

**Elyse Singer**  
Curriculum Vitae  
(she/her/hers)

Dartmouth Department of Theater  
Hopkins Center for the Arts  
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## EDUCATION

- Ph.D. The Graduate Center, City University of New York, Theatre and Performance,  
Certificate in Film and Media Cultures, June 2024  
Dissertation: *Strike a Pose: Performing Gestures of Female Madness Across Media Circa 1900*  
Dissertation Advisor: David Savran
- M.Phil. The Graduate Center, City University of New York, Theatre and Performance, 2019
- M.A. Hunter College, Theatre, 2015
- B.A. Yale College, *cum laude*, American Studies (Literature and Film), 1989

## AREAS OF RESEARCH AND TEACHING

Theatre Studies: Theatre History, Theatre and Performance Theory; American Musical Theatre;  
Gender Studies, Disability Studies, Madness Studies; Intermedia, Transmedia; Critical Theory;  
Screen Studies: Cinema History, Early Cinema, Film Theory, New Media Studies, Women in Media.  
Practice: Directing, Devising, Playwriting, Screenwriting, Dramaturgy, Producing.

## ACADEMIC EMPLOYMENT HISTORY

- 2025– Visiting Lecturer, Dartmouth College, Department of Theater
- 2025 Adjunct, New York University Tisch School of the Arts, Department of Drama
- 2024– Adjunct Assistant Professor, Feirstein Graduate School of Cinema, Brooklyn College
- 2019–24 Adjunct Lecturer, Feirstein Graduate School of Cinema, Brooklyn College
- 2024–25 Adjunct Assistant Professor, Department of Theatre and Speech, The City College of New York
- 2016–24 Adjunct Lecturer, Department of Theatre and Speech, The City College of New York
- 2020–21 Consulting Research Lead, Mae West Documentary Project, Center for the Humanities, CUNY
- 2020–21 Writing Across the Curriculum Fellow and Learning Center Tutor, York College
- 2019–20 Writing Across the Curriculum Fellow and Writing Center Tutor, LaGuardia Community College
- 2018– Adjunct, New York University Tisch School of the Arts, Rita & Burton Goldberg  
Department of Dramatic Writing
- 2017 Course Leader, Explorations, School of *The New York Times*

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## RESEARCH

### BOOK CHAPTERS, REFEREED JOURNAL ARTICLES, AND REVIEW ESSAYS

- “All Fall Down: Fainting, Dying, and Mad Scenes on the Nineteenth-Century Stage.” In *Routledge Companion to Performance and Science*, edited by Simon Parry et al. Routledge Press, Winter 2026 (forthcoming).
- “Blood and Guts: Women’s Bodies, Virality, and Madness in Early Medical Films.” In *Cinematic explorations of the mind: European film cultures in neurology and psychiatry, 1900-1970s*, edited by Mireille Berton and Julia B. Köhne. Manchester University Press, Winter 2026 (forthcoming).

- “Methodologies for Madness: Instructions for Emotional Expression in Early Motion Picture Acting Manuals.” In *Crafts, Trades, and Techniques of Early Cinema*, edited by Ian Christie, Priska Morrissey, Valentine Robert, Jean-Pierre Sirois-Trahan, and Tami Williams, 423–439. Michigan Press, 2024.
- “Private Interactions: Intimacy and Visions of Technology in Early Cinema.” In *Mons Virtuals en el Cinema dels Orígenes: Dispositiu, Estètiques i Públics*, edited by Angel Quintana and Jordi Pons, 259–266. Girona: Fundació Museu del Cinema-Col·lecció Tomàs Mallol. Ajuntament de Girona, 2022.
- “Mad Faces.” In *Faces on Screen: New Approaches*, edited by Alice Maurice, 30–46. Edinburgh University Press, 2022.
- “Strike a Pose.” *Feminist Media Histories: An International Journal* 7.1 (Winter 2021), 147–171.
- “Sequins and Spirits.” *PAJ: A Journal of Performance and Art* 126 (September 2020), 90–94.
- “‘Water, water, everywhere’: Spillage, Spectacle, and Aqua Drama in *The Pirate’s Signal*.” *New England Theatre Journal* (Winter 2018), 1–14.
- “Flesh-colored Tights in Space: Intersections of Spectacular Corporeality and Visuality in *The Seven Sisters*.” *Studies in Musical Theatre* 10.3 (Spring 2017), 317–329.
- “Hanif Kureishi: A Londoner, But Not a Brit.” In *In the Vernacular; Interviews at Yale with Sculptors of Culture*, edited by Melissa E. Biggs. McFarland, 1991: 103–109.

## CONFERENCE PAPERS AND PRESENTATIONS

- “Sensate Specimens: Women Patients in Early Medical Films.” Paper presented at the Women & Silent Screen XII Conference, Brussels, Belgium, June 2025.
- “Too Much of a Good Thing?: Looking for Traces of Stage Performers Fanny Brice and Aida Overton Walker in Silent Cinema.” Paper presented at the annual Society for Cinema and Media Studies Conference, Chicago, April 2025.
- “(Re)Dragging the Spectacle of the Aging Iconic Body in Mae West’s *Catherine Was Great*.” Paper and staging presented at the annual meeting for the Association for Theatre in Higher Education, Music Theatre/Dance Focus Group, Atlanta, August 2024.
- “Human Flickers: Avant-Garde Gestures in Useful Early Medical Film.” Paper presented at the bi-annual Domitor Silent Film Conference, Vienna, Austria, June 2024.
- “Invisible Hands.” Paper presented at the annual Society for Cinema and Media Studies Conference, Boston, March 2024.
- “Simulating UnReason in New Media.” Working group convened, American Society for Theatre Research, Providence, December 2023.
- “Look at the Camera.” Paper presented at the Seminar on the History and Origins of Cinema: Visions of the Sick Body in Early Cinema, Museum of Cinema & University of Girona, Spain, November 2023.
- “Extremely Hazardous.” Paper presented at the annual Society for Cinema and Media Studies Conference, Denver, April 2023.
- “All Fall Down.” Working group convened at the annual meeting for the American Society for Theatre Research, New Orleans, November 2022.
- “Oy, Oy, Oy, Oy, Or, Speculation and Listening for Colliding Codes in ‘Sadie Salome (Go Home)’.” Paper presented at the annual meeting for the Association for Theatre in Higher Education, Music Theatre/Dance Focus Group, Detroit, August 2022.
- “Disentangling from Capital-R-Reason: Meditations on Reparative, Intersectional, and Speculative Methodologies.” Paper presented at the annual meeting for the Association for Theatre in Higher Education, Women in Theatre Program Focus Group, August 2022.
- “Release Forms: Disability and Privacy Rights in Early Cinema.” Paper presented at the bi-annual Domitor Silent Film Conference, November 2022.
- “‘Oy. Where is your clothes?’: Salomé, Mobility, and Silent Cinema.” Paper presented at Women & Silent Screen XI Conference, June 2022.

- “Blood and Guts: Women’s Bodies, Virality, and Madness in Early Medical Films.” Paper presented at the annual Society for Cinema and Media Studies Conference, March 2022.
- “Private Interactions: Intimacy and Visions of Technology in Early Cinema.” Paper presented at the Seminar on the History and Origins of Cinema: Virtual Worlds in Early Cinema, Museum of Cinema & University of Girona, October 2021.
- “Re-enactments and Resistance.” Paper presented at the annual meeting for the Association for Theatre in Higher Education, Women in Theatre Program Focus Group, August 2021.
- “Researching Madness in the Archive.” Paper presented at the annual meeting for the Association for Theatre in Higher Education, Women in Theatre Program Focus Group, August 2021.
- “Mad Minstrelsy.” Paper presented at the Screen Studies Conference, Film Histories Panel, June 2021.
- “Crazy Eyes: The Racialization and Codification of Facial Expressions of Madness in Early Cinema.” Paper presented at the annual meeting for the Society for Cinema and Media Studies, March 2021.
- “Hand-to-Head.” Paper presented at the UCLA TAPS Graduate Conference, “Contact: Performing Proximity,” February 2021.
- “Methodologies for Madness.” Paper presented at the bi-annual Domitor Silent Film Conference, November 2020.
- “Strike a Pose.” Paper presented at the Society for Cinema and Media Studies Silent Cinema Special Interest Group, [not juried], July 2020.
- “Race and Mad Spaces.” Paper presented as part of roundtable on “Geographies of Race in Film,” Society for Cinema and Media Studies Silent Cinema Seminar, [not juried], July 2020.
- “Safeguarding Sanity.” Working group convened at the annual meeting for the American Society for Theatre Research, Arlington, VA, November 2019.
- “Ophelia on the VR Stream.” Paper presented at the annual CUNY Graduate Center Doctoral Students’ Theatre Association Conference, New York, NY, May 2019.
- “Pauvre Folle!?: Resilient Gestures of the Madwoman in Early Cinema.” Paper presented at the Seminar on the History and Origins of Cinema: The Visible Woman, Museum of Cinema & University of Girona, SPAIN, April 2019.
- “Ah, qué muchacha!?: Cross-dressing and Yiddish Identity in Molly Picon’s 1932 Latin American Tour.” Paper presented at the semi-annual meeting of the American Theatre and Drama Society, Nancy, FRANCE, June 2018.
- “Pressing Up Against the Glass Ceiling of Stage Realism.” Paper presented at the annual meeting for the Association for Theatre in Higher Education, Women in Theatre Program Focus Group, Boston, MA, August 2018.
- “The Spectacle of the Aging Iconic Body: Mae West’s Burlesquing of Empress Catherine II in *Catherine Was Great*.” Paper presented at the annual meeting for the Association for Theatre in Higher Education, Music Theatre/Dance Focus Group, Las Vegas, NV, August 2017.
- “Flesh-colored Tights in Space: Intersections of Spectacular Corporeality and Visuality in *The Seven Sisters*.” Paper presented at the annual meeting for the Association for Theatre in Higher Education, Bruce Kirlie Memorial Debut Panel for Music Theatre/Dance Focus Group, Chicago, IL, August 2016.
- “Pink Legs and Special Effects: Female Spectacle in the 1860s.” Panel on “Gender and Spectacle,” Negotiating Spectacle Symposium, Tufts University, Medford, MA, 2015.

<b>TEACHING</b>
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## **GRADUATE COURSES**

New York University Tisch School of the Arts, Goldberg Department of Dramatic Writing, M.F.A. Program  
Dramatic Strategies (Fall 2022)

Feirstein Graduate School of Cinema, Brooklyn College, CUNY, Cinema Studies M.A. Program  
Film 7050G: Thesis Project (Spring 2025)  
History of Film Narrative (Spring 2025)  
Global Women Filmmakers \* (Spring 2024)  
Introduction to Research Methods and Archives (five semesters 2021-2025)  
Screen Theories (Spring 2024, Spring 2023, Spring 2022)

Madness Across Screens \* (Spring 2021)  
Transmedial Cinema \* (Fall 2019)

## UNDERGRADUATE COURSES

Dartmouth College, Department of Theater

Introduction to Theater (Fall 2025); Theater and Society II and \*Theater10.40 Madness Onstage and Across Media (Winter 2026); Theater and Society III and \*Theater10 History and Practice of Burlesque (Spring 2026). Mentor for student directing projects.

New York University Tisch School of the Arts, Goldberg Department of Dramatic Writing

Introduction to Dramatic Writing \*\* (fifteen semesters 2019-2025)  
Forms of Drama (six semesters 2018-2023)

New York University Tisch School of the Arts, Department of Drama

Introduction to Theatre Studies (Spring 2025)

The City College of New York, City University of New York, Department of Theatre and Speech

American Musical Theatre (Fall 2024)  
Theatre History I (Spring 2024, Fall 2023, Spring 2019, Fall 2018)  
Introduction to Theatre (seven semesters 2016-2023)

\* = courses that I created

\*\* = cross-listed as Graduate Level course

## INVITED LECTURES, PANELS, SEMINARS, AND WORKSHOPS (selected)

- 2025 University of Montreal, “L’art du cinéma scientifique: archives, dispositif, spectacle / The Art of Scientific Cinema: archives, apparatus, spectacle” (Invited workshop participant, panelist).
- 2019 Bennington College, “Media Archaeology and French Silent Film Comedy” (Invited lecturer).
- 2019 Martin E. Segal Theatre Center, Lincoln Center Theater Directors Lab Panel (Invited panelist).
- 2018 Domitor Silent Film Conference, “Graduate Workshop: The Nitrate Touch.” (Invited participant).
- 2017 Bennington College, “The Plays and Politics of Mae West” (Invited speaker).
- 2013 Rensselaer Polytechnic Institute, “Technology on Stage” (Invited lecturer).
- 2010 New York University Tisch School of the Arts, “20th Century Women Playwrights” (Invited speaker)
- 2009 New York University, Theatre Producing Seminar (Invited speaker).
- 2009 Dramatists Guild, Theatre Producing Panel (Invited panelist).
- 2007–09 Public Theater, Under the Radar Festival (Invited roundtable artist participant).
- 2007 Yale University, “The Creative Process” (Invited panelist).
- 2004 Columbia University, Theatre MFA Program, “Artistic Directing” (Invited panelist).
- 1996–97 New York University Interactive Telecommunications Program, “Virtual Communities” and “The Usenet and Music Fandom” (Invited speaker).

## GRANTS, AWARDS, AND DISTINCTIONS

- 2025–26 Andrew W. Mellow Foundation Fellowship, The Huntington Library, San Marino, CA
- 2025 Hackman Research Resident at the New York State Archives, Albany, NY
- 2024 Rifkind Teaching Award, City College of New York, CUNY
- 2024-25 NYU Adjunct Faculty Professional Development Fund Grant
- 2023 Center for Jewish Studies Grant for Yiddish Cultures Project
- 2023 Open Knowledge Fellowship, CUNY Graduate Center

- 2023 CUNY Center for Jewish Studies Travel Grant
- 2021–22 Hackman Research Resident at the New York State Archives, Albany, NY
- 2021–22 Dissertation Year Fellowship, CUNY Graduate Center (\$25,000)
- 2021 Doctoral Student Research Grant Award, CUNY Graduate Center
- 2021 Early Research Initiative (ERI) Catalyst Grant, CUNY Graduate Center
- 2020 American Society for Theatre Research Helen Krich Chinoy Dissertation Fellowship (ASTR)
- 2020 Society for Cinema and Media Studies Women’s Caucus Graduate Student Writing Prize (SCMS)
- 2019 Provost’s Pre-Dissertation Research Fellowship, CUNY Graduate Center
- 2019 Doctoral Student Research Grant Award, CUNY Graduate Center
- 2019 Adjunct Faculty Travel Award, City University of New York
- 2018 Special Commendation, Domitor Student Essay Award
- 2018 Graduate Student Travel Award, American Theatre & Drama Society (ATDS)
- 2016 Cohn-Lortel International Theatre-going Award, The Graduate Center, CUNY
- 2015–20 Graduate Center Fellowship, The Graduate Center, CUNY (Five Year-Fellowship/\$25,000 annually)
- 2014–15 Anne Freedman Student Theatre Production Fund Grant, Hunter College MA Program in Theatre
- 2012–15 Vera Mowry Roberts Graduate Fellowship, Hunter College MA Program in Theatre

**SERVICE**

New York University

- 2021–25 BFA Portfolio Review, Rita and Burton Goldberg Department of Dramatic Writing, NYU Tisch

The Graduate Center, City University of New York

- 2023 “Utopia and Dystopia in Yiddish Culture,” Curator and Moderator (with CUNY Public Programs)
- 2018–24 Student Representative, City University of New York Film and Media Cultures Advisory Committee
- 2018–24 Co-Director, Cinema Studies Group
- 2019 “Pioneers: First Women Filmmakers,” Curator and Moderator
- 2017 Producer, Edwin Booth Awards honoring Taylor Mac (with CUNY Public Programs)
- 2016–17 Second VP, Doctoral Theatre Students’ Association

The League of Professional Theatre Women

- 2015–18 Board Member
- 2008–15 Member-at-large

The Drama League of New York

- 2012–13 Nominator, Drama League Awards
- 2007–08 Jury panelist, The Directors Project

Other Professional Service

- 2006–07 Jury panelist, ART/New York, Nancy Quinn Fund

**EDITING**

- 2017–18 Managing Editor, *Journal of American Drama and Theatre*
- 2015–16 Managing Editor, *European Stages*

**GAME DESIGN**

- 2024 Consultant, Historical Theatre and Performance, Compulsion Games

**THEATRE DIRECTING & PRODUCING EXPERIENCE**

COMMERCIAL THEATRE PRODUCER: Off-Broadway

*Beebo Brinker Chronicles* by Kate Moira Ryan & Linda S. Chapman, Dir. Leigh Silverman  
Winner, 2008 GLAAD Media Award for Outstanding NY Theater  
Co-Produced with Lily Tomlin, Jane Wagner, Harriet Leve, Jamie DeRoy, 37 Arts, 2008  
Produced original Hourglass Group production at the Fourth Street Theatre, 2007

**DIRECTOR/PRODUCER/DEVISER - Off-Broadway / Off-off-Broadway (selected)**

**HOURGLASS GROUP:** Executive Artistic Director (1998-present)

*Frequency Hopping*, written and directed by Elyse Singer, 3LD Art & Technology Center, 2008  
Previously developed through New York Theatre Workshop, Women's Project, New Georges, Ensemble Studio Theatre  
Contributor, 2017 documentary film *Bombshell: The Hedy Lamarr Story* (PBS American Masters)  
Nominated, 2008 Henry Hewes Design Awards for Notable Effect, Production and Multimedia Design, Elaine J. McCarthy  
Recipient, 2008 Sloan Foundation Grant  
Recipient, 2007 Abrons Arts Center Fellowship  
Winner, 2007 STAGE International Script Competition  
Recipient, 2002, Yaddo Artist Residency, Saratoga Springs, NY  
Recipient, 2001 Drama League – New Directors/New Works, Directors Project Fellowship  
Recipient, 1998-99 EST/Sloan Project Fellowship

*Trouble in Paradise*, Hudson Guild, 2006  
OBIE Award for Best Performance to Nina Hellman

*Wellspring* by Ruth Margraff, Chocolate Factory Theatre; BAM Café; Public Theater New Works

*365 Days/365 Plays* by Suzan-Lori Parks, Public Theater; DR2, 2006

*The Pleasure Man* by Mae West, first US revival (starring Charles Busch), 45 Bleecker, 2003

*Magic Kingdom* by Jake-ann Jones, Belt Theatre; New Georges, 2003

*Red Frogs* by Ruth Margraff, P.S. 122, 2002

*Sex* by Mae West, first US revival, Gershwin Hotel, 2000

**THEATRE DIRECTOR/PRODUCER – Off-Broadway, Regional, & International (selected)**

*Mimi's Suitcase* by and with Ana Bayat, Assembly/Edinburgh Festival Fringes, Edinburgh, 2021; Theatre of Yugen at NOHspace, San Francisco, CA, 2020

*Half-and-Half* by and with Derek Bermel plus Nate Smith. Salt Bay Chamberfest, Maine, 2019; 2013

*Horseplay: or, The Fickle Mistress, A Protean Picaresque* by Trav S.D., La MaMa E.T.C., 2015

*Whispering Pines 10* by Shana Moulton & Nick Hallett, TBA:10; Carolina Perf. Arts, 2012; New Museum

*Hundreds of Sisters & One BIG Brother* by Deborah Swisher, Harold Clurman Theatre, 2000; Brava Theater, San Francisco, CA, 1999

*Love in the Void (alt.fan.c.love)* – HERE Arts Center, P.S. 122, 1995-96

*Private Property* – Gilded Balloon, Edinburgh Festival Fringe, 1993  
Finalist, Jane Chambers Award with Cary Wong and Suji Kwock Kim, 1993  
Voice & Vision Retreat at Smith College, 1993  
Playwrights Horizons, Nada, 1993

### NEW YORK THEATRE WORKSHOP

- 1995– Founding Member, Usual Suspects
- 1994– Participant, Summer Residencies at Choate, Dartmouth, Vassar, Adelphi
- 1994– Director and Deviser, Mondays @ 3, Just Add Water, and Pirandello Festivals
- 1993–94 Member, Directors Group
- 1990–91 Dramaturg, Assistant Stage Manager

### NEW GEORGES

- 2014–15 Audrey Residency with Carson Kreitzer and Carolyn Baeumler, *South Street Annie*
- 1995– Affiliated Artist

### OTHER THEATRE RESIDENCIES AND HONORS

- 2023 Catwalk Art Residency, New York
- 2020 Orchard Project Liveness Lab, New York
- 2017 Barn Arts Collective, Maine
- 2014–15 Honorary Finalist, NY Coalition of Women in the Arts Collaboration Award
- 1995–96 Lincoln Center Theater Directors Lab (founding member)
- 1992–94 Women’s Project’s Directors Forum

### **PROFESSIONAL TRAINING**

- 2024 Critical Response Process Workshop with Liz Lerman (New York Theatre Workshop); initial training by Lerman as part of 1997 cohort of Usual Suspects
- 2010 New York Foundation for the Arts Artist as Entrepreneurs Boot Camp
- 2009 New York Foundation for the Arts Future Leadership Program
- 2000 Commercial Theatre Institute
- 1993 Playwriting workshop with María Irene Fornés (Theatre for a New City)
- 1990–93 Master Classes in Performance – Andre Gregory, Bette Bourne, Oleg Tabakov (Moscow Art Theatre)
- 1990 British American Drama Academy (BADA)/Midsummer in Oxford Directing Program with Yale School of Drama and The Juilliard School - Michael Langham and Earle Gister.

### **PROFESSIONAL AFFILIATIONS:**

- American Society for Theatre Research (ASTR)
- American Theatre and Drama Society (ATDS)
- Association for Theatre in Higher Education (ATHE)
- Domitor, the international society for the study of early cinema
- Drama League of New York
- League of Professional Theatre Women (LPTW)
- Literary Managers and Dramaturgs of America (LMDA)
- Society for Cinema and Media Studies (SCMS)
- Stage Directors and Choreographers Society (SDC)

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