

OLIVER GERLAND III

Department of Theatre and Dance (THDN)
University of Colorado Boulder

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EDUCATION

Stanford University, 1984-89. PhD in Drama and Humanities
Swarthmore College, 1979-83. BA in Philosophy and English Literature (High Honors)

ACADEMIC APPOINTMENTS

University of Colorado at Boulder

Member of the Humanities Faculty, 2011-
Associate Professor of Theatre, 1999-
Assistant Professor of Theatre, 1992-99

SCHOLARLY WORK (select, including most recent)

Refereed Journal Articles

- "Race and Power in *Pullman Car Hiawatha*: A Teaching Approach," *Thornton Wilder Journal* 3.1 (Summer 2022): 56-65.
- "The Introduction of Admission Fees in London: Fencing Prizes, Bearbaiting Arenas, and Speculative Origins," *Early Theatre* 24.2 (December 2021): 9-30.
- Honorable Mention for Best Theatre History Essay in *Early Theatre*, vols. 24-25.**
- "I, My Stela: Command and Trance in the Procession of Osiris at Abydos," *New England Theatre Journal* 29 (2018): 133-148.
- "The Haymarket Theatre and Literary Property: Constructing Common Law Playright, 1770-1833," *Theatre Notebook* (Fall 2015): 74-96.
- "A Shakespearean Travesty: Dramaturgy and the Problem of Joint Authorship," *The Dramaturgy Protocol*, 1.1 (2011). Web. (20 pages in .pdf)
- "From Playhouse to P2P Network: The History and Theory of Performance Under U.S. Copyright Law," *Theatre Journal* 59.1 (March 2007): 819-39.
- "'An Icy Hand Has Set Me Loose': Max Weber Reads Ibsen's *John Gabriel Borkman*," *Journal of Dramatic Theory and Criticism* 11.1 (1996): 3-18.
- "The Paradox of Memory: Ibsen's *When We Dead Awaken* and Fin-de-siècle Psychotherapy," *Modern Drama* 38.4 (1995): 450-61.
- "Brecht and the Courtroom: Alienating Evidence in the 'Rodney King' Trials," *Text and Performance Quarterly* 14.4 (1994): 305-18.
- "Socrates' Muse and the Audience's Desire," *Text and Performance Quarterly* 12.4 (1992): 293-304.

Book Chapters/Invited Essays

- "The GENIUS, Number II" (1761): George Colman the Elder," *Disability Experiences: Memoirs, Autobiographies, and other Personal Narratives*, Volume One, ed. G. Thomas Couser and Susannah B. Mintz. Farmington Hills, MI: Macmillan Reference, 2019: 263-67.
- "Modernism and the Emergence of the Right of Publicity: From *Hedda Gabler* to Lucy, Lady Duff-Gordon," *Modernism and Copyright*, ed. Paul St. Amour. Oxford: Oxford U Press, 2011: 195-213.
- "'Som en forbandelse': *Hedda Gabler* og det uhyggelige" ("Like a Curse': *Hedda Gabler* and the Uncanny") in *Et skjær av uvilkårlig skjønnhet: Om Henrik Ibsens Hedda Gabler*, ed. Anne Marie Rekdal. Oslo, Norway: Cappelen Akademisk Forlag, 2001: 196-211.

Monographs

A Freudian Poetics for Ibsen's Theatre: Repetition, Recollection and Paradox. Lewiston, N.Y.: Edwin Mellen (Scandinavian Studies Series), 1998.

Papers Presented at Professional Conferences

- "The Rabinal Achi and Oedipus the King: A View from Mimetic Theory," Colloquium on Violence & Religion (COVR) Conference, Mexico City, June 2024.
- "Defamiliarizing Our Terms of Engagement: From Modernity to Coloniality," Association for Theatre in Higher Education (ATHE), Austin, TX, August 2023.
- "Towards a Mimetic Theory of Private Property," COVR Conference, Purdue University (online), July 2021
- "Fake Piety: A Mimetic Account of Moliere's *Tartuffe*," COVR Conference, Regis University (Denver), July 2018
- "Licensed Admittance, or a Future for Copyright Law in the History of Theatre," Copyright and Theater Conference, Yale University, March 2018
- "Strategies for Integrating and Addressing Accessibility and Universal Design in Course Content," Colorado Learning and Teaching with Technology Conference (COLTT), 2013
- "Disability Studies at the University of Colorado: A Program in the Making," Society for Disability Studies (SDS), 2012
- "Joint Authorship: Dramaturgy, Collaboration, and Copyright Law," Literary Managers and Dramaturgs of the Americas, 2011.

CREATIVE WORK (select, including most recent)

Playwriting Produced

- Frankenstein American Flag*, 10-minute play, New Play Festival (NPF), CU Boulder THDN, April 2024.
- Revenant*, 10-minute play, staged reading, 24 Hour Play Festival, CU Boulder THDN, March 2023.
- Tree House*, 10-minute play, staged reading, 24 Hour Play Festival, CU Boulder THDN, September 2022.
- Dead Soldiers Can't Drink Beer*, 25 minute one-act, staged reading, New Play Festival (NPF), CU Boulder THDN, Spring 2022.
- Play Therapy*, full length, full production, NPF, CU Boulder THDN, November 2019.
- Play Therapy*, full length, reading, NPF, CU Boulder THDN, April 2019 (selected for full production).
- Michelin Star*, one act, full production, Coal Creek Community Theatre (CCCT), Louisville, CO, August 2018
- Michelin Star*, one act, reading, CCCT Louisville, CO, August 2017 (winner of playwriting contest with sixteen entries)

Directing

- Charlie and the Chocolate Factory*, adapted by SLHC Chat Group, CU Boulder, June 2022.
- Boat Races, or Happy Birthday Max* (staged reading, online), by Rita DiSibio, NPF, CU Boulder, April 2021
- Isle of Dogs, or the Troublesome Reign of Kings Robert the Twain* (staged reading), by Nolan Carey, NPF, CU Boulder THDN, April 2018
- Hotel Transylvania*, by Oliver Gerland, Broomfield Auditorium, 2013
- CJ's Karaoke Cafe*, by Oliver Gerland, Broomfield Auditorium, 2012
- How I Learned to Drive* by Paula Vogel, CU Boulder, 2008
- The London Merchant* by George Lillo (adapted by Oliver Gerland), CU Boulder, 2007

TEACHING

Undergraduate Courses (select)

At CU-Boulder

THTR 1011: Global Theatre 1
 THTR 1019: Script Lab
 THTR 2021: Global Theatre 2
 SLHS 1010: Disabilities in Contemporary American Society
 HUMN 4050: Representations of People with Disabilities

Graduate Courses (select)

At CU-Boulder

THTR 6041: On-Stage Studies: Modern Global Theatre
 THTR 5011: Seminar: Theory and Criticism

Doctoral Dissertations Directed (last five years)

Kaitlin Nabors, "Shakespeare for Young Audiences: Examining the Overlap in Shakespeare's Plays and Social Emotional Learning," 2024.
 Gillian Nogeire, "Using Theatrical Practices as a Modality Within an Intervention Plan for the Communication Impairment of Aphasia," 2022.
 Isabel Smith-Bernstein, "Views of Tyranny in the United States through Shakespeare's *Richard III*, 1749-2022," 2022.

SERVICE (select, including most recent)

Department

Chair, Speech, Language, and Hearing Sciences, July 2022-June 2024
 Chair, Primary Unit Evaluation Committees (PUEC) for reappointment of Annjeanette Wiese and Giulia Bernardini, HUMN, Fall 2022
 Member, PUEC for Marcos Steuernagel, THDN, Fall 2021
 Interim Director, Humanities Program, College of Arts & Sciences, 2018-2020
 Director, Honors Residential Academic Program (Honors RAP), 2013-2018
 Interim THDN Department Chair, 2009-2010
 THDN Department Chair, 1999-2003
 Director of Graduate Studies in Theatre, 1992-99, 2004-2009, 2010-2012

College and Campus

Member, SSCI Divisional Council, College of Arts & Sciences, Fall 2022-Spring 2024
 Member, ARPAC Internal Review Committee, Speech Language and Hearing Sciences, 2019-20
 Member, Academic Futures Interdisciplinary Work Group, Campus, 2019
 Member, General Education Requirements Implementation Committee (CAS), 2016-18
 BFA Representative for the RAPs, 2017-18
 Chair of RAP Council, 2014-16
 Member of Chancellor's Accessibility Committee, 2013-18
 Member of CU Diversity Summit Planning Committee, 2014-16
 Member of Provost's Persistence/Student Success Committee, 2015-16
 Chair of CSF Producing Artistic Director search committee, 2013-14

Community

Faculty Mentor, CU Boulder Chapter of "Best Buddies" organization (pairing adults with intellectual and developmental disabilities with college student peers), 2018-
 Member, Board of Directors, CenterStage Theatre Company, Louisville, CO, 2018-2021