

# DANIELLA VINITSKI MOONEY

## EDUCATION

### University of Colorado, Boulder, CO

**PhD**, Performance, 2014

Dissertation: *Field of Mars Revisited: the Opera/Installation/Performance of GALE GATES*

Advisor: Dr. Merrill Lessley, Professor Emeritus

### Villanova University

**MA**, “Acting Scholar,” Acting and Dramaturgy, 2003

### New York University Tisch School of the Arts, Experimental Theatre Wing

**BFA with Honors**, Double Major Drama and English, 2000

### Royal Academy of Dramatic Art

Conservatory Shakespeare Training and Playwriting, 1999

## RESEARCH AND TEACHING INTERESTS

Acting Pedagogy: Physical Theatre, Stella Adler, Shakespeare

Dramaturgy/ Physical Dramaturgy

New Play Development

Directing: Realism, Classical, Experimental and Multimedia

Devised Work

Modern Drama and the Avant-Garde

Theatre of Diversity

Feminism and Theatre

## FELLOWSHIPS AND HONORS

“Most Popular Author.” Theatre History Commons. Digital Commons Network. 2018

Resident Playwright, Iron Age Theatre, 2017-18

Featured Playwright, Cambridge University Press, “Channel the Bard,” 2016

Scholarship (Partial), BeaversBerland Viewpoints Theatre Pedagogy Retreat, 2013

Teaching Fellowship, University of Colorado at Boulder, 2007-12

Richard Knaub Writing Award, University of Colorado Department of Theatre and Dance, 2013

Beverly Sears Dissertation Fellowship, University of Colorado Graduate School, 2012

Featured Playwright, Short Women Play Festival, Independent Actors Theatre, 2012

Resident Artist, (Director), University of Colorado at Boulder ATLAS, 2011

Emerging Artist Award (Multimedia Devised Directing), Boulder County Arts Alliance, 2011

## TEACHING CERTIFICATION

Graduate Teaching Program, Certificate in College Teaching. University of Colorado, 2013

## **ACADEMIC APPOINTMENTS**

### **Instructor, University of Pennsylvania**

Introduction to Theatre (Fall 2019)

Introduction to Acting (Spring 2019)

### **Instructor, Penn State**

Introduction to Performance: Independent Study (Spring 2018)

Introduction to Performance (Fall 2017)

### **Course Design, Rocky Mountain College of Art and Design**

Seminar in Contemporary Thought: Theatre Studies (Spring 2012)

### **Instructor, University of Colorado, Boulder**

Beginning Acting (AY 07-8, AY 08-9, Fall 09, Spring 2010)

Introduction to Theatre (Fall 11, Spring 10, Grader Spring 10, Fall 08)

### **Course Design, University of Virgin Islands, St Thomas USVI**

Theater Critique in New York (Approved; Under Construction)

### **Instructor, University of Virgin Islands, St Thomas USVI**

Acting for Majors (Spring 07)

Public Speaking (Winter 06, AY 06-7, two classes per semester)

Voice and Diction (Fall 06)

Directing: Oral Interpretation of Literature (Fall 06)

## **GUEST WORKSHOPS**

**Agamemnon, Ancient Theatre, and the Feminist Lens.** Pomona College. 2020.

**Physical Theatre and Dramaturgy.** Course: Playwriting. Temple University. 2018

**Vocal Improvisation/Intro to Theatre of the Oppressed.** Voorhees Players, NJ. 2014.

**Mask Workshop.** Course: Contemporary Performance. UCB. 2008

**Vocal Improv Jam.** Course: Performance Improv. UCB. 2009

## **TUTORING/MENTORSHIP**

*Advanced Monologue Coaching*, Freelance, Ongoing.

*Instructor*, Introduction to Theatre, Main Line School Night Continuing Education. 2016

*Tutor/Mentor*, Theatre, English, and College Admissions. So2Speak. Bala, PA. 2015

*Tutor*, University of Colorado Department of Athletics, Theatre. 2013

## PUBLICATIONS

*Field of Mars Revisited: The Immersive Theatre of GAle GAtes*. Routledge. Book. Under Review.

“Imaging Covid: The Post Quarantine Theatre.” *The Phoenix Essays*. Literary Managers and Dramaturgs of America. 2020.

“So Long Ago I Can’t Remember: GAle GAtes et al. and the 1990’s Immersive Theatre.” *Theatre History Studies*. Special edition: Site-Based Theatre. Volume 38. 2020.

“Sarah Ruhl and the Silent Word: An Exercise.” Chirico, Miriam and Kelly Younger, editors. *How to Teach a Play: Essential Exercises for Popular Plays*. Bloomsbury Press, 2020.

Jaamil Olawale Kosoko’s *Seancers*. Performance Review. *Theatre Journal*. October 2019.

“The Annual Children’s Play at the Bawa Muhaiyaddeen Fellowship.” Performance Review. *Ecumenica Journal*. Special Section: Representations of Islam in Theatre. Issue 11.3. Fall 2018.

Heiner Goebbels: *Songs of Wars I Have Seen*. Performance Review. *Bonaly*. 2018

Bowditch, Rachel; Casazza, Jeff; and Thornton, Annette, eds. *Physical Dramaturgy: Perspectives from the Field*. “Butoh, Landscape Theatre, and the Physical Dramaturgy of GAle GAtes.” New York: Routledge, 2018.

Bowditch, Rachel; Casazza, Jeff; and Thornton, Annette, eds. *Physical Dramaturgy: Perspectives from the Field*. “The Search for Synecdoche: Insight into Pig Iron Theatre Company’s Physical Dramaturgy.” New York: Routledge, 2018.

*Dramaturgy in Motion: At Work on Dance and Movement Performance*. Profeta, Katherine. Book Review. *Theatre Survey*. December 2017

“‘Carry As Much As You Can While Dancing:’ Dance Review of Nichole Canuso’s Midway Avenue.” *Phindie Magazine*. Summer 2014

“Interdisciplinary Art: A Dramaturgical Perspective.” *International Journal of Performance Art and Digital Media (IJPADM) Journal*. Fall 2012

“Carnivals and Snowstorms.” *Emergency INDEX*. Edited Volume. Ed. Yelena Gulzman and Matvei Yankelevich. New York: Ugly Duckling Presse. Brooklyn, 2012

“Memory, and the Theatre of the Absurd.” Original Play and Author’s Notes. *Ecumenica Journal*. 2012

## **FORTHCOMING**

“A Dialogue on Love: Oedipus, the Resonance of Grace, and Lending Theological Perspective to the Journey of Suffering and Wisdom.” *Ecumenica Journal*.

## **PROGRAM NOTES**

“*Much Ado About Nothing*.” Dramaturg Notes. Colorado Shakespeare Festival Program. Boulder: Brock Publishing Company, 2009

“Synopsis of *Much Ado About Nothing*.” Colorado Shakespeare Festival Program. Boulder: Brock ‘

## **SCHOLARLY PRESENTATIONS**

“Gale GAtes, Till Losch, and American Dreaming.” Experimental New York City Theatre panel. “*Adaptations*.” Philadelphia Theatre Research Symposium. 2019

“Digital Play: Media Design and the Liminal Landscape of Carnivals and Snowstorms.” The Vivifying Current of Science: Avant-Garde Studies Consortium. UPenn. 2018

“Alfred Jarry, *Ubu Roi* and the Political Avant-Garde.” Dissent, Resistance, and Revolution in the Avant-Garde Arts. The Philadelphia Avant-Garde Studies Consortium, University of Pennsylvania. 2017

“(In)visible Diversity and Adversity in the Classroom: Pedagogical Tools for Change from a Feminist Theatre Perspective.” Diversity and Inclusion Summit. The University of Colorado at Boulder. 2013

“*Field of Mars* Revisited: The Opera-Installation-Performance of Gale GAtes et al.” Multidisciplinary Panel. Association for Theatre in Higher Education. Orlando. Presenter, Panel Coordinator. 2013

“Digital Play: Media Design and the Liminal Landscape of *Carnivals and Snowstorms*.” Directing Focus Group. Association for Theatre in Higher Education. Orlando. 2013

“Ooh Be Gah!” A Director’s Introduction to Compositional Simlish.” Original Exercise. Directing Focus Group Call for Theatre Games. ATHE. Orland, Florida. 2013

“Anton Chekhov’s *The Cherry Orchard* and the *Palimpsest of the String: A Ruminant on Holy Theatre and the Vibrating Universe*.” Religion and Theatre Emerging Scholar Panel. Association for Theatre in Higher Education. Chicago, Illinois. 2011

“The Naming of the Ghost: Distance and the Formation of Meaning in Amri Baraka’s ‘*The Dutchman*.’” CUNY Graduate Student Conference: (Re)making (Re)presentation; Child’s Play: Myths, Comics, and Puppets. New York City, 2010

Colorado Shakespeare Festival American Play Cycle Conference , Boulder, CO 2010

“Alfred Jarry, *Ubu Roi* and the Political Avant-Garde.” Philadelphia Theatre Research Symposium. Villanova, PA. 2010

“Image in Action: Discovering Character in Sam Shepard’s ‘Cowboy Mouth.’” Original Exercise. Directing Debut Panel. ATHE, New York City, NY. 2009

“The Naming of the Ghost: Distance and the Formation of Meaning in Amiri Baraka’s ‘*The Dutchman*.’” Cross-Disciplinary Consortium Spring Conference, Boulder, CO. 2009

### **INVITED TALKS/PANELS**

Panelist. “Who Gets Left Behind?” LMDA. *Dramaturging the Phoenix*, 2020.

Panelist “DadaDialogue: A Discussion.” Talkback. *Floydada*. Philadelphia Fringe. 2017

Panelist. PAAL Parent Artist Advocacy League. Philadelphia. 2017

“The Opera/Installation/Performance of GALE GATES.” Counterpath Press. Denver, 2013

### **POPULAR PUBLICATION**

“How Matter Means: BLM and Mixed Judaism.” *JewThink*. 2020.

### **SERVICE AND ADMINISTRATION**

Grant Review Member. Parent Artist Advocacy League (PAAL). 2019, 2020

Grant Writer. (Pew, Creative Capital, William Penn.) Pig Iron Theatre Company. 2018

Reader. Philadelphia Young Playwrights. 2018

Visiting Curator/Consultation. Pennovation, University of Pennsylvania. 2017

Dramaturg/Co-facilitator. The Dramaturgy Open Office Hours Project, Phila. 2015-6.

Talkback Coordinator. Martin Sherman’s *Bent*, Philadelphia Fringe Festival. 2014

PhD Selection Committee Member. University of Colorado Theatre Department. 2010

Producer. Samuel Beckett Workshop. University of Colorado Boulder. 2011.

Producer. Pig Iron Red Nose Clown Workshop, University of Colorado at Boulder. 2010

Guest Curator. Phoenix Asylum Arts Collective. 2010

Lead. “Creating a Dance/Theatre Syllabus.” UCB Graduate Teacher Program. 2009

Talk. “*Much Ado About Nothing* and the Spanish Civil War.” Boulder Library. 2009

Talk. “Hip-Hop *MacBeth*: *MacB* at Colorado Shakes.” Boulder Library. 2008

Playwriting Assistant. Prince Music Theatre, Philadelphia. 2001

Writing and Drama Instructor. Henry St. Settlement, New York City. Summer 1999

## PERFORMANCE

### New Play Development/Reading and Workshop

*The 6<sup>th</sup> or the Patriots* by Hannah Benitez. Winchester. dir. Shaun Leisher. Zoom. 2020

*Dear Birthmother Letter* by Cary Mazer. Ensemble. UPenn host. Zoom. 2020

### Acting

Original Practice Play Excerpts. (Multiple roles.) Staged Reading. PlayPenn. 2019.

*Rocket, Sex, Magic.* Agent Durwood. Staged Reading. Director Nicole Miller Marks. Juniper Productions. 2019

*Memory.* Woman (lead). Dir. Marcia Ferguson. *Memory Becomes Us:* Exhibit and Reading. Esther Klein Gallery. University of Pennsylvania. 2019

*Immigrant Stories.* Montgomery Historic Society/Iron Age. Dir. John Doyle. 2018

*Zen & the Art of Mourning a Mother.* Sarah (lead). Philadelphia Women's Theatre Festival. Zuhairah McGill dir. 2018

*Writer's Block.* Mrs. X. Performance Workshop at the Drake. Chris Canaan dir. 2018

*Metamorphose.* Dancer/Bride. Boulder Museum of Contemporary Art. 2013

*Brilliant Silence.* Narration. Donor Showcase. University of Colorado, Boulder. 2011

*Frown Town.* Clown. Queen of Hearts Productions. 2010

*The Goddess Within.* (Rasa Boxes). Shngara. Tammy Meneghini dir. 2010

*Hamlet.* Prologue Player, Sailor. Colorado Shakespeare Festival. Philip Sneed dir. 2009

*Two Gentlemen of Verona.* "Stage Manager". Colorado Shakespeare Festival. 2009

*Hamlet.* Player Queen (understudy). Philip Sneed dir. Colo. Shakespeare Festival. 2009

"*Community Service.*" Dancer/Ensemble. Press Play. 2009

*The Women of Juarez.* Dancer. University of Colorado, Boulder. 2009

*Frown Town.* Dancer/Clown. University of Colorado MFA Dance Workshop. 2009

*Hamlet.* Rozencrantz, Guildenstern, Ghost. Barrett Ogden dir. Naropa. 2009

*Big Love.* (Workshop). Groom Band of Toughs. Colleen Mylott dir. 2009

*The Custodian*. Beverly (lead). Boulder Ensemble In-house Workshop. 2008

*Volver! Volver! Volver!*. Soccoro (lead). ATHE Playworks Reading. 2007

*City of Angels*. Bootsie. Peter Donohue dir. 2003

*Don Juan*. Dona Elvira. Jim Christy dir. 2003

*The Seagull*. Nina. Nine Lives Traveling Players. 2003 Susan Barry-Cadoff dir.

*Trojan Women*. Helen of Troy. Jim Christy dir. 2002

*Tartuffe*. Elmire. Whit MacLaughlin dir. 2002

*Welcome Home Joey Amoroso*. Maria Guisseppi (lead). Society Hill Playhouse. 2001

*MacBeth*. Witch. Hunger Theatre. 2001

*Prajna*. Market Trader. Joanna Rotte dir. Phila. Fringe Festival. 2001

*Historic Philadelphia*. Improvisational Townsplayer. Historic Philadelphia. 2001

*Twelfth Night*. Viola. Royal Academy of Dramatic Art. London, England. 1999

*Measure for Measure*. Isabelle. Royal Academy of Dramatic Art. London, England. 1999

*Cowboy Mouth*. Cavale. New York University Tisch School. 1998

*We Have Nothing To Say and We Are Saying It*. Camille Paglia. Mary Overlie dir. 1998

*Mixtries*. Ensemble. Daniel Banks dir. 1997

*The Most Massive Woman Wins*. Rennie. Playwrights Horizons NYU. 1997

*Reverse Transcription*. Aspera. Playwrights Horizons. 1996

### **Directing**

*Blow*. Shoebox Theatre Festival. Venice Island Performing Center. Manayunk, PA. 2017

*The Domestic Crusaders*. (Staged Reading.) Muslim Voices in the Heartland, Conference. University of Colorado, Boulder. 2012

*Carnivals and Snowstorms*. ATLAS (Alliance for Technology, Learning, and Society) Resident Artist. University of Colorado, Boulder, 2011

*The Tempest Fantasy*. University of Colorado Music Faculty Concert. 2010

*Cowboy Mouth*. 509 Series. University of Colorado, Boulder. 2008

*Distance*. CU Boulder Fringe. 2008 Assistant Directing

### **Assistant Directing**

*Measure for Measure*. Colorado Shakespeare Festival. 2010

*Tethered*. ATLAS Resident Artist. 2010

*Frown Town*. University of Colorado MFA Dance Workshop. 2009

*Much Ado About Nothing*. Colorado Shakespeare Festival. 2009

*Urinetown*. Centerstage Theatre Company. 2008

*Cloud 9*, University of Colorado. 2008

### **Playwriting**

*Memory:*

*Memory Becomes Us*: Exhibit and Reading. Esther Klein Gallery. UPenn, 2019

Featured Finalist, *Channel the Bard*, Cambridge University Press, 2016

University of Colorado ATLAS. Resident Artist. 2011

Mid-America Theatre Conference. 2009

*Walk by the Fire:*

Play Appetizer. Juniper Productions in Support from Caribbean Community Phila., 2019

The Bridge PHL Festival. Dir. John Doyle. November 2017

Primary Stages. Philadelphia Dramatists' Center. Dir. John Doyle. 2016

*Puddles and Ash:*

"Talking It Out" Staged Reading Benefit. Dramatist Guild Foundation, NYC. 2019.

*Mountain Play:*

Iron Age Theatre. Venice Performing Arts Center, Philadelphia. 2019

Philadelphia Dramatis Center. "Philadelphia Primary Stages." Dir John Doyle. 2015

Philadelphia Dramatists Center. 72 Hour "Bake Off." Plays and Players. 2014

Resident Playwright. Iron Age. 2017-8

*Historical Society of Montgomery County*: Immigrant Monologues. 2018.

*The Inventor:*

The Drake. Iron Age Co-Produced. Marcia Ferguson, dir. 2018

*Estragon's Boot:*

*Best Weird Plays of 2020*. Anthology. Editor, Rachael Carnes. (Forthcoming)

Mildred's Umbrella. Museum of Dysfunction. "The Best of a Decade." Houston. 2019

Mildred's Umbrella. Museum of Dysfunction. Houston. 2017

ReVamp Collective. (Brief) Political Encounters. Philadelphia. 2017

Short Film. Director Rani Crowe. Ohio University. MFA Thesis.

Theatre Curriculum. Inst. Jon Herbert. Ozark Community College.

Independent Actor's Theatre: Short Women's Play Festival. March 2012



Corner Cone Playhouse: Compact Theatre for the Easily Distracted. (Best Comedy)2010  
New Play Series. Wooster College. 2010  
Ozarks Tech Community College. 2010  
Mid-America Theatre Conference. 2010

*Shudder:*

(*excerpt*):Shoebox Theatre. Shoebox Theatre Festival. Manayunk, 2017  
Iron Age Workshop. In-house reading. 2017  
Philadelphia Dramatists Center. 72 Hour “Bake Off.” Plays and Players. 2014

*Miranda’s Tempest:*

Independent Actor’s Theatre. Featured Playwright. Short Women’s Festival. 2012  
Judith Shakespeare Company, New York City. (Forthcoming)  
The University of Colorado Music College. *The Tempest Fantasy*. 2010  
*Homesick*: FUSION Theatre (American Theatre Wing-recognized). “The Seven.” 2008

*Distance:*

CU Boulder Fringe. 2008  
*Frown Town*. UCB MFA Dance Workshop. 2009  
*Bella High on Clowns* (Short-listed). New Ideas Festival. 2009  
*Winter “Festacular.”* Boulder Ensemble Theatre Company. 24 Hour Play Festival. 2008  
*Raska* (Workshop). ICA London, England. 2000

*Sirens:*

“Coronavirus Plays One Minute Play Festival.” Dramatist Guild, Zoom, 2020.

**Dramaturgy**

*Dramaturg/Reader*. PlayPenn. Educational Branch, 2017-2020.  
*The Dramaturgy Open Office Hours Project*. Co-facilitator. Philadelphia, 2017, 2015  
*Bent*. Truth Be Told productions. Philadelphia Fringe Festival. 2014  
*Summoning the Tribe*. Dancer Andrea Bullard. Mercury Café Theatre, Denver. 2013  
*By Hand and Foot*. Dance-for-Camera. Cliff Paterson. 2013  
*UNA* - Dir./Choreographer Katie Key, Queen of Hearts Productions, ATLAS. 2010  
*Much Ado About Nothing*. Colorado Shakespeare Festival. 2009  
*MacB*. African-American Shakespeare Company. 2008  
*Cloud 9*. University of Colorado. 2008

**Readership**

Jewish Plays Project. 2020  
PlayPenn Educational Branch. 2017-19  
Little Black Dress Ink. 2018

**Film**

“*Monica*.” Iron Age Theatre commissioned by MONTCO Historical Society. 2018  
*Ethics*. Renee Lacroix. Int'l Computer Video. 1999  
*Conductivity*. Kim (feature). University of the Arts Graduate Film. 1999

## PROFESSIONAL DEVELOPMENT

### Creative Workshops:

|   |  |
|---|--|
| Moment Work in the Classroom                              | Tectonic Theatre                       |
| Devising Work   | Elevator Repair Service                |
| Audition Monologue  | Matt Pfeiffer, Theatre Exile           |
| First Folio Workshop                                      | Dan Rogers                             |
| Somatic Training for the Performer                        | Wendell Beavers, Erika Berland         |
| Film in Directing Master Class                            | Jim Augustine                          |
| Rasa Boxes Master Class                                   | Jim Augustine                          |
| Institute Michael Chekhov Psychological Gesture Intensive | Deborah Robertson                      |
| Red-Nosed Clown   | Pig Iron Theatre Co.                   |
| Neutral Mask  | Joan Schirle (Dell'Arte International) |
| Yiddish Theatre and Theatre for Social Change             | Ami Dayan, Jalda Rebling               |
| Malaysian Puppet Theatre                                  | Dr. Beth Osnes                         |
| Action Theatre "A Splendid Moment"                        | Ruth Zaporah                           |
| "Radical Classical"                                       | Rebecca Holderness                     |
| Vocal Improv Lab  | Tom Weiser                             |
| "The Ordinary in the Extraordinary"                       | Pig Iron Theatre Co.                   |

## TRAINING

Action Theatre, Stella Adler Technique, Body-Mind-Centering (BMC), Chekhov Scene Study, Classical (Elizabethan/Jacobean), Contact Improvisation, Grotowski, Linklater, Roy Hart, Meisner, Red-Nose Clown, Viewpoints, Vocal Improvisation

## GRANTS AND HONORS

|                         |   |         |      |
|-------------------------|---|---------|------|
| Playwriting Grant       | The Producer's Fund                     | \$2,000 | 2017 |
| Conference Travel Grant | CU Center for British and Irish Studies | \$500   | 2013 |
| ATHE LCD Package Grant  | ATHE                                    | \$350   | 2013 |
| Production Grant        | UCB Onstage                             | \$150   | 2011 |
| Production Grant        | UCB Onstage                             | \$200   | 2011 |
| Beckett Workshop        | UCB Arts Fees                           | \$100   | 2010 |
| Emerging Artist Grant   | Boulder County Arts Alliance            | \$500   | 2010 |
| Best Comedy             | Corner Cone Playhouse                   | \$100   | 2010 |
| Pig Iron Workshop       | UCB Arts Fees                           | \$700   | 2010 |
| Pig Iron Workshop       | UCB Onstage                             | \$800   | 2009 |
| Pig Iron Workshop       | Program Fees                            | \$1400  | 2009 |
| Conference Travel Grant | UCB Graduate School                     | \$300   | 2009 |

## DISTINGUISHED MENTORS

Daniel Banks, Wendell Beavers, Marina Carr, Jim Christy, Michelle Ellsworth, Terri Knickerbocker, Kevin Kulke, Merrill Lessley, Cecil MacKinnon, Deb Margolin, Mary Overlie, Rosemary Quinn, Joanna Rotte, Jim Symons, Lloyd Trott, Steve Wangh

## CURRENT AND FORMER GROUPS AND ASSOCIATIONS

Association for Theatre in Higher Education (ATHE), Association for Theatre Movement Educators (ATME), Dramatist Guild