

# DANIEL SACK

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*Curriculum Vitae*

September 2018

Associate Professor of English and Commonwealth Honors College  
Graduate Program Director, English Department  
University of Massachusetts Amherst • South College • Amherst, MA 01003 USA  
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www.danielsack.net

## EDUCATION

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- 2010      Ph.D., Drama, Stanford University
- 2002      B.A., Creative Writing/English, Theatre Arts Minor, Brandeis University  
            magna cum laude with Highest Departmental Honors

## EMPLOYMENT

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- 2017-present    University of Massachusetts Amherst  
                    Associate Professor, English and Commonwealth Honors College
- 2014-2017      University of Massachusetts Amherst  
                    Assistant Professor, English and Commonwealth Honors College
- 2012-2014      Florida State University  
                    Assistant Professor, Theatre
- 2012              Amherst College  
                    Five College Mellon Postdoctoral Fellow, English
- 2010-2011      University of Massachusetts Amherst  
                    Five College Mellon Postdoctoral Fellow, English

## PUBLICATIONS

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### Books

- 2017              Editor, *Imagined Theatres: Writing for a Theoretical Stage*. New York and London:  
                    Routledge.

## Daniel Sack

Winner of the 2018 Excellence in Editing Award from the Association for Theatre in Higher Education.

Reviews published in *Drama Research*, *PAJ: A Journal of Performance and Art*, *Texas Theatre Journal*, *Text & Presentation*, and *Theatre Survey*.

2016 *Samuel Beckett's Krapp's Last Tape*. New York and London: Routledge, Fourth Wall Series.

2015 *After Live: Possibility, Potentiality, and the Future of Performance*. University of Michigan Press, Theater: Theory/Text/Performance Series.

Reviews published in *American Theatre*, *Contemporary Theatre Review*, *Kritikon*, *Modern Drama*, *Studies in Theatre and Performance*, *Theater*, *Theatre Journal*, *Theatre Survey*, and *TDR: The Drama Review*.

### Edited Journals

2017-present Founding Editor. *ImaginedTheatres.com*.  
Issue #00 (2017): *Inaugural issue*.  
Issue #01 (2017): *South Africa*. Co-editor: Megan Lewis.  
Issue #02 (2018): *Australia*. Co-editors: Peter Eckersall, Helena Grehan, Nicola Gunn.

2014-2016 Performance Review Editor. *Theatre Journal*.

### Journal Articles and Book Chapters

2018 "Theatrical Performance in the Margins: Imagined Theatres on Page and Stage" in *Closet Drama: History, Theory, and Genre*, edited by Catherine Burroughs. New York: Routledge. Forthcoming.

2017 "Strip-showing and the Suspension of a Naked End" in *Showing Off, Showing Up: Studies of Hype, Heightened Performance, and Cultural Power*, edited by Laurie Frederik, Kimberly Marra, and Catherine Schuler. Ann Arbor: University of Michigan Press, 2017: 293-310.

2016 "A Constellation of Imagined Theatres: Technology and Performance." Edited with an introduction by Daniel Sack. *Theatre Journal* 68, no. 3: 379-403.

2015 "Some Imagined Theaters: Selections from a Theoretical Stage." *Theater* 44, no. 3: 6-25.

2015 "Romeo Castellucci's *Hey Girl!*" in *Reading Contemporary Performance: Theatricality Across Genres*, edited by Meiling Cheng and Gabrielle Cody. New York: Routledge: 75-77.

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- 2015 “Una stanza dalla potenzialità sconfinata, o della futurità [A Room of Endless Potentiality, or on Futurity]” in *Toccare il reale. L’arte di Romeo Castellucci*, edited by Piersandra di Matteo. Italian translation. Napoli, Italy: Cronopio.
- 2015 “Not Looking into the Abyss: the Potentiality to See” in *On Not Looking: The Paradox of Contemporary Visual Culture*, edited by Frances Guerin. New York: Routledge: 43-62.
- 2014 “Walking In and Out of Place: the Pedestrian Performances of Tim Robinson” in *Ireland, Performance, and the Historical Imagination*, edited by Mary P. Caulfield and Christopher Collin. New York: Palgrave Macmillan: 19-35.
- 2014 “On Losing One’s Voice: Two Performances from Romeo Castellucci’s *e la volpe disse al corvo*.” *Theatre Forum* 46: 37-46.
- 2014 “White Cube, Black Room, Sweet Scent: Gregor Schneider in Edinburgh.” *PAJ: A Journal of Performance and Art* 36, no. 3: 80-86.
- 2014 “*Giulio Cesare: pezzi staccati* / Julius Caesar: spared parts,” in *Quaderno 5: Canto del Cigno (Swan Song)*, edited by Romeo Castellucci and Piersandra Di Matteo. English and Italian translation. Mantua, Italy: Corraini Edizioni: unpaginated.
- Reprinted by FringeArts Philadelphia, September 2016.
- 2012 “The Brilliance of the Servant without Qualities: Bare Life and the Horde Offstage.” Special issue on Howard Barker, edited by Sarah Goldingay and Mick Mangan. *Studies in Theatre and Performance* 32, no. 3: 257-267.
- 2007 “The Rabbit and Its Double.” Special section on Romeo Castellucci. *Theater* 37, no. 3: 26-35.

**Shorter Writings and Reviews**

- 2019 Book Review. *The Scene of Foreplay: Theater, Labor, and Leisure in 1960s New York* by Giulia Palladini. *Contemporary Theatre Review* 39:1. Forthcoming.
- 2017 Review Essay. “All the World’s a Stage: New Frontiers at Asolo Rep.” Season preview essay. Asolo Repertory Theatre. October.
- 2017 Interview. “Imagining Theatres with Daniel Sack.” Fusebox website. <https://www.fuseboxfestival.com>. September. Online.
- 2017 Online Essay. “A Volume from the Library of Possible and Impossible Worlds: On Imagined Theatres.” *HowlRound: a Journal of the Theater Commons*, <http://www.howlround.com>. June. Online.

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- 2017 Review Essay. "The Reciprocating Saw: on Shannon Jackson and Marianne Weems's *The Builders Association: Performance and Media in Contemporary Theatre*." *Theater* 47, no. 2: 108-115.
- 2016 Book Review. *Performed Imaginaries*, by Richard Schechner. *TDR: the Drama Review* 60, no. 4: 175-177.
- 2015 Review Essay. "Not *Not I*: Undoing Representation with Dead Centre's *LIPPY*." *European Stages* 4. Online.
- 2015 Book review. *'We're People Who Do Shows': Back to Back Theatre—Performance, Politics, Visibility*, edited by Helena Grehan and Peter Eckersall. *Contemporary Theatre Review* 25, no. 1: 150-151.
- 2014 Review Essay. "Romeo Castellucci: The Four Seasons Restaurant." *FringeArts Philadelphia*. September.
- 2014 Interview and article. "Who We Are and How We Know It: an interview with Michael Donald Edwards of the Asolo Rep." *American Theatre* 31, no. 2: 24-29.
- 2013 Book Review. *Archaeologies of Presence: Art, Performance, and the Persistence of Being*, edited by Gabriella Giannachi, Nick Kaye, and Michael Shanks. *The Journal of Dramatic Theory and Criticism* 27, no. 3: 100-102.
- 2013 Review Essay. "Regarding the Pain of Others (Part 2 of 2): Brett Bailey's *Exhibit B*." *HowlRound: a Journal of the Theater Commons*, <http://www.howlround.com>. October. Online.
- 2013 Review Essay. "Regarding the Pain of Others (Part 1 of 2): Romeo Castellucci's *Schwanengesang D744*." *HowlRound: a Journal of the Theater Commons*, <http://www.howlround.com>. November. Online.
- Reprinted in an extended version by La Monnaie / De Munt, Belgium, October 2014. French and Dutch translation.
- 2012 Review Essay. "Production and Destruction: The TEAM's *Mission Drift* charts the everyday apocalypses of American progress." *American Theatre* 29, no. 1: 100-104.
- Reprinted by the Hong Kong Arts Festival and *FestNow 2013*, December 2013.
- 2010 Performance Review. "Excavating An American Café." *American Theatre* 27, no. 5: 50-53.

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- 2010 Review Essay. "Meet Me at the Museum: Two west coast bastions of visual art put live performance high on their curatorial agendas." *American Theatre* 27, no. 2.
- 2009 Performance Review. "Ghosts of the River." *American Theatre* 26, no. 9.
- 2009 Review Essay. *The Theatre of Societas Raffaello Sanzio* by Claudia Castellucci, Romeo Castellucci, Chiara Guidi, Joe Kelleher, and Nicholas Ridout; and *the Tragedia Endogonidia Film Cycle* by Societas Raffello Sanzio. *TDR: The Drama Review* 53, no. 1: 147-151.
- 2009 Performance Review. "62<sup>nd</sup> Festival d'Avignon 2008." *Theatre Journal* 61, no. 1: 117-120.
- 2006 Performance Review. "Tragedia Endogonidia: L. #09 – London." *Theatre Journal* 58, no. 3: 485-486.

**AWARDS AND RESIDENCIES**

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- 2018 Excellence in Editing Award for *Imagined Theatres: Writing for a Theoretical Stage*, Association for Theatre in Higher Education.
- 2018 Open Education Initiative Grant (\$2,500), University of Massachusetts Amherst.
- 2018 Flex Grant (\$500), University of Massachusetts Amherst.
- 2018 Innovate@Umass Fellow (\$500), University of Massachusetts Amherst.
- 2017 MSP Research Support Fund (\$1,000), University of Massachusetts Amherst.
- 2016 Research Presentation Award (\$1,250), College of Humanities & Fine Arts, University of Massachusetts Amherst.
- 2016 MSP Research Support Fund (\$1,000), University of Massachusetts Amherst.
- 2016 Artist/Scholar in Residence. Liveness is Critical Residency. Bemis Center for Contemporary Arts, Omaha, Nebraska.
- 2016 Flex Grant (\$500), University of Massachusetts Amherst.
- 2015-2016 Faculty Research Grant/Healey Endowment Grant (\$12,680), University of Massachusetts Amherst.
- 2015-2016 Interdisciplinary Studies Institute Fellow. Seminar on "Secrecy, Publicity, Privacy, Security," University of Massachusetts Amherst.
- 2015 MSP Research Support Fund (\$1,000), University of Massachusetts Amherst.
- 2015 Research Presentation Award (\$1,250), College of Humanities & Fine Arts, University of Massachusetts Amherst.
- 2015 Writer in Residence with choreographer DD Dorvillier, Maggie Allesee National Center for Choreography, Florida State University.
- 2015 Publication Subvention Program (\$800), University of Massachusetts Amherst.
- 2015 Flex Grant (\$500), University of Massachusetts Amherst.
- 2014 Provost International Travel Grant (\$1,500), Florida State University.

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- 2013 Council on Research and Creativity Small Grant Proposal Award (\$3,000), Florida State University.
- 2013 First Year Assistant Professor Award (\$20,000), Florida State University.
- 2012 Mellon Faculty Seminar, "Poetry and Performance," Amherst College.
- 2011 Visiting Scholar, *Abandoned Practices Summer School* (organized by Matthew Goulish, Lin Hixson, and Mark Jeffery), School of the Art Institute of Chicago.
- 2010-2013 Five College Mellon Postdoctoral Fellowship (\$50,000/year; final year declined), Amherst College and University of Massachusetts Amherst.
- 2010 Charles Lyons Memorial Prize for Distinguished Doctoral Dissertation (\$500), Stanford University.
- 2009-2010 Theatre Communications Group and Hewlett Foundation Contributing Writer Grant for *American Theatre Magazine* (\$3,000).
- 2008-2009 Mellon Foundation Dissertation Fellowship, Stanford University.
- 2007 Graduate Research Opportunity Award, Stanford University.
- 2003-2008 Fellowship, Graduate Program in Drama, Stanford University.

**INVITED TALKS**

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- 2018 "Editor Meets Critic—*Imagined Theatres: Writing for a Theoretical Stage*." Keynote panel. Comparative Drama Conference, Orlando. April.
- 2017 "Close Look: Active Ingredients." Conversation with Amy Holzapfel, Williams College Museum Art, Williams College. November.
- 2017 "Imagined Theatres: Visions of the World Onstage." Edinburgh Book Festival, Edinburgh, Scotland. August.
- 2017 "*After Live: Possibility, Potentiality, and the Future of Performance*." Book Discussion Series, Theatre Department, Northwestern University. March.
- 2017 "Our Dystopian Moment: 2017 and the Politics of *Urinetown*." Roundtable. Dartmouth College. February.
- 2016 "Staging Evidence: Working With What Remains." Bard Graduate Center, New York City. December.
- 2016 "An Introduction to Imagined Theatres: a book and a website for creative criticism about the stage." Drama Colloquium, Harvard University. October.
- 2016 "Imagining Theatre at the Crossroads of Theory and Practice." Crossings: an Interdisciplinary Performance Studies at Yale Conference, Yale University. April.
- 2015 "Imagined Theatres Variation #2: reading and writing for a fictional/theoretical stage." Florida State University, Tallahassee. March.

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- 2014 “White Cube, Black Void: Romeo Castellucci’s Apocalyptic Theatres.” La Quinta Parete Symposium, University of Bologna, Italy. April.
- 2013 “Staging the Genesis of a World: the Unknown Unknowns of Romeo Castellucci.” Performance Studies Working Group, Yale University. October.
- 2011 “The Commonplace Book.” Abandoned Practices Summer School, School of the Art Institute of Chicago. July.
- 2011 “Practicing Abandonment: the Creative Potentiality of Destruction.” Abandoned Practices Summer School, School of the Art Institute of Chicago. July.

**CONFERENCE PRESENTATIONS**

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- 2018 Working Group. “S(t)imulating Tears.” American Society for Theatre Research, San Diego. November
- 2017 Working Group. “Tears and ‘Tears’: the Full Body Quotation of Wu Ingrid Tsang.” American Society for Theatre Research, Atlanta. November.
- 2017 Presentation. “Imagined Theatres: Book Launch and Reading.” Performance Philosophy. Prague, Czech Republic. June.
- 2017 Presentation. “The Pedagogy of Tears: Fragments on Crying.” Performance Studies international. Hamburg, Germany. June.
- 2016 Panel presenter and organizer. “Trans-formations in Performance Studies.” American Society for Theatre Research. November.
- 2016 Roundtable. “Publishing Books: From Proposal to Press.” American Society for Theatre Research. November.
- 2016 Roundtable. “Journal Review Editors.” Association for Theatre in Higher Education, Chicago. August.
- 2016 Presentation. “Imagined Theatres and Conceptual Performance.” American Comparative Literature Association Annual Conference, Harvard University. March.
- 2015 Roundtable. “Journal Review Editors.” Association for Theatre in Higher Education, Montreal, Canada. July.
- 2015 Panel presenter and organizer. “Remembered Theatres: writing from a fictional/theoretical universe.” Association for Theatre in Higher Education, Montreal, Canada. July.

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- 2015 Lecture/Workshop. "Imagined Theatres Variation #4: reading and writing for the theoretical stage." Performance and Philosophy 2<sup>nd</sup> Annual Conference, University of Chicago. April.
- 2015 Lecture/Workshop. "Imagined Theatres Variation #3: reading and writing for the theoretical stage." Hampshire College, Amherst. April.
- 2014 Working Group. "Thirteen Ways of Looking at an Imagined Theatre (Variation #2)." American Society for Theatre Research, Baltimore. November.
- 2014 Panel presenter and organizer. "Imagined Theatres Variation #1: a staged reading of a fictional/theoretical universe." Association for Theatre in Higher Education, Scottsdale, AZ. July.
- 2013 Working Group. "Theatricality and the Lecture: the Performance Practice of Research." American Society for Theatre Research, Dallas. November.
- 2013 Presentation. "Occupy the Future: Protesting Narrative Time on Wall Street." Performance Studies international #19, Stanford University. June.
- 2012 Presentation. "A Series of False Starts: Francis Aljys and the Poetics of Suspension." 27<sup>th</sup> Annual Interdisciplinary Conference in the Humanities, University of West Georgia. October.
- 2012 Presentation. "Performing the Researcher / The Researcher Performing." Inaugural Symposium for Institute for Research on Performance in Context, Florida State University. October.
- 2012 Presentation. "Beyond the Horizon: Collective Creation in the Aftermath of Ecological Catastrophe." Earth Matters on Stage Conference, Carnegie Mellon University. May.
- 2012 Presentation. "Theatre at the Last Frontier: Apocalypse and the Theatre of the Emerging American Moment." Philadelphia Theatre Research Symposium, Villanova University. January.
- 2011 Working Group. "Stripshow-ing: Francis Aljys and the Suspension of a Naked End." American Society for Theatre Research, Montreal, Canada. November.
- 2010 Presentation. "Dramatic Possibility: a Future of Meanings and Ends." Department of English Colloquium, University of Massachusetts Amherst. November.
- 2009 Presentation. "Expected Catastrophes: Staging Possibility in the Dramatic Theatre." Possible Worlds Conference, Princeton University. February.
- 2008 Presentation. "Bartleby the Dancer." Modern Language Association Conference, San Francisco. December.



- 2007 Presentation. “‘A Wind Blows Open the Void and Calls it to Life’: Spectacular Potentiality in Performance.” *Performance Studies international* #13, New York City. November.
- 2007 Presentation. “Provisional Stages: Possibility and the Offstage Space in the Theatre of Howard Barker.” Association for Theatre in Higher Education, New Orleans. July.
- 2006 Presentation. “The Rabbit and Its Double: Negotiating the Testimonial Spectator with Societàs Raffaello Sanzio.” *Performance Studies international* #12, London, England. June.
- 2006 Roundtable. “Arguments for a Theatre: Howard Barker—A Panel Discussion.” Department of Theatre, Dance, and Performance Studies, University of California: Berkeley. March.
- 2005 Presentation. “Walking in Place: Mapping the Pedestrian Act in the Work of Tim Robinson.” *Performance Studies international* #11, Brown University. April.

#### **SELECTED PUBLIC DISCUSSIONS and PANELS WITH ARTISTS**

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- 2014 Performance Company Dead Centre’s *LIPPY*, Abrons Arts Center, New York, NY. October.
- 2014 Director Romeo Castellucci’s *The Four Seasons Restaurant*, FringeArts Philadelphia. September.
- 2013 Director Romeo Castellucci’s *On the Concept of the Face, Regarding the Son of God*, FringeArts Philadelphia. September.
- 2013 Choreographer DD Dorvillier, Maggie Allesee National Center for Choreography, Florida State University. September.
- 2012 Video Artist Eija-Liisa Ahtila’s *The Annunciation*, University Museum of Contemporary Art, University of Massachusetts Amherst. April.
- 2011 Performance Artist Peggy Shaw (Split Britches), Fine Arts Center, University of Massachusetts Amherst. April.
- 2009 Director Romeo Castellucci’s *Purgatorio*, Freud Playhouse, UCLA-Live. October.
- 2008 Artists Matthew Goulsh and Lin Hixson (Goat Island Performance Company/Every House Has A Door) with scholar Peggy Phelan, Stanford University. May.

2008 Theatre Critic David Cote (*Time Out New York*) for Romeo Castellucci's *Hey Girl!*, Kasser Performance Hall, Montclair State University. February.

## TEACHING

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### University of Massachusetts Amherst (English Department)

*Graduate Writing Workshop*. Graduate seminar and writing workshop. Fall 2018.  
*Beckett Across the Arts*. Upper-level undergraduate seminar. Spring 2018, Spring 2015.  
*Modern British, Irish, and Scottish Drama*. Undergraduate honors seminar. Fall 2017.  
*Experimental Criticism and Performative Writing*. Graduate seminar and writing workshop. Spring 2017.  
*Choosing your own Adventure: Interactive Art and Performance*. One-credit honors course. Spring 2017.  
*All the World's a Stage: An Introduction to Performance Studies*. Undergraduate honors seminar. Spring 2017, Spring 2015.  
*Tragedy: Forms of Catastrophe*. Upper-level undergraduate seminar. Fall 2016.  
*Reading and Writing Imaginative Literature*. Undergraduate honors seminar/writing workshop. Spring 2018, Fall 2017, Fall 2016, Fall 2015.  
*Introduction to Performance Studies*. Graduate seminar. Fall 2014, Spring 2011.  
*Modern American Drama: Women Playwrights*. Undergraduate honors seminar. Fall 2014.  
*Modern American Drama*. Undergraduate lecture course (100 students). Fall 2011.  
*Modern Irish Drama*. Upper-level undergraduate seminar. Fall 2010.

2016-present Summer Study Abroad Program Edinburgh Fringe Festival, *Alternative Theatres*. Director.

2010-2015 Summer Study Abroad Program Edinburgh Fringe Festival, *Alternative Theatres*. Co-Instructor.

### Florida State University (School of Theatre)

*A History of post-WWII Live Art*. Graduate/Undergraduate seminar. Spring 2014.  
*World Theatre History II*. Undergraduate lecture course. 85 students. Spring 2014, Spring 2013.  
*Tragedy: Forms of Catastrophe*. Graduate seminar. Fall 2013.  
*World Theatre History I*. Undergraduate lecture course. 85 students. Fall 2013, Fall 2012.  
*Modern Irish Drama*. Graduate/undergraduate seminar. Spring 2013.

### Amherst College (English Department)

*Tragedy*. Undergraduate seminar. Spring 2012.

### Stanford University (Drama Department)

*19<sup>th</sup> and 20<sup>th</sup> Century Theatre History*. Undergraduate seminar. Spring 2008.

### Independent Studies and Honors Theses:

**UMass:** *Erasure in Poetry and Theory* (Graduate Independent Study); *Purgatory in Modern Irish Literature* (Honors Thesis); *Feminist Drama & Performance in post-1960s America*; *Dialogue and Action in Contemporary Drama*; *The Double in Irish Literature and Theatre* (Honors Thesis).

**FSU:** *Performance Art and the Evidence of Gesture* (Honors Thesis); *New Play Development*; *Writing Solo Performance*.

### Graduate Student Committees:

**Doctoral Candidates:** Gregory Coleman (Ph.D. in English, Dissertation Committee); Krzysz Rowiński (UMass; Ph.D. in Comparative Literature, Dissertation Committee).

**Pre-Candidacy:** Becky Friedman (Ph.D. in English, Areas Exam); Anna-Claire Simpson (Ph.D. in English, Areas Exam); William Steffen (Ph.D. in English, Areas Exam); Patricia Matthews (Ph.D. in English, Areas Exam Chair and Advisory Committee); Benjamin Zender (Ph.D. in Rhet/Comp, Advisory Committee); Nicole Erhardt (Ph.D. in English, Areas Exam).

**Completed:** Sean Bartley (FSU; Ph.D. in Theatre Studies, Dissertation Co-Director, 2018); Elizabeth Mikesch (MFA Poets & Writers, 2018); Gaven Trinidad (MFA in Dramaturgy, 2018); Patrick Gaughan (MFA Poets & Writers, 2015); Evangeline Ciupek (FSU; MA in Theatre Studies, 2014); Megan McClain (MFA in Dramaturgy, 2012).

## SERVICE

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### Professional Service

2017-present Editor, *ImaginedTheatres.com*.  
2017-present Contributing Editor, *Theater* magazine.  
2017-present Contributing Editor, *PAJ: A Journal of Performance and Art*.  
2014-2016 Performance Review Editor, *Theatre Journal*.  
2014-2016 Research and Publication Committee Member, Association for Theatre in Higher Education.  
2005-2006 Editorial Assistant, *Theatre Journal*.

Ad Hoc Manuscript and Peer Review:

Anthem, *Contemporary Theatre Review*, Intellect, *Modern Drama*, Palgrave Macmillan, Routledge, University of Michigan Press.

**Department/University Service**

- 2018-present Graduate Program Director, English Department, University of Massachusetts Amherst.
- 2017 Member, Commonwealth Honors College Academic Standards Committee, University of Massachusetts Amherst.
- 2017 Workshop leader, Massachusetts Student Day of Poetry, University of Massachusetts Amherst.
- 2017 Director of Study Abroad course in Edinburgh, Scotland, University of Massachusetts Amherst.
- 2016-2017 Chair, Search Committee, African American Literature and Culture position, English Department, University of Massachusetts Amherst.
- 2016-2017 Co-coordinator for English Department Colloquium, University of Massachusetts Amherst.
- 2016-present Member, Graduate Studies Committee, English Department, University of Massachusetts Amherst.
- 2016-2017 Member, Kaplan Lecture Committee, English Department, University of Massachusetts Amherst.
- 2016-present Member, Troy Lecture Committee, English Department, University of Massachusetts Amherst.
- 2010-present Co-instructor of Study Abroad course in Edinburgh, Scotland, University of Massachusetts Amherst.
- 2016 Judge, Hicks Best Essay Prize, English Department, University of Massachusetts Amherst.
- 2014-2016 Co-coordinator for Five College Performance Studies Faculty Seminar, University of Massachusetts Amherst.
- 2015 Judge, Declamation Day Competition, University of Massachusetts Amherst.
- 2014-2015 Member, Search Committee, Irish Studies position, English Department, University of Massachusetts Amherst.
- 2013-2014 Member, Search Committee, Director of Maggie Allesee National Center for Choreography, Florida State University.
- 2012-2014 Member, Theatre Studies Graduate Committee, Florida State University.
- 2013-2014 Member, BA in Theatre (Undergraduate) Committee, Florida State University.
- 2010-2012 Coordinator for Five College Performance Studies Faculty Seminar, University of Massachusetts Amherst.
- 2007-2008 Graduate Student Representative on Faculty Search Committee, Department of Drama, Stanford University.
- 2006-2007 Graduate Student Representative on Graduate Admissions, Department of Drama, Stanford University.
- 2005-2006 Coordinator, "The Politics of Action: Art and Life" Humanities Workshop (directed by Peggy Phelan and Janice Ross), Stanford Humanities Center.

**PERFORMANCE AND THEATRICAL PRODUCTION**

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## Daniel Sack

- 2018 *Working with Children* by Nicola Gunn/Sans Hotel. Dramaturgical advisor. Southbank Theatre (Melbourne Theatre Company), Melbourne, Australia.
- 2014 *Some Imagined Theatres: Staged Readings From a Provisional Universe*. Solo lecture-performance. Summerhall, Edinburgh Fringe Festival, Scotland.
- 2014 *Green Screen* by Nicola Gunn/Sans Hotel. Dramaturgical advisor. The Malthouse, Melbourne, Australia.
- 2013 *In Spite of Myself* by Nicola Gunn/Sans Hotel. Co-author of text. Melbourne International Arts Festival, Australia.
- 2012 *To Whom It May Concern*. Director of devised performance. University of Massachusetts Amherst.
- 2009 *The Waste Land: or pay no attention to that man behind the curtain*. Director/designer of devised performance with choreographer Robert Moses. Stanford University.
- 2008 *Betrayal* by Harold Pinter. Director. Stanford University.
- 2006 *The Castle* by Howard Barker. Director. Stanford University.
- 2005 *Closer* by Patrick Marber. Director. Stanford University.
- 2004 *The Malady of Death* by Marguerite Duras. Director/Adaptor. Stanford University.

*Acting resume available upon request.*

## PROFESSIONAL ASSOCIATIONS

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American Society for Theatre Research  
Association for Theatre in Higher Education  
Performance Philosophy  
Performance Studies international

## REFERENCES

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Available upon request.