

Rick Davis • Curriculum Vitae

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Education:

D.F.A., Dramaturgy, Dramatic Literature, and Criticism

Yale University School of Drama, 2003

Dissertation: “All the Universe a Stage: Three Plays of Calderón de la Barca.”

M.F.A., Dramaturgy, Dramatic Literature, and Criticism

Yale University School of Drama, 1983.

Kenneth Tynan Award in Dramaturgy.

B.A. *summa cum laude*. Theatre and Drama; Minor in English

Lawrence University, 1980.

F. Theodore Cloak Award in Theatre.

Honor Societies: Phi Beta Kappa, Phi Kappa Phi, Phi Beta Delta, Eta Sigma Phi

Academic administration:

Dean, College of Visual and Performing Arts, George Mason University, 2015—

Academic, executive, and artistic leader of arts college serving c. 1,700 majors across seven disciplines, offering bachelor’s to doctoral degrees. CVPA operates a large community arts school, two major performing arts venues, a digital venue, and seven galleries. Enrollment growth of 25% between 2016-2024. Annual budget c. \$53 million.

Associate Provost for Undergraduate Education, George Mason University. 2007—2011

Served as steward of general education program. Worked with Provost Peter N. Stearns on undergraduate matters including liberal education, curricular and student services issues, international initiatives, assessment, and accreditation. AGLS “Exemplary Program Award” for assessment innovations, 2011. Recurring guest blogger for AAC&U. Featured speaker, Inside Higher Ed teleconference, “Selling the liberal arts to students and their parents,” 2011.

Associate Dean, College of Visual and Performing Arts, GMU. 2001-2007; 2012-15

Collaborated with Dean and faculty of College, focusing on academic and artistic programs, facilities, and strategic planning.

Interim Director, Institute of the Arts: George Mason University, 2000-01

Chief academic and operating officer (Dean equivalent) of unit housing divisions of Art and Visual Technology, Dance, and Theater; artistic director of Center for the Arts.

Led preparation for creation of the College of Visual and Performing Arts.

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Director, Division of Theater, George Mason University: 1992-97

Led a comprehensive restructuring of the theater program, focused on a distinctive combination of liberal arts breadth with professional rigor in collaboration with resident Equity theater company. Increased majors from 35 to 80.

Artistic administration:

Executive Director, Hylton Performing Arts Center, 2011—2026

CEO of new, multi-venue facility operated by George Mason University in partnership with Prince William County and City of Manassas. Annual budget c. \$6 million. Focus on strategic planning, fundraising, capital and program development, and volunteer and political liaison. Opened major addition (Education and Rehearsal Wing), 2019.

Artistic Director, Theater of the First Amendment, 1991—2012

Artistic leader of Actor's Equity company in residence at George Mason University that ceased operations in 2012. TFA was honored with twelve Helen Hayes Awards and nearly forty nominations. TFA's work has gone on to regional, national, and international productions, nationwide NPR broadcast, commercially available recordings, publication, and local PBS telecast.

Artistic Director, Center for the Arts: George Mason University, 2000-2007

Planned and implemented Great Performances at Mason, the 40+ event performing arts series of the Center for the Arts, and corollary activities. Focused on audience development, program enhancement, and artist-academic coordination. Administered auxiliary enterprise budget of c. \$5 million.

Associate Artistic Director, Center Stage, 1990-91; Resident Dramaturg, 1986-90

Assisted in artistic planning, casting, fundraising, Board development, publications and marketing activities for major regional theater (LORT-B). Created dramaturgy department that became a national model. Dramaturg for 20+ productions. Originated Cabaret series. Directed in Cabaret series and mainstage. Participated in major capital/endowment/renovation campaign.

Co-founder and Associate Director, American Ibsen Theater, 1983-85

Helped create innovative, nationally recognized professional company in Pittsburgh devoted to experimental stagings of Ibsen, new works, and other rarities. Directed, performed, worked in marketing, development, and dramaturgical capacities.

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Honors and Awards:

Gertrude Breithaupt Jupp Award for Outstanding Service, 2024. Awarded by Lawtence University.

Franklin Smith *Comedia* Translation Prize, 2019. Awarded by the Association for Hispanic Classical Theater for *The Phantom Lady*.

Association of General and Liberal Studies “Exemplary Program Award,” 2011, for Mason’s new general education assessment protocol (with Karen Gentemann and Ying Zhou from Mason’s Office of Institutional Assessment).

George Mason University Alumni Association “Distinguished Faculty Member of the Year,” 2006.

George Mason University Teaching Excellence Award, 1997.

Faculty appointments:

Professor of Theater, George Mason University. Promoted to full Professor and granted tenure, January 2002. Teach a wide range of courses in theater (undergraduate and graduate level), arts management (graduate level), and for the Honors College (undergraduate level). Directing work focuses on classical repertory, musical theater, and opera.

Term Associate Professor of Theater, George Mason University: 1992—2002

Taught a wide range of courses in theater, concentrating on directing, dramaturgy, literature, history, theory, and criticism. Production work as director and occasional designer. Taught in cross- and interdisciplinary modes with Honors Program, Department of English, and New Century College.

Assistant Professor of Drama, Washington College, 1983-88

Taught wide range of courses including directing, theater history, performance, and design. Acting Chair of Drama, spring 1986. Production work as director, designer, and performer. Tenured and promoted to Associate Professor in 1988, granted one-year leave to work in professional theater. Gave up tenure to continue professional work, returning to the College (1990-91) as adjunct.

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Books:

Ibsen in an Hour (with Brian Johnston). Lyme, NH: Smith and Kraus, 2010.

Calderón de la Barca: Four Great Plays of the Golden Age. Lyme, NH: Smith and Kraus, 2009.

Writing About Theatre (with Christopher Thaiss). Needham, MA: Allyn & Bacon, 1999.

Ibsen: Four Major Plays (with Brian Johnston). Lyme, NH: Smith and Kraus, 1995.

Chapters:

“A Prince in Pittsburgh: ‘Recasting’ a Contemporary Staging of The Constant Prince.” in Remaking the Comedia: Spanish Classical Theater in Adaptation, ed. Paun de Garcia, Susan, and Harley Erdman, London: Tamesis, 2015

A Doll House (with Brian Johnston) in Norton Anthology of Drama, Gainor, Garner, Puchner, eds., Boston: W.W. Norton, 2012.

“Faustian Bargains and Brave New Worlds: Towards a New Poetics of Multimedia Theater” in Live Movies, ed. Malone, Kirby and Gail Scott White, Fairfax, VA: Multimedia Performance Studio, 2006.

Ghosts (with Brian Johnston) in Ibsen’s Selected Plays, Boston: W.W. Norton, 2004.

John Gabriel Borkman (with Brian Johnston) in Ibsen: Four Plays, vol. III, Lyme, NH: Smith and Kraus, 1998.

Libretti:

Stations of Mychal: song cycle, music by Kevin Salfen, for tenor, piano, and viola. Commissioned by Texas State University. Premiere performances in September, 2021, New York City, part of 9/11 20th anniversary commemorations. Additional performances in Texas, Virginia, Canada, Georgia, Japan, and Thailand. Recording on Centaur Records label released August, 2024.

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The Soldier's Tale: libretto for trio version of Stravinsky's work, for The IN Series, Washington, DC, 2013, revived 2018.

The Songbird and the Eagle: oratorio, with music by Kim D. Sherman. Commissioned and premiered by San José Chamber Orchestra and The Choral Project, San José, CA, 2006, revived 2014.

Love's Comedy: opera based on a play by Ibsen, with music by Kim D. Sherman.

Workshop staging of Act I: Lake George Opera Festival, Glens Falls, NY: 1994

Concert staging of excerpts, Opera Idaho, Boise: 1999 (as part of Opera Under the Stars). Full work presented in concert staging, Mason Festival of the Arts, June 2008.

Translations and Adaptations:

Life is a Dream, Calderón de la Barca, commissioned by Voice and Vision Theater Company, New York, 2003 as the basis for a company-developed adaptation. Revised original translation produced, University of Minnesota-Duluth, 2007; Albright College, 2020.

The Phantom Lady, Calderón de la Barca.

Commissioned and produced by The Bowman Ensemble, Baltimore, 1992; Athens State University, 2017. Franklin Smith *Comedia* Translation Prize, 2019.

The Constant Prince, Calderón de la Barca. 2003. Produced: Unseam'd Shakespeare Company, Pittsburgh, PA, 2007.

The Great Theater of the World, Calderón de la Barca. Produced: GMU Players, 2002; Belhaven College, 2006.

Hedda Gabler, Ibsen, with Brian Johnston.

Produced: George Mason University, 1993; Critical Mass Theater, Austin, 1996; Ohio University, 1998; Wake Forest University, 1998, Banyan Theater Company, Sarasota, 2003; Ritual Productions, Wellfleet, MA, 2012.

Ghosts, Ibsen, with Brian Johnston.

Produced: Alliance Theatre, Atlanta, 1992; Alabama Shakespeare Festival, 1997; Horse Chart Theatre, Denver, 1999; Open Circle Theatre, Chapel Hill, 2000. San Diego Stage, 2003. Berkeley Rep, 2004. TystArt Productions, 2005. Banyan Theatre, Sarasota, 2010.

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An Enemy of the People, Ibsen, with Brian Johnston.

Produced: Center Stage, 1990; Perseverance Theatre, Alaska, 1990; Youngstown State University, 1997; University of Missouri-Kansas City, 2000, Smith College, 2002; Walterdale Theater, Edmonton, Alberta, 2002; The Shakespeare Theatre, Washington, D.C., 2006.

A Doll House, Ibsen, with Brian Johnston.

Produced: Center Stage, 1992; Lawrence University, 1994; Cal Polytechnic, 1998; SUNY-Stony Brook, 2000; Epiphany Theatre, NY, 2006.

John Gabriel Borkman, Ibsen, with Brian Johnston.

Produced: Theater of the First Amendment, 1995.

Selected articles:

Review essay of Translating for Singing (Herman and Apter), The Mercurian, Fall 2018.

"Plays by Women: One Theater's Story," HowlRound, March 2014.

"Found in Translation," Global Studies Review, summer 2009.

"Theater: Overview" in Oxford Encyclopedia of the Modern World, Oxford UP, 2008.

"Edmond Rostand"; "The Well-Made Play"; "A Scrap of Paper": three entries in Columbia Encyclopedia of Modern Drama, Columbia UP, 2007.

"The Smiling Ibsen" in Ibsen's Selected Plays, Boston: W.W. Norton, 2004.

The Great Theatre of the World, translation, with introductory essay "Calderón Beyond the Dream", Theater magazine, vol. XXXIV no. 1, 2004.

Review of Reflecting the Audience (Davis and Emeljanow) in Journal of Social History, Fall, 2003.

"Digital Lit," American Theatre, April 1995.

"Comic Monsters in a Box," American Theatre, November, 1994.

"Jean Stapleton," (interview), American Theatre, September, 1994.

"Ibsen in a Box," American Theatre, May/June, 1994.

"Was It Better Way Back When?" American Theatre, January, 1994.

"Wintergreen for Precedent," American Theatre, November, 1992.

"Jonathan Kalb on Beckett," Theater Three, no. 8, 1990.

"O'Neill With Everything," Theater Three, no. 5, 1988.

"Of Peers and a Mentor," Theater Three, no. 3, 1987.

"Remembering Stanley Kauffmann," Theater, vol. XVI no. 2, 1986.

"Impossible Theatre's Social Amnesia," Theater, vol. XV no. 3, 1985.

"Rip Van Winkle Our Contemporary, an interview with Richard Nelson"
(with Joel Schechter and Shelley Berc), Theater, vol. XIII no. 2, 1982.

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“The Yale Rep Hedda,” Ibsen News and Comment, no. 3, 1982.

“Three American Designers: an interview with Ming Cho Lee, Jane Greenwood and Michael Yeargan,” Theater, vol. XIII no. 1, 1981.

Editorial Work:

Editorial Advisory Board, The Mercurian, a translation review. Chapel Hill, 2010--

Contributing Editor, Theater Three, Carnegie Mellon University Press, 1989-91.

Co-Editor, LMDA Review, Literary Managers and Dramaturgs of America, NY 1987-89.

Papers presented:

“Making the Physical Digital: technological adaptations in performing arts for and beyond the pandemic.”

Keynote presentation (virtual) for the International Congress for Educators, hosted by Universidad Peruana de Ciencias Aplicadas. February, 2022

“A Midsummer Night’s Dreamliner, or, Shakespeare Saves the 787.” TEDx symposium, *Reimagining Liberal Education*, Lawrence University, 2013.

“Catholic, Muslim, Enemy, Friend: a 17th century playwright looks at honor across cultures.” TEDx symposium, George Mason University, 2012.

“Calderón Beyond the Dream: Thoughts on Text and Production for a New Golden Age.” Out of the Wings Symposium, Oxford University, 2010.

“Words into Music, or, how an old play becomes a new opera.” Vision Series, George Mason University, 2007.

“The Playwright Who Came In From the Cold: Ibsen’s A Doll House.” Fine Arts Colloquium, Lawrence University, 1994.

“Stranger and Stranger: Coming to Terms with The Lady from the Sea.” Ibsen Society of America, New York, 1987.

“The Smiling Ibsen: Comedy and Romance in Ibsen’s Drama.” National Ibsen Symposium, Pittsburgh, 1984.

“Themes vs. Motives in An Enemy of the People.” Ibsen Society of America, NY, 1982.

Panels:

“A Toolkit for the *Comedia*,” Association for Theatre in Higher Education, DC, 2012

“Playwrights in Mind: A National Conversation”

Moderator of panel with Doug Wright, Marsha Norman, Stephen Schwartz and 12 other distinguished creators. Dramatists Guild national conference, Fairfax, 2011

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“Ripe for Rediscovery: Dramaturgy and the Spanish *Comedia Nueva*”

Association for Theatre in Higher Education, Chicago, 2011

“New Approaches to the *Siglo de Oro*”

American Society for Theatre Research, Boston, 2008

“The Dramaturg as Conscience”

International Federation for Theatre Research, College Park, 2005

“Professional Theaters and Theater Training Programs”

Association for Theatre in Higher Education, Washington DC, 2000.

“The Powerful Voice of Artists in America: an artists’ summit.”

(Moderator) George Mason University, 1996.

Plenary Session: “The State of the Profession” and panel: “Designer/Director

Collaboration” East-Central Theatre Conference, Alexandria, Va., 1996.

“Present Crises, Future Directions”

Association for Theatre in Higher Education, Philadelphia, 1993.

“Ibsen’s A Doll House” Dallas Theater Center Humanities Panel, 1993.

“The Living Newspaper and the Federal Theatre,”

Association for Theatre in Higher Education, Atlanta, 1992.

“The Dramaturg and the Ibsen Play” Ibsen Society of America, NYC, 1991.

“Beckett in the Theater” Beckett Symposium, Carnegie Mellon University, 1990.

“Ibsen Today” Ibsen Symposium, Carnegie Mellon University, 1989.

“The Role of the Dramaturg” Southeastern Theatre Conference, Atlanta, 1988.

“Supporting the New American Play” LMDA, Minneapolis, 1987.

“The Dramaturg and the Classics: Who ‘Owns’ the Text?” LMDA, New York, 1986.

Professional production work:

Director and dramaturg in theater and opera, 1983—present.

Member, Stage Directors and Choreographers Society. See directing resumé for a selected list of professional theater and opera productions and workshops at venues such as The Kennedy Center, Center Stage, Players Theatre Columbus, American Ibsen Theater, CMU Showcase of New Plays, Delaware Theatre Company, Opera Idaho, Capital City Opera, Virginia Consort, the IN Series, Unseam’d Shakespeare Company, Theater of the First Amendment, and others

Service to the field:

Panelist, National Endowment for the Arts, 1988-90; 1995, 2002, 2007, 2008.

Served on Playwright Fellowships panel for three years, Professional Theater Companies Panel and Shakespeare in American Communities panel for two years each.

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Site Visitor, National Endowment for the Arts, 1985—2008

More than fifty site visits (with written reports) to professional theater companies and theater training programs nationwide.

Panelist, Mid-Atlantic Arts Foundation, 2004-2005

Served on Pennsylvania Performing Arts on Tour selection panel and Artists in Communities grants panel.

Panelist, Maryland State Arts Council, 1989-91; 1999-2000

Served on theater companies panel for three years; served on “Large Organizations” panel, an interdisciplinary panel that makes grant recommendations on all arts organizations with budgets of more than \$1 million.

Panelist, Virginia Commission on the Arts, 1989, 1992, 2011-14, 2024

Served on interdisciplinary panel making grant recommendations on applicants in the Northern Virginia region. Served as member of Playwriting Fellowship panel.

Reader, National Endowment for the Arts, 1989-92

Evaluated manuscripts for Playwriting and Opera/Music-Theater grants.

Academic Service:

George Mason University, 1992—present. Inter alia:

President, Omicron of Virginia Chapter, Phi Beta Kappa, 2018-25.

Chair, Honors College Dean renewal committee, 2023.

Chair, CHSS Dean renewal committee, 2022.

Board of Trustees: Dean Representative, 2018-20.

President’s Council, 2007-11, 2015--.

Chair, CHSS Dean Search, 2017-18.

General Education Committee (chair), 2007-11.

Learning Environments Group (founding chair), 2008-11.

Associate Deans Undergraduate Council (founding chair), 2007-11.

Executive Committee on College Reorganization, 2004-5.

Space Administration Committee, 2003-11.

Auxiliary Enterprise Management Council, 2001-15.

Classroom Advisory Committee, 2002-08.

Writing Assessment Group, 2001-06.

Faculty Senate, 1999-2000.

Writing Across the Curriculum, 1997—2000.

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Principal author, IOA Strategic Plan, 1995.
Chair, IOA Curriculum Committee, 1993-95.
Speakers Bureau, 1995—present.

Teaching:

George Mason University

HNRS 122: Reading the Arts.

HNRS 360: The Silk Road and the Railroad (with Silkroad Ensemble residency)*

HNRS 360: Opera as Social Change: *Loving v. Virginia*

HNRS 361: Experiential Learning Seminar: The 100th Meridian Project

CVPA 399/NCLC 350/GOVT 322: History, Politics, & the Arts (team-taught)

THR 101: The Theatrical Medium (Fairfax, London)

THR 150, 151: Drama, Stage and Society I & II.

*Course adapted for 92nd Street Y's Roundtable Series as a three-episode webcast, "Silkroad and the American Railroad," February 2024 and on demand.

THR 203: Literary Management.

THR 329: Directing I.

THR 340: Directing II.

THR 351: Dramatic Theory and Criticism.

THR 352: Dramatic Literature Seminar (various topics)

THR 357: Advanced Studies in Theater History

THR 440/740: Advanced Studies in Directing and Dramaturgy (with Kristin Johnsen-Neshati)

THR 484: Translation and Adaptation for Stage and Screen.

THR 490: Special Topics in Drama: Playwrights in Twilight, Ibsen Seminar, The Faustus Story, Professional Theater Production, Musical Theater Workshop,

THR 497: Independent Studies in Drama; Acting, Directing, Opera Literature and Performance, Dramatic Criticism, Adaptation. (Fairfax, London)

THR 599: Advanced Studies in Directing

ENGH 202: Texts and Contexts (London)

ENGH 309: Special Topics: Modern British Theatre (London)

ENG 750: Adapting Classical Myths (with C.K. Williams)

ENG 751: Adapting Classical Drama (with C.K. Williams)

AMGT 603: The Arts in Society

AMGT 640: Programming and Project Management

Lifelong Learning courses in Dramatic Literature, Opera, American Drama, Criticism

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Professional Societies:

International Council of Fine Arts Deans

Stage Directors and Choreographers (union affiliation)

Association for Hispanic Classical Theatre

Literary Managers and Dramaturgs of America: Vice President, 1987-9.

Ibsen Society of America: executive council, 1982-91; Vice President, 1989-91.

Other Experience:

Consultant to City of Sandy Springs, Georgia, 2014-15.

Assisted with the planning and programming of a new \$40M performing arts center in an urban mixed-use redevelopment project.

Consultant to Millbrook Playhouse, Lock Haven, PA, 1999.

Conducted site visit and meetings with board of trustees and staff to assist in evaluating artistic mission, create new artistic director job description, discuss strategic and season planning, board development, and community outreach activities.

Site Visitor/Evaluator, Brooklyn College Department of Theatre, 1997.

Member of three-person external evaluation team. Conducted multi-day site visit, extensive interviews with faculty, staff, students, and administration to assess state of graduate and undergraduate theatre program.

Theatrical performance 1980-present.

Roles in professional, summer stock, and academic productions of theater, musical theater, and opera; concert narration for professional, academic, and community ensembles.

Musical Training and Performance.

Private voice (Joanne Hayes Bozeman, Lawrence University; Robert Osborne, Yale School of Music; Ann Mathews, Washington College; Rick Novak, John Aler, George Mason University).

Sing tenor, perform as soloist (American Festival Pops Orchestra, George Mason University Chorus, National Philharmonic Singers, Virginia Consort) and chorister (National Philharmonic Chorale, George Mason University Chorus).

Play various recorders with enthusiasm, and clarinet, not that well.

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Other.

- Associate Producer and Host, *Studio A*, 2008-2015, 45+ televised interviews with film and video professionals on GMU-TV. Winner of Telly and Silver Davey Awards.
- Languages: Spanish (speak, read). Basic Latin. Rudimentary French and Italian.
- Travel: 40+ states, Canada, UK, United Arab Emirates, Italy, France, Spain, Mexico
- Studies in Shakespeare and Art History, Lawrence University London Center, 1979.
- Private Pilot since 1993.
- Amateur Radio operator for 50+ years, participant in emergency communications and public service operations. Fluent in Morse code. ^{text}
- Active volunteer including, over the past ten years, board service for Lawrence University Alumni Association, Discover Manassas/Prince William, Prince William Arts Council, Manassas City Public Schools Arts Advisory Committee, Allegro Community Music School, Fauquier Community Theatre, Washington Area Performing Arts Video Archive, ArtsFairfax
- Frequent guest lecturer and workshop presenter.
 - Topics include Ibsen, American Theater and Drama, Spanish Golden Age, Opera, etc.
- detailed professional directing résumé upon request.