

Summary

Award-winning multidisciplinary creative professional and theatre practitioner with 15+ years' experience in medical copywriting, playwriting, video editing, literary management, education, dramaturgy, acting, and fight choreography. Methodical and compassionate theatre and writing professor. Multi-genre writing consultant hailed as a "dynamic writing teacher and peerless provider of insightful feedback and constructive critique."

Education

[University of California, Riverside - MFA - 2015-2017](#)

Creative Writing and Writing for the Performing Arts, emphasis in Playwriting

[Emerson College, Boston, MA - BA - 2007-2011](#)

Theatre Studies, emphases in Performance and Playwriting

Teaching Experience

[Adjunct Professor, Mt. San Antonio College, Walnut, CA – 2017-2021](#)

Playwriting; History of the Theatre; Principles of Acting I; Introduction to Theatre Arts;
Director - Annual Student Shows

[Adjunct Professor, UC Riverside – 2017](#)

Introduction to Playwriting and Screenwriting

[Teaching Assistant, UC Riverside – 2015-2017](#)

Public Speaking; Professional Development for Environmental Scientists (writing course);
Hip Hop Theatre; The Graphic Novel

[Teaching Assistant, Harvard ART Institute, Cambridge, MA – 2011](#)

Hand-to-Hand Combat

[Teaching Assistant, Emerson College, Boston, MA – 2010-2011](#)

Advanced Stage Combat

Theatre Experience

[Literary Manager, Vanguard Repertory Company, Atlanta, GA – 2014-2019](#)

Organize, read, and select submissions for writing retreats, residencies, and productions. Execute reading series and new play festivals. Perform dramaturgical duties for all new works. One of 5 unpaid staff responsible for every aspect of proposal, process, and production. Provide necessary support across production, stage management, design, marketing, etc.

[NPP Vice Chair, Kennedy Center ACTF, Region VIII – 2019-2021](#)

Organize student play submissions for region VIII, read student play submissions for sister regions, identify and create playwriting awards that highlight diversity, organize festival readings and other programming. Collaborate with entire regional team to select invited shows, propose workshops, etc. Serve on the executive board responsible for all regional management decisions.

[Dramaturg, Native Voices at the Autry, Los Angeles, CA – 2016](#)

Production Dramaturg for the world premiere of *They Don't Talk Back*. Responsible for assisting playwright in rewrites, leading cast and directorial discussions, compiling research documents, and organizing and leading two public post-show discussions.

[Literary Assistant, Endstation Theatre, Amherst, VA – 2011-2015](#)

Responsible for reading and selecting new works/playwrights, leading daily roundtable discussions, organizing and leading a series of public readings and talkbacks.

Workshops

[“Working for the Play: Confronting Personal Biases in Criticism,” KCACTF Region VIII Festival 52 – February 13, 2020](#)

80-minute workshop on responding to new work by marginalized writers as a white literary manager and dramaturg, with an emphasis on interrogating white defensiveness and centering the playwright in feedback and criticism.

[“Storytelling and New Technology,” Skirball Cultural Center, CA – 2014-2015](#)

Hour-long workshop for Los Angeles elementary school children combining clear storytelling practices with new media platforms (e.g. Vine).

[Stages on the Sound's Arts Residency Program, New York, NY – 2013-2014](#)

Two 4-month teaching residencies in NYC Parochial schools, teaching Shakespeare, text analysis, performance techniques, and storytelling methods to diverse classes of elementary and middle school students.

[“Basics of Playwriting,” Matignon High School, Somerville, MA – 2012](#)

2-hour workshop reviewing the basic principles of playwriting and writing and presenting prompt-based 1-page scenes.

Other Work Experience

[Writing Consultant — 2016-present](#)

Freelance and UCR Graduate Writing Center, multi-genre.

[Group Copy Supervisor — 2024-present](#)

For EVERSANA INTOUCH PROTO, a medical communications agency.

[Freelance video editor — 2021-present](#)

Narrative, documentary, and social content for Major League Baseball, Mt San Antonio Community College, VanguardRep, and DIVERGENCY911 on YouTube.

Playwriting

[CHOPS, full-length, 4 productions](#)

The NOLA Project, New Orleans, July 2014

Edinburgh Collegiate Fringe Festival, August 2013

Matignon High School, Somerville, MA, December 2012

EmStage, Emerson College, March 2011

[Counter/Top, full-length, 2 productions](#)

MadLab Theatre, Columbus, OH, August 2017

Endstation Theatre, VA, July 2015
commissioned by Endstation and developed 2012-2014

Weak Nerves, full-length

ROSETTA reading series, Atlanta, January 2018

Tied to the Mast, one-act

UCR's New Work Festival, May 2016

Bret Parker Renounces All Fear, full-length

TrueFalse Theatre reading series, NYC, January 2013

The Patron Saint of Lightbulbs, full-length

Endstation Theatre reading series, August 2012

Various historical monologues, Candlelight Cemetery Tours, VA

Commissioned playwright, 2015-present

Devised Works

Persephone's Watch, developed with VanguardRep

Skirball Cultural Center, LA, Nov 2014 & Dec 2015

BIG SIR, developed with American Laboratory

Greene Exhibitions, LA, June 2014

FiveMyles Gallery, Brooklyn, May 2014

TOUCH ME IN KANSAS, developed with American Laboratory

Soapbox Gallery, Brooklyn, April 2013

ROCKPORT PUBLIC LIBRARY, developed with American Laboratory

168 Powers, Brooklyn, April 2012

If [or When] the Roof Falls In, developed with Rescue Agreement

CAP21, NYC, June 2013

440 Studios, NYC, June 2012

Electric Eden, developed with Rescue Agreement

Norwood Club, NYC, November 2011

TV/Film Writing

Scripts/samples upon request

Awards & Recognitions

Outstanding Employee, BGB — 2022

Best Editing & Video Design, Kennedy Center ACTF — 2022

Best Projections, Suzi Bass Awards — 2019

Finalist for the Humanitas PLAY LA Workshop, Fall 2017

Regional Commissioned Playwright, Endstation Theatre, Virginia, July 2015

Playwright-in-residence, Endstation Theatre, Virginia, 2011-2014
Polygraph Test Residency, TrueFalse Theatre, NYC, 2013
Nicole du Fresne scholarship, Emerson College, 2011
Rod Parker Playwriting Fellowship, Emerson College, 2010

Acting Highlights

Rachel, *Persephone's Watch*
Charlotte, *If [or When] the Roof Falls In*
Marguerite, *Electric Eden*
Iago, *Othello*
Stepdaughter, *Six Characters in Search of an Author*
Sarah Siddons, *The Actor's Nightmare* (dir. Maureen Shea)
Hermia, *A Midsummer Night's Dream*
Viola, *Twelfth Night*

Fight Choreography

Previously certified in Unarmed Combat and Rapier & Dagger. Additional training in quarterstaff, broadsword, knife, blunt object, and alternative and found object weaponry. Highly skilled in narrative-based choreography. Training with J. Allen Sudduth, Bob Walsh, and Ted Hewlett.

BYUIOO, the musical, Pipeline Theatre Company, NYC
Tango, Frisson Theatre Company, NYC
Food and Fadwa, NYTW, NYC
Midsummer..., THE HIVE, NYC
Damaged, Columbia University, NYC
Deep Are the Roots, Metropolitan Playhouse, NYC
Fuddy Meers, University of Scranton, PA
From Rags to Riches, Metropolitan Playhouse, NYC
Hot Grog, a pirate musical, Phillips Academy HS, MA
BYUIOO, the musical, Pipeline Theatre Company, NYC
No Parking, Boston Theatre Marathon, MA
Ash Girl, Lincoln-Sudbury HS, MA