS, LECTURES, AND WORKSHOPS**

**“Harlem: Langston, Zora, Language, and Color”**

March 2022

*ENGL 383: Studies in African American Literature*

Langston Hughes and Zora Neale Hurston are two of the most well-known literary names from the Harlem Renaissance. What was the impact that their work had on vernacular and the presentation of blackness during this period, and why did they fall out?

### **“Mind Matters: Neurodiversity in the Room”**

February 2022

*KCACTF Region 7 Festival Workshop*

Being neurodiverse in the Theatre World can be a difficult path to navigate. From imposter syndrome to needing certain accommodations to participate in our craft, we can sometimes feel like a burden to our collaborators. BUT THIS IS NOT THE CASE! In this roundtable discussion, we will compile a mental health toolkit to help us navigate and overcome these negative self-thoughts, embrace our neurodiverse superpowers, and begin the journey to healing from past trauma. Together, we will help each other embrace our neurodiversity and strengthen our confidence as collaborators.

The second pillar of practice explored in Brené Brown's *THE BODY IS NOT AN APOLOGY* is "mind matters." Changing the way we think about our bodies (our brains included) pave the way to radical self-love and acceptance of who we are.

### **“DIY Shakespeare”**

October 2021

*ENGL 395: Studies in Shakespeare*

There are many ways that one can go about adapting Shakespearean texts for modern use. By exploring various methods of adaptation, together we will create our own versions of well-known scenes by the Bard.

### **“Our Modern Harlem Renaissance”**

February 2021

*Black History Month Lunchtime Lecture, University of Idaho*

The Harlem Renaissance of the 1920s was a rich time of Black excellence in the Arts. The level of creativity from this period has inspired countless artists for generations. Now that the 20s have returned, the creativity within the Black arts community is even more apparent and vital due to the global pandemic. What can we hope for this modern renaissance of Black artistic excellence, and how may it drive us into a more rich and colorful future?

### **“A Director’s Approach to Style Analysis”**

November 2020

*THE 371 – Script Analysis, University of Idaho*

As part of their general analysis, how does a director study the style of a play or playwright? Why it is necessary and how it is done are questions we’ll explore today.

### **“Brave Space: Creating a Classroom Community”**

February 2021

*KCACTF Region 7 Festival Workshop*

In *Safe Space, Brave Space*, John Palfrey writes, “In safe spaces, students can explore ideas and express themselves with without feeling marginalized. In brave spaces—classrooms, lecture halls, public forums—the search for knowledge is paramount, even if some discussions may make certain students uncomfortable.” In the world of theatre, when we discuss “safe spaces,” we look to the rehearsal room. Just as a director is tasked with creating a rehearsal room environment that is open, equitable, safe, and brave, the same expectations roll over into the classroom. A classroom community enriches experiences and empowers students to engage in the material in a more profound way. Whether you're a student or an instructor/professor, we all have a role to play in creating a classroom community. In this workshop, we will work together as educators and future educators to build a handy-dandy toolbox of resources that will help us create spaces for our students' success. For the workshop, please bring any materials or resources that you'd like to share toward our goal.

*KCACTF Region 7 Festival Workshop*

“Research in the area of Culturally Responsive Teaching (see Geneva Gay) shows that students are more likely to engage in a course when they see themselves represented and reflected in the syllabus. While canonical literature is typically more familiar to us because it is what we were taught, going outside of the realm of the traditional canon is more enriching for all involved. Though we have more readily available access to resources that support teaching the theatrical “standards” we were taught, the American theatre and World theatre are so rich and colorful.

In this workshop, we, as educators and future educators, will discuss how we can break the trend of “old/dead white male playwrights” without starting from scratch. Dr. Lindsey will discuss some of her strategies of teaching World Theatre history through the lens of historiography. KT will discuss the importance of Engaged Pedagogy and Culturally Responsive Teaching. Together, we will work to blend the old with the new by discussing plays by BIPOC playwrights and strategies that can be used to shift the focus of the syllabus to reflect a more complete story of American and World theatre. We will also discuss strategies that can make our syllabi less off-putting, easier to read, and more engaging. All are welcome to bring material that they would like to contribute to the discussion. It is certainly not required, but feel free to bring a sample syllabus if you’d like to break it down together.”

**THEATRICAL EXPERIENCE (2010 – present)**

**DIRECTING**

**WP** – world premiere, **RP** – regional premiere

- 2021 - *Macbeth: Alba Gu Brath* adapted by Rachael Fornarotto and KT Turner, University of Idaho, **WP**
- 2021 - *Everybody* by Branden Jacobs-Jenkins, University of Idaho
- 2020 - *Deep Calls* by Kendra Phillips, University of Idaho, **WP**
- 2018 - *The Royale* by Marco Ramirez, Middle Tennessee State University
- 2018 - *Vanya and Sonia and Masha and Spike* by Christopher Durang, Murfreesboro Little Theatre
- 2017 - *Pocattello* by Samuel D. Hunter, Murfreesboro Little Theatre, **RP**
- 2015 - *The Secret* by Melissa Riggio, Hammond Horror Festival, **WP**

**ASSISTANT DIRECTING**

- 2019 - *Topdog/Underdog* by Suzan-Lori Parks, dir. Jon Royal, Nashville Repertory Theatre
- 2018 - *Memphis: The Musical* by Joe DiPietro, dir. Shawn Whitsell, Murfreesboro Center for the Arts
- 2018 - *The Promotion* by Joe Giovannetti, dir. Nicole Watson, KCACTF MFA Playwrighting Workshop
- 2017 - *Rumors* by Neil Simon, dir. Lacy Alex Warren, Murfreesboro Little Theatre

**OTHER ARTISTIC APPOINTMENTS**

- 2022 – *Cultural Sensitivity Advisor* – *Pirates* by James Napoleon Stone (dir.), Theatre Coup d’état, **WP**
- 2021 – *Co-adaptor* - *Macbeth: Alba gu Brath* ad. by Rachael Fornarotto & KT (dir.), University of Idaho, **WP**
- 2019 – Workshop – *Deep Calls* by Kendra Phillips, dir. KT Turner, University of Idaho
- 2018 – *Playwright* – *Ojen in St. Louis* by KT Turner, KCACTF & Middle Tennessee State University, **WP**
- 2018 – Workshop – *swim forever in the erne* by Wendy-Marie Martin, KCACTF Region IV Festival
- 2014 – *Dramaturg* – *On the Verge* by Eric Overmyer, dir. Jim Winter, Southeastern Louisiana University

## ACTING

- 2021 – *Trix* – ***Pirates*** by James Napoleon Stone (dir.), Theatre Coup d'état
- 2021 – *Annie Rice* - ***& Juliet*** by Robert Caisley, dir. Craig A. Miller, Zoom Theatre
- 2020 – *Marianne Angelle* – ***The Revolutionists*** by Lauren Gunderson, dir. Carly McMinn, University of Idaho
- 2020 – *Stage Directions* – ***Alaiyo*** by Micah Ariel Watson, dir. Reginald Douglas, KCACTF MFA PW Workshop
- 2017 – *Lt. Com. Joanne Galloway* – ***A Few Good Men*** by Aaron Sorkin, dir. Vicki Bailey, Murfreesboro CFTA
- 2017 – *Ensemble* – ***Ragtime: The Musical*** by Terrence McNally, dir. Rachel Jones, Murfreesboro CFTA
- 2017 – *Cassie* – ***Rumors*** by Neil Simon, dir. Lacy Alex Warren, Murfreesboro Little Theatre
- 2016 – *Tituba* – ***The Crucible*** by Arthur Miller, dir. Anderson Dodd, Murfreesboro Little Theatre
- 2014 – *Mrs. Muller* – ***Doubt: A Parable*** by John Patrick Shanley, dir. Chad Winters, Southeastern LA Univ
- 2012 – *Soldier* – ***The Bacchae*** by Euripides, dir./ad. Cody Stockstill, Southeastern Louisiana University
- 2011 – *Marullus/Soldier* – ***Julius Caesar*** by William Shakespeare, dir./ad. Jim Winter, Southeastern LA Univ
- 2010 – *Agnes* – ***Agnes of God*** by John Pielmeier, dir. Jim Winter, Southeastern Louisiana University

## STAGE MANAGEMENT

- 2019 – ***This Random World*** by Steven Dietz, dir. David Lee-Painter, University of Idaho
- 2017 – ***Rumors*** by Neil Simon, dir. Lacy Alex Warren, Murfreesboro Little Theatre
- 2016 – *Assistant SM* – ***The Crucible*** by Arthur Miller, dir. Anderson Dodd, Murfreesboro Little Theatre
- 2015 – *Initial SM* – ***Beware the Licorice Vines*** by Eddie Zipperer, dir. Chad Winters, Southeastern LA Univ
- 2014 – *PSM* – ***Hammond Horror Festival*** prod. by Alpha Psi Omega: AEΨ Cast. Southeastern LA Univ
- 2014 – ***Rumors*** by Neil Simon, dir. Alicia Hanley, Southeastern Louisiana University

## DESIGN/TECH

- 2022 – *Light & Sound Designer* – ***Just Bea*** by Bethany Paulsen  
dir. James Napoleon Stone, University of Idaho, **WP**
- 2022 – *Sound Designer & Foley Artist* – ***Mr. Burns: A Post-Electric Play*** by Anne Washburn  
dir. Carly McMinn, University of Idaho
- 2021 – *Hair & Make-up Coordinator* – ***Macbeth: Alba gu Brath*** adapted by Rachael Fornarotto & KT Turner  
dir. KT Turner, University of Idaho, **WP**
- 2021 – *Props Mistress* – ***Newsies: The Musical*** by Harvey Fierstein  
dir. Ricky Kimball, Troy Community Theatre
- 2019 – *Lighting Designer* – ***How I Learned to Drive*** by Paula Vogel  
dir. Travis Gray, Pullman Civic Theatre
- 2019 – *Scenic Designer* – ***The Blue Martini*** by Michael Ferrell  
dir. Cailin Hurley, Middle Tennessee State University
- 2019 – *Carpenter, Lighting Crew* – ***Spring Awakening*** Musical by Steven Sater  
dir. Hannah Chase, Middle Tennessee State University
- 2019 – *Carpenter, Lighting Crew* – ***Noises Off*** by Michael Frayn  
dir. Kristi Shamburger, Middle Tennessee State University

2018 – *Carpenter, Scenic Painter – 9 to 5: The Musical* by Patrick Resnick  
dir. Kristi Shamburger, Middle Tennessee State University

2018 – *Assistant Technical Director – Memphis: The Musical* by Joe DiPietro  
dir. Shawn Whitsell, Murfreesboro Center for the Arts

2010 – *Run Crew/Quick Changer – Only in Louisiana* by Jim Winter  
dir. Jim Winter, Southeastern Louisiana University **WP**

## **GRADUATE COURSEWORK – University of Idaho**

Navigating Archives

Directing Studio

Foundations of American Theatre

Advanced Lighting Design

MFA Acting Studio

Directing for the Screen

Pedagogy Lab

Gender and Sexual Diversity in Schools

Socio-Economic Diversity in Rural Schools

Working with Native American Students and Communities

Pop Culture and Consumerism

Directing Seminar

Theatre and Film of the Holocaust

Brecht and Boal

QLAB (Sound, Video, and Lights)

Theatre Historiography

Culturally Responsive Pedagogy

Racial and Ethnic Diversity in Schools

Universal Design in Learning

Racial and Ethnic Relations

## **UNIVERSITY AND PROFESSIONAL SERVICE**

### **Association for Theatre in Higher Education**

*Black Theatre Association* Graduate Student Representative 2021 - present  
Graduate Student Representative for a one-year term; The primary responsibility of the Graduate Student Representative(s) is to coordinate the ATDS/BTA sponsored Debut Panel and to serve as a liaison to other graduate students for outreach and support.

### **University of Idaho**

*Women's Center* Intern 2022 - 2023  
As part of the 50<sup>th</sup> anniversary of the center, prepares materials and gathers oral history interviews to curate a special collection for the library; assists the office with 50<sup>th</sup> anniversary activities.

*Office of Multicultural Affairs* Student Outreach Coordinator 2020 - present  
Assists the Office in the retention of multicultural students at the University by increasing engagement on social media, as a mentor to UNITY (group of student organizations), programming, and through office initiatives such as the OMA Update newsletter (started summer 2020) and the OMA Little Library (created in 2021).

*Department of Theatre Arts* Season Selection Committee Spring 2021  
As a part of the Classical and Shakespeare Working Group, we chose a slate for the next three seasons. We provided a rotation schedule to incorporate various styles of classical and Shakespearean texts.

### **Kennedy Center American College Theatre Festival**

*Michael Kanin Playwriting Awards* Reading Panel Winter 2019, 2022  
Served as part of a panel to select plays for the Michael Kanin Playwriting Awards for the 2019 & 2022 Kennedy Center American College Theatre Festival.



Black Theatre Association, Graduate Rep	
Mid-America Theatre Conference	2021
Black Student Union at the University of Idaho	2020 – present
Communications Chair, Secretary	
Sigma Alpha Iota International Women’s Music Fraternity	2015 – present
Charter Member, Mu Rho Chapter	
Webmaster, Alumnae Member, Moscow-Pullman Alumnae	
Alpha Psi Omega National Theatre Honor Society	2011 – 2019

**CERTIFICATIONS**

Certified in Green Dot College Strategy – Bystander Intervention Trainer  
 Culturally Responsive Pedagogy and Universal Design for Learning

**PROFESSIONAL SKILLS**

Archival Research Experience	Curriculum Development
Theatrical Intimacy Education Training	Unarmed Stage Combat
Classically Trained Vocalist	New Play Development
QLAB Software	Capture Software
ETC EOS Lighting Console	Flying Pig Whole Hog Console

**DOCUMENTATION**

Carries United States of America Passport and Idaho State Class D Driver’s License.  
 Carries COVID-19 vaccination card; available on request.

**REFERENCES**

Available upon Request.