Raimondo Genna

808 W. Main Street

Vermillion, South Dakota 57069

(619) 865-6312

Raimondo.Genna@usd.edu

Curriculum Vitae

Education

2010 **Doctorate of Philosophy, University of California, San Diego.** Theatre Studies and History. Ph.D. Dissertation *Empty Sky: 9/11 and Performing Regenerative Violence*. The dissertation explores theatrical depictions of violence and trauma following 11 September 2001 and their relationships to American myth and identity. Following the work put forth by Richard Slotkin, and drawing from performance studies, psychoanalysis, and cultural materialism, the project explores how regenerative violence is deployed through theatrical and performative means as a way of narrativizing 9/11, The Iraq War, and the reification of the American Imago. My dissertation analyzes theatrical works such as Anne Nelson’s *The Guys* and Lavonne Mueller’s *Voices from September 11*, Oliver Stone’s cinematic representation *World Trade Center*, and the Bush Administration and US media’s social performances and theatrical constructions, including the Iraq War. My work also investigates critical renderings of the regenerative violence trope, such as Sam Shepard’s *God of Hell* and Clint Eastwood’s *Flags of Our Fathers*. Dissertation Committee members: Emily Roxworthy, Chair, UCSD Theatre and Dance; Janet Smarr, UCSD Theatre and Dance; John Rouse, UCSD Theatre and Dance; Anthony Kubiak, UC Irvine Drama; Patrick Anderson, UCSD Communications; and Manuel Rotenberg, Professor Emeritus UCSD Physics and Engineering.

2001 **Master of Arts in Applied Arts and Sciences, Theatre.** Graduated with an emphasis in Shakespearean Studies.San Diego State University. Thesis: *The Sanguine Treatment: Using Literary Critical Analysis in Preparation for Directing Shakespeare’s Macbeth.*

1998 **Bachelor of Arts in Applied Arts and Sciences, Theatre.** Graduated with distinction in performance. San Diego State University.

#### Administrative Positions

2014-present **Chair,** Department of Theatre, University of South Dakota.

#### Teaching Positions

2010 - present **Associate Professor**, University of South Dakota.

2003 - 10 **Graduate** **Teaching Assistant/Graduate Student Instructor/Lecturer**, University of California, San Diego

2000 - 10 **Adjunct Professor**, Mesa Community College San Diego, CA

2002 - 08 **Adjunct Professor**, San Diego State University, CA

#### Publications

2016 Book Review. *Performance, Identity, and Immigration Law: A Theatre of Undocumentedness*. Gad Guterman. *Journal of American Drama and Theatre* (Winter 2016) PENDING

2010 Book Review*. Violence Performed: Local Roots and Global Routes of Conflict*, Eds. Patrick Anderson and Jisha Menon. ***Theatre Journal,*** 62.3 (October 2010): 487­­–488.

2005“Refracted Televisual Reflections: Genet’s *The Maids*, Television, and Validating Performed Identities.” ***TheatreForum,*** 27 (Summer/Fall 2005): 53–61.

#### Conference Presentations

2016 **Association for Theatre in Higher Education**. Chicago, IL. Position Paper, “Adjunct Health Risks: Navigating the Affordable Care Act and Adjunct FTE.” ATHE Subcommittee for Chairs and Deans, ATHE Leadership Institute.

2015 **Association for Theatre in Higher Education**. Montreal, Canada. Convening panel, “Je me souviens (de quoi?): Acts of Re-membering, Memorializing, and Forgetting” for the Performance Studies Focus Group Session. Paper Presentation, “Not-so-Empty Sky: Traumatic Memorials, Regenerative Monuments, and 9/11.”

2014 **Association for Theatre in Higher Education**. Scottsdale, AZ. Convened panel, “Desert(ed) Vistas: Performing Spaces, Embodied Identities, and Defining Dreams” for the Performance Studies Focus Group Session. Paper Presentation, “Bad Frontiers: American Dreams, Identities, and Performing Savage Deserts.”

2013 **Association for Theatre in Higher Education**. Orlando, FL. Convened panel, “The Performative Promise: Liberation, Coercion, and the Modality of Play” for the Performance Studies Focus Group Session. Paper Presentation, “Performing V, Playing Anarchy and Terror: Political Protest, Carnivalesque Masquerading, and the Visage of Guy Fawkes.”

2012 **Association for Theatre in Higher Education**. Washington, DC. Co-convened panel, “Uncanny Medias: Performance/Technology” for the Performance Studies Focus Group Session. Paper Presentation, “Bush’s Theatre of War: Iraq, Melodramatic Ghosts, and the American Identity.”

2011 **American Literature Association**. Boston, MA. Co-convened panel, Dramatizing the Other Realities in conjunction with the American Theatre and Drama Society. Paper Presentation, “Reality’s Echo: The Triangulation of Intersubjective Realities and Madness in N. Richard Nash’s *Echoes*.”

2010 **American Society for Theatre Research**. Seattle, WA. Co-convened “Purposed Violence: Interrogating the Rehearsal as a Site of Violence” working session.

2009 **Literature and Film Association.** Dickinson College, Carlisle, Pennsylvania. Paper Presentation, “With Great Power…: Spider-man and 9/11.”

2009 **III International Conference on American Drama: Violence on Stage**. University of Cádiz, Cadiz, Spain. Paper Presentation, “Terror, Torture, and the Death of the American Dream in Sam Shepard’s *God of Hell*.”

2007 **University of California Multicampus Research Group for International Performance Studies and Culture**. University of California, Davis. Paper presentation, “Bush’s Theatre of War: Melodramatic Ghosts and the American Identity.”

2006 **University of California Multicampus Research Group for International Performance Studies and Culture**. University of California, Davis. General discussions centering on performing a “European Identity.”

#### Awards & Recognitions

2016 **Nominated for the Belbas-Larson Award for Excellence in Teaching, University of South Dakota**. Handful of tenured and tenure-track faculty are selected yearly for award consideration through student nomination.

2015 **Nominated for the Belbas-Larson Award for Excellence in Teaching, University of South Dakota**. Handful of tenured and tenure-track faculty are selected yearly for award consideration through student nomination.

2015 **American College Theatre Festival Region V, Festival XLVII**, Commendation for Ensemble Acting: *Pippin*

2014 **Nominated for the Belbas-Larson Award for Excellence in Teaching, University of South Dakota**. Handful of tenured and tenure-track faculty are selected yearly for award consideration through student nomination.

2013 **Nominated for the Belbas-Larson Award for Excellence in Teaching, University of South Dakota**. Handful of tenured and tenure-track faculty are selected yearly for award consideration through student nomination.

2012 **Nominated for the Belbas-Larson Award for Excellence in Teaching, University of South Dakota**. Handful of tenured and tenure-track faculty are selected yearly for award consideration through student nomination.

2010 **Teaching Assistant Achievement Award, Department of Theatre and Dance, University of California, San Diego**. Continuing Outstanding Contribution to Undergraduate Instruction

2010 **University of California, San Diego Annual All Grad Research Symposium Poster Session**. Graduate students from across disciplines are selected based on their innovated work and are invited to present their innovated work before the general university community.

2007 **MRG Performance Studies Scholar**. One of 14 PhD students from all University of California campuses chosen by the Multicampus Research Group in International Performance Studies to participate in their 2007 Summer Retreat.

2006 **MRG Performance Studies Scholar**. One of 14 PhD students from all University of California campuses chosen by the Multicampus Research Group in International Performance Studies to participate in their 2006 Winter Symposium.

1. **Marion Ross & Paul Michael Scholarship in the Performance Area**, San Diego State University. This scholarship is given to graduate students that excel and promote acting within the theatre department.

1998 **Letter of Appreciation from Dr. Alicia M. Annas**, Chair of the Department of Theatre, recognizing the contributions made to the department, including raising funds for the Mack Owen Scholarship, student representative to the Committee for the Allocation of IRA Funding, leadership within the Theatre department, and for my efforts to enhance the undergraduate program in the field of directing.

1996 **Mack Owen Scholarship for “Most Promising Actor”** San Diego State University. This award was created to honor the head of the acting program of the Theatre Department at San Diego State University, Dr. Mack Owen. The Department asked him to choose the student he thought was most deserving of the award. This award is only presented once every academic year and was honored to be the first recipient of this respected award.

1991 ***Betty Jo Tucker Award for “Most Well Rounded Theatre Artist.”*** San Diego Mesa College. This award, given only once every academic year, was created to honor those students who excelled in more than one aspect of the theatre arts within the Theatre Core program at San Diego Mesa College.

Professional Development Workshops

2015 **ATHE Leadership Institute.** Directors: Mark Alan Heckler, President of Valparaiso University, and Dr. Barbara Oliver Korner, Dean of the College of Arts and Architecture and Professor of Theatre, Penn State University. Montreal, Canada.

Academic Responsibilities, Service, Committees, and Organizations

2014 - Present Managing Producer for the University of South Dakota’s Theatre Department Season of

Productions

2010 - Present Director of the Department of Theatre Graduate program, University of South Dakota

2010 - Present Coordinator of the Bachelors of Fine Arts in Theatre program, University of South Dakota

2013 - Present Lead Undergraduate and Fast Track Advisor for the Theatre Department

2010 - Present Committee member on the University of South Dakota’s Graduate Council

2012 - Present Committee member on the College of Fine Arts Curriculum Review Committee

2014 - Present Chair of First Nighters Steering Committee

2012 - Present Governing Board Member for the Performance Studies Research Group, ATHE

2008 - Present Member of Modern Language Association

2008 - Present Member of the Literary Managers and Dramaturgs of the Americas (LMDA).

2007 - Present Member of the Association for Theatre in Higher Education (ATHE)

2007 - Present Member of the American Society for Theatre Research (ASTR)

2007 - Present Member of the Literature and Film Association (LFA)

2010 - 2014 Committee member on the University of South Dakota’s IdeaFest, a university-wide conference showcasing undergraduate and graduate academic and creative research

2012 - 2013 Committee member on the University of South Dakota’s Curriculum and Instruction Council

2010-12 Committee member on the University of South Dakota’s Fine Arts Council

2003-08 Occasional Managing Editor, editorial staff member, and layout designer for ***TheatreForum***, bi-annual theatre journal published through University of California, San Diego’s Department of Theatre and Dance. Responsibilities include copy-editing, layout design, and inclusion within the selection committee for both articles and premier play publications. Managing Editor responsibilities include article assignments, supervising journal finalization, and coordinating journal publication with vendors in addition to above-mentioned duties.

2002-3 Member of Stonesoup Theatre Company

2000 Graduate representative for San Diego State University national search for Chairperson for the Theatre Department, Fall Semester. Duties included leading meetings with chairperson candidates and students, discussing and evaluating the students’ responses of the candidates, and submitting my evaluation to the committee.

2000 Graduate representative for San Diego State University national search for Chairperson for the Theatre Department, Spring Semester. Duties included leading meetings with chairperson candidates and students, discussing and evaluating the students’ responses of the candidates, and submitting my evaluation to the committee.

1998 Student representative for San Diego State University Theatre Department IRA Financing Proposals. Asked by Chair Alicia Annas to represent the Theatre Department for the College of Professional Studies and Fine Arts Student Allocation Committee for the disbursements of Instructionally Related Activities funding. Duties included examining all proposals submitted by the different departments within the PSFA and presenting an argument justifying the Theatre Department’s proposal of funds.

1998 San Diego State University Theatre Department’s Juries. Every year the Theatre Department selects three production teams, consisting of directors, set designers, costume designers, lighting designers, and actors, to develop and execute a concept for a pre-selected play. This concept is presented to a panel of jurists from the professional world of theatre. The jurors critique the work presented to them, pointing out strengths and weaknesses in the concept and production. I was chosen as the director to lead one of the three groups. As director it was my responsibility, with the aid of my design team, to develop the concept and maintain the integrity of the vision. It was also tasked to direct a scene from the play, using actors of my choosing. The selected play for the Juries is Federico Garcia Lorca’s *Blood Wedding*. The Jury panel will consist of playwright Edward Albee, set designer Ming Cho Lee, director Timothy Near, Lighting designer York Kennedy, and costume designer Tina Haatainen.

1997 Student representative in the hiring of the new acting professor to head the acting program at San Diego State University. Myself, along with two other students, were asked to put together three scenes from three separate plays, *Echoes* by N. Richard Nash, *A Hatful of Rain* by Michael V. Gazzo, and Larry Kramer’s *The Normal Heart*. We then performed the scenes for the prospective professors and afterwards they supplied suggested adjustments and continued to work on the scene as part of their interviewing process. At the end of the interviewing process, the search committee asked our opinions of each of the professors, what we thought they could bring to the Theatre Department as a whole and, specifically, to the acting program at San Diego State University. The new professor was chosen, in part, by our collective recommendation.

1997 Member of Skull and Dagger Dramatic Society, San Diego State University. Skull and Dagger is the student organization for the theatre arts at San Diego State University. It is responsible for presenting a variety student produced shows throughout the year. Shows include full-length productions, “A Night of One Acts,” and Improv shows.

1991 President of Delta Psi Omega Dramatic Honor Fraternity. San Diego Mesa College. Delta Psi Omega is a national student theatre organization dedicated to the promotion of theatre to the students of San Diego Mesa College. As president of the Mesa College chapter, I was responsible for organizing a variety of student productions including “Nights of One Acts,” Readers Theatre productions, as well as inducting new members into the organization.

#### Teaching Experience

Current **Associate Professor for THEA 201, Film Appreciation**. This course is an introductory survey class that explores the art of film, with an emphasis on the various elements of film (relationship between form and content, editing, mise-en-scene, sound, cinematography, acting, and differing types of movies) and cinema’s impact on global societies.

Current **Associate Professor for THEA 250, Play Analysis, University of South Dakota**. Introductory play analysis class that examines a wide range of dramatic texts, with special emphasis on structure by deploying various tools and exercises.

Current **Associate Professor for THEA 461/561, History of Theatre and Drama: Beginnings to 1600**. Graduate and undergraduate cross-listed survey course of Western and Eastern drama and theatre, with an emphasis on the Greek, Roman, medieval Europe and Asia, and Early Modern England periods.

Current **Associate Professor for THEA 462/562, History of Theatre and Drama: 1600-1860**. Graduate and undergraduate cross-listed survey course of Western drama and theatre from the Early Modern period through melodrama, with an emphasis on Jacobean, Spain’s Golden Age, French Neo-classical, English Restoration and Sentimental drama, German Romanticism, and American Melodrama.

Current **Associate Professor for THEA/ENGL 463/563, Modern Drama and Theatre**. Graduate and undergraduate cross-listed survey course of the Modernist period, from the end of the nineteenth century to the mid-twentieth century, with an emphasis on Realism, the various European avant-garde movements of the turn and early part of the twentieth century, Epic theatre, American theatrical realism, and the Absurdist movement. This course is also cross-listed with ENGL 463/563.

Current **Associate Professor for THEA/ENGL 464/564, Contemporary Drama and Theatre**. Graduate and undergraduate cross-listed survey course of the period generally known as Post-Modernism that emphasizes contemporary dramatic works and theatrical practices with a special focus on contemporary critical theory, particularly performance studies. This course is also cross-listed with ENGL 464/564.

Current **Associate Professor for THEA 466/566, Dramatic Theory and Criticism**. Graduate and undergraduate cross-listed survey course of historical and contemporary trends in Western dramatic theory and criticism, from Plato and Aristotle to current performance studies practices and methodologies.

Current **Associate Professor for THEA 701, Introduction to Graduate Studies in Theatre**. Examination of graduate program options and procedures, practices of academic grant writing, and the study of methods of research, writing, and documentation on a graduate level.

Current **Associate Professor for THEA 734, Script Analysis and Dramaturgy**. Graduate level course that investigates the methods and purposes of play analysis and dramaturgical practices as a preparation for theatrical production, which includes detailed reading of scripts to discover given circumstances, patterns of action, verbal and theatrical imagery, aesthetics, and structural organization as well as historical research methodology surrounding the text, including socio-political contexts and its relevance to contemporary theatre practices.

Current **Associate Professor for THEA 260, Film Genre, and Culture.** This course explores film genres as they reflect and influence culture. The course analyzes film genres in relation to significant historical events and cultural trends with a special attention given to the various independent and global perspectives.

Current **Associate Professor for THEA 350, Film History**. This course investigates the history of narrative cinema from its earliest beginnings in the late nineteenth century through the current day, with an emphasis on technological advancements, historical and cultural trends, economic forces, and global perspectives.

2016 **Assistant Professor for THEA 401/501, Devised Theatre.** Using Ann Bogart’s Viewpoints as a foundation, this course is geared towards all theatre practitioners (actors, designers, and directors) and focuses on creating theatre through collective collaboration, where all artists create the script and shape the final performance.

2014 **Assistant Professor for THEA 491, Drama Therapy**. This course explores a wide range of texts that investigate the practices of arts therapy in general and drama therapy specifically. By engaging in a broad spectrum of drama therapy through the theatre artist lens, this course seeks to develop the student’s understanding of drama therapy as praxis in preparation for future advance engagement. In addition, the course seeks to enhance skills in analysis, critical thinking, and artistic expression.

2014 **Assistant Professor for THEA 490, 9/11: Performance and Representation.** Following the work put forth by Richard Slotkin and his seminal *Regeneration Through Violence*, and drawing primarily from performance studies critical lens, this seminar course explores how regenerative violence is deployed through theatrical and performative means as a way of making sense of 9/11, narrativizing the Iraq War, and the reification of the American imago.  Areas of study include theatre, visual arts, cinema, music, political spectacles, graphic novels, and literature.

2013 **Assistant Professor for THEA 791, Film History and Critical Theory**. Graduate level independent study that explored various theories connected to film and the medium’s history. Such theorists examined include Plato, Metz, Balázs, Benjamin, Eisentstein, Barthes, Bazin, Mulvey, Williams, Fanon, Adorno and Horkheimer, and Anderson.

2013 **Assistant Professor for THEA 491, Directing and Critical Theory**. Geared towards theatre director/scholars, this course investigates some of the most influential thinkers and practitioners in western theatre through their writings and seeks to integrate their theories and methodologies into practice. By engaging in a wide variety of visions and practices, the course seeks to develop students’ own craft through practical engagement. In addition, the course seeks to enhance skills in analysis, critical thinking, and artistic expression.

2012 **Assistant Professor for UHON 111, History of Ideas**. This team-taught course investigates the movement generally known as The Enlightenment. The course analyzes a wide variety of writings that make up the discourse of the period whose topics cover science, religion, politics, aesthetics, economics, and society, along with various contemporary writings that critically challenges the tenets and practices to come out of the Enlightenment. While the object of study for the course is The Enlightenment, the course’s main focus is developing students’ critical and analytical skills as they investigate and interrogate the ideas and essays discussed in common lecture and class sections.

2009-10 **Lecturer for TDGE 11, Great Performances on Film: American Cinema, American Violence, University of California, San Diego**. Responsibilities include lesson plans, lecture, creating and grading exams and papers. Examining Hollywood films and related critical essays, this survey course investigates how violence is used in popular United States cinema in constructing and reiterating the American Myth and Character.

2003–10 **Graduate Student Instructor for TDHT 10, Play Analysis, University of California, San Diego.** Dr. John Rouse, Instructor of Record. Responsibilities included lecture, leading class discussions, creating paper topics, grading, and, along with the Dr. Rouse, developing the class curriculum for future Graduate Assistants. The class focused on guiding the students towards an understanding of various play structures and developing a critical awareness of theatrical productions.

2010 **Adjunct Professor for Drama 105, Introduction to Theatre, Online Course, San Diego Mesa College.** Responsibilities included lesson plans, online lectures, activities, and discussion groups, creating and grading exams and papers. The course covers an abridged history of theatre from its origins to today and the social, political and economic environments that shaped the periods. The course also covers the interrelationships of the different aspects of theatre, such as design, acting and directing and its effect on the audiences as well as the different genres and styles of theatre. Finally the course examines contemporary influences theatre—both as an institution and as a phenomenological paradigm—has on our mediatized culture.

2001-10 **Adjunct Professor for Drama 132, Beginning Acting, San Diego Mesa College.** Responsibilities include lesson plans, assigning scenes and monologues to students for performance and teaching basic acting techniques (objective, actions, emotional recall, relaxation and improvisational games) based on the techniques of Stanislavski, Adler, and Meisner.

2008-10 **Adjunct Professor for Drama 133, Intermediate Acting, San Diego Mesa College.** Responsibilities include lesson plans, assigning scenes and monologues to students for performance and teaching intermediate acting techniques (objective, actions, emotional recall, character analysis and development, articulation and speech, physical and gestural experimentation and exploration) based on the techniques of Stanislavski, Adler, Meisner, and Bogart.

2009 **Adjunct Professor for Drama 151, Cinema as Art and Communication, San Diego Mesa College.** Responsibilities include lesson plans, lecture, creating and grading exams. This course provides a survey of American cinema as it relates to cultural, aesthetic and critical influences on American society. The focus of the course is the development of the feature film from the 1970's through the present.

2008 **Guest Lecturer for TDHT 292, Theories of Spectacle, University of California, San Diego**. Emily Roxworthy, Instructor. Invited by Dr. Roxworthy to guide her graduate seminar while she was out of town. Discussions focused on Dr. Roxworthy’s *The Spectacle of Japanese American Trauma: Racial Performativity in World War II* and its location in current discourse on spectacle.

2005-8 **Adjunct Professor/Lecturer for Theatre 120, Heritage of Dramatic Literature, San Diego State University**. Responsibilities include lesson plans, lecture, creating and grading exams and papers. The survey course covers the dramatic literature of the Ancient Greeks, Renaissance England and France, 19th century American melodrama, Realism, 20th century modern, and contemporary postmodern. The class also investigates literary critical/theoretical essays—both classic and contemporary—and their relations to dramatic literature.

2000-3 **Adjunct Professor for Theatre 460A, History of Theatre, San Diego State University.** Responsibilities include lesson plans, lecture, creating and grading exams and research papers. The course covers the origins of theatre, Greek, Roman and Medieval theatre, Renaissance theatre in Italy, Spain and France, Elizabethan and Jacobean theatre in England, and Eastern theatre (India, Southeast Asia, China and Japan). The course also includes the social, political and economic environments of each time period.

2002-3 **Adjunct Professor for Theatre 460B, History of Theatre, San Diego State University.** Responsibilities included lesson plans, lecture, creating and grading exams and research papers. The course covers French Neo-classicism, English Restoration, Romanticism, Melodrama, Realism, Avante-Garde Theatre, American Realism, Absurdism and Contemporary Theatre. The course also includes the social, political and economic environments of each time period.

2001-3 **Adjunct Professor for Drama 105, Introduction to Theatre, San Diego Mesa College.** Responsibilities included lesson plans, lecture, creating and grading exams and papers. The course covers an abridged history of theatre from its origins to today and the social, political and economic environments that shaped the periods. The course also covers the interrelationships of the different aspects of theatre, such as design, acting and directing and its effect on the audiences as well as the different genres and styles of theatre.

2000 **Guest Lecturer for English 533, Shakespeare, San Diego State University.** Dr. Donald Shojai, Professor. Invited by Dr. Shojai to lecture to his class while in England for a week. Lectured on Shakespeare’s *Henry IV, Part 1*.

2000 **Guest Lecturer for Theatre 325, Play Analysis, San Diego State University**. Kris Salata, Professor. Invited by Mr. Salata to lecture on William Shakespeare’s *Macbeth*.

1. **Adjunct Professor for Theatre 115, Acting for the Non-Major, San Diego State University.** Responsibilities included lesson plans, assigning scenes and monologues to students for performance and teaching basic acting techniques (objective, actions, emotional recall, relaxation and improvisational games).

1999 **Guest Lecturer for Theatre 325, Play Analysis, San Diego State University**. Kris Salata, Professor. Invited by Mr. Salata to lecture on William Shakespeare’s *Macbeth*.

#### Directing Experience

2016 ***Jesus Christ Superstar***, Music by Andrew Lloyd Webber and Lyrics by Tim Rice. Presented at the Wayne S. Knutson Theatre as part of the University of South Dakota Department of Theatre’s annual season of plays. University of South Dakota. Assumed directing responsibilities when the graduate director was removed from the project.

2016 ***Assassins***. Music and Lyrics by Stephen Sondheim, book by John Weidman. Presented at the Wayne S. Knutson Theatre as part of the University of South Dakota Department of Theatre’s annual season of plays. University of South Dakota.

2014 ***Pippin***. Music and lyrics by Stephen Schwartz, book by Roger O. Hirson. Presented at the Wayne S. Knutson Theatre as part of the University of South Dakota Department of Theatre’s annual season of plays. University of South Dakota.

2012 ***Top Girls*** by Caryl Churchill. Presented at the Wayne S. Knutson Theatre as part of the University of South Dakota Department of Theatre’s annual season of plays. University of South Dakota.

2011 ***A Showcase of Scenes, Songs, Dance, and Designs***. Collection of theatrical pieces from various classes within the University of South Dakota Department of Theatre. Presented at the Aalfs Auditorium as part of the auditorium’s yearlong re-opening celebration. University of South Dakota

2010 ***Comedy of Errors*** by William Shakespeare. Co-directed with George Ye. Presented at the Apolliad Theatre as part of San Diego Mesa College Drama Department’s annual season of plays. San Diego Mesa College

2008 ***The Laramie Project*** by Moisés Kaufman and the Tectonic Theatre Project. Presented at the Arthur Wagner Theatre as part of UC San Diego Theatre Department’s annual season of plays. University of California, San Diego.

2004 ***All My Sons*** by Arthur Miller. Presented at Galbraith Theatre as part of UC San Diego Theatre Department’s annual season of plays. University of California, San Diego.

2003 ***Echoes*** by N. Richard Nash. Presented through Stonesoup Theatre Company, 6th and Penn Theatre, San Diego, CA.

2002 ***Death and the Maiden*** by Ariel Dorfman. Presented through Stonesoup Theatre Company. La Jolla Stage Company Production, La Jolla, CA.

1999 ***Macbeth***by William Shakespeare. Main Stage production at San Diego State University as part of the Theatre Department’s regular season for the fall of the 1999/2000 season. This production was open to the general public and The San Diego Unified School District’s Outreach Program.

1998 ***The Kentucky Cycle*** by Robert Schenkkan. Associate Director. Professor Nick Reid, Faculty Director. Main stage production at San Diego State University as part of the Theatre Department’s annual season of plays.

1998 ***Bene `Elohim*** by Raimondo Genna. Presented through the Directing II’s “Lunch Hour Theatre,” Experimental Theatre production. San Diego State University.

1998 ***Rosencrantz & Guildenstern Are Dead*** by Tom Stoppard. Presented through Skull and Dagger, Experimental Theatre production. San Diego State University.

1997 ***Deep*** by Courtney Franklin. Experimental Theatre production presented by Skull and Dagger’s “A Night of One-Acts,” San Diego State University.

1997 ***One For The Road*** by Harold Pinter. Presented through the Directing II’s “Lunch Hour Theatre,” Experimental Theatre production performed at San Diego State University.

1994 ***Talk to Me Like the Rain and Let Me Listen*** by Tennessee Williams. Experimental Theatre production and performed at San Diego Mesa College.

1991 ***A Thing of Beauty*** by Charles Kray. Presented by Delta Psi Omega’s “Night of One Acts,” Main Stage production and performed at San Diego Mesa College.

Assistant Directing

2000***The Weir*** by Conor McPherson. Assistant director to guest director Joseph Hardy. Responsibilities included research, production meetings, recording blocking and running understudy rehearsals. Cassius Carter Theatre production, part of the San Diego Old Globe Theatre’s regular season.

1997 ***Accidental Death of an Anarchist*** by Dario Fo. Assistant director to faculty director, Dr. Peter Larlham. Responsibilities included assisted in the casting, stage combat coach, assisting the actors in their character development, blocking, and coordinating with the Television and Film Department at San Diego State University to tape the production, advisor to the taping director. Experimental Theatre production at San Diego State University as part of the Theatre Department’s annual season of plays.

1991 ***The Time of Your Life*** by William Saroyan. Assistant Director to Professor Juan Castro, Chairperson of the Theatre Department at San Diego Mesa College. Responsibilities included initial blocking of the entire show, assisting the actors in character analysis and development, and dramaturg for the production. Dramaturgy included time period and the focus of mythological archetypes based on the ideas of Joseph Campbell’s *Hero with a Thousand Faces*. Main Stage production that was part of the annual season of plays performed at San Diego Mesa College.

**Dramaturgy Experience:**

2005 ***The Persecution and Assassination of Jean-Paul Marat, as Performed by the Inmates of the Asylum of Charenton under the Direction of the Marquis de Sade*** by Peter Weiss. Stefan Novinski, Director. Responsibilities included: critical text analysis; researching background information regarding the play; researching French Revolutionary history, with an emphasis on The Reign of Terror and the early Napoleonic period; and providing background information on the historical figures of Jean-Paul Marat and the Marquis de Sade. University of California, San Diego.

2004 ***The Maids*** by Jean Genet. Sam Woodhouse, Director. Responsibilities included: critical text analysis; research background information regarding the play including source material, playwright, Absurdist movement; and contemporary discourse surrounding televisual imagery and subject formation. 6th and Penn Theatre.

2003 ***The Seagull*** by Anton Chekhov. Larissa Kokernot, Director. Responsibilities included: critical text analysis; helping the director, designers, and actors in researching background information regarding the play; and information pertaining to early 20th century art movements. University of California, San Diego.

1. ***Midsummer Night’s Dream*** by William Shakespeare. Dr. Peter Larlham, Director. Responsibilities included: critical text analysis, helping the director in researching background information regarding the play, information regarding the concept of the production including dream analysis based on the work of Dr. Carl Jung and Dr. Sigmund Freud. San Diego State University.

Acting Experience

2007 ***The Near East*** by Alex Lewin. *Tariq*. Jerry Ruiz, Director. Presented at Galbraith Theatre as part of UCSD Theatre Department’s annual Baldwin Play Festival. University of California, San Diego

2005 ***Crave*** by Sarah Kane. *M*. Summer Neilson-Moshy, Director. Presented by UCSD Theatre Department Cabaret, Dance Studio 3, University of California, San Diego.

2003 ***Echoes*** by N. Richard Nash. *The Person*. Raimondo Genna, Director. Presented through Stonesoup Theatre Company, 6th and Penn Theatre, San Diego, CA.

1999 ***Twelfth Night***by William Shakespeare. *Malvolio*. Chris Shefstad, Director. Presented by Skull and Dagger. Experimental production performed at San Diego State University.

1997 ***Julius Caesar*** by William Shakespeare. *Octavius Caesar* and *Soothsayer*. Dr. Peter Larlham, Director. Main Stage production and was the final show of the Theatre Department’s annual season. Open to the general public and The San Diego Unified School District’s Outreach Program. Performed at San Diego State University.

1997 ***Tracers*** by John DiFusco. *The Professor*. Sarah Lord, Director. Presented by Skull and Dagger. Experimental Production performed at San Diego State University.

1996 ***An American Tragedy*** by Erwin Piscator. *Huster*. Professor Nick Reid, Director. Main Stage production, part of the Theatre Department’s annual season. Special production for the University’s Television and Film Department documentary on Theodore Dreiser and the Clyde Griffith case. San Diego State University.

1995 ***Atlantis*** by Oscar Villegas. *Emeterio*. Luis Torner, Guest Director. Experimental Production, part of the Theatre Department’s annual season. San Diego State University.

1991 ***Chicago*** by Fred Ebb and Bob Fosse, music by John Kander. *Aaron, Sergeant Forgerty, and ensemble*. Professor Pam Connelly, Director. Main Stage production, part of the Theatre Department’s annual season. San Diego Mesa College.

1991 ***Equus*** by Peter Shaffer. *Alan Strang*. Professor Juan Castro, Director. Main Stage production, part of the Theatre Department’s annual season. San Diego Mesa College.

1990 ***Who’s Afraid of Virginia Woolf?*** by Edward Albee. *George*. Professor Pam Connelly, Director. Reader’s Theatre production and performed at San Diego Mesa College.

1990 ***Antigone*** by Jean Anouilh. *Second guard*. Professor Juan Castro, Director. Main Stage production and was part of the Theatre Department’s annual season. San Diego Mesa College.

#### Fight Choreographer

2016 ***Jesus Christ Superstar***, Music by Andrew Lloyd Webber and lyrics by Tim Rice. Ryan Fortney and Raimondo Genna, Directors. University of South Dakota.

2016 ***The Pillowman*** by Martin McDonagh. Taylor Clemens, Director and Co-Fight Choreographer. University of South Dakota

2007 ***The Near East*** by Alex Lewin. Jerry Ruiz, Director. Presented at Galbraith Theatre as part of UCSD Theatre Department’s annual Baldwin Play Festival. University of California, San Diego.

2005 ***The Persecution and Assassination of Jean-Paul Marat, as Performed by the Inmates of the Asylum of Charenton under the Direction of the Marquis de Sade*** by Peter Weiss. Stefan Novinski, Director. University of California, San Diego.

#### Design and Technical Experience

2006 ***A Piece of My Heart*** by Shirley Lauro. Production Stage Manager and Sound Design/Operator. Heather Donahoe LaForge, Director. Presented by UCSD Theatre Department Cabaret, Dance Studio 3, University of California, San Diego.

1997 ***I Stand Before You Naked*** by Joyce Carol Oates. Co-lighting Designer with Tom Vice. Dan Sisko, Technical Director. Experimental Theatre production through Skull & Dagger, San Diego State University.

1997 ***High Spirits*** by Hugh Martin. Set Construction. Paula Kalustian, Director. Loren Schreiber, Technical Director. Main Stage production, part of the annual season. San Diego State University.

1997 ***Seven Against Thebes*** by Aeschylus. Set Construction and Scenic Painting. Kris Salata, Director. Loren Schreiber, Technical Director. Experimental Theatre production, part of the Theatre Department’s annual season, San Diego State University.

1997 ***Accidental Death of an Anarchist***by Dario Fo. Prop Construction. Peter Larlham, Director. Loren Schreiber, Technical Director. Experimental Theatre production, part of the Theatre Department’s annual season, San Diego State University.

1996 ***Ubu Roi*** by Alfred Jarry. Deck and Prop Chief. Peter Larlham, Director. Loren Schreiber, Technical Director. Experimental Theatre production, part of the Theatre Department’s annual season, San Diego State University

1996 ***Sing a Song of Hollywood*** by Paula Kalustian. Follow Spot Operator. Loren Schreiber, Technical Director. Main Stage production, part of the Theatre Department’s annual season, San Diego State University.

1991 ***Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean*** by Ed Graczyk. Lighting Designer. Juan Castro, Director. Pam Connelly, Technical Director. Main Stage production, part of the Theatre Department’s annual season, San Diego Mesa College.

1990 ***Best Wishes*** by Bill Barker. Assistant Stage Manager. Juan Castro, Director. Pam Connelly, Technical Director. Main Stage production, part of the Theatre Department’s annual season, San Diego Mesa College.

#### Other Creative Research and Services

2010 - Present Promotional designer for the Department of Theatre, University of South Dakota. Responsibilities include designing promotional material (postcards, posters, print advertisement, etc.) for departmental productions, recruitment, and special events. Proficient in Adobe Creative Suite 5, including InDesign, Photoshop, and Illustrator programs (Mac platform).

2011 - Present Departmental Photographer. Responsibilities include photographing all productions for departmental archive and designer portfolios. These photographs taken both during the final dress rehearsals and staged photo call. Also responsible for taking photographs for departmental events such as guest artist lectures, celebrations, and yearly functions.

2014-Present Social Media Administrator. Currently managing department’s two Facebook pages and Twitter account. Will expand into other social media platforms such as Instagram and Tumblr.

2004-10 Promotional designer for the Department of Theatre and Dance, University of California, San Diego. Responsibilities include designing promotional material (postcards, posters, print advertisement, etc.) for departmental productions, Master of Fine Arts recruitment, and special events. Recent responsibilities include managing Promotional Design department for UCSD Theatre and Dance, managing schedules, and training new designers. Proficient in Adobe Creative Suite 4, including InDesign, Photoshop, and Illustrator programs (Mac platform).