

Professional Experience

OZ Arts Nashville, August 2018 – Present

Director of Community Engagement

- Develop, direct, and implement all educational and engagement programming initiatives in collaboration with both the marketing and development departments to help promote, subsidize and expand the reach of the programs presented by OZ Arts.
- Represent OZ Arts within the Nashville creative and service sectors by establishing relationships with partner organizations such as The Porch, Fort Houston, 21c Museum Hotel, Jessi Zazu, Inc., YEAH!, PENCIL, FiftyForward, among others.
- Partner with MNPS, private, charter and home schools to provide unique opportunities for both curriculum-based and independent studies associated with the curatorial program at OZ Arts, including curriculum guide creation for appropriate TN state academic standards and STEAM integration.
- Maintain and grow established programs, such as OZ School Days, to serve a greater population with a wide variety of teaching artists, in partnership with Metro Parks Department.
- Facilitate the creation of new programs that engage the community in a variety of ways, including family programs, senior programs and programs for our diverse citizenry.
- Research individuals, community groups, organizations/ establishments, social media platforms, etc. to cultivate as audience members for specific programming. Then, maintain that communication in order to sustain growth & diversity of audience.
- Craft and compose all written material connected to community engagement initiatives, grant requests, marketing copy, and sponsorships.
- Oversee the OZ Arts Artistic Fellowship, including project development, process, financial support, and selection.
- Manage all aspects of engagement and education budgets.
- Cultivate OZ Arts internship program in conjunction with area universities to provide a rich learning experience for motivated undergraduates.
- Moderate all post-show conversations between participating artists and audiences to ensure a deepening of arts impact and audience connection.

Vanderbilt Programs for Talented Youth, October 2013 – May 2018

Director, Vanderbilt Summer Academy

Assistant Director, Vanderbilt Programs for Talented Youth

- Oversee academic, creative, and residential programming for more than 800 high ability middle and high school students, who attend Vanderbilt Summer Academy and/or weekend career exploration sessions (WAVU) at Vanderbilt University, including course selection, program staffing, program leadership, orchestration of student life, parent communication, activity planning and execution, codifying community standards, student supervision, and ensuring community safety and well-being.
- Identify, implement, and streamline full departmental systems and processes.
- Present facets of Programs for Talented Youth to audiences of fifty to two hundred parents, faculty, educators, staff and administrators.
- Liaise with departments across campus to ensure smooth operations and program logistics, including Office of Conferences, Risk Management, Office of Equity, Diversity and Inclusion, and VU School of Medicine Office of Diversity Affairs.

- Manage annual program budgets, allocating new funds and adjustments as applicable.
- Supervise a year-round program staff of four full-time individuals and 75 seasonal faculty and staff.
- Recruit, hire, train, and supervise a staff of twenty-five undergraduate and graduate students and young professionals who serve as the summer residential leadership team for Vanderbilt Summer Academy.
- Lead and facilitate faculty trainings to prepare individuals for challenging gifted youth with rigorous course content.
- Oversee the ongoing editions of the staff and student handbooks, which detail all expectations and standards for our programs.
- Draft all summer staff contracts and agreements concerning employment with PTY in conjunction with the Office of Risk Management.
- Contextualize and consider the Programs for Talented Youth brand, promoting consistency of message across our many programs.
- Represent Programs for Talented Youth at local and national conferences and gatherings.
- Serve as key member of events team, helping to organize and implement alumni events, as well as professional development conferences for educators and administrators working with gifted students.
- Develop website content, social media, and various online communications.

Interlochen Arts Camp, Summers 2011 – 2013

Interim Director of Creative Writing, Summer 2013.

- Hired, trained, and supervised creative writing faculty members and administrative staff who taught a variety of conservatory-level courses within the genres of poetry, fiction, playwriting, and creative nonfiction.
- Served as the public face for the creative writing program, communicating with parents, schools, Interlochen Arts Camp administration, marketing, and admissions.
- Collaborated with all artistic department heads to develop interdisciplinary partnerships, and ensure consistent communication between arts departments.
- Managed department operations, visiting writer events, and parent/student information sessions.
- Recruited stellar camp students for possible enrollment in the academy.
- Navigated new design and production of two new marketing videos promoting high school writers and the arts camp as a whole.
- Produced high school and intermediate public readings at the close of each session.
- Handled all disciplinary incidents, schedule changes, and conflicts that occurred within the writing program.

Northlight Theatre, 2003 – 2008

Literary Manager and Artistic Associate

- Collaborated with the Artistic Director in all strategic and long-range planning for the theatre.
- Spearheaded and cultivated Northlight's commitment to the development of new work for the American theatre.
- Conceived and implemented Northlight's new work staged reading series, Interplay.
- Sought and evaluated new scripts submitted for season consideration.
- Served as liaison between the artistic department and development department regarding donor events and grant opportunities.
- Represented Northlight Theatre at national new play development festivals and conferences.

- Moderated post-show discussions between the actors and our audience.
- Supervised and coordinated Northlight's Artistic Assistant and dramaturgy interns in all administrative activities.
- In-house production researcher for season plays: compiled and formatted in depth research materials for season productions, including research packets, lobby displays, and program notes.
- Composed and edited articles for *Sidelights*, Northlight's tri-annual newsletter.
- Received 2006 Evie Award for distinguished service to Northlight Theatre.

Steppenwolf Theatre Company, 2001 – 2003

Literary Assistant

- Assisted the Director of New Play Development in all manners of literary department operations.
- Evaluated new scripts for season selection.
- Coordinated the efforts and administrative duties of three artistic interns within the literary department.
- Provided administrative support for various new play development programs and initiatives.
- Composed articles for Steppenwolf Theatre's *Backstage Magazine*.
- Sought and developed relationships with playwrights and agents of interest to Steppenwolf.

Goodman Theatre, 2000 – 2001

Literary Apprentice

- Assisted the Director of New Play Development in all manners of department operations.
- Evaluated new scripts for season selection.
- Provided dramaturgical research for new plays in both workshop and production.

Teaching Experience

Vanderbilt University

Lecturer, Spring 2015

Guest Instructor, Student Media, Creative Writing Workshop, 2015, 2017

THTR 206w: Contemporary Drama and Performance Criticism. This theatre department course is designed to fulfill a second writing requirement for Vanderbilt University students, while offering an upper level exploration of criticism within contemporary society. Production reviews, interviews, and case studies feature prominently, and students are asked to consider the role of the critic, performance aesthetics and theory as they craft written responses to university and city-wide productions.

Creative Writing Track, Vanderbilt Student Media Workshop. Designed specifically for incoming Vanderbilt freshmen and transfer students who have expressed an interest and passion for creative writing, this two-day workshop focuses on generative content, flash fiction and poetry prompts, workshop conversations, and revision techniques. While craft is the vehicle for this two-day experience, the objective of this immersion is one of community building during the days leading up to the new academic year.

Interlochen Arts Academy and Interlochen Arts Camp

Interim Director of Creative Writing, Summer 2013; *Writer-in-Residence*, Spring 2013; and *Writing Faculty*, Summers 2011-2013.

Writing the Now. This elective course is offered to creative writing majors of Interlochen Academy. Using context as our lens for narrative exploration, this course examines the role of present social, economic, and political conditions on the art form of storytelling. Before turning the camera on our own era, we first dissect the context for powerful stories influenced by specific corners of history. How then, can we turn a critical and inspirational eye to our world today?

Advanced Fiction Workshop. Specific to creative writing majors at the arts academy, this course utilizes the workshop model for development, critique, and revision of short stories. Additionally, students read and discuss a wide variety of published short stories, and engage in numerous writing prompts and creativity exercises.

High School Fiction Workshop. An advanced fiction writing workshop at Interlochen Arts Camp is designed for high school students who have declared a creative writing major. Two hours a day are devoted to writing prompts, workshop, discussion, and revision. Students have already shown a keen interest in writing prior to attending Interlochen and come prepared to write and revise a new short story.

Intermediate Creative Writing Workshop. This class introduces middle school students to many facets of creative writing. Throughout their three weeks, these students experiment with poetry, flash fiction, and creative nonfiction, workshopping a short piece of their choosing, and preparing a revised piece to share at the division-wide public reading.

Junior Division Writing Elective. An introductory class that combines imaginative play with creative writing. These young students create detailed characters and settings, try their hand at dialogue, compose Haiku and persona poems, and discover the joy in creating new worlds with words.

Northwestern University

Adjunct Instructor, Fall, 2012 and *Adjunct Instructor*, Spring, 2008.

Flash Drama/Flash Fiction. This hybrid course—housed in the theatre department—examines brevity through a variety of written forms. Moving between fiction and playwriting, we explore theatricality, restraint, silence, and perspective. We investigate what's possible and impossible with the very short form, and how even the briefest piece can impact its reader/audience. Students turn in a final portfolio of flash work at the end of the quarter.

Agnes Nixon Festival of New Plays, a new play collaboration and development class. This cross-discipline course operated in conjunction with the Agnes Nixon Festival of New Plays. Students involved in the festival (actors, directors, playwrights), enrolled in the class where they explored the new play development process. Readings included essays on the various workshop models, dramaturgy, drafts of new works, and Aristotle's *Poetics*.

DePaul University

First-Year Writing Instructor, Fall, 2012

Writing, Rhetoric, and Discourse 103. In this required course, students explore the craft of academic writing, understanding the objectives of various essay styles and composing works that emulate the rhetoric of published texts. The quarter course is divided into four focused units—a personal narrative, a rhetorical analysis, a persuasive letter, and—in conjunction with a final, digital portfolio—a reflective essay. Through works ranging from Frederick Douglass to Sarah Vowell, Socrates to Art Spiegelman, students learn to analyze the texts and culture

around them, incorporating this knowledge into their own essays in order to present memory, analysis, argument and introspection in a compelling fashion.

University of New Hampshire

Teaching Fellow/Instructor, Fall 2008—Spring, 2011

English 526: Introduction to Fiction. This course introduces students to the art and form of the short story. Through short exercises designed to highlight elements of craft, students explore narrative technique including sensory detail, characterization, dialogue, pacing and structural movement. Contemporary and classic published stories by Munro, Diaz, Baldwin, Chekhov, and Boyle, among others are used to illuminate successful and imaginative storytelling. Students complete two 10-12 page stories, and arrive at a shared understanding of what it means to be *affected* by a story and/or a work of art.

English 501: Introduction to Creative Nonfiction. A pre-requisite course for students interested in pursuing upper-level writing courses at the university, English 501 offered the opportunity to examine the nature of nonfiction writing, to dig deeper into the personal essay, and to immerse oneself in profiles of people and/or places. Alison Bechdel's graphic novel, *Fun Home*, profiles by the prolific Susan Orlean, and the vivid and lyrical work of John D'Agata all feature prominently.

English 401: Introduction to College Writing. This course is similar in structure and content to the first-year writing course at DePaul University. Major differences were tied to the semester vs. quarter timeframe, and the research component expected by UNH in this semester-long course. Because of the research component, ENGL 401 introduced the annotated bibliography, MLA citation, and instruction regarding the identification of logical fallacies.

Northwestern University, DePaul University, Roosevelt University, and UCSD

Master Class, Guest Speaker, and Panelist 2001-2008.

Invited to speak with students regarding the national scene of new work for the theatre, dramaturgy of historical texts, and the current state of new play development. Participated in new work panel discussions both locally and nationally. Attended professionals' weekend at UCSD in conjunction with their MFA playwright festival.

National High School Institute (aka The Cherub Program)

Faculty and Faculty Associate, Summer, 2000, 2004, and 2005.

Taught a variety of theatre courses to high school students at this summer theatre intensive housed on the Northwestern University campus. Courses included, Lazzi, Text Analysis, Playwriting, and Devised Theatre.

Chicago Dramatists

Instructor, 2003-2008.

Taught playwriting and dramaturgy, and theatre history classes and workshops to adults and children throughout the Chicagoland area.

Residencies and Fellowships

Interlochen Arts Academy, *Writer-in-Residence*, Spring 2013.

UNH *Summer Fellowship recipient*, 2010.

**Publications,
Honors, and
Awards**

Bless This Home, Best Small Fictions, Queens Ferry Press, 2016.

Ghost Box Evolution in Cadillac Michigan, Winner, 9th Annual Rose Metal Press Chapbook Contest, Published August, 2015.

Where We Off To, Lulu Bee? Word Riot, March, 2015.

We'll Understand It Better By and By, Fiction Prize, Dogwood Journal, March 2015.

Bless This Home, Winner, Nashville Reads Short Story Contest, Chapter16, March 2014.

Next Rest Stop Twenty-Two Miles, SmokeLong Quarterly, 2013.

Pocket the Nine, Whiskey Island Magazine, 2013.

We'll Understand it Better By and By, Finalist, Short Story Award, Glimmer Train, Feb., 2012.

Back When We Knew Him, Bite: An Anthology of Flash Fiction, 2012.

Permanently Kept, Ampersand Review, 2012.

Silver Belly of a Rockfish, Prime Mincer Literary Journal, Winter Issue, 2011.

Richard Shea Memorial Award for Fiction, 2010 and 2011.

Thomas Williams Memorial Award for Excellence in Fiction, 2009.

English Department Teaching Award, 2009.

Broadway Baby, Personal Narrative, 2nd Story Podcast, iTunes, 2008.

The Evolution of Inherit the Wind, Essay, The Scientist.com, 2007.

Evie Award recipient for distinguished service to Northlight Theatre, 2006.

Education

M.F.A., Creative Writing, University of New Hampshire, Durham, 2011.
B.A., Drama, English min., University of Virginia, Charlottesville, 2000.

References

Available upon request.