

SARA B.T. THIEL

Curriculum Vitae

University of Pittsburgh
Department of Theatre Arts
1617 Cathedral of Learning
4200 Fifth Avenue
Pittsburgh, PA 15260
sarabtthiel@pitt.edu

sbtthiel@gmail.com
www.sarabtthiel.com

EMPLOYMENT

2017–present Visiting Assistant Professor, Theatre Arts, University of Pittsburgh
Affiliate, Gender, Sexuality, and Women’s Studies Program
Affiliate, Medieval and Renaissance Studies Program
Affiliate, Cultural Studies Program

EDUCATION

2017 Ph.D., Theatre Studies, University of Illinois at Urbana-Champaign
Minor: Gender and Women’s Studies
Dissertation: “Great Bellies and Boy Actors: Pregnancy Plays on the Stuart Stage, 1603-1642”

2012 M.A., Theatre Studies, University of Illinois at Urbana-Champaign
Thesis: “Conversations with Shakespeare: Three Contemporary Adaptations for the Stage”

2008 B.A., Theatre, Stephen F. Austin State University
Double Major: Philosophy

TEACHING AND RESEARCH INTERESTS

Drama of Shakespeare and his contemporaries
Early modern original practices
Theatre history
Directing
Dramaturgy
Adaptation theory
Performance studies, especially performances of pregnancy
Feminist theatre and performance
Contemporary and world drama

PUBLICATIONS

Refereed Journal Articles

- 2018 “Wielding the Maternal Body: Queen Anna of Denmark Performs Blackface Pregnancy,” *Shakespeare Studies*, forthcoming 2018. 10 MS.
- 2017 “Performing Blackface Pregnancy at the Stuart Court: *The Masque of Blackness* and *Love's Mistress, or the Queen's Masque*,” *Renaissance Drama*, forthcoming 2017. 34 MS.
- 2013 “‘You Demi-Puppets’: Playing for Humanity in *The Feast: an intimate Tempest*,” *Puppetry International #33: When Flesh Meets Wood*. (Spring and Summer 2013). 14-17.

Book Chapters

- 2018 “‘Cushion Come Forth’: Materializing Pregnancy on the Stuart Stage.” *Stage Matters: Props, Bodies, and Space in Shakespearean Performance*. Annalisa Castaldo and Rhonda Knight, eds. Madison, NJ: Fairleigh Dickinson University Press, forthcoming 2018. 26 MS.
- 2017 “Game/Play: The Five Conceptual Planes of Punchdrunk’s *Sleep No More*.” *Immersive Theatre: Engaging the Audience (vol. 1)*. Champaign, IL: Common Ground Publishing, 2017. 55-64.

Book Reviews

- 2014 *Shakespeare and the Materiality of Performance*. Erika T. Lin. *Theatre Survey* 55.3, 2014. 402–4.
- 2012 *Shakespeare/Adaptation/Modern Drama: Essays in Honour of Jill Levenson*. Randall Martin and Katherine Scheil, eds. *Theatre Research in Canada*. 33.2, 2012. 262–5.

HONORS AND AWARDS

- 2017 Departmental Distinction for Excellence in Teaching, Research, and Theatre Practice, Department of Theatre, University of Illinois, May 2017.
- 2017 NextGenPlen Presenter, *Shakespeare Association of America*, April 2017.

- 2016 Association for Theatre in Higher Education, Theatre History and Criticism Essay Prize, “Performing Motherhood on the Stuart Stage: Queen Anna of Denmark and the Birth of Pregnancy Plays in Seventeenth-Century London Theatres,” August 2016.
- 2010–2016 List of Instructors Ranked as Excellent, University of Illinois, Fall 2010–Spring 2016.

GRANTS AND FELLOWSHIPS

- 2016 Andrew W. Mellon Pre-Doctoral Summer Fellowship, Illinois Program for Research in the Humanities and Chicago Humanities Festival, July–August 2016.
- 2015 Department of Theatre and the Graduate College Fellowship, University of Illinois, May 2015.
- 2015 Shakespeare Association of America Graduate Student Travel Award, April 2015.
- 2014 College of Fine and Applied Arts Creative Research Award, University of Illinois, January 2014.

INVITED TALKS

- 2018 PreAmble: *Macbeth*. Chicago Shakespeare Theater, May 26; June 2.
- 2017 PreAmble: *Red Velvet*. Chicago Shakespeare Theater, December 23, 30.
- 2017 PreAmble: *Shakespeare in Love*. Chicago Shakespeare Theater, June 17–18.
- 2014 Illinois Shakespeare Festival Panel on Original Practices, Illinois State University, July 2014.

CONFERENCE PAPERS AND PRESENTATIONS

Panels Organized

- 2016 She Works Hard for the Money: The Actress’ Labor in the Theatrical Marketplace. Association for Theatre in Higher Education. Chicago, IL. August 2016.

Papers Presented

- 2017 “Extraordinarily Everyday: The Pregnant Page in Thomas Middleton’s *More Dissemblers Besides Women*.” American Society for Theatre Research. Atlanta, GA. November 2017.
- 2017 “‘A quilted preface to advance your belly’: Pregnancy Prosthetics and the Queen’s Men Repertory.” American Shakespeare Center Blackfriars Conference. Staunton, VA. October 2017.
- 2017 “Performing Blackface Pregnancy at the Stuart Court: Queen Anna of Denmark and the *Masque of Blackness*.” Shakespeare Association of America. Atlanta, GA. April 2017.
- 2016 “Home Birth: Conflating Maternal and Professional Labor in *Girls*.” Association for Theatre in Higher Education. Chicago, IL. August 2016.
- 2015 “‘Cushion come forth’: Materializing Pregnancy on the Stuart Stage.” American Shakespeare Center Blackfriars Conference. Staunton, VA. October 2015.
- 2014 “The Belly Performs: Pregnant Boys on the Stuart Stage.” American Society for Theatre Research. Baltimore, MD. November 2014.
- 2013 “(m)Otherhood: Constructing the Maternal Moor in *Titus Andronicus*.” American Society for Theatre Research. Dallas, TX. November 2013.
- 2013 “‘We Have Seen the Best of Our Time’: Theodore Komisarjevsky and Peter Brook at the Stratford Memorial Theatre.” Mid-America Theatre Conference. St. Louis, MO. March 2013.
- 2012 “‘I Heard a Voice Cry’: Renegotiating the Boundaries of Performance in Punchdrunk’s *Sleep No More*.” American Society for Theatre Research. Nashville, TN. November 2012.
- 2012 “‘You Demi-Puppets’: Adaptation and Afterlives in *The Feast: an intimate Tempest* at Chicago Shakespeare Theater.” Mid-America Theatre Conference. Chicago, IL. March 2012.
- 2011 “The Canonical Bard: Ninagawa Yukio’s Attempt to Dismantle the Altar of Shakespeare in Japan.” American Shakespeare Center Blackfriars Conference. Staunton, VA. October 2011.

TEACHING AND ADVISING

University of Pittsburgh, Visiting Assistant Professor

Graduate Courses

Race and Gender in Contemporary Criticism: Problems in Shakespeare Studies (2018)

Undergraduate Courses

World Theatre III: 1890–1970+ (2018)

Props, Prosthetics, and Cosmetics: Constructing Embodied Difference on the Early Modern English Stage (2017)

Bachelor of Philosophy Committee

Chair

Alex Knapp, “Intersectionality of History and Memory in Social, Theatrical, & Political Performance during the Weimar Republic (1918-1933)”

Projected Defense Date: Spring 2018

Member

Lea Bosilovich, “‘Lighting affects everything light falls upon’: Recovering Women in the History of American Lighting Design”

Projected Defense Date: Spring 2018

University of Illinois, Department of Theatre, Graduate Teaching Assistantship

Introduction to Directing (2016)

History of the Theatre II (2015)

History of the Theatre I (2015)

Literature of the Modern Theatre (2014)

Dramatic Analysis (2014)

Dramaturg’s Workshop (2013)

Fundamentals of Acting (2011)

Introduction to Theatre Arts (2010, 2011, 2013, 2014, 2015, 2016)

Introduction to Theatre Arts Online (2012, 2014, 2015, 2016, 2017)

University of Illinois, Department of Communication, Graduate Teaching Assistantship

Introduction to Public Speaking (2012, 2013)

ADMINISTRATION, Graduate Research Assistantship

2015–2016 Assistant to the Director of Graduate Studies, Valleri J. Robinson

CREATIVE RESEARCH AND PRACTICAL THEATRE WORK

Dramaturgy and New Work Development

- 2017 *Parade*. University of Pittsburgh Stages, Department of Theatre Arts, University of Pittsburgh. Directed by Robert Frankenberry. (*Dramaturg*)
- 2016 *Desdemona: A Play about a Handkerchief*. School of Theatre and Dance, Northern Illinois University. Directed by Rachel Price Cooper. (*Dramaturg*)
- 2015 *'Tis Pity She's a Whore*. Department of Theatre, University of Illinois. Directed by William Brown. (*Dramaturg*)
- 2014 *Much Ado About Nothing*. Department of Theatre, University of Illinois. Directed by Kathleen F. Conlin. (*Dramaturg*)
- 2013 *The Tempest*. Department of Theatre, University of Illinois. Directed by Robert Gerard Anderson. (*Dramaturg*)
- 2013 *Fables on Global Warming*. Armitage Gone! Dance, Krannert Center for Performing Arts. Choreographed by Karole Armitage. (*New Work Development*)
- 2012 *The Last Days of Judas Iscariot*. Department of Theatre, University of Illinois. Directed by Lisa Gaye Dixon. (*Dramaturg*)
- 2011 *The Minotaur*. Lark Theatre Play Development Residency, Department of Theatre, University of Illinois. Written by Anna Ziegler. Directed by Lisa Rothe. (*New Work Development*)
- 2010 *Two Gentlemen of Verona*. Shakespeare Dallas. Dallas, TX. Directed by Raphael Parry. (*Dramaturg*)

Directing and Devising

- 2014 *4000 Miles*. The Station Theatre, Urbana, IL. (*Director*)
- 2012 *SisEphus*. Armory Free Theatre, “Adaptations at the Armory,” University of Illinois. (*Deviser & Director*)

- 2012 *Love's a Joke*. Armory Free Theatre, "Adaptations at the Armory," University of Illinois. (*Director*)
- 2011 *Their Ills Instruct Us So*. Armory Free Theatre, University of Illinois. (*Deviser & Director*)
- 2010 *Venus and Adonis*. Shakespeare Dallas, Dallas, TX. (*Adaptor & Director*)

Assistant and Associate Directing

- 2011 *All's Well that Ends Well*. The Public Theater: Free Shakespeare in the Park, New York, NY. Directed by Daniel J. Sullivan. (*Directing Apprentice*)
- 2011 *Misalliance*. Department of Theatre, University of Illinois. Directed by Kathleen F. Conlin. (*Assistant Director*)
- 2010 *Cymbeline*. Shakespeare Dallas, Dallas, TX. Directed by René Moreno. (*Associate Director*)
- 2009 *Julius Caesar*. Shakespeare Dallas, Dallas, TX. Directed by Raphael Parry. (*Associate Director*)
- 2009 *The Taming of the Shrew*. Shakespeare Dallas, Dallas, TX. Directed by Raphael Parry. (*Assistant Director*)
- 2009 *One in 3*. The Green Zone, Project X: Theatre, Dallas, TX. Written by Merritt Tierce, Gretchen Dyer, and Valerie Loe Hicks. Directed by Raphael Parry. (*Assistant Director*)
- 2008 *Othello*. Shakespeare Dallas, Dallas, TX. Directed by Raphael Parry. (*Assistant Director*)

Practice as Research

- 2014 *Waking the Dead: J.M. Synge's Riders to the Sea*. Director and Producer, University of Illinois. Funded by the College of Fine Arts Creative Research Award.
- 2013 *Be Stone No More: Shakespeare's The Winter's Tale and Middleton's Second Maiden's Tragedy*. Director and Producer, University of Illinois.

PROFESSIONAL SERVICE

2013–2014 Graduate Representative for the New Paradigms in Graduate Education Committee, American Society for Theatre Research

2012–2013 Conference Assistance Committee, American Society for Theatre Research

UNIVERSITY SERVICE

University of Pittsburgh

2017–2018 Graduate Curriculum and Assessment Committee, Department of Theatre Arts

University of Illinois, Urbana-Champaign

2015 Graduate Subcommittee on Student Conduct, Committee Member, University of Illinois, January 2015–December 2015.

2012–2013 Provost and Graduate College Student Advisory Board, Graduate Student Representative, University of Illinois.

2012 Instructional Awards Committee, Theatre Representative, College of Fine and Applied Arts, University of Illinois, Spring 2012.

Department of Theatre, University of Illinois, Urbana-Champaign

2015 Department of Theatre Play Selection Committee, University of Illinois, August 2015–December 2015.

2013 Conference Planning Committee, Theatre Studies Graduate Conference, “Landscapes: Performing Space and Culture,” April 2013.

2013–2015 Theatre Studies Senior Thesis Project Mentor, Department of Theatre, University of Illinois, August 2013–May 2014; August 2014–May 2015.

2011–2013 Graduate Theatre Studies Representative, Armory Free Theatre Review Committee, Department of Theatre, University of Illinois, August 2011–February 2012; August 2012–February 2013.

PROFESSIONAL MEMBERSHIPS AND AFFILIATIONS

Literary Managers and Dramaturgs of the Americas. Member since 2017.

Shakespeare Association of America. Member since 2015.

Mid-America Theatre Conference. Member since 2012.

American Society for Theatre Research. Member since 2012.