

# HEATHER MAY

## EDUCATION

**Ph.D. in Theatre and Drama (Minor in Gender Studies), Indiana University, Bloomington IN, April 30, 2007.**

- Dissertation: "Middle-Class Morality and Blackwashed Beauties: Francis Leon and the Rise of the Prima Donna in the Post-War Minstrel Show." Chair: Dr. Ronald Wainscott (Theatre and Drama); Committee: Dr. Susan Gubar (English), Dr. Roger Herzog (Theatre and Drama), Dr. Angela Pao (Comparative Literature)

**M.A. in Drama, Washington University, St. Louis MO, May 1995.**

**B.A. with Honors in Theatre, Grinnell College, Grinnell IA, May 1992.**

**National Theatre Institute, Eugene O'Neill Theater Center, Waterford CT.**

## GRANTS AND AWARDS/RECOGNITION

Excellence in Diversity and Inclusion Award at Hobart and William Smith Colleges, 2017.

Young Memorial Trust Fund Grant to help bring Tim Miller to campus, 2015.

Fisher Center Research Fellow at Hobart and William Smith Colleges, 2014-2015.

Janet and John Stone Award for Multicultural Understanding, Equity, and Justice at Auburn University, 2011-2012.

Janet and John Stone Lectureship for Multicultural Understanding, Equity, and Justice at Auburn University, 2011-2012.

Daniel F. Breeden Endowed Grant Recipient, 2011-2012.

American College Theatre Festival Meritorious Achievement Award for Excellence in Directing, Fall 2010.

American College Theatre Festival Meritorious Achievement Award for Excellence in Directing, Spring 2009.

Norvelle Cup Award for Excellence in Theatre and Drama, Indiana University, 2007.

Hubert C. Heffner Award for Outstanding Scholarship in Theatre History, Theory, and Literature, Indiana University, 2002.

## RESEARCH INTERESTS

**Areas of Specialization:** Nineteenth-century theatre and drama of the United States, racial impersonation, performance of gender, minstrelsy, theatre for social change, devised theatre.

**Other Areas of Interest:** Performances that interrogate historical narrative, non-traditional casting.

## ACADEMIC POSITIONS

**Hobart and William Smith Colleges, Geneva NY. Department of Theatre.**

Associate Professor of Theatre, Fall 2013-Present.

Chair of Theatre, Fall 2016-Present.

**Auburn University, Auburn AL. Department of Theatre.**

Associate Professor of Theatre, Fall 2012-Summer 2013.

Assistant Professor of Theatre, Fall 2007-Spring 2012.

**Indiana University, Bloomington IN. Department of Theatre and Drama.**

Visiting Lecturer, Summers 2003, 2004, and 2005.

Associate Instructor, Fall 2000-Fall 2004.

Graduate Assistant, Fall 1999-Spring 2000.

Scene Study Instructor and Performance Director of Midsummer Theatre Program, Summers 2000-2003 and 2006.

**Grinnell College, Grinnell IA. Department of Theatre.**

Lecturer in Theatre, Fall 1998.

Guest Director, Fall 1998, 2003 and 2005.

**Indiana University, Bloomington IN. Student Academic Center.**

Associate Instructor, Fall 2006-Spring 2007.

**Indiana University, Bloomington IN. Collins Living-Learning Center.**

Associate Instructor, Fall 2002.

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Washington University, St. Louis, MO. Performing Arts Department.  
Teaching Assistant, Fall 1993-Spring 1994.

## COURSES TAUGHT

### SENIOR THEATRE CAPSTONE

#### Senior Theatre Capstone (Hobart and William Smith Colleges)

- Requires course for all seniors graduating with a major in theatre. 6-10 students.
- Course Objective: To prepare students to feel confident transitioning to post-collegiate life by synthesizing cumulative knowledge of the field, researching contemporary performance trends and the state of the field, articulating a clear vision for future engagement in the field (or beyond), and developing professional working skills for whatever vision this is.

### THEATRE HISTORY, LITERATURE, THEORY, AND CRITICISM

#### From Page to Stage: Script Analysis (Hobart and William Smith Colleges)

- Foundational introductory-level course in the analysis of dramatic literature as a blueprint for production. Required for all majors and minors. 20 students.
- Course Objective: To teach students the skills necessary to analyze a script with an eye towards transforming the words on the page of a play script to the embodied and physically realized space of the stage.

#### Theatre Literature and Theory Seminar: Representations of Race on the Nineteenth-Century American Stage (Auburn University)

- Upper-level seminar examining the ways in which dramatic literature and performance practices in the nineteenth century represented race, and the ways these representations reflected American society of the time. 8 students.
- Course Objective: To help students develop an understanding of the relationship between the stage and the society in which it exists and the performance of racial identity and development of racial beliefs.

#### Theatre History, Literature, Theory I: Text (Auburn University)

- Upper-level course approaching theatre history through an analysis of major literary periods required for all theatre majors but open to other students. 25-30 students.
- Course Objective: To teach students how to analyze Western dramatic literature as a blueprint for production choices through a close examination of the literature of major dramatic movements and their relationships to the cultures in which they were created.

#### Analysis of Dramatic Literature (Auburn University)

- Upper-level course in the analysis of dramatic literature as a blueprint for production. 15 students.
- Course Objective: To teach students how to analyze dramatic literature from a variety of perspectives, including as literature and as historical documentation, but most essentially as a blueprint for production choices.

#### Western Theatre History I (Indiana University)

- Upper-level course comprised of the first half of the required western theatre history progression, from ancient Greece to Molière. 20-25 students.
- Course Objectives: To provide students with specific knowledge of Western theatre and drama practices from their origins to the European Renaissance, to contextualize this detailed study within a larger cultural and political history, and to connect past theatrical practices with current trends in an attempt to highlight common theatrical impulses.

#### Independent Study in African American Theatre (Auburn University)

- Course Objective: To give students a solid grounding in the literature, history, and theory of African American theatre.

#### Women in Popular Entertainment (Indiana University)

- Special interest course surveying the roles of women in popular entertainment throughout western history. 20 students.
- Course Objectives: To give students a historical perspective of the roles and images of women in popular entertainment from the Italian Renaissance to the 21st Century.

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## PRACTICAL APPLICATION AND SKILLS-BASED

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### Directing, Directing Seminar, and Fundamentals of Directing (Hobart and William Smith Colleges and Auburn University)

- Upper-level courses in which students learn to take a play from the page to the stage as a director. 6-10 students.
- Course Objectives: To give students experience in most aspects of the directing process including: script analysis, research, casting, blocking, and shaping a production, as well as an understanding of how to collaborate with designers, work with stage managers and production teams, navigate the professional process, and develop an awareness of the historical development of the director in theatre.

### Stage Management (Hobart and William Smith Colleges and Auburn University)

- Auburn: Upper-level course required for students in the BFA Management and BFA Design/Technology degree tracks and open to the full student body, 10 students. HWS: Elective course open to the full student body, 20 students.
- Course Objectives: To provide an examination of the practice of stage management from pre-production to closing night with an emphasis on practical knowledge and skill development.

### Theatre for Social Change (Hobart and William Smith Colleges)

- Cross-listed with the Social Justice Studies and Peace Studies Programs. 10 students.
- Course Objectives: To help students identify key practitioners and theorists of theatre for social change and articulate the nature of their work; articulate personal position statements regarding the efficacy of the form in fostering engaged citizenship and inspiring social justice; identify current issues of social injustice; and develop and create a piece of theatre based upon the artistic and theoretical perspectives studied in class that are best suited to provoke change around one of these issues.

### Directing Special Projects (Auburn University)

- Mentored the student directors of *Spring Awakening* and *Summertime* through the processes of collaborating with designers, working with actors, prepping and analyzing scripts for production, auditioning, casting, and rehearsing as part of the Department of Theatre's season.

### Directed Studies (Auburn University)

- Advanced stage management course for the department's production stage manager. Worked with him to develop stage management protocols and manuals for the department, and oversaw his research into best practices at other institutions, both collegiate and professional.

### Theatre Special Projects (Auburn University)

- Mentored the senior thesis projects of BFA Management graduating seniors.

### Applied Theatre: Acting (Auburn University) and Theatre Production (Hobart and William Smith Colleges)

- Direct and oversee the rehearsal and production process for students involved in mainstage productions.

### Summer Rep Company (Auburn University)

- Direct and oversee the rehearsal and production process for actors involved in a summer stage production.

### Oral Interpretation (Indiana University)

- Lower-level introduction to the oral interpretation of literature for performance. 15-20 students.
- Course Objective: To give students the tools required for the performance of literature and other written material, including: vocal and physical warm-ups, literary analysis, deeper understanding of literature in performance, an ability to collaborate with others, and the vocabulary and insight to discuss literature and performances in an informative manner.

### Acting I (Hobart and William Smith Colleges and Indiana University) and Fundamentals of Acting (Grinnell College)

- Lower-level introduction to naturalistic acting. 15-20 students.
- Course Objective: To provide each student with: basic theatre vocabulary, elementary skills and techniques for rehearsal and performance, methods for performing script and character analysis, enriched understanding and appreciation of acting choices and the theatrical form, experience collaborating with fellow student/performers, and performance opportunities.

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## Acting II (Indiana University)

- Second semester of the introductory acting sequence. 20 students.
- Course Objective: To provide each student with: deepened understanding of acting vocabulary, in-depth study of rehearsal and performance techniques as well as acting theory, ability to generate and apply detailed script and character analyses, enriched understanding and appreciation of acting choices and dramatic literature, experience collaborating with fellow student/performers, and performance opportunities.

## INTRODUCTION TO THEATRE

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### Introduction to Theatre for Majors I (Auburn University)

- Foundational course for all majors in the department. 25-35 students.
- Course Objectives: To ensure that majors have a basic knowledge of all areas of theatrical production, lay groundwork for script analysis and academic study/research/writing skills, introduce students to a broad range of dramatic literature, and introduce contemporary issues in theatrical production.

### Introduction to Theatre for Majors II (Auburn University)

- Second half of the foundational course for all majors in the department. 25-35 students.
- Course Objectives: To give students an introduction to a variety of perspectives regarding theatrical practices and theories in order to assist them in defining their own aspirations in the theatre, and to reinforce appropriate and productive working relationships in creative collaboration.

### Honors Introduction to Theatre and Introduction to Theatre (Auburn University)

- Overview course for honors students (15-25 per section) and other non-majors (100 per section) to fulfill art appreciation core curriculum requirement.
- Course Objectives: To introduce students to theatrical practices, give a brief introduction to the development of theatre throughout its history, and develop students' critical capacities so that they may more effectively participate in the theatre in some capacity (performer, artist, audience member, critic, scholar, etc).

### Appreciation of the Theatre (Indiana University)

- Overview course to introduce students to theatrical practices and history in order to assist them in their growth as insightful and critical audience members. 20-25 students.

## COLLEGE SKILLS

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### Culture of College (Indiana University)

- Course for students on academic or critical academic probation designed to help students evaluate themselves as learners, develop successful study strategies, set career goals, and become motivated to achieve their goals. 20 students.

### Right Start Seminar (Indiana University)

- Course to help first-year students adjust to a large university environment by setting and pursuing academic goals, enhancing research and study skills, finding appropriate and rewarding extracurricular activities, and learning to take initiative and responsibility for their actions. 20 students.

## MENTORING

Co-Advisor for Nicole Zanghi's Honors Thesis and Project "Theatre for Social Change in Health and Medicine: A Case Study". (Fall 2013 - Spring 2104). Advised all aspects of Ms. Zanghi's honors project, including: co-authoring her honors exam; mentoring her literature review and selection of research materials; mentoring her pre-production script selection and preparation process (including the composition of a comprehensive prompt book); and overseeing her honors production of *Let Me Down Easy* with a post-show discussion.

Faculty Mentor for Auburn University College of Liberal Arts Undergraduate Research Fellow (Competitive Award), Fred T. Paul (Spring 2011). Mentored Mr. Paul's research into best practices in stage management at the collegiate and professional levels.

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**Faculty Mentor for Auburn University Undergraduate Research Fellow (Competitive Award), Kara Riley (2008-2009).** Mentored Ms. Riley's year-long research project, "The Influence of Theatre on the Election of an African American President," developing her research into a presentation for the National Conference on Undergraduate, La Crosse WI, April 2009.

**Stage Management Supervisor (Fall 2010 - Spring 2013).** Faculty supervisor of the stage management program for the Auburn University Department of Theatre. Responsible for recruiting, scheduling, training, mentoring, and managing all students involved with assistant/stage managing for the department. Also responsible for the administration and oversight of Auburn University's B.F.A. in Management Program.

**Theatre Department Student Advisor, Auburn University (Fall 2007 - Spring 2013), Hobart and William Smith Colleges (Fall 2014 – present)**

## PEER REVIEWED PUBLICATIONS

### JOURNAL ARTICLES:

**"White Lies and Stony Silence: Reconstruction in the Personal Narrative of America's Most Popular Female Impersonator on the Late Minstrel Stage,"** *A Tyranny of Documents: The Performing Arts Historian as Film Noir Detective*. Ed. Stephen Johnson. Spec. issue of *Performing Arts Resources* 28 (2011): 217-224.

**"Wenches, Old Darkies, and Children on the Plantation: The Performance of Gender and Race on the Northern Minstrel Stage,"** *Theatre Symposium: Constructions of Race in the Southern Theatre: From Federalism to the Federal Theatre Project*, 11 (2003): 34-44.

### BOOK CHAPTER IN EDITED COLLECTION:

**"Changing Shoes for Social Change: Using Theatrical Empathy as a Vehicle for Diversity Training,"** *Scholarship in Action: Communities, Leaders, and Citizens*. Eds. Barbara Baker, Kathleen Hale, and Giovanna Summerfield. Illinois: Common Ground Publishing, LLC, 2013: 20-30.

## PEER REVIEWED BOOK REVIEWS

Review of *Thinking through Script Analysis* by Suzanne Burgoyne and Patricia Downey. *Theatre Topics*. 23.2 (2013): 220-221.

Review of *Whiting Up: Whiteface Minstrels and Stage Europeans in African American Performance* by Marvin McAllister. *Theatre Journal*. 65.2 (2013): 307-309.

Review of *New Downtown Now: An Anthology of New Theatre from Downtown New York*, edited by Mac Wellman and Young Jean Lee. *Theatre Topics*. 18.1 (2008): 92.

Review of *The Stage Life of Props* by Andrew Sofer. *Theatre Research International*. 29.3 (2004).

## CONFERENCE PRESENTATIONS

**"Spectacular Humanity: The Power of Abandoning Design to Center Human Concerns,"** Association for Theatre in Higher Education, Las Vegas NV, 2017. (Presented by Dr. Tessa Carr, panel chair, after my flights were all canceled on me)

**Co-Presenter of "Compatriots, Collaborators, or Colluders? Fostering Student Agency in Social Justice Theatre,"** Performing the World Conference, New York NY, 2016. (With Dr. Tessa Carr, Auburn University)

**Co-Presenter of "Using the Arts to Promote Dialogue and Social Justice on Campus,"** NASPA Student Affairs Administrators in Higher Education Conference, New Orleans LA, 2015. (With former student Molly Doris-Pierce and Tempe Newsom, Hobart and William Smith Colleges)

**Panelist on "Build It and They Will Come: Fostering Institutional Investment for a Diversity-Focused Theatre Company,"** Association for Theatre in Higher Education, Phoenix AZ, 2014.

**"Devising and Revising – Responding to Feedback without Losing the Message,"** Mid-America Theatre Conference, Cleveland, OH, 2014.

**Panelist & Chair of "Using Play to Create Change through Sustained Student Theatre for Social Change,"** Association for Theatre in Higher Education, Orlando FL, 2013.

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**“Financially Viable or Fully Visible: Fiscal Issues for Theatre of Diversity,”** Southeast Women’s Studies Association, Greensboro NC, 2013.

**“Bright Lights, Less Pretty: Vaudeville, Electric Lighting, and the End of the Minstrel Prima Donna,”** Association for Theatre in Higher Education, Washington DC, 2012.

**“Staging a ‘Player’ with a Deacon’s Son,”** Association for Theatre in Higher Education, Washington DC, 2012.

**“American Expressionism – Capitalist Structures for a Marxist Message,”** Mid-America Theatre Conference, Chicago IL, 2012.

**“Dead or Alive? (or Fifty-Five): Tracking a Master of Disguise in Black and White,”** Association for Theatre in Higher Education, Los Angeles CA, 2010.

**“How I Spent My Summer Research Grant; or, Adventures of a First-Year Faculty in the Academic Honesty Maze,”** Mid-America Theatre Conference, Chicago IL, 2009.

**“The Great Hole of (American) History: Producing Suzan-Lori Parks’ *The America Play* in the South,”** Horton Foote Festival, Baylor University, Waco TX, 2009.

**“No Amount of Cleverness... Can Compensate for the Absence of a Black Face’: Reconstructing Women and Blacks on the Post-Bellum Minstrel Stage,”** Association for Theatre in Higher Education, New Orleans LA, 2007.

**“Prima Donna as Object of Desire and Derision: Francis Leon’s Performance of Gender and Race on the Late Minstrel Stage,”** Midwest/Modern Language Association, St. Louis MO, 2004.

**“Working to Make Self-Assessment Increase Self-Awareness without Self-Consciousness,”** Association for Theatre in Higher Education, New York City NY, 2003.

**“Passing While Pissing: The Performance of Gender in Public Restrooms,”** Mid-America Theatre Conference, Indianapolis IN, 2003.

**“Examining Race Relationships in a New Light: *The Merchant of Venice*,”** National Communication Association National Conference, New Orleans LA, 2002.

**“Uncovering Joanna Baillie’s Romantic Theories,”** Mid-America Theatre Conference, St. Louis MO, 2002.

**“Wenches and Prima Donnas on the Plantation Stage: The Performance of Race and Gender on the Plantation Stage,”** Southeastern Theatre Conference/Theatre Symposium, Elon NC, 2002.

**“The Master of Her Monsters: Adrienne Kennedy’s Dramaturgical Shifts between *Funnyhouse of a Negro* and *The Ohio State Murders*,”** Comparative Drama Conference, Columbus OH, 2001.

**“The World of the Imagination’ – A Potent Time Travel Machine Turned into a Cop-Out,”** International Association for the Fantastic in the Arts, Fort Lauderdale FL, 1994.

## CHAired CONFERENCE SESSIONS

Chair, **“Revisionist Dramaturgy,”** Mid-America Theatre Conference, Cleveland, OH, 2014.

**“A Legacy of Labor: Chicago Theatre, Then and Now,”** Mid-America Theatre Conference, Chicago IL, 2012.

## OTHER PEER-REVIEWED CONFERENCE PARTICIPATION

Actor (Woman), **“Pictures 2,”** Mid-America Theatre Conference, Cleveland, OH, 2014.

Participant in **“Adventures in the American West” Playdate,** Association for Theatre in Higher Education, Orlando FL, 2013.

## INVITED PAPERS

**“How Theatre for Social Change Empowers Activism,”** Keynote Speech, Agnes Slosson Lewis Award Dinner, League of Women Voters of Geneva, Geneva NY, 2015.

Janet and John Stone Lecture for Multicultural Understanding, Equity, and Justice, Auburn University, Auburn AL, 2012.

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“In a Void or To Avoid? The Role of Narrative in Shaping Identity,” Research Initiative for the Study of Diversity, Auburn University, Auburn AL, 2009.

“Passing While Pissing When *Urinetown*,” Department of Theatre and Drama Pre-Show Speech Series, Indiana University, Bloomington IN, 2006.

## INVITED ROUNDTABLES, WORKSHOPS, CONSULTING

**Consultant for Justice Organization of Youth** (subdivision of Rural and Migrant Ministry), devising a script to raise awareness about the challenges facing students of migrant workers for their fundraiser, Lyons NY, 2017.

**Panelist, “Adaptive Directing,”** Directors Lab West, Pasadena Playhouse, Pasadena CA, 2017.

**Two-Hour Theatre of the Oppressed Workshop,** Directors Lab North, Tarragon Theatre, Toronto ON, June 2015.

**Two-Day Modified Playback Workshop,** Acting I and Improvisation classes at Wilbur Wright College, Chicago IL, March 2015.

**Roundtable Discussion, “Feminist Mentoring and Teaching,”** Celebrating Susan Gubar, Teacher and Writer, Indiana University, Bloomington IN, 2010.

**Two-Day Adult Directing Workshop** for the Auburn Area Community Theatre, Auburn AL, June 2008 and July 2009.

**Two-Day Mask Workshops** for The Disability Project, St. Louis MO, 1999.

## CREATIVE WORK

### THEATRE FOR SOCIAL CHANGE

**Artistic Director and Founder, Mosaic NY,** Hobart and William Smith Colleges, Geneva NY, April 2014-Present.

**Artistic Director and Founder, Mosaic Theatre Company,** Auburn University, Auburn AL, August 2011-June 2013.

### DIRECTING

**Director, *The Etymology of Bird*,** Hobart and William Smith Colleges, Geneva NY, April 2017.

**Director, *It Can't Happen Here* (staged reading in conjunction with Berkeley Rep initiative),** Hobart and William Smith Colleges, Geneva NY, October 2016.

**Director, *Duchess*,** Hobart and William Smith Colleges, Geneva NY, April 2016.

**Director, *Tartuffe*,** Hobart and William Smith Colleges, Geneva NY, October 2014.

**Director, *Heavier Than...*,** Hobart and William Smith Colleges, Geneva NY, February 2014.

**Director, *Lysistrata*,** Auburn University, Auburn AL, November 2012.

**Director, *Machinal*,** Auburn University, Auburn AL, November 2010.

**Director, *Intimate Apparel*,** Auburn University, Auburn AL, October 2009.

**Director, *Still Life with Iris*,** Auburn University, Auburn AL, June 2009.

**Director, *The America Play*,** Auburn University, Auburn AL, April 2009.

**Director, *Tartuffe*,** Grinnell College, Grinnell IA, October 2005.

**Director, *The Wonder: A Woman Keeps a Secret*,** Grinnell College, Grinnell IA, October 2003.

**Director and Adaptor of *The Merchant of Venice*,** Independent Production, Bloomington IN, Fall 2001.

**Director, “The Burial,”** Bloomington Playwrights Project, Bloomington IN, 2001.

**Director, *Independence*,** Indiana University, Bloomington IN, 2000.

**Director, *OZ*,** Bloomington Area Arts Council and Evelyn Powers, Bloomington IN, 2000.

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Director of Staged Reading of *Life Without Rue* and *Meeting Mom* as part of the Indiana University Department of Theatre and Drama's New Play Festival, 2000.

Director, *Three Birds Alighting on a Field*, Grinnell College, Grinnell IA, Fall 1998.

Director, *Shooting Simone*, Orthwein Theatre Company, St. Louis MO, 1998.

Director, *Why We Have a Body*, The Theatre Conspiracy, Washington DC, 1997.

Director, *Vibrating White Light (Staged Reading)*, Orthwein Theatre Company, St. Louis MO, 1998.

Director, selections from *Summertree*, ShatterMask Theatre fundraising event, St. Louis MO, 1995.

Director, "Picnic on the Battlefield," ShatterMask Theatre fundraising event, St. Louis MO, 1995.

Director, "The Ohio State Murders," Washington University, St. Louis MO, 1995.

Director, "Footfalls," Independent Production, St. Louis MO, 1994.

## MOSAIC NY PERFORMANCES AND WORKSHOPS

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Justice Organization for Youth, Lyons NY, 2017.

This Is How We Do It, New York State Higher Education Opportunities Program Professional Organization Conference, Turning Stone Resort, Verona NY, 2017.

New Student Orientation, Hobart and William Smith Colleges, Geneva NY, 2017.

Selection from Claudia Rankine's *Citizen* in conjunction with her lecture on campus, Houghton House, Hobart and William Smith Colleges, Geneva NY, 2016.

Shine a Light, Safe Harbors of the Finger Lakes, Penn Yann Fire Station, Penn Yann NY, 2016

New Student Orientation, Hobart and William Smith Colleges, Geneva NY, 2016.

Year-in-Review, Mosaic NY, Hobart and William Smith Colleges, Geneva NY, 2016.

Masquerade Ball, Caribbean Students Association, Hobart and William Smith Colleges, Geneva NY, 2016.

MLK Day of Service, Center for Civic Engagement and Service Learning, Hobart and William Smith Colleges, Geneva NY, 2016.

Leadership Institute, Center for Civic Engagement and Service Learning, Hobart and William Smith Colleges, Geneva NY, 2016.

Empowerment through Movement, Leadership League of Women, Hobart and William Smith Colleges, Geneva NY, 2015.

Standing Tall, Title IX Office and Mosaic NY, Hobart and William Smith Colleges, Geneva NY, 2015.

Campus Culture Performance, HWS First-Year Orientation, Hobart and William Smith Colleges, Geneva NY, 2015.

Consexual, HWS First-Year Orientation, Hobart and William Smith Colleges, Geneva NY, 2015.

I Love You, Honey, Coalition of students, faculty, staff, and community members, Hobart and William Smith Colleges, Geneva NY, 2015.

Sentimental for Declarations, HWS Women's Studies Department and Women's Rights National Historical Park, Women's Rights National Historical Park, Seneca Falls NY, 2015.

Don't Settle, Mosaic NY, Hobart and William Smith Colleges, Geneva NY, 2015.

Sentimental for Declarations, HWS Women's Studies Department and Women's Rights National Historical Park, Women's Rights National Historical Park, Seneca Falls NY, 2015.

I Love You, Honey, Coalition of students, faculty, staff, and community members, Hobart and William Smith Colleges, Geneva NY, 2014.

Hands Up: Performing Solidarity, Mosaic NY, Sankofa, and Race & Racism Coalition, Hobart and William Smith Colleges, Geneva NY, 2014.

Check Your Privilege, Intercultural Center: Celebrating Culture through the Arts, Hobart and William Smith Colleges, Geneva NY, 2014.

Sexual Consent and Bystander Activation, Fisher Center: Strategies for Combatting Rape Culture, Hobart and William Smith Colleges, Geneva NY, 2014.

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Campus Culture Performance, HWS First-Year Orientation, Hobart and William Smith Colleges, Geneva NY, 2014.

Consexual, HWS First-Year Orientation, Hobart and William Smith Colleges, Geneva NY, 2014.

## AUBURN UNIVERSITY MOSAIC THEATRE COMPANY PERFORMANCES

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Second Season Kick-off Performance, Mosaic Theatre Company, Auburn University, Auburn AL 2012.

Mosaic Theatre Company, Auburn University, Auburn AL 2013.

Black Student Union Heritage Festival, Auburn University, Auburn AL 2013.

Inaugural Performance, Mosaic Theatre Company, Auburn University, Auburn AL 2012.

Residential Life Staff Training, Residential Life, Auburn University, Auburn AL 2012.

AU Players, Auburn University, Auburn AL 2012.

Freshman Leadership Program & Phi Kappa Phi Honors Fraternity, Auburn University, Auburn AL 2012.

Angelou and the Arts, Women's Leadership Institute, Auburn University, Auburn AL 2012.

Dean's Advisory Council, Auburn University, Auburn AL 2012.

CLA Undergraduate Research Forum, Auburn University, Auburn AL 2012.

## STAGE MANAGEMENT (\* indicates employment under an Actors' Equity Association contract)

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Production Stage Manager\*, *Sunshine*, directed by Winston Bull, ShatterMask Theatre, St. Louis MO, 1995.

Production Stage Manager\*, *Love Trouble*, directed by Shauna Manning, ShatterMask Theatre, St. Louis MO, 1995.

Production Stage Manager\*, *Design for Living*, directed by Sydnie Grosberg, ShatterMask Theatre, St. Louis MO, 1995.

Stage Manager, *Italian-American Reconciliation*, directed by Shauna Manning, ShatterMask Theatre, St. Louis MO, 1995.

Stage Manager, *The Endless Adventures of M.C. Kat*, directed by Melanie Dreyer, Washington University, St. Louis MO, 1994.

Asst. Stage Manager, *Love Letters*, directed by Megs Booker, Asolo Center for the Performing Arts, Sarasota FL, 1993.

Asst. Stage Manager, *Legacies*, directed by Megs Booker, Asolo Center for the Performing Arts, Sarasota FL, 1993.

Asst. Stage Manager, *Nora*, directed by Megs Booker, Asolo Center for the Performing Arts, Sarasota FL, 1992.

Asst. Stage Manager, *Centerburg Tales*, directed by Megs Booker, Asolo Center for the Performing Arts, Sarasota FL, 1992.

Asst. Stage Manager, *Real Women Have Curves*, directed by Megs Booker, Asolo Ctr. for the Performing Arts, Sarasota FL, 1992.

## REPRESENTATIVE STAGE ACTING EXPERIENCE

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Katie Wertheim, *Should've* (Staged Reading), directed by Scott Phillips, Auburn University, Auburn AL, 2010.

Mary Merle Moon, *Balls* (Staged Reading), directed by Doc Waller, Layman Group, Virginia Samford Theatre, Birmingham AL, 2010.

God, *God*, directed by Maria Aladren, Independent Production, St. Louis MO, 1995.

## TELEVISION/VIDEO ACTING EXPERIENCE

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Silent Movie Farm Woman, Alabama Don't Drink and Drive Campaign, Auburn AL, Summer 2011.

<https://youtu.be/fEJmdH7C1rY>

Actor in School of Education training video, School of Education, Indiana University, Bloomington IN.

Actor in Corporate Behavior Assessment Video, Kelley School of Business, Indiana University, Bloomington IN.

## OTHER ACTING EXPERIENCE

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Role Playing as part of the MBA Executive Training Program, Kelley Executive Partners, Kelley School of Business, Indiana University, Bloomington IN.

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## DRAMATURGY

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Dramaturg, *Lady Windermere's Fan*, directed by Daydrie Hague, Auburn University Department of Theatre, Auburn AL, November 2008.

## DESIGN

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Properties Master, *Sunshine*, directed by Winston Bull, ShatterMask Theatre, St. Louis MO, 1995.

Properties Master, *Love Trouble*, directed by Shauna Manning, ShatterMask Theatre, St. Louis MO, 1995.

Properties Master, *Design for Living*, directed by Sydnie Grosberg, ShatterMask Theatre, St. Louis MO, 1995.

Costume Designer, *Songs for Sinning Lovers*, directed by Maria Aladren, City Players, St. Louis MO, 1994.

## DANCE

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Co-Choreographer, *Love Trouble*, ShatterMask Theatre, St. Louis MO, 1995.

Company Member, *Washington University Dance Theatre*, Performing Arts Department, Washington University, St. Louis MO, 1993-1995.

## OUTREACH AND OFF-CAMPUS PERFORMANCES WITH STUDENTS

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L.E.A.D. Camp workshop with Mosaic Theatre Company, Telfair Peet Theatre, Auburn AL, June 11 & 13, 2013. Mosaic Theatre Company led a two-day workshop with 30 high school students to develop their stories for an informal performance and teach improvisational and collaboration skills.

Mentor, scenes directed by selected former and current students in my THEA3950 Directing Seminar, as part of the Jule Collins Smith Museum of Fine Art's "Theatre Performance," Auburn AL, November 2012.

Director, scenes from Lynn Nottage's *Crumbs from the Table of Joy*, as part of the Jule Collins Smith Museum of Fine Art's "Theatre and Music inspired by the Arthur Primas Collection," Jule Collins Smith Museum of Fine Art, Auburn AL, March 2012.

Director, "Episode 1 – To Business" from *Machinal*, as part of the Jule Collins Smith Museum of Fine Art's "An Evening with Munch," Jule Collins Smith Museum of Fine Art, Auburn AL, April 2011.

Participant, Stage Notes Panel Discussion for *Machinal*, Auburn University Department of Theatre, Gnu's Room, Auburn AL, November 2010.

Facilitator and Organizer, "He Hoped He'd Be of Interest to Posterity": Defining Greatness in American History," Front-to-Back Panel for *The America Play*, Auburn University Theatre Upstairs, Auburn AL, April 2009.

Facilitator and Organizer, "Fanning the Flames of Passion and Propriety," Front-to-Back Panel for *Lady Windermere's Fan*, Auburn University Theatre Upstairs, Auburn AL, November 2008.

## SERVICE

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### PROFESSIONAL – NATIONAL

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Tenure and Promotion Outside Reviewer for a theatre program at small private liberal arts college, Fall 2017.

Play evaluator for the Albert and Mildred Panowski Play Prize at Northern Michigan University, Fall 2013.

Tenure and Promotion Outside Reviewer for a theatre program at an SEC university, Fall 2013.

### PROFESSIONAL – REGIONAL

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KC/ACTF Region IV Respondent to University of Alabama's production of *Othello*, February 2013.

KC/ACTF Region IV Respondent to University of Alabama Birmingham's production of *On the Verge; Or, The Geography of Yearning*, February 2012.

DEPARTMENT OF THEATRE \*300 PULTENEY STREET \* GENEVA, NY 14456 \*  
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# HEATHER MAY

**KC/ACTF Region IV Respondent** to Alabama State University's production of *Da Kink in My Hair* and *For Black Boys Who Have Considered Homicide When the Streets Were Too Much*, October 2011.

**KC/ACTF Region IV Respondent** to University of Alabama Birmingham's production of *How I Learned to Drive*, February 2010.

**KC/ACTF Region IV Respondent** to Alabama State University's production of *A Soldier's Play*, February 2010.

**KC/ACTF Region IV Respondent** to University of Alabama Birmingham's production of *The House of Blue Leaves*, October 18, 2008.

**KC/ACTF Region IV Selected Faculty Mentor for Director's Project at KCACTF Region IV Theatre Festival**, Clemson, SC, February 2008. Mentored three student directors for their scenes for the regional competition, one of whom was chosen to be the alternate to the national festival.

**KC/ACTF Region IV Respondent** to Troy University's production of *The Misanthrope*, February 17, 2008

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## PROFESSIONAL – STATE

**Judge for Carrie Samford Giles, Earl Peacock, Spann-Freeman Fine Arts Scholarship Auditions**, presented by The Arts Association of East Alabama, Opelika Center for the Performing Arts, Opelika AL, May 2011.

**Panel member to determine Fellowship Grant recipients in theatre for the Alabama State Council on the Arts**, Montgomery AL, April 2010 & November 2012.

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## HOBART AND WILLIAM SMITH COLLEGES – COLLEGE

**Member, Strategic Diversity Plan Steering Committee**, April 2016-May 2017.

**Affiliated with Social Justice Studies Program**, March 2016-Present.

**Co-Instructor of Theatre Class with Gail Quintos (Student), Summer Academy** (Intensive learning program for promising students of color from the community), July 2015.

**Panel Chair, Senior Symposium**, April 17, 2015.

**Judge, Phoenix Players' Improv Night**, April 3, 2015.

**Co-Organizer with Dr. Rodmon King and Justin Rose, Protest in Solidarity with Ferguson**, December 1, 2014.

**Member, Sexual Violence Task Force**, Summer 2014-Present.

**Faculty Athletic Fellow for William Smith Cross Country Team**, 2014-2015 Season.

**Member, Mission, Values, Identity Working Group**, Curriculum Review, 2014.

**Theatre for Social Change Class performance of "The Price is Too High" in conjunction with Walk a Mile in Her Shoes**, May 2, 2014.

**Facilitator, Change Starts Here Teach-In**, April 24, 2014.

**Moderator, Radium Girls Post-Performance Discussion**, April 18, 2014.

**Practice Fulbright Interview Respondent**, September 18, 2013.

**Practice Study Abroad Presentation Respondent**, November 6, 2013.

**First-Generation Student Mentor for Gail Quintos**, Fall 2013-Spring 2014.

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## GENEVA, NY - LOCAL

**Participant, Tools for Social Change**, Geneva NY, May 2015-August 2015.

**Theatre games co-leader**, Discovery's Playground, Geneva NY, November 18, 2013.

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## AUBURN UNIVERSITY – UNIVERSITY

**Affiliated with Women's Studies, Africana Studies programs, and Civic and Community Engagement**, Fall 2007-Spring 2013.

**Multicultural Center Advisory Board**, Fall 2009-Spring 2013.

**Department Representative to the Faculty Senate**, Fall 2009-Spring 2011.

**Invited Faculty Facilitator for the Cross-Cultural Perspectives on Teaching and Learning Symposium**, Biggio Center, Spring 2010.

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# HEATHER MAY

Judge, **Last Comic Standing**, University Program Council, Spring 2010.

Committee Member for **Africana Studies'** co-sponsored production of *Ain't I a Woman*, Spring 2008.

Alternate to the **Auburn University Faculty Senate**, Spring 2008-Summer 2009.

## AUBURN UNIVERSITY – DEPARTMENT

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Head, **BA in Theatre**, May 2011-Summer 2013.

Head, **BFA in Management**, May 2011-Summer 2013.

Stage **Management Supervisor**, Fall 2010-Summer 2013.

Chair, **Merit Committee**, Fall 2007-Spring 2010. Disbanded in 2010 after successful composition and implementation of new merit pay guidelines.

Chair, **Season Selection Committee**, Fall 2009-Spring 2010.

Chair, **Department Awards Committee**, Fall 2010-Spring 2013.

Co-Chair, **Department of Theatre Writing in the Major**, Fall 2012-Spring 2013.

Member, **Department Search Committees**, Fall 2007-Spring 2009.

Member, **Department of Theatre Recruitment Committee**, Fall 2007-Spring 2009.

Member, **Department of Theatre Season Selection Committee**, Fall 2007-Spring 2008, Fall 2010-Spring 2011, Fall 2012-Spring 2013.

Member, **Department of Theatre Awards Committee**, Spring 2008-Spring 2010.

Member, **Admin Advisory Committee**, Fall 2012-Spring 2013.

## ADDITIONAL TRAINING AND CAREER DEVELOPMENT

Participant, **Pig Iron Theatre Company's "Something from Nothing" Workshop**, Philadelphia, PA, January 3-13, 2018.

Participant, **Dell'Arte International, Summer Intensive**, Blue Lake CA, July 13-31, 2015.

Participant and Member, **Directors Lab North**, Toronto ON, June 3-7, 2015.

Participant, **La MaMa International Symposium**, Umbria Italy, June 30-July 14, 2014 and July 17-31, 2017.

Participant and Member, **Directors Lab West**, Los Angeles CA, May 17-24, 2014.

Participant, **Viewpoints Workshop**, Co-Sponsored by ATHE's Directing and Acting Focus Groups, University of Windsor, Windsor Ontario, Canada, May 18-29, 2008.

Participant, **New Faculty Scholars Program**, Biggio Center, Auburn University, Auburn AL, Fall 2008-Spring 2009.

## PROFESSIONAL AFFILIATIONS

Stage Manager Member **Actors' Equity Association**, 1995-Present.

Full Member **Stage Directors and Choreographers Society**, 2014-Present.

Association for **Theatre in Higher Education**

## RELEVANT NON-ACADEMIC EMPLOYMENT

**Arts Education Coordinator and Camp of the Arts Director, Jewish Community Center, St. Louis MO, 1999.** Responsibilities included: budgeting, staffing, training, programming, and overseeing a staff of visual and performance artists and ensuring the safety and well-being of all involved in arts programming.

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# HEATHER MAY

**Administrative Assistant, Fox Family Foundation, St. Louis MO, 1997-1998.** Responsible for day-to-day administration of grant-making foundation with annual budget of over \$1 Million.

**Associate Artistic Director, Orthwein Theatre Company, St. Louis MO, 1997-1998.** Responsibilities included: serving as liaison between production, artistic and administrative staffs; working box office; house managing; assisting in season selection; creation of marketing tools; direction of one production per season.

**Grant Writer, That Uppity Theatre Company, St. Louis MO, 1995-1998.**

**Artistic Associate, ShatterMask Theatre, St. Louis MO, 1994-1996.** Responsibilities included: organization and planning of season; recruiting and training students, volunteers, and interns; participation in auditions and casting meetings; organization and running of off-site performances.

**Group Leader, Stagedoor Manor, Loch Sheldrake NY, Summer 1994.** Responsible for the residential life of 12 counselors and 200 13-18 year-old girls; scheduled activities and residential meetings; supervised and mediated between staff and/or students.

## SPECIALIZED TRAINING

**Acting:** Howard Jensen, Ellen Mease, Sandy Moffett, Gary Raymond, Elizabeth Smith, Steve Stettler, Paul Weidner

**Dance:** Mary-Jean Cowell, Angela Culbertson, David Marchant, Paul Mosley, Amy Schactman, B. G. Voertman

**Directing:** Ann Marie Costa, Jan Czechowski, Howard Jensen, Sandy Moffett

**Masks/Mime:** Peter Lobdell, Shelley Wyant

**Stage Combat:** David Chandler

**Voice:** Dorothy Chansky, Michael John LaChuisa, Gillian Lane-Plescia, Priscilla Shanks, Kristie Tigges

**Viewpoints:** Ellen Lauren

## NON-ACADEMIC PUBLICATIONS

“Art,” *The Ryder*, October 2002.

“Independence,” *The Ryder*, December 2000.

## KEY NON-ACADEMIC ACCOMPLISHMENTS

Placed 8<sup>th</sup> in the 2010 US Masters Women’s Marathon Championships.

Placed 65<sup>th</sup> in the 2008 US Women’s Olympic Marathon Trials.

Placed 10<sup>th</sup> in the 2007 US Women’s 25K Championships.

Placed 42<sup>nd</sup> in the 2004 US Women’s Olympic Marathon Trials.