

**CURRICULUM VITAE
WILLIAM D. PETERSON**

email: will.peterson@arts.monash.edu.au

EDUCATION

Ph.D., Dramatic Arts, University of Texas at Austin, 1991.

Emphasis: Theatre History and Criticism.

Production Area: Directing & Dramaturgy

M.A., Dramatic Arts, San Diego State University, 1988.

Emphasis: Theatre History and Criticism.

B.S.F.S., Georgetown University, School of Foreign Service, 1978.

Major: International Politics.

UNIVERSITY TEACHING AND ADMINISTRATIVE EXPERIENCE

**SENIOR LECTURER, Director of Centre, Centre for Drama and Theatre Studies,
Monash University (2006-present)**

As Director, responsible for overseeing curriculum changes, staffing and budget for one of Australia's largest tertiary-level theatre studies programs. As Postgraduate Coordinator (2006-07) responsible for implementing new research MA in Theatre Performance, coordinating MA coursework programme, fielding inquiries and developing thesis proposals, convening seminars, revising school scholarship criteria, and coordinating postgraduate intake process. Teaching includes units in the Bachelor of Performing Arts (BPA) stream, the drama major, and M.A. coursework program, as well as supervision of HDR students. Active on faculty level committees charged with international links and am currently working on expanding international initiatives in Southeast Asia.

**ASSOCIATE PROFESSOR, Tenured (2002-2006), ASSISTANT PROFESSOR (1998-2002),
Department of Theatre Arts, California State University San Bernardino and the Palm
Desert Campus**

Implemented first theatre arts distance-learning classes as well as new course offerings at Palm Desert Campus. Responsible for developing two year-long performance programs at the 300-seat Indian Wells Theatre. Redesigned units in theatre history/criticism/dramatic literature and created new units in Asian theatre, postcolonial theatre, and LGBT theatre. Served on university, college and departmental committees including those charged with tenure and promotion, assessment, planning, and professional development. Supervised M.A. students, advised Liberal Studies (teaching track) students, directed departmental and school touring productions, and functioned as dramaturg.

**CO-DIRECTOR, International Institute (2003-04), California State University San
Bernardino**

University-level position reporting to Provost/AVP. Charged with further internationalization of the campus, including developing new faculty and student international exchanges, liaising with community and business leaders, developing international projects, arranging and facilitating guest lectures and performances, organizing large university-wide events, supporting international research by seeking out new funding sources, grant writing and grant administration. Administered Fulbright Grant for a visiting Muslim Scholar and a six-figure Title VI Grant in Latin American Studies.

LECTURER, Department of Drama, University of Waikato, 1995-1998

Helped create and implement curriculum for drama major at a New Zealand university at the forefront of bi-cultural (Māori/Pakeha) education. Taught both lecture-based and studio classes, including new courses in Asian theatre, feminist theatre, and American theatre. Involved in timetabling, hiring new faculty, planning of new performance spaces, and setting long-term goals of department. Acted as advisor and mentor for first year drama students

and supervised graduate work.

LECTURER, Theatre Studies, National University of Singapore, 1992-1995.

Helped create and implement Singapore's first university-level theatre studies program, one that was cross-cultural and encompassed Asian and Western performance traditions. Taught undergraduate and graduate-level courses, co-ordinated the first year curriculum and intake process, created proposal for an M.A. in theatre studies (not implemented), supervised graduate work.

INSTRUCTOR, Department of Drama, San Diego State University, 1990-1992.

Taught lower and upper-division courses in theatre history, dramatic literature, and play analysis. Supervised two graduate teaching assistants, guest lectured in graduate classes.

INSTRUCTOR, ASSISTANT INSTRUCTOR, TEACHING ASSISTANT, Department of Drama, University of Texas at Austin, 1988-90.

Taught Intro to Theatre in summer session, Assistant Instructor for large enrolment Intro class, Teaching Assistant for acting core.

FELLOWSHIPS/ AFFILIATIONS

- **Visiting Professor**, Fine Arts Program, Ateneo de Manila University, Philippines, Nov-Dec 2007
- **Visiting Research Affiliate**, Asia Research Institute, National University of Singapore, July-Aug 2005.
- **Isaac Manasseh Meyer Fellow**, Faculty of Arts and Social Sciences, National University of Singapore, May-July 2005.
- **Research Affiliate**, Dept. of Speech Communication and Theater Arts, University of the Philippines, Diliman, March-May 2005

UNIVERSITY-WIDE TEACHING AWARD

- Teacher of the Year, CSUSB Panhellenic Council, 2001.

PROFESSIONAL SERVICE

- **Colloquium Organiser**, Performance Stream of *Palimpsest: Mapping, Imagining, and Moving Antipodean Landscapes*, Ateneo de Manila University, Philippines, 16-23 June 2007.
- **Colloquium Organiser**, Performance Stream of Cartographies of Culture, Religion, and Thought, Assumption University, Bangkok, Thailand, 25-29 June 2007.
- **Research Grant Referee**, Faculty of Arts and Social Sciences, National University of Singapore, 2006.
- **Adjudicator, Kennedy Center/American College Theatre Festival**. Adjudicator and Respondent for productions in California, Region VIII, Circuit 2, 1998-2003.
- **External Reviewer**, Tenure Committee for Grant (Guangren) Shen, Theatre Studies, National University of Singapore, 2004.
- **External Evaluator**, Tenure Committee for Craig Latrell, Associate Professor and Department Chair, University of Denver, 1999-2000.
- **International Conference Convenor**, 1998 Australasian Drama Studies Association (ADSA) Conference, University of Waikato. Responsible for planning, organizing, promoting, and running international conference. Speakers included Rustom Bharucha (India), Hone Kouka (Māori) and Andrew Gurr (UK).
- **External Monitor and Panelist, National Accreditation Body**, New Zealand Qualifications Authority Evaluation Panel for Bachelor of Performing and Screen Arts, UNITEC Institute of Technology, Auckland, 1997. Panelist and sole monitor for New Zealand's first conservatory-style degree course in the performing and screen arts.

UNIVERSITY SERVICE

Monash University Arts Faculty Committees

- Arts International Advisory Committee, 2006-present.

- BA Global Committee, 2006-present.

California State University San Bernardino

University Committees

- Review of Associate Vice President and Dean of Graduate Studies, 2004.
- Outcomes Assessment Committee, 1999-2003.
- Gay/Lesbian/Bisexual/Transgender Studies Minor Committee, 2001-02.
- Study Abroad Committee, 1999-present.

Palm Desert Campus Committees

- Enrolment Committee, 2005-present
- PDC Rep, Coachella Valley Economic Partnership, Multimedia Cluster Committee, 2005-present.

College Committees

- College of Arts and Letters (CAL), General Education Outcomes Assessment Committee, 2002-2004.
- CAL General Education Breadth Area Committee, 2001.
- Member, CAL Professional Development Committee, 2000-01.

Departmental Committees

- Review, Tenure and Promotion Committees for Steve Earnest, Michelle Ebert-Friere, Stuart Lewis, Johanna Smith, 2002-present.
- Chair, Assessment Committee (also participated in university and system-wide workshops on assessment), 1999-2003.
- Chair, Departmental Library Committee, 1998-2003.
- Supervisor, Front of House Activities for Departmental Productions, 1998-2003.
- Search Committees for Tenure Track Positions in Acting/Directing, Theatre in Education, Design, 1998-99, 1999-2000, 2001-02, 2002-03, 2005-06.
- Season Selection Committee, 1998-present.
- National Association of Schools of Theatre Accreditation Committee, 2002-03.
- Chair Review Committee, 2002-03.

University of Waikato

- Chair (1998) and Member (1996-98), American Studies Committee, School of Humanities.
- Working Group, First Year Humanities Course, School of Humanities, 1996-97.
- Appointment Committee for Visiting Fellow in Drama, 1996.
- University Timetabling Committee, Representative for Drama, 1996-97.
- New Zealand Studies Major Proposal Committee, School of Humanities, 1996-97.
- School of Humanities Equal Opportunity Policy Committee, 1996.
- Taught Continuing Education Class on Staging *Romeo and Juliet*, 1996.
- Library Acquisitions for Drama Department, 1995-98.

National University of Singapore

- University Board of Examiners, First Year Examinations, 1994-95.
- Adjudicator, NUS Arts Festival, New Play Program, 1992.

San Diego State University

- Adjudicator, High School Drama Festival, 1992.

COMMUNITY SERVICE

- **Advisor and Workshop Leader, Consultant, Community-Based Theatre (CBT) Project**, People's Heath Network, St. George's Church, Ontario, CA, 2001-2002. The group uses theatre as a creative tool for addressing the social concerns of this predominantly poor community of recent Filipino and Mexican immigrants.
- **Advisor, Writer, Director, Constitutional History Theatre Group**, 1999-2001. Helped devise original program for San Bernardino-based group staging historical re-enactments in various venues throughout Southern California. Concept was used to create a department-based touring group in 2001.

CURRENT WORK AND PENDING PUBLICATIONS

- "The Singapore Arts Festival at Thirty: Going Global, Glocal, Grobal." Accepted for publication in *Asian Theatre Journal*, publication 2009.

- “The Bloodless Head of Longinus: Political Interventions and the Decapitation of the Moriones Tradition in Marinduque.” Anticipated publication in 2008 from *Budhi*, Ateneo de Manila University.
- Working toward full-length book on cultures of celebration in the Philippines. Ateneo de Manila University Press has expressed interest in the project.

BOOK

Theatre and the Politics of Culture in Contemporary Singapore. Wesleyan University Press, 2001, Cloth & Paper Editions, 298 pp. First full-length study on such a topic published by a major academic press.

BOOK CHAPTERS, ENCYCLOPEDIA ENTRIES

- Writing into the Land: Dramatic Monologues in the Expanding Landscape of Aotearoa/New Zealand,” *Performing Aotearoa: New Zealand Theatre and Drama in an Age of Transition*, Brussels: P.I.E. Peter Lang, Dramaturgies Series, 2007: 103-120.
- “Māori Theatre on Its Own Ground: Moving Past the ‘Post’ in Postcolonialism.” *Critics and Writers Speak: Revisioning Post-Colonial Literatures in English*, Ed. Igor Maver, Lanham, MD: Rowman and Littlefield/Lexington Books, 2006: 126-142.
- 6 entries: Avant-Garde in Singapore, *The Coffin is Too Big for the Hole*, Kuo Pao Kun, Ong Keng Sen, Singapore Country Entry, Stella Kon, *Columbia Encyclopedia of Modern Drama*, NY: Columbia University Press, 2007.
- 14 entries in multiple award-winning encyclopedia: Singapore Country Entry, Singapore sub-entries for Actors and Acting, Censorship, Criticism, Directors and Directing, Festivals, Kuo Pao Kun, Ong Keng Sen, Playwrights and Playwriting, Politics and Theatre, Scenic Techniques, Stages, Theatre Companies, Theatres, *Encyclopedia of Asian Theatre*, Greenwood Press, 2006.
- Country Entry on Singapore, *Worldmark Encyclopedia of Religious Practices*, Detroit: Tomson Gale, 2006.
- “Interculturalism in Singapore: Looking for the Big, Bad Other,” In *Intercultural Communication Reader*, Fred E. Jandt, Ed., Sage Publications, 2003: 403-412.
- “The Queer Stage in Singapore,” *People Like Us: Sexual Minorities in Singapore*, Joseph Lo and Huang Guoqin, Eds., Singapore: Select Publishing, 2003: 78-96
- Entries on Michael Gurr (Australia) and Kuo Pao Kun (Singapore). *Contemporary Dramatists*, Sixth Edition. New York: St. James Press, 1999: 264-265; 375-377.
- “Interculturalism Derailed: The Case of Singapore.” Chapter in *Disorientations: Intercultural Theatre from an Australian Perspective*. Melbourne: Centre for Drama and Theatre Studies, Monash University, 1999: 83-96.
- Foreword. *Second Chance: A Cross Cultural Theatre Casebook* by Robert Yeo and Guy Sherborne. Singapore: TheatreWorks, 1996: 3-7.

ARTICLES/REVIEWS IN ADJUDICATED JOURNALS

- “Holy Week in the ‘Heart of the Philippines’: spirituality, theatre, and community in Marinduque’s Moriones Festival. *Asian Theatre Journal* 24.2 (Fall 2007): 309-337.
- Review of FUEL: New Zealand Theatre Festival, *Theatre Journal* 57.4 (December 2005), forthcoming.
- Review of Jacqueline Lo’s *Staging Nation: English Language Theatre in Malaysia and Singapore*, *Australasian Drama Studies* 46, (April 2005): 162-165.
- “Dancing through the Crisis: The Muslim South in Filipino Dance,” *Harvard Asia Quarterly* 6.3 (Summer 2003): 43-50.
- “Consuming the Asian Other in Singapore: Interculturalism in TheatreWorks’ *Desdemona*.” *Theatre Research International* (Cambridge University Press) 28.1, (Winter 2003): 79-95.
- Review of Robert Yeo’s *The Singapore Trilogy*.” *Australasian Drama Studies* 40 (April 2002): 119-123.
- “Reclaiming the Past, Building a Future: Maori Identity in the Plays of Hone Kouka.” *Theatre Research International* 26.1 (March, 2001): 15-24.
- “Commodifying and Subduing the Body on the Singaporean Stage.” *SPAN Journal* (South Pacific Association for Commonwealth Literature and Language Studies) 42/43 (April &

- October 1996): 124-136.
- “Minangkabau Dance in West Sumatra: Tradition, Training and Tourism.” *SPAFA Journal* (published by SEAMEO Regional Centre for Archaeology and Fine Arts) 6.1 (January-April 1996): 5-12.
 - “Singapore’s Festival of the Arts.” *Asian Theatre Journal* 13.1 (Spring 1996): 112-124.
 - “Sexual Minorities on the Singaporean Stage.” *Australasian Drama Studies* 25 (October 1994): 61-72.
 - Review of *The Heliotrope Bouquet* by Scott Joplin and Louis Chauvin. La Jolla Playhouse, La Jolla. *Theatre Journal* October 1992: 403-404.
 - Review of “2000 Questions,” Sodomite Warriors,” and “Latin Lezbo Comic,” Sushi Gallery, San Diego. *Theatre Insight* 7 (Summer 1992): 26-28.
 - Review of *Pangaeon Dreams*. Santa Monica Museum, Santa Monica. *Theatre Journal* December 1991: 540-542.
 - “Mobilizing Communities for Change: Suzanne Lacy’s Large-Scale Works.” *Journal of Dramatic Theory and Criticism* 5.1 (Fall 1990): 201-209.
 - “Dreams and Apparitions: An Interview with Carolee Schneemann.” *Theatre Insight* 2 (Spring 1989): 12-15.
 - “From the Personal to the Global: Rachel Rosenthal.” *Theatre Insight* Spring 1989: 20-23.
 - “Overview of Theatre Arts Special Collections at the University of Texas.” *Theatre Insight* Spring 1989: 38-39.

PAPERS AND PANELS AT CONFERENCES

- “The Bloodless Head of Longinus: Political Interventions and the Decapitation of the Moriones Tradition in the Philippines,” Australasian Drama Studies (ADSA) Annual Conference, Sydney, Australia, 2006.
- “Roman Soldiers in the Philippines: The Intervention of the Political in the Moriones Festival of Marinduque,” Canadian Council for Southeast Asian Studies, Canadian Asian Studies Association Conference, Toronto, October 2005.
- “Spirituality, Theatre, Community and Politics in Marinduque’s Moriones Festival,” Perspectives on Philippine Catholicism Seminar, Asia Research Institute, NUS, August 2005.
- “The Great White Way: Exporting Singaporean Musical Theatre,” Association for Theatre in Higher Education (ATHE) Conference, Toronto, Canada, July 2004.
- Chair, InterAsian Interactions Panel, Association for Asian Performance (AAP) Annual Conference, Toronto, Canada, July 2004.
- “Empowering Filipinas: PETA’s Women’s Theatre Program, ADSA Annual Conference, Wellington, New Zealand, July 2004.
- “Professors Across Borders: Funding Internationalism on Campus,” Sigma Xi Forum on Science and Engineering: Keys to International Understanding, Los Angeles, November 2003.
- Participant, Roundtable, “Incorporating Asia: Integrating Asian Theatre in the General Theatre Curriculum,” ATHE Conference, NY, NY, August 2003.
- “Representations of the Muslim South in Filipino Dance,” AAP Annual Conference, NY, NY, July 2003.
- “Rethinking Course Content for a New Distance Learning Course,” Developing Language and Communication in Higher Education Conference, Chalmers Lindholmen University College, Gothenburg, Sweden, June 2003
- Roundtable Panel Organizer and Participant, “Performing the State: Images of State Power and National Identity in Southeast Asia, Japan and the Pacific.” Association for Asian Studies Annual Conference, NY, NY, March 2003.
- Facilitator, Panel Presentation by Asian American Repertory Theatre. AAP Annual Conference, San Diego, July 2002.
- Participant, Roundtable, “Introducing Asian Theatre in the General Course—Southeast Asia.” ATHE Conference, San Diego, CA, July 2002.
- Participant, Roundtable, “Think Globally, Teach Globally: Exploring Study Abroad in Theatre,” ATHE Conference, San Diego, July 2002.
- Participant, Roundtable on Research Methodologies in Asian Theatre. Association for Asian

- Performance Annual Conference, Northwestern University, Evanston, IL, August 2001.
- Participant, "World Musical Theatre? A Roundtable on Global Influence and Local Forms," ATHE Conference, Chicago, August 2001.
- "Interculturalism through Assemblage: Staging Cultural Difference in TheatreWorks' *Desdemona*." Panel on Technology and Theatre East/West, ATHE Conference, Chicago, August 2001.
- Chair and Participant, Panel Discussion on "Integrating Performance Practice into the Teaching of Asian Theatre," ATHE Conference, Washington, D.C., July/August 2000.
- "Battening Down the Hatches: Defending 'Asian Values' on the Singaporean Stage." Panel on Intercultural Theatre Practice, ATHE Conference, Toronto, July 1999.
- "The Great Singaporean Musical." Theatre East and West Seminar. American Society for Theatre Research Annual Meeting, San Antonio, TX, November 1997.
- "Turning the 'Hourglass' Upside Down and Shaking It: How the West Brought Asian Theatre to Singapore." ADSA Conference, Melbourne, Australia, July 1997. See published proceedings, Monash University Centre for Drama and Theatre Studies.
- "Contextualizing *Romeo and Juliet* in the Waikato." ADSA Conference, Canberra, Australia, Nov/Dec, 1996.
- "Teaching American Performance Art in the Pacific: A View from New Zealand." 17th Biennial Australia/New Zealand American Studies Association (ANZASA) Conference, University of Canterbury, Christchurch, New Zealand, February 1996.
- "Commodifying and Subduing the Body on the Singaporean Stage." South Pacific Association for Commonwealth Literature and Language Studies (SPACLALS) Triennial Conference, University of Waikato, New Zealand, December 1995.
- "Multiculturalism, Language Policy, and Theatre In Singapore." International Drama in Education Association International Congress, Brisbane, Australia, July 1995.
- "Images of the Coloniser in Recent Singaporean Historical Drama." ADSA Conference, Armidale, Australia, July 1995.
- "Singapore Festival of the Arts." Also Panel Chair: Arts Festivals in Asia (double panel). ATHE Conference, Chicago, July 1994.
- "Sexual Minorities on the Singapore Stage." ASDSA Conference, Perth, Australia, Nov/Dec 1993.
- "Traditional Dance among the Minangkabau of West Sumatra." ATHE Conference, Philadelphia, August 1993.
- "San Diego's Diversionary Theatre." ATHE Conference, Atlanta, August 1992 (paper was read by a colleague in my absence).
- "The Instant Theatre and the Critic." Also Panel Chair: "Experimental Performance and Criticism." ATHE Conference, Seattle, August 1991.
- "Mobilizing Communities for Change: The Large-Scale Works of Suzanne Lacy." ATHE Conference, Current Research Panel (Competitive), Chicago, August 1990.
- "Performance Art and Popular Culture: An Overview of their Shifting Relationship in the 1980s." Also Panel Chair: "Performance Art and Popular Culture." National Popular Culture Association, Toronto, Canada, March 1990.
- "Shakespeare and the MTV Audience" Speech Communication Association National Conference, San Francisco, November 1989.
- "Shifts in the Performance Work of Rachel Rosenthal." ATHE Conference, Debut Panel (Competitive), New York City, August 1989.
- "The Sushi Gallery: Performance in Service of Community." National Popular Culture Conference, St. Louis, April 1989.

EDITORIAL / THEATRE CRITICISM / RESEARCH POSITIONS

- **EDITOR, *International Perspectives***, "Focus on Latin America and Border Culture." CSUSB International Institute Journal, Issue 1.2, Spring 2005.
- **EXTERNAL READER, *Hong Kong University Press***, 2004.
- **EXTERNAL READER, *Journal of Southeast Asian Studies*** (Cambridge UP).
- **READER, *Australasian Drama Studies Association Journal***, 2002.
- **FREELANCE THEATRE CRITIC, *Sunday Star-Times, Auckland***, 1997. Wrote reviews and advance pieces for national Sunday newspaper.

- **EDITOR, Theatre Insight**, UT Austin-based journal, 1989-1993.
- **THEATRE CRITIC, Austin American Statesman, Austin, TX**, 1990.
Wrote reviews and articles for daily newspaper with readership of 500,000
- **RESEARCH ASSISTANT, University of Texas at Austin, 1988-89.**
Assistant to Professor Oscar Brockett. Projects included cataloguing theatre arts holdings and developing a catalogue of women's plays.
- **HUMANITIES RESEARCH ASSOCIATE II, University of Texas at Austin, Hobitzelle Theatre Arts Collection, 1988-89.**
Identified and catalogued historical documents from special collection.

OTHER PUBLICATIONS

- Regular contributor, CSUSB International Newsletter, 2003-2006.
- "Profile of Chin Woon Ping." *High Performance*. Winter 1992: 48-49.
- Review of *The Miracle of Washing Dishes*. Tarrytown Center, Austin. *High Performance* Winter 1990: 63.
- "Of Cats, Dreams and Interior Knowledge: An Interview with Carolee Schneemann." *Performance* 59 (Winter 1989/90): 10-23.
- "Interview with Carolee Schneemann." *The Act* 2.1 (1990): 54-57.

PROFESSIONAL DEVELOPMENT

- Facilitator, Professional Development Workshop in Asian Theatre, Peninsula Northern Queensland Drama Teachers Network, forthcoming in July 2008.
- Casting Faiths: The Construction of Religion in East and Southeast Asia, Conference hosted by Asia Research Institute, NUS, Singapore, June 2005.
- Facilitator, Training Seminar and Workshop in Asian Theatre, RIMS-CAP, Board of Education, Riverside County, California, February 2003.
- International Studies Association 45th Convention, Montreal, Canada, March 2004.
- Australasian Drama Studies Annual Conference, Sydney, Australia, July 2001.
- International Federation for Theatre Research (IFTR/FIRT) Conference, Sydney, July 2001.
- CSUSB Seminar on Outcomes, University Assessment Committee, May 2000.
- Nominated Participant, CSU Summer Arts, Arts Faculty Exchange, July 1999.
- CSU System-Wide Assessment Conference for Theatre Arts, CSU Hayward, 1999.
- CSUSB College of Arts and Letters Conference on Assessment, 1999.
- Adjudication Workshop, KC/ACTF, Region VIII, Humboldt State University, February 1999.
- "Tatou Kia Tah" (Together as One): 5th Australasian Theatre Training Conference, July 1996, Wellington, NZ.
- Seminar on the Performing Arts in Southeast Asia, January-March 1993, NUS.
- Seminar on Teaching Methodology, November 1992, NUS.
- International Seminar on the Performing Arts in Malaysia and the Traditional Performing Arts of Southeast Asia, August 1992, Universiti Sains Malaysia, Penang.

THESIS / DISSERTATION COMMITTEES / EXTERNAL REVIEWER

- **SUPERVISOR**, Dominic Golding, MA in Theatre Performance, Monash University, current.
- **SUPERVISOR**, Katerina Kokkinos-Kennedy, MA in Theatre Performance, Monash University, current.
- **SUPERVISOR**, Amanda Burrell, M.A., Monash University, current.
- **ASSOCIATE SUPERVISOR**, Lisa Petty, MA in Theatre Performance, Monash University, current.
- **ASSOCIATE SUPERVISOR**, Alvaro Bittencourt, MA in Theatre Performance, Monash University, current.
- **ASSOCIATE SUPERVISOR**, Ed Creely, Ph.D., Monash University, current.
- **EXTERNAL EXAMINER**, George Parker, Ph.D., University of Canterbury, New Zealand, 2007.
- **EXTERNAL EXAMINER**, 4 Honours theses in Theatre, Australian National University, 2007.
- **EXTERNAL REVIEW**, Sam Haren, "The Rope Project," Ph.D. Creative Development

- Project, Flinders University Drama Centre, 2006.
- **REFEREE**, M.A. Thesis, "Can, Cannot: The State, the Stage and the Singapore Story," by Imogen Neale, University of Auckland, Department of Sociology, July 2006.
 - **EXTERNAL EXAMINER**, Ph.D. Dissertation, Australian National University, Canberra, 2005. "Re-Scripting Identities: Performativity in the English Language Theatres of Singapore and Malaysia, by Mary Susan Philip.
 - **EXTERNAL EXAMINER**, Ph.D. Dissertation, Deakin University, Melbourne, Australia, 2005. "Malay Theatre in Singapore: Issues of Cultural Identity," by P. Arumugam Puvaneswari.
 - **EXTERNAL EXAMINER**, Ph.D. Dissertation, University of Waikato, Hamilton, New Zealand, 2005. "'Riot,' 'Revolution,' and 'Rape': The Theatre Relationship and Performance Breakdown, by Vivienne McKeough.
 - **COMMITTEE MEMBER**, Interdisciplinary M.A., Cultural Tourism and Performance, CSUSB, Rusty Thornton, 2005-present.
 - **COMMITTEE CHAIR**, Interdisciplinary M.A. in Playwriting, CSUSB, Lee Harris, 2001-04.
 - **COMMITTEE MEMBER**, M.A. Thesis on British Women Playwrights (1993); Ph.D. Dissertation on Caryl Churchill (1993-95), NUS, by Charlene Yeo.
 - **COMMITTEE MEMBER**, M.A. Thesis on Indian Dance, NUS, 1992-95, Jayanti Natarajan.

PROFESSIONAL POSITIONS IN THEATRE

- **CO-PRODUCER and CO-DIRECTOR, FUEL, The Festival of New Zealand Theatre, Hamilton, NZ, 1998.** Organized, managed, and obtained funding for first national theatre festival devoted wholly to New Zealand work. 55 performances of 20 performance events in 5 venues scheduled over a two-week period. The festival is now permanent and ongoing with a budget of NZ\$500,000.
- **ARTISTIC DIRECTOR, Diversionsary Theatre, San Diego, 1991-92.** Provided artistic and administrative leadership for an established non-profit, non-Equity, professional lesbian and gay theatre company funded by the California Arts Commission, the City of San Diego, and the Liberty Hill Foundation. Selected plays, negotiated hiring of directors, designers, and actors, co-ordinated volunteer support, maintained press contacts, created production budgets, and worked with an activist board on a season of four mainstage shows.
- **BOX OFFICE COORDINATOR, San Diego State University, 1987-88.** Responsible for day-to-day operations of box office serving two theatres. Supervised work-study employees, cultivated season subscribers, wrote press releases, assembled programs, and implemented season plan.
- **MARKETING DIRECTOR, Actors for Actors Theatre Company, San Diego, 1987-88.** Devised marketing plan for new theatre company.
- **ASSISTANT PRODUCER, San Diego State University, 1986-87.** Helped coordinate nationally televised symposium, "Speaking of the Arts." Cosponsored by SDSU, the Los Angeles Times, and public television station KPBS.
- **ADMINISTRATIVE ASSISTANT, Touring Children's Show, San Diego State University, 1987.** Responsible for initiating and cultivating contacts with teachers and administrators at area elementary schools. Handled all administrative and financial matters.
- **CO-FOUNDER AND PRODUCER, The Floor Players, San Francisco, 1985-86.** Handled all aspects of production runs at two theatres including contractual arrangements, fundraising, incorporation of company, creation of production budgets, bookkeeping, and press contacts.

SELECTED PRODUCTION EXPERIENCE

AS DIRECTOR:

- *Balloons*, KC/ACTF, 10 Minute Play Festival, CSUSB, 2004.
- *The Crane Wife*, Studio Theatre and Touring, CSUSB, Spring 2003.
- *Ophelia Thinks Harder*, Studio Theatre, CSUSB, Spring 2002.
- *On the Verge*, Studio Theatre, CSUSB, Fall 2000.
- *Three Sisters*, Main Stage, CSUSB, Winter 2000.
- *Pink*, KC/ACTF, 10 Minute Play Festival, Humboldt State University, 1999.

- *Mad Uncle Pat*, original folk opera developed with composer/lyricist Cristian Pilditch, Meteor Theatre, Hamilton, NZ, 1996.
- *Crimes of the Heart*, Playbox Production at Riverlea Theatre, Hamilton, NZ, 1996.
- *Romeo and Juliet*, University of Waikato Summer Theatre Inaugural Production, 1996.
- *Noises Off*, Playbox Production at Riverlea Theatre, Hamilton, NZ, 1995.
- *Volpone*, Theatre Studies Production, NUS, Singapore, 1994.
- *Rules of Love, Rosen's Son, Seymour in the Very Heart of Winter*, by Joe Pintauro. Diversionary Theatre, San Diego, 1991.

AS DRAMATURG:

- Various, CSUSB, Theatre Arts Dept. House Dramaturg for season of up to 6 productions, 1998-2003.
- *The Plough and the Stars*, Sean O'Casey, UT Austin, Faculty-Directed, 1989.
- *Arms and the Man*, G.B. Shaw, UT Austin, Directed by Tom Whitaker, 1989.
- *Stage Blood* by Charles Ludlam, Diversionary Theatre Company, San Diego, 1988.

ACTING: SELECTED ROLES

- Todd Merrill, *Resa Fantastiskt Mystisk*, CSUSB, Dir. Tom Provenzano, 2001. Advanced to ACTF Regional Competition, 2002.
- Nugget, Horseman, *Equus*, San Diego Rep./Little Boots Prods.
- Jerry, *Zoo Story*, San Diego Rep./Little Boots Prods.
- A God, Unemployed Man, *The Good Woman of Szechwan*, SDSU.
- Chatter, the talking dog, *A Dopey Fairy Tale*, SDSU.
- Morton Prince, *The Rabbi and the Toyota Dealer*, SDSU.
- Mrs. Martin, *The Bald Soprano*, Valencia Rose, San Francisco.
- Various Roles, student-directed film and video productions, SDSU.

PERFORMANCE TRAINING

- Flamenco Dance, Joan Wood, Hamilton, New Zealand, 1997-98.
- Javanese Gamelan instruction, LaSalle School of Music, Singapore, 1992.
- DbD Workshop, Rachel Rosenthal, Los Angeles, 1989.
- Acting Course Work: San Diego State University, 1986-1988; American Conservatory Theatre, San Francisco, 1983; University of California, Berkeley Extension, 1982
- Directing Course Work: University of Texas at Austin: 1988-90.

ADJUDICATION/ PUBLIC SPEAKING/ PUBLIC SERVICE

- **Featured Speaker, Aotearoa Playwrights Conference Dinner**, Sponsored by Playmarket and University of Waikato, Hamilton, New Zealand, June 2004.
- **Featured Speaker, Phi Beta Delta Luncheon**, CSUSB. Topic: Theatre and the Politics of Culture in Singapore, Winter 2003.
- **Member, Former National Chair (NZ)**, Georgetown University Alumni Interview Committee: Southern California, 1998-present; New Zealand, 1995-1998; Singapore, 1993-1995.
- **Assessor**, Sheilah Winn Shakespeare Festival, Waikato Region, Shakespeare Globe Centre New Zealand, May 1998.
- **Judge**, North Island Varsity Theatresports Competition, Hamilton, NZ, July 1996.
- **Judge**, National Book Development Council of Singapore, Book Awards for Drama published between 1992 and 1993.
- **Public lectures** on theatre topics, sponsored by NUS Theatre and DBS Bank, 1992-94.
- **Advisor** for National Arts Library, Subcommittee on the Performing Arts, Ministry of Information and Culture, Singapore, 1992.
- **Moderator**, "Women Artists and Contemporary Criticism," Center for Dramatic and Performance Studies, University of Texas at Austin, April 1990.
- **Speaker**, "Women Performance Artists," Fine Arts Advisory Council, UT Austin, March 1990.
- **Speaker**, "The Sushi Gallery's Contributions to Contemporary Performance," Sushi Gallery Annual Meeting, San Diego, April 1988.

OTHER WORK EXPERIENCE

- **OPERATION SERVICES ASSISTANT, Sierra Club Office of Development, National Office, San Francisco**, 1984-86. Monitored and reported on gift activities and budget status of all club fundraising programs. Helped prepare annual budget.
- **ANALYST, Federal Reserve Bank of San Francisco**, 1981-82. Tested and helped develop new financial reporting systems. Acted as liaison with other parts of the bank.
- **RESEARCH ADMINISTRATOR, RESEARCHER, Washington Service Bureau, Washington, D.C.**, 1978-81. Monitored federal agencies and public affairs offices. Supervised small staff. Conducted research at the National Archives and the Library of Congress.

HONORS, RESEARCH GRANTS, AND SCHOLARSHIPS

- Multiple School of English, Communications and Performance Studies Grants: New Appointee's Grant; Infrastructure Grants to support initiatives with the National University of Singapore and two colloquia in Southeast Asian countries.
- Isaac Manasseh Meyer Fellowship, National University of Singapore, 2005.
- Grants in support of 2005 sabbatical research from Faculty Professional Development Committee and CSUSB International Institute, 2004.
- CSUSB departmental travel grants to attend AAP and ATHE Conferences, 1998-2006.
- Professional Development Committee (CSUSB) grants to attend conferences in New Zealand (2004) and Australia (2001).
- Teaching Resource Center (CSUSB) travel grant to attend conference in Sweden, 2003.
- Summer Research Fellowship for chapter on Māori theatre in *Demythologizing Contemporary Postcolonial Writing*. 2002.
- Grant for Exploratory Research on Theatre in the Philippines. 2001.
- Summer Research Fellowship for book, *Theatre and the Politics of Culture in Contemporary Singapore*, University Professional Development Committee. 2000.
- New Course Development Grant for Theatre in the Postcolonial World, Teaching Resources Center, CSUSB. Summer 2000.
- New Course Development Grant for Asian Theatre, Teaching Resources Center, CSUSB. Summer 1999.
- CSUSB Foundation Faculty Professional Development (Micro) Grant for book, *Theatre and the Politics of Culture in Contemporary Singapore*. Granted April 1999.
- Research Grant from Humanities Research Committee (University of Waikato) for research on theatre in Singapore and performance artist Rachel Rosenthal, 1996.
- Continuing Graduate Fellowship, University of Texas, 1990-91. Full financial support awarded to fewer than 1% of graduate students.
- Robertson Scholarship, University of Texas, 1990-91.
- Maurice J. Schaded Memorial Scholarship, UT Department of Drama, 1989-90.
- Professional Development Grants from: UT College of Fine Arts, UT Graduate School, UT Department of Drama Graduate Studies Executive Committee, 1989, 1990, 1991.
- William H. "Deacon" Crain Endowed Scholarship, UT Department of Drama, 1989.
- Rockwell Scholarship, University of Texas, 1988-89, 1989-90.
- Texas Public Education Grant, 1988-89, 1989-90, 1990-91.
- California State University Grant, 1987-88.
- San Diego State University Scholar Award, 1987-88.
- University of Texas G.P.A.: 4.0

SELECTED EXTERNAL GRANTS AUTHORED AND FUNDED

- Fulbright Visiting Specialist with Access to the Muslim World, for CSUSB, 2004.
- NZ \$20,000 from City of Hamilton for Festival of New Zealand Theatre, 1998.
- NZ \$10,000 from University of Waikato for Festival of New Zealand Theatre, 1998.
- NZ \$10,000 from various corporations and businesses for Festival of New Zealand Theatre, 1998.
- NZ \$20,000 from Creative New Zealand for *Mad Uncle Pat*, an original folk opera, 1996.

BOARD POSITIONS, PROFESSIONAL AFFILIATIONS

- Palm Springs Repertory Theatre, Board Member, 2005-2006.
- Fulbright Program Campus Representative, CSUSB, 2003-04.
- Australasian Drama Studies (ADSA), U.S. Representative/Executive Committee member (1998-2004), Singapore Representative (1993-95), Member (1993-present).
- Association for Asian Performance, Secretary/Treasurer (2003-05), Conference Planner (2002-03), Member-at-Large (2000-02), Member (1992-present).
- Association for Theatre in Higher Education, Finance Committee Member (2003-05), Member (1990-present).
- Phi Beta Delta, Gamma Lambda Chapter, International Education and Exchange Honor Society, Member (1998-present)
- American Society for Theatre Research
- South Pacific Association for Commonwealth Literature and Language Studies
- Phi Kappa Phi Honor Society
- Literary Managers and Dramaturgs of America

INTERNATIONAL TRAVEL/STUDY

- Have travelled and/or undertaken theatre research in Philippines, Singapore, Indonesia, Malaysia, Cambodia, Thailand, Hong Kong, Australia, Aotearoa/New Zealand, England, Sweden, Denmark, Germany, Poland, Czechoslovakia, Hungary, (former) Yugoslavia, Italy, Greece, Austria, France, Belgium, and The Netherlands.
- Georgetown University Year Abroad in London and Warsaw, Poland, 1976-77.
- Languages: French, limited ability in Bahasa Indonesian, German, and Māori. Currently learning Tagalog.

REFERENCES

References, teaching evaluations, production reviews and videos, press clippings and writing portfolio are available upon request.