

FRCAC Project Summary

Submitted by Assistant Professors Lauren Shouse and Kate Goodwin

March 3, 2021

Overview

This proposal is for a creative activity project to establish a New Play Development Initiative, entitled Play Space, that will allow MTSU to be an incubator of new work for the American Theatre. Assistant Professors Lauren Shouse and Kate Goodwin will serve as co-artistic directors of the initiative and will function as the new play director and production stage manager in the process. As we believe theatre to be a space for documenting and processing our humanity, we will create a mechanism to annually commission a nationally recognized professional playwright. We will work directly with the playwright to provide creative vision and logistical support in order to shape the realized play for production and then publication. MTSU will be acknowledged in the published play script as having contributed to the creation and development process. In our first year, we plan to invite nationally acclaimed playwright Sharyn Rothstein to write a play that addresses the resilience of humanity after an event like the pandemic. Pending funding for this commission, this project will take place August 2-15, 2021. This inaugural year will serve as the ground plan for solidifying an annual New Play Development series at MTSU.

Intellectual Merit

The new play development process offers an intellectual and creative rigor in a laboratory environment with multiple collaborators in order to bring a new work to production and then publication. While the work of a playwright may appear to be a solitary experience, the playwright needs collaborators to help bring a script into its fully realized, three-dimensional format. The director and production stage manager lead the experimental process with the play as the subject of study. Through the table readings and workshop production, the director and production stage manager shape the physical and psychological world of the play. They oversee an intense creative collaboration that involves the intellectual merit of a researcher in a lab, assembling the ingredients of an experiment and testing it everyday until there is a clear final result. In our case, the result is a fully fleshed out draft of a play that will go on to publication and major regional productions in New York, Chicago, Los Angeles and beyond. This process is akin to writing a lengthy scholarly article or book that will contribute new material to our field.

Broader Impacts

Through this project, MTSU can earn a national reputation as an important contributor to the American theatre canon. The intention is to create an annual New Play Development Series on our campus. This grant will allow us to get the initiative started and then we will seek funding from the National Endowment for the Arts and the Tennessee Arts Commission for its continuation. With this project, we will have the opportunity to invite a nationally recognized playwright into our community of faculty, staff, and students. Additionally, we hope this opportunity will attract members of the greater Murfreesboro and Nashville areas to visit our

campus and get to know our work. This is a unique opportunity in which our students will have direct access to a professional playmaking process from early incubation to a workshop production. MTSU will be acknowledged in the published script that could have a global audience. The University will also be acknowledged in subsequent productions of the play which could garner further national attention. This kind of theatre work is akin to a new scientific invention and will be an opportunity to recruit students to a program that is having a direct impact on the American theatre canon.

FACULTY RESEARCH & CREATIVE ACTIVITY COMMITTEE PROPOSAL

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ABSTRACT

This proposal is for a creative activity project to establish a New Play Development Initiative, entitled Play Space, that will allow MTSU to be an incubator of new work for the American Theatre. Assistant Professors Lauren Shouse and Kate Goodwin will serve as co-artistic directors of the initiative and will function as the new play director and production stage manager in the process. As we believe theatre to be a space for documenting and processing our humanity, we will create a mechanism to annually commission a nationally recognized professional playwright. We will workshop their new play at MTSU through virtual table readings, followed by a two week on-ground rehearsal process with local professional actors. The process will culminate in a workshop production for a public audience in MTSU's Tucker Theatre. We will work directly with the playwright to provide creative vision and logistical support in order to shape the realized play for publication. MTSU will be acknowledged in the published play script as having contributed to the creation and development process. We will offer MTSU undergraduate students the opportunity to work on the production as designers, assistant director, assistant stage manager, actor apprentices and crew. In our first year, we plan to invite nationally acclaimed playwright Sharyn Rothstein to write a play that addresses the resilience of humanity after an event like the pandemic. Pending funding for this commission, the project will take place August 2-15, 2021. This inaugural year will serve as the ground plan for solidifying an annual New Play Development series at MTSU.

INTRODUCTION

New play development is at the center of American Theatre and is the life source for our field. While professional theatres have provided the majority of new play development opportunities, many prestigious universities such as Harvard, Brown, Northwestern, UC-San Diego and New York University have created programs to support playwrights and new work. In doing so, they have an opportunity to put their name on the published play scripts and be presented in future theatre playbills as having been central to the play's existence. We aim to bring this type of notoriety to MTSU's campus through this annual initiative.

This creative activity project at MTSU will serve as an incubator for new plays that will go on to publication and professional production in New York, Los Angeles, Chicago and beyond. As co-directors of the initiative, Assistant Professors Kate Goodwin and Lauren Shouse will design a mechanism through which we identify a nationally recognized playwright to collaborate with each year. Our search criteria will include seeking a playwright whose work has a national reputation through awards and regional productions. We will give special consideration to playwrights who identify as women and BIPOC. In our first year, we plan to commission Sharyn Rothstein, an award-winning playwright and television writer, whose plays and musicals have been produced around the country, as well as internationally. We will then lead a collaborative process for a playwright to experience their play from the first table reading to a staged workshop production. This process will allow the playwright to make necessary changes to the

script with ongoing feedback from collaborators including Lauren, Kate, professional actors, student designers and a public audience. As a result, MTSU and the collaborators will be recognized in the published play script and in subsequent production playbills as having played a key role in the script development. This national and possibly global recognition will provide MTSU an opportunity to recruit more students to participate in unique professional partnerships. It will also allow MTSU faculty and students to make a significant impact on our field by contributing directly to the American Theatre canon.

SPECIFIC AIMS

Our aim is that this New Play Development Initiative will be an ongoing annual series that will provide continued educational opportunities for our undergraduate students and continued outreach to the Middle Tennessee community. As co-artistic directors, we aim to design and develop a process which can be repeated with multiple playwrights over the years. As we have both had significant professional experience with developing new work for our field, we feel this is an exciting opportunity to bring our creative activity to the MTSU. This project will be a unique opportunity for our theatre students to work with top professionals in their field and to observe the unique process of new work development. It will also offer us the opportunity to engage with the larger Middle Tennessee community, attracting more attention to our university arts programming. With this project, we would be able to recruit students who are seeking an unique, invaluable professional experience that no other university in Middle Tennessee offers.

We are also in a prescient time in our field in which the COVID-19 pandemic has brought our industry to a crashing halt. Many playwrights had their commission contracts disappear and their support for development vanish as professional theatres have had to furlough staff and significantly cut budgets. As a university who supports creative activity, MTSU is uniquely positioned to create an initiative that will support struggling artists, including professional actors in our local community. We can contribute to the rebuilding of our field by providing resources to not only invest in a new play, but to invest in the people it takes to make theatre.

METHODOLOGY OF CREATIVE ACTIVITY

As theatre scholars, much of our individual research centers on the making of new work as the new play process differs greatly from the traditional process of producing a published play. The process offers an intellectual and creative rigor in a laboratory environment with multiple collaborators in order to bring a new work to production and then publication. While the work of a playwright may appear to be a solitary experience, the playwright needs collaborators to help bring a script into its fully realized three dimensional format. Through the new play development process, a playwright works with these collaborators to shape the physical and psychological world of the play. For a director and production stage manager, this process as outlined below, is the center of our research and creativity activity. For us, it is akin to writing a lengthy scholarly article or book that will contribute new material to our field.

Our process starts with commissioning a playwright to write a play. For this inaugural year, we have asked a nationally recognized and trusted collaborator to participate, pending funding approval. Once the commission is in place, we will begin creative and logistical meetings to

analyze the current shape of the play idea and what it needs to come into fruition. We will cast the play with local professional actors and schedule the first table reading. The table reading is a cold reading of the play by actors that does not involve staging. At the first table read, the director will lead discussion on actor intention and story clarity. This psychological character study with actors helps the playwright interpret if what they wrote on the page is clear. During this process, the director helps the playwright navigate what is working and where edits may take place to clarify the story. The production stage manager implements the logistics of a table reading including scheduling space, actor contracts, rehearsal time and designer involvement. They are the central hub of communication and work to disseminate all creative ideas between departments and help problem-solve how these ideas will come to fruition. They work closely with designers to shape a vision as we move into the production process. Both the director and production stage manager serve as a sounding board for the playwright and offer feedback that directly influences the next steps of the script development.

While the table read is somewhat standard for the new play development process, a workshop production is a unique opportunity that affords the collaborators time and resources to explore the physical world of the play. In an abbreviated two week rehearsal period, the director and production stage manager work with a design team to create representational sets, costumes, lighting and props that can help realize specific moments in the play. The director works with actors to stage the play with these design elements and the production stage manager creates a production notebook to notate the work for the playwright and team. Throughout this rehearsal process, the playwright will make changes to their script based on what they are seeing on stage. For example, they may realize that a page of dialogue can be cut because the director was able to stage the scene in a way that the action communicated the story more simply and clearly.

The final step in the process will be to invite an audience to see the workshop production and participate in a discussion with the playwright, director, and production stage manager. The collaborators gain so much information from the first audience of a play. In an audience's response, they can determine whether the story is clear and measure moments of humor and empathy. In the discussion the director and production stage manager will utilize the Liz Lerman Critical Response¹ method to gather valuable feedback from the audience. In facilitating this process we will first ask the audience to provide statements of meaning to articulate what is resonating for them in the work they have just witnessed. Next the playwright and director will ask specific questions to focus on pre-prepared topics. Then we open the floor for the audience to ask neutral, non-opinionated questions about the work. And finally, we permit the audience to state opinions if the playwright deems this step useful. After the collaborators have collected this information, they will sit down with the playwright to discuss future script changes. This type of intense creative collaboration involves the intellectual rigor of a researcher in a lab, assembling the ingredients of an experiment and testing it everyday until there is a clear final result. In our case, the result is a fully fleshed out draft of a play that will go on to publication and a major regional production in New York, Chicago, Los Angeles and beyond.

¹ Lerman, L., Borstel, J., & Kabenge, J. B. (2003). *Liz Lerman's critical response process: A method for getting useful feedback on anything you make, from dance to dessert*. Takoma Park: Liz Lerman dance exchange.

MILESTONES AND TIMELINE

Our process will start with identifying a nationally recognized playwright to commission. Until we have funding, we cannot make a playwright a formal offer. So pending funding approval the timeline for our project would be as follows:

- April 2021 - Commission playwright and begin preliminary creative meetings and logistical work.
- May 2021 - Cast the play with local professional actors.
- June 2021 - First virtual table read with actors to take place on Zoom. Director and Production Stage Manager will then meet the playwright to discuss script changes and story development.
- July 2021 - Second virtual table read with actors to take place on Zoom. Director and Production Stage Manager will then meet the playwright to discuss script changes and story development.
- August 2-13, 2021 - Rehearsal with actors and playwright on MTSU campus. Director and Production Stage Manager will work daily to discuss script changes and story development. We will implement design ideas and staging to examine what is working in the play and what may need to be revised.
- August 14 and 15, 2021 - Public presentation of workshop production, including talkback discussions with the playwright. The team will learn what an audience is experiencing in the story and get direct feedback in discussion.
- Late August 2021 - The director and production stage manager will schedule a final processing meeting to assess the remaining work to be done on the play as it moves into professional regional production and publication.

RESOURCES

We are asking for seed funding for our scholarship in this first year launch of the initiative. The costs outlined in our budget include a summer half stipend (split by co-PI) to compensate research time, a playwright commission, and professional actor stipends. While not a departmental project, the MTSU Department of Theatre and Dance is contributing the significant resources of space including Tucker Theatre for rehearsals and performances. Additionally, the department is providing production resources, access to costume and scene shop spaces and materials, and support from departmental staff-including the Production Manager, Scene Shop Manager, Costume Shop Manager, and Production Assistant. They will also help facilitate audience services and marketing. Please see the attached Facility Rental Cost sheet for detailed breakdown of the in-kind donation of 96 hours @ \$250/hour = \$24,000. Tucker Theatre is in high demand, so we have been fortunate to secure a time slot for this project. This project will not produce any revenue for Tucker Theatre.

FUTURE EXTERNAL FUNDING

This grant will provide seed funding to generate the first year of the MTSU New Play Development Initiative. We have applied for external funding from the Tennessee Arts Commission and will seek other local/ national special projects funds to continue the initiative annually. This FRCAC seed funding is integral to the future of the project as we will have data

and documentation to submit to make our application more competitive for future external grant funding. We will also seek out URECA grants for students involved in this project as designers, assistant directors, assistant stage managers, acting apprentices and crew.

DISSEMINATION AND SIGNIFICANCE

The work of this project will be disseminated through a public performance in Tucker Theatre on August 14-15, 2021. It will also be acknowledged in the published play script and in playbills of all subsequent productions. While similar new play development programs exist at prestigious universities, this project would be unique to Tennessee collegiate activity. And as other arts institutions are struggling during the pandemic, this project would allow MTSU to play a vital role in rebuilding our field. We would be able to make a direct local impact by hiring professional actors from the Middle Tennessee community. Both Lauren Shouse and Kate Goodwin have had significant professional new play development opportunities in regional markets. As we continue this professional creative activity work, we would like to bring the work to MTSU and to the Murfreesboro community in which we both live. We feel it will bring professional training for our students and meaningful outreach with our community. We hope our scholarship can build a New Works Program here that starts with this grant and continues with funding from the Tennessee Arts Commission and National Endowment for the Arts. We believe this New Works Initiative will afford MTSU national recognition in the published play script and in future productions. This important work will help in our recruiting efforts as it offers a unique professional experience to make a lasting contribution to the American Theatre canon.

BIOGRAPHICAL SKETCHES



Lauren Shouse is the Assistant Professor of Theatre Directing at Middle Tennessee State University and works as a freelance director in Chicago and Nashville. Most recently, she was the Associate Artistic Director at Chicago's Northlight Theatre where she directed their new works program called Interplay. In her four years with the company, she helped develop over 10 new plays through staged readings, workshops, and world premiere productions. Some favorites include *Miss Bennett: Christmas at Pemberley* by Lauren Gunderson and Margot Melcon (named by American Theatre Magazine as one of the top produced plays in America in 2018 and winner of Joseph Jefferson award for best new play), *Faceless* by Selina Fillinger (nominated for Joseph Jefferson Award for best new play), *Landladies* by Sharyn Rothstein (loosely based on New York Times best seller *Evicted*), and *Shining Lives the*

Musical, adapted from Melanie Marnich's play by Jessica Thebus.

Lauren was also the co-founder and director of the Ingram New Works Lab and Festival at Nashville Repertory Theatre. She designed a laboratory for new play development in which emerging local and regional playwrights could work closely with seasoned professionals to develop scripts over a year. The process culminated in a public staged reading festival. In her four years in this position, she nurtured new works by nationally recognized playwrights such as John Patrick Shanley, David Auburn, Steven Dietz and Victoria Stewart. She also directed over 20 staged readings of new work by local and regional playwrights. The Ingram New Works Program has gone on to national acclaim and Lauren remains affiliated as a freelance director of new plays. Lauren also co-founded Ten Minute Playhouse, a company that produced short plays by local playwrights in Nashville.

As a freelance director, Lauren has been involved in multiple new play development processes that led to world premieres. Some of the most notable include: *Something Clean* by Selina Fillinger which went on to great critical acclaim in New York and Lauren is credited in the published play script as the original director; *Long Way Down* by Nate Eppler which was nominated for American Theatre Critics Association Steinberg New Play Award in 2011 and won a First Night Award for best new play, and the Chicago premiere of *The Cake* at Rivendell Theatre in which she was nominated for a Joseph Jefferson Award for best director.

In 2017, Lauren helped develop a new play program with the prestigious National High School Institute at Northwestern University. She co-taught a two week new play development class where high school playwrights workshoped their plays with high school actors. The class culminated in a public staged reading festival. Lauren has returned each summer to teach this class and direct the festival (except for 2020 which was cancelled due to the pandemic).

Her other recent directing credits include: *What We're Up Against* at Compass Theatre, *The Legend of Georgia McBride* at Northlight Theatre, *A Doll's House*, *Nice Girl* and *Betrayal* at Raven Theatre; *Every Brilliant Thing*, *Avenue Q*; *Rapture*, *Blister*, *Burn*; *Superior Donuts*, and *A Christmas Story* at Nashville Repertory Theatre, the world premiere of *Religion and Rubber Ducks* with Ovvio Arte; *Parallel Lives*, *The 25th Annual Putnam County Spelling Bee*, *The Last*

Five Years and *Chess in Concert* with Street Theatre Company; the world premiere of *Rear Window* at Chaffin's Barn Theatre, and *Sylvia Plath's 3 Women*. Before moving to Nashville, Lauren lived in London, UK and worked with Producer/Director Hugh Wooldridge. Her work abroad includes: Production Executive for *The Night of 1000 Voices* (celebrating John Kander and Fred Ebb and starring Joel Grey with Avenue Q) at The Royal Albert Hall; Production Executive of *An Evening with Michael Parkinson* at The Theatre Royal - Windsor, Children's Director/Assistant to the Director of *A Gift of Music*, and Assistant Director of *The Night of 1000 Voices* at The Odyssey Arena in Belfast, Ireland. Lauren holds an MA in Performance studies from the University of North Carolina – Chapel Hill where she adapted and directed *The Time Traveler's Wife*. She received her MFA in theatre directing at Northwestern University where she directed *Stop Kiss*, *Eurydice* and *In the Next Room or the Vibrator Play*. In Chicago, Lauren also worked with Steppenwolf Theatre, Goodman Theatre, Lookingglass Theatre, Route 66, The Gift Theatre, Chicago Dramatists, and Stage Left Theatre.



Kate Goodwin is an Assistant Professor in the Department of Theatre and Dance at Middle Tennessee State University. Since joining the faculty in 2017, she has undertaken the formal training and mentoring of student stage managers as well as collaborated on the redesign and implementation of the Theatre Education cognate. Kate graduated from MTSU in 2000 with a B.S. in Theatre (Teacher Licensure) and taught Theatre for six years at the Nashville School for the Arts, the fine arts magnet high school in Nashville, TN. In 2003, she became chair of the Theatre Department, leading a team of three Theatre teachers, creating curriculum for advanced courses, and directing and producing at least two of the five productions each academic year. In 2006, Kate left NSA to pursue an MFA in Stage Management at the University of Illinois Urbana-Champaign. During the three years at UIUC, Kate stage managed Theatre,

Opera, and Dance productions, production stage managed the 2008 Summer Studio summer repertory season, and coordinated and managed Krannert Center events including the 2008 Technology Summit, the bi-annual Ellnora Guitar Festival (2007, 2009, 2011), and Anne Bogart's SITI Company 2009 residency. In 2007, she assisted in an early workshop of what would become Moises Kaufman's *33 Variations*, hosted by the Krannert Center. In her final year of graduate school, Kate divided her time between finishing the MFA program in Urbana-Champaign and touring with the The Builders Association's production of *Continuous City* which completed its new play development at the Krannert Center before launching into an international production season, performing at the Brooklyn Academy of Music, LaJolla Playhouse, the Salamanca Festival (Spain), the Luminato Festival (Toronto), and Metropolis Festival (Denmark) among others.

In 2010, Kate joined Voices of the South Theatre Company in Memphis, TN, as Company Stage Manager and Director of Education and Touring. Central to the VOTS mission is "creating, producing, and performing theatre from diverse Southern perspectives", of which new play development is a critical component. While at Voices of the South, Kate collaborated as stage

manager on three new works written by then-Artistic Director Jerre Dye--*Self-Rising*, *Hold Fast*, and *Cicada*--and supervised the VOTS interns in creating the annual Theatre for Young Audiences pieces. *Cicada*, which won Dye the Award for Dramatic Literature from the Fellowship of Southern Writers, went on to have its Chicago premiere with Route 66 Theatre Company. In addition to her work with VOTS, Kate also taught Stage Management at the University of Memphis in 2010 and 2011.

In 2012, Kate became the Production Manager for Lexington, KY's SummerFest, coordinating and overseeing three seasons of outdoor summer repertory theatre, and in 2014, Kate co-founded AthensWest Theatre Company, operating under an SPT Tier 3 Actors Equity agreement. For the next three years, she served as Production Manager for the company, coordinating the production logistics for its three-show seasons. Kate also served on the board of The Girl Project, an arts-in-activism initiative for female-identifying middle and high schoolers in Central Kentucky. Each year, The Girl Project created and performed a production based on the experiences of each new class of girls, and Kate helped produce and stage-managed those productions in 2015, 2016, and 2017. While in Lexington, Kate also taught on the faculties of Asbury University, Eastern Kentucky University, Centre College, and Kentucky State University.

In addition to Kate's current faculty commitments and contributions at MTSU, she is a free-lance stage manager and production manager. She recently collaborated with Nashville Shakespeare Festival's production of *Julius Caesar*, and has returned to Lexington each season to continue to consult on AthensWest productions. She is also the Chair for the Theatre Division for the Tennessee Governor's School for the Arts.



Sharyn Rothstein is an award-winning playwright and television writer, whose plays and musicals have been produced around the country, as well as internationally. In addition to developing a one hour drama for Bravo, Sharyn was a writer and Consulting Producer for the USA hit legal drama *SUITS* for five years. She is currently developing a one-hour drama with Heydey Films for Apple TV Plus.

Sharyn's play *By The Water* was first produced by Manhattan Theater Club and Ars Nova and was the recipient of the American Theater Critic's Association Francesca Primus Prize. Her play *All The Days* was produced at the McCarter Theater Center, directed by Emily Mann. She is currently working on a theater commission from Manhattan Theater Club, as well as a stage adaptation of the beloved film *Hester Street*. Her drama *Landladies* premiered last winter at Northlight Theater, her comedy *Tell Me I'm Not Crazy* premiered this summer at The Williamstown Theater Festival, and her play *Right To Be Forgotten* premiered at Washington

DC's Arena Stage this fall. Several of her plays have been published by Dramatists Play Service, Inc, and she is a four-time recipient of the Edgerton Foundation New Play Award.

She holds an MFA in dramatic writing from NYU's Tisch School of the Arts, and a Masters in Public Health from Hunter College, with a concentration in Urban Health. She teaches television writing at NYU's Tisch School of the Arts, and lives in Maine with one husband, two kids, two cats and a mountain of laundry.

Response to Reviewer Comments

- 1) **Comment: “This proposed creative activity is a project that would have a significant impact on students in the Department of Theatre and Dance! It’s an incredibly ambitious project and the proposal was very well organized and well written, but I’m afraid the nature of the project is centered more on departmental programming, instructional enhancement and student engagement rather than individual faculty research and creative activities.”**

Response: While the Department of Theatre and Dance has graciously allowed us use of spaces and resources within the Boutwell Dramatic Arts Building and Tucker Theatre for the span of time we will need a venue and we are both faculty in this department, this project is not a departmental production. Were we not fortunate enough to have this space available to us, we would be renting some other venue. There is no departmental funding available for this project other than the in-kind contributions, particularly with the drastic lack of revenue typically generated with the rental of Tucker Theatre throughout the year. The students we plan to invite to collaborate with us as designers and assistants will total (at most) 10, and although we anticipate it being a meaningful experience for them, we also know that it very well may be one of the few professional experiences available to them this summer as we do not anticipate the performing arts industry to have rebounded sufficiently from the pandemic closures.

Please also see the edited section of “Methodology of Creative Activity” that further clarifies the rigor of this creative activity work for the co-PIs. This work is our scholarship as much of our individual research centers on new play development. For us, it is akin to writing a lengthy scholarly article or book that will contribute new material to our field.

- 2) **Comment: “This is an exciting and significant project proposal for the future of Theatre and Dance and I would highly encourage the proposers to pursue initial internal programming funding from other department programming internal resources like the Distinguished Lecturer Fund as well as well as the mentioned external funding sources like the Tennessee Arts Commission.”**

Response: After consulting with Gina Poff who coordinates the Distinguished Lecture Fund, it is clear that this is not a viable option of funding for us for two reasons:

- A) There is a very limited grant cycle for the summer, and our project dates land in before the Fall 2021 semester starts.
- B) The priority of the Distinguished Lecture Fund is to support visiting experts that will reach a maximum number of students, and our project involves nowhere near the number of students they would be interested in supporting.

The Co-PIs have also applied for the Tennessee Arts Commission Arts Project Support Grant. As we will not know the results of this external grant until late spring, we are hopeful to be awarded the FRCAC money so we may begin work on the inaugural year of the festival, with the intention to use external funding to build programming for subsequent years. The FRCAC grant would be essential seed funding that would allow us to collect experiential data to apply for more external funding to continue the project.

3) **Comment: “Good idea. Seems no preliminary preparations for the project.”**

Response: At this time, we have contacted the playwright Sharyn Rothstein and she has provisionally agreed to the project, the play themes, and timeline pending project funding. The space in the BDA has been reserved. Once funding is secured, we will formally commission Sharyn and we will begin to build the team by casting local professional actors.

4) **Comment: “I have some major concerns about how this would occur safely during the pandemic.”**

Response: The Department of Theatre and Dance outlined very clear COVID mitigation strategies for rehearsing and performing at the beginning of Fall 2020 that we have followed throughout our production season and will continue to as long as the present conditions persist. We plan to use this same mitigation strategy, which is detailed here: <https://www.mtsu.edu/theatreanddance/TheatreandDanceSafety.php>

5) **Comment: “Another issue with the proposal is that they leave “current social/ political issues of the moment undefined. It would be helpful to evaluate the artistic merits if there was more information on how the submitter conceptualizes.”**

Response: Now that we have reached a provisional agreement with playwright Sharyn Rothstein, we have decided with Sharyn that our first year’s new play will focus on the resilience of humanity after an event like the pandemic.

6) **Comment: “The project sounds fantastic. I do recommend, however, that if the committee funds this project, that it only funds the other personnel items (\$8200) and not the stipend for the submitters.”**

Response: From the FRCAC Guidelines: “Senior Personnel: PI’s may request a full stipend (\$6,500), half-stipend (\$3,250), or no stipend. If a project contains multiple PI’s, only one stipend may be split between the PI’s.”

The PI’s have requested splitting a half-stipend, as they are both 10-month faculty members, with an understanding that 1) the total hours committed to this project at minimum is 200 hours each, 2) the industry weekly standard for a production stage manager is \$679/week, and 3) the industry standard fee for a director of a workshop production is \$3000. Based on the guidelines for the FRCAC which list “Senior/Key Personnel” first in both the Proposal Budget and Budget Justification sections, it seems reasonable that there is an expectation that the PI’s would be financially supported in some way for this effort.

7) **Comment: “Requested funds exceed the \$10,000 cap.”**

Response: The submitters misunderstood the language in the FRCAC grant description, specifically:

“Synergy grants (interdisciplinary grants or multiple applicants) may request more but must be justified adequately.”

The request has been adjusted to reflect the \$10,000 grant cap for this proposal.

8) Comment: “A need for students.”

Response: Because we anticipate that summer theatre opportunities in our industry will not have fully rebounded in 2021, our project allows for design, assistant directing, and assist stage managing positions that can easily be filled by our very talented students. We would engage at most 10 students to create with us for the two weeks.

APPENDIX



Theatre and Dance

615 Champion Way Murfreesboro, TN 37132

MIDDLE TENNESSEE STATE UNIVERSITY

Facility Rental Information

Dorethe and Clay Tucker Theatre and its auxiliary spaces are available for rent when not in use by MTSU Department of Theatre and Dance. Tucker Theatre accommodates major music, dance, theatrical and televised productions throughout the year. The versatility of the venue is perfect for theatrical productions as well as a wide variety of events such as award ceremonies, pageants, recitals, competitions, keynotes, conferences, concerts and rehearsals.

Basic information regarding rental is available below. For more information regarding the facility, schedule or booking please contact the Department of Theatre and Dance Production Manager – John Underwood (John.Underwood@mtsu.edu)

Policies

Rental Policies and Procedures – All rentals must adhere to the State of Tennessee, Middle Tennessee State University, and MTSU Department of Theatre and Dance policies and procedures. Individual restrictions and accommodations may be imposed on an individual basis. Final discretion regarding all aspects of the use of the facility and rental are at the sole discretion of Facility Management.

Booking – Rental inquiries are available at any time throughout the year. To book an event, contact the Production Manager. A University [Use of Facility Form](#) is required for all bookings. Users wishing to utilize the facility may be required to complete a contract that outlines the use of the facility and estimated costs. All final decisions regarding booking, scheduling, and fee information are at the sole discretion of Facility Management.

Deposit and Billing – Contracting begins in July for the current fiscal year (July – June). Contracts outline dates in which contract and deposit must be returned in order to secure a date. A \$1000.00 deposit is due with your signed contract. The deposit is applied to the total balance of the invoice. A final estimate may be submitted to the user 30 days in advance of the event. A final invoice will be submitted to the user once all technical logistics have been established. Payment is due 10 days prior to the event. Any additional charges accrued during the event will be invoiced to the user and require additional payment within 10 days.

More information – More information regarding rental and facility is available online at MTSU.edu/TuckerTheatre including availability calendar, Use of Facility forms, and Stage and Lighting plot. Facility management is available to answer questions regarding the facility 8:30am – 4:00pm Monday through Friday.

Production Manager – John Underwood – 615-904-8230

Production Assistant – Alan Puglisi – 615-898-2181

Technical Service Rates –

Off Campus and Private entities:

Full Day Rental - \$2,500.00

Facility -	10-hour facility rental with 1 hour allotted for load in/loadout
Lighting -	Full access to lighting inventory
Sound -	Full access to sound inventory
Video -	Use of Front of House projection, screen, monitor, and playback system

** Additional charges may apply including additional technicians, equipment, auxiliary space use, and custodial.*

Extended Day Rental - \$3,500.00

Facility -	15-hour facility rental with 1 hour allotted for load in/loadout
Lighting -	Full access to lighting inventory
Sound -	Full access to sound inventory
Video -	Use of Front of House projection, screen, monitor, and playback system

** Additional charges may apply including additional technicians, equipment, auxiliary space use, and custodial.*



MIDDLE TENNESSEE STATE UNIVERSITY

On Campus and sponsored entities:

Minimum of 4 hours required for any reservation.

Tier 1 – \$250/hr.

Facility -	Use of Tucker Theatre and Green Room
Lighting -	Use of Conventional lighting fixtures front of main curtain
Sound -	Use of CD/Sound playback and HH wireless microphone / lectern microphone
Video -	N/A
Staffing -	Event Manager, Audio Technician, Lighting Technician

** Additional charges may apply including additional technicians, equipment, box office use, auxiliary space use and custodial.*

Tier 2 – \$300/hr.

Facility -	Use of Tucker Theatre and Green Room
Lighting -	Use of Conventional, LED, and other intelligent lighting fixtures.
Sound -	Use of CD/Sound playback, 4 HH wireless microphones, lectern microphone, 4 SM58 microphones, 4 SM57 microphones, Drum mic kit, DI inputs
Video -	Use of Front of House projection, screen, monitor, playback system and engineer
Staffing -	Event Manager, Audio Engineer, Lighting Technician, Video Technician

** Additional charges may apply including additional technicians, equipment, box office use, auxiliary space use and custodial.*

Tier 3 – \$350/hr.

Facility -	Use of Tucker Theatre, Green Room, Dressing Rooms, Make up room
Lighting -	Use of Conventional, LED, and other intelligent lighting fixtures. Gels, Gobo's and custom focusing.
Sound -	Use of CD/Sound playback, 4 HH wireless microphones, lectern microphone, 4 SM58 microphones, 4 SM57 microphones, Drum mic kit, DI inputs
Video -	Use of Front of House projection, screen, monitor, playback system and engineer
Staffing -	Event Manager, Audio Engineer, Lighting Technician, Video Technician, Stage Hand

** Additional charges may apply including additional technicians, equipment, box office use, auxiliary space use and custodial.*

Tier 4 – \$400/hr.

Facility -	Full access to all auxiliary spaces as available
Lighting -	Full access to lighting inventory, design and programming
Sound -	Full access to sound inventory, design, programming and engineering
Video -	Use of Front of House projection, screen, monitor, playback system and engineer
Staffing -	Event Manager, Audio Engineer, Lighting Technician, Video Technician, Stage Hands

** Additional charges may apply including additional technicians, equipment, box office use, auxiliary space use and custodial.*

Additional Services

Venue Ticket Fees -	\$300 or \$1.50 per ticket (whichever is greater) + Credit card fee's <i>*Required for all ticketed events, per ticket fee can be assessed to Patron.</i>
Rear Projection System -	\$500/day 40'x18'screen, rear projection system.
Marley Dance Floor -	\$500/day Marley dance floor-covering stage from proscenium to Rear Traveler.
Staffing -	\$30.00 / per hour per additional Event Manager \$15.00 / per hour per additional technician <i>*Additional staff determined by technical needs and estimated attendance.</i>
Custodial -	\$25.00 / per hour <i>*Additional custodial services may be required due to length of event and use of auxiliary spaces</i>
Fees -	Additional fees can be assessed for damage to building and equipment, theft, excessive trash, debris or props left after a production.

LAUREN SHOUSE
CURRICULUM VITAE

322 Thetahill Rd
Murfreesboro, TN 37130
Phone: 859.361.4072
Email: lshouse12@gmail.com
www.laurenshousedirects.com

EDUCATION

- 2015 MFA Northwestern University, Theatre Directing
Advisors: Jessica Thebus, Michael Rohd, Anna Shapiro, Dassia Posner
Mentors: David Catlin, Mary Zimmerman, Paul Edwards
- 2006 MA University of North Carolina – Chapel Hill, Performance Studies
Emphasis on Adaptation and Directing
Advisors: Paul Ferguson, Derek Goldman, Joseph Megel, Soyini Madison
- 2003 BA University of North Carolina – Chapel Hill, Communication Studies,
Performance Studies, Creative Writing Minor

RESEARCH INTERESTS

Directing, New Play Development, Script Analysis, Adaptation, Devising, Collaboration, Women in Theatre, History of Theatre and Directing, Dramaturgy, Physical Theatre, LGBTQ Theatre, Puppetry, Toy Theatre, Performance of Literature, Site Specific Theatre

CREATIVE ACTIVITY

Director (Selected)

- 2020 *Theodosia Redux* by Claudia Barnett. MTSU In Process Series, Murfreesboro, TN. November.
Ride the Cyclone by Jacob Richmond and Brooke Maxwell. MTSU Department of Theatre and Dance, Murfreesboro, TN. October-November.
Something Clean by Selina Fillinger. Actors Bridge Ensemble, Nashville TN. Postponed due to Covid 19.
A Doll's House by Henrik Ibsen, adapted by Kirsten Brandt and Anne Charlotte Harvey. Raven Theatre, Chicago, IL. January-February.
- 2019 *Every Brilliant Thing* by Duncan MacMillan. Nashville Repertory Theatre, Nashville, TN. November.
Everybody by Branden Jacobs-Jenkins. MTSU Department of Theatre and Dance, Murfreesboro, TN. October-November.
Something Clean by Selina Fillinger. Sideshow Theatre and Rivendell Theatre, Chicago IL. June-July. (Nominated for a Joseph Jefferson award for best production).
What We're Up Against by Theresa Reбек. Compass Theatre, Chicago IL. January-February.

- 2018 *Avenue Q* by Robert Lopez, Jeff Whitty and Jeff Marx. Nashville Repertory Theatre, Nashville, TN. September.
The Cake by Bekah Brunstetter. Rivendell Theatre, Chicago, IL. April-May. (Nominated for Joseph Jefferson Award for best director and best production)
Nice Girl by Melissa Ross. Raven Theatre, Chicago, IL. January - February.
- 2017 *The Legend of Georgia McBride* by Matthew Lopez. Northlight Theatre, Chicago, IL. September-October.
How I Learned to Drive by Paula Vogel. Oakton College, Des Plaines, IL. March.
- 2016 *Betrayal* by Harold Pinter. Raven Theatre, Chicago, IL. November-December.
Elephant and Piggy, We are in a Play by Mo Willems. Wirtz Center for Performing Arts, Northwestern University. July.
St. Sebastian by Andrew Kramer. Stage Left New Play Development Workshop, Chicago, IL. June-July.
- 2015 *Rapture, Blister, Burn* by Gina Gionfriddo. Nashville Repertory Theatre, Nashville, TN. September.
In the Next Room or The Vibrator Play by Sarah Ruhl. Wirtz Center for Performing Arts, Northwestern University. May.
- 2014 *Eurydice* by Sarah Ruhl. Wirtz Center for Performing Arts, Northwestern University. February.
- 2013 *Stop Kiss* by Diana Son. Northwestern University Fisk Series. May.
- 2012 *Superior Donuts* by Tracy Letts. Nashville Repertory Theatre, Nashville, TN. March - April.
The Last Five Years by Jason Robert Brown. Street Theatre Company, Nashville, TN. May.
- 2011 *A Christmas Story* by Phillip Grecian. Nashville Repertory Theatre, Nashville, TN. December.
3 Women by Sylvia Plath. Independent Production, Nashville TN. November.
In the Next Room or The Vibrator Play by Sarah Ruhl. Nashville RepAloud Series. October.
Long Way Down by Nate Eppler. 3Ps Productions, Nashville, TN. May.
Chess In Concert by Tim Rice. Street Theatre Company, Nashville, TN. February.
- 2010 *A Christmas Story* by Phillip Grecian. Nashville Repertory Theatre, Nashville, TN. December.
Rear Widow by Nate Eppler and Dietz Osborne. Chaffins Barn Theatre, Nashville TN. October.
Take Me Out by Richard Greenberg. Nashville RepAloud Series. September.
25th Annual Putnam County Spelling Bee by Rachel Sheinkin. Street Theatre Company, Nashville, TN. April.

- 2009 *Parallel Lives* by Kathy Najimy and Mo Gaffney. Street Theatre Company, Nashville TN. June and July.
Little Dog Laughed by Douglas Carter Bean. Nashville RepAloud Series. February.
- 2008 *Religion and Rubber Ducks* by Joe Giordano. Ovvio Arte, Nashville TN. June.
- 2005 *The Time Traveler's Wife* by Lauren Shouse. Wordshed Productions, Chapel Hill, NC. September.

Assistant Director (Selected)

- | | | |
|------|---|---------------------------|
| 2016 | <i>Domesticated</i> , Steppenwolf Theatre, Chicago IL | Director Bruce Norris |
| 2015 | <i>Moby Dick</i> , Lookingglass Theatre, Chicago IL. | Director David Catlin |
| | <i>Shining Lives Musical</i> , Northlight Theatre, Chicago IL. | Director Jessica Thebus |
| 2014 | <i>Moby Dick</i> , Wirtz Center for Performing Arts, NU. | Director David Catlin |
| 2013 | <i>The Jungle Book</i> , Goodman Theatre, Chicago IL. | Director Mary Zimmerman |
| 2008 | <i>Moonlight and Magnolias</i> , Nashville Repertory Theatre. | Director Martha Wilkinson |
| | <i>Doubt</i> , Nashville Repertory Theatre. | Director Rene Copeland |
| | <i>The Goat or, Who is Sylvia?</i> , Nashville Repertory Theatre. | Director Rene Copeland |
| 2006 | <i>The Gift of Music</i> , The Roundhouse, London UK. | Director Hugh Wooldridge |
| | <i>The Night of 1000 Voices</i> , Odyssey Arena, Belfast, UK. | Director Hugh Wooldridge |
| | <i>Vanishing Marion</i> , Streetsigns, Chapel Hill, NC. | Director Joseph Megel |
| 2005 | <i>White People</i> , Streetsigns, Chapel Hill, NC. | Director Joseph Megel |
| | <i>The Truth About Forever</i> , Wordshed, Chapel Hill, NC. | Director Paul Ferguson |

TEACHING

August 2019-present

Assistant Professor of Theatre Directing, Middle Tennessee State University, Murfreesboro, TN.

- Teach Fundamentals of Directing, Advanced Directing and Script Analysis.
- Developed new course: Innovation for a New Theatre to research and practice making theatre in the pandemic.
- Mentor directors for Student Success Series.
- Direct main stage productions and mentor assistant directors.

July 2020

Tennessee Governor's School for the Arts, Middle Tennessee State University, Murfreesboro, TN.

- Taught virtual theatre classes on Zoom in the subjects of audition practices, monologue workshops, finding new material and play analysis.
- Coached monologues for to prepare high school students for college auditions.
- Co-directed monologue finale showcase.

- July 2017, 2018, 2019 **National High School Institute**, Northwestern University, Evanston, IL.
- Developed curriculum and taught New Play Development class for playwrights and actors.
 - Directed new play festival of student work.
- Sept. 2013 - March 2015 **Northwestern University Theatre Department**, Evanston, IL.
- Taught NU undergraduate courses in Fundamentals of Directing.
 - Assisted Dr. Jessica Thebus at NU with instruction for *Toy Theatre* (MFA course).
 - Assisted David Catlin at NU with course in developing new adaptation of *Moby Dick*.
- Sept. 2004 – May 2006 **UNC Department of Communication Studies**, Chapel Hill, NC.
- Taught UNC-CH course COMM 60: Introduction to the Performance of Literature.
 - Taught advanced sections of UNC-CH courses, Intro to the Performance of Literature with Dr. Paul Ferguson and Oral Traditions with Dr. Soyini Madison.
- August 2009 – present **Teaching Artist**, Nashville Theatre Community and Chicago Theatre Community.
- Directed acting and new play workshops for Tennessee Performing Arts Center, Street Theatre Company, Harpeth Hall High School, Webb School, Governor’s School for the Arts, Nashville Shakespeare Festival and Nashville Repertory Theatre.
 - Taught directing workshops for Street Theatre Company, Nashville Repertory Theatre, and Watershed Theatre.
- June 2009 - July 2009 **Education Director**, Tennessee Shakespeare Festival
- Directed Shakespeare camp curriculum for 7th-12th graders.

PROFESSIONAL EMPLOYMENT

- May 2015 – July 2019 **Associate Artistic Director** (as of August 2018. Previously Titled Artistic Associate and Literary Manager), Northlight Theatre, Chicago, IL
- Assisted Artistic Director in season play selection.
 - Managed artistic department and new play program, Interplay.
 - Directed main stage productions and readings.

- Ran literary department and manage script library.
- Produced dramaturgical materials for all season shows.
- Facilitated post show discussions and other audience engagement events.
- Served as co-chair of the Equity, Diversity and Inclusion task force.

August 2008- July 2012

Artistic Associate, Nashville Repertory Theatre, Nashville, TN.

- Assisted Producing Artistic Director in artistic management.
- Directed main stage, RepAloud, and New Works Festival plays.
- Managed literary department and served as resident dramaturg.
- Served as New Works Lab and Festival Director, developing plays by John Patrick Shanley, David Auburn, Steven Dietz and Victoria Stewart.
- Served as Education Coordinator and Workshop Director.
- Devised educational materials for classroom engagement with main stage productions.
- Managed and advised professional and student interns.

May 2011 – August 2012

Co-Founder, Ten minute Playhouse Nashville

- Organized and directed festival of ten minute plays by Nashville playwrights.

September 2007 – May 2008

Production Assistant/ Assistant Stage Manager, Nashville Repertory Theatre

- *Assisted the Stage Manager of* The Crucible; It's A Wonderful Life: A Radio Play; The Goat or, Who Is Sylvia; Doubt; and The Underpants.

May 2006 – May 2007

Assistant to Hugh Wooldridge, Jolly Good Production Company, London, UK

- Assisted UK Director, Producer, Writer, and Lighting Designer in management of independent production company (www.hughwooldridge.com).
- Served as Production Executive of *The Night of 1000 Voices* (2007) at The Royal Albert Hall starring John Kander, Joel Grey and cast of *Avenue Q*.
- Served as Production Executive of *An Evening with Michael Parkinson* at The Theatre Royal - Windsor (2006).

- July 2003 – May 2004 **Administrative Assistant**, Crossroads Films in Los Angeles, CA
- Ran the front desk of a Film, Commercial, and Music Video Production Company.
 - Performed general office duties: phones, faxes, scheduling, filing and script coverage.
- May 2002 - August 2002 **Writer's Assistant**, Piller Squared Productions, USA's *The Dead Zone*, Los Angeles, CA (Internship)
- Assisted staff writers with background research and in pitch and story meetings; read and covered scripts being considered for production.

AWARDS

- 2019 **Joseph Jefferson Awards, Chicago IL**
- *Something Clean*, Sideshow and Rivendell Theatre – Nominations for Best Production, Best Supporting Actor, Best Scene Design
- 2018 **Joseph Jefferson Awards, Chicago IL**
- *The Cake*, Rivendell Theatre – Nominations for Best Director, Best Production, Best Leading Actor (Winner), Best Scene Design
 - *Nice Girl*, Raven Theatre – Nomination for Best Lead Actor, Best Supporting Actor (Winner)
- 2012 **Tennessee Arts Commission Individual Artist Fellowship**
- Awarded to outstanding professional artists for contributions to Tennessee arts community.
- Nashville Scene's Best Ensemble**
- *Superior Donuts*, Tennessee Repertory Theatre (Director)
- 2011 **American Theatre Critics Association Steinberg New Play Award 2011 (semi-finalist)**
- *Long Way Down* by Nate Eppler (Director and Dramaturg)
- Nashville Broadway World Best New Work**
- *Long Way Down* by Nate Eppler (Director and Dramaturg)
- 2010 **Nashville Scene's Best Musical**
- *25th Annual Putnam County Spelling Bee*, Street Theatre Company (Director)
- Nashville Broadway World Top Ten Directors**

- 25th Annual Putnam County Spelling Bee, Street Theatre Company (Director)

Nashville Broadway World Best New Work

- *Rear Widow*, Chaffins Barn Theatre (Director)

2008

Nashville Scene's Best New Work 2008

- *Religion and Rubber Ducks*, Ovvio Arte (Director)

RESEARCH

February 2020

Panelist: "Best Practices for Directors in Casting and Hiring." Verge Theatre Company Convergence Webinar. Nashville, TN.

Presenter: "Directing the Transition: Owning Your Authorial Content." Southeastern Theatre Conference. Louisville, KY.

August 2016

Presenter: "Breaking Down the Binary in Casting Practices." *Casting as Critical Practice: Putting Bodies to Work*, Association for Theatre in Higher Education (ATHE) Annual Conference. Chicago, IL.

August 2015

Presenter: "Reinventing the Wheel: A Director's View on Casting and Context." *Remembering the Pedagogical Imperatives in Casting Panel*, Association for Theatre in Higher Education (ATHE) Annual Conference. Montreal, Canada.

REPRESENTATIVE SERVICE

Middle Tennessee State University

Department

- Chair strategic plan curriculum committee to implement recommendations for a more inclusive curriculum (September 2020-present)
- Serve as co-advisor for newly formed Student Advisory Board (September 2020-present)
- Serve on Equity, Diversity and Inclusion committee (June 2020-present)
- Serve on curriculum committee (September 2020-present)
- Serve on season selection committee (September 2019-present)
- Serve on mentorship development committee (September 2020-present)
- Organize a workshop with Theatrical Intimacy Education for faculty and students. (November 2019).
- Serve as directing mentor for Student Success Series (August 2019-present)

University

- Serve on MTSU Reads Committee (February 2020-present)

Community

- Serve as consultant for Rutherford County Arts Alliance new play development of *Party of Twelve*. A new play celebrating achievement by women in Rutherford County.

Chicago Theatre Community

- Served as mentor for Statera Foundation Mentorship Program, which creates positive action for women in the field of theatre.
- Served as an artistic associate at Raven theatre, providing artistic support to the Artistic Director in all season programming.
- Assisted with Rough Magic – a community theatrical organization that brings art and community together to raise money for local charities.
- Mentored young directors through various artistic processes in the city.
- Provided dramaturgical feedback to emerging playwrights.

Northwestern University

- Organized and directed Masterclash: Ten Minute Play Festival featuring collaboration between MFA playwrights and MFA directors.
- New Works Directing Workshop for Vertigo Student Theatre.
- Mentored undergraduate student theatre directing projects: *All My Sons*, *Rent*, *Time Stands Still*, *The Boy at the Edge of Everything*, *Henry IV: Part 1*.
- Audition Coaching.
- Facilitation of Post-production talkbacks with the audience.

Nashville Repertory Theatre

- Metro Nashville Public Schools, Continuing Education Workshops.
- Montgomery Bell Academy, Annual 24 hour Shakespeare Fundraiser.
- Facilitation of post-production talkbacks with the audience.
- Audition coaching.
- New Works advisor for emerging playwrights.

University of North Carolina – Chapel Hill

- Audition Coaching.
- Student Mentoring.
- Facilitation of Post-production talkbacks with the audience.

Katie J Goodwin

Curriculum Vitae

(217) 766-4051
katie.goodwin@mtsu.edu

Education

MFA, Theatre: Stage Management
University of Illinois Urbana-Champaign (2009)

BS, Theatre
Minors: Music, Secondary Education
Middle Tennessee State University (2000)

Teaching Experience

Assistant Professor (2017-present)

*Middle Tennessee State University
Murfreesboro, TN*

- Assistant Professor (Tenure Track Appointment), Department of Theatre and Dance
- Courses: Introduction to Theatre (regular and large enrollment sections), Script Analysis, Stage Management, Methods and Assessment of Theatre in Secondary Education, Theatre Education Practicum
- Advise and Mentor Stage Management and Theatre Education students
- Residency II Student Teacher Supervisor
- Faculty Stage Manager for *Spring Awakening* (Spring 2019)
- Serve on departmental, college, and university committees as assigned

Adjunct Faculty (2013-2017)

*Asbury University
Wilmore, KY*

- Course Taught: Introduction to Design and Stage Management
- Practicum Coordinator for Departmental Productions
- Directed/Produced *Spoon River Anthology*, *Metamorphoses*, *The Dining Room*
- Scenic, Costume, and Prop Design for *The Beams are Creaking* (ACTF Region IV Invited Production-2014), *Into the Woods*, *Night Must Fall*, *As You Like It*

Adjunct Faculty (2013-present)

*Eastern Kentucky University
Richmond, KY*

- Courses Taught: Stage Management, Introduction to Theatre
- Practicum Coordinator for Departmental Productions

Adjunct Faculty (Spring 2015)

*Centre College
Danville, KY*

- Course Taught: Theatre History

Adjunct Faculty (2014-2015)

*Bluegrass Community and Technical College
Lexington, KY*

- Course Taught: Acting I

Katie J Goodwin

Adjunct Faculty (2013)

*Kentucky State University
Frankfurt, KY*

- Course Taught: Introduction to Theatre

Guest Presenter (2011)

*Create2011 (Tennessee Arts Commission)
Murfreesboro, TN*

- Conducted Creative Dramatics Workshops with teachers and teaching artists during the Create2011 Conference hosted by the Tennessee Arts Commission

Adjunct Faculty (2010-2011)

*University of Memphis
Memphis, TN*

- Courses Taught: Stage Management, Introduction to Theatre

Adjunct Faculty (2010-2011)

*Northwest Mississippi Community College
DeSoto, MS*

- Course Taught: Introduction to Theatre

Theatre Instructor (2009-2010)

*Playhouse on the Square ASAP
Memphis, TN*

- Instructed students in the semesters' various themes (Greek Theatre, Narrative Theatre) using history, performance and writing exercises, and improvisation
- Guided students in devising an end-of-term performance based on the semester's theme

Theatre Instructor (2000-2006)

Theatre Department Chair (2003-2006)

*Nashville School for the Arts
Nashville, Tennessee*

- Chaired Theatre Department of a public arts magnet high school comprised of three instructors, 100+ students, five yearly productions, and fifteen courses
- Courses Taught: Acting, Advanced Acting, Introduction to Theatre, Theatre History, Costume/Makeup, Theatre Management, Musical Theatre, Playwriting
- Directed and produced 3 productions per school year including: *Little Shop of Horrors*, *Working*, *The Imaginary Invalid*, *The Who's Tommy*
- Advised Theatre students in course selection, career opportunities, and college options
- Created and sponsored the student theatre organization
- Created Theatre course curriculum (Theatre Arts, Acting, Makeup/Costuming, Creative Dramatics) for Metro Nashville Public Schools

Theatre Instructor/Co-Administrator (2000-2002)

*VOICES Cultural Arts Summer Institute
Murfreesboro, Tennessee*

- Created Curriculum for Music and Theatre
- Courses Taught: Music and Theatre of West Africa, Mexico, and Polynesia
- Implemented reading and writing strategies into VOICES Curriculum

Katie J Goodwin

Vocal Music Instructor (1998-present)

Harmony Plains Singing School
Cone, Texas

- Instruct students of varied skill and experience in music theory, sight singing, conducting, and vocal techniques
- Conduct vocal ensembles in performance

Theatre Experience

Production Coordinator/GSFTA Staff (2005-2007, 2018-present)

Tennessee Governor's School for the Arts
Middle Tennessee State University
Murfreesboro, Tennessee

- Logistical coordinator for classes, rehearsal and class spaces, field trips, and productions for Theatre faculty and students
- Productions: *Our Town*, *The Dining Room*, *Chalk Circle*, *Oh, Gastronomy!*, *Peanut Butter and Jelly's Last Jam: 2019 Showcase*, *2020 Virtual Showcase*
- Classes Taught: Introduction to Theatre, Stage Management
- Advised Theatre students in career opportunities and college options

Production Management Consultant (2017-present)

AthensWest Theatre Company
Lexington, KY

- Continued production support during load-in, tech and dress rehearsals, and opening of productions

Stage Manager (2019)

MTSU Department of Theatre and Dance
Murfreesboro, TN

- Rehearsal and production support for MTSU's production of *Spring Awakening*

Stage Manager (2018-2019)

Nashville Shakespeare Festival
Nashville, TN

- Rehearsal and production support for NSF's Winter Season production of *Julius Caesar*

Production Manager (2015-2017)

AthensWest Theatre Company
Lexington, KY

- Support and logistics for a brand new theatre company in Lexington, including AEA Liaison for the organization
- Stage Manager: *Doubt* and *To Kill a Mockingbird*

Stage Manager/Board Member (2014-2017)

The Girl Project
Lexington, KY

- Provide support for the facilitators of The Girl Project (fundraising, marketing, general advising)
- Stage Manage the devised script created by the class of teenage girls through workshops and improvisation

Katie J Goodwin

Production Respondent (2013-present)

ACTF Region IV

- Attend participating college productions, give verbal feedback to the cast and production team, submit written critiques, and select nominees to participate in the regional festival

Production Manager (2012-2014)

KCT SummerFest

Lexington, KY

- Coordinate production logistics for each summer's outdoor season of productions including *A Midsummer Night's Dream*, *Legally Blonde: the Musical*, *Peter Pan*, *A Chorus Line*, *Little Shop of Horrors*, and *A Streetcar Named Desire*
- Support and advise individual production's Stage Managers
- Create and maintain documents of production schedules and vendors for future reference
- Provide real-time support for production team

Director of Touring (2010-2011)

Company Member (2011-2012)

Voices of the South

Memphis, TN

- Promote and book tours for Voices of the South's productions
- Communicate touring logistics with artists and venues
- Create study guides for each production that tours to schools
- Co-produce the annual Memphis Children's Theatre Festival
- Create contracts for Voices of the South artists
- Create and maintain touring content on the Voices of the South website
- Supervise Voices of the South interns

Stage Manager (2010-2011)

Voices of the South

Memphis, TN

- Rehearsal and production support for Voices of the South original productions of *Self-Rising: J&K Cabaret*, *Hold Fast*, and *Cicada*

Guest Adjudicator (2010-2011)

Orpheum High School Musical Theatre Awards

Memphis, TN

- Viewed participating high school musical productions, submitted written critiques, and selected nominees to participate in the national competition

Touring Company Stage Manager (2008-2009)

Continuous City

The Builders Association

New York City, New York

- On-site logistical support for international touring production and company members
- Company representative to hosting venues
- Training of on-site support personnel
- Planning, scheduling, and communication for company members

Katie J Goodwin

Assistant Stage Manager (2008)

Winter Season

Cedar Lake Dance Company

New York City, New York

- Create production documentation for running of performances
- Coordinate on-deck personnel and performers
- Support Stage Manager and various production staff

Event Coordinator and Stage Manager (2006-2009, 2011)

Krannert Center for the Performing Arts

Urbana, Illinois

- Logistical and venue support for visiting artists and ensembles including Anna Deavere Smith, The National, Buddy Guy, Ani DiFranco, Mark Morris Dance Group, Marvin Hamlisch, and Frederica von Stade
- Venue liaison for Anne Bogart's SITI Company and Krannert's First Bi-Annual Technology Summit
- Venue liaison and Event Stage Manager for the premiere performance of *Long Count* and other artists at the KCPA Elnora Guitar Festival (2007, 2009, 2011)
- Venue liaison for University of Illinois School of Music ensemble performances (approx 100 annually)

Production Stage Manager (2008)

Summer Studio Theatre Company

Krannert Center for the Performing Arts

Urbana, Illinois

- Logistical coordinator for three repertory productions as well as company manager for visiting artists
- Stage Manager for *Talley's Folly*

Assistant Stage Manager (1999)

Cabin Nite Dinner Theatre

Denali Park, Alaska

- Second Stage Manager to cover PSM weekly days off
- Wardrobe, Pre-show Performer, bar tender during the week's continual run

Assistant for Publicity and Student Recruitment (1998-1999)

Department of Theatre

Middle Tennessee State University

Murfreesboro, Tennessee

- Created and distributed marketing materials for Department of Theatre productions
- Represented Department of Theatre in correspondence and in person with prospective students

Katie J Goodwin

Directed Student Learning

UG Honors Thesis, Member, "The Business of Theatre."

January 2020 - Present

Advised: Lillian Napier

UG Honors Thesis, Chair, "*West Side Story: A Cultural Conundrum.*"

January 2019 – May 2020

Advised: Sandra Flavin

UG Honors Thesis, Chair, "She's the Man: Remaking Sarah Siddon's *Hamlet* Costume."

January 2019 - December 2019

Advised: Morgan Marshall

Directed Individual/Independent Study, Directing

January 2019 - May 2019

Advised: Connor McCabe

Internship Advisor, Assistant Stage Manager for *Julius Caesar*

November 2018 - February 2019

Advised: Virginia Tipps

Presentations

Co-Presenter with Darren Levin, Southeastern Theatre Conference

"Giving the Go: An Introduction to Getting Cues from Page to Stage"

Knoxville Convention Center, Knoxville, TN

February 2019

Grants

Distinguished Lecture Fund, MTSU

October 6, 2020 \$1000

Performance: Shawn Whitsell's *23/1*

March 24, 2020 \$1500

Performance: Jacqui Swift's *A Tiny Eternal Planet*

November 5, 2019 \$2000

Performance: Voices of the South's *Mississippi Stories*

February 5, 2019 \$2500

Performance: Phil Darius Wallace's *Manifesto*

Katie J Goodwin

Committee Chair, Department of Theatre Season Selection 2021-2022

August 2020-May 2021

Committee Member, Dr. Richard Hansen Memorial

August 2020-October 2020

Committee Member, Departmental Mentoring Strategies

August 2020-May 2021

Committee Member, Departmental Student Grants

August 2020-May 2021

NAST Contributor, Department of Theatre

August 2019 - May 2020

Committee Chair, Department of Theatre Season Selection 2019-2020

August 2018 - January 2019

Committee Member, Directing Faculty Search Committee

August 2018 - December 2018

Committee Member, Technical Director Coordinator Search Committee

May 2018 - July 2018

Committee Member, Theatre Candidacy Planning Committee

January 2018 - May 2018

Committee Member, Dorethe Awards Committee

August 2017 - May 2018

Committee Member, FTT Search Committee

January 2018 - April 2018

Committee Member, Department of Theatre Season Selection 2018-2019

August 2017 - January 2018

Professional Service

Reviewer, Tennessee Arts Commission Teacher Training Grant Panel, Nashville, TN

January 2020-March 2020

Katie J Goodwin

Reviewer, Governor's School for the Arts: Theatre, Murfreesboro, TN
January 18, 2020 - January 19, 2020

Reviewer, Alabama Community Theatre Conference, Tuscaloosa, AL
November 1, 2019 - November 3, 2019

Committee Member, Southeastern Theatre Conference: KEAP Committee, Knoxville, TN
October 2018 - March 2019

Public Service

Board Member and Secretary, FOUND Youth Movement and Theatre Ensemble, Nashville, TN
July 2018 - Present

Organizer, SETC Teacher Institute/TN Theatre Teacher Scholarship, Louisville, KY
October 2019 - March 2020

Guest Speaker, Tennessee Thespian Conference, Murfreesboro, TN
January 17, 2020 - January 18, 2020

Organizer, MTSU Theatre Education Professional Development, Murfreesboro, TN
January 17, 2020 - January 18, 2020

Guest Speaker, Rutherford County Schools All-County Theatre Conference, Smyrna, TN
November 5, 2019

Judge, All-State Theatre Invitational, Smyrna, TN
October 26, 2019

Production Respondent, Kennedy Center/American College Theatre Festival, Nashville, TN
September 22, 2019

Organizer, SETC Teacher Institute/TN Theatre Teacher Scholarship, Knoxville, TN
October 2018 - March 2019

Guest Speaker, Stewarts Creek High School, Smyrna, TN
September 2018

Committee Member, Rutherford Co Schools Textbook Adoption Committee, Murfreesboro, TN
October 2017 - April 2018

Katie J Goodwin

Guest Speaker, Rutherford County Schools All-County Theatre Conference, Smyrna, TN
November 2017

Guest Speaker, Smyrna Middle School STEAM Night, Smyrna, TN
November 2017

Guest Speaker, Nashville School of the Arts, Nashville, TN
November 21, 2017

Production Respondent, Kennedy Center/American College Theatre Festival, Nashville, TN.
November 19, 2017

Production Respondent, Kennedy Center/American College Theatre Festival, Nashville, TN.
September 24, 2017

Professional Memberships

Stage Managers' Association, National (March 2019 - Present).

Southeastern Theatre Conference, National (January 2019 - Present)

Awards and Honors

Phi Kappa Phi Influential Faculty Member, MTSU Chapter of the Honor Society of Phi Kappa Phi
(2019)

Critical Thinking Teacher of the Year nominee, ECU (2014-2015)

Scenic/Costume Designer for *The Beams Are Creaking*, selected as an Invited Production-
ACTF Region IV (2014)

Theatre Graduate Departmental Distinction, University of Illinois (2009)

Tennessee Governor's School for the Arts Distinguished Teacher (2006)

Kennedy Center/American College Theatre Festival Irene Ryan Nominee (1998, 1999)

Licenses and Endorsements

State of Tennessee Board of Education K-12 Licensure