

Christina Gutierrez-Dennehy

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EDUCATION

- Ph.D., Performance as Public Practice, University of Texas at Austin.** May 2013
Dissertation: Staging Medievalisms: Touching the Middle Ages through Contemporary Performance
Director: Charlotte Canning
- M.A., Theatre History, University of Colorado at Boulder.** August 2007
Master's Thesis: Staging God's "Ply:" Translating the York Mystery Plays for (Post)Modern Audiences
Director: Merrill Lesley
- B.A., Theatre and English Language/Literature, Whittier College** May 2005
Distinguished Graduate in the English Department
Summa Cum Laude

TEACHING EXPERIENCE

- Western Washington University, Assistant Professor** 2022-present
Theatre History 1, 2, and 3
Designed and taught a three-course series in World Theatre History, spanning ancient theatre through contemporary performance art, with an emphasis on historiographical methods. Average 60 students
- Theatre for Youth 1 and 2, Secondary Theatre Techniques, and Improv for Teaching Artists
Designed and taught a four-course Theatre for Youth curriculum, focusing on inclusive and equitable strategies for making theatre for and with children in both professional and educational settings. Created and sustained partnerships with local middle, elementary, and high schools. Average 20 students
- Northern Arizona University, Assistant Professor** 2018-2022
Theatre History 1 and 2
Designed and taught a two-course series in World Theatre History, spanning ancient theatre through the theatre of the Second World War. Average 40 students
- Modern and Contemporary Drama
Designed and taught a senior-level seminar examining Western theatre from the 1930s-present. Revised existing NAU syllabus to include texts from more diverse voices and contexts and to cover anti-racist content. Average 35 students
- Directing 1
Designed and taught the first of a two-part directing course. Areas of focus include: play selection, casting, storytelling, concept/approach development, blocking, composition, use of actor-centered improvisation techniques in rehearsals, and critical analysis. Average 20 students

Senior Capstone

Two-semester course which prepares students to enter the professional world. Skills taught include: resume/CV construction, graduate school preparation, internship preparation, audition preparation, interview technique, and portfolio/website construction. Mentored performance students through their senior projects consisting of acting, directing, playwrighting or research projects. Average 25 students

Special Topics in Theatre Studies: Dramaturgy

Designed and taught a course in production and new play dramaturgy, focusing on research techniques, critical theory, literary management and advisory techniques, advanced script analysis for production, audience engagement, and best practices in the rehearsal room. Course culminated in practical work on department mainstage or new play processes. 12 students

Northern Arizona University, Lecturer

2013-2018

Courses taught include those listed under Northern Arizona University, Assistant Professor, with the addition of:

Acting 1 (Fundamentals of Acting)

Designed and taught the first of a four-semester acting series. Areas of focus include: audition techniques/material selection; monologue performance; Viewpoints; basic movement and vocal technique; objective, obstacle and tactic; script analysis; given circumstances; character creation/research; and improvisation techniques. Average 18 students

Script Analysis

Designed and taught a freshman-level writing-intensive course for theatre majors focused on developing students' abilities to analyze and write about theatre and performance. Course explores theories and practices of script analysis from Aristotle to the present day. Average 40 students

Introduction to Acting

Designed and taught a non-major course that introduces both the history and practices of acting. Students study historical acting practices, and then perform exercises that allow them to embody historical practice. Other areas of focus include: physical and vocal presence; given circumstances; objective, obstacle and tactic; script analysis; and improvisation technique. Average 20 students

Introduction to Theatre

Designed and taught a large, lecture- and discussion-based non-major course introducing students to the basics of theatrical practice, history, and theory. Average 150 students.

University of Texas at Austin, Assistant Instructor (Instructor of Record)

2009-2012

Theatre History from 1800: Form and Context in Performance

Designed and taught a reading and discussion-based course interrogating the relationship between dramatic form/style/genre and historical context. Second part of a two-part Theatre History series. Average 30 students

Theatre History to 1800: Intersection(s) Between Theatre and History

Designed and taught a reading and discussion-based course examining the ways in which pre-1800 global theatre stages particular national, cultural, political, and artistic narratives. Average 30 students.

Introduction to Acting

Designed and taught a non-major acting course focusing on voice, movement, Viewpoints, script analysis, action/obstacle/objective work, and monologue/scene performance. Average 20 students.

Introduction to Theatre for Non-Majors

Designed and taught a large lecture- and discussion-based course for non-majors covering the basics of theatre and performance history, practice, and theory. Average 300 students.

PUBLICATIONS

Books

Gutierrez-Dennehy, Christina. *Masquing Blackness in The Tempest: Shakespeare, Caliban, and Jonson*. Forthcoming, 2026. Routledge.

Gutierrez-Dennehy, Christina, editor. *Kingship, Madness, and Masculinity on the Early Modern Stage*. Routledge, 2021

Gutierrez-Dennehy, Christina. *Like a King: Casting Shakespeare's Histories for Citizens and Subjects*. Fairleigh Dickenson University Press, 2020.

Journal Articles

Gutierrez-Dennehy, Christina. "'To Blanch an Ethiope:' Motifs of Blackness in *The Tempest* and Jonson's 'Masque of Blackness.'" *Humanities*, Forthcoming, 2025.

Gutierrez-Dennehy, Christina. "Inessential Anti-Blackness: Re-Imagining a Post-Lockdown *Tempest*." *Shakespeare* Vol. 20(4), 596–613.

Gutierrez-Dennehy, Christina. "Note From the Field: Directing the Virus with the 7 Towers Theatre Company." *Theatre Topics* vol. 31, no. 2 (July 2021): 161-67.

Gutierrez-Dennehy, Christina. "'Be Like a King:' Re-Gendering Henry V." *Theatre Annual* Vol 73 (2020): 35-52.

Gutierrez-Dennehy, Christina. "'Dost Thou Call Me Fool:' Staging Lear's Madness for Twenty-First Century Audiences." *Shakespeare Bulletin* vol. 38, no. 2 (2020): 165-184

Gutierrez-Dennehy, Christina. "'Our Lives and All Are Bolingbrooke's:' Alternating Double Casting in *Richard II*." *Theatre Topics* Vol. 25. No. 2 (2015): 127-137.

Gutierrez, Christina, "'Caesar Shall Go Forth:' Power in Life, Murder and Myth." *The Colorado Shakespeare Festival's Fiftieth Anniversary Publication*. Boulder: Brock Publishing, (2007): 49-50.

Book Chapters

Gutierrez-Dennehy, Christina. "Taming the Fairy Tale: Performing Affective Medievalism at Fantasyland." (revision and expansion) *Performance and the Disney Theme Park Experience: The Tourist as Actor*. Vol, 2 Ed. Jennifer Kokai and Tom Robson. London: Palgrave-MacMillian, 2024.

Gutierrez-Dennehy, Christina, and Charlene McKenna: "Playing With Fire: Undergraduate Research and Adaptations of *Frankenstein*. In *Undergraduate Research in Theatre*. Routledge, 2021.

- Gutierrez-Dennehy, Christina. "Taming the Fairy Tale: Performing Affective Medievalism at Fantasyland." *Performance and the Disney Theme Park Experience: The Tourist as Actor*. Ed. Jennifer Kokai and Tom Robson. London: Palgrave-MacMillian, 2019. Pp. 65-84.
- Gutierrez, Christina. "'The Mirror of All Christian Kings:’ Choral Medievalism in *Henry V*, Text and Performance." *Shakespeare Expressed: Page, Stage, and Classroom in Shakespeare and his Contemporaries*. Ed. Kathryn Moncrief, Kathryn McPherson, Sarah Enloe. Madison: Fairleigh Dickenson University Press, 2013. pp. 157-168.

Reviews

- Gutierrez-Dennehy, Christina. Rev. of *Early Modern Theatre and the Figure of Disability* by Genevieve Love. *Sixteenth Century Journal*, Spring 2019.
- Gutierrez-Dennehy, Christina. Rev. of *Shakespeare and the Cultivation of Difference* by Patricia Akhimie. *Sixteenth Century Journal*, Spring 2018.
- Gutierrez-Dennehy, Christina. Rev. of *Imagining Spectatorship from the Mysteries to the Shakespearian Stage* by John J. McGavin and Greg Walker. *Sixteenth Century Journal*, Spring, 2017.
- Gutierrez-Dennehy, Christina. Rev. of *Shakespeare for American Actors and Directors* by Aaron Frankel. *Stage Directors and Choreographers (SDC) Journal* Winter, 2016: 47-49.

AWARDS, GRANTS AND FELLOWSHIPS

Summer Teaching Grant, Western Washington University (\$7000)	2024
Excellence in Global Education Teaching Award, Northern Arizona University	2019
Scholarly and Creative Activity Grant for research into Shakespeare and Whiteness, Northern Arizona University (\$5000)	2021
Flagstaff Arts Council Project Support Grant (\$2000)	2019
Northern Arizona University Faculty Research Grant (\$6000)	2019
Northern Arizona University Faculty Research Grant (\$1850)	2018
Northern Arizona University Scholarly/Creative Activity Award (\$6,000, Co-PI)	2018
Northern Arizona University College of Arts and Letters Summer Research Award (\$4,000)	2017
Northern Arizona University Faculty Grants Program (\$15,000, Co-PI)	2017
City of Austin Core Funding Grant (\$5450 for 7 Towers Theatre Company)	2016
City of Austin Core Funding Grant (\$3250 for 7 Towers Theatre Company)	2015
City of Austin Core Funding Grant (\$2137 for 7 Towers Theatre Company)	2014
Creative Fund Q Grant (\$350 for 7 Towers Theatre Company)	2015
Creative Fund Q Grant (\$500 for 7 Towers Theatre Company)	2014
Austin Community Initiatives Grant (\$2000 for 7 Towers Theatre Company)	2014
University of Texas at Austin Graduate School Fellowship (\$8,000/year)	2008-2013
University of Texas at Austin Travel Grant (avg \$750/year per year)	2008-2013
University of Colorado at Boulder Arthur Trust Fellowship (\$12,000/year)	2005-2007

DIRECTING EXPERIENCE

- 7 Towers Theatre Company, Artistic Director/Resident Director** 2011-present
Responsible for grant writing and season selection as well as rehearsal and production duties for all shows for Austin, Texas-based theatre company, including text

cutting/adaptation, casting, hiring production staff, marketing, and fundraising. Awarded numerous City of Austin and Creative Fund grants.

Crooked Figure Theatre Company, Artistic Director/Resident Director 2016-2022

Started a new summer stock theatre company for students and recent graduates of Northern Arizona University, with the aim of providing professional production opportunities in both classical and contemporary drama. Responsible for grant writing, season selection, casting, and rehearsal/production duties. Worked with a collaborative ensemble of NAU faculty to produce site-specific theatre for audiences in Flagstaff and Sedona.

Freelance/Resident/Academic Directing Projects:

2024/5	<i>Untitled Tempest Project.</i>	Western Washington University
2024	<i>The Duchess of Malfi</i>	Western Washington University
2023	“Janine” “Bottlecap”	Cascadia Women’s Film Festival (readings)
2021	<i>The Tempest</i>	Northern Arizona University
2021	<i>Fefu and Her Friends</i>	Northern Arizona University (via Zoom)
2020	<i>Down From Heaven</i>	7 Towers Theatre Company (via Zoom)
2019	<i>Playing with Fire: After Frankenstein</i>	Northern Arizona University
2019	<i>King Lear</i>	Crooked Figure Theatre Company
2019	<i>The Effect</i>	Northern Arizona University
2018	<i>Hecuba</i>	Crooked Figure Theatre Company
2017	<i>King John</i>	Northern Arizona University
2017	<i>Hecuba</i> (staged reading)	Crooked Figure Theatre Company
2017	<i>Henry V</i>	Crooked Figure Theatre Company
2016	<i>Summer and Smoke*</i>	Northern Arizona University
2016	<i>Henry V</i> (staged reading)	Crooked Figure Theatre Company
2015	<i>Quilters</i>	Northern Arizona University
2015	<i>Crave</i>	7 Towers Theatre Company
2015	<i>Doubt</i>	Theatrikos, Flagstaff AZ
2015	<i>Angels in America: Millennium Approaches</i>	Northern Arizona University
2014	<i>All’s Well That Ends Well</i>	7 Towers Theatre Company
2014	<i>The House of Bernarda Alba</i>	Northern Arizona University/La Posada Hotel
2013	<i>The Pillowman</i>	7 Towers Theatre Company
2013	<i>Richard II</i>	Poor Shadows of Elysium
2012	<i>‘Tis Pity She’s a Whore</i>	7 Towers Theatre Company
2011	“Talk to Me Like the Rain”	7 Towers Theatre Company
2006	<i>The Vagina Monologues</i>	University of Colorado at Boulder
2005	<i>The Winter’s Tale</i>	Whittier College

*Nominated for Viola Award for Excellence in the Performing Arts

DRAMATURGICAL AND RELATED EXPERIENCE

Austin Shakespeare, Resident Dramaturg

2009-2011

Responsible for all dramaturgical responsibilities including: adapting/cutting text, compiling research packets and original supplemental materials, working with actors, writing program copy and publicity material, text/verse coaching, leading pre- and post-show discussion sessions, assisting designers, and participating in the casting process for both the main season shows and the Young Shakespeare program.

Freelance Dramaturg

2005-2011

Worked with a number of professional and academic theatres in Colorado, California, and Texas including CU Boulder's Department of Theatre and Dance, The Colorado Shakespeare Festival (Boulder), The Rude Mechs, Teatro Vivo, Scottish Rite, The Hidden Room, The University of Texas at Austin's Department of Theatre and Dance, Trinity Street Players (Austin), and Whittier College (Whittier, CA). Duties included cutting/adapting scripts, creating pre- and post-show discussions and outreach events, writing program copy, attending auditions and rehearsals, and providing research materials to creative teams.

The Colorado Shakespeare Festival, PR and Marketing Assistant 2005-2007

Responsible for assembling and distributing press packets, liaising with members of local and state media, scheduling interviews and photo opportunities, publishing company program, scheduling pre-show performances, and distributing and maintaining publicity material.

CONFERENCE PAPERS/PRESENTATIONS

"Masquing Blackness: the Ecology of Adaptation in *The Tempest*," American Society for Theatre Research Conference, November 2024, Seattle WA

"Masquing Blackness in *The Tempest*," American Shakespeare Center's Blackfriars Conference, October 2023, Staunton, VA.

Confronting Microaggressions in Faculty Spaces and the Rehearsal Hall, Association for Theatre in Higher Education (ATHE) Conference, August, 2023, Austin, TX.

"Now His Power is all O'erthrown:" Disrupting Whiteness in *The Tempest*, ATHE, August, 2022, Detroit, MI.

De-Colonizing the Theatre History Classroom, ATHE, August, 2021 (Virtual).

Re-Imagining Practice through Publication, ATHE, August, 2021 (Virtual).

Dost Thou Call Me Fool: Staging Lear's Madness," Shakespeare at Kalamazoo, International Congress on Medieval Studies, May 2021 (Virtual).

"Directing the Virus: 7 Towers' Theatre's *Down From Heaven*," ATHE, July, 2020 (Virtual).

"'Tis Your Thoughts That Now Must Deck Our Kings: Reading Ambiguity in Shakespeare's Rulers," American Shakespeare Center's Blackfriars Conference, October 2019, Staunton, VA.

"What Thou Will: *King John* and Early Modern Monarchical Wills," Shakespeare at Kalamazoo, International Congress on Medieval Studies, May 2018, Kalamazoo, MI

“I Find the People Strangely Fascinated:” Performing *King John* in the Trump Era,” American Shakespeare Center’s Blackfriars Conference, October 2017, Staunton, VA.

“Till Then, Blood, Blows, and Death: Violence as Political Spectacle in *King John*,” ATHE Conference, August, 2017, Las Vegas, NV.

“*King John* and Transmedia” Shakespeare at Kalamazoo, International Congress on Medieval Studies, May 2017, Kalamazoo, MI.

“Be Like a King:’ Constructing Female Kingship in *Henry V*,” Shakespeare at Kalamazoo, International Congress on Medieval Studies, May 2016, Kalamazoo, MI.

“Tis [Y]Our Words That Now Must Deck Our Kings: Constructing *Richard II* and *Henry V*,” Stratford Festival Shakespearian Conference, May 2015, Stratford, Ontario.

“Our Lives and All are Bolingbrooke’s:’ Double Casting *Richard II*” American Shakespeare Center’s Blackfriars Conference, October 2013, Staunton, VA.

“The Mirror of All Christian Kings:’ Medievalisms in *Henry V*,” American Shakespeare Center’s Blackfriars Conference, October 2011, Staunton, VA.

“Jousting out of Joint: Historical Reenactment and Spectacle at Medieval Times,” ATHE Conference, August 2011, Chicago, IL.

“We Gladly Accept Master Card and Lady Visa,” Performing Medieval Anachronisms at the Renaissance Fair,” ATHE Conference, August 2010, Los Angeles, CA.

“Turning th’ Accomplishment of Many Years Into an Hour Glass:” *Henry V* and Shakespeare’s Choral Historian,” Medieval Association of the Pacific, March 2010, Tacoma, WA.

“Risking Innovation in the Name of Lively Talkbacks,” ATHE Annual Conference, August 2009, New York, NY.

“The Dramaturgy of Conversation: Nature Theatre of Oklahoma’s *No Dice* as Poor Theatre,” Mid America Theatre Conference (MATC), March 2009, Chicago, IL.

“A Place Full of Plenté to My Plesyng at Ply: The Religious, Civic, and Economic Development of the Medieval Mystery Plays in York as a Source of Social (Dis)unity;” New England Medieval Studies Consortium Graduate Student Conference February, 2007, Storrs, CT.

PROFESSIONAL AFFILIATIONS

Association for Theatre in Higher Education (ATHE)

Theatre History Focus Group Treasurer (2021-2024)

Kennedy Center American College Theatre Festival (KCACTF)

Region 7 Coordinator of the Institute for Theatre Journalism and Advocacy (2022-present)

Shakespeare at Kalamazoo branch of the International Congress on Medieval Studies

Past President/Conference Planning Committee (2019-present)

President (conference year 2018)

Vice President (conference year 2017)
Secretary (conference year 2016)

SERVICE

Western Washington University 2022-present
Assessment Coordinator
Education Coordinator/Advisor, Liaison with Woodring College of Education

Whittier College 2018-2022
President of Ionian Society Alumni Board, tasked with leading a task force on creating anti-racist procedures and values in College Societies (i.e. locally housed sororities and fraternities); and creating allyship/mentorship programs for students of color.

Northern Arizona University 2013-2022
Title IX Hearing Board
College of Arts and Letters Curriculum Committee
College of Arts and Letters Dean Selection Committee
Season Selection Committee
Recruitment Committee
Curriculum Assessment Committee
Scenic Designer Selection Committee (committee chair)

Theatrikos Theatre Company 2013-2015
Member of the Artistic Committee, performing season selection, strategic planning, and directing duties.

University of Texas at Austin 2010-2013
Co-organizer of the “Fridays at 2” lecture series at UT Austin, dedicated to beginning in speakers from the profession to discuss both practice and professionalization
Co-editor of “Performance in Progress,” the official blog of the Performance as Public Practice program at the University of Texas at Austin