

# PHILLIP ZAPKIN

## CURRICULUM VITAE

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### Contact Information (Work)

Pennsylvania State University, Department of English  
17 Burrowes Building  
State College, PA 16801  
[pzz17@psu.edu](mailto:pzz17@psu.edu)

### Contact Information (Home)

81 Cedar St.  
Bellefonte, PA 16823  
(585) 406-7649  
[phillipzapkin@gmail.com](mailto:phillipzapkin@gmail.com)

<https://phillipzapkin.com/>

### EDUCATION

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**Ph.D. in English** from *West Virginia University* 2017

- Dissertation: "Buying Thebes: Promoting a Cultural Commonwealth in Contemporary Anglophone Adaptations of Greek Tragedy"
- Committee: Ryan Claycomb (Chair), Lisa Weihman, Katy Ryan, Dennis Allen, and Emily Klein (Saint Mary's College of California)

**M.A. in English** from *University of Vermont* 2011

- Thesis: "'Culturally Homeless': Queer Parody and Negative Affect as Resistance to Normativities."
- Advisor: Valerie Rohy

**B.A. in English** from *Shepherd University* 2009

Minor in History

- Summa Cum Laude
- Joseph McMurrin Scholar

### RESEARCH/TEACHING INTERESTS

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| <ul style="list-style-type: none"><li>• Drama<ul style="list-style-type: none"><li>◦ Contemporary British and World/Anglophone</li><li>◦ Greek</li><li>◦ History Plays</li><li>◦ History of Theatre</li><li>◦ Performance Studies</li></ul></li></ul> | <ul style="list-style-type: none"><li>• British and World Literature</li><li>• Adaptation Studies</li><li>• Postcolonialism</li><li>• Gender and Sexuality Studies</li><li>• Psychoanalytic Criticism</li><li>• Rhetoric/Composition</li></ul> |
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### PUBLICATIONS

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#### Book

*Hellenic Common: Greek Drama and Cultural Cosmopolitanism in the Neoliberal Era*. Routledge, 2022.  
<https://www.routledge.com/Hellenic-Common-Greek-Drama-and-Cultural-Cosmopolitanism-in-the-Neoliberal/Zapkin/p/book/9780367536466>.

#### Book Chapters

[Accepted] "The Importance of Being Individual: Anxieties About the Expansion of Democracy in Wilde's *The Importance of Being Earnest*; or, A Trivial Paper on a Serious Farce." *Wilde Politics: The Political Thought of Oscar Wilde*, edited by Michael Y. Bennett.

- "I Hate the Moor: Internalized Racism in Two African-Canadian *Othello* Adaptations." *Woke Shakespeare*, edited by Ian McCormick, Saptarshi Mallik, and Emily Murray, Birmingham: Quibble Academic, 2024, pp. 159-174.
- "De-Colonizing Cloudcuckooland: Re-righting/Re-writing the Blasted Dreamscape of Manifest Destiny in Yvette Nolan's *The Birds*." *Routledge Companion to Global Literary Adaptations in the Twenty-First Century*, edited by Liz Ho and Brandon Chua, Routledge, 2023, pp. 341-355. <http://dx.doi.org/10.4324/9781003038368-30>.

### **Journal Articles**

- [Forthcoming] "Unplugging Settler Canada: Imagining Space for Indigenous Resurgence in Yvette Nolan's *The Unplugging*." *Transmotion*, Fall 2026.
- "Analytical Engine: Computers, Prophecy, and the Paradox of Fate in Walid Ikhlasi's *Oedipus*." *Theatre and Performance Notes and Counternotes*, vol. 1, no. 2, 2024, pp. 129-142, <https://doi.org/10.5325/tpnc.1.2.0129>.
- "Die Politik von Caligari: Totalitarian Anxieties in Adaptations of Robert Weine's *Das Cabinet des Dr. Caligari*." *Humanities*, special issue on *Re-Imagining Classical Monsters*, edited by Phillip Zapkin, vol. 13, no. 2, Sept. 2024, pp.1-22. DOI: <https://doi.org/10.3390/h13050119>.
- "The Boy Who Wouldn't Grow Up: Sexuality, Irresponsibility, and Political Economics in Niall McNeil and Marcus Youssef's *Peter Panties*." *Essence & Critique: Journal of Literature and Drama Studies*, vol. 4, no. 1, pp. 29-45, June 2024. [https://journalofcritique.com/index\\_html\\_files/3.%20Phillip%20Zapkin%20The%20boy%20who%20wouldnt%20grow%20up.pdf](https://journalofcritique.com/index_html_files/3.%20Phillip%20Zapkin%20The%20boy%20who%20wouldnt%20grow%20up.pdf).
- "Becoming Mrs. Hyde: Adaptation and Feminist Violence in Evan Placey's *Jekyll & Hyde*." *New England Theatre Journal*, vol. 34, 2023, pp. 69-85.
- "Medusa's choice: Agency and the Medusa Myth in Matthew B.C.'s *Medusa*." *Science Fiction Film and Television*, vol. 16, no. 3, 2023, pp. 301-317. DOI: <https://doi.org/10.3828/sfftv.2023.17>.
- "The Winter Garden: Sarah Ruhl's *In the Next Room* and the Dialectic Deconstruction of Separate Spheres." *Journal of Dramatic Theory and Criticism*, vol. 36, no. 2, Spring 2022, pp. 85-104. DOI: <https://doi.org/10.1353/dtc.2022.0006>.
- "Petrifyin': Canonical Counter-Discourse in Two Caribbean Women's Medusa Poems." *Humanities*, special issue on *Greek Mythology & Modern Culture: Reshaping Aesthetic Tastes*, edited by Phillip Zapkin and Kevin Wetmore, vol. 11, no. 24, 7 Feb. 2022, pp. 1-15. DOI: <https://doi.org/10.3390/h11010024>.
- "Femi Osofisan's Evolving Global Consciousness in Four Adaptations." *Modern Drama*, vol. 64, no. 4, Winter 2021, pp. 393-415. DOI: <https://doi.org/10.3138/md.64-4-1044>.
- "Ubuntu Theater: Building a Human World in Yael Farber's *Molara*." *PMLA*, vol. 136, no. 3, May 2021, pp. 386-400. DOI: 10.1632/S0030812921000213.\*
- "Performing Democratic Protest: Gary Owen's *Iphigenia in Splott* and David Greig's *The Suppliant Women*." *Essence & Critique: Journal of Literature and Drama Studies*, vol. 1, no. 1, June 2021, pp. 110-128, [https://journalofcritique.com/index\\_html\\_files/164712021Jun29-105530-7-performing-democratic-protest.pdf](https://journalofcritique.com/index_html_files/164712021Jun29-105530-7-performing-democratic-protest.pdf).

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\* Winner of the Philadelphia Constantinidis Essay in Critical Theory Award. See Honors/Awards/Fellowships section below.

- "Disciplining Feminine Performing Bodies in Stephen Norrington's *The League of Extraordinary Gentlemen* (2003)." *Neo-Victorian Studies*, special issue on *Queering Neo-Victorianism Beyond Sarah Waters*, edited by Caroline Koegler and Marlena Tronicke, vol. 13, no. 1, 2020, pp. 186-211. DOI: 10.5281/zenodo.4320811.
- "Past the Lyrical: Mythographic Metatheatre in Marina Carr's *Phaedra Backwards*." *Text & Presentation*, 2019, vol. 16, 2020, pp. 113-129.
- "Reading Two Greek Refugee Plays in the Season of the Syrian Refugee Crisis." *Journal of Dramatic Theory and Criticism*, vol. 33, no. 1, Fall 2018, pp. 9-29. DOI: <https://doi.org/10.1353/dtc.2018.0022>.
- "Distrustful Art: Imagining a Polyphonic Common in Peter Carey's *Jack Maggs*." *Limina: A Journal of Historical and Cultural Studies*, vol. 24, no. 1, 2018, pp. 1-16. [http://www.limina.arts.uwa.edu.au/\\_data/assets/pdf\\_file/0011/3384308/Zapkin-Distrustful-Art.pdf](http://www.limina.arts.uwa.edu.au/_data/assets/pdf_file/0011/3384308/Zapkin-Distrustful-Art.pdf).
- "Salt Fish: Fishing and the Creation of Empires in *Pericles* and Contemporary Oceans." *South Atlantic Review*, vol. 82, no. 2, Summer 2017, pp. 78-96.
- "Charles de Gaulle Airport: The Camp as Neoliberal Containment Site in Two *Trojan Women* Adaptations." *Comparative Drama*, vol. 51, no. 1, Spring 2017, pp. 1-21.
- "Compromised Epistemologies: The Ethics of Historiographic Metatheatre in Tom Stoppard's *Travesties* and *Arcadia*." *Modern Drama*, vol. 59, no. 3, Sept. 2016, pp. 302-326.
- "'Kill the Pity in Us': The Communal Crisis as Crisis of Individualism in David Greig's *Oedipus the Visionary*." *Text & Presentation*, 2015, vol. 12, 2016, pp. 70-86.

### **Selected Minor Publications**

#### **Conference Proceedings and Non-Peer Reviewed Articles**

- "'We always think of ourselves as the oppressed': Scotland's Conflicted Imperialist Legacy in Aileen Ritchie's *The Juju Girl*." *The Bottle Imp*, Supplement 8B: Diverse Scotlands, June 2022, <https://www.thebottleimp.org.uk/2022/06/we-always-think-of-ourselves-as-the-oppressed-scotlands-conflicted-imperialist-legacy-in-aileen-ritchie-the-juju-girl/>.
- Baldwin, Sandy, Yvonne Hammond, Katie Hubbard, Kwabena Opoku-Agyemang, Gabriel Tremblay-Gaudette, and Phillip Zapkin. "Beckett Spams Counter-Strike." *Sens Public: Revue Internationale*, 21 July 2016, <http://sens-public.org/article1205.html>.

#### **Book Reviews**

- Review of *Classicising Crisis: The Modern Age of Revolutions and the Greco-Roman Empire*, edited by Barbara Goff and Michael Simpson. *Classical Journal*, 3 Nov. 2022, <https://cj.camws.org/sites/default/files/reviews/2022.11.03%20Zapkin%20on%20Goff%20and%20Simpson.pdf>.
- Review of *Adapting Greek Tragedy: Contemporary Contexts for Ancient Texts*, edited by Vayos Liapis and Avra Sidiropoulou. *Classical Journal*, 5 July 2022, <https://cj.camws.org/sites/default/files/reviews/2022.07.05%20Zapkin%20on%20Liapis.pdf>.
- Review of *Refiguring Tragedy: Studies in Plays Preserved in Fragments and Their Reception*, by Ioanna Karamanou. *Bryn Mawr Classical Review*, 28 Oct. 2021, <https://bmcr.brynmawr.edu/2021/2021.10.28/>.
- Review of *The Story of Myth*, by Sarah Iles Johnston. *Classical World*, vol. 113, no. 1, Fall 2019, pp. 114-116.
- Review of *Not All Dead White Men*, by Donna Zuckerberg. *Classical World*, vol. 112, no. 3, Spring 2019, pp. 239-240.

- Review of *Artistic License: The Philosophical Problems of Copyright and Appropriation*, by Darren Hudson Hick. *ASAP Journal*, 22 Nov. 2018, <http://asapjournal.com/artistic-license-the-philosophical-problems-of-copyright-and-appropriation-phillip-zapkin/>.
- Review of *Greek Fragments in Postmodern Frames: Rewriting Tragedy 1970-2005*, by Eleftheria Ioannidou. *Classics Journal*, 4 Mar. 2018, <https://cj.camws.org/sites/default/files/reviews/2018.03.04%20Zapkin%20on%20Ioannidou%20.pdf>.
- Review of *Shakespeare In & Out of Africa*, African Theatre 12, edited by Jane Plastow. *Continuum: The Journal of African Diaspora Drama, Theatre and Performance*, vol. 3, no. 2, 20 Feb. 2017, <http://continuumjournal.org/index.php/104-volumes/issues/vol-3-no-2/3-2-book-reviews/152-shakespeare-in-out>.
- Review of *Dionysus Resurrected: Performances of Euripides' The Bacchae in a Globalizing World*, by Erika Fischer-Lichte. *Theatre Journal*, vol. 68, no. 2, June 2016, pp. 315-316.
- Review of *The Politics of Adaptation: Contemporary African Drama and Greek Tragedy*, by Astrid Van Weyenberg. *Theatre Journal*, vol. 66, no. 4, Dec. 2014, pp. 638-639.

### Theatre/Film Performance Reviews

- Review "Complicating Shakespeare: *Looking for Hamlet, 1603*." Directed by Sarah Neville. *The Quint*, vol. 16, no. 2, March 2024, pp. 176-181. [https://www.ucn.ca/wp-content/uploads/2024/05/The-Quint-v16.2.pdf?fbclid=IwZXh0bgNhZW0CMTEAAR0ZZMCwETT\\_ydYXPtwXV5z2yozKHYsiqSNlfn4bM\\_Xq4d0yeXrHMQJZAoc\\_aem\\_jGf8tD0hUvgvgMjHvdxMxQ](https://www.ucn.ca/wp-content/uploads/2024/05/The-Quint-v16.2.pdf?fbclid=IwZXh0bgNhZW0CMTEAAR0ZZMCwETT_ydYXPtwXV5z2yozKHYsiqSNlfn4bM_Xq4d0yeXrHMQJZAoc_aem_jGf8tD0hUvgvgMjHvdxMxQ).
- Review of *The Suppliants: Ukraine*, by Aeschylus. Performed by Theater of War Productions. *Theatre Journal*, vol. 75, 2023, pp. 213-216.

### Creative Writing

- [Forthcoming] "Bee Dreams." *Red Ogre Review*, Oct. 2025.
- [Forthcoming] "Cliff Drunk Leaves." *Pumpkin, Spice and Paper Cuts*. From *Wingless Dreamer*, Sept. 2025.
- "Love Letter." *Poetry Festival*, 4 Sept. 2025. <https://festivalforpoetry.com/2025/09/04/political-poem-love-letter-by-phillip-zapkin/>. Poem.

### SELECTED CONFERENCE PRESENTATIONS

- [Upcoming] "British/Irish: Liminal Identity, *Richard III*, and NI as Borderland in David Ireland's *Not Now*." Northeast Modern Language Association Conference. Pittsburgh, PA, Mar. 2026.
- [Upcoming] "Teaching Falstaff After #MeToo: A Small, Unreliable Field Study of Student Reactions to *The Merry Wives of Windsor* After the #MeToo Movement." Ohio Valley Shakespeare Conference. Owens Community College, Toledo, Oh, Oct. 2025.
- "*Merry Wives* Out of Windsor: Geraldine Brophy's *The Merry Wives of Windsor Avenue* and New Zealand Identity." Comparative Drama Conference. London Academy of Music and Dramatic Art, London, UK, July 2025.
- "Queering the Prince Hal/Hotspur Rivalry in Abigail Thorne's *The Prince*." Northeast Modern Language Association Conference. Philadelphia, PA, Mar. 2025. <https://youtu.be/tgiImUt8IMI>.
- "'To my state grew stranger': Prospero, Divine Right, and Affluenza." Ohio Valley Shakespeare Conference. Case Western Reserve University, Cleveland, OH, Oct. 2024. <https://youtu.be/THZogIC5FBw>.
- "Death of Innocence: Agonistic Conflict and Ethics in Sophocles' *Antigone* and Guan Hanqing's *Snow in Midsummer*." Comparative Drama Conference. Rollins College, Orlando, FL, Mar.-Apr. 2024. <https://youtu.be/PREINFAi8zg>.

- “Staging Oedipus and the Arab Spring in Utah: Weber State University’s Adaptation of Ali Salim’s *The Comedy of Oedipus*.” Modern Language Association Convention, Philadelphia, PA, Jan. 2024. <https://youtu.be/PhrEGRLmQr4>.
- “Unplugging Settler Canada: Imagining Space for Indigenous Resurgence in Yvette Nolan’s *The Unplugging*.” American Society for Theatre Research. Global Indigenous Performance Working Group. Providence, RI, Nov. 2023.
- “Fluid Borders: Satoko Ichihara’s *The Bacchae – Holstein Milk Cows*, A Boundary Crossing Adaptation.” Comparative Drama Conference. Rollins College, Orlando, FL, Mar.-Apr. 2023. [https://youtu.be/VX\\_RyPWGJGI](https://youtu.be/VX_RyPWGJGI).
- “Medusa’s Choice: Women’s Agency and the Medusa Myth in Matthew B.C.’s *Medusa*.” Literature/Film Association 2022 Conference, New Orleans, LA, Oct. 2022. <https://youtu.be/TdvkNds3hRM>.
- “Adaptation And/As Magic in Ann Claycomb’s *The Mermaid’s Daughter*.” American Conference for Irish Studies, Mid-Atlantic and New England Region Conference 2022, St. Joseph’s University, Philadelphia, PA, Oct. 2022. <https://youtu.be/zaqPxxwGAMo>.
- “Becoming Mrs. Hyde: Adaptation and Female Violence in Evan Placey’s *Jekyll & Hyde*.” 2022 Monsters Conference, University of Western Australia, Perth, Australia, Sept. 2022. <https://youtu.be/vmu0vdWv9co>.
- “‘We always think of ourselves as the oppressed’: Scotland’s Conflicted Imperialist Legacy in Aileen Ritchie’s *The Juju Girl*.” Modern Language Association Convention, Washington, D.C., Jan. 2022. <https://youtu.be/-PetgGV0E2Y>.
- “Medusa Black: The Politics of Afro-Caribbean Identity in Dorothea Smartt’s Medusa Poems.” Antiquity in Media Studies Conference. Held virtually, Dec. 2021. <https://youtu.be/EaIL-FeoTl0>.
- “The Boy Who Wouldn’t Grow Up: Sexuality, Irresponsibility, and Political Economics in Niall McNeil and Marcus Youssef’s *Peter Panties*.” Comparative Drama Conference. Rollins College, Orlando, FL, Oct. 2021. <https://youtu.be/Npa22u-FbY>.
- “Analytical Engine: Computers, Prophecy, and the Paradox of Fate in Walid Ikhlasi’s *Oedipus*.” Adaptation in the Humanities: Reimagining Past, Present, and Future. University of Western Australia, Perth, Australia, Sept. 2021. <https://youtu.be/ydw1q-vBpRo>.
- “Cultural and Generic Journeys in Ali Salim’s *The Comedy of Oedipus*.” Association of Adaptation Studies. Edinburgh, Scotland, held virtually, June 2021. <https://youtu.be/h9Q85itPzXc>.
- “I Hate the Moor: Internalized Racism in Two Contemporary *Othello* Adaptations.” South Central Renaissance Conference. Held virtually, Mar. 2021. <https://youtu.be/IPidB5SURDI>.
- “Play Time: Temporality and Adaptation in Marina Carr’s *Phaedra Backwards*.” Comparative Drama Conference. Rollins College, Orlando, FL, Apr. 2019. <https://youtu.be/E-XQPMNzUzg>.
- “‘This Thing Called ‘Democracy’: The Chorus as Democratic Crowd in David Greig/Ramin Gray’s *The Suppliant Women*.” American Society for Theatre Research. Crowded Spaces Working Group. San Diego, CA, Nov. 2018.
- “Iphigenia Alone: Metatheatricality and Austerity in Gary Owen’s Monologue Play *Iphigenia in Splott*.” Comparative Drama Conference. Rollins College, Orlando, FL, Apr. 2018. <https://youtu.be/gLAoD-Jnbjk>.
- “Spilled Wine: Perverse Fathers and Neoliberal Enjoyment in Colin Teevan’s *Alcmaeon in Corinth*.” Modern Language Association Convention, Philadelphia, PA, Jan. 2017. [https://youtu.be/A8X\\_-BSl64Y](https://youtu.be/A8X_-BSl64Y).
- “Tinker Blood: *By The Bog of Cats* and the Politics of Space in Neoliberal Ireland.” American Conference for Irish Studies Southern Regional Conference. Berry College, Rome, GA, Feb. 2015. [https://youtu.be/u7\\_GIHirIpg](https://youtu.be/u7_GIHirIpg).

“Devil in the Details: *Hamlet* and the Formal Critique of Eye Witness Testimony in *Sleep Deprivation Chamber*.” Association for Theatre in Higher Education. Performance Studies Focus Group’s Emerging Scholars Panel. Scottsdale, AZ, July 2014. <https://youtu.be/i3IEdBWhmqQ>.  
 “Visiting Grandmother: A Question about the Ethics of the Friendly Teaching Persona.” College English Association Conference. Richmond, VA, Mar. 2012. <https://youtu.be/T-7piRGpiLo>.

## TEACHING EXPERIENCE

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**Assistant Teaching Professor**, *Pennsylvania State University* 2017-Present

- English 499A-Literary London study abroad
  - (Upcoming) Lond-in-sanity: Psychology, Insanity, and Mental Health in British Literature (2026)
  - Staging London (2025)
  - Crime and Justice in the City of London (2024)<sup>†</sup>
- English 202D-Business Writing
  - Twenty-seven sections
    - Three sections taught online
    - Three sections taught online for a partial semester
- English 202A-Writing for the Social Sciences
  - Two sections
- English 15-Rhetoric and Composition
  - Thirty-three sections
    - Five sections taught online
    - One section paired with ECON 104-Macroeconomics, through the LEAP Program

**Graduate Teaching Assistant**, instructor of record, *West Virginia University* 2011-2016

- English 262-British Literature 2
  - One section
    - One section taught online
- English 261-British Literature I
  - Two sections
- English 257-Science Fiction and Fantasy
  - One section
- English 131-Poetry and Drama
  - One section
- English 102-Composition and Rhetoric
  - Twelve sections
    - One section taught online
- English 101-Composition and Rhetoric
  - Four sections

**Graduate Teaching Assistant**, instructor of record, *University of Vermont* 2009-2011

- English 001-Written Expression
  - Six sections

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<sup>†</sup> This course was reported on in *PSU News*: <https://www.psu.edu/news/liberal-arts/story/faculty-led-program-london-immerses-students-british-literature-culture>.



**Attached Tutor, Shepherd University** 2008-2009

- English I00B-Basic Academic Writing II
  - One section
- English I00A-Basic Academic Writing I
  - One section

**English and History Tutor, Shepherd University** 2007-2009

## **SERVICE**

### **To the Profession**

- Member of Editorial Review Board for [\*Essence & Critique\*](#) Apr. 2021-Present
  - Peer Reviewed Articles for *Essence & Critique*
    - May 2021, Oct. 2021, Nov. 2021, May 2023
- Member of Reviewer Board for [\*Humanities\*](#) Nov. 2020-Present
  - Guest Editor for Special Issue on “[Re-Imagining Classical Monsters](#)” 2023-2024
  - Guest Editor for Special Issue on “[Greek Mythology & Modern Culture: Reshaping Aesthetic Tastes](#)” 2021-2022
  - Peer Reviewed Articles for *Humanities*
    - Sept. 2019, June 2020, Sept. 2021, Nov. 2021, May-June 2022, Jan. 2023, Apr. 2023, May 2023, Oct. 2023, Oct. 2023, Oct. 2024, Apr. 2025
- Peer Reviewed Article for [\*Religions\*](#)
  - July 2025
- Script Reviewer for 2025 [Stanley Drama Award](#) Sept. 2024  
Wagner College
- Peer Reviewed Article for [\*Histories\*](#)
  - Apr. 2024
- Peer Reviewed Article for [\*Societies\*](#)
  - Mar. 2024
- Peer Reviewed Article for [\*Modern Drama\*](#)
  - Nov. 2023
- Peer Reviewed Article for [\*ARIEL\*](#)
  - Feb. 2023
- Peer Reviewed Articles for [\*Arts\*](#)
  - Apr. 2022, Jan. 2023
- Peer Reviewed Articles for [\*Literature\*](#)
  - June 2022, Nov. 2022, Jan. 2025, Jan. 2025
- Research Assistant to [\*Theatre Journal\*](#) Book Review Editor Aug. 2013-June 2014

### **To Penn State University**

- Dept. of English Awards Committee Apr.-May 2022
- Dept. of English Mentoring Program Coffee Hour Conversation on “Fostering Good Faith Disagreement” Jan.-Mar. 2021
- Ad Hoc Working Group to Draft Governance Documents for Anti-Racism & Equity Standing Committee Aug.-Sept. 2020

### **To the Community**

- YouTube Creator: TheatreOfPhil, <https://www.youtube.com/c/TheatreofPhil>
  - Video lectures on drama and literature, conference presentations, poetry readings

- YouTube Creator: Writing Notes, <https://www.youtube.com/@WritingNotes>
  - Video lectures on rhetoric, composition, and business writing

## SELECTED THEATRE WORK

### Director

- [Upcoming] Stephanie Austin's *Do Not Resuscitate* Nov. 2025  
Sock & Buskin Theatre Company Bellefonte, PA
- T.K. Tansey's "The Next Thing" July 2024  
Sock & Buskin Theatre Company Boalsburg, PA
- F.J. Hartland's "For the Record..." July 2024  
Sock & Buskin Theatre Company Boalsburg, PA
- Michael McKeever's *Suite Surrender* Apr. 2024  
Sock & Buskin Theatre Company Boalsburg, PA
- Agatha Christie's *The Mousetrap* Aug.-Sept. 2023  
Sock & Buskin Theatre Company Boalsburg, PA

### Actor

- Rogers in Agatha Christie's *And Then There Were None* Sept. 2025  
State College Community Theatre Boalsburg, PA
- Brian in Stefanie Austin's *For Better or For Worse* Feb. 2025  
Sock & Buskin Theatre Company Bellefonte, PA
- Professor Richard Pierson in Howard E. Koch's *The War of the Worlds* Oct. 2024  
Sock & Buskin Theatre Company Bellefonte, PA
- Ernie in D.D. Brooke's *Rehearsal for Murder* Sept. 2024  
Sock & Buskin Theatre Company Boalsburg, PA
- Gene in TK Tansey's "The Next Thing" July 2024  
Sock & Buskin Theatre Company Boalsburg, PA
- Pierre in Barbara Pease Weber's "Tea with Her Majesty" July 2024  
Sock & Buskin Theatre Company Boalsburg, PA
- Bert in Kari Williamson and Nate Schierman's *Behind the Scenes at WBFR* and  
Freddie Filmore in Joe Landry's *It's A Wonderful Life: A Live Radio Play* Nov.-Dec. 2023  
Sock & Buskin Theatre Company Bellefonte and Lemont, PA
- Voices on the Radio in Agatha Christie's *The Mousetrap* Aug.-Sept. 2023  
Sock & Buskin Theatre Company Boalsburg, PA
- Hamm in Samuel Beckett's *Endgame* Spring 2015  
adapted by Sandy Baldwin as *Beckett Spams Counter-Strike* Morgantown, WV  
West Virginia University

### Playwright

- With Andi Stout, "The Benefits of Murder" Premiered July 2024  
Sock & Buskin Theatre Company Boalsburg, PA  
"Beginnings" Short Play Showcase

### Dramaturg

- Ken Ludwig's *Dear Jack, Dear Louise* June-July 2025  
Sock & Buskin Theatre Company Touring Central PA



- Frederick Knott's *Dial "M" for Murder* Sept. 2019  
State College Community Theatre Boalsburg, PA
- Robert Bolt's *A Man for All Seasons* Aug. 2019  
Nittany Theatre at the Barn Boalsburg, PA

#### HONORS/AWARDS/FELLOWSHIPS

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- CAITY Travel Award 2025  
from Northeast Modern Language Association
- Sockee Award 2024  
from Sock & Buskin Theatre Company
- Nominated for Teaching Excellence Award 2024  
from Pennsylvania State University
- Honored at Guru Vandana 2023  
hosted by Pennsylvania State University's Hindu YUVA
- Philadelphia Constantinidis Essay in Critical Theory Award 2023  
awarded for "*Ubuntu* Theater: Building a Human World in Yael Farber's *Molara*"  
from Comparative Drama Conference
- David Keller Travel Grant 2019  
from American Society for Theatre Research Conference
- Outstanding Merit Fellowship for Continuing Doctoral Students 2016-2017  
from West Virginia University
- Provost Summer Fellowship 2016  
from West Virginia University
- ATHE Theory & Criticism Graduate Student Essay Contest Honorable Mention 2016
- Anthony Ellis Prize for Best Paper by a Graduate Student Finalist 2015  
from Comparative Drama Conference
- ATHE Theory & Criticism Graduate Student Essay Contest Finalist 2014
- Graduate Teaching Fellowship 2011-2016  
from West Virginia University
- HERF Fellowship 2011  
from West Virginia University
- Graduate Teaching Fellowship 2009-2011  
from the University of Vermont
- Joseph McMurrin Scholar 2009  
from Shepherd University
- Lurray Class Scholarship 2005-06  
from Shepherd University

#### MEMBERSHIPS

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- Modern Language Association
  - Northeast Modern Language Association
- Association of Adaptation Studies
- American Society for Theatre Research
- Association for Theatre in Higher Education

- Classical Association of the Middle West and South
- American Conference for Irish Studies
- American Association of University Professors