

Dani Snyder-Young

EDUCATION

PhD in Educational Theatre, New York University

Community-Based Performance, Political Theatre, Directing August 2008

Dissertation: The Rules that Rule Their Worlds: Urban Youth Deconstruct
Their Antagonists Through Theatre of the Oppressed

Dissertation Committee: Christina Marín, Chair; Anna Deavere Smith; Cathy
Benedict.

MA in Educational Theatre, New York University

September 2005

Concentration: Educational Theater In Colleges and Communities

BA in Theatre and English, Wesleyan University

May 1999

PUBLICATIONS

MONOGRAPH

Theatre of Good Intentions: Hopes and Challenges for Theatre and Social Change.
Basingstoke: Palgrave Macmillan, 2013. Paperback edition, 2016.

PEER REVIEWED JOURNALS

“Gaps, Silences, and Comfort Zones: Dominant Paradigms in Applied Theatre and
Drama Education Discourse”. Co-authored with Matt Omasta. *RiDE: The
Journal of Applied Theatre and Performance* 19.1. February 2014.

“Youth Theatre as Cultural Artifact: Social Antagonism in Urban High School
Environments”. *Youth Theatre Journal* 26.2, 173-183. October 2012.

“Here to Tell Her Story: Analyzing the Autoethnographic Performances of Others”.
Qualitative Inquiry 17:9. December 2011.

“Stop Staring, Start Seeing: Housed Spectatorship of Homeless Performers.” *Theatre
Research International*. 36.2, 163-173. June 2011.

“Rehearsals for Revolution? Participatory Theatre, Dominant Discourses, Democratic
Tensions” *RiDE: The Journal of Applied Theatre and Performance* 16.1. February
2011.

“Beyond ‘An Aesthetic of Objectivity’: Performance Ethnography, Performance Texts, and Theatricality” *Qualitative Inquiry* 16:10. October 2010.

“Educating the “Coed” for Activism: Using theatre for social change to demystify power structures with first year undergraduates.” *International Journal of Learning*. 2006.

INVITED ESSAYS

“The Promise and Pitfalls of the Real”. *Theatre Survey* 57.3. August 2016.

“Despite artists’ intentions, emancipated spectatorship reinforces audience members’ existing attitudes and beliefs.” In S. Woodson & T. Underiner (Eds) *Theatre, Performance and Theories of Change*. (Palgrave Macmillan, 2018.)

“No “Bullshit”: Rigor and Evaluation of Applied Theatre Projects.” In M. Balfour (Ed) *Applied Theatre: Understanding effects*. (Collection in progress under contract with Springer.)

“Warriors, Wizards, and Clerics: Heroic Identity Construction in Live Action Role Playing Games.” In M. Omasta & D. Chappell (Eds) *Spaces of Play*. Routledge 2015.

“Ethical Problems for Hybrid Teaching Artist/Researchers” In. M.E. Armstrong and D. Risner (Eds) *Hybrid Lives of Teaching Artists*. Cambria Press 2014.

INVITED TALKS AND SYMPOSIA

“*To Be Young, Gifted, and Black: How Much Has Changed?*” Goodman Theatre’s Lorraine Hansberry celebration. Harold Washington Library. May 2016. With Lydia Diamond performing selections as Lorraine Hansberry.

Symposium on Theatre And Social Change. Northwestern University, March 2016.

Theatre of Good Intentions. Faculty colloquia series, Illinois Wesleyan University, November 2013.

EDITORIAL

Review & Advisory Board. *Applied Theatre Research*. Referee submissions for international applied theatre journal. 2017-present.

Reviewer. Palgrave Macmillan. Referee monographs and “pivot” mini-books on applied theatre topics. 2014-present.

Reviewer. *RiDE: The Journal of Applied Theatre Research*. Referee scholarly articles for peer-reviewed international applied theatre journal. 2016-present.

Reviewer. *Theatre Topics*. Referee scholarly articles for peer-reviewed theatre and performance studies journal. 2015-present.

Reviewer. *Youth Theatre Journal*. Referee scholarly articles for peer-reviewed educational theatre journal. 2013-present.

Reviewer. *Ecumenica*. Referee scholarly articles for peer-reviewed theatre journal. 2016-present.

POPULAR PRESS (representative sample, full listing available upon request)

“The most gorgeous group of f*ck ups” in *Airline Highway* at Steppenwolf. Play Review. *Howlround*. Boston: Center for Theatre Commons. February 2015. www.howlround.com

“Broken Public Schools and Community Dialogue at Collaboraction”. Play Review. *Howlround*. Boston: Center for Theatre Commons. December 2014. www.howlround.com

“Trauma and Agency in *Native Son* at Court Theatre”. Play Review. *Howlround*. Boston: Center for Theatre Commons. November 2014. www.howlround.com

“Community Building with the Chicago Home Theatre Festival” *Howlround*. Boston: Center for Theatre Commons. June 2014. www.howlround.com

“Gentrification and the American Dream” *Howlround*. Play Review. Boston: Center for Theatre Commons. November 2013. www.howlround.com

“Confronting Contemporary Tragedies”. Chicago Shakespeare Theatre. Scholar Notes for *Roadkill*. April 2013. www.chicagoshakes.com

“Race Representation in *The Jungle Book*”. Play Review. *Howlround*. Boston: Center for Theatre Commons. August 2013. www.howlround.com

“Who is NEXT? A Profile of Playwright Ramón Esquivel.” *NEXTblog: The Next Generation of TYA Professionals*. The United States Center for the International Association of Theater for Children and Young People (ASSITEJ/USA). 2007. <http://next.assitej-usa.org/>

UNIVERSITY TEACHING

Northeastern University, Boston, MA
Assistant Professor of Theatre Arts, 2017-present.

Activism & Performance.

Undergraduate seminar examining the theory and practice of activist performance, culminating in original pieces for public performance.

Classics of the Global Stage. Student-centered, participatory undergraduate survey of theater history focusing on dramatic theory and dramatic literature in historic context, 400 BCE-1700 CE.

Devised Theatre Project.

Undergraduate studio course introducing students to methods of creating original theatre works. Culminating in original performance performed as part of the university production season.

Illinois Wesleyan University, Bloomington, IL.

Associate Professor of Theatre Arts. 2014-2017.

Assistant Professor of Theatre Arts. 2008-2014.

THEA 141: Introduction to Theatre Studies.

Introductory theatre studies seminar for first year theatre majors.

Teaching every year.

Gateway: Race, Power, and Nation: An Introduction to Post-Colonial Performance.

Interdisciplinary writing seminar for first year students using performance studies framework to analyze global power relations.

Teaching occasionally.

Gateway: “Who lives, who dies, who tells your story?” *Hamilton*, hip-hop, and the constructed origins of the American Experiment.

Interdisciplinary writing seminar for first year students using *Hamilton* as a point of departure to analyze critical race theory, the political impact of hip hop aesthetics, and the constructed nature of historic and political discourse.

THEA 341: Introduction to Playwriting. Teaching occasionally.

Introductory playwriting class focusing on exposing students to a variety of aesthetic styles and methods for generating, crafting, and revising performance texts. Taught once.

THEA 371: Theatre History I: The Classical to the Neo-Classical.

Student-centered, participatory undergraduate survey of theater history focusing on dramatic theory and dramatic literature in historic context, 400 BCE-1700 CE. Writing intensive course. Teaching most years.

THEA 372: Theatre History II: Romanticism to Postmodernism.

Student-centered, participatory undergraduate survey of theater history focusing on dramatic theory and dramatic literature in historic context, 1700-2000. Teaching every year.

THEA 391 Performance in Production.

Three week intensive class in which students direct and produce laboratory theatre production. Team taught with a member of the design faculty. General Education ARTS category. Teaching some years.

THEA 441: Issues in Contemporary Theatre

Capstone senior seminar focusing on contemporary American theatre theory and performance practices. Teaching every year.

THEA 455: Directing Workshop

Advanced directing class focusing on conceptualizing and executing non-naturalistic scenework. Taught twice.

THEA 456 Play Workshop

Advanced acting class focused on creating workshop production of new play, in collaboration with guest playwright.

THEA 482 Senior Showcase

Advanced acting class focused on creating senior showcase performance. Taught once.

Pace University, New York, NY. Adjunct Assistant Professor. Fall 2006-Spring 2008.

Theatre History I: The Classical to The Neo-Classical

Writing intensive survey of theater history, focusing on dramatic theory and dramatic literature in historic context, 400 BCE-1700.

Theatre History II: Romanticism to Postmodernism.

Writing intensive survey of theater history, focusing on dramatic theory and dramatic literature in historic context, 1700-2000.

World Theatre

Introduction to post-colonial theatre and performance, focusing on African, Asian, and Latin American dramatic literature.

New York University, New York, NY. Instructor, Fall 2007; Co-instructor. Fall 2006.

New Student Seminar.

Introduction to the university for new undergraduate students, building community in the incoming class. Co-direct devised theater piece for Dean's New Student Colloquium based on assigned summer reading.

Guest Lecturer. 2006-2007, Methods and Materials of Research.

Interactive workshop on feminist research traditions with MA students.

Gibbs College, New York, NY. Instructor. Spring-Summer 2007.

Verbal Communication.

Introduction to public speaking for fashion design majors at vocational 2-year college.

Dynamics of Speaking.

Introduction to public speaking at vocational 2-year college.

ASA Institute, New York, NY. Instructor. Summer 2007.

English Composition I.

Introduction to formal and creative writing at vocational 2-year college.

FELLOWSHIPS, SCHOLARSHIPS & GRANTS

NATIONAL FUNDING SOURCES

United States Department of Education Title VI Grant. 2009-2011. Lead Author: Teodora Amloza, Professor of Sociology, IWU. \$250,000 grant for campus-wide expansion of Asian Studies curricula and resources.

Received \$1500 of university-wide grant for expansion of Asian theatre coverage in Theatre History I. Received mentoring as junior participant in process of applying for large, national curriculum development grant.

American Association of University Women Community Action Grant 2006-2007.

Received \$7000 grant to lead *Theatre for Social Change Summer Intensive* and research the experiences of urban girls using Theatre of the Oppressed to explore “unfair” rules in their lives and social contexts.

LOCAL FUNDING SOURCES

Arts Work Fund for Organizational Development. Idea Lab Grant 2016.

Received \$50,000 grant to lead Halcyon Theatre in developing a qualitative, artist-centric method of evaluating the impact of our artistic work on our audiences.

UNIVERSITY FUNDING SOURCES

Northeastern University.

Dean’s Fellow CAMD 2025, Design for Human Experience, with Miso Kim and Kristian Kloeckl. 2017-18. \$15,000.

Illinois Wesleyan University.

Artistic and Scholarly Development Grant. “Emancipating the Spect-Actor”. 2016. \$2300.

Artistic and Scholarly Development Grant. “Production of *The War Zone is My Bed.*” 2014. \$3500.

Artistic and Scholarly Development Grant (with Curtis Trout). “Production of *Nickel and Dimed.*” 2013. \$5500

Artistic and Scholarly Development Grant. “International Applied Theatre Discourse.” 2012. \$3500

Artistic and Scholarly Development Grant. “Masculine Identity in Live Action Role Play.” 2011. \$3500

Artistic and Scholarly Development Grant. “Theatrical Representation and Reception of Homelessness: a Study of zAmya Theatre Project.” 2009. \$3500

Curriculum Development Grant. “Directing Workshop.” 2009. \$2000

New York University.

Graduate Assistantship. 2006-2007.

Graduate Student Association Travel Scholarship. 2006.

21st Century Fellowship. 2005-2006.

Shasha Foundation.

Scholarship. Wesleyan University, Shasha Seminar for Human Concerns, 2005.

HONORS & AWARDS

American Association of University Women Community Action Grant
2006-2007.

PAGE Fellowship for Publicly Engaged Scholarship. Runner-up, 2006.

KDP Educational Honors Society, New York University Chapter., 2006.

Honors in Theater, Wesleyan University, Middletown, CT, 1999.

CONFERENCES & PRESENTATIONS

American Society of Theatre Research. Atlanta, GA. Working Group “Populist Activism and Performance. Paper: “Punching up: Indecorous community building and populist power”. November 2017.

American Society of Theatre Research. Minneapolis, MN. Working Group “Transverting Whiteness”. Paper: “The death of the progressive author: White habitus in post-performance discourse”. November 2016.

Association of Theatre in Higher Education. Chicago, IL. Working Group/Panelist. Irony and Activist Performance. August 2016

Illinois Wesleyan Fall Faculty Conference. Bloomington, IL. Co-Convener “Thinking on our Feet: Strategies to Address Unexpected Situations in Our Classrooms” in professional development conference attended by all faculty members *Growing Stronger Together: Building Inclusion in our Campus Community.*

Pedagogy and Theatre of the Oppressed. Chicago, IL. Panelist. “Parent/Artist/Activist”. June 2015.

Association of Theatre in Higher Education, Orlando, FL. Panelist "(Are You / You Are) Who They Say You Are: How Institutions Structure Adults' Ludic Experiences" and “Getting Paid To Play: Career Development in Theatre and Social Change”. August 2013.

Association of Theatre in Higher Education, Washington, DC. Co-convener of panel “The Art of the Possible: Critiquing Theatre’s Limitations in the Creation of Social and Political Change. Panelist “What do we Know? Dialogues on Applied theatre scholarship and praxis”. August 2012.

International Drama Education Research Institute. Limerick, IR. "Gaps, Silences, and Comfort Zones: Dominant Paradigms in Applied Theatre & Drama Education Discourse," With Matt Omasta. July 2012.

Association of Theatre in Higher Education, New York, NY. Convener of panel "Risking Innovation Within Institutions: How can we use Theatre of the Oppressed and Rainbow of Desire in religious, theatrical, educational, and research settings.?" Co-facilitator of workshop "Community Based Theatre for Social Justice is the Theatre's New Green Economy". August 2009.

International Federation of Theatre Research, Lisbon, Portugal. "Rehearsals for Revolution? Participatory Theatre, Dominant Discourses, Democratic Tensions." July 2009.

Mid-Atlantic Theatre Conference, Chicago, IL. Accepted by peer review into closed Articles-in-Progress session. "Rehearsals for Revolution? Participatory Theatre, Dominant Discourses, Democratic Tensions." March 2009.

Pedagogy and Theatre of the Oppressed Conference, Omaha, NE.
Teacher/Researcher. May 2008.

SPTA 2007: 33rd Annual Conference on Social Theory, Politics, and the Arts. New York, NY. *Race, Power, and Embodiment: The ethics of using theatre with urban youth to deconstruct authority figures.* October 2007.

American Association of Theatre in Higher Education. New Orleans, LA.
Revitalizing the Theatre History Survey Course: Using Theatre to Teach Theatre History. July 2007.

Pedagogy and Theatre of the Oppressed Conference. Minneapolis, MN. *Rainbow of the Antagonist.* May 2007.

Middle America Theatre Conference. Minneapolis, MN. *Using drama to teach drama: Integrating dramatic activities into the theatre history classroom.* March 2007.

New Educator Conference. New York, NY. *Theater for Social Change: Facilitating critical citizenship education.* October 2006.

The Learning Conference, 13th Annual International Conference on Learning. Montego Bay, Jamaica. *Educating the "Coed" for Activism.* June 2006.

National Women's Studies Conference. Oakland, CA. *Educating the "Coed" for Activism.* June 2006.

Pedagogy and Theatre of the Oppressed Conference. Chapel Hill, NC. "Hey, it's my campus too! Using Boal to initiate first year undergraduates into fighting for change on campus." May 2006.

NYU Forum on Ethnotheatre and Social Justice. New York, NY. "Interview in the Classroom; an interactive workshop for teachers and teaching artists." April 2006.

SERVICE

NATIONAL

Vice President for Awards, Association for Theatre in Higher Education (ATHE).
Elected position. Chaired ATHE committee overseeing the selection of winners

for nine prestigious awards. Major responsibilities included co-hosting annual awards ceremony, interviewing award winners and developing new award honoring excellence in playwriting. 2013-15.

Chair, Award for Community-Based Theatre and Civic Engagement, Association for Theatre in Higher Education (ATHE). Chaired ATHE committee giving award for long-term excellence in community based theatre and civic engagement. 2010-13.

ILLINOIS WESLEYAN UNIVERSITY

Degree Liaison and Program Head, BA Theatre Arts, Illinois Wesleyan University. Developing and assessing curriculum, recruiting, retaining, advising and mentoring students in interdisciplinary liberal arts-based undergraduate theater major. 2008-present.

Chair, Assessment Committee, Illinois Wesleyan University. Chaired elected committee overseeing development and implementation of plans to assess student learning goals. 2014-15. Served as vice-chair 2013-14.

Teaching Fellow, Oral Communication, Illinois Wesleyan University. Selected to spearhead university programming integrating oral communication and public speaking pedagogy across the curriculum. Responsibilities include developing symposia series and coordinating interdisciplinary efforts. Funded by grant from Mellon Foundation. 2016-present.

Promotion and Tenure Committee, Illinois Wesleyan University. 2016-17.

Curriculum Council, Illinois Wesleyan University. Served on elected committee overseeing ongoing maintenance and development of university curriculum. Major projects included strategic planning for university-wide assessment of General Education program. 2011-13.

Institutional Review Board, Illinois Wesleyan University. Served as qualitative researcher on IRB. 2009-11.

First Year Advisor, Illinois Wesleyan University. Mentored and advised first year university students. 2009-10.

NEW YORK UNIVERSITY

Faculty Affiliate, Office of Residential Life, New York University. Mentoring new students, designing and implementing programming in collaboration with RAs and Residential Life staff for first-year student hall. 2007-2008.

Theatre for Social Change Diversity Workshop. Co-led new undergraduates in interactive workshop exploring diversity and building community. Fall 2006.

Demystifying Power Structures; Using Theatre for Social Change to Make Change on Campus. Led first year undergraduates in advocacy education project to strategize ways of communicating with authority and navigating institutional bureaucracy. Spring 2006.

Beautiful Menaced Child, New York University. (With Dr. Philip Taylor.) Applied theater project addressing teenage suicides on campus. 2005.

New Graduate Student Mentor. New York University, Office of Student Life. Assisted with university-wide orientation for new graduate students. 2006.

THEATRE DIRECTING

2016.....	<i>Dead Man's Cell Phone</i>	Illinois Wesleyan University
2016	<i>Good Friday</i>	Illinois Wesleyan University, workshop
2014	<i>The War Zone is My Bed</i>	Halcyon Theatre, Chicago
2014	<i>12 Ophelias: A play with broken songs</i>	Illinois Wesleyan University
2013	<i>Nickel and Dimed</i>	TangleKnot Theatre, Chicago
2012	<i>Spirals</i> (in Theatre of Women 7 Festival)	Dream Theatre, Chicago
2010	<i>Crumble</i> (<i>lay me down, Justin Timberlake</i>)	Illinois Wesleyan University
2009	<i>The Rez Sisters</i>	Illinois Wesleyan University
2007	<i>Escape: The Last Thing I Remember...</i>	Opening Act @ Public Theatre
2006	<i>Happy Times at Jackson High</i>	Opening Act @ HERE Arts Center
2005	<i>Secrets</i>	Opening Act @ HERE Arts Center
2004	<i>Convention Project</i>	Theatrix! @ New York University
2003	<i>Monster</i>	PTTP @ HERE Arts Center
2003	<i>My Life With The Kringle Kult</i>	Boston Theatre Works
2003	<i>Molly's Dream</i>	Boston Theatre Works After Hours
2003	<i>Singing Under The Influence:</i>	Speakeasy Late Night
2002	<i>Advice To The Players</i>	Peabody House Theatre Cooperative
2002	<i>Arms And The Man</i>	Middlesex Community College (fellowship from Merrimack Repertory Theater)
2001	<i>Much Ado; A Contemporary, Interactive Adaptation</i>	Other Side Productions
2001	<i>Bedroom Farce</i>	UMASS Lowell
2001	<i>The Ones Who Walk Away From Omelas</i>	Shadowboxing Theatre
2001-2	<i>After Shabbos, ('01) Kansas ('02)</i>	Boston Theatre Marathon
2000	<i>The Apollo of Bellac</i>	Boston Director's Lab
		Nominated for 2000 Independent Reviewers' of New England award.
1999	<i>Jesus Christ Superstar</i>	Wesleyan University Department of Theatre

DRAMATURGY

2013	<i>First Class</i>	Urban Theatre, Chicago
2011	<i>Monkey Trail</i>	Illinois Wesleyan University

ARTS MANAGEMENT

Program Director, Theatre for Social Change Summer Intensive, Opening Act.

New York, NY. Led inner city teenage girls through advocacy education program, using theatre to explore community issues they deem “unfair.” Crafted curriculum, hired and supervised teaching staff, recruited students, raised funds through AAUW Community Action Grant and private donations. 2006.

Graduate Assistant. Program in Educational Theatre, New York University. 2006-2007.

Assistant to the Program Director. Supported Dr. Philip Taylor’s work in the Program in Educational Theatre. Assisted in preparation of manuscript of Dr. Taylor’s *Structure and Spontaneity*. 2006.

Research Assistant, New York University. Supported Dr. Christina Marín’s work in theatre for social change and newspaper theatre with grant writing and research assistance. 2006.

Artistic Associate, Boston Theatre Works, Boston, MA. Produced late night theatre series and *Unbound* festival of new plays. Responsibilities included audience development of under-35 market. 2001-2003.

Founding Company Member/Director, Present Tense Theatre Project, New York, NY. Coordinated and led ensemble of 30 actors from around the country in year-long project culminating in off-Broadway production. Responsibilities included hiring and supervising staff and fundraising, in addition to artistic decision making. 2002-2003.

Company Manager, Hangar Theatre, Ithaca, NY. Managed housing, transportation, and event planning for 150 employees of summer stock theatre company. 2001.

Assistant Costume Shop Supervisor, Boston College. Supervised undergraduate work-study and lab students in university costume shop. Taught basic sewing and crafts skills. 1999-2003.

Stage Manager. Listing available upon request. 1997-2003.

TEACHING THEATRE OUTSIDE THE UNIVERSITY

Opening Act, Master Teaching Artist. New York, NY. Taught acting skills to inner city high school students in after-school setting. Mentored junior teaching artists. Directed one ensemble created play per semester for performance. 2004-2007.

McKinsey & Company, Faculty. Vienna, Austria. Used role play and dramatic activities to teach communication, active listening, and problem solving to associate-level corporate consultants. 2005.

New York Theatre Exchange, Faculty. New York, NY. Taught interactive workshops to junior teaching artists focusing on physical characterization and movement-based dramatic composition. 2006.

Making Books Sing, Teaching Artist. New York, NY. Taught literacy to elementary school students by adapting books into plays in collaboration with classroom teachers. 2004-2005.

Making Books Sing Professional Development, Faculty. New York, NY. Taught elementary school teachers to integrate dramatic activities across the curriculum. 2005.

Upham's Corner Charter School, Drama Teacher. Boston, MA. Taught drama to inner-city fifth graders in experimental charter school. Focus placed on group problem solving, non-verbal storytelling, and improvisation. 2002-2003.

Walnut Hill School for the Arts, Guest Artist/Teacher, Viewpoints Workshop, Natick, MA. Taught introduction to theory and practice of Viewpoints actor training technique to high school actors. 2002.

Shadowboxing Theatre. Guest Artist/Teacher, Viewpoints Exploration. Cambridge, MA. Led five week exploration of Viewpoints with theater professionals, culminating in ensemble-created performance piece. Work included basic yoga and modern dance. 2001.

PROFESSIONAL & ACADEMIC ASSOCIATIONS

Actors Equity Association

Association of Theatre in Higher Education

Pedagogy and Theatre of the Oppressed

Theatre Communications Group