

**DASSIA N. POSNER**  
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**EDUCATION**

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Ph.D., 2007	Theatre History, Theory, and Dramatic Literature, Tufts University Orals: The Love-Suicide Plays of Chikamatsu Monzaemon; Evgeny Vakhtangov's Directing Career
M. A., 2003	Theatre History, Theory, and Dramatic Literature, Tufts University
B. A., 1994	Theatre and Russian (double major), Bates College
1992-1993	Acting, Directing, Stage Movement, Theatre History: Moscow Art Theatre School

**DISSERTATION**

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"Fantasy, Irony and the Grotesque: E. T. A. Hoffmann and Russian Modernist Theatre, 1910-1922."  
Dissertation committee: Andrew Wachtel, Thomas Connolly, Claire Conceison.  
Advisor: Laurence Senelick.

**POSITIONS HELD**

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2011- present	Assistant Professor, Department of Theatre, Northwestern University
2009- 2011	Assistant Professor-in-Residence, Department of Dramatic Arts, University of Connecticut
2009-2011	Dramaturg, Connecticut Repertory Theatre
2008 (spring)	Lecturer, Department of Drama and Dance, Tufts University
2007-2008; 2004-2005	Lecturer, Department of Theatre, Boston College
2009; 2000- 2003	Instructor, Boston University Summer Theatre Institute
2002 (fall)	Teaching Assistant, Department of Drama and Dance, Tufts University
2001-2002	Instructor, Department of Drama and Dance, Tufts University
2000-2001	Research Assistant, Department of Drama and Dance, Tufts University

**FELLOWSHIPS AND GRANTS**

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- Dean's Grant, School of Fine Arts, University of Connecticut (for research in Moscow), 2010.
- Postdoctoral Fellowship, Davis Center for Russian & Eurasian Studies, Harvard, 2008-2009.
- Mellon Dissertation Fellowship in Original Sources, Council on Library and Information Resources, 2005-2006.
- Somerville Arts Council, artist fellowships, 2000- 2002.
- Cambridge Arts Council, performance grants, 2001- 2002.
- Puppeteers of America, performance grant, 2001.
- Boston Cultural Council, artist fellowship, 1999.

## PUBLICATIONS

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### Articles:

- "Performance as Polemic: Tairov's 1920 *Princess Brambilla* at the Moscow Kamerny Theatre." *Theatre Survey* 51:1 (May 2010): 33-64.
- "Galileo: The Unmaking of Heroes." *Communications from the International Brecht Society* (December 2009).
- "A Theatrical Zigzag: Doctor Dappertutto, *Columbine's Veil*, and the Grotesque." *Slavic and East European Performance* (November 2009): 43-57.
- "An Alternative Theatre: Russian Women Pioneers in Puppetry." *Puppetry International* 16 (Fall 2004): 4-10.
- "Vertep: An Eastern-European Puppet Nativity." *Puppetry International* 11 (Spring 2002): 22-27.

### Book Chapter:

- "Spectres on the New York Stage: The (Pepper's) Ghost Craze of 1863," in *Representations of Death in Nineteenth-Century U.S. Writing and Culture*. Lucy Frank, ed. Ashgate Press, 2007, 189-204.

### Reviews:

- Book review of Michael Mark Chemers, *Ghost Light: An Introductory Handbook for Dramaturgy*. Southern Illinois University Press, 2010. *Theatre Topics* 21:1 (March 2011).
- Book Review of Benjamin and Barbara Harshav, *The Moscow Yiddish Theater: Art on Stage in the Time of Revolution*. New Haven, CT: Yale University Press, 2008. *Theatre Journal* 62:3 (October 2010).
- "Brecht as Science Theatre." Performance review of Brecht's *Life of Galileo* at Underground Railway Theatre. *Communications from the International Brecht Society* (December 2009).
- Digital archive review of *Feodor Chaliapin: A Multimedia Album*, by Mikhail Solomatin. 2 CD-ROMs. Moscow: Shaliapinskii Tsent, 2007. *Theatre Research International* 33:2 (July 2008): 214-215.
- "Bunraku in Boston." Performance review of the National Puppet Theatre of Japan's 2007 Boston performance. *Puppetry International* 23 (Spring/Summer 2008).
- "A Fresh Approach to Wayang Golek." Book review of *Voices of the Puppet Masters: The Wayang Golek Theatre of Indonesia* by Mimi Herbert. *Puppetry International* 12 (Fall 2002).

### Audio Interview:

- "Underground Railway Theater's *Life of Galileo*: An Interview with Debra Wise." *Electronic Communications from the International Brecht Society* (October 2009).

### Translations:

- Translations of Aleksei Goncharenko's profiles of contemporary Russian puppeteers Ruslan Kudashov, Alexander Tretiakov, Maxim Udintsev, and Anna Viktorova. *Puppetry International* 25 (Spring 2009), print and web editions.
- Translation of *Petrushka Gets Sick* by Nina Efimova. *Puppetry International* 16 (Fall 2004): 29-31.

### Works in Progress:

- Contributor of eighteen entries ("Mariia Babanova," "Biomechanics," "Factory of the Eccentric Actor," "Erast Garin," "Igor Ilinskii," Olga Knipper-Chekhova," "Alisa Koonen," "Mariia Lilina," "Vsevelod Meierkhold," "Solomon Mikhoels," "Moscow Art Theatre," "Moscow State Yiddish Theatre," "Vladimir Nemirovich-Danchenko," "Zinaida Raikh," "Konstantin Stanislavskii," "Stanislavskii System," "Leopold Sulerzhitskii," "Aleksandr Tairov") to *The Cambridge World Encyclopedia of Stage Actors and Acting*, ed. Simon Williams (Cambridge University Press). Forthcoming 2012.
- Book chapter on Nina Simonovich-Efimova for *Essays on the Influence of the Female Artist in the*

*Early 20th Century*, ed. Paul Fryer (McFarland Press). Forthcoming 2012.  
*The Director's Prism: E. T. A. Hoffmann and Russian Modernist Directors: Meyerhold, Komisarjevsky, Tairov, Eisenstein*. In progress.  
Co-editor with John Bell and Claudia Orenstein of a collection of new scholarship on puppetry and performing objects. In progress.

## CONFERENCES AND LECTURES

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### *Conferences and Panels Organized:*

- Working Session Co-convenor: "Theatre, Economy and Communism in Eastern-European Performance." American Society for Theatre Research, November 2011.  
Conference Committee: "Puppetry & Postdramatic Performance: An International Conference on Performing Objects in the 21<sup>st</sup> Century." University of Connecticut, April 2011.  
Working Session Co-convenor: "The Body (Un)censored: Eastern European Performance and Physical Politics." American Society for Theatre Research, November 2010.  
Panel Chair (Russian art, theatre, dance): "Performing Identity/Painting Biography in East-European Exilic Art and Writing." American Association for the Advancement of Slavic Studies annual conference, November 2009.  
Co-organizer: Tufts Graduate Colloquium. Spring 2001.

### *Conference Papers:*

- "Fairy-Tale Formalism: Akimov's Productions of Shvarts's *The Shadow and The Dragon* at the Leningrad Theatre of Comedy in the 1940s." Paper to be presented at the American Society for Theatre Research annual conference, November 2011.  
"Global Theatre or Global Drama? Teaching Global Theatre: Applications in the Classroom." Paper presented at the Association for Theatre in Higher Education annual conference, August 2011.  
"Sculpture in Motion: The Puppetry Innovations of Nina Efimova." "Puppetry & Postdramatic Performance: An International Conference on Performing Objects in the 21<sup>st</sup> Century." University of Connecticut, April 2011.  
"American Expressionist Plays in Moscow: Alexander Tairov's *The Hairy Ape* and *Machinal*." Paper presented at the American Society for Theatre Research annual conference, November 2010.  
"The Many Layers of *Galileo*: Myth and Montage in Brecht's *Galileo*." Paper presented at the Association for Theatre in Higher Education annual conference, August 2010.  
"On the Stage and in the News: Accused Rapists in *The Exonerated*." Paper presented at the Association for Theatre in Higher Education annual conference, August 2010.  
"Mapping an Émigré Community: Boris Chaliapin's Theatrical Portraiture." Paper presented at the American Association for the Advancement of Slavic Studies annual conference, November 2009.  
"*Machinal* in Moscow: Innovations in American Expressionism at the Kamerny Theatre," Paper presented at the American Theatre and Drama Society/ American Literature Association annual conference, May 2009.  
"A Theatrical Zig-zag: Meyerhold's Grotesque in *Columbine's Scarf*." Paper presented at the American Comparative Literature Association annual conference, March 2009.  
"Mapping an Émigré Community: Boris Chaliapin's Theatrical Portraiture." Panelist for Working Session, "The Diasporic Imagination Research Group" at the American Society for Theatre Research annual conference, Nov. 2008.  
"Directing *Commedia*: Tairov's 1920 *Princess Brambilla* at the Kamerny Theatre." Paper presented at the Association for Theatre in Higher Education annual conference, Aug. 2008.

- "Boris Chaliapin: Artist in Emigration." Paper presented at the conference "Compatriots Abroad: Descendants of Great Russians," organized by the Ministry of Foreign Affairs of the Russian Federation, Moscow, July 2008.
- "Theorizing the Marionette in Silver-Age Russian Theatre." Paper presented at the conference "Bringing Dolls to School: Theorizing Performing Objects," Martin E. Segal Theatre Center, CUNY, April 2007.
- "Sergei Ignatov and 'Hoffmanniana' in Russian Silver-Age Theatre." Paper presented at the International Federation for Theatre Research annual conference, June 2005.
- "Loïe Fuller and Isadora Duncan: Constructing the Female Dancing Body." Seminar paper presented at the Northeast Popular/American Culture Association annual conference, Oct. 2004.
- "Actors' Theatre and Puppet Theatre in Silver-Age Russian Theatre." Seminar paper presented at the Comparative Drama Conference, April 2004.
- "Spectres on the New York Stage: The (Pepper's) Ghost Craze of 1863." Seminar paper presented at the annual conference of the American Society for Theatre Research, November 2002.
- "The Sacred and Profane in the Eastern-European Puppet Nativity." Seminar paper presented at the Mid-Atlantic Popular/American Culture Association annual conference, November 2002.

*Invited Lectures:*

- "Of Mirrors and Meyerhold: Hoffmannic Reflections in Meyerhold's *Columbine's Veil* (1910) and *Inspector General* (1926)." Invited Lecture for the Theatre Department and Russian, East European, Eurasian Center at University of Illinois, Urbana-Champaign. October 2011.
- "Othello in Context." African American Cultural Center, University of Connecticut. Lecture for actors preparing for staged reading of Barbara and Carleton Molette's play *Fortunes of the Moor*, directed by Adrienne Macki Braconi. October 2010.
- "Shakespeare's *Othello*: Dramaturgy and Cultural Conversations." Drama and Theatre Interest Group, Humanities Center, University of Connecticut. October 2010.
- "Dramaturgy for the Puppet Stage: Discussion and Workshops." Panelist, Ballard Institute and Museum of Puppetry, November 2009.
- "Community and Cultural Identity in Boris Chaliapin's Art and Archive." Harvard University, Literature and Culture Lecture Series, Davis Center for Russian and Eurasian Studies, April 2009.
- "The Life and Art of Boris Chaliapin." Flinn Gallery, Greenwich, CT. Public lecture for the exhibit *Boris Chaliapin's Faces of History*, April 2009.
- "Political Puppetry and Social Activist Imagery." Boston College Theatre Department, March 2008.
- "Live and Wooden Actors in Russian Silver-Age Theatrical Culture." Columbia University, Harriman Institute, December 2007.
- "Visual Translations of Shakespeare: Poetic Violence in Julie Taymor's *Titus*." Pine Manor College English Department, February 2004.
- "Balinese *Wayang Kulit*." Eastern Nazarene College Theatre Department, January 2001.

*Discussions Organized and Moderated:*

- Discussion Organizer and Moderator: "*Pride and Prejudice* in Social and Artistic Context." Connecticut Repertory Theatre. Invited speakers included Joseph Hanreddy (co-adaptor), Rachel Brownstein (CUNY Graduate Center), and Helene Kvale (director).
- Discussion Organizer and Moderator: *Othello*. Connecticut Repertory Theatre. Invited speakers included Elizabeth Hart (English), Philip AJ Smithey (*Othello*), and Kevin Coubal (*Iago*). Oct. 2010.

- Discussion Moderator: *Comedy of Errors*. Connecticut Repertory Theatre. Invited speakers included Wayne Franklin (Chair, English), Elizabeth Hart (English), and Paul Mullins (Director). March 2010.
- Roundtable Organizer and Moderator: "Truth or Doubt?: *Galileo*, Brecht, and Scientific Accountability." Connecticut Repertory Theatre. Invited speakers included Friedeman Weidauer (German, editor of *Brecht Yearbook*), Serena Parekh (Philosophy, Human Rights Institute) and Gary English (director, Dramatic Arts). Organized in conjunction with the UConn Foundations of Humanitarianism program and the Year of Science. December 2009.
- Discussion Organizer and Moderator: "The Past, Present, and Future of *Galileo*." Connecticut Repertory Theatre. Invited speakers included Ronald L. Mallett (Physics, author of *Time Traveler*, Brenda Murphy (English), and Shirley Roe (History). December 2009.
- Panel Discussant: "The Function of 'Writing Lives' Within Modernist Autobiographical Discourse." American Association for the Advancement of Slavic Studies annual conference, November 2009.
- Discussion Moderator: *Abe Lincoln's Big Gay Dance Party*. Connecticut Repertory Theatre. Invited speakers included staff and students from the Rainbow Center. October 2009.
- Discussion Organizer and Moderator: "The American Justice System and *The Exonerated*." Connecticut Repertory Theatre. Speakers included UConn Law School faculty, the director of the Connecticut Innocence Project, and a recent exoneree. October 2009.

## TEACHING INTERESTS

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History of Directing; Avant-Garde and Modernist Theatre; Russian and Soviet Theatre; Women in Theatre; Dramaturgy; Script Analysis; Production Research; World and Intercultural Theatre; World Puppetry History and Performance; Popular Entertainment; Theatre and Community Engagement.

## COURSES TAUGHT

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- THEATRE 546-0-20: "History and Theory of Directing." Dept. of Theatre, Northwestern University (Fall 2011).
- DRAM 3142: "Dramaturgy 1": Dept. of Dramatic Arts, UConn (Spring 2011)
- DRAM 4711W: "The Director in the Theatre." Dept. of Dramatic Arts, UConn (Spring 2011, Fall 2010, Spring 2010, Fall 2009; writing-intensive course)
- DRAM 2141: "Script Analysis." Dept. of Dramatic Arts, UConn (Fall 2010; new course)
- DRAM 1101: "Introduction to Theatre." Dept. of Dramatic Arts, UConn (Spring 2010, partial semester Fall 2009; enrollment of 300+ students)
- DRAM 2130: "History of Drama I." Dept. of Dramatic Arts, UConn (Fall 2009)
- Master Class: "Animating Props." Boston University Summer Theatre Institute (August 2009)
- DR 138: "Theatre and Society II." Dept. of Drama/Dance, Tufts (Spring 2008)
- CT 060: "Introduction to Theatre." Theatre Dept., Boston College (four semesters: 2004–2005, 2007–2008, enrollment of 48)
- "Intensive Acting." Boston University Summer Theatre Institute (three sessions, 2000–2003)
- DR 137: "Theatre and Society I." (Teaching Assistant): Dept. of Drama/Dance, Tufts (Fall 2002)
- DR 10: "Introduction to Acting." Dept. of Drama/Dance, Tufts (Spring 2002, Fall 2001)

## PRODUCTION WORK

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### DRAMATURGY

Feb. 2011     *Pride and Prejudice*, based on the novel by Jane Austen. Adaptation by Joseph Hanreddy and

Connecticut Repertory Theatre

Feb. 2011	J.R. Sullivan. Directed by Helene Kvale. <i>Tears of Heaven</i> . Music by Frank Wildhorn; book by Phoebe Hwang; lyrics by Robin Lerner. Directed by Gabriel Barre.	National Theatre, Seoul, Korea
Dec. 2010	<i>A Flea in Her Ear</i> , by Geoges Feydeau. Adaptation by David Ives. Directed by Art Manke.	Connecticut Repertory Theatre
Oct. 2010	<i>Othello</i> , by William Shakespeare. Directed by Dale AJ Rose.	Connecticut Repertory Theatre
June 2010	<i>Endurance</i> , Collaboratively adapted and created by Jason Bohon, Andrew Grusetskie, Michael Toomey, Greg Webster with writer Nick Ryan.	Split Knuckle Theatre Company
April 2010	<i>The Who's Tommy</i> , Book by Pete Townshend & Des McAnuff. Additional Music & Lyrics by John Entwistle & Keith Moon. Directed by Gabriel Barre.	Connecticut Repertory Theatre
Feb. 2010	<i>Comedy of Errors</i> , by William Shakespeare. Directed by Paul Mullins.	Connecticut Repertory Theatre
Dec. 2009	<i>Galileo</i> , by Bertolt Brecht. Directed by Gary English.	Connecticut Repertory Theatre
Oct. 2009	<i>The Exonerated</i> , by Jessica Blank and Eric Jensen. Directed by Dale AJ Rose.	Connecticut Repertory Theatre

**DIRECTOR/ DEVISOR/ PERFORMER, Luna Theatre, Arlington, MA. 1998–2010.**

Founded a theatre company dedicated to multimedia performances integrating actors, puppets, dance, devised plays, adaptations from literature, and live Balkan vocal music.

*Cabaret and Full-Length Productions* (by year of first performance):

2009	"Icarus No More"
2005	<i>Translations: An Evening of East-European Tales</i> (in collaboration with Bulgarian folk choir Yasna Voices)
2004	"Un-Chicken Soup"
2002	<i>Rocks, Flames, and Other Misfortunes</i> ; "Baba Yaga's Metropolis"
2001	"The Red Cape"; "Ox and Bird"
2000	"Kalimanku"; "Planting Peppers"
1998	<i>The Nose</i> , adapted from the Gogol short story

**ADDITIONAL DIRECTING**

2003	<i>Three: Short Stories by Gabriel Garcia Márquez: "A Very Old Man with Enormous Wings;" "Light is Like Water;" "The Trail of Your Blood in the Snow."</i>	Boston University Summer Theatre Institute
1997	<i>The Creation of the World, or, Why the Woman Always Has the Last Say</i>	Alice Ferguson Foundation, Accokeek, MD
1996	<i>Love, Dragons, and Real Estate</i>	Alice Ferguson Foundation, Accokeek, MD
1995	<i>Mother Earth Comes to Accokeek</i>	Alice Ferguson Foundation, Accokeek, MD
1994	<i>The Overcoat</i> , adapted from the Gogol story.	Bates College

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|------|--------------------------------------------------------------------------------|-------------------------------------|
| 1993 | <i>The Proposal</i> , by Anton Chekhov. Directing project with Russian actors. | Stanislavsky Theatre, Moscow Russia |
| 1992 | <i>'night Mother</i> , by Marsha Norman                                        | Bates College                       |

**ASSISTANT DIRECTING AND PUPPETRY CHOREOGRAPHY**

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|------|-----------------------------------------------------------------------------------------------------------------------------|--------------------------------------------|
| 2002 | <i>Broadway</i> , by Dunning and Abbott. Assistant Director. Directed by Laurence Senelick; choreographed by Judith Chafee. | Balch Arena Theatre, Tufts University      |
| 2002 | <i>Adria</i> , by Rough-and-Tumble Theater. Puppetry Director.                                                              | Boston Center for the Arts                 |
| 2001 | <i>Love of Three Oranges</i> , by Carlo Gozzi. Puppetry Choreographer.                                                      | Boston University Summer Theatre Institute |

**COMMUNITY PARADES (partial listing)**

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|--------------|------------------------------------------------------------------------------------------|--------------------------------------------------|
| 1995–present | Boston's New Year's Grand Procession. Parade Captain, Puppet Designer and Choreographer. | First Night, Boston MA                           |
| 1998         | Israel's 50 <sup>th</sup> Independence Day Parade. Parade Director.                      | Israel's 50th Jubilee, Boston Common, Boston, MA |
| 1997         | Mother Earth Parade for annual Earth Day event on the Boston Esplanade. Parade Director. | Earth Day, Boston, MA                            |
| 1996–1997    | "All Dragon" and "History of Art" parades. Parade Director.                              | Art Beat Festival, Somerville, MA                |

**PERFORMANCE (partial listing)**

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|-----------------------|--------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------|
| Actor 4               | Staged reading of <i>God's Country</i> , by Steven Dietz                                                           | Connecticut Repertory Theatre                                            |
| Miss A                | <i>The Shawl</i> , by David Mamet. Directed by Lilia Levitina                                                      | Boston Center for the Arts                                               |
| Puppeteer             | <i>The Tempest (on Mars)</i> , <i>The Odyssey (through NYC)</i> , and <i>Romeo and Juliet (in New York City)</i>   | Puppeteers' Cooperative, Lincoln Center Out-of-Doors                     |
| Puppeteer             | <i>Are You Ready, My Sister?</i> , <i>The Creation of the World</i> , and <i>The Firebird</i>                      | Underground Railway Theatre                                              |
| Puppeteer             | <i>Aces and Galatea</i> , by Handel and <i>Ferdinand Faithful: A New Puppet Opera</i> . Directed by Amy Trompetter | Children's Free Opera and Dance of New York; Arts at St. Ann's, Brooklyn |
| Gertrude Stein        | <i>Mother of Us All</i> , by Gertrude Stein                                                                        | Bates Festival Theatre                                                   |
| Natasha Bernarda Alba | <i>Three Sisters</i> , by Anton Chekhov<br><i>The House of Bernarda Alba</i>                                       | Moscow Art Theatre School<br>Brighton Theatre Festival, England          |

**ARTIST-IN-RESIDENCIES**

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- Harvard University**, Freshman Arts Program, September 1999.  
Giant Puppet Design and Collaborative Performance.
- "SIMCHA,"** Dnepropetrovsk, Ukraine. May 1998.  
"Progress and the River." Created environmental pageant encouraging awareness of the Dnepr River (downstream of Chernobyl).
- Potomac River Cleanup/ Canterbury School**, Washington, D. C., April 1998.

Created an environmental parade with the Alice Ferguson Foundation, high school students, and park services from five states.

**The Children's Free Opera and Dance of New York, NY, Spring 1995.**

Taught giant puppet construction and performance to 300 urban elementary students for the Orchestra of St. Luke's outreach program.

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**TRANSLATION AND ORAL INTERPRETATION**

**Translation Assistant**, Laurence Senelick, Tufts University

Translated Soviet theatre documents relating to Mikhoels, Vakhtangov, and Tairov for his forthcoming *Documentary History of Soviet Theatre*, Sept. 2000–May 2001.

**Simultaneous Oral Interpreter**, Stanislavsky Summer School, Cambridge, MA

Facilitated master acting teacher Mikhail Lobanov in training professional actors using Stanislavsky and Michael Chekhov exercises. Translated acting classes and rehearsals for Ostrovsky's *The Bankrupt* and *The Forest*. Summers 1998–2000.

**Transitional Bilingual English Aide**, Driscoll School, Brookline, MA

Developed curriculum, taught ESL, interpreted daily classes for Russian–American students, kindergarten through eighth grade, Sept. 1995–June 1996.

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**LEADERSHIP AND SERVICE**

Member-at-Large, Dramaturgy Focus Group, ATHE, 2010–present.

Peer Reviewer, *Theatre Survey*, 2011.

Mentor, ASTR/TLA/ CORD Annual Conference, 2010.

MFA Directing/Puppetry Thesis Committee Member; University of Connecticut, 2010– present.

Book Proposal Reviewer; Pearson, Allyn & Bacon, 2010.

Supervisor/Mentor to CRT student dramaturgs; University of Connecticut, 2009–present.

Chair, Peer Review Committee, *Puppetry International*, 2009–present.

Peer Reviewer, *Puppetry International*. 2007–present.

Contributing Editor, *Puppetry International*. 2003–present.

Historical Consultant for exhibit, *Boris Chaliapin's Faces of History*. Flinn Gallery, Greenwich, CT, March–April 2009.

Supervisor/Mentor to research assistant, Harvard University, 2008–2009.

Invited Speaker, Roundtable on teaching theatre history, G.O.A.T. (Graduate Organization of Arts and Theatre), Tufts University, 2008.

Graduate Student Mentor, Tufts Department of Drama and Dance, 2002–2007.

Search Committee Member, Tufts Department of Drama and Dance, 2002.

Board Member, Boston Area Guild of Puppetry, 1999–2002.

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**PROFESSIONAL DEVELOPMENT**

Diversity training. University of Connecticut, December 2010.

Trained in teaching writing courses. Writing Center, University of Connecticut, August 2009.

Competitively selected for participation in book publication pre-conference, Association for Theatre in Higher Education and American Society for Theatre Research, 2008.

Audited classes in Dramaturgy, Performing in Russian, Medieval Theatre, Movement for Actors (European clown, Laban, Viewpoints, Boal) and Desktop Publishing; Tufts University and Harvard University, 1998–2009.

Trained in integrating technology (Blackboard and WebCT) into the classroom, Boston College Instructional Design and eTeaching Services, 2005.

Performance Internship, Bread and Puppet Theatre, Glover, VT, Fall 1994.

## AWARDS

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Awarded the Order of Diaghilev for contribution to Russian culture, April 2009.  
Dissertation and master's thesis nominated for national awards, 2003, 2007.  
Tufts Graduate Research Award, 2005.  
Honors on comprehensive and oral graduate exams, 2003, 2004.  
Honors on master's thesis, 2003.  
Featured on *Boston Magazine's* "Hot List" of performing and visual artists, 2003.  
Honors on undergraduate thesis, 1994.

## LANGUAGES

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Proficient in written and spoken Russian; basic reading knowledge of French and German.

## PROFESSIONAL AFFILIATIONS

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Center Associate, Davis Center for Russian and Eurasian Studies, Harvard University  
Association for Slavic, East European, and Eurasian Studies  
American Society for Theatre Research  
Association for Theatre in Higher Education  
Literary Managers and Dramaturgs of the Americas  
*Union Internationale de la Marionette*