

Sean Bartley

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ACADEMIC APPOINTMENTS

Northwestern State University, Assistant Professor of Theatre History	Spring 2021-
Florida State University, Visiting Assistant Professor	Summer 2020-Fall 2020
University of California, Riverside, Lecturer in Theatre	Winter 2020
California State University Bakersfield, Lecturer in Theatre	Fall 2019
University of Florida, Visiting Assistant Professor	2018-2019

EDUCATION

Ph.D. Theatre Studies, Florida State University	2018
Dissertation: "Contemporary Ambulatory Theatre and Audience Agency"	
Committee: Mary Karen Dahl, Elizabeth Osborne, Daniel Sack, Patrick McKelvey, Karen Laughlin	
M.F.A. Dramaturgy, American Repertory Theatre/Moscow Art Theatre Institute for Advanced Theatre Training at Harvard University	2009
Thesis: " <i>Phaedra</i> : Translation and Scholarship in Senecan Drama"	
Advisor: Gideon Lester	
B.A. Theatre Arts Management, American University	2007

PUBLICATIONS

Book Chapters

- 2021 "The President Makes a Play: Putin and Erdogan's Sporting Diplomacy"
Theatres of Public Diplomacy (With Jared Strange, Forthcoming from Bloomsbury, ed. James Ball)
- 2020 "You're Out!": Performing Presence and Absence at the Ballpark"
Sporting Performances: Politics in Play (Routledge, ed. Shannon Walsh)

Peer-Reviewed Articles

- 2019 “A Walk in the Park: David Levine’s *Private Moment* and Ethical Participation in Site-Based Performance”
Theatre History Studies, Vol. 38
- 2013 “Punchdrunk: Performance, Permission, Paradox,”
Borrowers and Lenders: The Journal of Shakespeare and Appropriation Vol. 7, no. 2

Works in Progress

- 2021 *Experiential Theatres: Praxis-Based Approaches to Training 21st Century Theatre Artists*
 Co-Editing with William Lewis

Reviews

- 2018 “More Books” Section
TDR: The Drama Review, Vol. T238, Summer 2018
- 2017 Performance Review: The Builders Association’s *Elements of Oz*
PARtake: The Journal of Performance as Research, Vol. 1, no. 2
- 2016 Performance Review: Bard Summerscape’s *Oklahoma!*
Theatre Journal, Vol. 68, no. 1

Other Publications

A.R.T.icles American Repertory Theatre Quarterly Publication

- 2009 “Cambridge Marriage: Mamet at the A.R.T.” Vol. 7, no. 4
- 2009 “From MXAT With Love” Vol. 7, no.3
- 2008 “The Family Circus” Vol. 7, no. 2
- 2008 “Ms. Smith Goes to Washington” Vol. 7, no. 1
- 2008 “It Came, It Saw, It Conquered” Vol. 6, no. 3
- 2007 “Redesigning The Atom” Vol. 6, no.2

The Moscow Journal Moscow Art Theatre School Yearly Web Publication

- 2008 “Pillow Talk” Vol. 5
- 2008 “A Victimless Crime” Vol. 5
- 2008 “That’s Life” Vol. 5
- 2008 “The Play’s The Thing” Vol. 5

AWARDS

2018 Travel Award

Additional funding awarded by University of Florida’s Honors Program for developing an “(un)common reads” course entitled “*The Master and Margarita*: The Devil Comes to Gainesville,” which was accepted and taught in Spring 2019.

2017 Outstanding Teaching Assistant Award

Presented by FSU’s Program for Instructional Excellence. Nominated by FSU faculty, staff, and students. Six winners from 128 nominees.

GRADUATE COURSES TAUGHT*

The University of Florida

Theatre 6525: History, Literature, Criticism I (Fall 2018)

Theatre 6526: History, Literature, Criticism II (Spring 2019)

UNDERGRADUATE COURSES TAUGHT*

Northwestern State University

Theatre 4330: Theatre History and Literature III (Spring 2021)

Theatre 4370: World Theatre Studies (Spring 2021)

Theatre 4380: The American Stage (Spring 2021)

Theatre 4480: Script Analysis (Spring 2021)

Florida State University

Theatre 2000: Introduction to Theatre for Non-Majors (Summer 2014-17, Summer 2020, Fall 2020)

Theatre 4303: Play Analysis (Fall 2014, Spring 2015-17, Seven Classes Total)

Theatre 4481: Dramaturgy (Spring 2015)

Theatre 4935: Theories and Practices of Site-Specific Performance (Spring 2018)

University of California, Riverside

Theatre 120B: Literature and History of the Theatre: The Elizabethan Period Through the Nineteenth Century (Winter 2020)

California State University Bakersfield

Theatre 1008: Beginning Acting (Fall 2019, Three Sections)

Theatre 3108: Theatre History I: Antiquity to Rebirth (Fall 2019)

Theatre 3138: Women Playwrights (Fall 2019)

University of Florida

Honors 2930: *The Master and Margarita*: The Devil Comes to Gainesville (Spring 2019)

Theatre 4600: Playwriting Workshop (Fall 2018)

Theatre 4481: Dramaturgy (Spring 2019)

Theatre 4110: History of Theatre on Stage I (Fall 2018)

Theatre 4111: History of Theatre on Stage II (Spring 2019)

COURSES AS TEACHING ASSISTANT

Florida State University

Theatre 3213: Word Theatre History I, Professor Daniel Sack

Theatre 3214: Word Theatre History II, Professor Daniel Sack

* Descriptions, Syllabi, and Course Evaluations Available Upon Request

Theatre 2020: Introduction to Theatre for Majors, Professors Hans Vermey and Patrick McKelvey

Theatre 2000: Introduction to Theatre for Non-Majors, Professor Beth Osborne

Harvard University

Drama 114: Practical Aesthetics, Professor Scott Ziegler

Drama 115: Acting Shakespeare, Professor Jeremy Geidt

Harvard Extension School

Drama S-21: Improvisational Theatre, Professor Thomas Derrah

American University

Perf 251: Fundamentals of Acting I, Professor Deborah Fisk

Perf 365: Theater History I, Professor Deborah Fisk

CONFERENCE PRESENTATIONS

- 2021 "If a Ball Falls in the Grandstand, and No One is There to Catch It: Sports Audiences During the COVID-19 Pandemic"
Association for Theatre in Higher Education (ATHE) Annual Meeting, (Forthcoming).
- 2020 "Spatial Plays: Integration, Introduction, and Invention in Immersive Performance"
American Society for Theatre Research (ASTR) Annual Meeting (Online).
- 2020 "'And Now We Know:' Audience as Central Character in *A Machine to See With*"
Mid-America Theatre Conference (MATC) Annual Meeting, Chicago.
- 2019 "Can't Check This: Vladimir Putin's Hockey Performances"
American Society for Theatre Research (ASTR) Annual Meeting, Arlington.
- 2019 "Video Walks and Other Site-Based Devising Practices in the Theatre Studies Classroom"
Association for Theatre in Higher Education (ATHE) Annual Meeting, Orlando.
- 2019 "If I Only Had an App: Digital Reinventions in the Builder's Association's *Elements of Oz*"
Mid-America Theatre Conference (MATC) Annual Meeting, Cleveland.
- 2018 "The Ghosts of Qualcomm Stadium"
American Society for Theatre Research (ASTR) Annual Meeting, San Diego.
- 2017 "'You're Out!': Extra/Ordinary Presence and Absence at the Ballpark"
American Society for Theatre Research (ASTR) Annual Meeting, Atlanta.
- 2017 "'If I Can Make it There...': Sig Rogich and the Metonymies of the New York-New York Hotel and Casino"
Association for Theatre in Higher Education (ATHE) Annual Meeting, Las Vegas.

- 2016 “Take Me Out to the Ballgame: Trans-Contextual Public Performance”
ASTR Annual Meeting, Minneapolis.
- 2014 “Marketing and Metonymy: Punchdrunk’s Product Performances”
ASTR Annual Meeting, Baltimore.
- 2013 “Tools of the New Economy: Punchdrunk and Product Immersion”
ASTR Annual Meeting, Dallas.
- 2013 “Street Corner Society: Mobility, Myth, and Site”
Mid-America Theatre Conference (MATC) Annual Meeting, St. Louis.
- 2012 “This American Lie? The Agony and the Ecstasy of the Mike Daisey Controversy”
ASTR Annual Meeting, Nashville.
- 2011 “Here and Now: The Problem of Regional Co-Production”
ASTR Annual Meeting, Montreal.
- 2011 “Facing In-Yer-Face Drama”
Northeast Modern Language Association (NEMLA) Annual Meeting, New Brunswick, New Jersey.

SELECTED DIRECTING

Florida State University

- 2020 *Tragedy: A Tragedy* (Will Eno)
2016 *Drunk Enough to Say I Love You?* (Caryl Churchill)

SELECTED PRODUCTION DRAMATURGY

American Repertory Theatre

- 2009 *Romance* (David Mamet)
2009 *Seriously Funny* (David Mamet, Harold Pinter, Shel Silverstein)
2008 *Julius Caesar* (William Shakespeare – Assistant Dramaturg)
2008 *Aurelia’s Oratorio* (Victoria Thierée Chaplin – Host Dramaturg)
2008 *When It’s Hot, It’s Cole* (Cole Porter-Visual Dramaturgy)

New Repertory Theatre

- 2010 *BOOM* (Peter Sinn Nachtrieb)

Company One

- 2010 *Learn To Be Latina* (Enrique Urueta)

Street Corner Society

- 2013 *Mysterious Stranger #44* (Mark Twain)

Mid-America Theatre Conference Playwriting Symposium

- 2020 *The Polar Bear Gambit* (Mark Rigney)
- 2020 *Proud* (Judd Lear Silverman)
- 2019 *Tide Pod Challenge* (Emma Seely)
- 2018 *Of Madness and the Electric Dream* (Taylor Sklenar)
- 2018 *Hot Socks* (Matt Fotis)
- 2017 *The Secret Language of Roses* (Paco José Madden)
- 2017 *Changeling Play* (Brandy Reichenberger)
- 2015 *April 4, 2004* (Marshall Botvinick)
- 2014 *A Blinded Horse Dreams of Hippocampi* (Justin Maxwell)
- 2012 *When You Can't Remember Anything* (Jon Herbert)
- 2012 *A Small Drop* (Garret Schneider)
- 2012 *Subject* (Aoise Stratford)

American Repertory Theatre/Moscow Art Theatre Institute for Advanced Theatre Training
at Harvard University

- 2009 *The Hyacinth Macaw* (Mac Wellman)
- 2008 *Expats* (Heather MacDonald)
- 2008 *Shakespeare Slams* (William Shakespeare and Thomas Derrah)
- 2008 *Shakespeare: Bard, Band, and Booze* (William Shakespeare)

California State University Bakersfield

- 2019 *Antigone* (Sophocles, trans. Anne Carson)

University of Florida

- 2018 *Hairspray* (John Waters)
- 2018 *Red Velvet* (Lolita Chakrabarti)

Florida State University

- 2012 *A Soldier's Tale* (Kurt Vonnegut)
- 2013 *Much Ado About Nothing* (William Shakespeare)
- 2014 *Speed-The-Plow* (David Mamet)

A.R.T. Institute and Brown University MFA New Play Festival

- 2007 *The Colombian Book of the Dead* (Enrique Urueta)
- 2008 *Walnuts* (Joe Waechter)

Harvard Playwrights' Festival

- 2009 *Breaking Up* (Jack Cutmore-Scott)
- 2009 *Tigermakers* (Benjamin Glaser)

American University

- 2007 *Skin* (Naomi Iizuka)

UNIVERSITY SERVICE

University of Florida School of Theatre and Dance Good Life Coordinator (2018-19)

Facilitate collaboration between School of Theatre and Dance's production of Lolita Chakrabarti's *Red Velvet* and University-wide Humanities course "TUF 100: What is

the Good Life?’. Developing teaching resources for instructors, visiting classes before and after performances, leading talkback sessions with Good Life students.

Florida State University Graduate Policy Committee (2015)

Served as departmental representative for School of Theatre in university-led Quality Enhancement Review.

Florida State University Taskforce on Scholarly Communication (2013-14)

Served as departmental representative for School of Theatre on committee that studied open access policies nationwide and made recommendations to Faculty Senate resulting in university’s first campus-wide Open Access Policy.

Florida State University Libraries Graduate Advisory Board (2012-13)

Served as departmental representative for School of Theatre on board that advocated for increased research resources and new access policies for graduate students.

PROFESSIONAL SERVICE

Kennedy Center American College Theatre Festival Region IV Dramaturgy Co-Coordinator (2018-21)

Plan workshops, events, and awards for dramaturgy sessions at annual regional conference. Recruit students to submit casebooks. Select and train respondent for dramaturgy sessions.

Kennedy Center American College Theatre Festival Region IV Production Respondent (2018-21)

Regular travel to campuses in Florida, Georgia, and South Carolina to view KCACTF Festival associate and participating productions. Respond to production groups, nominate individuals for awards, adjudicate participation in regional and national festivals.

Mid-America Theatre Conference Graduate Student Coordinator (2017-19)

Award the annual Graduate Student Assistance Fund, facilitate the Graduate Student Coordinator elections, ensure the comfortability and success of MATC graduate students, many of whom are presenting at their first national conference.

Mid-America Theatre Conference Emerging Scholars Coordinator (2019-2021)

Arrange the undergraduate and graduate Emerging Scholars panels, coordinate mentorship sessions for Emerging Scholars, encourage intersections between Emerging Scholars, other students, and faculty at the conference.

LANGUAGES

Reading and writing proficiency in Latin

Beginner-level speaking knowledge in Russian