

# 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)

<https://phillipzapkin.com/>

### Contact Information (Home)

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

### RESEARCH/TEACHING INTERESTS

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- Drama
  - Contemporary British and World/Anglophone
  - Greek
  - History Plays
  - History of Theatre
  - Performance Studies
- British and World Literature
- Adaptation Studies
- Postcolonialism
- Gender and Sexuality Studies
- Psychoanalytic Criticism
- Rhetoric/Composition

### 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. I, 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. I3, 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\\_htm\\_files/3.%20Phillip%20Zapkin%20The%20boy%20who%20wouldnt%20grow%20up.pdf](https://journalofcritique.com/index_htm_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. I6, 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. I1, 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 *Molora*.” *PMLA*, vol. I36, 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. I, no. 1, June 2021, pp. 110-128, [https://journalofcritique.com/index\\_htm\\_files/164712021Jun29-105530-7.-performing-democratic-protest.pdf](https://journalofcritique.com/index_htm_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-s-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\\_jGf8tD0hUvgvgMjHvdxFMxQ](https://www.ucn.ca/wp-content/uploads/2024/05/The-Quint-v16.2.pdf?fbclid=IwZXh0bgNhZW0CMTEAAR0ZZMCwETT_ydYXPtwXV5z2yozKHYsiqSNlfn4bM_Xq4d0yeXrHMQJZAoc_aem_jGf8tD0hUvgvgMjHvdxFMxQ).

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

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[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/zaiqPxwGAMo>.

“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/-PetgGVoE2Y>.

“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-FeoTI0>.

“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](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/ydwIq-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/1PiB5SURDI>.

“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: Metatheatre 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\\_GlHir1pg](https://youtu.be/u7_GlHir1pg).

“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/i3lEdBWhmqQ>.

“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

<b>Assistant Teaching Professor</b> , <i>Pennsylvania State University</i>	2017-Present
<ul style="list-style-type: none"><li>• English 499A-Literary London study abroad<ul style="list-style-type: none"><li>○ (Upcoming) Lond-in-sanity: Psychology, Insanity, and Mental Health in British Literature (2026)</li><li>○ Staging London (2025)</li><li>○ Crime and Justice in the City of London (2024)<sup>†</sup></li></ul></li><li>• English 202D-Business Writing<ul style="list-style-type: none"><li>○ Twenty-seven sections<ul style="list-style-type: none"><li>■ Three sections taught online</li><li>■ Three sections taught online for a partial semester</li></ul></li></ul></li><li>• English 202A-Writing for the Social Sciences<ul style="list-style-type: none"><li>○ Two sections</li></ul></li><li>• English 15-Rhetoric and Composition<ul style="list-style-type: none"><li>○ Thirty-three sections<ul style="list-style-type: none"><li>■ Five sections taught online</li><li>■ One section paired with ECON 104-Macroeconomics, through the LEAP Program</li></ul></li></ul></li></ul>	
<b>Graduate Teaching Assistant</b> , instructor of record, <i>West Virginia University</i>	2011-2016
<ul style="list-style-type: none"><li>• English 262-British Literature 2<ul style="list-style-type: none"><li>○ One section<ul style="list-style-type: none"><li>■ One section taught online</li></ul></li></ul></li><li>• English 261-British Literature I<ul style="list-style-type: none"><li>○ Two sections</li></ul></li><li>• English 257-Science Fiction and Fantasy<ul style="list-style-type: none"><li>○ One section</li></ul></li><li>• English 131-Poetry and Drama<ul style="list-style-type: none"><li>○ One section</li></ul></li><li>• English 102-Composition and Rhetoric<ul style="list-style-type: none"><li>○ Twelve sections<ul style="list-style-type: none"><li>■ One section taught online</li></ul></li></ul></li><li>• English 101-Composition and Rhetoric<ul style="list-style-type: none"><li>○ Four sections</li></ul></li></ul>	
<b>Graduate Teaching Assistant</b> , instructor of record, <i>University of Vermont</i>	2009-2011
<ul style="list-style-type: none"><li>• English 001-Written Expression<ul style="list-style-type: none"><li>○ Six sections</li></ul></li></ul>	

<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 100B-Basic Academic Writing II
  - One section
- English 100A-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. 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

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### Director

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

### Actor

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

### Playwright

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

### Dramaturg

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

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

## HONORS/AWARDS/FELLOWSHIPS

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

## 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