

Joseph R. D'Ambrosi

Education

Ph.D. Theatre History, Theory, and Literature; Indiana University, Bloomington Expected 2020
Ph.D. Minor in Religious Studies

Dissertation: "The Good News on Stage: Evangelicalism and Theatre Practice in Antebellum America"

Committee: Dr. Eleanor Owicki, Chair; Dr. Candy Gunther Brown; Dr. Jennifer Goodlander; Dr. Ronald Wainscott

M.A. Theatre Studies; University of Central Florida 2016

Thesis: "Christ on the Postmodern Stage: Debunking Christian Metanarrative Through Contemporary Passion Plays"

Committee: Dr. Julia Listengarten, Chair; Dr. Aaron C. Thomas; Earl D. Weaver, M.F.A.; Vandy Wood, M.F.A.

B.A. Theatre; Messiah College 2014
Minor in Education

Capstone Project: "Bloodlines"

Wrote and performed a one-person show exploring the intersections between Christian faith and LGBTQ+ identity

Publications

Peer-Reviewed Articles and Book Chapters

D'Ambrosi, Joseph R. "The Search for a Great, Big, Beautiful Tomorrow: Performing Utopia with Non-Human Bodies in the Hall of Presidents." *Performance and the Disney Theme Park Experience: The Tourist as Actor*. Ed. by Jennifer A. Kokai and Tom Robson. London: Palgrave Macmillan, 2019. (forthcoming)

D'Ambrosi, Joseph R. "Teaching *Angels in America*, Part 1: Millennium Approaches." *How to Teach a Play: Essential Exercises for Popular Plays*. Ed. Miriam Chirico and Kelly Younger. New York: Bloomsbury Press, 2020. (forthcoming)

D'Ambrosi, Joseph R. "High-Heeled Shoes and Bongo Drums: Ritual as a Dramatic Convention in Harold Pinter's *The Lover*." *The Harold Pinter Review*, 2.1, 2018, pp. 82–96.

D'Ambrosi, Joseph R. "You Must Know Theory to Act." *Southern Theatre*, 56.3, 2015, p. 4.

Reviews

D'Ambrosi, Joseph R. Review of Jonathan M. Hess's *Deborah and Her Sisters: How One Nineteenth Century Melodrama and a Host of Celebrated Actresses Put Judaism on the World Stage*. *Theatre History Studies*, 38, 2019 (forthcoming)

D'Ambrosi, Joseph R. Review of C.S. Walter's *Dance, Consumerism, and Spirituality*. *PRS: Performance, Religion, and Spirituality*, 1.2, 2018, pp. 194-195.

D'Ambrosi Joseph. Review of Henry Bial's *Playing God: The Bible on the Broadway Stage*. *Ecumenica Journal of Theatre and Performance*, 10.2, 2017, pp. 47-49.

Other Publications

D'Ambrosi, Joseph. "O Be Careful, Little Eyes, What You See: Combatting Censorship as a Christian Theatre Artist." *How/Round: A Knowledge Commons by and for the Theatre Community*, 9 Nov. 2015. Web.

Grants, Honors, and Awards

2019-2020 Doctoral Dissertation Fellowship, College of Arts and Sciences, Indiana University

2019 Graduate Essay Prize – First Place, Association for Research at Indiana University

2019 Graduate Student Dissertation Research Grant, Department of Theatre, Drama, and Contemporary Dance, Indiana University

2018 Theatre and Drama Merit Award, Department of Theatre, Drama, and Contemporary Dance, Indiana University

2018 Graduate Student Pre-Dissertation Research Grant, Department of Theatre, Drama, and Contemporary Dance, Indiana University

2016 Thomas Marshall Graduate Student Award, American Society for Theatre Research (ASTR)

2016 Robert Porterfield Graduate Scholar, Southeastern Theatre Conference (SETC)

2016 Florida Theatrical Association Scholarship Award, Florida Theatrical Association

Conference Presentations

- 2019 “Sanctifying the Native: Evangelical Influence on ‘Secular’ Indian Melodrama.” American Society for Theatre Research (ASTR). Arlington, VA.
- “Performing the Heart of Antebellum Evangelicalism.” Association for Theatre in Higher Education (ATHE). Orlando, FL.
- 2018 “Preaching the Word, Arousing the Flock: Theatrics in the Preaching of Charles Grandison Finney.” Preaching as Performance Conference. Collectif d’Anthropologie et d’Histoire du Spirituel et des Affects (CAHSA). Calgary, Alberta, Canada.
- “Harriet Beecher Stowe’s *The Christian Slave* and the Appropriation of ‘Secular’ Performance by Nineteenth-Century Evangelicals.” Association for Theatre in Higher Education (ATHE). Boston, MA.
- “On the Stage, but not of the Stage: Exploring Evangelical Appropriation of Secular Theatre in Antebellum America with Harriet Beecher Stowe’s *The Christian Slave*.” Indiana University Religious Studies Graduate Student Conference. Bloomington, IN.
- 2017 “Perfecting Human Behavior with Non-Human Bodies: Walt Disney’s Audio-Animatronic and the Search for Utopia.” American Society for Theatre Research (ASTR). Atlanta, GA.
- “Religiosity, Spectacle, and The Magic Kingdom: The Appropriation of ‘Disney Magic’ as a Theatrical ‘Spiritual’ Experience.” Association for Theatre in Higher Education (ATHE). Las Vegas, NV.
- “High-Heeled Shoes and Bongo Drums: Ritual as a Dramatic Convention in Harold Pinter’s *The Lover*.” Comparative Drama Conference. Orlando, FL.
- “Reclaiming Tradition: Girish Karnad’s *Hayavadana* as Evidence for ‘Modern’ Drama in Twentieth-Century India.” Association for Research in Theatre at Indiana University (ART@IU) Graduate Symposium. Bloomington, IN.
- “Directing Interdisciplinarily: Calderón de la Barca’s *Life is a Dream*.” Association for Research in Theatre at Indiana University (ART@IU) Graduate Symposium. Bloomington, IN.
- “Faith and the LGBTQ Theatre Community.” (Invited Panelist) Southeastern Theatre Conference (SETC). Lexington, KY.
- “Theatrical Censorship: Should My Faith Draw the Line? (Part 3: The Community)” Southeastern Theatre Conference (SETC). Lexington, KY.

- 2016 “Transforming the Gospels: McNally’s *Corpus Christi* and the Debunking of Evangelical Dogma.” American Society for Theatre Research (ASTR). Minneapolis, MN.
- “Celebrating the Sacred *Through* the Secular With Sarah Ruhl’s *Passion Play*.” Association for Theatre in Higher Education (ATHE). Chicago, IL.
- “Problematic Portrayals: Tensions in Portraying Underrepresented Identities.” Southeastern Theatre Conference (SETC). Greensboro, NC.
- “Theatrical Censorship: Should My Faith Draw the Line? (Part 2: The Work)” Southeastern Theatre Conference (SETC). Greensboro, NC.
- 2015 “It *Is* a Small World, After All: Walt Disney as an American Avant-Garde Artist.” Midwest Popular Culture Association Conference (MPCA/ACA). Cincinnati, OH.
- “Theatrical Censorship: Should My Faith Draw the Line? (Part 1: The Actor)” Southeastern Theatre Conference (SETC). Chattanooga, TN.

Conference Panels Curated

- 2019 “Social Scene Changes: Theatre as a Platform for Religious, Political, and Cultural Shifts.” Association for Theatre in Higher Education (ATHE). Orlando, FL.
- “A Problem of Presence: Understanding Changes in Religious Ideology Through Theatre.” Association for Theatre in Higher Education (ATHE). Orlando, FL.
- 2018 “Religion and Theatre Emerging Scholars Panel.” Association for Theatre in Higher Education (ATHE). Boston, MA.

Courses Taught

Instructor of Record

- Introduction to Theatre (4 semesters, co-teacher, 1 semester as lead teacher), Indiana University (75-seat class)
- Script Analysis (3 semesters), Indiana University (25-seat class)
- Theatre Survey (2 semesters, co-teacher), University of Central Florida (200-seat class)

Graduate Teaching Assistant

- History of the Theatre II, Indiana University
- Honors Theatre for Social Change, University of Central Florida
- Voice Production III: Shakespeare, University of Central Florida
- Script Analysis, University of Central Florida

Workshops Developed and Facilitated

- “Brave Space, Not Safe Space: Navigating Controversial Topics in the College Classroom,” Center for Innovative Teaching and Learning (CITL), Indiana University
- “Be Careful, Little Eyes, What You See: Exploring Theatrical Censorship in the 21st Century,” University of Central Florida

Service to the Profession

2018-2020	Conference Planner, Religion and Theatre Focus Group; Association for Theatre in Higher Education (ATHE)
2018-2019	Vice President/Representative to the Committee on Conferences, Graduate Student Caucus (GSC), American Society for Theatre Research (ASTR)
2018-2019	Co-Chair, Events Planning Committee, Graduate Student Caucus (GSC), American Society for Theatre Research (ASTR)
2017-2018	Co-Chair, Inclusion Committee; ASTR Graduate Student Caucus (GSC), American Society for Theatre Research (ASTR)
2017-2018	Graduate Student Representative, Religion and Theatre Focus Group; Association for Theatre in Higher Education (ATHE)
2016-2017	Chair, Peer Mentorship/Networking Committee; Graduate Student Caucus (GSC), American Society for Theatre Research (ASTR)
2016-2017	Secretary-Historian/Representative to the Fundraising Committee, Graduate Student Caucus (GSC); American Society for Theatre Research (ASTR)

Service to the University and to the Department

University Service

2018-2019	Graduate Student Representative, Search Committee for the Executive Dean of the College of Arts and Sciences; Indiana University
2018-2019	Graduate Teaching Ambassador, Graduate and Professional Student Government (GPSG); Indiana University
2018-2019	Bloomington Faculty Council (BFC); Indiana University
2018-2019	Student Academic Appointee (SAA) Board of Review; Indiana University
2018-2019	Educational Policies Committee (EPC); Indiana University

2018-2019 Online Course Questionnaire (OCQ) Committee; Indiana University

Departmental Service

2018-2019 President, Association for Theatre Research at Indiana University (ART@IU)

2018-2019 Programming (Play Selection) Committee; Department of Theatre, Drama, and Contemporary Dance, Indiana University

2018-2019 Ph.D. Representative, Student Advisory Board (SAB); Department of Theatre, Drama, and Contemporary Dance, Indiana University

2017-2018 Vice President, Association for Theatre Research at Indiana University (ART@IU)

2017-2018 Representative of the Department of Theatre, Drama, and Contemporary Dance; Graduate and Professional Student Government (GPSG), Indiana University

2017-2018 Student Representative to the Faculty; Department of Theatre, Drama, and Contemporary Dance, Indiana University

2016-2017 Secretary, Association for Theatre Research at Indiana University (ART@IU)

Creative Work

Direction

Haus of Mirth by Kaela Mei-Shing Garvin (World Premiere), directed by Joseph D'Ambrosi, Indiana University, February-March 2019 (2018-2019 mainstage production)

Titus Andronicus (Assistant Director and Dramaturg) by William Shakespeare, directed by James Nelson, Indiana University, January 2019 (2018-2019 mainstage production)

The Wizard of Oz (Co-Director), Stages Bloomington Theatre Company, May 2017

The Life is a Dream Project by Pedro Calderón de la Barca, adapted into modern Spanish by Dr. Martha García, directed by Joseph D'Ambrosi, Dr. Phillips Center for the Performing Arts, April 2016, and the University of Central Florida, December 2015

Dramaturgy

The Glass Menagerie by Tennessee Williams, directed by Kate Galvin, Cardinal Stage Company, March-April 2019

Titus Andronicus by William Shakespeare, directed by James Nelson, Indiana University, January 2019

The Christians by Lucas Hnath, directed by Kate Galvin, Cardinal Stage Company, October-November 2018

Machinal by Sophie Treadwell, directed by James Nelson, Indiana University, February 2018

Cloud 9 by Caryl Churchill, directed by Dr. Julia Listengarten, University of Central Florida, November 2016

(a love story) by Kelly Lusk (new play), directed by Mark Routhier, University of Central Florida, February 2015

Professional Affiliations

American Society for Theatre Research (ASTR)

Association for Theatre in Higher Education (ATHE)

Southeastern Theatre Conference (SETC)

Midwest Popular Culture Association/American Culture Association (MPCA/ACA)

Teaching Interests

Theatre History, Theory, and Literature

Script Analysis

Introduction to Theatre and Drama

American Theatre and Drama (Colonial to the Present)

Contemporary Theatre Practice/Avant-Garde Theatre

Preaching as Performance

Dramaturgy

Acting

Directing

Graduate Coursework and Seminars

Indiana University:

Theatre History, Theory, and Literature

Four-Part Theatre History Comprehensive Exam (Eastern and Western history)

Introduction to Graduate Studies

Introduction to Historiography

Contemporary Scholarship in Theatre and Performance

Dramaturgy: Theory and Practice

Elizabethan, Jacobean, and Caroline Drama Without Shakespeare

European and American Theatre Between the Wars

Harold Pinter and Caryl Churchill

Making Early Modern Actresses

Modern Drama and Asia

Religious Studies

American Preaching: Word, Performance, and Media
Evangelical America
Evangelical/Pentecostal Christianity in the Americas
Interpretations of Religion

Misc.

Nineteenth-Century American Literature: Thinking the Collective

University of Central Florida:

American Theatre
Contemporary Theatre Practice/Avant-Garde Theatre
Directing
Dramaturgy
Musical Theatre Acting and Voice Production
Research Methods
Theatre Careers
Theatre Management
Theatre for Social Change
Theatre Theory and Criticism

References

Eleanor Owicki, Ph.D. (Dissertation Director)

Assistant Professor of Theatre History,
Theory, and Literature
Indiana University
cowicki@indiana.edu

Jennifer Goodlander, Ph.D.

Associate Professor of Comparative Literature
Indiana University
jgoodlan@indiana.edu

Julia Listengarten, Ph.D.

Professor of Theatre, Coordinator of
Graduate Studies, Artistic Director
The University of Central Florida
julia.listengarten@ucf.edu

Jill Stevenson, Ph.D.

Professor of Theatre Arts
Manhattan Marymount College
jstevenson@mmm.edu

Ronald Wainscott, Ph.D.

Professor Emeritus of Theatre History,
Theory, and Literature
Indiana University
wainscot@indiana.edu