

EMILY A. ROLLIE (she/her)

Department of Theatre Arts
Central Washington University
Ellensburg, WA 98926
Emily.Rollie@cwu.edu

Cle Elum, WA
(651) 260-9406
erollie@gmail.com
www.emilyrollie.com

EDUCATION

PhD – Theatre, University of Missouri, Columbia, MO, August 2013.

Dissertation: *Women of the Northern Stage: Gender, Nationality, and Identity and the Work of Canadian Women Stage Directors* (Advisor: Dr. Cheryl Black)

Minor in College Teaching, Specializations in Feminist Theory & Writing

MA – Theatre Production, emphasis in directing, Central Washington University, Ellensburg, WA, June 2006.

Thesis Project-Production: *The Adventures of Tom Sawyer* (Touring Production)

BA – English, Education (Summa Cum Laude), St. Olaf College, Northfield, MN, May 2001.

Communication Arts/Literature Secondary Teaching Licensure, December 2001.

Senior Thesis: “In Her Words: Australian Aboriginal Women’s Autobiography”

Additional Training & Certification

Intimacy Choreography & Coordination Training (200+ hours) – Theatrical Intimacy Education

Mental Health First Aid Certification

RYT-200 Yoga Teacher Certification, August 2015

RYT-500 Yoga Teacher Certification, in progress

Curtin University, Perth, Western Australia, Exchange student in Arts and Humanities, 2000

TEACHING EXPERIENCE

(* denotes original course)

Associate Professor (2020–current), Assistant Professor (2016-2020)

Central Washington University – Department of Theatre Arts

Undergraduate Courses Taught

TH 107: Introduction to Theatre (writing-focused)

Fall 2016

TH 144: Foundations of Acting

Fall 2016

Winter 2017

TH 145: Foundations of Acting II

Spring 2017

TH 184: First Year Seminar – Superheroes on Stage & Screen*

Fall 2020

Fall 2021

TH 244: Basic Acting I

Fall 2017

Fall 2018

Fall 2019

Fall 2020

Fall 2021

TH 327: Directing I

Fall 2018

Fall 2021

Winter 2022

TH 365: Theatre History III

Spring 2017

Spring 2018

Spring 2019

Spring 2020

Spring 2021

Dr. Emily A. Rollie
(Page 2)

TH 377: Staging Genders & Sexualities	Spring 2022 Winter 2018 Winter 2019 Spring 2022
TH 402: Performance Application (<i>In the Next Room</i>)	Winter 2018
TH 402: Performance Application (<i>The Wolves</i>)	Winter 2020
TH 402: Performance Application (<i>Eurydice</i>)	Fall 2021
TH 423: Theatre Pedagogy	Summer 2019 Summer 2020 Spring 2021
TH 429: Directing II	Winter 2020 Winter 2021
TH 495: Senior Research Project	Winter 2017 Winter 2018 Winter 2019 Winter 2020 Winter 2021 Winter 2022
WGSS 351: Feminist Theory	Winter 2021 Winter 2022
<u>Graduate Courses Taught</u>	
TH 501: Introduction to Graduate Studies	Fall 2017 Fall 2018 Fall 2019
TH 501: Introduction to Graduate Studies (online)	Summer 2019 Summer 2020 Summer 2021
TH 502: Introduction to the Creative Project (online)	Fall 2018 Fall 2019 Summer 2020 Summer 2021
TH 505: Introduction to Graduate Research	Fall 2017 Fall 2018 Fall 2019
TH 510: Theatre Literature, Criticism, Theory I (in-person, online)	Winter 2017 Summer 2018 Winter 2019 Winter 2021 Summer 2021
TH 512: Studies in Gender Issues	Winter 2018 Winter 2019
TH 523: Introduction to Theatre Pedagogy	Summer 2016 Summer 2019
TH 525: Theatre History–Ancients to Renaissance	Fall 2017
TH 527: Theatre History–Modern to Contemporary	Spring 2020
TH 587: Theatre Pedagogy	Fall 2016 Fall 2017 Fall 2018 Fall 2019 Fall 2020
TH 596: Independent Study - Directing & New Play Development	Fall 2017
TH 596: Independent Study – Solo Performance, On Page & Stage	Spring 2017
TH 596: Independent Study – Dramatic Literature Colloquium	Spring 2017
TH 700: Thesis Supervision	Spring 2017 Spring 2018

Dr. Emily A. Rollie
(Page 3)

Winter 2019
Spring 2019
Summer 2019
Fall 2019
Winter 2020
Spring 2020
Fall 2020
Winter 2021
Spring 2021
Summer 2021

Yoga for Artists/Wellness Wednesday

Winter 2017–current

Assistant Professor

Monmouth College – Department of Theatre

2013–2016

Courses Taught

TH 175G: Beginning Acting (half semester)

Fall 2013

TH 176: Principles of Acting (half semester)

Fall 2013

TH 176: Principles of Acting (full semester)

Fall 2014

Fall 2015

TH 271: Children’s Theatre/Creative Dramatics

Fall 2013

Fall 2015

TH 275: Dramatic Literature and Script Analysis

Fall 2013

TH 278: Theatre Collaboration

Spring 2016

TH 297: Theatre Topics – Playwriting and Dramaturgy*

Fall 2014

TH 370: Voice and Movement and Modern Styles of Acting

Spring 2015

TH 371: Period Styles of Acting

Spring 2014

Spring 2016

TH 372: Career Management & Professional Portfolio

Spring 2016

TH 377: Principles of Directing

Fall 2014

WOST 201: Introduction to Women’s Studies

Spring 2015

INTG 101: Introduction to Liberal Arts (writing-focused)

Fall 2015

Instructor

University of Missouri – Columbia

2008–2013

Courses Taught

TH 1400: Acting for Non-Majors

Spring 2009

Summer 2009

Spring 2010

Summer 2010

Spring 2011

Spring 2012

TH 2200: Introduction to Performance Studies

Spring 2010

TH 2710: Theatre History

Fall 2011

TH 4930: Adaptation of Lit – Solo Autobiographical Performance*

Spring 2013

COMM 1200: Public Speaking

Fall 2012

Co-Instructor

University of Missouri – Columbia

Courses Taught

TH 1100: Theatre in Society

Spring 2013

TH 3600: Theatrical Directing (re-designed course*)

Spring 2012

Writing Intensive Tutor

2012–2013

University of Missouri – Columbia

Dr. Emily A. Rollie
(Page 4)

Adjunct Instructor/Lecturer

Central Washington University

Course Taught

TH 511: Analysis & Criticism (graduate level)

Summer 2011

Guest Lecturer

University of Missouri – Columbia

2010-2013

TH 3770: Theatre Experience – “Purposefully Nomadic & Purposefully Alternative: Running a Small, Independent Theatre Company” (March 2013)

TH 2510: Intro to Theatre Design – “Director-Designer Collaboration” (September 2012)

TH 3750: New American Theatre – “Cultivating New Plays by Women” (March 2012)

PEA ST 3005: The Art of War & Peace – “Theatre and/on/of War” (January 2012)

TH 3770: Theatre Experience – “Working on the Inside: The Artistic Director” (January 2012)

Larry Clark Actors’ Workshop – “Stage Combat Basics” (April 2011)

TH 3770: Theatre Experience – “The Director’s Role” (March 2010, 2011)

Rockbridge High School Drama Class – “Shakespeare Styles” (October 2011)

Teaching Artist, Director, & Script Writer

2009–2012

TRYPS (Theatre Reaching Young People in Schools)

Productions

Cinderella – K-2 Abridged Production

Spring Break Camp – *Aladdin* Review

Spring Break Camp – *Scooby Doo* Review

Spring Break Camp – *Harry Potter* Review

Spring Break Camp – *Return to Hogwarts* Review

Summer Camp – *Camp Rock* Review

Summer Camp – *High School Musical* Review

Summer Camp – *iCarly* Review

Summer Camp – *Phineas & Ferb* Review

Summer Camp – *Chronicles of Narnia* Review

Instructor, KinderCapers (grades K-1) & Tell Me a Story (grades 3-5)

2007–2008

Broadway Center Conservatory – Tacoma, WA

Instructor, Performance Workshop (ages 5-9) & Adult Acting*

2007–2008

Paradise Theatre – Gig Harbor, WA

Instructor, Acting for Non-Actors*

Fall 2007

Tacoma Community College Personal Enrichment Programs

Fall 2008

Instructor, Young at Art – Integrated Art/Drama for Youth*

Spring 2007

Tacoma Art Museum

Instructor, KinderCapers* & Preschool Parade*

Fall 2006

Tacoma Actors Guild

Fall 2007

Instructor

2004–2006

Central Washington University – Department of Theatre Arts

Courses Taught

TH 101: Appreciation of Theatre and Film

Spring 2005

Fall 2005

TH 107: Introduction to Theatre

Fall 2004

Winter 2005

Spring 2005
Fall 2005
Winter 2006
Spring 2006

Guest Lecturer

2004–2006

Central Washington University – Department of Theatre Arts

Courses/Lessons Taught

Intermediate Acting – Basic Meisner Acting Technique
Graduate Analysis and Criticism – *Peter Pan* and Gender Studies
Children’s Theatre – Basic Directing Techniques
Stage Combat – Interim Instructor
Theories of Play Production – Script Analysis

Secondary Classroom Teacher, English & Drama

Jan. 2002–Aug. 2003

Jordan Public Schools

Courses Taught

Theatre & Drama I	American Literature
Mass Media & Film	World Literature
Speech	Basic English
Composition and Grammar	

PROFESSIONAL THEATRE EXPERIENCE

Associate Faculty

Summer 2019–current

Theatrical Intimacy Education

Freelance Intimacy Choreographer & Consultant

Fall 2019, Winter 2021

Purdue University Theatre – West Lafayette, IN

Freelance Theatre Director

Fall 2019

Purdue University Theatre – West Lafayette, IN

Freelance Theatre Director

Spring 2019

The Rude Mechanicals – Richland, WA

Script Reviewer

Fall 2018

Campfire Theatre Festival – Boise, ID

Script Reviewer

April 2014–2018

Stage Left Theatre – Chicago

Script Reviewer

September 2011–2016

Great Plains Theatre Conference

Artistic Director

May 2014–May 2016

Monmouth College & Buchanan Center for the Arts Children’s Theatre Production

Founding Artistic Director

October 2014–May 2016

Troubling Violence Performance Project – Monmouth

Dr. Emily A. Rollie
(Page 6)

Artistic Director Independent Actors Theatre – Columbia, MO	September 2010–Feb. 2015
Freelance Theatre Director Theatre Reaching Young People in Schools – Columbia, MO	June 2014
Associate Director Troubling Violence Performance Project, University of Missouri	January 2009–August 2013
Stunt Actor MU Senior Fall Detection Technology Study University of Missouri & Tiger Place (Columbia, MO)	September 2010–August 2013
Assistant Director MU Interactive Theatre (Komen Grant Project)	September 2011–May 2012
Assistant Director MU Interactive Theatre (NSF & Difficult Dialogues Grant Projects) University of Missouri	September 2009–January 2011
Freelance Director Paradise Theatre – Gig Harbor, WA	December 2006–August 2008
Director/Instructor Tacoma Musical Playhouse	August 2008
Director/Instructor Tacoma Little Theatre	July 2008
Lead Director/Instructor Broadway Center for the Performing Arts	Summer 2007 & 2008
Guest Director & Substitute Teacher Annie Wright School – Tacoma, WA	September 2007–January 2008
Lead Instructor/Director Tacoma Actors Guild STAR Camp	Summer 2006

PUBLICATIONS

Critical Essays & Journal Articles

“Pedagogies of/and Performance-As-Research: Mobilizing PAR in Pedagogical Contexts,” Guest Editor Introduction, *PARtake: The Journal of Performance as Research* (January 2021).

“Directing the Revolution: Notes and Reflections from the ATHE Directing Program and 2018 ATHE Conference,” Invited Essay, *SDC Journal – Peer Reviewed Section* (Fall 2018).

Dr. Emily A. Rollie
(Page 7)

- “Teaching the ‘Intangibles’: Building Pedagogical Bridges Between Business, Entrepreneurship, and Theatre,” in *New Directions in Teaching Theatre Arts*, editors Anne Fliotsos and Gail Medford, New York/London: Palgrave (September 2018).
- “Directing the Spectacular: Utilizing the Spectacle of Imagination in *A Year with Frog and Toad* and the SDC/ATHE’s Role in Training Young Directors,” Forum Essay, *SDC Journal – Peer Reviewed Section* (Fall 2017).
- “Standing on the Shoulders of Giants: Using *International Women Stage Directors* in the Directing Classroom,” Forum Essay, *SDC (Stage Directors and Choreographers) Journal – Peer Reviewed Section*, (Summer 2016).
- “‘And we are here:’ Performance, Reality, and Canadian National Identity in Electric Company Theatre’s *Tear the Curtain!*,” *Theatre Annual: A Journal of Theatre and Performance of the Americas*, vol. 68 (2015).
- “Intimate Relation(ship)s: The Development of Director-Performer Relationships in Feminist Solo Performance.” In *About Directing*, ed. Anna Migliarsi. New York, Ottawa, Toronto: Legas Publishing (September 2014).

Book Reviews

- “Diversities in Actor Training,” Web Resource Review, *Theatre Research in Canada/Recherches Théâtrales au Canada* 38.1 (Summer 2017).
- “A Collaborative Director Prepares: Ric Knowles’ *Fundamentals of Directing*,” *Canadian Theatre Review* vol. 167 (Summer 2016).
- “International Women Stage Directors,” Book Review, *Theatre History Studies*, vol. 35 (2016).
- “Performing Gender Violence: Plays by Contemporary American Women Dramatists,” Book Review, *Theatre Annual*, vol. 66 (2013).
- “Lady Macbeth in America: From the Stage to the White House,” Book Review, *Theatre Survey* (September 2012).
- “Queer Theatre in Canada,” Book Review, *Theatre Journal* (December 2010).
- “Cross-Gender Shakespeare and English National Identity: Wearing the Codpiece,” Book Review, *Theatre Survey* (October 2010).
- “Creating Artful Dialogues: David Diamond’s *Theatre for Living*,” *Canadian Theatre Review* (Spring 2009).

Other Writing & Publications

- “Pre Show/Post Show” feature, *SDC Journal* (Summer 2017, invited column).
- “Breathing into It,” guest speaker for *Find Your Light: A Podcast for Women+ in Theatre* podcast (August 6, 2019).

“Twelfth Night: The Director’s Vision,” guest speaker on *The Rude Mechanicals Podcast* (Spring 2019).

“Academiexercising,” guest speaker on *Surviving Academia* podcast (November 15, 2018).

Projects in Progress & Under Review

Milestones in Staging Genders & Sexualities (book project/edited collection, in progress for publication 2023).

“Relaxed Readiness, Increased Awareness, and Intimacy Protocols – Increasing Actors’ Agency and Authenticity in Stanislavsky’s System,” in *Stanislavsky and Intimacy* (accepted for publication 2022).

“Cuts to the Bone: An Ecofeminist Analysis of Catherine Banks’ *Bone Cage*” (accepted for publication 2022).

“Changing the Character of Director-Actor Collaboration: Teaching Consent and Intimacy Practices in the Introductory Directing Classroom” (journal article, in progress – summer 2021).

Women of the Northern Stage: Contemporary Canadian Women Stage Directors (book project proposal, in progress).

Creating Space: Mindfulness, Meditation, and Yoga Techniques in Theatre Arts (book project/edited collection proposal, in development).

INVITED LECTURES/PRESENTATIONS

“Relaxed Readiness, Increased Awareness, and Intimacy Protocols – Increasing Actors’ Agency and Authenticity in Stanislavsky’s System”
Presented at S Word: Stanislavsky & Intimacy International Webinar: May 2021.

“Consent-Based Practices for Directors”
Presented at SUNY – Plattsburgh, Directing I: March 2021.

“Yoga, Meditation, and Mindfulness for Creativity”
Presented at Central Washington University, ENG 265: Introduction to Creative Writing as Mindfulness, Health, and Wellbeing: January 2020.

“Intimacy, Consent, and Boundaries in Rehearsal: Best Practices”
Presented at Central Washington University, Short Works Festival Ensemble: January 2020.

“Best Practices in Intimacy Choreography for Directors”
Presented at Central Washington University, TH 329: Directing I: October 2019.

“Augusto Boal and Theatre of the Oppressed”
Presented at Central Washington University, TH 380: Studies in Drama - Theatre for Social Change: May 2019.

“Theatre for Social Change and Brave Spaces for Dialogue: Diversity Training” (two sessions)
Presented at Central Washington University, Admissions and Financial Services Staff: December 2018 & January 2019.

Dr. Emily A. Rollie
(Page 9)

- “Making Acting & Improvisation Your ‘Business’: A Workshop for Entrepreneurship Students”
Presented at University of Missouri, MU Entrepreneurship Alliance (Columbia, MO): February 2013, October 2013, March 2014, September 2014, February 2015, October 2015, November 2016, February 2017, September 2017, February 2018, & October 2018.
- “Troubling Violence Performance Project”
Presented via Skype at SUNY – Plattsburgh, THE110 Gateway Course: October 2014, October 2016, October 2017.
- “Best Practices in Qualitative Research for Theatre for Social Change”
Presented via Skype at University of Wisconsin – Oshkosh, University Studies Program – Theatre for Social Change Course: October 2014, March 2015, October 2016, & March 2017.
- “Gender Parity on Canadian Stages”
Presented at University of Missouri – Columbia, Canada Days @ MU: March 2017
- “Women of the Windy City: Investigating Gender Parity in Chicago Theatre”
Presented at AAUW (American Association of University Women) – Monmouth Branch (Monmouth, IL): September 2015.
- “Women of the Northern Stage: Canadian Women Stage Directors”
Presented at SUNY – Plattsburgh, Canadian Studies Speaker Series (Plattsburgh, NY): February 2015.
- “Canadian Women Playwrights”
Presented at University of Missouri, Graduate Seminar on Feminist Dramatic Traditions: October 2013.

CONFERENCE PRESENTATIONS (PEER-REVIEWED)

- “Reframing the Conversation: Consent-Based Practices for Young Directors in the Zoom-o-sphere and Beyond,” Association for Theatre in Higher Education (online), August 2021.
- “Inhabiting the Hyphen: Reciprocal Research and Publication for Artist-Scholars,” Association for Theatre in Higher Education (online), August 2020.
- “Directing and Developing New Works in the Academy: Interdisciplinary Curricular Collaboration,” Association for Theatre in Higher Education (online), August 2020.
- “Changing the Character of Director-Actor Collaboration: Teaching Consent and Intimacy Practices in the Introductory Directing Classroom,” Mid-America Theatre Conference (Chicago, IL), March 2020.
- “Cultivating Collaborative Communication: A Feminist Director Attempts to Change the Conversation,” Association for Theatre in Higher Education (Orlando, FL), August 2019.
- “Seeing the Past Through Contemporary Women's Eyes, or ‘People really thought THAT?!’: Staging Sarah Ruhl's *In the Next Room* with Contemporary Feminist Students,” Association for Theatre in Higher Education (Orlando, FL), August 2019.
- “Getting Intimate with Intimacy: Re-inventing the Director’s Role & Consent, Intimacy, and Staging Practices,” Mid-America Theatre Conference – Practice/Production Symposium (Cleveland, OH), March 2019.

Dr. Emily A. Rollie
(Page 10)

- “Time to Breathe: Meditation and Yoga for Artists and Academics” (2 sessions), Mid-America Theatre Conference – Practice/Production Symposium (Cleveland, OH), March 2019.
- “Take Time to Breathe: Yoga & Mindfulness for Theatre Artists – A Discussion & Practice,” Statera Foundation Conference (Milwaukee, WI), October 2018.
- “Bringing the True North to the Great White Way: The Impacts, Economics, and Aesthetics of Toronto-based Soulpepper Theatre’s ‘Soulpepper on 42nd Street’ Season,” Association for Theatre in Higher Education (Boston, MA), August 2018.
- “Guiding the Ghostlight Lab Series: A Case Study in Initiating & Sustaining Conversations about Diversity via University Theatre Programs,” A Roundtable on Theatre and Performance vs the ‘Crisis in the Humanities’: Creative Pedagogies, Neoliberal Realities, Canadian Association for Theatre Research (Kingston, Ontario), May 2018.
- “Enjoying & Exploring the Intersections: A Report from an Artist-Scholar in Academia,” Canadian Association for Theatre Research (Kingston, Ontario), May 2018.
- “Thrilling, Terrifying, and Totally New Territory: Diversity, Devising, and the Director’s Role,” Mid-America Theatre Conference – Practice/Production Symposium (Milwaukee, WI), 2018.
- “Wellness Wednesdays: Yoga & Mindfulness for Theatre Artists,” Mid-America Theatre Conference – Pedagogy Symposium (Milwaukee, WI), 2018.
- “Yoga for Artists,” Kennedy Center American College Theatre Festival Region VII (Spokane, WA), 2018.
- “The Spectacle of Imagination: Exploring Contemporary Trends in Creative Staging and Directing via *A Year with Frog and Toad*,” Association for Theatre in Higher Education (Las Vegas, NV), 2017.
- “‘I see you what you are’ but ‘I am not what I am’: Staging Spectacle, Grappling with Gender, and Conceptualizing the Classics via Shakespeare’s *Twelfth Night*,” Association for Theatre in Higher Education (Las Vegas, NV), 2017.
- “‘What a mad wench thou art’: Grappling with the Problems of Adapting and Staging Aphra Behn’s *The Rover* for a Contemporary Audience,” Mid-America Theatre Conference – Practice/Production Symposium (Houston, TX), 2017.
- “How do you solve a (Canadian) problem like *Rita Joe*?: An Exploration of Ryga’s *The Ecstasy of Rita Joe* and North American Indigenous Performance,” Mid-America Theatre Conference – Theatre History Symposium (Houston, TX), 2017.
- “Wonder Women of the Stage: Researching Gender, Power, and Identity in the Work of Women Theatre Directors” (with student co-presenters), Statera Foundation National Conference (Denver, CO), 2016.
- “A Contemporary Cino - The Work of Collaboration, New Play Development, Feminist Theatre, and Pedagogy in Practice,” Association for Theatre in Higher Education (Chicago, IL), 2016.
- “Stanislavski and Savasana: Exploring the Intersections Between Yoga and Actor Training,” Association for Theatre in Higher Education (Chicago, IL), 2016.

Dr. Emily A. Rollie
(Page 11)

- “Bridging the Gap between Past and Performance, Canada and America,” Energizing the Past Through Performance Working Session, Canadian Association for Theatre Research (Calgary, AL), 2016.
- “Making it Fit: Enhancing (or Manipulating) the Relationship between Research and Academic Production Work,” Energizing Communities: Harnessing the Power of Campus Performance Working Session, Canadian Association for Theatre Research (Calgary, AL), 2016.
- “More Than Meets the Eye: Making a Case for Theatre for Young Audiences,” Mid-America Theatre Conference – Practice/Production Symposium (Minneapolis, MN), 2016.
- “But Don’t We Need a Boathouse?: Remembering and Re-imagining *Talley’s Folly* through Site-Suggestive Performance,” Association for Theatre in Higher Education (Montreal, QC), 2015.
- “Canadian Feminism and Performance – A Roundtable” (Moderator), Women and Theatre Pre-conference, Association for Theatre in Higher Education (Montreal, QC), 2015.
- “Capitalizing on Creativity: Creative Co-evolution and Gender Dynamics in Director/Playwright Collaboration,” Canadian Association for Theatre Research (Ottawa, ON), 2015.
- “Inspiring Directorial Innovation and Research: Jillian Keiley’s *Kalideography*,” Mid-America Theatre Conference – Practice/Production Symposium (Kansas City, MO), 2015.
- “I Have a (Devised) Dream: Devising as a Tool Inspire New Looks at Old Texts,” Mid-America Theatre Conference – Pedagogy Symposium (Kansas City, MO), 2015.
- “Women of the Northern Stage: Canadian Women Directors in Rehearsal,” Association for Theatre in Higher Education (Scottsdale, AZ), 2014.
- “Artistic Literacy – Theatre as a Liberal Art” (Roundtable presentation), Association for Theatre in Higher Education (Scottsdale, AZ), 2014.
- “Works that blur the borders: Nina Lee Aquino’s Directorial Approach & *carried away on the crest of a wave*,” Canadian Association for Theatre Research (St. Catherines, ON), 2014.
- “Blogging in/and Performance: Breaking Boundaries and Blurring Borders,” session co-coordinator with Michelle MacArthur, Canadian Association for Theatre Research (St. Catherines, ON), 2014.
- “*Sometimes I Sing*: A Performance and Critical Reflection on Re-Visioning Susan Glaspell’s *Trifles*,” co-presentation with Milbre Burch, Mid-America Theatre Conference – Practice/Production Symposium (Cleveland, OH), 2014.
- “Incorporating Canadian Women’s Drama into the American Drama Curriculum,” Women and Theatre Program Pre-Conference, Association for Theatre in Higher Education Conference (Orlando, FL), 2013.
- “Playing and Performing Theory in the Graduate Classroom,” Association for Theatre in Higher Education Conference (Orlando, FL), 2013.
- “Intimate Relation(ship)s: The Development of the Director-Performer Relationship in Feminist, Solo Autobiographical Productions,” International Performing Arts Summit: On Directing (Toronto, ON), 2013.

Dr. Emily A. Rollie
(Page 12)

- “(Invisible) Border Crossings, or “Wait, this play is from *Canada?*”: Teaching Canadian Drama in America,” Canadian Association for Theatre Research (Victoria, BC), 2013.
- “Something truly original”: Exploring the Edges of Performance and Reality in Kim Collier’s *Tear the Curtain!*,” Canadian Association for Theatre Research (Victoria, BC), 2013.
- “Re-imagining Greek Myth on the Canadian (Feminist) Stage: Toronto’s Nightwood Theatre’s Production of *The Peneolopiad*,” Mid-America Theatre Conference – Practice/Production Symposium (St. Louis, MO), 2013.
- “Cuts to the Bone: An Ecofeminist Analysis of Bodies and the Land in Catherine Banks’ *Bone Cage*,” Association for Theatre in Higher Education Conference (Washington, DC), 2012.
- “Directing Divas?: Directing Women Solo Performers on Issues of Gender and the Body,” Association for Theatre in Higher Education Conference (Washington, DC), 2012.
- “Troubling Gender, Troubling Shakespeare: Gender-bending, Blending, and Crossing in All-Female Productions of Shakespeare in Canada,” Canadian Association for Theatre Research Conference (Waterloo, Ontario), 2012.
- “Adding it Up: Interdisciplinary Collaborative Work & David Auburn’s *Proof*,” Mid-America Theatre Conference – Practice/Production Symposium (Chicago, IL), 2012.
- “Canadian Shakespeare on the American Small Screen: ‘Slings and Arrows’ in Canadian and American Popular Culture,” Association for Canadian Studies in the United States Conference (Ottawa, Ontario), 2011.
- “*In the Heart of America*, In the Heart of the World: Naomi Wallace’s Feminist Transnational Critique of Contemporary War,” Women and Theatre Program Pre-Conference, Association for Theatre in Higher Education (Chicago, IL), 2011.
- “Looking for Answers: Encountering and Countering the Remains of Evil in Deborah Zoe Laufer’s *End Days*,” Association for Theatre in Higher Education (Chicago, IL), 2011.
- “Haunting the Northern Sky: Elements of Haunting, the Gothic, and Canadian National Identity in Connie Gault’s *Sky*,” Canadian Association for Theatre Research (Fredericton, New Brunswick), 2011.
- “A Casket Case, or Creating Company through Collaboration: A Playwright and Director’s Perspective on New Play Collaboration,” co-paper with Dr. Matt Fotis, Mid-America Theatre Conference – Practice/Production Symposium (Minneapolis, MN), 2011.
- “Keeping Company: Establishing and Transitioning the Artistic Identity of a Growing Theatre Company,” co-paper with Dr. Shawna Mefferd Carroll, Mid-America Theatre Conference – Practice/Production Symposium (Minneapolis, MN), 2011.
- “Branching Out Through Performance: Using Theatre to Address Teen Relationship Violence in Religious Communities,” National Communication Association (San Francisco, CA), 2010.

Dr. Emily A. Rollie
(Page 13)

- “Critiquing the ‘Curious Beast’: Mainstream Media Response to Interactive, Forum Theatre Productions in Vancouver, BC,” Canadian Association for Theatre Research (Montreal, Quebec), 2010.
- “Group Performance: The Troubling Violence Performance Project Troupe,” Central States Communication Association (Cincinnati, OH), 2010.
- “Troubling Violence Performance Project: Addressing Issues of Relationship Violence Through Theatre and Performance,” National Communication Association (Chicago, IL), 2009.
- “Sounding the Shofar: Homophobic Hegemony and Resistance in Naomi Wallace’s *In the Heart of America*,” co-paper with Dr. Cheryl Black, Association for Theatre in Higher Education (New York, NY), 2009.
- “Analogy and Metaphor: Using Image Theatre to Teach Creativity across Disciplines,” co-presentation with Dr. Suzanne Burgoyne, Adrienne Adderly, & Cece McFarland, Creativity: A National Symposium, Wake Forest University (Winston-Salem, NC), 2009.
- “Window to the Soul: Performing and Re-Creating the Self through Autobiography,” Central States Communication Association (St. Louis, MO), 2009.

SERVICE – PROFESSIONAL (National & International)

Co-Editor <i>SDC (Stage Directors and Choreographers Society) Journal Peer-Reviewed Section</i>	2019–current
CATR Scholarships & Grants Committee Chair Canadian Association for Theatre Research	2019–current
Co-Founder & Steering Committee Member <i>SDC (Stage Directors and Choreographers Society) Journal Peer-Reviewed Section</i>	2013–current
Member-at-Large for Outreach (elected position) Association for Theatre in Higher Education	2019–2021
Associate Book Review Editor <i>SDC (Stage Directors and Choreographers Society) Journal Peer-Reviewed Section</i>	2016–2019
Play Reader Playwriting Symposium, Mid-America Theatre Conference	2019
Pre-Conference Planner, Directing Program Directing Program – Association for Theatre in Higher Education	2019

Peer Reviewer <i>Theatre Topics Journal</i>	2019
Peer Reviewer <i>Frontiers: A Journal of Women's Studies</i>	2019
Member-at-Large – Board of Directors (2 terms – elected position) Canadian Association for Theatre Research	2015–2019
Editor Search Committee <i>Theatre History Studies Journal</i>	2017
Committee Member, National Conference Planning Committee Association for Theatre in Higher Education, Boston Conference (2018)	2017-2018
Focus Group Representative (elected position) Directing Program – Association for Theatre in Higher Education	2016-2018
Member-at-Large - Executive Committee (elected position) Mid-America Theatre Conference	2016–2018
Subvention Committee Member & Chair (2017) American Theatre and Drama Society	2016–2017
Member, Emerging Scholars Task Force Canadian Association for Theatre Research	2016–2017
Conference Planner, Directing Program (elected position) Association for Theatre in Higher Education	2014-2016
Nominations Committee Member Association for Theatre in Higher Education	2015–2016
Committee Member, National Conference Planning Committee Subcommittees - Paid Workshops, Performances Association for Theatre in Higher Education, Montreal Conference (2015)	2014–2015
Co-chair, Practice/Production (formerly Acting/Directing) Symposium Mid-America Theatre Conference	2012–2014
<u>SERVICE – PROFESSIONAL (Regional)</u>	
Regional Respondent, Kennedy Center American College Theatre Festival Region VII (Washington)	2016–current

Co-coordinator, SDC Directing Initiative KCACTF Region VII	2021–current
Play Reader Campfire Theatre Festival	2019
Regional Respondent, Kennedy Center American College Theatre Festival Region III (Illinois)	2015–2016
Respondent, Regional KCACTF Irene Ryan Acting Competition Saginaw, MI; Milwaukee, WI	Jan. 2014, 2015, 2016
Respondent, Regional KCACTF Design Competition Saginaw, MI; Milwaukee, WI	Jan. 2014, 2015, 2016
Outside Examiner Knox College Theatre Honors Project/Performance	Spring 2014, 2015
Conference Co-coordinator and Organizer “Angels in Performance: Documenting LGBTQ Lives in the Theatre” University of Missouri	April 2013
Secretary Independent Actors Theatre Board of Trustees	2010
Script Reviewer Independent Actors Theatre, <i>short Women’s Play Festival</i>	2009–2013
<u>SERVICE – CAMPUS (Central Washington University)</u>	
Graduate Coordinator Theatre Arts Department	Fall 2021–current
Diversity Advocate Office of Diversity, Equity, and Inclusivity	Spring 2020–current
Steering Committee Member Women’s, Gender, and Sexuality Studies Program	Fall 2018–current (two terms)
Advisory Committee Member Douglas Honors College	Winter 2018–current

Dr. Emily A. Rollie
(Page 16)

Curriculum Committee Theatre Arts Department	Fall 2017–current
Faculty Founder & Representative <i>Ghostlight Lab Series</i> Steering Committee	Spring 2017–current
Co-Coordinator Theatre Education BFA Program	Spring 2017–current
Faculty Liaison Cornerstone/College in the Classroom & Running Start Program	Spring 2017–current
Associate Faculty Women’s, Gender, and Sexuality Studies Program	Fall 2016–current
Faculty Senate Representative Theatre Arts Department	Fall 2016–2021
Task Force on Sexual Misconduct & Gender Violence Member CWU Faculty Senate	Spring 2018–2019
Search Committee Member Center for Teaching Excellence Director Search	Fall 2019
Search Committee Member – Outside Member English Department Early Modern Faculty Search	Spring 2019
Search Committee Member – Outside Member Education Department Arts Integration Faculty Search	Spring 2019
Selection Committee Member President’s Award for Diversity (chaired by Sigrid Davison)	Spring 2019
Search Committee Member Theatre Faculty Search (3 searches – Theatre Education & History/Literature)	Summer 2017, Winter 2018
Panel Moderator SOURCE (Symposium of University Research & Creative Expression)	Spring 2019
Judge SOURCE (Symposium of University Research & Creative Expression)	Spring 2017, 2018
Faculty Mentor* SOURCE (Symposium of University Research & Creative Expression) *Faculty Mentor of the Year Nominee, 2018	Spring 2017, 2018, 2019, 2020, 2021

AWARDS, GRANTS & DISTINCTIONS

Kennedy Center American College Theatre Festival (KCACTF) Certificates of Merit
Certificate of Merit – Ensemble (*The Wolves*, 2020)
Certificate of Merit – Directing (*In the Next Room, or the vibrator play*, 2018)
Certificate of Merit – Directing (*Twelfth Night*, 2014)
Certificate of Merit – Directing (*The Adventures of Tom Sawyer*, 2006)
Certificate of Merit – Directing (*Boneheads*, 2005)
CWU SOURCE Faculty Mentor of the Year Nominee, Spring 2018
Gunderson Junior Faculty Scholarship Award, Fall 2015
Phi Beta Kappa (National Academic Honor Society) member
Rollins Society (University of Missouri Graduate & Professional Students Honor Society) member
Alpha Xi Delta “Beary Favorite People on Campus,” Fall 2014, Spring 2015
John Bies International Travel Scholarship (\$2000), University of Missouri Graduate School, Fall 2012
Fulbright Canada Scholarship Finalist, Spring 2012
Graduate Professional Council Travel Grant, Spring 2010, 2011, & 2012
Distinction – Doctoral Comprehensive Exams, November 2011
US Embassy Ottawa ACSUS Travel Grant, November 2011
ATHE Conference Fellowship, August 2010, 2011, & 2012
Kitsap Sun Best of 2007, Director – Honorable Mention
KCACTF Region VII One Act Play Submission (*Stonewall*, 2006)
Central Theatre Ensemble Playwriting Award (2005)

PROFESSIONAL ORGANIZATIONS

American Theatre and Drama Society (ATDS)
Association for Theatre in Higher Education (ATHE)
Member-at-Large for Outreach, 2019–2021
Conference Planning Committee 2015 (Montreal) & 2018 (Boston)
Directing Program Focus Group Representative, 2016–2018
Directing Program Conference Planner, 2014–2016
Canadian Association for Theatre Research (CATR)
Scholarships & Grants Committee Chair, 2019–current
Scholarships Committee Member, 2018–2019
Member-at-Large, Executive Committee, 2015–2019
Mid-America Theatre Conference (MATC)
Member-at-Large, Executive Committee, 2016–2018
Practice/Production Symposium Co-chair, 2012–2014
Stage Directors and Choreographers Society (SDC – Associate Member)
Co-Editor, *SDC Journal Peer-Reviewed Section*, 2019–current.
Associate Book Review Editor, *SDC Journal Peer-Reviewed Section*, 2017–2019
Steering Committee Member, *SDC Journal Peer-Reviewed Section*, 2014–current
Theatrical Intimacy Education
Associate Faculty, 2021–current

Dr. Emily A. Rollie
(Page 18)

Assistant Faculty, 2019–2021

Yoga Alliance

Registered Yoga Instructor (200 hours)

PROFESSIONAL DEVELOPMENT

Diversity, Equity, & Social Justice

Bystander Intervention Training for Gender & Anti-Black Harassment – Hollaback, Summer 2021

Informed & Engaged Teaching Certificate: Gender, Sexuality, & Equity – Central Washington University, Spring 2021

Nicole Brewer Anti-Racist Theatre: A Foundational Course (6 hours), Summer 2020

Sojourn Theatre Teaching Artistry Summer Institute (18 hours), Summer 2020

Safe Space Training – Monmouth College, Fall 2014

Online Teaching & Learning

Master Online Teacher Certificate – Central Washington University (in progress)

Open Educational Resources – Central Washington University, Summer 2021

Faculty Learning Community: Universal Design for Learning – Central Washington University, Spring 2021

Faculty Institute for Online Teaching – Central Washington University, Summer 2019

SELECTED PRODUCTION CREDITS

DIRECTING – Regional & Community Theatre

<i>The Pumpkin Pact</i>	by Elisabeth Giffin Speckman	The Rude Mechanicals Richland, WA (online)	2020
<i>These Shining Lives</i>	by Melanie Marnich	Purdue University Theatre West Lafayette, IN	2019
<i>Twelfth Night</i>	by William Shakespeare	The Rude Mechanicals Richland, WA	2019
<i>Ice Man</i> (staged reading)	by Tyrsiah Smith	Voices of the Earth Festival Bemidji, MN	2019
<i>Power</i> (staged reading)	by Becky Retz	Voices of the Earth Festival Bemidji, MN	2019
<i>Cold Spring</i> (staged reading)	by Victor Lesniewski	Campfire Theatre Festival Boise, ID	2018
<i>The Importance of Being Earnest</i>	by Oscar Wilde	TRYPS Children’s Theatre Columbia, MO	2014
<i>A Jury of her Peers/ Sometimes I Sing</i>	written & performed by Milbre Burch	Freelance	2014
<i>Distant Music</i>	by James McLindon	Independent Actors Theatre Columbia, MO	2013
<i>Talley’s Folly</i>	by Lanford Wilson	Independent Actors Theatre Columbia, MO	2012
<i>Booby Trap</i> (re-staging)	written & performed by M. Heather Carver	Berlin Theatre/Theatre NXS Columbia, MO	2011
<i>End Days</i>	by Deborah Zoe Laufer	Independent Actors Theatre Columbia, MO	2010

Dr. Emily A. Rollie
(Page 19)

short Women's Play Festival 2		Independent Actors Theatre Columbia, MO	2010
<i>Eden</i>	by Claudia Barnett		
<i>Without Regard to New Orleans</i>	by Barbara Bryan		
<i>Pake's Palace</i>	by Carlynn Trout		
<i>Changing Skins</i>	written & performed by Milbre Burch	Independent Actors Theatre Columbia, MO	2010
<i>Dead Man's Cell Phone</i>	by Sarah Ruhl	Independent Actors Theatre Columbia, MO	2010
short Women's Play Festival		Independent Actors Theatre Columbia, MO	2009
<i>Little Girl Tenant</i>	by Carlynn Trout		
<i>Still Burning</i>			
<i>Prelude to a Nap</i>			
<i>James and the Giant Peach</i>	by Roald Dahl adapted by R. George	Tacoma Little Theatre Tacoma/Ft. Lewis, WA	2008
<i>What's Hay Worth, Anyway</i> (co-director)	by Susan Wingate	Double Shot 24 Hr. Play Festival Tacoma, WA	2008
<i>Cowgirls, A Musical</i>	by Betsy Howie, Mary Murfitt	Paradise Theatre Gig Harbor, WA	2008
<i>Best Christmas Pageant Ever</i>	by Barbara Robinson	Paradise Theatre Gig Harbor, WA	2007
<i>The Jungle Book</i>	adapted by Brian Willis	Broadway Conservatory Tacoma, WA	2007
<i>Noises Off!</i>	by Michael Frayn	Paradise Theatre Gig Harbor, WA	2007
<i>Peter Pan</i>	by JM Barrie adapted by E. Rollie & A. Fox	Tacoma Actors Guild Tacoma, WA	2006
<i>On the Other Hand</i>	original plays by Alexander Garnett	Masquers Theatre Soap Lake, WA	2005
 DIRECTING – Academic & Educational Theatre			
<i>The Wolves</i>	by Sarah DeLappe	Central Theatre Ensemble Ellensburg, WA	2020
<i>In the Next Room, or the vibrator play</i>	by Sarah Ruhl	Central Theatre Ensemble Ellensburg, WA	2018
(KCACTF Merit Award – Directing)			
<i>You Can See All the Stars</i> (staged reading)	by EM Lewis	KCACTF Denver, CO	2017
<i>The Rover</i>	by Aphra Behn, adapted by Emily Rollie	Monmouth College Monmouth, IL	2016
<i>A Year with Frog & Toad</i>	by Willie & Robert Reale	Monmouth College Monmouth, IL	2015
<i>I have a dream...</i>	devised with students	Monmouth College Monmouth, IL	2015
<i>He Killed my Bird</i>	by Claudia Barnett	Knox College – Café Cino Project Galesburg, IL	2014
<i>Twelfth Night</i> (KCACTF Merit Award – Directing)	by William Shakespeare	Monmouth College Monmouth, IL	2014
<i>Sometimes I Sing</i>	written & performed by Milbre Burch	University of Missouri Columbia, MO	2012

Dr. Emily A. Rollie
(Page 20)

<i>Proof</i>	by David Auburn	University of Missouri Columbia, MO	2011
<i>Booby Trap</i>	written & performed by Heather Carver	University of Missouri Columbia, MO	2010
<i>The Burgundy Slippers</i> (staged reading)	by Andrew Pierce	Comedies in Concert University of Missouri	2010
<i>Parabolis</i> (staged reading)	by David & Jules Crespy	Mizzou New Play Series University of Missouri	2010
<i>Holding Up the Sky</i> (Assist. Director to Clyde Ruffin)	by Milbre Burch	University of Missouri & KCACTF Regional Nomination	2009
<i>A Casket Man,</i> <i>A Casket Gal</i>	by Matt Fotis	University of Missouri Columbia, MO	2009
<i>Cinderella Review</i>	by Rodgers & Hammerstein	TRYPs Children's Theatre Columbia, MO	2009
<i>Charlotte's Web</i>	by Joseph Robinette	Paradise Theatre Studio Gig Harbor, WA	2008
<i>When I Walked on Four Legs</i>	by Edd Keye & Brian Willis	Broadway Conservatory Tacoma, WA	2008
<i>Disney's Sleeping Beauty Kids</i>		Tacoma Musical Playhouse Tacoma, WA	2008
<i>The Importance of Being Earnest</i>	by Oscar Wilde	Annie Wright School Tacoma, WA	2007
<i>The Adventures of Tom Sawyer</i>	by D. Barton & M. Bond (KCACTF Merit Award – Directing)	Central Theatre Ensemble Ellensburg, WA	2006
<i>Digger</i> (Region VII 10 Minute Play Winner)	by Jessie Sundell	KCACTF 10 Min Play Competition Ashland, OR	2005
<i>Boneheads</i>	by Delondra Johnson (KCACTF Merit Award – Directing)	Central Theatre Ensemble Ellensburg, WA	2004

INTIMACY CHOREOGRAPHY & CONSULTATION

<i>In the Blood</i>	by Suzan-Lori Parks dir. Sonita L Surratt	Purdue University Theatre West Lafayette, IN	2021
<i>Mother Courage</i>	by Bertolt Brecht dir. Ann Shanahan	Purdue University Theatre West Lafayette, IN	2021
<i>Holiday Inn: The Musical</i>	by Greenberg, Hodge & Berlin dir. Kimberly Loren Eaton	Central Theatre Ensemble Ellensburg, WA	2019
<i>Stupid F**king Bird</i>	by Aaron Posner dir. Patrick Dizney	Central Theatre Ensemble Ellensburg, WA	2019
<i>These Shining Lives</i>	by Melanie Marnich dir. Emily Rollie	Purdue University Theatre West Lafayette, IN	2019
<i>Miss Bennet:</i> <i>Christmas at Pemberley</i>	by Lauren Gunderson dir. Kristine Holtvedt	Purdue University Theatre West Lafayette, IN	2019
<i>And a Child Shall Lead</i>	by Michael Slade dir. Grace Basta	CWU Ghostlight Lab Series Ellensburg, WA	2019
<i>Rocky Horror Picture Show</i>	by Sharman & O'Brien dir. Alisa Muench	Central Washington University Ellensburg, WA	2019
<i>In the Next Room, or the vibrator play</i>	by Sarah Ruhl dir. Emily Rollie	Central Theatre Ensemble Ellensburg, WA	2018

Dr. Emily A. Rollie
(Page 21)

ACTING (full resume available upon request)

Lucy Stanton, <i>The Checker</i>	dir. J. Aaron Siebol	Guerilla Fire Productions – film	2017
Lenny Magrath, <i>Crimes of the Heart</i>	dir. Cat Gleason	MU Summer Repertory Theatre Columbia, MO	2016
Kara, <i>Lochne</i>	dir. Brian Maurer	Freelance – film	2013
Mother, “Lullaby” (Children’s Hospital commercial)		Freelance Columbia, MO	2010
Sister James, <i>Doubt: A Parable</i>	dir. Cece McFarland	Independent Actors Theatre Columbia, MO	2009
Flo Owens, <i>Picnic</i>	dir. Ron Zank	University of Missouri Columbia, MO	2009
Guide, Living History Exhibit	dir. Jesse Michener	WA State History Museum Tacoma, WA	2007
Servant & Ensemble, <i>The House of Bernarda Alba</i>	dir. Jeremy Cotrell	Calibanco Theatre Minneapolis, MN	2004
Romaine Patterson, ensemble <i>The Laramie Project</i>	dir. Jefferson Fietek	Lakeshore Players White Bear Lake, MN	2004
Earthworm, Mother <i>James and the Giant Peach</i>	dir. Virginia Anderson	Lex-Ham Theatre St. Paul, MN	2003

PLAYWRITING & ADAPTATION

<i>Twelfth Night</i>	by William Shakespeare, adapted by Emily Rollie	The Rude Mechanicals Richland, WA	2019
<i>The Rover</i>	by Aphra Behn, adapted by Emily Rollie	Monmouth College Monmouth, IL	2016
<i>Peter Pan</i>	by JM Barrie adapted by E. Rollie & A. Fox	Tacoma Actors Guild Tacoma, WA	2006
<i>Stonewall</i>	original script by Emily Rollie	Central Theatre Ensemble Ellensburg, WA	2005

LEADERSHIP & MANGEMENT

Co-founder & Steering Committee		<i>Ghostlight Lab Series</i>	2017- current
Artistic Director		<i>FusionFest</i> – 4 plays in 24 hours Monmouth College – Monmouth, IL	2014- 2016
Artistic Director		Troubling Violence Performance Project - Monmouth College	2014 - 2016
Artistic Director		Independent Actors Theatre Columbia, MO	2010- 2015
Festival Coordinator – <i>short Women’s Play Festivals 4, 5 & 6</i>		Independent Actors Theatre Columbia, MO	2012- 2014
Stage Combat Consultant, <i>Women of Lockerbie</i>		Columbia Entertainment Company Columbia, MO	2013
Managing Director, <i>Life & Literature Series</i>		University of Missouri Columbia, MO	2009
Dramaturg, <i>Twelfth Night</i>		University of Missouri	2009

OTHER PROFESSIONAL EXPERIENCE

Yoga Instructor, Indigo Yoga Ellensburg, Ellensburg, WA, August 2017–current.

Yoga Instructor, The Studio/Sucasa Yoga, Cle Elum, WA, August 2016–current.

Yoga Instructor, Maximus Gym, Ellensburg, WA, June 2019 –March 2020.

Yoga Instructor, Absolute Yoga, Burlington, IA, February 2016–August 2016.

Yoga Instructor, Monmouth College Wellness Programming, Monmouth, IL, Spring 2016.

Office Assistant & Box Office Manager, Paradise Theatre, Gig Harbor, WA, August 2007–August 2008

Assistant Manager & E-Newsletter Editor, Fleet Feet Sports, Bonney Lake, WA, October 2007–2010.

Day Camp Site Director, Midway YMCA, Saint Paul, MN, June 2001–August 2001.

Counselor/Day Camp Coordinator, Voyageurs Lutheran Ministry, Cook, MN, June 1998–August 1999.