

Christiana Molldrem Harkulich

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EDUCATION

PhD, Theatre and Performance Studies, The University of Pittsburgh (ABD) 2017

Dissertation Title: "Standing Between Reservation and Nation: Indigenous performance in North America after the end of the Indian Wars." Chair: Dr. Lisa Jackson-Schebetta

Special Option: Directing

MA, Theatre and Performance Studies, The University of Pittsburgh 2012

BA, Theatre Studies and American Studies, Wellesley College, Wellesley, MA 2006

Honors in Theatre Studies; *Honors Thesis:* "Native Spirit and Native Characters; Capturing the American National Identity Through Story and Drama (1606-1830)"

British American Drama Academy, London, UK- Semester Abroad

RESEARCH INTERESTS

Indigeneity in the Americas

Directing and Dramaturgy

Theatre History and Historiography

Spanish Golden Age Drama

Feminism and Queer Theory

New Play Development

TEACHING

Instructor of Record, University of Pittsburgh

THEA 0810- Introduction to Dramatic Arts (Fall 2015)

An entry-level course required for all majors and minors. This course blends script analysis with dramatic literature in order to introduce students to the many layers of a script, and to provide a skill set to future actors, designers, directors, critics and audiences. Students are also required to see productions of plays read and discussed in the course.

THEA 0825- Crossing Global Stages: Gender, Drag, and Performance in the Contemporary World (Spring 2015)

Self-designed course that interrogates and traces gender performance in a variety of forms throughout the world as constrained by global economies and so-called universal ideals. The course began with local, personal understandings of gender and drag culture to build a common vocabulary that served students as the course moved from the familiar to other locations and global flows of ideas in different cultural contexts. Course utilized performances, documentaries, plays, and Tumblr to explore embodied gender performance around the world.

THEA 1341/2205- World Theater I: 500 BCE to 1640 CE (Spring 2014)

A blended Graduate and Undergraduate course covering methods of historiography and theory through a survey of world theatre history. The course covers Greeks and Romans, Balinese Shadow Puppetry, Mayan performance, Kabuki and Noh, medieval theatre, Spanish Golden Age drama, and Shakespeare, among other performance practices within the period.

THEA 0830 - Introduction to Performance (5 sections- 2013-2016)

Entry-level acting course that is open to all majors. Students learn basic performance skills in voice, diction, objectives, tactics, and beats through contemporary scene work.

Teaching Assistant, University of Pittsburgh

THEA 1903- Undergraduate Seminar: Contemporary American Drama (Spring 2016)

Upper level seminar and writing course. Covers trends and themes in contemporary American Drama, culminating with a research paper.

THEA 1342- World Theatre II: 1640-1890 CE (Fall 2014)

Blended Graduate and Undergraduate course covering methods of historiography and theory through a survey of world theatre history covering the restoration through realism, as well as theatrical traditions in Japan and China. Concludes with research paper

THEA 1903- Undergraduate Seminar: American Popular Culture (Fall 2013)

Upper level seminar and writing course on various aspects of performance in popular American culture from the 19th century through the present. This writing course asked students to think critically about popular culture as they examined Minstrelsy, Baseball, Advertisements, and Pop Music.

THEA 1341/2205- World Theatre I: 500 BCE to 1640 CE (Fall 2012)

see description of course in Instructor of Record.

THEA 1230- Stage Lighting 1 (Spring 2012)

First course in lighting design. Developed student's practical skills and understanding of electricity and principals of lighting.

THEA 0800- Introduction to Theatre Arts (3 sections- 2011-2013)

Introductory level course on the practical and collaborative aspects of theatre creation. Recitation Discussion Leader.

Guest Lectures

Acting 2: Alexander Technique. **University of Pittsburgh**; Kimberly Powers, Instructor

Theatre History: *Cloud 9*. **Point Park University**; Kristi Good, Instructor.

Dramaturgy 1: Brecht's *St Joan of the Stockyards* and Marxism. **Carnegie Mellon University**, Megan Rivas, Instructor

THST 306: Self-Producing and Founding a Theatre Company. **Wellesley College**. Nora Hussey, Instructor.

PUBLICATIONS

Chapter. "Sasha Banks, The Boss of NXT: Media, Gender, and the Evolution of Women's Wrestling in WWE." Edited Volume. Aaron Horton, Editor. *Wrestling with Identity: Nation, Race, and Culture in Professional Wrestling*. McFarland Press. (Accepted)

On-Line Publication. "Why a Mascot Matters: A Listicle History of Redface". USHistoryScene. October 25th, 2015. <http://ushistoryscene.com/mascotmatters/> (Peer Reviewed)

Translation. Francisco Bernardo de Quirós. *El Muerto*. Trans. with Ben Gunter. Performed with Theatre with a Mission, Florida.

CONFERENCE ACTIVITY

"Giving Voice to Pocahontas in the 1990s: Decolonial Dramaturgy in Native American Women's Playwriting." Paper. Pocahontas & After: Historical Culture and Transatlantic Encounters, 1617-2017. The British Library and the Institute of Historical Research, London. March 16-18, 2017

"Performing the "Disappearing Indian"; Absence and Erasure in 21st century Representations of Indigeneity." Paper and Working Group Coordinator. Trans-racial Performance, Identity, and Belonging in the 21st century working group. American Society for Theatre Research. Minnesota, MN. 2016

"Standing Between History: The American Indian Movement's Protest at Plymouth Rock." Panel- Protest as Performance: Political Bodies in Action. Paper, and Panel Coordinator. Association for Theatre in Higher Education, Chicago, IL. 2016

"What happened to Anna Mae: Intersectionality and Decolonialism in the protests of the American Indian Movement." Paper. Graduate Fellow. ATDS Pre-Conference at ATHE. Chicago, IL. 2016.

"Protest/Performance: Strategic Protest and Decolonial Action in the American Indian Movement." Paper. Grad Expo, University of Pittsburgh. 2016.

"Representational Politics/Politics of Representation: Indigenous Performance as Activism in Princess White Deer's Vaudeville Act". Paper. Mobilizing Effective Scholarship and Performance Today: Advocacy and Activism in Indigenous Research and Performance in the Americas Working Group. American Society for Theatre Research. Portland, OR. 2015

"Buried Next to the Star: Sally Mercer and the Invisibility of the Dresser in 19th Century theatre." Paper. Association for Theatre in Higher Education, Montreal, QC, CA. 2015

"Gothic Native Bodies: Power and Supernatural Performance in the Early Republic." Paper. Society for Historians of the Early American Republic. Raleigh, NC. 2015.

"The Wonder Show!' Cervantes and Roman Comedy". Invited Talk and staged Reading. Class Acts II: Roman Comedy and its Reception, Classics Department, University of Pittsburgh. 2015

"Sustaining Life: Corn as a Performing Object in the Indigenous Identities of the Americas". Paper. I Object! Non-human Performances and (re)Considerations of Indigenous Identities Working Group. American Society for Theatre Research. Baltimore, MD. 2014.

"Daughters of La Malinche: Jesusa Rodriguez and the Queer Revisioning of the origins of Mestizaje". Paper. Mid America Theatre Conference, Cleveland, OH. 2014.

"Eufrosia, Tronera y El Muerto in translation". Translation with Ben Gunter. Teatro Breve Working Group. American Society for Theatre Research, Dallas, TX. 2013.

"Playing Men, Becoming Women: The Wellesley College Shakespeare Society." Association for Theatre in Higher Education, Orlando, FL. 2013.

"I Say Look Left So You Don't Look Right: Guiding Gaze in the Sensually Subversive City". University of Pittsburgh Graduate Expo. 2013. *Presentation Award Winner*

Invited Roundtable participant. "Feminism and the Ruses of Coloniality Symposium". Organized by Armando Garcia, Department of Hispanic Languages and Literature. University of Pittsburgh. 2013

"Destabilizing the Mythic Pocahontas; Brougham's Burlesque in its Cultural Moment." Mid-America Theatre Conference, St. Louis, MO and ATDS Works-In- Progress Workshop, University of Pittsburgh. 2013.

“Pedagogy and Iconography in Lope de Vega’s Nuevo Mundo”. Undercover: New Approaches to Plays from the Spanish Golden Age through Hidden Histories of Women and Native Americans Working Group. American Society for Theatre Research, Nashville, TN. 2012

“Dragging Mexico: Astrid Hadad’s Performance Across Borders.” University of Pittsburgh Grad Expo. 2012.

“Policy and Pocahontas “Indian” Plays, Popular Culture and Public Policy from 1808 to 1830”. The Draper Conference, University of Connecticut and the American Antiquarian Society. 2011.

“Performing Criollo for Empire. Sor Juana Ines de la Cruz’s The Divine Narcissus”. Graduate Symposium at Purdue University. 2011.

SERVICE

Professional Service

Co-Chair, Graduate Mentoring Committee American Society for Theatre Research (ASTR) Conference in Baltimore, 2014.

Graduate Committee Member, ATDS Emerging Scholars Panel for ATHE Conference in Orlando, 2013.

University Service

Humanities Graduate Representative, Dietrich School Planning and Budgetary Committee, Academic Year: 2014-2015

Dietrich School of Arts and Science Graduate Student Organization Delegate, 2014

Departmental Service

President, Duse Society/Theatre Arts Graduate Organization, 2014

Vice President of Communications, Duse Society, 2013

Student Lab Selection Committee Member, 2013-2014, 2015-2016

Graduate Representative to the Marketing Committee, 2014-2015

Graduate Representative, Costume Lecturer Search Committee, 2013-2014

Graduate Representative to the Budget Committee, 2010-2011

LEADERSHIP, GRANT WRITING, AND DEVELOPMENT EXPERIENCE

Marketing Associate, **University of Pittsburgh Dept. of Theatre Arts.** 2013-2016

- Assisted the department in grant writing and reporting.
- Forged community relationship with local high schools.
- Created social media content to promote the season including interviews and short video promotions.
- Increased social media presence on Facebook by 250%.

Teaching Artist and Programming Assistant, Shakespeare-in-the-Schools, University of Pittsburgh. 2011-2013

- Performed a one-woman puppet show for libraries with a kindergarten through third grade audience.
- Wrote grants to support the Theatre for Young Audiences program.

Executive Director, **Open Thread,** Pittsburgh, PA 2010-2012

- Administrative direction for the Open Thread Small Press Festival in Pittsburgh, PA.

Founding Producing-Artistic Director, **To The Wall Productions,** Philadelphia, PA 2006-2009

- Founded and incorporated a non-profit theatre company in Philadelphia to produce with the following mission: To The Wall Productions is founded on the belief that theatre should be raw, provocative and entertaining; that artists and audiences alike should be able to take artistic risks and not feel constrained by the commercial theatre. Our vision is to create a new generation of theatre audiences where social, economic and generational lines are blurred by producing contemporary works and re-imagined classics.
- Planned season and fundraisers, and achieved fundraising goals.
- Developed and implemented budgets.
- Booked rehearsal and performance space.
- Designed publicity, webpage, sets, lights and costumes.
- Wrote press releases.
- Cast all shows.

Development Associate, **Bristol Riverside Theatre,** Bristol, PA 2007-2008

- Wrote successful grants, including a NEA Shakespeare in American Communities grant.
- Designed and completed annual giving campaign with an increase in individual gifts.
- Served as a community liaison from the theatre to community groups in Bristol, PA.
- Completed the first course in fundraising from the American Association of Fundraising professionals.

OTHER PROFESSIONAL THEATRE EXPERIENCE

Dramaturg, **America-In-Play**, New York City, 2007-2009

- Provided research and support for playwrights during conferences and Work-in-Show performance process.
- Compiled Yankee folktales for the playwrights to use as both writing task material and as historical background into the storytelling aspect of American popular entertainments in the early 19th century.
- Researched and created displays on American Theatre as the Theatre of Variety and Audiences Behaving Badly- Audience Behavior at the Early American Theatre, and New York of 1848 for Work-in-Show performances.
- Reading committee member for selection of playwrights' works for Work-in-Show performance.
- Created and presented time-line of popular entertainment 1800-1910. Dramaturg for group A of 2009 *Glance at New York* reworking.

Casting and Literary Apprentice, **Walnut Street Theatre**, Philadelphia, PA 2006-2007

- Read and reviewed solicited and unsolicited scripts.
- Corresponded with playwrights and agents.
- Assisted the Casting director in organizing and running casting calls in Philadelphia and New York City.
- Stage managed a staged reading of the new musical *Lucky Lindy*.
- Assistant stage managed the education department's *A Christmas Carol* on the main stage.
- Organized and maintained the Walnut Street Theatre Historical Archive

WORKSHOPS

"Principles of New-Futurism: Task and Text"; Training Workshop with the NeoFuturists at ATHE Conference in Chicago; August 12th, 2016.

"Race-ing The Museum"; Interdisciplinary workshop on race and museum practices. May 9th-13th, 2016. Led by Dr. Kirk Savage, History of Art and Architecture. University of Pittsburgh.

LANGUAGES

Spanish

Reading (Good); Writing (Good); Speaking (Good)

Italian

Reading (Fair); Writing (Fair); Speaking (Fair)

HISTORICAL INTERPRETATION

Tour Guide, **Philadelphia Trolley Works**, 2008-2009

- Wrote and performed one hour walking tour of historic Philadelphia, featuring historic sites like Ben Franklin's home, the Liberty Bell, Independence Hall, Betsy Ross's home, and others.
- Wrote and performed double-decker 1.5 hour hop-on, hop-off tour of the city of Philadelphia. This tour covered public art (including sculptures and murals), historical sites, revolutionary history, gay rights, film locations, and local cultural history.

Historical Interpreter, **Nantucket Historical Association**, 2006

- Constructed and conducted tours on the following topics: Nantucket Women's History; Highlights of the Whaling Museum; The Hadwen House: an 1835 Greek Revival Mansion; and The Oldest House (1686 colonial).
- Performed "The Whaleship Essex" as a storytelling feature of the museum.

PROFESSIONAL AND UNIVERSITY ARTISTIC CREDITS

Directing

Professional

<i>Kyooreasede</i> (Devised durational performance)	Performance Art Festival 15, Bunker Projects, 2015
<i>Evenings in Quarantine: The Zombie Opera</i>	Kelly Strayhorn Theatre, 2011
<i>Smoke in the Room</i> (Staged Reading)	Painted Bride Art Center, 2009
<i>Grimm & Tonic: New Play Readings</i>	To The Wall Productions, 2008
<i>The Rivals: A Drag Comedy</i>	To The Wall Productions, 2008
<i>Cake</i> (Staged Reading)	Philadelphia Dramatists Center, 2008
<i>Narcoleptic Pillow Fight</i> (Staged Reading)	Philadelphia Dramatists Center, 2008
<i>The Concession Conspiracy</i> (Staged Reading)	Philadelphia Young Playwrights, 2007
<i>Oedipus Kings: The Drinking Game</i>	To The Wall Productions, 2007
<i>Everyman</i>	Zanni D'arte Productions, 2005

University

<i>The Environmentalists</i> (Staged Reading)	Mid-America Theatre Conference 2014
<i>The Mustache</i>	University of Pittsburgh, 2013
<i>Elliot: A Soldier's Fugue</i> (Staged Reading)	University of Pittsburgh, 2012
<i>Psycho and Soma</i>	University of Pittsburgh, 2012
<i>Al Takes a Bride</i>	University of Pittsburgh, 2010
<i>Into the Woods</i>	Wellesley College, 2006
<i>Richard II</i>	Wellesley College, 2005
<i>Travels With My Aunt</i>	Wellesley College, 2004

Assistant Directing

<i>In the Heights</i> - Lisa Jackson-Schebetta-Director	University of Pittsburgh, 2014
<i>Domestication of Women</i> - Jose Aviles- Director	Strawflower Productions, 2007

Musical Direction

Debbie Does Dallas: The Musical
Newsies! A Tribute

To The Wall Productions, 2007
Wellesley College, 2004

Producer

Kyooreasede
Vampire Lesbians of Sodom
Grimm & Tonic: New Play Readings
The Rivals: A Drag Comedy
Debbie Does Dallas: The Musical
Oedipus Rex: The Drinking Game
Everyman

Performing Arts Festival- Bunker Projects 2015
To The Wall Productions, 2008
To The Wall Productions, 2008
To The Wall Productions, 2008
To The Wall Productions, 2007
To The Wall Productions, 2007
Zanni D'arte Productions, 2005

Selected Light Design

Professional

Dani Girl
AreaDance Fall Show 2011
Violet Sharp
The Crow
The Meatpackers Book Club
Zooman and the Sign
Hugging the Shoulder
Sidewalk Café
Swimming in the Shallows
The Blue Room

Stage62, Carnegie, PA 2013
AreaDance, Pittsburgh, PA 2011
Terra Nova Theatre Pittsburgh, PA 2011
TheatreInTheFlesh, Pittsburgh, PA 2011
Philadelphia Theatre Workshop, Philadelphia 2009
Allen's Lane Theatre, Philadelphia 2009
Represented Theatre Co., Philadelphia 2009
Represented Theatre Co., Philadelphia 2009
Langhorne Players Theatre, Philadelphia 2008
Allen's Lane Theatre, Philadelphia 2007

University

Yellowman
This Girl Laughs, This Girl Cries, This Girl Does Nothing
Funnyhouse of a Negro
Sparagmos

University of Pittsburgh, 2015
University of Pittsburgh, 2011
University of Pittsburgh, 2011
University of Pittsburgh, 2011

Storytelling Programs

Turkish Folktales
Johnny Tremain
The Whaleship Essex
The Stories That Made America

Fairmount Arts Festival, 2006 & 2008
Winterthur Museum, 2008
Nantucket Historical Association, 2006
Wellesley College, 2006

Selected Acting

A Lesson from the Birds: A Rachel Carson Puppet Play
Lady Macduff (Macbeth)
Elizabeth Jelkes (Jekyll & Hyde)
Chorus (HMS Pinafore)
Jaques (As You Like It)
King Henry (Henry IV, part 1)

Shakespeare-in-the-Schools, 2011-2013
Syracuse Shakespeare Festival, 2010
Appleseed Productions, 2009
Savoy Company, Philadelphia, 2007
British American Drama Academy, 2005
Wellesley College, 2003

Sir Toby Belch (*Twelfth Night*)
Second Witch, Sorceress US (*Dido & Aeneas*)

Wellesley College, 2004
Wellesley College, 2003

GRANTS, FELLOWSHIPS, AND AWARDS

Pitt Humanities Center Grant for The Wilkinsburg Tour Project	2016
ASTR Helen Krich Chinoy Dissertation Fellowship	2016
ATDS Graduate Student Fellow at ATHE Pre-Conference	2016
Pre-Doctoral Mellon Fellowship	2016-2017
Elizabeth Baranger Teaching Award Nominee, University of Pittsburgh	2016, 2014
Theatre Arts Summer Research Fellowship, University of Pittsburgh	2016, 2014
American Theatre & Drama Society (ATDS) Graduate Student Research Award	2015
Women and Gender Studies Research Grant, University of Pittsburgh	2013
Outstanding Presentation Award, University of Pittsburgh Grad Expo	2013
Pennsylvania Council for the Arts Scholarship Grant to attend Americans for the Arts 2013 Annual conference.	2013
National Endowment for The Arts, Shakespeare-In-American Culture Grant for Bristol Riverside Theatre	2008
Wellesley College Theatre Department Award	2006

PROFESSIONAL MEMBERSHIPS

American Society for Theatre Research
Association for Theatre in Higher Education
American Theatre and Drama Society