Educational Background

M.F.A. in Arts and Technology
The University of Texas at Dallas
May 21, 2011

Master of Arts in Teaching in the Humanities
The University of Texas at Dallas
Casebook: “Gender Communication: Sexism in America”
May 19, 1990

Bachelors of Science and Education
University of North Texas (formerly North Texas State University)
August 13, 1977

University and College Experience

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<tr>
<th>Time</th>
<th>Institution</th>
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<tr>
<td>Jan 00 – present</td>
<td>University of Texas at Dallas</td>
<td>Senior Lecturer I</td>
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<tr>
<td>Aug 06-Jul 07</td>
<td>University of Verona, Italy</td>
<td>International Visiting Professor</td>
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<tr>
<td>Aug 88-Jan 00</td>
<td>Collin Country Community College</td>
<td>Professor</td>
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<tr>
<td>Aug 77-79</td>
<td>Southwest Texas State University</td>
<td>Teaching Assistant</td>
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Courses Taught

UT Dallas Catalog Descriptions

**AP 4370 ARGUMENTATION AND DEBATE**
Basic principles of argumentation and debate are taught using policy and North American parliamentary debate practices. Students will learn to construct arguments and build cases. Students will participate in mock classroom debates. (Special Topics Course – Interdisciplinary Studies in Art and Performance).

**ATEC 4371 TOPICS IN ANIMATION – ACTING FOR ANIMATION**
Course offers a further exploration of ideas and principles utilized in the animation process. Sections may be devoted to a single aspect of animation or to a variety of subjections in the field. May be repeated for credit as topics vary (9 hours maximum). Prerequisite: Permission of instructor.

**Syllabus Description** - Acting in performance and animation takes practice, which leads to skill building. Ideas and objectives must be broken down, so students have a clear understanding of the skills they need to acquire, in order to be successful. In the book, Acting for Animators by Ed Hooks, acting techniques are discussed in brief, but in an effective manner. The basic skills of actor training must be explored, and as with all specific fields, there is a language that is specific to the job. This course allows for acting terminology and animation terminology to connect and demonstrates how these terms are expressed in both fields.

To fully understand acting, one must apply, play, and experience the methods and techniques of the art. We must learn to act through doing. It is through the experience of acting we explore human invention and limitation, which opens the mind to the creative process. We must learn how to act ourselves, in order to know what our characters must do. We must understand how a person or character, verbally and non-verbally, communicates text with relational and emotional dimension to an audience.
COMM 1311 SURVEY OF ORAL AND TECHNOLOGY-BASED COMMUNICATION
Survey of theories, concepts, and skills as they relate to human interaction. Study of intrapersonal, interpersonal, small group, public, and mediated and technology-based communication. Practice in the preparation and delivery of oral presentations.

COMM 3301 PUBLIC AND PROFESSIONAL SPEAKING FOR BUSINESS
Explores public communication strategies in professional contexts. Helps students develop skills to maximize business communication opportunities to present themselves and their ideas. Prerequisite: Upper-division standing or COMM 2312 or COMM 2313.

COMM 3311 INTERPERSONAL COMMUNICATION
The course will examine elements that characterize and contribute to unhealthy relationships and examines theories and strategies to establish and maintain healthy relationships. The course will explore basic concepts involved in the communication process and will introduce related skills to aid in successful communication. Prerequisite: Upper-division standing, or RHET 1302 or equivalent.

Syllabus Description - Although we live in a dynamic and complex society that sometimes makes it difficult to communicate with others, it is possible to be motivated, knowledgeable, and skillful to competently interact with a variety of conversation partners. This class is designed to help you communicate in a competent manner in a fast-paced, technology-oriented, and diverse society. Studying interpersonal communication will enable you to create, maintain, and dissolve relationships in an effective and appropriate manner. This class will also help you advance in your chosen profession because people who are skilled in interpersonal communication are more likely to achieve career success. Additionally, studies reveal that learning about and engaging in competent interpersonal communication can positively affect your physical and psychological health.

COMM 3320 READER’S THEATRE
Students will read from a script or adaptation to create characters through vocal expression and articulation. Performances are live with minimal props and costuming. Students will improve performance and vocal skills, and will become fluent while reading from scripts. May be repeated for credit as topics vary (6 semester credit hours maximum). Prerequisite: DRAM 1352 or DRAM 2372 or instructor consent required.

COMM 4334 PUBLIC AND PROFESSIONAL SPEAKING FOR BUSINESS
Explores business communication opportunities and helps students to develop the skills to enter, produce within, and advance in the workforce. Prerequisite: Upper-division standing.

COMM 4338 INTERPERSONAL COMMUNICATION
Explores the myths and truths about personal relationships and how to communicate effectively in them.

COMM 4V71 ADVANCED INDEPENDENT STUDY IN COMMUNICATION
Independent study under a faculty member’s direction. Signature of instructor on proposed project outline required. May be repeated for credit (9 hours maximum). Consent of instruction required.

CS 5301 ADVANCED PROFESSIONAL AND TECHNICAL COMMUNICATION
This course utilizes an integrated approach to writing and speaking for the technical professions. The advanced writing components of the course focus on writing professional quality technical documents such as proposals, memos, abstracts, reports, letters, emails, etc. The advanced oral communication components of the course focus on planning, developing, and delivering dynamic, informative and persuasive presentations. Advanced skills in effective teamwork, leadership, listening, multimedia and computer generated visual aids are also
emphasized. Graduate students will have a successful communication experience working in a functional team environment using a real time, online learning environment.

**CS/EE/ECS 3390 Professional and Technical Communication**
Course utilizes an integrated approach to writing and speaking for the technical profession. The writing component focuses on writing professional quality technical documents such as proposals, memos, abstracts, reports and letters. The oral communication part of the course focuses on planning, developing, and delivering dynamic, informative and persuasive presentations. Gives students a successful communication experience working in a functional team environment using a total on-line/real time learning environment. Prerequisite: RHET 1302.

**CS 5V81 SPECIAL TOPICS IN COMPUTER SCIENCE – ADV TECH & PROF COMM**
Selected topics in Computer Science. (May be repeated to a maximum of 9 credit hours.)

**DRAM 1351 BEGINNING ACTING / ACTING 1**
The purpose of this course is to provide the student with a working knowledge of the fundamentals of the actor’s craft. This will include basic acting theory and technique, script analysis, exercises to develop imagination, concentration, sensory awareness, self-knowledge, trust and freedom. This class is designed to give the beginning acting student the ability to act and work individually and collaboratively on lay scripts in a workshop environment.

**DRAM 2351/1352 INTERMEDIATE ACTING/ ACTING II**
This course will continue the development of physical, emotional, and imaginative awareness as it applies to acting. The methods of creating character, text analysis, and performance techniques will be emphasized. Students will also be introduced to different styles of acting and improvisation. Material may focus on classic or contemporary drama or original creations and will include scene and monologue study and presentation. Prerequisite: DRAM 1351 or instructor consent required.

**DRAM 3310 THEATRE/PERFORMANCE ENSEMBLE**
This course is for people who are acting, producing or managing a production. Time will be reserved for rehearsals, script analysis, concept design and general studies. Additional rehearsals, outside of the assigned class time, will be necessary to produce the show. This course provides practical use of theatrical studies. May be repeated for credit as topics vary (9 semester credit hours maximum). Prerequisite: Audition or instructor consent required.

**DRAM 2V71 INDEPENDENT STUDY IN THEATRE**
Independent study under a faculty member’s direction. Signature of instructor and Associate Dean on proposed project outline required. May be repeated for credit as topics vary (9 semester credit hours maximum). Instructor consent required.

**DRAM/THEA 2372 IMPROVISATION**
Students will learn the fundamentals of spontaneous creativity through the use of critical listening and response. Exercises and games are used to help students learn to express themselves both physically and vocally.
DRAM 3325 DIRECTING (Senior Honors/ Independent Studies)
This course presents the principles and working methods of directing theater performance and inter-media expressions. Emphasis will be on the development of skills required to bring a text or idea to presentation. Areas of focus will include imagination and conception, image and metaphor, analysis, planning, development-rehearsal process, and production. Will require out of class lab hours. Prerequisite: DRAM 1351 or instructor consent required.

DRAM 3342 ADVANCED TOPICS IN THEATER
Topics may vary from semester to semester. They include specialized courses in technical theater, production, performance and administration and are offered at the discretion of the instructor. Past courses include Voice Over and Stage Management. May be repeated for credit as topics vary (9 semester credit hours maximum). Prerequisite: DRAM 1310 or equivalent or instructor consent required.

Syllabus Description - Now that you have succeeded this far in your Improv education it is now time to introduce directing and sketch development. Students will create detailed sketches using a longer form Improv method. Characters must be created that can have continuing and interesting qualities to develop returning stories and situations. These characters may possess a humorous or serious nature. If you have ever thought about being a sketch writer or performer now is your chance.

DRAM/THEA 3372 ADVANCED IMPROVISATION
This course builds on students’ basic improvisation skills to create performances with nuance and depth. Students will explore comedic and dramatic improvisation that will lead to a better understanding of sketch structure and character enrichment. Prerequisite: DRAM 2372 or instructor consent required.

DRAM 4V71 INDEPENDENT STUDY IN DRAMA – RESEARCH & DIRECTING IMPROV
Independent study under a faculty member’s direction. Signature of instructor and Associate Dean on proposed project outline required. May be repeated for credit as topics vary (9 semester credit hours maximum). Prerequisites: Upper-division standing and instructor consent required.

ENGLISH PROFICIENCY FOR GRADUATE TEACHING ASSISTANTS (Non-credit course at UT Dallas)
In response to a Texas state mandate, UT Dallas English Proficiency professionals evaluate the English communication skills of the University’s international teaching assistants. Based on these evaluations, teaching assistants needing to improve their English skills are placed in the English Proficiency Program. This program ensures that UT Dallas’ international teaching assistants acquire the confidence and skills needed to be successful working with students in classrooms, laboratories and tutoring sessions.

ISAH 4V88 SPECIAL TOPICS IN ARTS & HUMANITIES – RELATIONSHIPS: GOOD, BAD, UGLY
Subject matter will vary from semester to semester. May be repeated for credit as topics vary (9 hours maximum).

PA 5319 SPECIAL TOPICS IN PUBLIC AFFAIRS - MEDIA RELATIONS
(3 semester hours) Topics vary from semester to semester. (May be repeated for credit to a maximum of 9 hours.)

Syllabus Description - Media Relations will integrate a survey of public communication strategies with practical skill building to help students develop more confident and authoritative personas when dealing with the mass media. Students will practice framing positive and empathic messages adapted to diverse audience and media outlets. Video recorded practice presentations will allow students to see their public image and focus on specific areas of vocabulary choice, delivery, and nonverbal messages that need improvement.
Additional Courses Taught

**ORAL INTERPRETATION**
“This course focuses on the analyses of texts and subtexts and the oral interpretation of literature. Students will learn and practice delivery techniques as they relate to dramatic interpretation, duo interpretation, prose interpretation, poetry interpretation and programmed oral interpretation.” CCCC

**NORTH AMERICAN PARLIAMENTARY DEBATE**
Parliamentary debate is “an audience-centered form of two-person debate. In each debate, two students will represent the government side (or the side supporting the resolution), while two students will represent the opposition side (or the side negating the resolution). Students are expected to present arguments supporting their side while refuting arguments of the other team. Parliamentary debate is based loosely on the British model of parliament, with a bit of American academic debate style (such as the specific ‘flowing’ of arguments) thrown in.” NPDA website

**FUNDAMENTALS OF SPEECH COMMUNICATION**
“Survey course introducing the principles and theory of communication in several context, including: interpersonal communication, small group communication, intercultural communication, crisis communication, gender communication, persuasion, and public speaking.” CCCC

Forensics Workshop Events Taught

**AFA-NIET Description of Events**

**IMPROPTU SPEAKING**
An impromptu speech, substantive in nature, with topic selections varied by round and by section. Topics will be derived from quotations. Speakers will have a total of 7 minutes for both preparation and speaking. Timing commences with the acceptance of the topics sheet. Limited notes are permitted.

**INFORMATIVE SPEAKING**
An original, factual speech by the student on a realist subject to fulfill the general aim to inform the audience. Audio-visual aids may or may not be used to supplement and reinforce the message. Multiple sources should be used and cited in the development of the speech. Minimal notes are permitted. Maximum time is 10 minutes.

**PROSE INTERPRETATION**
An original or selections of prose material of literary merit, which may be drawn from more than one source. Focus of this event is on the development of the narrative/story. Play cuttings and poetry are prohibited. Use of manuscript is required. Maximum time is 10 minutes including introduction.

**B Events**

**DRAMATIC DUO**
A cutting from one or more texts of literary merit, humorous or serious, involving the portrayal of two or more characters presented by two individuals. The material may be drawn from any genre of literature. This is not an acting event; thus, no costumes, props, lighting, etc, are to be used. Presentation is from the manuscript and the focus should be off-stage and not to each other. Maximum time limit is 10 minutes including introduction.
EXTEMPORANEOUS SPEAKING
Contestants will be given three topics in the general area of current event, choose one, and have 30 minutes
to prepare a speech that is the original work of the student. Maximum time limit for the speech is 7 minutes.
Limited notes are permitted. Student will speak in listed order. Postings of topics will be staggered.

PERSUASIVE SPEAKING
An original speech by the student designed to inspire, reinforce, or change the beliefs, attitudes, values or
actions of the audience. Audio-visual aids may or may not be used to supplement and reinforce the message.
Multiple sources should be used and cited in the development of the speech. Minimal notes are permitted.
Maximum time limit is 10 minutes.

PROGRAM ORAL INTERPRETATION
A program of thematically-linked selections of literary merit, chosen from two or three recognized genres of
competitive interpretation (prose/poetry/drama). A primary focus of this event should be on the development
of the theme through the use of narrative/story, language, and/or characterization. A substantial portion of
the total time must be devoted to each of the genres used in the program. Different genre means the material
must appear in separate pieces of literature (e.g., A poem included in a short story that appears only in that
short story does not constitute a poetry genre.) Only one selection may be original. Use of manuscript is
required. Maximum time limit is 10 minutes including introduction.

C Events

AFTER DINNER SPEAKING
An original, humorous speech by the student, designed to exhibit sound speech composition, thematic,
coherence, direct communicative public speaking skills, and good taste. The speech should not resemble a
night club act, an impersonation, or comic dialogue. Audio-visual aids may or may not be used to supplement
and reinforced the message. Minimal notes are permitted. Maximum time limit is 10 minutes.

COMMUNICATION ANALYSIS
An original speech by the student designed to offer an explanation and/or evaluation of a communication
event such as a speech, speaker, movement, poem, poster, film, campaign, etc., through the use of rhetorical
principles. Audio-visual aids may or may not be used to supplement and reinforce the message. Manuscripts
are permitted. Maximum time limit is 10 minutes.

DRAMA INTERPRETATION
A cutting that represents one or more characters from a play or plays of literary merit. The focus of this event
is on the development of characterization. This material may be drawn from stage, screen, or radio. Use of
manuscript is required. Maximum time limit is 10 minutes including introduction.
Poetry Interpretation: A selection or selections of poetry of literary merit, which may be drawn from more than
one source. A primary focus of this event should be on the development of language. Play cuttings and prose
works are prohibited. Use of manuscript is required. Maximum time limit is 10 minutes including introduction.
Shows Directed and Produced at The University of Texas at Dallas

2017
May 3, 2017  Improv Show “Totally Inappropriate”

2016
Dec 1, 2016  “An Evening of Improv”
Nov 30, 2016  Reader’s Theatre Production, “The List” and a collection of works titled “Now That We’re Here, Where Are We Going”
May 2, 2016  “An Evening of Improv”

2015
April 2015  “An Evening of Improv”
Nov 2015  Reader’s Theatre Production, “Christina, The Girl King”
Dec 2015  “An Evening of Improv”

2014
April 2014  Play “Laundry and Bourbon” and “Lone Star”

2012
Oct 2012  Play “Cat On A Hot Tin Rood”
April 2012  Play “Sin, Sex and the C.I.A.”

2011
Oct 2011  Assistant Director, Play “Reckless”
April 2011  Play, “The Strange Case of Dr Jekyll and Mr. Hyde”

2010
April 2010  Musical Play, “Sideshow”
Nov 2010  Stage Direction and Dance, Musical Review “Best of Boardway III”

2009
April 2009  Wrote adaption and directed, Play “Lysistrata”
Nov 2009  Stage Direction and Dance, Musical Review “Best of Boardway II”

Supervised Work for Honors Projects

Jan-May 2014  Senior Honors Project in Theatre Direction, Cinnamon Rhodes-Herrara, UT Dallas  Senior Honor Project in Theatre Direction, Wes Ferguson, UT Dallas
Professional Commercial and Stage Work

**2017**
- May 2017: Role “Pediatric Nurse”, NBC Commercial for Medical City
- March 2017: Role “Patient” and “Hospital Administrator”, Regional Medical Hospitals, Print Work

**2015**
- April 2015: Role, Madame Armfeldt, play “A Little Night Music”, UT Dallas

**2013**
- March 2013: Role “Martha”, Play “Book of Days” UT Dallas

**2012**
- April 2012: Role “Mrs. Powell”, Film “Glimpse”, main character for grant project Southwest Medical School and Baylor Hospital

**2009**
- April 2009: Role: “Host”, Maxi Theatre, Dallas, Pilot TV Show, “America’s CEO’s”

**2007**

**1999**
- 1999: National Spokesperson “Lost Children’s Network”

Workshops and Guest Lectures

**Aug 25, 2016**: Workshop for McDermot Schlars, “Improv, Team Work and Creativity”

**Oct 2016**: Workshop for Leadership Program, Eugene McDermott Scholars

**Sept 26, 2016**: Workshop in Improv for Honors Program, Jessica Murphy, instructor

**April 2016**: Directed two seminars in LIT 4359.501 “How to perform poetry: the mind, the voice and the body”

**Jan-May 2015**: Workshop “Team Building” for Verizon Communications, Irving, tx

**Jan-May 2015**: Guest Speaker, “The Creative Mind”, UNIV for ARHM 1101

**Sept-Dec 2015**: Guest Speaker, “Welcome to Improv”, UNIV for ARHM 1101

**Sept-Dec 2014**: Guest Speaker, “Improvisation and Creativity”, Guest Speaker, UNIV for ARHM 1101


**June-Aug 2000**: Guest Lecturer, Williamette University, Salem, Oregon, Parliamentary Debate Workshop
Programs Directed

2007 to 2009  Assistant Director of Theatre, UT Dallas

July-Aug 2008  Director of Individual Events, Florida Forensics Institute, Hollywood, Florida

2004-2006  Director of Professional and Technical Communication, UT Dallas

2000-2004  Director of English Proficiency and Assistant Director of Professional and Technical Communication, UT Dallas

2002-2004  Director of Individual Events and Senior Instructor, Debate and I.E. Forum, University of San Diego, California

1998-1999  Director of Forensics, Collin County Community College

1989-1993  Director of Theatre and Professor of Speech Communication, Collin County Community College

Community Service

Dec 2008  Stage Manager, Maxi Theatre, Dallas, Tx
Christmas Charity Show for Shriners Hospital

Editing for Publications

Jan-May 2007  “Natural Born Economics”, University of Verona
“A Nonparametric Analysis of Quality Production”, Zago, University of Verona
“Regional Evidence on Financial Development, Finance Term Structure and Growth”, Vaona, University of Verona

Professional Service

1998  Oxford University, England, coached and judged Parliamentary World Debate Tournament
Cambridge University, England, coached and judged Parliamentary World Debate Tournament

Jan 1999  World Debates, Judge and Coach, Manila Philippines

Research Interests and Developments


Aug 2007- Nov 2007  Creation of “Public Information Officer Program”, Copyright 2009

Jan-May 2005  Proposed “Medical Continuing Education Course for Physicians and Nurses”, Southwest Medical School, Dr. Tickle, Baylor Hospital
Sept 10 2005   Observation and analysis of doctor-patient communication. Proposal  “Professional Outreach Program for Medical Communication A UT Dallas and University of Verona Collaboration”

Jan-May 2007   Improvisation Workshops: Five workshops with visiting guest artist

1999   National Championship Parliamentary Debate Tournament

Awards and Fellowships

2011   Certificate of Recognition for Diversity Studies, UT Dallas
2010   Service Award, UT Dallas
2009   Victor Worsfold Award, “Outstanding Teacher of the Year”, Arts and Humanities, UT Dallas  
Chancellor’s Recognition for Teaching, UT Dallas
2000   Who’s Who  
Who’s Who Among American Teachers
1999   Rose Award, “For over 10 years of Excellence and Service” Collin County Community College
1988   “Most Distinguished Professor of the Year”, Collin County Community College
1987   “Most Distinguished Professor of the Year”, Collin County Community College

Conferences

2007   National Communication Association, Chicago, Il  
“From two years to four years and four years to two: Surviving the transition from the community college to the university (and vice versa)”  
Selected Panelist

2005   The Western States Communication Association, Long Beach, Calif  
Presentation: “How to Successfully Recruit Minority Students and Students with Disabilities into your Debate Program”.

2003 and 2004   Texas Speech Communication Conference  
Presenter: “Parliamentary Debate: How to use it in any learning environment”  
National Communication Association Conference and National Institute for Strategic Organizational Design  
Presenter:  
“How to Keep Your Classes Exciting”  
“How Not to Use Power Point”  
“How to Use Storytelling Across the Curriculum”  
“How to Successfully Recruit Minority Students with Disabilities into Your Program”  
“Establishing a Network Among Student, Parents and Administrators in Order to Empower K-12 Students in Their Academic Pursuits”  
“Radical (izing) Network Efforts for Consultants Involved in Outreach Programs”  
“Using Debate Across the Curriculum”  
“Effective Technique for Job Interviewing”
2002
Western States Communication Association Convention
Long Beach, California
Panelist: “How to Successfully Recruit Minority Students and Students with Disabilities into Your Debate Program”