

## **Nic Barilar**

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### **ACADEMIC EMPLOYMENT**

**Clarion University of Pennsylvania**, August 2021 – Present  
Temporary Full-Time Instructor of Theatre  
Department of Visual and Performing Arts

### **EDUCATION**

#### **University of Pittsburgh**

Ph.D. Theatre and Performance Studies, 2021  
Immersive Practice Credential: Directing  
Graduate Certificate: Transatlantic Studies

#### **University of Alabama**

M.A. English Literature, 2015

#### **Clarion University of Pennsylvania**

B.F.A. Theatre: Acting Concentration, 2013  
B.A. English: Drama and Film Studies Concentration, 2013  
*Summa cum laude, President's Nominee – Syed R. Ali-Zaidi Award*

### **PUBLICATIONS**

#### **Book Chapters**

“Beckett’s Queer Time of *Défaillance*: Ritual and Resistance in *Happy Days*,” in *Beckett Beyond the Normal*, edited by Seán Kennedy (Edinburgh University Press, 2020), 105–16.

“Mobile Censorship: Following Censorship’s Movement in Allan McClelland’s *Bloomsday*,” in *The Palgrave Handbook of Theatre and Performance Censorship*, edited by Anne Etienne and George Saunders (Palgrave Macmillan, forthcoming 2022).

“Re-thinking the Theatre of the Absurd in the Age of Decolonization,” in *The Routledge Companion to the Literature of the Absurd*, co-authored with Hannah Simpson, edited by Michael Y. Bennett (Routledge, forthcoming 2023).

#### **Article Under Review**

“The Memory of Censorship in the World Premiere of Seán O’Casey’s *The Drums of Father Ned*: Lafayette, Indiana 1959.” Under review with *Theatre Survey*.

#### **Book**

Manuscript in Progress: *Moving Censorship: Banned Irish Plays and Transnational Theatre*.

## **AWARDS, FELLOWSHIPS, AND HONORS**

### **Research Fellowships and Grants**

Andrew W. Mellon Predoctoral Fellowship, University of Pittsburgh, 2020–21.

Theatre Arts Summer Research Fellowship, Dietrich School of Arts and Sciences,  
University of Pittsburgh, 2020 and '18.

Klinzing Dissertation Grant, European Studies Center, University of Pittsburgh, 2020.

Klinzing Pre-Dissertation Grant, European Studies Center, University of Pittsburgh,  
2018.

### **Research Award**

Outstanding Thesis, Department of English, University of Alabama, 2015.

### **Public Humanities Grants**

Provost's Year of PittGlobal Grant, University of Pittsburgh. To produce the North  
American premiere of Máiréad Ní Ghráda's *On Trial* and post-show panels. 2018.

Year of Global Europe Grant, European Studies Center, University of Pittsburgh.  
Matching funds to produce and direct *On Trial*. 2018.

### **Teaching Awards**

Elizabeth Baranger Excellence in Teaching Award (Nomination), College of Arts and  
Sciences Graduate School, University of Pittsburgh, 2019 and '16.

Department of Theatre Arts Teaching Award, University of Pittsburgh, 2017.

### **Conference Travel Grants and Awards**

A&S Planning and Budget Committee Grant, University of Pittsburgh, 2019 and '16.

Association for Theatre in Higher Education Conference Fellowship, 2019.

Graduate Student Organization Travel Grant, University of Pittsburgh, 2019 and '16.

Graduate Student Government Travel Grant, University of Pittsburgh, 2018, '17, and '16.

Samuel Beckett Society Graduate Bursary Award, 2017.

Graduate Student Association Travel Grant, University of Alabama, 2014.

Miriam Locke Research/Travel Scholarship, University of Alabama, 2014.

### **Teaching Fellowships and Assistantships**

Teaching Fellow, Department of Theatre Arts, University of Pittsburgh, 2015–20.

Teaching Assistantship, English Department, University of Alabama, 2013–15.

### **CONFERENCE ORGANIZATION AND PAPERS**

#### **Panels and Working Groups Organized**

Panel Organizer, Chair, and Participant. “Fizzles, Flops, and Frustrations: Failures in Theatre History, Theory, and Practice.” Association for Theatre in Higher Education. Theatre History and Theory and Criticism Focus Groups. Digital Conference. 2020.

Panel Co-Organizer (with Christopher Corbo) and Participant. “Reconsidering Transition: History, Methodology, Performance.” Association for Theatre in Higher Education. Theatre History Group. Orlando, FL. 2019.

Working Group Co-Organizer (with Vicki Hoskins) and Participant. American Society for Theatre Research: “Violent Bodies, Violent Acts.” Atlanta, GA. 2017.

#### **Papers Presented**

“The Politics of Inaction: The Algerian War and Beckett’s *Act Without Words I*.” Association for Theatre in Higher Education. Theatre History and Theory and Criticism Focus Groups. Digital Conference. 2020.

“Irish and Hoosier Memories in the World Premiere of Seán O’Casey’s *The Drums of Father Ned*.” American Society for Theatre Research. Transnational Performance Working Group. Arlington, VA. 2019.

“Bringing James Joyce Back to Dublin: Censorship to Performance.” Association for Theatre in Higher Education. Theatre History Focus Group. Orlando, FL. 2019.

“Samuel Beckett’s *Act Without Words I*, the Algerian War, and the Invention of Decolonization.” Mid-America Theatre Conference. Cleveland, OH. 2019.

“Censoring Arousal, Arousing Censorship: Tennessee Williams’ *The Rose Tattoo* in Dublin, 1957.” American Society for Theatre Research. Impotent Performance Working Group. San Diego, CA. 2018.

“The Scenography of Memory: Pittsburgh’s Maxo Vanka Murals.” Cultural Studies Association Conference. Pittsburgh, PA. 2018.

“Violence and Audience Complicity in the 2005 Revival of *Sweeney Todd*.” American Society for Theatre Research. Violent Bodies, Violent Acts Working Group. Atlanta, GA. 2017.

“Just genuine pure filth!’: Sex, Censorship, and the Queer Politics of Failure in *Happy Days*.” Samuel Beckett Society Conference. Halifax, Nova Scotia, Canada. 2017.

“Negotiating Local and Transnational Performance in the World Premiere of Sean O’Casey’s *The Drums of Father Ned*.” American Society for Theatre Research. Amateur Acts Working Group. Minneapolis, MN. 2016.

“Re-Thinking Foucault’s ‘Spectacle of the Scaffold’ in Yussef El-Guindi’s *Back of the Throat*.” Comparative Drama Conference. Baltimore, MD. 2016.

“Beckett and Censorship; or ‘It must mean something or they wouldn’t keep it.’” South-Atlantic Modern Language Association. Atlanta, GA. 2014.

## TEACHING EXPERIENCE

### Clarion University of Pennsylvania

Acting II: Scene Study Fall 2021  
 Upper-level acting methods course  
 Majors and Minors

Voice and Articulation Fall 2021  
 Introduction to vocal production, expression,  
 anatomy, and mechanics  
 Majors, Minors, and Non-Majors

Introduction to Theatre AY 2021–22  
 Surveys theatre topics and builds analytical skills  
 for interpreting theatre in critical writing  
 Online, non-majors

Playing Shakespeare Spring 2022  
 Upper-level acting course  
 Linklater and First Folio Techniques  
 Majors and minors

Acting I Spring 2022  
 Introductory acting course  
 Majors, minors, and non-majors

### University of Pittsburgh

Instructor of Record:  
 Enjoying Performances Spring 2020 and  
 Introduction to performance studies Spring 2017  
 Majors, minors, and non-majors

Introduction to Performance Introductory acting course Majors, minors, and non-majors	Fall 2019 and AY 2015–2016
World Theatre History II, 1640–1914 Upper-level history/literature/theory survey Graduate and undergraduate	Spring 2019
Contemporary Global Stages: Performing Empire(s) Special topics course Majors, minors, and non-majors	Fall 2018
Teaching Assistant: Musical Theatre Performance Majors and non-majors	Fall 2019
World Theatre History III, 1890-the present Upper-level history/literature/theory course Majors and non-majors	Spring 2018
Embodying Difference on the English Renaissance Stage Undergraduate history and literature seminar Writing intensive Majors	Fall 2017
Enjoying Performances Introduction to performance studies Majors and non-majors	Fall 2016
Theatre and Collaboration Hands-on introduction to theatre 2 recitation sections Majors, minors, and non-majors	AY 2015–16
<b>University of Alabama</b>	
Instructor of Record: English Composition II Introduction to research writing 2 sections Non-majors	Spring 2015
English Composition I Introduction to rhetoric and composition 2 sections Non-majors	Fall 2014



## UNIVERSITY THEATRE

### Directing

*Exit the King*. By Eugene Ionesco. Clarion University Theatre. Clarion, PA. 2022.

*The Sugar Wife*. By Elizabeth Kuti. Clarion University Theatre. Clarion, PA. 2021.

*On Trial*. By Máiréad Ní Ghráda. North American Premiere. University of Pittsburgh Stages, Co-funded with Grants from the European Studies Center and Provost's Year of PittGlobal. Pittsburgh, PA. Also Acted as Producer. 2019.

*Footfalls and Catastrophe*. By Samuel Beckett. University of Pittsburgh Stages. Pittsburgh, PA. 2017.

*Waves*. Devised from Virginia Woolf's *The Waves*. University of Pittsburgh Department of Theatre Arts Directing Laboratory. Pittsburgh, PA. 2017.

(Assistant) *HAIr*. By Gerome Ragni, James Rado, Galt MacDermot. University of Pittsburgh Stages. Pittsburgh, PA. Assistant to Cynthia Croot. 2016.

### Dialect Coach

Southern US, Standard English, Irish. *The Sugar Wife*. Clarion University Theatre. 2021.

Irish. *On Trial*. University of Pittsburgh Stages. 2019.

Manchester English. *HAIr*. University of Pittsburgh Stages. 2016.

### Dramaturgy

*HAIr*. By Gerome Ragni, James Rado, Galt MacDermot. University of Pittsburgh Stages. Pittsburgh, PA. Dir. Cindy Croot. Collaboration with Liz Coen. 2016.

*Merrily We Roll Along*. By Stephen Sondheim and George Furth. University of Alabama Theatre and Dance, Tuscaloosa, AL. Dir. by Matthew Davis. 2014.

## INVITED TALKS

"The Politics of Theatre and the Theatre of Politics: Early U.S. Theatre and William Dunlap's *André*." Pre-show talk for Throughline Theatre Company's production of *André*. Pittsburgh, PA. 2019.

"Irish Theatre in the Diaspora: Seán O'Casey's *The Drums of Father Ned* in Indiana." Lecture for the Pittsburgh Irish Festival. Pittsburgh, PA. 2017.

## **WORKSHOPS & GUEST LECTURES**

“Tricks and Tips for the Musical Theatre Audition,” guest workshop for Auditioning course, University of Pittsburgh Department of Theatre Arts, 2019.

“Interdisciplinary Approaches to Responding to Student Work,” teaching colloquium organized as department Teaching Mentor, 2018.

“Adapting Inherited Syllabi,” teaching colloquium organized as department Teaching Mentor, coordinated with University Center for Teaching and Learning, 2017.

“Shakespeare’s First Folio: An Actor’s Tool,” workshop sponsored by the University of Pittsburgh Performance Collaborative, 2017; workshop sponsored by the University of Alabama Hudson Strode Program in Renaissance Studies, 2014.

“Introduction to the Laban’s Voice and Movement Technique,” guest workshop for Acting II course, University of Pittsburgh Department of Theatre Arts, 2017.

“Ohio Theatre Alliance Audition Prep,” workshop and talkback sponsored by the University of Pittsburgh Department of Theatre Arts, 2016.

## **SERVICE**

### **Manuscript Peer Reviewer**

*Theatre History Studies.*

### **American Society for Theatre Research**

Mentorship Breakfast Committee Co-Chair, 2017–18.

Conference Assistance Committee Member, 2016–17.

### **Theatre History Focus Group, Association for Theatre in Higher Education**

Focus Group Graduate Representative, 2019–20.

### **Clarion University of Pennsylvania**

Presidential Commission on LGBTQ+ Concerns, Member, 2021–present.

### **University of Pittsburgh Department of Theatre Arts**

President, Theatre Arts Graduate Student Organization, University of Pittsburgh, 2018.

Acted as dept/grad program liaison, established theatre graduate student library, organized and chaired theatre arts GSO meetings

Teaching Mentor for the Department of Theatre Arts, University of Pittsburgh, 2017–18.

Organized a Pedagogy Colloquium each semester, organized online syllabus workshop between semesters, mentored TAs

- Undergraduate Curriculum Assessment Committee, 2017–18.  
Evaluated course materials for College assessment, curricular development
- Office Committee, Theatre Graduate Student Organization, 2016–17.  
Planned, purchased, and installed renovations to graduate student offices
- Season Selection Committee, the University of Pittsburgh, 2016–17.  
Represented graduate students in planning the 2017-18 season
- National Association of Schools of Theatre (NAST), Graduate Representative to NAST  
Accreditation Review Talk, Fall 2016.
- Revised Theatre Arts Graduate Student Organization Handbook, 2016–18.
- Assistant to Director of Undergraduate Studies, Gianni Downes, Spring 2016.  
Researched and compiled 18-page resource guide for undergraduate summer  
theatre internship and employment opportunities
- Assistant to Marketing Coordinator, Josh Storey, Fall 2015.  
Wrote press releases for productions and blog posts for department website
- Budget Committee, 2015–16.  
Represented graduate students in the allocation of funds for department spending

## **ADVISING**

- Advisor, Clarion Theatrical Alliance, 2021–present.  
Undergraduate theatre program organization
- Teaching Mentor, Department of Theatre Arts, University of Pittsburgh, 2017–18.
- Advisor, RedEye Theatre Project, 2015–17.  
Undergraduate 24-hour, 10-minute play festival  
Produced two festivals per semester  
Advised group organization, provided feedback on scripts, mentored directors

## **FOREIGN LANGUAGE COMPETENCY**

### **French**

- Reading: Advanced  
Writing: Intermediate  
Speaking: Intermediate

## **CURRENT PROFESSIONAL MEMBERSHIPS AND ASSOCIATIONS**

Actors' Equity Association (AEA)

American Society for Theatre Research (ASTR)

Association of Pennsylvania State College and University Faculties (APSCUF)

Samuel Beckett Society

## **REFERENCES**

Cynthia Croot, MFA  
Associate Professor  
Department of Theatre Arts  
University of Pittsburgh  
ccroot@pitt.edu

Dr. David H. Deutsch  
Associate Professor  
Department of English  
University of Alabama  
dhdeutsch@ua.edu

Rob Frankenberry, MFA  
Director, Fleischner Young Artist Program  
Pittsburgh Festival Opera  
frankentenor@gmail.com

Dr. Michelle Granshaw  
Associate Professor  
Department of Theatre Arts  
University of Pittsburgh  
mkg31@pitt.edu

Dr. Patrick McKelvey  
Assistant Professor  
Department of Theatre Arts  
University of Pittsburgh  
ptm17@pitt.edu