

June 15, 2021

To: External Evaluators

From: Stacy Alley, Head of Musical Theatre
Associate Professor of Musical Theatre/Dance
Department of Theatre and Dance, The University of Alabama

Dear External Evaluator:

Thank you for agreeing to evaluate my application for promotion at the University of Alabama (UA) where I joined the Department of Theatre and Dance in 2010 and was granted tenure and promotion to Associate Professor in 2015. I hope you will find the following information exemplifies a strong, sustained, and varied record of contribution to my field and that I meet or exceed the expectations of someone seeking the distinction of Full Professor.

Although your primary charge as an external evaluator is to assess research and creative activity, I ask you to also consider how these efforts affect and improve my administrative duties, teaching, and service. An exhaustive list of activities can be found in my curriculum vitae but, in order to get the full scope of my scholarly activities over the past six years, I invite you to peruse my website, which delineates and underscores what I have done to augment my dossier since my last promotion:

<https://stacyalley.people.ua.edu/>. The password to unlock private pages is ALLEY999. In addition, a few examples of my creative work can be viewed in their entirety here: https://bama365-my.sharepoint.com/:f/g/personal/slalley_ua_edu/ElsTKjR9x2BGkDvkmV5xzJ8Bc-BOsldW3Y9YqbckyEhKpA?e=583vl2

The majority of my creative activity, research, and scholarly effort as Associate Professor of Musical Theatre/Dance stems from my role as a director and/or choreographer. In this capacity, I strive to find unique and integrated ways of emotionally and conceptually telling a story and, in joining forces with other artists, I wear many hats to create a harmonious work of art. Working in the realms of professional, regional, academic, and community theatre in various settings over the past six years has stretched my abilities, informed my creative process, and fostered professional opportunities for my students.

Substantial creative and scholarly work at the national and international level represent the most convincing measure of academic and professional success and is vital in maintaining a significant connection to my area of discipline. The most recent example of such is my extensive work on *LaChiusa's The Wild Party*, for which I was hired by the Danish National School of Performing Arts Musical Academy (DASPA) to direct and choreograph the show as part of the *3rd Year Showcase* (please note: permission was granted by Michael John LaChiusa to edit standard casting choices due to location of the production). Living in Denmark for five weeks during a pandemic, while creating such a difficult show in a language I do not speak, proved to be an exciting challenge which, thankfully, resulted in a well-received production seen by over 1600 people at the Fredericia Theatre. My relationship with DASPA began in 2018 when I choreographed *A Little Night Music* for the *2nd Year Sondheim Project*. As a result of that show's success, I was invited back to Denmark in 2020 to direct/ choreograph *Young Frankenstein*. Unfortunately, however, after signing a contract and amid research and pre-production, COVID-19 forced the show to be cancelled.

Unable to fulfill my usual summer activities but refusing to let the pandemic inhibit my creative work, I applied for *The Mad Ones Lab*, created by Kait Kerrigan and Bree (formerly Brian) Lowdermilk. Through a new digital licensing agreement with Concord Theatricals, this one-of-a-kind lab provided various resources, including workshops and panels, and spanned four months and eleven time zones. I was assigned to direct a seven-minute scene from the musical, *The Mad Ones*, and, by using green screen technology, was able to safely collaborate not only with theatre-makers from across the globe but also with several of my students who worked on both sides of the camera. Culminating in a digital, international showcase on a web platform designed to create seamless, randomized “shorts” of the musical, this project forced us all to step outside our comfort zones and venture into territory outside of traditional musical theatre.

I was also able to develop and exhibit my creative work in an interactive performance entitled, *A Conversation Between Tap and Trumpet*. Choreographed by me and co-created and performed with trumpeter and my husband, Rob Alley, *A Conversation* explores improvisation as a driving force in a creative exchange and how the relationship between the two performers informs both artists’ interpretations of the music. Performed at various international, national, and local venues prior my last promotion, it was most recently presented in Tanzania in 2017 as part of a showcase produced by *Dance Team Africa*, an organization created to develop and promote the dance culture of East Africa. Supplemental funding for travel to Tanzania was made possible by a grant through UA’s *Capstone International*.

An additional grant from *Capstone International* helped fund a 2016 trip to Norway, where I was one of three artists invited to choreograph the *International Student Showcase* in conjunction with the Musical Theatre Educators’ Alliance International Conference. Performed at Teaterkjeller’n, the showcase featured students from Europe, Asia, Australia, and North America, including one from UA’s musical theatre concentration, who auditioned to be a part of this fantastic opportunity.

Additional creative input and energy can be found in various contributions to SummerTide Theatre, UA’s professional residential theatre in Gulf Shores which showcases our students while providing invaluable professional experience. Since 2014, I have served as Artistic Director and, since my last promotion, have directed/choreographed attendance-breaking productions of *The Marvelous Wonderettes*, *Smoke on the Mountain*, *Pump Boys and Dinettes*, and *Forever Plaid*. Additionally, this position requires that I maintain the quality of each production during a month-long run and that I direct SummerTide Theatre Camp, an initiative that gives aspiring young actors the chance to work with cast members and culminates in a showcase at the end of each week.

Other noteworthy regional creative activities include my featured performance (in collaboration with my UA colleague, Ja’Morris Rivers) in Red Mountain Theatre’s *Broadway Bash*, celebrating a rich 40-year history of musical theatre. Also, regionally, I choreographed for the *Peace Studio Broadway Showcase* at the Peace Center in Greenville, NC for which I also served as Dance Director of a two-week intensive (and was asked back in 2020 before it was cancelled due to the pandemic).

Additionally, I have continued to contribute effectively to the local arts community by maintaining a professional relationship with *Theatre Tuscaloosa* where I most recently directed/choreographed very successful productions of *The Marvelous Wonderettes* (2016) and *Forever Plaid* (2018).

A large part of my artistic endeavors, of course, lies in frequently and successfully contributing to the University of Alabama’s Theatre and Dance season, where all of the productions I have directed and/or

choreographed have received favorable reviews and positive feedback from critics, colleagues, and audience members alike. As an added bonus, each production provided the opportunity to facilitate research and collaboration with students in UA's Stage Management, Directing, Design and Technology MFA graduate programs.

Despite the pandemic, I was recently fortunate enough to have the opportunity to direct/choreograph *Spring Awakening*, for which I also assisted in the direction of the filmed version (made available after a short in-person run performed for small, masked audiences). As University guidelines required that actors remain six feet apart, not share any props, and wear masks at all times, I was compelled to approach both the process and product in an unconventional way and to do things that lie outside my purview. The Department of Theatre and Dance's decision to produce a show about intimacy at a time in history where we are prohibited from physical touch did not come easily and, like anyone creating theatre during the pandemic, I was presented with unparalleled challenges and obstacles. However, this show also provided the enriching opportunity to closely collaborate with a departmental colleague who served as Intimacy Director, professors from the Department of Modern Languages & Classics, and both professors and students from UA's Journalism & Creative Media Department. It must be noted that roughly a year earlier, I was directing and choreographing a production of *Legally Blonde* as part of our departmental season when, after six weeks of rehearsal and hundreds of hours dedicated to research and pre-production, the pandemic abruptly shut it down.

I also directed and choreographed celebrated productions of *The Drowsy Chaperone* (2019) and *A Chorus Line* (2017) for UA's Department of Theatre and Dance, but each show required additional preparation and rehearsal as I was charged with preparing the cast and modifying each show to accommodate a small tour (to the Montgomery Performing Arts Centre in Montgomery and the Saenger Theatre in Mobile, respectively) in order to expose the University of Alabama's Department of Theatre and Dance to broader audiences in the state of Alabama. As a result of UA's accomplished production of *A Chorus Line*, I was hired by the Virginia Samford Theatre, a historic regional theatre in Birmingham, to direct/choreograph a production of *A Chorus Line*, which quickly sold-out and in which some of my students had the opportunity to reprise their roles in a professional setting.

Other departmental highlights include extremely successful productions of *Young Frankenstein* (direction and choreography, 2015) and *August: Osage County* (direction, 2017). Other creative projects on campus include choreography for the *Alabama Repertory Dance Theatre Concert* (2016) and the *Druid City Opera* (2016-2019), direction of the Musical Theatre *Freshmen Showcase* (2021), and the co-direction and choreography of our senior showcase, *Bama on Broadway* (2015-2021), performed each year at Theatre Row in NYC and, recently, in a virtual format.

Campus leaders encourage faculty to be active as scholars, artists, and practitioners because it supports enriched teaching and creates additional opportunities for student learning and development. As such, my research has been extended and enhanced by serving as a faculty research advisor to students in the musical theatre program who presented their work and won multiple awards at various undergraduate research initiatives:

- National Conference on Undergraduate Research (NCUR), Kennesaw State University
- The University of Alabama's Undergraduate Research and Creative Activity Conference (URCA)
- The College of Arts & Sciences Support for Undergraduate Research (ASSURE)
- UA Systems Honors Research Conference
- Undergraduate Creativity and Research Academy (UCRA)

- The College of Arts & Sciences Undergraduate Research, Scholarship, and Creative Activity Conference (URSCA)

In addition to academic pursuits, I have mentored students on assorted departmental projects and responsibilities, namely as dance captains, choreographers, understudies, or swings.

As detailed in my CV, creative and academic formats in which I have presented and/or discussed varied topics in musical theatre include conferences and events sponsored by:

- Musical Theatre Educators' Alliance (MTEA)
- Southeastern Theatre Conference (SETC)
- Alliance for the Arts in Research Universities (A2Ru)
- The University of Alabama's College of Arts & Sciences
- Kennesaw State University Arts
- Red Mountain Theatre Company
- American Theatre Magazine
- Southern Theatre Magazine
- Dutch Academy of Performing Arts
- *Cause an Effect*, The Broadway Podcast Network

In an effort to compliment my own training and stay abreast of current industry practices, I have recently taken (online) classes from *Matthew Corozine Studio* (Meisner Technique), *Broadway Weekends at Home* (Robyn Hurder), and *Broadway Dance Center* (Parker Esse and Joshua Bergasse).

Following the murder of George Floyd and amid continued police brutality and violence inflicted upon Black lives across the U.S., I spent the past year educating myself about racism and its structural effects in our society. As part of such research, I attended various events/webinars sponsored by:

- The University of Alabama
- SETC Leadership Board
- National Association of Schools of Theatre (NAST)
- Broadway Advocacy Coalition
- The University of Southern California
- Rock the Audition/CARE (Creatives for Artistic and Realistic Equity) Coalition

The pandemic, of course, required that we quickly adjust classes to suit online teaching and find innovative and flexible teaching methods in order to motivate our students as well as to understand and adjust to their needs. Thus, in order to stay on top of best practices for online learning/remote instruction, I attended webinars sponsored by:

- Casting Society of America (CSA)
- Stage Directors and Choreographers Society (SDC)
- American Guild of Musical Artists (AGMA)
- The Alliance for the Arts in Research Universities (a2ru)
- Southeastern Theatre Conference (SETC)
- Stage Directors and Choreographers Foundation (SDCF)
- Digital Theatre+, Association for Theatre in Higher Education (ATHE)
- National Dance Education Organization (ndeo)
- The Growing Studio
- The University of Southern California's School of Drama

In 2017, I was appointed Head of Musical Theatre, a role in which I not only oversee both the BFA and BA Musical Theatre Concentration, but also serve as a director of undergraduate advising. Such an administrative position informs all aspects of my job as is reflected by my duties and responsibilities which include but are not limited to:

- advising Capstone (senior) projects
- mediating creative and academic issues
- leading recruitment efforts
- organizing auditions, interviews, and admission procedures
- correspondence with prospective and current students/parents
- advising accepted students at freshmen orientation sessions (*Bama Bound*)
- scheduling and leading bi-monthly MT faculty meetings
- writing letters of recommendation
- maintaining/improving the curriculum while ensuring NAST compliance
- creating and maintaining the musical theatre budget
- allocating scholarship money

Furthermore, since assuming this position, I have created and now advise the Musical Theatre Freshmen/Senior Mentorship Program as well as the Musical Theatre Ambassador Program for prospective students.

Along with twenty-five years of professional experience, I brought to my employment at UA a strong academic background that has been instrumental to my efforts in curriculum development. Endeavoring to inspire our students and enhance our faculty, I not only have established a strong dance constituent to the musical theatre concentration but also have continued to use my history and knowledge in theatre to supplement both the musical theatre and dance curricula as well as to inspire our students and enhance our faculty. I have also strengthened the MT curriculum by proposing new classes, revamping existing ones, teaching an overload, and developing better assessment measures.

Classes in rotation since my last promotion include *Musical Theatre Careers* (which I created), *Advanced Tap Dance*, *Beginning Tap Dance*, *Musical Theatre Dance Styles III*, *Musical Theatre Dance Styles II*. The *Styles* courses require that I create new content each time they are taught as the ever-changing nature of the industry dictates that new styles, choreographers, and shows be implemented into the repertoire. Therefore, I do considerable research into each show, its time period, and various iterations of its creative team in order to teach choreography the way it was intended. Although my current teaching load consists of undergraduate courses specifically designed for students in the musical theatre concentration, each of my classes has proven to be quite popular and consistently have a waitlist. Therefore, in the interest of serving students in other disciplines, I allow dance majors and graduate students from the MFA Acting program into certain classes if space allows.

A record of effective instruction is an important part of a successful application for promotion. I have received excellent peer reviews, and my Learner-Centered Outcomes and Student Opinions of Instruction (SOI) scores and comments have remained consistently in the highest percentage of student satisfaction. These measures reflect the fact that, although I often teach a variety of experience and ability levels within the same class, I manage to create a spectrum for each course that allows each individual student to thrive at his or her own pace. In addition, they reveal that I am freely giving of my time and energy, that I run an affirmative and effective classroom, and that my classes challenge the creativity, talent, and interpersonal skills of the individual.

My goal as an educator is to create better and more informed human beings who, with the knowledge learned in the musical theatre concentration, will lead productive lives and will better society. Therefore, I encourage and emphasize vulnerability and open-mindedness in everything so that the student can embrace failure and find ways to overcome any obstacle. It is also my intention to facilitate the development of the student by providing a safe and challenging environment that aids in the individual development of skills, as well as a deeper understanding of the demands of our industry. My commitment on this front is reflected not only in students' feedback, but also in their achievements as well. Current and former students have recently been employed in shows on Broadway, Off-Broadway, International/National Tours, theme parks, cruise ships, and in various professional regional theatres across the country and abroad. They have also been participants in apprenticeships and intensives such as the Gus Giordano Dance Summer Intensive, Broadway Dance Center, Broadway Dreams (various locations), and The Link Program/Growing Studio. In addition, UA Musical Theatre alumni are finding success in film and television, the music industry, and in prestigious graduate programs in varying fields, including Parsons School of Design, Emory University School of Law, The University of Alabama's MBA Program, Lamar University's Department of Social Work, and NYU's Tisch School of the Arts Graduate Musical Theatre Writing Program.

I make it a priority to invite our alumnus back to campus to share their individual journeys in navigating this business and, in order for our students and musical theatre faculty to maintain a connection to industry professionals, I have been integral in coordinating numerous guest artist visits:

- Beth Leavel (*Acting Through Song, Audition Prep*)
- Diedre Goodwin (*Acting for the Camera, Musical Theatre Dance*)
- Parker Esse (*Musical Theatre Dance & Musical Theatre Performance*)
- Hunter Herdlicka (*Acting Through Song, Audition Prep*)
- Tina Marie Casamento (*New Musical Development, Auditioning for Casting Directors*)
- Tony Howell (*Digital Wellness for Artists*)
- Jason Styres (*Advice from a NYC Casting Director*)
- Sheri Sanders (*Rock the Audition*)
- Denis Jones (*Holiday Inn Choreography*)
- Bret Shuford (*The New Normal on Broadway*)
- Matt Edwards (*Singing Rock and Roll*)
- Gregg Russell (*Advanced Tap Dance*)
- Adam Pelligrine (*Fosse Choreography*)
- Aaron Galligan-Stierle (*Self-Tape Success During COVID*)
- David Sisco & Laura Josepher (*Tackling Contemporary Musical Theatre*)
- Stephanie Pam Roberts (*Voice-over Work*)
- Alie B. Gorrie (*How Your Passion Can Provide New Avenues in Using Your Artistry*)

I also arranged for Ali B. Gorrie to give a Keynote Presentation entitled *Ally, Advocate, Activist: How to Show Up as a Service-Centered Artist*, which focused on inclusivity in the arts and was made available to the campus community and to the Tuscaloosa community as well.

During the pandemic, I was contacted by Andy Blankenbuehler with an offer to teach (along with associates Michael Mindlin, Luis Salgado, Ryan Kasprzyak, and Michael Balderrama) to teach our students a two-week masterclass series via Zoom. This experience gave my students and me invaluable insight into the creation of the original choreography for *Hamilton*, *Bandstand*, and *In the Heights*.

I have also orchestrated frequent visits from agencies and casting directors from including North Shore Music Theatre, Theatre by the Sea, Actors' Express, Flat Rock Playhouse, Disneyland, and Norwegian Creative Studios. Workshops, informational sessions, and auditions held by these companies has consistently resulted in employment for our students.

Teaching master classes further supports the conclusion that I am committed to enhancing the visibility and mission of the University by work outside the classroom. As such, I have taught for the following:

- Alabama Dance Festival (Birmingham)
- The College Audition Conservatory (Orlando, FL)
- Peace Studio Broadway (Greenville, SC)
- Red Mountain Theatre Company (Birmingham, AL)
- Southeastern Theatre Conference (various locations)
- American Ballet Theatre (UA Campus)
- Dance Team Africa (Arusha, Tanzania)
- Bardar Academy (Oslo, Norway)
- Maceo Smith High School (Dallas, TX)
- Danish National School of Performing Arts (Fredericia, Denmark)
- Tuscaloosa Children's Theatre

Likewise, I often teach classes for the Alabama Conference of Theatre, the Walter Trumbauer District Theatre Festival, the Alabama Thespian Festival, and for high schools throughout the region which provide a chance to give back to the state of Alabama as well as to nurture and recruit new talent for the theatre and dance programs at UA.

Service is another significant component of my position as a faculty member at the University of Alabama and I have made and maintained vital alliances with other scholarly and creative people and disciplines through the various professional organizations of which I am a member and/or hold a leadership position. I am currently an Associate member of the Stage Directors and Choreographers Society (SDC), and a member of the Musical Theatre Educators' Alliance (MTEA), the Alabama Conference of Theatre, the Southeastern Theatre Conference, and the Laban/Bartenieff Institute of Movement Studies in NYC, through which I am a Certified Movement Analyst (CMA).

I have been a member of The Musical Theatre Educators' Alliance since 2010, which has afforded me a global network of like-minded educators and professionals, as well as multiple research, creative, and teaching opportunities throughout the U.S. and abroad. Since joining, I have served on the Executive Board in many capacities, including as the Southeastern Representative from 2011-2016, Vice-President of Conferences from 2017-2020, and President from 2020-2021.

The role of VP of Conferences was a huge commitment, requiring that I handle all aspects of organizing conferences in Orlando, San Diego, and New York City. During my term as president, however, MTEA experienced an exponential growth in both membership and initiatives which warranted immediate and exhaustive action and attention. So, although obligations to my family and job prompted me to step down before the end of my term, I, in conjunction with members of the Executive Committee, made significant contributions to the organization in my short tenure as president, including handling legal matters, re-writing the by-laws, and responding to the needs and wants of our members during a tumultuous year. Perhaps my most important initiative was the creation of a Race, Equity, and Inclusion (REI) Committee for which I appointed a Lead Diversity Officer as well as helped facilitate a very well-attended webinar entitled, *Race, Equity, and Inclusion in Musical Theatre Education*.

Moreover, I have a long history with the Southeastern Theatre Conference (SETC), an organization with over 5,000 members, in which I have been a member since 2000 and have served multiple posts. I co-founded and served as Chair of the Musical Theatre Committee and, since my promotion, have remained an active member. Recently, I served as Chair of the Scholarships Committee, and sat on the Denise Halbach Performance Scholarship Committee as well as the College/University Nominations Committee.

In 2015, I was re-appointed as the Alabama Representative for the Miami Local Division of SAG-AFTRA for which I also served on the Dance Sub-Committee from 2013-2016. Following these contributions, however, I withdrew my membership, which I have maintained since 1988, simply because I am no longer pursuing acting.

Since promotion to Associate Professor, I have continued to volunteer as a reviewer/referee for book proposals:

- *Contemporary Musical Theatre Performance*, by David Sisco and Laura Josepher, Routledge Press, February 2020
- *Creating Your Spotlight: Lessons from Harold Hill, Evita, and Hamilton* by James. C. Kaufman & Dana P. Rowe, Methuen Drama, February 2019
- *Pick Up What I'm Puttin' Down: An Instructional Guide for Tap Dance in Higher Education* (working title) by Lyn Cramer, Methuen Drama, September 2016

It has been a privilege to serve the University of Alabama in various capacities both on and off campus over the past eleven years. University Committee service since my promotion includes the Mediation Committee, Outstanding Commitment to Teaching Award (OCTA) Selection Committee, University Recreation Committee, Student and Campus Life Committee, and Faculty Senate Alternate (after serving as senator from 2012-2014). I am also a Safe-Zone Ally through the Division of Diversity, Equity and Inclusion, and I have served as an External Member of a Dissertation Committee in the School of Music, as well as on the Advisory Committee in Interdisciplinary Studies.

This past semester, I became an Apprenticeship Mentor for the *Crossing Points Certificate in Occupation Studies (CCOS)*, a certificate program for young adults with intellectual disabilities interested in pursuing postsecondary education at The University of Alabama. Other campus community engagement involves my participation in the *Creating A Fantastic Experience (CAFE' @ UA)* Breakfast, a program designed in order to compliment UA's interview process by providing a non-discipline specific social experience for candidates interviewing for positions within Arts & Sciences.

For the Department of Theatre and Dance, specifically, I have served as Chair and/or a member of a multitude of (successful) search committees and have been a member of the Season Selection Committee, Scholarship Committee, Tenure and Promotion Committee, Alpha Psi Omega (APO) Reinstatement Committee, BFA Committee, and, since 2013, Chair of the Recruitment Committee. During the 2017-2018 school year, I was responsible for gathering, organizing, and presenting specific musical theatre materials in preparation for National Association of Schools of Theatre (NAST) Accreditation renewal. I have also served as Faculty Mentor, Supervisor of *Musical Theatre Dance Labs*, APO Advisor, and as a substitute for members of the dance faculty.

In conjunction with my fellow musical theatre colleagues, I continue to prepare students for numerous auditions, adjudicate the *Musical Theatre Juries* and *BFA Sophomore Qualifying Exam* each year, and attend weekly Musical Theatre Convocation in which the MT faculty provides valuable feedback to

students' performances. I also make it a priority to recognize our students in various academic and occupational pursuits by nominating deserving students for miscellaneous awards.

As the Coordinator of UA's Theatre Auditions for the past ten years, I have been instrumental in not only coordinating the schedule but also in serving as the primary liaison between potential students (and their parents) and theatre faculty members. Outside of my explicit duties, I have volunteered my time to coordinate and direct performances for various campus and/or community festivities including UA's Homecoming, the Druid City Pride Festival, Morningstar Assisted Living Facility, as well as for multiple fundraising events to promote the future Performing Arts Academic Center (PAAC).

In the interest of fostering interdisciplinary collaboration, I have been a guest lecturer for *Art for Life's Sake* through UA's Honors College, and *Fine Arts 200* through UA's New College, both of which focus on the artistic value and collaborative process of musical theatre. Additionally, I have presented my creative approach in various departmental *Introduction to Theatre* sections and in post-show talk-backs, sponsored by the Department of Theatre and Dance.

I have remained firmly dedicated to recruitment during my tenure at the University of Alabama. Recruitment events I have attended (and/or taught for) in the past six years in various locations throughout the U.S. include:

- (N)unifieds (with Texas State University, Rider University, and Shenandoah Conservatory)
- Mississippi State Thespian Conference (ThesCon)
- Tennessee All-State Acting and Musical Theatre Auditions
- Alabama State Thespian Festival
- The Performing Arts Project (TPAP)
- Blueprint Summer Intensives
- Stewarts Creek High School Audition Day
- Alabama Conference of Theatre
- Walter Trumbauer Secondary Theatre Festival
- Mississippi School of the Arts Virtual College Showcase
- Southeastern Theatre Conference (SETC) High School Auditions
- College Audition Project (CAP)
- The College Audition Summer Intensive
- The Fine Arts College Fair

In order to support fellow academic theatrical communities, I have adjudicated:

- *Musical Theatre College Night*, The University of Montevallo
- *Step, Sing*, Samford University
- CS Music International Vocal Competition, Virtual
- The Undergraduate Research and Creative Activity Conference, the University of Alabama
- Walter Trumbauer High School Scholarship Auditions, Birmingham
- *Spring Awakening*, the University of Alabama Birmingham (UAB), Kennedy Center American College Theatre Festival (KCACTF)
- *Cabaret*, Troy University, KCACTF

In addition, I have served as an external evaluator for candidates going up for tenure and promotion at several universities.

Since my last promotion, I have been acknowledged with notable awards in all areas of academic merit. In 2019, I was honored with the prestigious and competitive *President's Faculty Research Award* (Mid-Career Scholar), which recognizes outstanding faculty researchers from across the University of Alabama's Colleges and Schools. The same year, I was invited to serve as *Commencement Marshal*, an honor chosen by UA's academic deans and based on outstanding service to the institution, excellence in teaching, and the respect of faculty colleagues. In 2018, I won the *Outstanding Commitment to Teaching Award* (OCTA), presented by The University of Alabama's National Alumni Association and, in 2017, was named *Theatre Educator of the Year* at the Druid City Arts Award, sponsored by the Arts Council of Tuscaloosa. I was also the recipient of two *Alphies*, which are voted on by members of Alpha Psi Omega (APO), and awarded for my direction of *August: Osage County* and *A Chorus Line*. It is also important to note that I was nominated for the *Excellence in Academic Advising Award* through the Office of Academic Affairs and, multiple times, for the *Leadership Board Faculty Fellowship* through UA's College of Arts and Sciences, which is given to faculty members displaying academic excellence.

Thank you for taking the time to evaluate my credentials and for your consideration of my dossier materials. I hope you will find my accomplishments and collegiality in the academic community worthy of the rank of Full Professor and my performance and productivity in all areas a good indication of my continued success in academia and the professional realm of my chosen field. Please let me know if you have any questions or require additional materials.

Sincerely,

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