TEXAS STATE VITA

I. Academic/Professional Background

A. Name and Title

Name: Caitlin E. Turnage Title: Assoc Professor of Instruction

B. Educational Background

Degree	*Year*	*University*	*Major*	*Thesis/Dissertation*
MFA	2019	Texas State University	Theatre	
BFA	2016	University of Houston	Theatre	

C. University Experience

Position	*University*	*Comments*	*Dates*
Lecturer, Theatre and Dance	Texas State University. San Marcos, TX, United States	Ongoing employment up to Spring 2024	August 12, 2019 - Present
Teacher of Record, Theatre	Texas State University. San Marcos	Taught Screenwriting	January 2019 - May 2019
Teacher of Record, Theatre	Texas State University. San Marcos	Taught Intro to Fine Arts	August 2018 - December 2018
Teacher of Record, Theatre	Texas State University. San Marcos	Taught Intro to Fine Arts	January 2018 - May 2018
House Manager, Theatre	Texas State University. San Marcos, United States		August 2017 - December 2017
Teacher's Assistant, Theatre	Texas State University. San Marcos, United States	Assisted in Intro To Fine Arts	January 2017 - May 2017

D. Relevant Professional Experience

Position	*Entity*	*Comments*	*Dates*
Reader	Bay Area Playwrights Foundationn,		March 2021 - Present

Position	*Entity*	*Comments*	*Dates*
	San Francisco, United States		
Script Evaluator	Landing Theatre Company, Houston, TX, United States		March 2015 - Present
Master Class Instructor	Theatre, Central High School, Keller, United States	Taught a Playwriting masterclass intensive at Central High School	July 2019
Script Reader	Dorsett Theatre (Young Playwrights competition), Dorsett, VT, United States		June 2016 - August 2016

II. TEACHING

A. Teaching Honors and Awards:

Award / Honor Recipient: Finalist for Los Angeles International Screenplay Award. October 2020

B. Courses Taught:

Texas State University:

DAN 2313 - INTRO FINE ARTS

TH 1369 - INTRO TO DRAMATIC WRITING

TH 2313 - INTRO FINE ARTS

TH 2355 - INTRODUCTION TO PLAYWRITING

TH 3355 - PLAYWRITING

TH 3358 - SCREENWRITING

TH 4301 - INTERNSHIP

TH 4360 - PROBLEMS IN THEATR

C. Directed Student Learning (i.e. theses, dissertations, exit committees, etc.):

Supervisor / Chair, Honor's Thesis, "TBD", Status: In Progress. (February 2024 - Present). Theatre and Dance, Texas State University.
Student(s): Kady Waldmann, Undergraduate, BFA.

Supervisor / Chair, Honor's Thesis, "Daisies In the Ruin", Status: Completed. (September 2022 - November 2022). Theatre, Texas State University.
Student(s): Mkayla Edwards, Undergraduate, Theatre.

Supervisor / Chair, Honor's Thesis, "Liminal Space", Status: Completed. (January 2021 - May 2021). Theatre, Texas State University.
Student(s): Colin Trudell, Undergraduate, Theatre.

D. Courses Prepared and Curriculum Development:

Intro to Dramatic Writing, First Time Course Preparation, Texas State University. Taught: August 2023 - December 2023.

Introduction To Playwriting, First Time Course Preparation, Texas State University. Approved: August 2019 - Present.
INTRODUCTION TO PLAYWRITING SYLLABUS-1.pdf

Th 3355, Revise Existing Course, Texas State University. Taught: August 2020 - December 2020.

Additional Comments: Made an online asynchronous course due to pandemic

F. Other:

Guest Lecture, Texas Thespians. Grapevine, United States. (November 2019 - November 2024).

Additional Comments: Every November I lead various workshops on playwriting for 1000s of public high school students across the state of Texas.

Masterclass, Playwriting Masterclass, Central High School. Ft Worth, United States. 60. (July 16, 2019).

Additional Comments: Taught a day long playwriting Masterclass

Student Accomplishments:

Award:

Mentor, Regional Finalist. "Viral Inflictions," American College Theatre Festival. (2025).
Student(s): Nicolas Bradley.

Mentor, Regional Finalist. "Wishful Thinking," American College Theatre Festival. (2025).
Student(s): Macie Hillier.

Mentor, Regional Finalist. "Out of This World," American College Theatre Festival. (2025).
Student(s): Kadean Rhodes.

Mentor, Regional Finalist. "Nuclear Family," American College Theatre Festival. (2025).
Student(s): Omar Rodriguez.

Mentor, Regional Finalist. "The Booth," American College Theatre Festival. (2025).
Student(s): Rachel Martin.

Mentor, Alternate for Full Length Award. "After School Special," American College Theatre Festival. (2025).
Student(s): Abigail Thompson.

Mentor, Outlaw Award. "Conversations to be Had," American College Theatre Festival, Abilene, TX. (2025).
Student(s): William Ellis.

Mentor, Regional Finalist. "Love At First Fight," American College Theatre Festival, Abilene,TX. (2025). Theatre, Dance, And Film, Texas State University.
Student(s): Kayla Alonzo.

Mentor, Regional Finalist. "Pocket Sized Identity," KCACTF, Abilene TX. Status: In Progress. (December 2024). Theatre, Dance, and Film, Texas State University.
Student(s): Kayla Alonzo, Undergraduate.

Supervisor, National Semi Finalist. "She Chompeth At The Bit," Kennedy Center American College Theatre Festival, Abilene Convention Center. Status: Completed. (February 2024). Theatre and Dance, Texas State University.
Student(s): Wallis Brown, Undergraduate, BFA.

Mentor, Regional Finalist. "Journey to Gilut," Kennedy Center American College Theatre Festival. Status: Completed. (February 2024). Theatre and Dance, Texas State University.
Student(s): Bella Barber, Undergraduate, BFA.

Mentor, Regional Finalist. "Solace in Siblings," Kennedy Center American College Theatre Festival. Status: Completed. (February 2024). Theatre and Dance, Texas State University.
Student(s): Bella Barber, Undergraduate, BFA.

Mentor, National Semi-Finalist. "A Mother," Kennedy Center American College Theatre Festival, Abilene Convention Center. Status: Completed. (February 2024). Theatre and Dance, Texas State University.
Student(s): Madison Christopher, Undergraduate, BFA.

Mentor, Regional Finalist. "You're Not...Are You?," Kennedy Center American College Theatre Festival, Abilene Convention Center. Status: Completed. (February 2024). Theatre and dance, Texas State University.
Student(s): Kate Herlihy, Undergraduate, BFA.

Mentor, Finalist. "In A Dark Box," New South Young Playwrights Festival, Atlanta. Status: Completed. (June 2023). Theatre and Dance, Texas State University.
Student(s): Sam Garcia, Undergraduate, BFA.

Mentor, Regional Finalist. "Death and Other Temporary Misguidances," KCACTF, Abilene. Status: Completed. (February 2023). Theatre and Dance, Texas State University.
Student(s): S.A. Ellis.

Mentor, Regional Finalist. "Satin Sack of Sins," KCACTF, Abilene TX. Status: Completed. (February 2023). Theatre and Dance, Texas State University.
Student(s): Kaitlyn Moccia.

Mentor, National Semi-Finalist. "In The Dark Box," KCACTF, Abilene TX. Status: Completed. (February 2023). Theatre and Dance, Texas State University.
Student(s): Sam Garcia.

Mentor, Regional Finalist. "Other People's Christmas Trees," KCACTF, Abilene TX. Status: Completed. (December 2022). Theatre, Texas State University.
Student(s): Ryan Long, Undergraduate, Theatre.

Mentor, Regional Finalist. KCACTF, Abilene TX. Status: Completed. (December 2022). Theatre, Texas State University.
Student(s): Sophie Ellis, Undergraduate, Theatre.

Mentor, KCACTF regional Participant. "The Scottish Queens Play," KCACTF. Status: In Progress. (December 2021). Theatre and Dance, Texas State University.
Student(s): Zach Masso, Undergraduate, P&P.

Mentor, KCACTF Regional Participant. "Bathroom Confessionals," KCACTF. Status: In Progress. (2021). Theatre and Dance, Texas State University.

Mentor, Regional Finalist. KCACTF. Status: In Progress. (December 2020). Theatre and Dance, Texas State University.
Student(s): Madison Miller, Undergraduate, BFA.
Zach Masso, Undergraduate, BFA.
Miranda Devere, Undergraduate, BFA.

Mentor, KCACTF Regional Finalist. "The Red Couch," KCACTF, Abilene TX. Status: In Progress. (November 2019). Theatre, Texas State University.
Student(s): Yasmin Al-Omair-Nuncio, Undergraduate, B.F.A.

Mentor, KCACTF Region 6 Finalist. "Luck of the Cards," KCACTF, Abilene TX. Status: In Progress. (November 2019). Theatre, Texas State University.
Student(s): Madison Miller, Undergraduate, BFA.

Performance:

Short Film. Showing, Austin, TX. Status: Completed. (February 2018). Mass Communication, Texas State University.
Student(s): Lance Francisco, Undergraduate, Film.

Presentation:

Mentor, Selected Work. "Water Over Blood," New Works Festival, Texas State University. Status: In Progress. (November 2024). School of Theatre, Dance, And Film, Texas State University.
Student(s): Rheagan Higgins, Undergraduate.

Mentor, Selected Work. "After School Special," New Works Festival, Texas State University. Status: In Progress. (November 2024). School of Theatre, Dance, and Film, Texas State Unviersity.
Student(s): Abigail Thompson, Undergraduate.

Workshop:

Mentor, Marion Art Center Playwrights Incubator. "Jab." Status: In Progress. (September 2024). School of theatre, dance, and film, Texas State University.
Student(s): Kate Herlihy, Undergraduate.

III. SCHOLARLY/CREATIVE

4. Plays:

The Holes In Human Flesh. 2016.
Performances: Samuel French OOB Festival.
Athe Theatre Conference.
Texas State University Women At Work Festival.

Jigsaw Cactus. 2015.
Performances: KCACTF.

Lonely Culture.

Warmth. 2021.

What We Scream Underwater When No-one Can Hear Us. 2019.
Performances: What We Scream Underwater When No one Can Hear Us.
Theatre Center, Studio Theatre, February 22, 2019 - February 25, 2019.
Reviewed by: Addison McKissack.
Reviewer Comments: Texas State University's production of WHAT WE SCREAM UNDERWATER WHEN NO ONE CAN HEAR US by Caitlin Turnage deals with sexuality and religion in a way that is incredibly truthful and joy to behold.

WHAT WE SCREAM UNDERWATER follows the 15-year friendship turned romance between Savannah (Morgen Amalbert) and Georgia (Payton Bioletto). The show is broken up into three points in the two's relationship with speeches from the two characters distributed throughout. Starting at as incidental partners for their conservative, Christian high school's swim team, Savannah and Georgia have to deal with both internal and external homophobia that ends up tearing them apart. The two meet up as the years go on, leaving the audience with the promise of a real romantic relationship between the characters.

Director Allison Price did a stunning job leading her two actors into truly genuine performances. Price's choice to keep the two women in the corners as each would give their respective speeches was heartbreaking. Having to watch the two struggle through presenting their truth while the other just has to stand there and watch was painful in the best way. The direction truly shined in the moments where the two characters would

kiss. Each kiss would take place underwater and turned into a dance performance that encapsulated what each was feeling. The final kiss was the pièce de résistance. It was cathartic and full of joy as each woman decided that they would be true to who they really are.

The lighting design by Alexandra Thomas was simplistic but beautifully done. Due to the decision to not have a physical set, that responsibility was put on the lighting design to show the audience where they were in the story. Thomas was able to create swimming pools with blue lighting in a rectangle coming out of the risers that the audience was on three different sides to symbolize the three times the characters met in the 15 years that the show takes place over.

The sound design by Ryan Middleton was subtle but stunning, sweeping music filled the space as the kisses turn into dances. Middleton was able to bring in the sound elements in a way that was extremely natural. Every moment where there was sexual tension between the two characters, there would be wind chimes that would move seamlessly into the music choice for the moments when they would finally kiss. When Georgia and Savannah are giving their respective speeches, there would be the hum of a microphone that not only showed what was happening, but emphasized how momentous these speeches were for the characters.

Amalbert and Bioletto were able to create characters that were so grounded and real that at times it felt like we were watching someone's life instead of a play. Amalbert's 17-year-old Savannah was insanely charismatic and her comedic timing emphasized just how grounded and real this character was. That being said, she was also able to show just how much the internal homophobia that was taught to her at a young age affected her as she grew up. So, by the time that she accepts who she truly is, you could see a weight being lifted off of her shoulders.

Bioletto's Georgia was headstrong and driven. She balanced being able to show the audience what was going on in her head while still having walls built up that didn't let anyone in too much. As her character aged and eventually lost everything due to a torn ACL at an Olympic qualifier, the anger and frustration that was at the core of the character came to a head. Where Bioletto truly shined was in her speech, there was a vulnerability that was heartbreaking as she shared some of the most intimate details about her life in a space where she had once been devastated.

WHAT WE SCREAM UNDERWATER WHEN NO ONE CAN HEAR US is a show that is unlike anything I have ever experienced. A huge congratulation to the entire company for creating a piece that speaks to the soul of an experience that hundreds of people have had to face.

Additional Comments: Semi-Finalist for the O'Neill Theatre Conference

Stone Pebble Girls. 2018.
Performances: Production. Studio 209, Texas State University, January 2018 - February 2018.

Purtty. 2018.

Additional Comments: Semi-Finalist for Shakespeares New Contemporaries

Black-Ten Days-White. 2017.

Little Perfect You. 2017.
Performances: Festival. Campfire Theatre Festival, Boise Idaho, June 2018 - 2018.

340 Days to Foal. 2016.

Titan of Abandon. 2016.

Little Girl at War. 2016.

Toy Cars Down Steep Slopes. 2016.

Harbinger. 2023.
Performances: Reading. Public Theatre, San Antonio, May 2023 - Present.

Lie To Me. 2021.
Performances: Reflections Series. Zoom, 2021.

B. Works Not in Print:

2. Invited Talks, Lectures, and Presentations:

Turnage, C. E., Texas Thespians, ""The Elementals"," Texas Thespians, San Antonio, TX, United States. (November 2022).

Turnage, C. E., Texas Thespians, "Spark of Creation," Texas Thespians, Grapevine Gaylord. (2021).

5. Theatrical Productions (design, directing, performance, technical direction, stage management, etc.; international, national, regional, and/or state; if not refereed, please indicate):

Theatrical Production

Writer, *What We Scream Underwater When No One Can Hear Us*. 2019.

Performances: Production. Texas State Studio Theatre, Texas State University, January 2019 - February 2019.
Production. Renegade Productions, Sun 'N' Fun Pool, July 2019 - August 2019.

(Invited) Reviewed by: Addison McKissack, Writer.

Reviewer Comments: WHAT WE SCREAM UNDERWATER WHEN NO ONE CAN HEAR US by Caitlin Turnage deals with sexuality and religion in a way that is incredibly truthful and joy to behold.

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(Invited) Reviewed by: Andronica Owens, Writer.

Reviewer Comments: Faith, love, and acceptance are some of the themes to be explored during Texas State's newest production, What We Scream Underwater When No One Can Hear Us. Directed by Allison Price, the show runs Feb. 21-24.

Playwright Caitlin Turnage got the inspiration for the production from past experiences during her time in high school. Coming from a staunchly conservative background and upbringing, Turnage was able to take her experiences and write a story surrounding the main character, Savannah, who must choose her between her faith and her love.

"She's in a world where she doesn't want to choose and doesn't feel as if she must choose," Turnage said. "It's her breaking the system and basically saying 'that's ridiculous, why do I have to choose at all?'"

Savannah, played by Morgen Amalbert, is thrown into a situation where she must deal with the conflicting aspects of her sexuality and the religion she practices. Through all of this, she is forced to face the judgment of her peers and family while striving to live a life walking in her faith.

The idea has been turning in Turnage's head for a long time. She has gone through many rewrites and revisions to get the production to where it is now. With no set, minimal props, and multiple timelines occurring at the same time, What We Scream serves as a magnifying glass to some of society's struggles.

"I've been writing this play over and over since the minute I decided I wanted to be a playwright," Turnage said. "I've been working towards this specific story and I just didn't know it until I finished this play."

While there were many comedic moments between the characters, one cannot overlook the heartfelt and sometimes gut-wrenching scenes between the characters. Savannah is the honest and open extrovert trying to live in a way she's been taught is "right", while Georgia, played by Payton Bioletto, is a pessimistic cynic who sees the world as it is and isn't one to condone the injustices in society. These two immerse you into their world and take you on a journey filled with pain, love, healing and finally, acceptance.

"There was a moment where I realized I was finally done with this narrative," Turnage said. "I finally figured out why I've been writing the same kind of thought for so long."

While working closely with Price, Turnage was able to bring her vision to fruition. Working together as both friends and partners on this project helped them turn What We Scream into a piece of art both creators can be proud of. With the help of monologues, breaking the fourth wall, the ongoing sound of windchimes in the background, and the lighting giving the illusion of a pool, the production was nothing short of captivating. There was not a moment where I wasn't enthralled in what was happening between these two people and the open floor.

Even after the lights fade to black and the final bows of the night were given, there were so many thoughts running through my head. Thoughts about how complicated life can be and what we as people need to do to better understand others, or how people's needs are different from others to heal and be at peace. While all of this was running through my head, I realized it was impossible for me to settle on one overarching theme of the story due to the many questions the dialogue raised.

"There are so many things I want the audience to get from it," Turnage said. "At the end of the day, I can't make up anybody's mind for them- as much as I wish I could- and preaching to them doesn't do any good."

All in all, there will not be the right words to describe my feelings while watching this play. The actresses conveyed every emotion perfectly and tied with the dialogue, it made it feel not as if it was a production but as if I was watching two friends try to navigate their way in the world. There were no props or costume changes or any of the things associated with big productions, which made it more real for me as an audience member. It made me laugh, tear up, and truly understand the concept of rejection, unconditional love, and healing after times of pain.

"The biggest thing I want people to take away is: whether or not they finally accept or don't accept; they have to listen," Turnage said. "We are at a point in the world where we can no longer not listen."

What We Scream Underwater When No One Can Hear Us will have its opening night Thursday, Feb. 21, and will have shows through Feb. 24. The show is currently sold out, but standby tickets may become available. For more information regarding the show, please call (512)-245-6500.

Writer, *Stone Pebble Girls*. 2018.

Performances: Production. Studio 209, Texas State University, January 2018 - February 2018.

Writer, *In A Darkroom The Lord Knows*. 2017.

Performances: Production. Texas State University, Studio 209, October 2018.

Writer, *The Holes in Human Flesh*. 2017.

Performances: Production. OOB Festival, Vineyard Theatre, August 2018.
Production. Studio 209, Texas State University, October 2018.

Residencies:

SoTex Playwrights Lab, The Public Theatre San Antonio. Writer. October 2022 - May 2023.

Dorsett Theatre Festival Writer's Retreat in association with the Lark, Dorsett, Vermont. Writer. June 2016.

10. Published Photos and Reviews of Creative Works:

What We Scream Underwater When No One Can Hear Us. 2019.
Reviewed by: Addison Mckissack.
Reviewer Comments: Texas State University's production of WHAT WE SCREAM UNDERWATER WHEN NO ONE CAN HEAR US by Caitlin Turnage deals with sexuality and religion in a way that is incredibly truthful and joy to behold.

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Featured image courtesy of Jessica Graham.

FEBRUARY 21, 2019
LAUREN JURGEMEYER

12. Workshops:

Turnage, C. E., Texas Thespians, "Express Yourself: using monologue writing for self expression," San Antonio Convention Center, San Antonio, TX, United States. (November 2023).

Turnage, C. E., "Lonely Culture." (2025).

Turnage, C. E., Texas Thespians, "Architects of Worlds: Basic Playwriting Craft," Grapevine Gaylord/ San Antonio Convention Center, San Antonio, TX, United States. (November 2023).

Turnage, C. E., Texas Thespians, "Fire and Ice: Using the Elements to craft character," Texas Thespians, Gaylord Grapevine/ San Antonio Convention Center, San Antonio, TX, United States. (November 2023).

Turnage, C. E. (Teacher), Texas Thespians, "Creating Content, Playwriting 101, Writing Worlds," Texas Thespians, Gaylord Texan, Grapevine, United States. (November 2019).

13. Other Works not in Print:

c. Other Works Not in Print:

Reading of Creative Works / Performances:

Turnage, C. E., Lyric Repertory Company's INTERACT festival, "Little Perfect You," Lyric Repertory Company, Lyric Repertory Company, UT, United States. (July 2023).

Turnage, C. E., SoTex Playwrights Lab, "Harbinger," The Public Theatre of San Antonio, The Cellar Theatre, San Antonio, TX, United States. (May 2023).

Turnage, C. E., SoTex Playwrights Lab, "Warmth," Public Theatre San Antonio, San Antonio, United States. (October 2022).

Turnage, C. E., Last Frontier Theatre Conference, ""In A Darkroom, The Lord Knows"," Prince William Sound College, Valdez Conference Center, Valdez, AK, United States. (June 2022).

Turnage, C. E. (Writer), Samuel French OOB Festival, "The Holes In Human Flesh," Samuel French, Vineyard Theatre, New York, NY, United States. (August 2018).

Turnage, C. E., ATHE, "The Holes In Human Flesh," ATHE, Hollywood Casino Las Vegas, Las Vegas, NV, United States. (July 2018).

Turnage, C. E. (Writer), KCACTF, "In A Darkroom the Lord Knows," Kennedy Center, Kennedy Center, Washington, DC, United States. (April 2017).

Turnage, C. E. (Writer), Kennedy Center American College Theatre Festival, "Jigsaw Cactus," Kennedy Center, Kennedy Center, Washington, DC, United States. (April 2015).

Turnage, C. E., Reflections in partnership with Alamo Colleges, "Lie to Me," Alamo College system, Zoom. (2021).

Turnage, C. E., "What We Scream Underwater When No One Can Hear Us," Renegade, Sun N' Fun Pool, Lubbock, TX, United States. (June 2019).

Turnage, C. E., Regional reading, "Little Perfect You," Campfire Theatre, Boise, ID, United States. (May 2019).

Turnage, C. E., Regional Production, "Slack," Random Acts Theatre Company, Chicago, IL, United States. (April 2018).

D. Scholarly / Creative Fellowships, Awards, Honors:

Award / Honor Recipient: Semi-Finalist for Screencraft Pilot Competition, ScreenCraft.
March 2022 - Present

Award / Honor Recipient: Semi-Finalist for ScreenCraft Pilot competition "VOLANT", ScreenCraft.
September 2021 - Present

Award / Honor Nominee: Ashland New Play Festival.
2023

Additional Comments: Semi-finalist for Ashland New Play Festival

Award / Honor Recipient: Inaugural 3 for the SoTex Playwrights Lab, Public Theatre San Antonio.
October 2022 - May 2023

Award / Honor Recipient: Finalist for Atlanta Screenplay Awards, Atlanta Screenplay Awards.
January 2022 - June 2022

Award / Honor Recipient: Last Frontier Theater Conference, Prince William Sound College.
February 2022 - April 2022

Award / Honor Recipient: Semi-Finalist for Screencraft Pilot competition 2020.
November 2020

Award / Honor Recipient: 2nd Place for Harold and Mimi Steinberg Student Playwriting Award.
February 2020

Award / Honor Recipient: Semifinalist for Campfire Theatre Festival.
February 2020

Award / Honor Recipient: Finalist for KCACTF Region 6, KCACTF.
2019

Award / Honor Recipient: Headwaters New Play Festival, Creede Repertory Theatre.
2019

Award / Honor Recipient: Semi-Finalist Playwrights Realm, Playwrights Realm.
2019

Award / Honor Recipient: Semi-Finalist for Headwaters New Play Festival, Headwaters New Play Festival.
October 2018 - May 2019

Award / Honor Recipient: Semi-Finalist Gary Marshall Theatre Festival, Gary Marshall Theatre.
October 2018 - April 2019

Award / Honor Recipient: Semi-Finalist for the O'Neill Playwriting Conference, O'Neill Theatre Center.
October 2018 - April 2019

Award / Honor Nominee: John Cauble National Short Play Award, Kennedy Center.
December 2018

December 2016

Award / Honor Recipient: John Cauble National Short Play Award, Kennedy Center.
December 2017 - April 2018

Award / Honor Recipient: Semi-Finalist Unicorn Theatre New Work Development, Unicorn Theatre.
October 2017 - April 2018

Award / Honor Nominee: Samuel French Off Off Broadway Festival, Samuel French.
January 2017 - August 2017

Award / Honor Recipient: ATHE NPDW Participant, Association for Theatre In Higher Education.
October 2016 - August 2017

Award / Honor Recipient: Semi-Finalist Fabum "A Strong Woman" Festival, Fabum.
2016

Award / Honor Recipient: Gary Garrison Ten Minute Play Award, Kennedy Center.
December 2015 - April 2016

E. Scholarly / Creative Professional Development Activities Attended:

Conference Attendance, "Association of Theatre in Higher Education Conference 2018," ATHE, Las Vegas, United States. (August 20, 2018 - August 27, 2018).

Additional Comments: One Week Conference attendance for the NPDW

Workshop, "Kennedy Center Playwriting Intensive," Kennedy Center, Washington, DC, United States. (June 1, 2018 - June 6, 2018).

Additional Comments: Attended One Week playwriting intensive at the Kennedy Center

Observership, "Playwriting Observer at the O'Neill," O'Neill Theatre Center, Waterford, CT, United States. (July 2017).

Additional Comments: Observed the NPDC at the O'Neill

Playwriting Retreat, "The Lark Playwriting Retreat," The Lark, Dorsett Theatre Festival, Theresa Rebeck, Dorsett, VT, United States. (June 2016).

Additional Comments: Spent a Week at a playwriting retreat sponsored by the Lark

F. Media Recognition:

Internet, Utah Theatre Bloggers. (July 2023).
Lyric Repertory Companys INTERACT is adventurous and new_Utah Theatre Bloggers-1.pdf

Additional Comments: Staged Reading of Little Perfect You at Lyric Rep in Utah reviewed.

Internet, Broadway World. (February 2019).

Additional Comments: https://www.broadwayworld.com/austin/article/BWW-Review-WHAT-WE-SCREAM-UNDERWATER-WHEN-NO-ONE-CAN-HEAR-US-at-Texas-State-University-20190225

Internet, OOB festival. (August 2018).

Additional Comments: https://www.oobfestival.com/?p=16392

Internet, Playbill. (August 2018).

Additional Comments: http://www.playbill.com/article/finalists-announced-for-samuel-frenchs-off-off-broadway-short-play-festival

Internet, Short Play Festival Recognition. (August 2018).

Additional Comments: https://www.uh.edu/kgmca/about/news/2017/05-18-short-play-festival-selects-theatre-alumna.php

Internet, Boise Weekly. (July 2018).

Additional Comments: https://www.boiseweekly.com/boise/campfire-theater-festival/Content?oid=13663725

Internet, Jean E Miller Young Playwrights competition. (June 2016).

Additional Comments: https://vermontjournal.com/featured-articles/dorset-theatre-festival-presents-jean-e-miller-young-playwrights-competition-awards-ceremony-performances/

Internet, 10 Questions for Two UH playwrights. (May 2016).

Additional Comments: https://blog.chron.com/creativepride/2016/04/10-questions-for-two-uh-playwrights/

IV. SERVICE

A. Institutional

2. College:

Participant, College News. (2025 - Present).

3. Department/School:

Undergraduate Advisor, APO. (2025 - Present).

Undergraduate Advisor, James W Price Festival. (2025 - Present).

University Mentor, American College Theatre Festival. (2025 - Present).

Co-Advisor, APO. (2020 - Present).

Additional Comments: Ongoing appointment

Writing Advisor, JTLT. (2020 - Present).

Additional Comments: Ongoing appointment

Participant, College Newsletter. (September 2019 - Present).

Member, P and P Search Committee. (December 2022 - 2022).

B. Professional:

Chair, American College Theatre Festival National Playwriting Program. (2025 - Present).

Reviewer / Referee, Bay Area Playwrights Festival. (2025 - Present).

Reviewer / Referee, Eugene O Neil Coference. (2025 - Present).

Reviewer / Referee, Great Plains Theatre Conference. (2025 - Present).

Reviewer / Referee, Seven Devils. (2025 - Present).

Speaker, Texas Thespians. (2025 - Present).

Co-Chair, KCACTF, San Marcos, TX. (July 2024 - Present).

Reviewer / Referee, Landing Theatre Company, Houston, United States. (August 2017 - Present).

Reviewer / Referee, Bay Area Playwrights Festival, San Francisco, CA. (September 2024 - February 2025).

Speaker, Texas Thespians, Grapevine, TX. (November 2024).

Reviewer / Referee, Kennedy Center American College Theatre Festival. (October 2024 - February 2024).

Reviewer / Referee, Association for Theatre in Higher Education. (January 2024 - May 2024).

Reviewer / Referee, KCACTF. (October 2023 - February 2024).

Reviewer / Referee, Association for Theatre in Higher Education Jane Chambers Award. (October 2023 - January 2024).

Speaker, Texas Thespians. (November 2023).

Reviewer / Referee, KCACTF. (October 2023 - November 2023).

Reviewer / Referee, KCACTF. (November 2022 - December 2022).

Speaker, Texas Thespians. (November 2022).

Reviewer / Referee, Bay Area Playwrights Festival. (August 2022 - November 2022).

Speaker, Texas Thespians. (November 2021).

Reviewer / Referee, Bay Area Playwrights Festival. (November 2020 - January 2021).

Editor, Screenplay Consultant. (October 2020 - January 2021).

Speaker, Texas Thespians. (October 2020 - December 2020).

C. Community:

Speaker, Texas Thespians, Grapevine, TX. (November 15, 2023 - November 18, 2023).

Speaker, Texas Thespians, San Antonio, TX. (November 8, 2023 - November 10, 2023).

D. Organization Memberships:

Association for Theatre in Higher Education (ATHE). (January 2017 - Present).

Dramatists Guild (DG). (August 2016 - Present).