

CURRICULUM VITAE

Cason Murphy
Iowa State University

RANK: Assistant Professor of Theatre (*tenure-track*)

OFFICE LOCATION: Carver 320

DEPARTMENT: Music & Theatre

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COLLEGE: Liberal Arts and Sciences

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DATE OF FIRST EMPLOYMENT AT ISU: 8/15/2018

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DATE OF PRESENT RANK: 8/15/2018

EDUCATION

Degrees:

- 2016 M.F.A., Baylor University, Waco, TX; Theatre Directing
Thesis: "Opening the Door: A Director's Approach to Ingmar Bergman's *Nora*."
<http://hdl.handle.net/2104/9633>
- 2010 B.A., UCLA, Los Angeles, CA; Theatre Arts–Directing.
- 2006 A.A., Los Angeles City College, Los Angeles, CA; Theatre Arts–Acting.

Certificates:

- 2006 Professional Certificate, Los Angeles City College, Los Angeles, CA; Acting.

EXPERIENCE

Teaching, Extension, and Research Appointments:

- 2018–present Assistant Professor of Theatre, Iowa State University.
- 2016–2018 Assistant Professor of Theatre and Musical Theatre, Southern Arkansas University.
- 2013–2016 Teacher of Record and Research Assistant, Baylor University.

Academic Administrative Appointments:

- 2016–2018 Director of Theatre, Southern Arkansas University.

Professional Positions:

- 2016–present Associate Producer, Protest Plays Project.
- 2012–present Associate Producer, Little Black Dress INK.
- 2011–present Co-Founder and Co-Artistic Director, The@trics Theatre.

TEACHING ACCOMPLISHMENTS

Areas of specialization: Theatre, musical theatre, directing, new work development, critical reinterpretation of the canon; audience and reception theory, acting pedagogy, theatre and video gaming.

Courses Taught:

- THTRE 106: Introduction to the Performing Arts. Iowa State University.
- THTRE 251: Acting Foundations. Iowa State University.
- THTRE 263: Script Analysis. Iowa State University.
- THTRE 301: Theatre Performance Practicum. Iowa State University.
- THTRE 354: Musical Theatre History and Performance. Iowa State University.

THTRE 355: Musical Theatre Audition Styles. Iowa State University.
 SPCH 1113: Introduction to Public Speaking. Southern Arkansas University.
 THEA 2003: Voice and Diction. Southern Arkansas University.
 THEA 2633: Fundamentals of Acting. Southern Arkansas University.
 THEA 3413: Acting for the Camera. Southern Arkansas University.
 THEA 3423: Advanced Voice and Dialects. Southern Arkansas University.
 THEA 3433: Musical Theatre Literature & History. Southern Arkansas University.
 THEA 3533: Auditions and Business. Southern Arkansas University.
 THEA 3593: Studies in Musical Theatre. Southern Arkansas University.
 THEA 3663: Performance in Shakespeare. Southern Arkansas University.
 THEA 3673: Creative Dramatics. Southern Arkansas University.
 THEA 4633: Directing. Southern Arkansas University.
 MTHR 1002-4002: Musical Theatre Production Ensemble. Southern Arkansas University.
 THEA 1206: Theatre Appreciation. Baylor University.
 THEA 1314: Acting for Non-Majors. Baylor University.
 THEA 3301: Acting, Advanced Realism. Baylor University.

Courses Developed:

THTRE 353X: Acting for the Camera. Iowa State University.
 THTRE 504A: Advanced Musical Theatre Seminar–*BABA*. Iowa State University.

Non-credit Classes, Workshops, Seminars, Invited Lectures:

2022 “Know Well Your Part: Defining Your Teaching Persona.” CELT Preparing Future Faculty Seminar and HORT 698: Horticulture Teaching Practicum. Iowa State University.
 2021 “Biomechanics Actor Training.” THTRE 151: Actor’s Voice and Movement. Iowa State University.
 2019 “*Beautiful and Broadway*.” HON 321U: The Way We Use Music in the Arts. Iowa State University.
 2019 *Transforming Shakespeare* Workshop, devising and new play workshop with Artist in Residence, Rude Mechs’ Lana Lesley.
 2019 “Improv and Interviewing.” LAS 230X: Professional Career Preparation. Iowa State University.
 2019 “*Making Sense and Sensibility*.” THTRE 365: Theatrical Design Principles. Iowa State University.
 2018 “Suzuki Method Actor Training.” PERF 105: Issues in the Performing Arts. Iowa State University.
 2016 “Greek and Roman Drama.” DRAM 1310: Introduction to Theater. Central Texas College.
 2015 “19th Century Actors in America.” THEA 2375: Theatre History II. Baylor University.

Student Advising and Mentoring

Undergraduate Students:

2021-2022*: 10 students mentored
 2019-2021: 12 students advised

**LAS Advising model shifted from faculty advisors to centralized professional advisor and faculty mentors in AY 2021-2022.*

Graduate Students:

2022: Brynn Sweere, M.S. Event Management, external committee member.

Materials Developed (non-scholarship activity):

BABA New Musical Workshop Audience Guide. Iowa State University. 2022.
Sense and Sensibility Production Study Guide. Iowa State University. 2019.

Honors and Awards:

2023 ATHE/KCACTF Prize for Innovative Teaching in Theatre. KCACTF Region V.
 2022 Arts Educator Award. Ames Community Arts Council.
 2021 University Award for Early Achievement in Teaching. Iowa State University
 2021 LAS Cassling Family Faculty Award for Early Achievement in Teaching. Iowa State University.

SCHOLARSHIP ACCOMPLISHMENTS AND CREATIVE ACTIVITY

Textbooks:

2021 *The World at Play: Performance from the Audience's Perspective*. Kendall Hunt Publishing.

Peer Reviewed/Refereed Publications:

Book Chapters

- (2023) "No Longer 'Merely Players': Porting the Elements of Theatre into Video Gaming" in *Pandemic Play: Community in Performance, Gaming, and the Arts*, edited by Catherine Quirk and Carolyn Ownbey. Palgrave Studies in Performance and Technology series, Palgrave Macmillan: London (forthcoming).
- (2023) "The Show Must Go On-Line: Shifting Modalities for Theatre Performance Classes" in *Education, Technology, and Culture*, edited by John Dean and Gerhard Finster. Amsterdam: GIRE Press (forthcoming).
- 2019 "'Changing True Rules for Odd Inventions': Analyzing the 'New Canon' Projects of the OSF, ASC, and Rude Mechs" in *Old Wine in New Bottles: Re-Canonizing the Timeless Word*, edited by Manu Mangattu and Sneha Jani (August 2019): 65-71.
- 2016 "Fixing Shakespeare: What Happens When We Get Bored with the Bard" in *The Whirlwind of Passion: New Critical Perspectives on William Shakespeare*, edited by Petar Penda. Newcastle upon Tyne: Cambridge Scholars (August 2016): 180-195.
- 2016 "Kuwaiting for Godot: The Absurd Theater of War in *Jarhead*" in *The Wiley-Blackwell Companion to the War Film*, edited by Douglas Cunningham and John Nelson. New York: Wiley-Blackwell (May 2016): 338-355. <https://doi.org/10.1002/9781118337653.ch20>

Journal Articles

- 2019 "'Changing True Rules for Odd Inventions': Analyzing the 'New Canon' Projects of the OSF, ASC, and Rude Mechs." *Aesthetique Journal of International Literary Enterprises* 2, Special Edition "Old Wine in New Bottles: Re-Canonizing the Timeless Word," edited by Sneha Jani (June 2019). <https://www.mutemelodist.com/postings.php?pid=545&cid=10&subid=37>
- 2018 "Flirting with the 'Loyal Wife': Ingmar Bergman's Theatrical Affair with *Nora*." *Cinema Scandinavia* 23, Special Edition on Ingmar Bergman, edited by Emma Vestrheim and Barbara Majsja (June 2018): 54-69.
- 2016 "Augusto Boal is Alive and Well and Living in Mapleton: The Guilty Remnant in HBO's *The Leftovers*." *Journal of Film and Video* 68.3-4, Special Edition on Television and Performance, edited by Justin Rawlins and R. Colin Tait (Fall/Winter 2016): 104-114. <https://doi.org/10.5406/jfilmvideo.68.3-4.0104>
- 2016 "The Presents of Absence: Inspiring Creation Within the Pedagogical Void in Rude Mechs' *The Method Gun*." *Theatre/Practice* 5, edited by Jennifer Schlueter and Erica Beimesche (June 2016). http://www.theatrepractice.us/pdfs/V5_Presents_of_Absence_Murphy.pdf

Performance Reviews

- 2021 Review of *As You Like It* at Flagstaff Shakespeare Festival. *Shakespeare Bulletin* 39.2 (Summer 2021): 283-286. <https://doi.org/10.1353/shb.2021.0027>
- 2019 Review of *Not Every Mountain* by the Rude Mechs. *Theatre Journal* 71.2 (June 2019): 231-233. <https://doi.org/10.1353/tj.2019.0043>
- 2018 Review of *Fixing Troilus & Cressida* by the Rude Mechs. *Shakespeare Bulletin* 36.4 (Winter 2018): 722-726. <https://doi.org/10.1353/shb.2018.0071>
- 2014 Review of *Fixing King John* by the Rude Mechs. *Texas Theatre Journal* 10 (2014): 153-155.

Book Reviews

- 2014 Review of *The Audience Experience: A Critical Analysis of Audiences in the Performing Arts*, edited by Jennifer Radbourne, Hilary Glow, and Katya Johnson. *Theatre Topics* 24.1 (2014): 65-66. <https://doi.org/10.1353/tt.2014.0005>

Other Publications

- 2021 "Serving up success: Devising a 'class menu' for online teaching." In *A Collection of Teaching Tips: Teaching through the Pandemic*, Iowa State University Center for Excellence in Learning and Teaching (CELT). <https://www.celt.iastate.edu/2021/04/20/serving-up-success-devising-a-class-menu-for-online-teaching-dr-cason-murphy/>

- 2019 “Why Cancelling a Conference Isn’t Crossing the Line: An Interview with Jill Stevenson from the American Society for Theatre Research.” *HowlRound Theatre Commons*, 6 Feb. 2019.
<https://howlround.com/why-canceling-conference-isnt-crossing-line>

Refereed Conference Presentations:

- (2023) “*Impossible*: Porting Theatre into Video Games.” Practice/Production Symposium, 43rd Annual Mid-America Theatre Conference (MATC). Minneapolis, MN.
- (2023) “‘No, Literally...I Can’t Reach the Doorknobs’: Crossing the Threshold from Baby to Adult to Baby Again in *The Boss Baby* (2017).” *Second First Annual Boss Baby Symposium*; virtual presentation.
- 2022 “No Longer ‘Merely Players’: Porting the Elements of Theatre into Video Gaming.” *Live Performance and Video Gaming International Conference*. Institute for the Performing Arts and Film (Zurich University of the Arts, Switzerland), INREV (Université Paris 8, France), CREM (Université de Lorraine, France), and GameLab UNIL-EPFL (Université de Lausanne, Switzerland); virtual presentation.
- 2022 “No Longer ‘Merely Players’: Porting the Elements of Theatre into Video Gaming.” *Video Games as a Common Ground International Conference*. University of Zadar, Croatia; virtual presentation.
- 2022 “The Plague’s the Thing: How a Modern-Day Pandemic Brought the Bard Online.” *Global Snapshot Conference: What is a Shakespeare?*. UCSB Interdisciplinary Humanities Center Research Focus Group, Santa Barbara, CA; virtual presentation.
- 2022 “‘There is No Before’: Healing Pandemic Trauma through the Chiasitic Structure of HBOMax’s *Station Eleven*.” *Popular/American Culture Association Conference (PCA/ACA)*; virtual presentation.
- 2022 “Harold Hill Was a White Supremacist, and Other Revolutionary Thoughts from a Musical Theatre Class in Iowa.” *Pedagogy Symposium, 42nd Annual Mid-America Theatre Conference (MATC)*. Cleveland, OH.
- 2022 “Spinning a New Tale Out of Old Yarn: How *BABA* Came to Be.” Practice/Production Symposium, 42nd Annual Mid-America Theatre Conference (MATC). Cleveland, OH.
- 2021 “Sins of Omission: Filling in the Holes of the Rude Mechs’ Fixing Shakespeare Project.” *Wooden O Symposium* at Utah Shakespeare Festival. Cedar City, UT; virtual presentation.
- 2021 “The Show Must Go On-Line: Shifting Modalities for Theatre Performance Classes.” *Education, Technology & Culture in Crisis: Secondary & Higher Education in a Time of Virtual Instruction International Conference*. Global Institute for Research Education & Scholarship (GIRES). Amsterdam, Netherlands; virtual presentation.
- 2021 “The Show Must Go On-Line: Shifting Modalities for Theatre Performance Classes.” *Pandemic Pedagogy Research Symposium*. UMichigan Center for Academic Innovation, Duke University Learning Innovation and PennOnline; virtual presentation.
- 2021 “The Plague’s the Thing: How a Modern-Day Pandemic Brought the Bard Online.” *Shakespeare and the Closure of Theatres International Colloquy*, English Research Institute at De Montfort University. Leicester, England; virtual presentation.
- 2020 “‘Everything We’ve Done is Nothing’: Interruption as Inspiration in Re-re-re-performing *The Method Gun*.” Politics and Aesthetics of Interruption Working Group, *American Society for Theatre Research (ASTR)*, virtual presentation.
- 2020 “A Mid-Quarantine Night’s Dream: Three Attempts to Bring the Bard’s Comedy Online During the COVID-19 Pandemic.” *Wooden O Symposium* at Utah Shakespeare Festival. Cedar City, UT; virtual presentation.
- 2020 “HERoic Character: Producing a Season of Plays Written by Women.” Practice/Production Symposium, 41st Annual Mid-America Theatre Conference (MATC). Chicago, IL.
- 2020 “Spinning the Wheels of ‘Outrageous Fortune’: Two Attempts at Casting *Hamlet* by Chance.” Practice/Production Symposium, 41st Annual Mid-America Theatre Conference (MATC). Chicago, IL.
- 2019 “Disrupting Commercial Models in Theatre through Citizen Artistry and Entrepreneurship.” Roundtable Panelist, *Society for Arts Entrepreneurship Education Conference (SAEE)*. Ames, IA.
- 2019 “Reinventing Theatre Training to Empower Citizen Artistry.” Roundtable Panelist: “Re-Inventing Theatre Departments and their Communities,” *Pedagogy Symposium, 40th Annual Mid-America Theatre Conference (MATC)*. Cleveland, OH.

- 2019 “‘Changing True Rules for Odd Inventions’: Three Attempts at Rewriting Shakespeare for Contemporary Audiences.” Practice/Production Symposium, *40th Annual Mid-America Theatre Conference* (MATC). Cleveland, OH.
- 2018 “Below the (Bible) Belt: Arousal, Appropriateness, and *A Midsummer Night’s Dream* in the American Academic South.” Shakespearean Performance Working Group, *American Society for Theatre Research* (ASTR) Forum. La Jolla, CA.
- 2018 “Southern Discomfort: The Revolutionary Act of (and Resistance to) Staging Inclusive Theatre in the American South.” Theatre and Social Change Debut Panel, *Association of Theatre in Higher Education* (ATHE). Boston, MA.
- 2017 “All the World’s a Stage: Power, Politics, and Performance.” *Who’s Got the Power?: International Conference on the Philosophical Critique of Social and Political Structures*. University of Iceland, Reykjavik.
- 2016 “‘You should always cut Ibsen’: How Ingmar Bergman’s *Nora* Opened the Door to a ‘Theory of Dislocation.’” *Texas Educational Theatre Association Conference* (TETA). Dallas, TX.
- 2015 “Augusto Boal is Alive and Well and Living in Mapleton: Examining Tactics of Theater of the Oppressed in the Praxis of the Guilty Remnant in HBO’s *The Leftovers*.” *Popular/American Culture Association Conference* (PCA/ACA). New Orleans, LA.
- 2015 “The Presents of Absence: Inspiring Performative Creation Within the Pedagogical Void in Rude Mechs’ *The Method Gun*.” Practice/Production Symposium, *36th Annual Mid-America Theatre Conference* (MATC). Kansas City, MO.
- 2015 “Rude Awakening: How ‘Fixing’ Shakespeare Urged the Rude Mechs to Grow Up.” *Texas Educational Theatre Association Conference* (TETA). Houston, TX.
- 2014 “Get Thee to a Mummery: Performance Traditions in George R.R. Martin’s *A Song of Ice and Fire* Series.” *Southwest Popular/American Culture Association* (SWPACA). Albuquerque, NM.

Other Invited Presentations and Workshops:

- 2022 Facilitator. “Acting the Song” Workshop. Iowa High School Musical Theatre Awards/Des Moines Performing Arts; Des Moines, IA.
- 2022 Invited Faculty Speaker. Center for Excellence in the Arts and Humanities (CEAH) Fall Faculty Celebration Reception. Iowa State University, Ames, IA.
- 2022 Invited Panelist. CELT “Award-Winning Series: Instructors Share Teaching Strategies.” Iowa State University, Ames, IA.
- 2022 Keynote Speaker: “The Show Doesn’t Have to Go On: Making a Case for ‘Necessary Incompleteness.’” *Lessons from a Crisis: Education in a Time of Virtual Learning* International Conference, Global Institute for Research Education & Scholarship (GIRES). Amsterdam, Netherlands; virtual presentation.
- 2021 Invited Production: *On the Horizon: Festival of Student-Produced Work*. IGNITE Innovation Showcase 2021. Iowa State University, Ames, IA.
- 2021 Lightning Talk Participant: “The Plague’s the Thing: How a Modern-Day Pandemic Brought the Bard Online.” Iowa State University Research Day. Ames, IA; virtual presentation.
- 2020 Keynote Speaker: “A Mid-Quarantine Night’s Dream: Three Attempts to Bring the Bard’s Comedy Online During the COVID-19 Pandemic.” *Scenic City Shakespeare 24-Hour Shakespeare-a-thon*. Chattanooga, TN; virtual presentation.
- 2020 Lightning Talk Participant: “The Show Must Go On-Line: Preserving and Presenting Theatre During a Modern-Day Pandemic.” Iowa State University COVID-19 Research Networking Event; virtual presentation.
- 2020 Facilitator. *Thinking Inside the (Rasa)Box* Workshop. Iowa Thespians Festival, Cedar Falls, IA.
- 2019 Lightning Talk Participant: “Canon Fodder: Three Attempts at Rewriting Shakespeare for Contemporary Audiences.” Iowa State University Research Day. Ames, IA.
- 2019 Guest Speaker. Sense and Sensibili-Tea. Salisbury House, Des Moines, IA.
- 2018 Facilitator. *Thinking Like a Director* Workshop. Arkansas Thespians Festival, Jonesboro, AR.
- 2017 Facilitator. Lessac Kinesensics Workshop. Arkansas Thespians Festival, Fayetteville, AR.
- 2016 Facilitator. *Make-a-Movie II—Short Films* Workshop. The@trics Theatre, Prescott, AZ.
- 2015 Facilitator. Taming *The Tempest—Shakespeare* Workshop II. The@trics Theatre, Prescott, AZ.
- 2015 Facilitator. Young Filmmakers’ Workshop. Waco Civic Theatre, Waco, TX.
- 2014 Facilitator. Creative and Devised Ensemble Workshop. The@trics Theatre, Prescott, AZ.

- 2013 Facilitator. *Make-a-Movie I–Feature-Length Film Workshop*. The@trics Theatre, Prescott, AZ.
 2013 Facilitator. *Accent Your Accents Workshop*. Prescott Center for the Arts, Prescott, AZ.
 2013 Facilitator. *Dreaming of Midsummer–Shakespeare Workshop I*. The@trics Theatre, Prescott, AZ.
 2013 Guest Artist in Residence. *Summer Youth Workshop*. Yuma Arts Center, Yuma, AZ.
 2012 Facilitator. *Acting Intensive Workshop*. The@trics Theatre, Prescott, AZ.

Creative Scholarship/Artistic Credits:

National and Regional

- 2021 Director. *Vagina of Vengeance. Weird Plays for a Weird Year Festival*. The Tank: New York, NY.
 2020 Producer and Director. *Hindsight is 2020 Virtual New Play Festival*. Protest Plays Project.
 2020 Lead Actor. *Pyramus and Thisby: The Most Lamentable Comedy*. Scenic City Shakespeare: Chattanooga, TN.
 2017 Producer and Director. *Hot Mess New Play Festival*. Little Black Dress INK: Los Angeles, CA.
 2015 Director, Composer, and Sound Designer. *The Tempest*. The@trics Theatre: Prescott, AZ.
 2015 Producer and Director. *Outside the Lines New Play Festival*. Little Black Dress INK: Los Angeles, CA.
 2014 Producer and Director. *Planting the Seed New Play Festival*. Little Black Dress INK: Los Angeles, CA.
 2013 Director/Facilitator. *Prix Fixe* (devised ensemble work). The@trics Theatre: Prescott, AZ.
 2013 Scenic Designer and Sound Designer. *The Elk in the Attic*. Elks Opera House: Prescott, AZ.
 2013 Director and Composer. *A Midsummer Night's Dream*. The@trics Theatre: Prescott, AZ.
 2013 Director/Facilitator. *You-ma* (devised ensemble work). Yuma Arts Center: Yuma, AZ.
 2013 Producer and Director. *Pet Plays New Play Festival*. The@trics Theatre: Prescott, AZ.
 2012 Director. *A Tuna Christmas*. Prescott Center for the Arts: Prescott, AZ.
 2012 Producer and Director. *thrifTheatre New Play Festival*. The@trics Theatre: Prescott, AZ.
 2012 Director/Facilitator. *Communiqué* (devised ensemble work). The@trics Theatre: Prescott, AZ.
 2012 Producer and Director. *From the Mouths of Babes New Play Festival*. Little Black Dress INK: Los Angeles, CA.
 2012 Lead Actor. *Completely Hollywood (Abridged)*. Prescott Center for the Arts: Prescott, AZ.
 2012 Lead Actor. *Cabaret*. Prescott Center for the Arts: Prescott, AZ.
 2012 Director. *Ham Brown's House* (staged reading). Tomorrow's Theatre Tonight, Prescott, AZ.
 2011 Producer and Director. *Dirty Laundry New Play Festival*. Little Black Dress INK: Los Angeles, CA.
 2011 Lead Actor. *The 39 Steps*. Prescott Center for the Arts: Prescott, AZ.
 2011 Director. *Inherit the Wind*. Prescott Center for the Arts: Prescott, AZ.
 2010 Lead Actor. *Dirty Rotten Scoundrels*. Prescott Center for the Arts: Prescott, AZ.
 2010 Lead Actor. *The Bald Soprano*. Santa Monica Playhouse: Santa Monica, CA.
 2010 Assistant Director. *The Roxy* (Equity staged reading). NoHo Arts Center: North Hollywood, CA.
 2009 Assistant Director. *The First Nudie Musical* (Equity staged reading) at Festival of New Musicals. NoHo Arts Center: North Hollywood, CA.
 2008 Supporting Actor. *Urinetown*. Class Act Theatre: Calabasas, CA.
 2007 Lead Actor. *The Brain from Planet X*. New York Festival of New Musicals. Acorn Theatre: New York, NY. *Also appear on Original Cast Recording from Kritzerland Records*.
 2007 Supporting Actor. *Bukowsical!* New York Fringe Festival. Bleecker Street Theatre: New York, NY. *Also appear on Original Cast Recording from Kritzerland Records*.
 2007 Lead Actor. *Cabaret*. Class Act Theatre: Calabasas, CA.

University

- (2023) Director. *She Kills Monsters*. Iowa State University.
 2022 Director. *BABA: A New Musical*. Iowa State University.
 2021 Producer and Director. *No One is Alone Musical Theatre Cabaret*. Iowa State University.
 2021 Facilitating Producer. *On the Horizon: Festival of Student Produced Work*. Iowa State University.
 2020* Director. *9 to 5: The Musical*. Iowa State University. *cancelled due to COVID-19
 2019 Producer and Director. *Without You Musical Theatre Cabaret*. Iowa State University.
 2019 Director. *Art Nouveau and Mommy Knows Best*. Iowa State University.
 2019 Director and Sound Designer. *Sense and Sensibility*. Iowa State University.
 2018 Director and Sound Designer. *A Midsummer Night's Dream*. Southern Arkansas University.
 2017 Director and Sound Designer. *Madagascar–A Musical Adventure*. Southern Arkansas University.
 2017 Sound Designer. *Rhinoceros*. Southern Arkansas University.
 2017 Director. *The Little Mermaid*. Southern Arkansas University.

- 2016 Director and Choreographer. *You're a Good Man, Charlie Brown*. Southern Arkansas University.
- 2016 Director. *Our Town*. Southern Arkansas University.
- 2016 Dramaturg. *Story of a Marriage*. Baylor University.
- 2015 Director. *Nora*. MFA Thesis Production. Baylor University.
- 2015 Assistant Director. *Twelfth Night*. Baylor University.
- 2014 Director/Facilitator. *A Family Admiring a Portrait* (devised ensemble work). Baylor University.
- 2014 Director. *On the Verge*. Baylor University.

Grants and Funding Awarded:

- 2021 Cassling Family Faculty Award Prize. Monetary prize associated with LAS Award for Achievement in Early Teaching, to be used in support of teaching and scholarship. \$6000.
- 2021 Iowa State University Early Teaching Award Stipend. Monetary prize associated with University Award for Achievement in Early Teaching. \$1500.
- 2021 Center for Excellence in the Arts and Humanities (CEAH) Research Grant. Award for summer support during pre-production digital residency on *Frost/Nixon* with Scenic Shakespeare in Chattanooga, TN. Iowa State University. \$5000.
- 2021 Debut Panel Honorarium. Award for first time presenting scholarship as part of the Pandemic Pedagogy Research Symposium, sponsored by UMichigan Center for Academic Innovation, Duke University Learning Innovation and PennOnline. \$150.
- 2020 "Imagined Performance: *9 to 5*." CEAH "Sheltering the Storm: Processing COVID-19" Grant. Award to support creation of digital repository of cancelled production of *9 to 5 the Musical*. Iowa State University. \$250. https://issuu.com/alysonkathlyn/docs/9_to_5_final_v3
- 2020 LAS Faculty Travel Grant. Award to support travel to Mid-America Theatre Conference in Chicago, IL. Iowa State University. \$1250.
- 2019 Department of Music & Theatre Professional Development Funds. Award to support travel to New York City for *Play On! Shakespeare* Scholar-on-Site project. Iowa State University. \$1852.
- 2019 CEAH Research Grant. Summer support award for dramaturgical research for *Play On! Shakespeare* Scholar-on-Site project. Iowa State University. \$5000.
- 2019 Department of Music & Theatre Professional Development Funds. Award to support travel to Mid-America Theatre Conference in Cleveland, OH. Iowa State University. \$970.
- 2018 LAS Faculty Travel Grant. Award to support travel to American Society of Theatre Research (ASTR) in San Diego, CA. Iowa State University. \$1250.
- 2018 Debut Panel Honorarium. Award for first time presenting scholarship as part of the Theatre and Social Change Focus Group at ATHE conference in Boston, MA. \$100.
- 2017 Faculty Travel Grant. Award to support travel to the International Conference on the Philosophical Critique of Social and Political Structures in Reykjavik, Iceland. Southern Arkansas University. \$5200.
- 2016 Graduate Student Travel Grant. Award to support travel to Texas Educational Theatre Association (TETA) Conference in Dallas, TX. Baylor University. \$500.
- 2015 Graduate Student Travel Grant. Award to support travel to Popular/American Culture Association Conference in New Orleans, LA. Baylor University. \$1000.
- 2015 Graduate Student Travel Grant. Award to support travel to Mid-America Theatre Conference in Kansas City, MO. Baylor University. \$1000.
- 2015 Graduate Student Travel Grant. Award to support travel to Texas Educational Theatre Association (TETA) Conference in Houston, TX. Baylor University. \$500.
- 2014 Graduate Student Travel Grant. Award to support travel to Southwest Popular/American Culture Conference in Albuquerque, NM. Baylor University. \$1000.
- 2014 Puffin Foundation Project Grant. Award to support purchase of podcasting equipment for Little Black Dress INK's ONSTAGE: ON-AIR project, summer 2014. \$1800.
- 2013 Guest Artist in Residence Stipend. Yuma Arts Center and City of Yuma. Award to support workshop teaching at Yuma Arts Center. \$1000.
- 2012 Puffin Foundation Project Grant. Award to support production of The@trics Theatre's *thriftTheatre* New Play Festival, summer 2012. \$1400.

Honors and Awards:

- 2018 First Prize: "Flirting with the 'Loyal Wife': Ingmar Bergman's Theatrical Affair with *Nora*." *Cinema Scandinavia* Ingmar Bergman Writing Competition.

- 2017 KCACTF Certificate of Merit for Sound Design: *Rhinoceros*, Southern Arkansas University.
 2017 Second Prize: *Parched*. Southwest Playwriting Competition. Stage West Theatre, Fort Worth, TX.
 2013 Outstanding Performing Artist: *Cabaret*. Buckey Awards, Prescott, AZ.
 2013 Audience Choice Award for Outstanding Direction: *The Inner Monster*. Young Playwrights Festival. Prescott Center for the Arts, Prescott, AZ.

SERVICE

Organizational Leadership:

National/International

- 2022–present Vice President, Executive Committee, Mid-America Theatre Conference (MATC).
 2022–present Chair, Nominations and Appointments Committee, MATC.
 2020–present Chair, Remote Advisory Board, Scenic City Shakespeare.
 2019–2022 Co-Chair, Practice/Production Symposium, MATC.

University

- 2021–present Co-Chair, Music & Theatre Equity Diversity and Inclusion Committee, Iowa State University.
 2020 Co-Chair, Theatre Equity/Justice Review Committee, Iowa State University.

Major Committee Assignments:

National/International

- 2022–2023 Member (ex-officio), Anti-Racism Committee, MATC.
 2021–2022 Member, Conference Planning Committee, MATC.
 2021–2022 Member, Bylaws Committee, MATC.
 2020–present Member, Editorial Board, *Aesthetique Journal for International Literary Enterprises* (AJILE).
 2019–2021 Member, Steering Committee of Shakespearean Performance Research Group, American Society of Theatre Research (ASTR).
 2019 Organizing Committee Member, *Beyond Hermeneutics: Challenging Traditional Approaches to Literary and Language Studies*, 4th International Conference on English Language and Literary Studies (CELLS).
 2018–2020 Member at Large, Theatre for Social Change Focus Group, Association for Theatre in Higher Education (ATHE).

University

- 2021–present Member, College of Liberal Arts and Sciences DEI Chair Council, Iowa State University.
 2020 Member, LAS COVID-19 Working Group #3: Large Lecture Classes, Iowa State University.
 2019–present Member, ISU Theatre Scholarship Review Committee, Iowa State University.
 2019–2021 Member, College of Liberal Arts and Sciences Advising Council, Iowa State University.
 2018–present Member, Theatre Season Selection Committee, Iowa State University.
 2018–present Member, Music & Theatre Recruitment Committee, Iowa State University.
 2018 Member, Music & Theatre Faculty Search Committee–Term Lecturer, Iowa State University.
 2017 Chair, Faculty Search Committee–Production Manager, Southern Arkansas University.
 2017 Chair, Faculty Search Committee–Assistant Professor of Dance, Southern Arkansas University.
 2016–2018 Chair, Season Selection Committee, Southern Arkansas University.
 2016–2018 Member, Theatre Curriculum Advisory Committee, Southern Arkansas University.

Extension and Outreach Service:

- 2022 Musical Theatre Coach, Iowa High School Musical Theatre Awards/Des Moines Performing Arts; Des Moines, IA.
 2022 Collaborator, Arts, Environment, and Creating Connections Workshop, Iowa 4-H and EcoTheatre Lab.
 2020–2022 Adjudicator, 48-Hour Film Festival, Iowa State University Film Producers Club.
 2020 Kennedy Center American College Theatre Festival, Region V.
 Mentor, Musical Theatre Intensive (2020–present)
 Mentor, Irene Ryan Scholarship Competition (2019–present)
 2019 Moderator, HERoic Keynote Speaker: Rachel Hauck, ISU Lectures.
 2019 Musical Theatre Critic, Iowa High School Speech Association All-State Festival.
 2018 Adjudicator, Short Film Competition, Arkansas Thespian Festival.

- 2018 Preliminary Judge, Arkansas Young Playwrights Competition.
 2017 Adjudicator, Solo Acting Performance, Arkansas Thespian Festival.
 2011–2013 Adjudicator, Tri-City Prep Poetry Out Loud Regional Competition.

Editorial and Professional Service:

- 2021 Copy Editor, *Alice in Quarantine: A Drive-Through Adventure Play*. Next Stage Press: Commerce, CO.
 2018 Scholar-on-Site, *Play on! Shakespeare Festival*. Classic Stage Company, New York, NY.
 2016–2020 Book Review Editor. *Texas Theatre Journal*, Volumes 14-17: Dallas, TX.
 2016 Assistant Copy Editor. *The Whirlwind of Passion: New Critical Perspectives on William Shakespeare* edited by Petar Penda. Cambridge Scholars: Newcastle upon Tyne, England.

Community Service:

- 2022 Precinct Election Chair, Ames 16; Ames, IA.
 2022–present Member, Educational Equity Planning Team, Ames Community School District; Ames, IA.
 2020–2022 Member, Board of Directors, University Community Childcare; Ames, IA.
 Vice President (2021–2022)
 Secretary (2020–2021)
 2017–2018 Member, Arts Advisory Committee, Southern Arkansas Community College; El Dorado, AR.
 2010–2012 Member, Board of Directors, Prescott Center for the Arts; Prescott, AZ.

Honors and Awards:

- 2013 National Service Member Award, Arizona Governor’s Volunteer Service Awards, Office of the Governor, Phoenix, AZ.

PROFESSIONAL DEVELOPMENT

Teaching:

- 2022 ABCs of Preparing Your Teaching Portfolio, Center for Excellence in Teaching and Learning (CELT), Iowa State University.
 2022 Writing or Revising Your Teaching Philosophy Statement, CELT, Iowa State University.
 2022 Documenting Your Teaching Efforts, CELT, Iowa State University.
 2022 “Lessons from a Crisis: Education in a Time of Virtual Learning” International Conference, Global Institute for Research Education & Scholarship (GIRES).
 2021 Pandemic Pedagogy Research Symposium, UMichigan Center for Academic Innovation, Duke University Learning Innovation and PennOnline.
 2021 “Education, Technology & Culture in Crisis: Secondary & Higher Education in a Time of Virtual Instruction” International Conference, Global Institute for Research Education & Scholarship (GIRES).
 2020 “Flexible Course Design: Top Hat in a Hybrid Classroom,” Top Hat Platform Training.
 2019–2022 Annual Inclusive Classroom Training, CELT, Iowa State University.

Scholarship and Creative Activity:

- 2022 Turning Your Scholarly Teaching into Scholarship of Learning and Teaching, CELT, Iowa State University.
 2021 Documenting Your Research Impact and Increasing Visibility, Office of the Senior Vice President and Provost, Iowa State University.
 2021 Theatrical Intimacy Training with Laura Rickard, Theatrical Intimacy Education (TIE).
 2018 Devising Political Theatre Workshop with Joel D. Eis, Association of Theatre in Higher Education (ATHE).
 2015 Meyerhold and Biomechanics Masterclass with Jonathan Pitches, University of Leeds.
 2015 Directing Devised Ensemble Workshop with Thomas Caruso, Baylor University.
 2014 Solo Playwriting/Performance Masterclass with Dael Orlandersmith, Jubilee Theatre.

Professional and Scholarly Organizational Membership:

2021–present Member, *Global Institute for Research Education & Scholarship*
2019–present Honorary Member, *Phi Mu Alpha Sinfonia* Fraternity, AΔ Chapter
2018–present Member, *American Society for Theatre Research*
2015–present Member, *Mid-America Theatre Conference*
2014–present Member, *Association of Theatre in Higher Education*
2014–present Member, *Popular and American Culture Association*
2012–present Member, *Theatre Communications Group*
2014–2016 Member, *Texas Educational Theatre Association*