

# Ariel Nereson

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## EDUCATION

**University at Pittsburgh** – Pittsburgh, PA  
Ph.D. Theatre Arts 2014  
Special Option in Choreography, Certificate in Cultural Studies

**University at Buffalo – State University of New York** – Buffalo, NY  
M.A. English 2009

**St. Olaf College** – Northfield, MN  
B.A. Dance and English 2008, *magna cum laude*

## EMPLOYMENT

**University at Buffalo – State University of New York**  
Director of Graduate Dance 2019 – present  
Associate Director of Graduate Studies 2019 - present  
Assistant Professor of Dance Studies 2015 – present

**Vassar College**  
Interdisciplinary Arts Coordinator 2014 – 2015

## AWARDS, HONORS, & FELLOWSHIPS

*External*  
Faculty Research Award, American Theatre & Drama Society, 2019  
Targeted Research Area Grant, American Society for Theatre Research, 2018  
Selma Jeanne Cohen Conference Presentation Award, American Society for  
Theatre Research, 2016  
David Keller Travel Grant, American Society for Theatre Research, 2016  
Gerald Kahan Scholar's Prize, American Society for Theatre Research, 2013  
Helen Krich Chinoy Dissertation Research Fellowship, American Society for  
Theatre Research, 2013  
Graduate Fellow, American Theatre and Drama Society, 2013

*Internal*  
University at Buffalo Baldy Center for Law and Social Policy Research Grant, 2019  
United University Professions Individual Development Award, 2019  
University at Buffalo Humanities Institute Fellowship, 2019  
United University Professions Individual Development Award, 2016  
Nominee, Distinguished Dissertation Award, Council of Graduate Schools, 2015  
Andrew Mellon Foundation Pre-Doctoral Fellowship, University of Pittsburgh, 2013  
Nominee, Elizabeth Baranger Award for Excellence in Teaching, University at

Pittsburgh, 2012, 2011  
Summer Research Fellowship, University at Pittsburgh, 2012

## PUBLICATIONS

### Articles

"Allergies, Allegiances, and Authenticity: Bill T. Jones's Choreography for Broadway." *Studies in Musical Theatre*, Vol. 13, No. 1, Spring 2019. 23-36. Peer-reviewed.

"Normalizing Disruption: Advocating for Reproductive Health in Academia." With Adanma Onyedike Barton, Meredith Conti, and Kristi Good. *Theatre Topics*. Vol. 29, No. 1, March 2019. 59-70.

"Sound in Motion: Bill T. Jones Repurposes John Cage." *Critical Stages*, special issue edited by Johannes Birringer. Issue 16, December 2017. <http://www.critical-stages.org/16/sound-in-motion-bill-t-jones-repurposes-john-cage/>

"Counterfactual Moving in Bill T. Jones's *Last Supper at Uncle Tom's Cabin/The Promised Land*." *Theatre Survey*. Vol. 56, No. 2, May 2015. 166-186. Peer-reviewed.

"History is Distance: Metaphor, Meaning, and Performance in *Serenade/The Proposition*." *The Journal of American Drama and Theatre*, Vol. 26, No. 3, Winter 2014. Non-paginated. Peer-reviewed.

"Queens 'Campin'" Onstage: Performing Queerness in Mae West's 'Gay Plays.'" *Theatre Journal*, Vol. 64, No. 4, December 2012. 513-532. Peer-reviewed.

Gerald Kahan Scholar's Prize Recipient 2013  
American Society for Theatre Research

"Embodying the Undiscussable: Documentary Methodology in Bill T. Jones's *Still/Here* and the Culture Wars." *Studies in Musical Theatre*, Vol. 5, No. 3, Winter 2011. 297-304. Peer-reviewed.

### Book Contributions

"New Women and Girls of Today in Motion: The 'Strenuous Claspings' of Tango Teas." *Performing the Progressive Era: Immigration, Urbanism, and Nationalism on Stage, 1890-1920*, eds. Max Schulman and J. Chris Westgate. Iowa City: University of Iowa Press, 2019. 122-140. Peer-reviewed.

"Communities of Gesture: Empathy and Embodiment in Bill T. Jones/Arnie Zane Dance Company's *100 Migrations*." *The Routledge Companion to Theatre, Performance, and Cognitive Science*, eds. Rick Kemp and Bruce McConachie. London: Routledge, 2018. 135-143. Peer-reviewed.

### Special Journal Issue

"The Embodied Arts." Co-edited with Lezlie Cross. *The Journal of American Drama and Theatre*. Vol. 31, No. 3. Spring 2019.

### Review Essays

"Dance Dramaturgy in Theory and Practice." *Theatre Journal*, Vol. 69, No. 1, March 2017. 103-114.

"*Hamilton's* America: An Unfinished Symphony with a Stutter (Beat)." *American Quarterly*, Vol. 68, No. 4, December 2016. 1045-1059.

### Reviews

*Analogy/Trilogy*, Bill T. Jones/Arnie Zane Company. *Theatre Journal*, Vol. 71, No. 3, September 2019. 380-382.

*Theatre & Dance*, by Kate Elswit. *Theatre Survey*, Vol. 60, No. 4, September 2019. 483-485.

*Building Character: The Art and Science of Casting*, by Amy Cook. *The Journal of American Drama and Theatre*, December 2018. Online.

*The Oxford Handbook of Dance and Politics*, eds. Rebekah Kowal, Gerald Siegmund, and Randy Martin. *Theatre Annual*, 2018. 81-83.

*The Oxford Handbook of Dance and Theatre*, ed. Nadine George-Graves. *The Journal of Dramatic Theory and Criticism*, Fall 2017. 140-142.

*Dance on Its Own Terms: Histories and Methodologies*, eds. Melanie Bales and Karen Eliot. *Theatre Journal*, Vol. 67, No. 3, October 2015. 586-587.

*Choreographing Empathy: Kinesthesia in Performance*, by Susan Leigh Foster. *Theatre Journal*, Vol. 65, No. 3, October 2013. 442-444.

*Hiking the Horizontal: Field Notes from a Choreographer*, by Liz Lerman. *Theatre Survey*, Vol. 54, No. 3, September 2013. 460-462.

EDITORIAL  
WORK

Book Review Editor, *Theatre History Studies*  
2020-2023 term

Editorial Board Member, 2016 - present  
*The Journal of American Drama and Theatre*

Editorial Board Member, 2014 - present  
*Theatre Annual: A Journal of Theatre and Performance of the Americas*

WORKS IN  
PROGRESS

Book: *Democracy Moving: Bill T. Jones, Contemporary American Performance, and the Racial Past*

Article: "Performing the Post-Racial Auction Block: Contemporary Performances of Choreohistoriography"

Article: "Obscenity Law and the Problem of Performance: A Case Study of the Wales Act Trial of Mae West's *The Pleasure Man*"

Article: "Keeping Queer Company: Bill T. Jones's Choreographies of Queer Myth"

Article: "'Myself, Dancing': Choreographies of Black Womanhood in US American Dance and History"

CONFERENCE  
PRESENTATIONS

*Plenaries*

"A Genius Public: Site-Specific Dance at the University of Virginia and the Presence of the Past."  
American Society for Theatre Research, Arlington, VA – November 2019.

*Invited Lectures*

"Choreographing History: Black Concert Dance and the Question of Genre."  
Scholars @Hallwalls Lecture Series, UB Humanities Institute, Buffalo, NY – October 2019.

"Dance and Democracy: Empathy Rehearsals in Contemporary Performance."  
Buffalo Humanities Festival, Buffalo, NY – September 2019.

"Democracy Moving: Models of Civic Life in Bill T. Jones's Lincoln Dances."  
UB Humanities Institute New Faculty Seminar, Buffalo, NY – February 2017.

*Conference Presentations*

"Character on Trial: The State vs. Mae West and the Policing of Broadway."  
Mid-America Theatre Conference, Chicago, IL – upcoming, March 2019.

"Commissions, Commemorations, and Racial Capitalism: Patterns of Arts Patronage and National Belonging."  
Dance Studies Association, Chicago, IL – August 2019.

"A Necessary Invention: Choreographies of Black Womanhood in American Dance and History."  
Mid-America Theatre Conference, Cleveland, OH – March 2019.

"Head in Trousers: Prosecuting Arousal in the Trial of *The Pleasure Man*."  
American Society for Theatre Research, San Diego, CA – November 2018.

"Dancing *Spring Awakening*: A Postmodern Revolution?" Roundtable.  
Association for Theatre in Higher Education, Boston, MA – August 2018.

"Correct First: Confrontation in the Work of Bill T. Jones."  
Association for Theatre in Higher Education, Boston, MA – August 2018.

"Romantic Revision."  
Futures of American Studies Institute, Dartmouth College – June 2018.

"Lincoln the Lover: A New Spin on History in Bill T. Jones's Lincoln Dances."  
Mid-America Theatre Conference, Milwaukee, WI – March 2018.

"High/Low Dichotomies of Cultural Production, Race, and Authenticity in Bill T. Jones's Choreography for Broadway."  
American Studies Association, Chicago, IL – November 2017.

"Playing Uncle Tom in the Age of Obama: Bill T. Jones and Abraham Lincoln's Shadows."  
Escape from the Archive at Cornell University, Ithaca, NY – October 2017.

"Approaches to Teaching Dance Studies in MFA Programs."  
Dance Studies Association, Columbus, OH – October 2017.

"'Five Moons' Rising: Considering Native/Indigenous Ballerinas in Disciplinary Histories."  
Association for Theatre in Higher Education, Las Vegas, NV – August 2017.

"Legislating Sex: The Wales Act and the Failed Trial of *The Pleasure Man*."

Association for Theatre in Higher Education, Las Vegas, NV – August 2017.

“Rehearsing Empathy: Dancing Across Lincoln’s Deathbed.”  
American Society for Theatre Research, Minneapolis, MN – November 2016.

“Choreographing Work: *The Trash Project* and Public Labor.”  
Association for Theatre in Higher Education, Chicago, IL – August 2016.

“Deviant Variations: The Dance/Theater of Bill T. Jones.”  
Mid-America Theatre Conference, Minneapolis, MN – March 2016.

“From Silo to Horizon: Navigating Dance/Theater Program Creation.”  
The Other “D”: Locating “D”ance in Drama, Theatre, and Performance Studies  
Symposium, Toronto, Ontario – January 2016.

“Looming Large in His Own Archive: A Case Study of ‘Gentleman Jim.’”  
Association for Theatre in Higher Education, Montreal, Quebec – July 2015.

“History is Distance: the Role of Metaphor in Cognition, Narrative, and  
Performance in Bill T. Jones/Arnie Zane Dance Company’s *Serenade/The  
Proposition*.”  
Congress on Research in Dance and Society of Dance History Scholars Joint  
Conference, Iowa City, IA – November 2014.

“Counterfactuals as Dreaming: Bill T. Jones’s Dancing Elizas.”  
Association for Theatre in Higher Education, Scottsdale, AZ – July 2014.

“Migrating Through History: Bill T. Jones/Arnie Zane Dance Company’s *100  
Migrations*.”  
Association for Theatre in Higher Education, Scottsdale, AZ – July 2014.

“Performing Body Language and Emotion in Bill T. Jones’s *Last Supper at Uncle  
Tom’s Cabin/The Promised Land*.”  
Northeast Modern Language Association, Harrisburg, PA – April 2014.

“Through Heart and Through Body: Revising Stowe’s Eliza.”  
Mid-America Theatre Conference, Cleveland, OH – March 2014.

“Producing and Consuming Pleasure in the ‘Dance of Death’: Tango Teas in  
Urban America, 1905-1925.”  
American Society for Theatre Research, Dallas, TX – November 2013.

“‘Weird Virtuosity’: Arthur Aviles’ Embodied Archive in the Affective Performance of Bill T. Jones/Arnie Zane Dance Company’s *Achilles Loved Patroclus*.”

In Bodies We Trust Conference, Evanston, IL – October 2013.

“‘Achilles loved / Patroclus died’: Queer Affect and the Revision of Myth in Bill T. Jones’s *Achilles Loved Patroclus*.”

Mid-America Theatre Conference, Saint Louis, MO – March 2013.

“Corporeal Historiography and the Bill T. Jones/Arnie Zane Dance Company’s ‘Lincoln’ Trilogy.”

American Society for Theatre Research, Nashville, TN – November 2012.

“‘An Impulse to Testify’: Blackness and Embodied Memory in the Work of Bill T. Jones.”

Association for Theatre in Higher Education, Washington, D.C. – August 2012.

“Audiences Divided: Empathy, Spectatorial Response, and Gay Kinship in Mae West’s ‘Gay Plays.’” International Conference of American Drama and Theater, Seville, Spain – May 2012.

“‘There is some grace to it, we are professionals’: Labor, Performance, and Identity in *The Trash Project*.”

Mid-America Theatre Conference, Chicago, IL – March 2012.

“‘I’ll have to do splits to straighten myself out’: Queer Performance Networks and Mae West’s ‘Gay Plays.’”

Congress On Research in Dance Special Topics Conference: Meanings and Makings of Queer Dance, Ann Arbor, Michigan – February 2012.

“Laboring Toward the Real: Onstage Labor and Documentary Impulse in Jérôme Bel’s *Véronique Doisneau*.”

American Society for Theatre Research, Montreal, Quebec – November 2011.

“Staging ‘Poetic Facts’: Documenting Experience Through Embodiment in *Still/Here*.” (Revised.)

Association for Theatre in Higher Education, Chicago, IL – August 2011.

“Trauma and Empathy in Anna Sokolow’s *Dreams*: The Double-Bind of the Performer.”

American Society for Theatre Research/Congress On Research in Dance, Seattle, WA – November 2010.

“Krump or Die: Racist Narrative in the Spectacle of Black Moving Bodies.”  
Society of Dance History Scholars, London, UK – July 2010.

TEACHING

**University at Buffalo**

DAC602: Thesis Supervision  
DAC582: Creative Process and Embodied Research  
DAC580: The Body, the Archive, and Performance Studies  
DAC530: Dance Studies II: Political and Cultural Approaches to Dance  
DAC506: Dance Studies I: Aesthetics, Theory, and Criticism  
DAC513: Grad Seminar  
DAC455: Global Dance Studies  
DAC455: Making Art in Times of War: Performance and Conflict  
TH670: Performance Historiography  
TH630: Professionalization Proseminar – PhD  
TH540: Graduate Studio  
THD481/580: Research in Dance  
THD415/515: Advanced Dramaturgy  
THD199: From Kickline to Krumping: Social Movements and Popular  
Dance in the U.S., First Year Seminar  
THD104: Appreciating Dance

**University of Pittsburgh**

THEA0830: Introduction to Performance  
THEA0810: Introduction to Dramatic Art

RESEARCH  
SUPERVISION

**Thesis and Dissertation Committees**

Chair, Dana Venerable, PhD English (2021)  
Chair, Katherine Mackey, MFA Dance (2021)  
Chair, Mary Grace Sullivan, MFA Dance (2020)  
Chair, Nitya Seshadri Vedantam, MFA Dance (2020)  
Chair, Corinne Walker, MA Theater & Performance (2017)  
Member, Adrianna DiRisio, PhD Theater & Performance (2021)  
Member, Phil Wackerfuss, MFA Dance (2021)  
Member, Naila Ansari, MFA Dance (2020)  
Member, Bella Poynton, PhD Theater & Performance (2020)  
Member, Shane Thorn, PhD Theater & Performance (2020)  
Member, Sophie Peng, MA Theater & Performance (2020)  
Member, Alexia Buono, PhD Education (2017)  
Member, Antonio Dougherty, MA Theater & Performance (2016)  
Member, Juan Derieux-Cruz, MA Theater & Performance (2016)

**Project Supervision**



Chair, Dana Venerable, qualifying exams, 2019  
Chair, Bella Poynton, qualifying exams, 2018  
Chair, Shane Thorn, qualifying exams, 2018  
Member, Adrianna DiRisio qualifying exams, 2019  
Emma English, Dramaturgy, 2017  
Lilibeth Javier, Emerging Choreographers Showcase, 2016  
Sarah Dodd, Zodiacque Dance Ensemble, 2016  
Katie Wawrazszek, Emerging Choreographers Showcase, 2015  
Allyson Buttram, Emerging Choreographers Showcase, 2015

SERVICE &  
LEADERSHIP

**Professional**

*Elected*

American Theatre and Drama Society, Board Member, 2019-2023 term (National)  
*Theatre History Studies*, Book Review Editor, 2020-2023 term (National)

*Invited*

National Endowment for the Humanities Advisor, "Ghost Lights: Reclaiming Theater in the Age of AIDS," 2019 – present.  
American Society for Theatre Research, Co-Chair, Membership Committee, 2019 – present.  
Mid-America Theatre Conference, Co-Chair, Articles-in-Progress and Pitch-Your-Book Sessions, 2019-2021 term.  
Mentor for Interview Strategies for Graduate Students session, ASTR, 2019.  
American Theatre and Drama Society, Conference Planner, 2018.  
American Theatre and Drama Society, Conference Planner, 2017.  
American Theatre and Drama Society, John W. Frick Book Award Committee, 2015.  
American Theatre and Drama Society, John W. Frick Book Award Committee, 2014.  
*Lateral: The Journal of the Cultural Studies Association*, reviewer, 2017.

*Volunteer*

American Society for Theatre Research, Grants for Researchers with Heavy Teaching Loads Committee, 2019.  
American Society for Theatre Research, Grants for Researchers with Heavy Teaching Loads Committee, 2018.  
American Society for Theatre Research, Membership Committee, 2018.  
American Society for Theatre Research, Membership Committee, 2017.  
American Society for Theatre Research, Membership Committee, 2016.  
American Society for Theatre Research, "Alt-Ac Careers In, Around, and Beyond Higher Ed." Career Session Organizer and Presenter, 2015.  
American Society for Theatre Research, Mentorship Committee, 2014.  
Dance Studies Association, Session Moderator, 2019.  
Cornell University, Escape From the Archive, Session Moderator, 2017.

## **University**

### *Elected*

University Faculty Senate, 2018 – present.

College of Arts and Sciences Policy Committee, 2015 – 2018.

### *Invited*

Humanities to the Rescue 2020 Symposium: Performance, Publics, and Possibility, co-organizer.

Humanities Institute Performance Research Working Group, Co-convener, 2016 – present.

Arts Collaboratory Development Initiative Committee, 2017-2018.

Arts Collaboratory Director Search Committee, Office of the Dean of the College, 2017-2018.

Dean's Advisory Council, "State of the Arts at UB" presentation, 2017.

### *Volunteer*

Parental, Family, and Care Accommodation Ad Hoc Committee, College of Arts and Sciences Policy Committee, 2016-2017.

## **Department**

BA/BFA/MFA Dance Committee, Co-Chair, 2019 – present.

Graduate Committee, Co-Chair, 2019 – present.

Executive Advisory Committee, 2019 – present.

BA/MA/PhD Theatre Studies Committee, 2019 – present.

Ad Hoc Committee on Equity, Diversity, and Inclusion, 2019 – present.

Graduate Professionalization Workshop: Job Markets, 2019.

Graduate Professionalization Workshop: CVs, 2019.

Graduate Professionalization Workshop: Conferences, 2019.

Graduate Professionalization Workshop: Conferences, 2018.

Graduate Professionalization Workshop: Publications, 2017.

Departmental Grant Writer for Production Support, 2018-2019 (Urban Bush Women).

Departmental Grant Writer for Production Support, 2017-2018 (Nick Cave).

Departmental Grant Writer for Production Support, 2015-2016 (Rennie Harris).

Assistant Professor Search Committee, Choreography, 2017-2018.

Guest Artists Committee, 2017-2018.

MA/PhD/MFA Graduate Committee, 2015 – 2018.

BA/BFA Dance Committee, 2015 – 2018.

Season Selection Committee, 2015 – 2016.

Coordinator, Susan Leigh Foster visit, 2020.

Coordinator, Robin Bernstein visit, 2019.

Coordinator, Nadine George-Graves residency, 2018.

Coordinator, AGA Collaborative Residency and performance, 2017.

Coordinator, Elizabeth Mozer performance, 2017.  
Production Mentorship 2015 – present (see Project Supervision).

PROGRAM AND  
CURRICULAR  
DEVELOPMENT

**University at Buffalo**

*Curricular*

THD199: From Kickline to Krumping, First-Year Seminar  
DAC250: Global Dance Studies  
DAC455: Making Art in Times of War: Performance and Conflict  
DAC506: Dance Studies I: Aesthetics, Theory, and Criticism  
DAC513: Professionalization Seminar  
DAC530: Dance Studies II: Political and Cultural Approaches to Dance  
DAC580: The Body, the Archive, and Performance Studies  
DAC582: Creative Process and Embodied Research (with Anne Burnidge)

*Program Development:*

Arts Collaboratory, Office of the Dean of the College of Arts and Sciences,  
2017-2019.

MFA in Dance Graduate Degree Program Development, 2015-2017,  
approved by SUNY in 2017.

MA in Dance Studies Degree Program Development, prospective stages,  
2019-present.

**Vassar College**

Creative Arts Across Disciplines program development in four areas:  
Curricular Development – new courses in Art History, Film, English,  
Media Studies, Music, Physics, Women’s Studies  
Guest Artist Residencies  
Summer Multi-Arts Collectives (student research)  
Pedagogy-in-Action workshops for faculty

**University at Pittsburgh**

Conference Planner, Classics in Contemporary Contexts, 2014

PROFESSIONAL  
DEVELOPMENT

“Dancing Around Race: Whiteness in Higher Education” Conference, Dance  
Studies Association and University of Utah, upcoming January 2020.

“Best Practices in Faculty Search/Disrupting Implicit Bias” workshop, UB College  
Of Arts and Sciences Center for Diversity Innovation, November 2019.

“Entering, Building, and Exiting Communities” Diversity Workshop, Urban Bush  
Women, UB College of Arts and Sciences Center for Diversity Innovation, Office

of Equity, Diversity, and Inclusion, and Department of Theatre & Dance, September 2019.

Theatre Delta Workshop on bias, privilege, and inclusion, UB Office of Inclusive Excellence, September 2019.

"Expanding the Mentor's Toolkit: Mentoring as Antidote to Unconscious Bias," UB College of Arts and Sciences Center for Diversity Innovation, 2019.

Bystander Intervention Training, UB Wellness Education Services, 2019.

Futures of American Studies seminar, Dartmouth College, 2018.

"Preventing Discrimination, Promoting Inclusion: Minimizing Risks and Communicating Across Difference," UB Office of Diversity, Equity, and Inclusion, 2018.

*Democracy Moving: the Lincoln Dances of Bill T. Jones/Arnie Zane Dance Company*, Pitch Your Book Workshop, Mid-America Theatre Conference, 2018.

"Best Practices in Early Career Mentoring," National Center for Faculty Development & Diversity, UB Office of the Vice Provost for Faculty Affairs, Office of the Vice Provost for Equity and Inclusion, and School of Social Work. 2016.

Early Career Faculty Mentoring Initiative participant, UB Office of the Vice Provost for Faculty Affairs, Office of the Vice Provost for Equity and Inclusion, and School of Social Work. 2016.

UB Seminar (First-Year seminar) Curriculum Development Workshop, Office of the Vice Provost of Undergraduate Education, 2016.

UB Curriculum Development Workshop, Office of the Vice Provost of Undergraduate Education, 2016.

"Quantitative Reasoning Across the Curriculum," Quantitative Reasoning Center, Vassar College, 2015.

American Theatre & Drama Society Graduate Fellows Pre-Conference, 2013.

PROFESSIONAL  
AFFILIATIONS

American Society for Theatre Research (ASTR)  
American Studies Association (ASA)  
American Theatre and Drama Society (ATDS)

Association for Theater in Higher Education (ATHE)  
Focus Groups: Black Theatre Association, Musical Theatre/Dance  
Dance Studies Association (DSA)  
Mid-America Theatre Conference (MATC)  
National Center for Faculty Development & Diversity (NCFDD)  
University at Buffalo Humanities Institute Performance Research Workshop

CREATIVE  
WORK

**Choreography and Movement Direction**  
(selected)

<i>Attention/Devotion</i> (Choreographer) ChoreoLab	University at Buffalo, 2019
<i>10 Out of 12</i> (Movement Director) Dir. Eero Laine	University at Buffalo, 2017
<i>Visitors in Paradise</i> (Choreographer) Zodiaque Dance Ensemble	University at Buffalo, 2016
<i>Dear Boy</i> (Choreographer) Dir. Stacey Cabaj	University of Pittsburgh, 2013
<i>The Mustache</i> (Movement Director) Dir. Christiana Molldrem Harkulich	University of Pittsburgh, 2013
<i>Machinal</i> (Movement Director) Dir. Maria Enriquez	University of Pittsburgh, 2013
<i>Sweeney Todd: The Demon Barber of Fleet Street</i> (Choreographer) Dir. Lisa Jackson-Schebetta	University of Pittsburgh, 2012
<i>Violet Sharp</i> (Choreographer) Dir. William Cameron	Terra Nova Theatre Group, 2012
<i>Sparagmos (The Bacchae)</i> (Choreographer) Dir. David Bisaha	University of Pittsburgh, 2011
<i>As You Like It</i> (Choreographer) Dir. Sam Turich	University of Pittsburgh, 2010
<i>All in the Timing</i> (Movement Direction) Dir. David Peterson	University of Pittsburgh, 2010

*Darwin and the Kid* (Choreographer)                      Shakespeare-in-the-Schools, 2009  
Dir. Sam Turich

**Theatrical Direction and Dramaturgy**

*MFA Thesis Concert*, Faculty Director                      University at Buffalo, 2019-20

*Agamemnon* (Assitant Director)                      University of Pitttsburgh, 2014  
Dir. Dennis Schebetta

*The Gammage Project* (Researcher)                      University of Pittsburgh, 2012  
Dir. Mark Clayton Southers

*Churchill in Shorts* (Dramaturg)                      University of Pittsburgh, 2011  
Dir. Tommy Costello

*Jane Eyre* (Dramaturg)                      Pittsburgh Irish and Classical Theatre, 2010  
Dir. Scott Wise

*The Cherry Orchard* (Dramaturg)                      University at Buffalo, 2009  
Dir. Kazimierz Braun

Literary Management/Dramaturgy Intern                      Guthrie Theater, 2008  
Multiple productions, supervisor: Carla Steen

*Twelfth Night* (Dramaturg)                      St. Olaf College, 2008  
Dir. Gary Gisselman