

### Curriculum Vita

CECILIA JESSICA PANG

4956 Sundance Square

Boulder, CO 80301

(303) 810-8483

E-Mail: [Cecilia.pang@colorado.edu](mailto:Cecilia.pang@colorado.edu)

Website: <https://ceciliapangyuanvuan.myportfolio.com>

### **EDUCATION:**

- Doctor of Philosophy in Dramatic Art with an emphasis in Directing, University of California at Berkeley. Directing/Scholar Emphasis. Dissertation: "The Angst of American Acting: An Assessment of Acting Texts," 1991.

### **ADMINISTRATIVE EXPERIENCE:**

**Director, Creative Minds Residential Academic Program (LRAP), University of Colorado at Boulder, 2016-Present.** Accomplishments include:

- Make Creativity a cornerstone of college education
- Devise a vision for LRAP to raise our profile both within and without university
- Work with LRAP faculty to articulate Libby learning objectives and outcomes
- Envision, support and undertake many Diversity Initiatives
- Collaborate with Hall Director and LRAP faculty implementing new visions and actions
- Oversee an operating budget for the curricular management and co-curricular events 400+ students
- Determine curriculum offerings and hire instructors for the LRAP courses
- Facilitate reappointment processes for LRAP rostered faculty
- Conceive, organize and implement 20 to 30 co-curricular activities per term
- Hire, train, and empower student coordinators to be LRAP creative ambassadors
- Navigate the merger with the First Interest Group Seminar (FIGS) at Libby Hall for 2017 AY
- Network with campus groups to provide additional academic resources such as tutoring.
- Produce and supervise design with our annual year-book.

**Head of Performance, BFA-Performance (BFA-PER) Program, Department of Theatre & Dance, University of Colorado at Boulder, 2003-2016.** Accomplishments include:

- Recruit and increase students of color from 5% to 25% in the performance program
- Train and nurture student directors and building the directing program
- Mentor and advise undergraduate and graduate student directors
- Initiate Big Brother/Big Sister for the BFA-PER program
- Initiate Peer Mentoring for the BFA-PER Auditions
- Create a Juries system for the senior BFA-PER program.
- Collaborate with the Performance faculty to reconceive Mission and Curriculum for the BFA-PER program
- Mentor/Advise individualized Senior Projects
- Encourage and mentor students to undertake honors thesis

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## **TEACHING EXPERIENCE:**

### ***Full Time Employment***

- Director, Libby Residential Academic Program, University of Colorado at Boulder, 2016-Present.  
Course(s) taught include:
  - Freshmen Seminar: LIBB 2500 Special Topics: Creativity Unpacked
- Associate Professor, Department of Theatre & Dance, University of Colorado at Boulder, 2008-Present. Courses taught include:
  - Lower Division Courses: THTR1003 Acting One
  - Upper Division Courses: THTR3052 Acting Two, THTR4063 Directing, NRLN3000 Seminar on Creativity
  - Graduate Courses: THTR5061 Perspectives in Directing.
  - BFA-Performance Core Courses: THTR3023 Studio 2: Creating A Role, and THTR3053 Studio 5: Senior Project
 Plus directing a university production per year.
- Assistant Professor/Head of Performance, Department of Theatre & Dance, University of Colorado at Boulder. 2003-2008.
  - Lower Division Courses: THTR1003 Acting One, THTR2003 Acting for Non-Majors, THTR2500 Special Topics: Improvisation,
  - Upper Division Courses: THTR4061 Directing, and BFA Performance Core Courses: THTR3013 Studio 1: Building A Character; THTR3023 Studio 2: Creating A Role; THTR3043 Studio 4: Playing with Styles and THTR3053 Studio 5: Ensemble Project.
- Assistant Professor, Department of Communications & Performance Studies, Northern Michigan University, 1998 to 2003. Tenured in 2003. Courses taught include:
  - Lower Division Courses: TH132 Acting One, TH130 Theatre Experience, TH247 Improvisation, TH248 Performance Portfolio
  - Upper Division Courses: TH245 Audition, TH249 Special Topics: Theater for Social Change, TH361 Intermediate Acting, TH362 Non-Western Theatre, TH352 Directing Theory, TH360 History of Theatre, and TH456 Stage-Management

### ***Part Time Employment***

- Visiting Scholar of the International Academic Scholar Program for the course “Directing Music Video” at the Beijing Film Academy, Beijing, China, Summer 2004.
  - Instructor for the courses “American Acting” and “Audition” at the Stalhouderij Workshop Studio, Amsterdam, The Netherlands, 1991.
  - Instructor for the course “Intermediate Acting” in the Department of Dramatic Art, University of California-Berkeley, 1987.
  - Instructor for the course “Beginning Acting” in the Department of Dramatic Art, University of California-Berkeley, 1986.
  - Teaching Assistant for the course “Introduction to Asian-American Literature” in the Department of Asian-American Studies at University of California-Berkeley, 1986
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## **STAGE DIRECTION**

- *Say My Name*, a musical co-written by Cecilia Pang and David Nehls, premiered at the People's Building, Aurora, produced by Insight Colab Theatre, 2023.
- *Say My Name*, a musical written by Cecilia Pang and David Nehls, a workshop production performed at the Loft Theatre, produced by the Local Theatre Company.
- *Kaidan+ Something Strange and Spectral: a collection of global ghost tales*, adapted by Heather Kelly, Kevin Rich and Cecilia Pang, University Theatre, CU Boulder, 2021.
- *Apart Together* created by CU students, People's Theatre, Aurora, CO, 2020
- *Appropriate* by Brandon Jacob-Jenkins, CU Presents Streaming. CU Boulder, 2020.
- *Spring Awakening: the Musical*, by Duncan Sheik, music and lyrics by Steven Sater, University Theatre, CU Boulder, 2019 .
- *Play Therapy*, by Oliver Gerland, Acting Studio, CU Boulder, 2018.
- *Last Stop*, by Ayla Sullivan, Buntport Theatre, Denver, 2018.
- *Great Expectations*, adapted from the novel by Charles Dickens, University Theatre, CU Boulder, 2018.
- *Coping with America: Gunpowder Plot* by Rick Foster, *Occidental Moon* by Pavithra Prasad, and *All of the Above* by Jonathan Vogels, Theatre Esprit Asia, 2018.
- *Fermata* by Maria Cheng, Theatre Esprit Asia and Theatre of Lafayette co-productions, 2018.
- *The Adding Machine*, adapted from the play by Elmer Rice, University Theatre, CU Boulder, 2017.
- *Peter and the Starcatcher*, by Rick Elice, adapted from the novel by Dave Barry and Ridley Pearson, University Theatre, CU Boulder, 2016.
- *Return to the Forbidden Planet*, a jukebox musical by Bob Carlton, University Theatre, CU Boulder, 2015.
- *Jesus Christ Superstar*, Music by Andrew Lloyd Webber, Lyrics by Tim Rice, University Theatre, CU Boulder, 2014.
- *The Dance and the Railroad*, by David Henry Hwang, Loft Theatre, CU Boulder, 2013.
- *The Sound of a Voice*, by David Henry Hwang, performed at the Loft Theatre, CU Boulder, 2013.
- *Little Women the Musical*, book by Allan Knee, lyrics by Mindi Dickstein, and music by Jason Howland. Based on the novel by Louisa May Alcott. Performed at the University Theatre, CU Boulder, 2012.
- *Waiting for Lefty*, by Clifford Odets, performed at the University Theatre, CU Boulder, 2011.
- *Marisol*, by Jose Rivera, University Theatre, CU Boulder, 2010.
- *Go Lysistrata!* Music and lyrics by Billy Wolfe, based on the play *Lysistrata* by Aristophanes, University Theatre, CU Boulder, 2008.
- *Here I Am Here I Stay*, script and concept by Cecilia Pang, realized in collaboration with choreographer Onye Ozuzu, University Theatre, CU Boulder, 2007.
- *The Grapes of Wrath*, adapted by Frank Galati, based on the novel by John Steinbeck, University Theatre, CU Boulder, 2006.
- *Breaking the Code*, by Hugh Whitmore, Loft Theatre, CU Boulder, 2005.
- *Peeru Gunto*, adapted from the play by Henrik Ibsen, with music by Elda Tate, University Theatre, CU Boulder, 2004.
- *Alice in Wonderland or Not*, adapted from the play by Lewis Carroll, with music by Merlaine Angwall, University Theatre, CU Boulder, 2003.

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- ***The Laramie Project***, by Moises Kaufman and members of Tectonic Theatre Project, Forest Roberts Theatre, Northern Michigan University, 2003.
- ***Three Sisters***, by Anton Chekhov, Forest Roberts Theatre, Northern Michigan University, 2002.
- ***M\*A\*S\*H***, by Tim Kelly, Forest Roberts Theatre, Northern Michigan University, 2001.
- ***Assassins***, music and lyrics by Stephen Sondheim, and book by John Weidman, Forest Roberts Theatre, Northern Michigan University, 2001.
- ***Les Liaisons Dangereuses***, by Christopher Hampton, adapted from the novel by Pierre Chodelos de Laclos, Forest Roberts Theatre, Northern Michigan University, 2001.
- ***The Seventh Monarch***, by Jim Henry, Forest Roberts Theatre, Northern Michigan University, 2001.
- ***Ebenezer Scrooge***, adapted from the novel by Charles Dickens, with musicology by James Panowski, Forest Roberts Theatre, Northern Michigan University, 2001.
- ***One Flew Over the Cuckoo's Nest***, by Dale Wasserman, adapted from the novel by Ken Kesey, Forest Roberts Theatre, Northern Michigan University, 2000.
- ***Good Woman of Szechuan***, by Bertolt Brecht, with music by Elda Tate, Forest Roberts Theatre, Northern Michigan University, 1999.
- ***Top Girls***, by Caryl Churchill, Forest Roberts Theatre, Northern Michigan University, 1998.
- ***Kaona***, by Leilani Yoong, Northwest Auditorium, University of California at Los Angeles, 1993.
- ***Cinders***, by Janusz Glowacki and Christina Paul, Stalhouderji Theatre, Amsterdam, Netherlands, 1991.
- ***Rashomon***, by Fay and Michael Kanin, adapted from the short story by Ryunosuke Akutagawa, State University of New York at Brockport, 1990.
- ***The Rope***, adapted from the play by Plautus, Berkeley Lunchtime Theatre, 1988.
- ***Lysistrata***, by Aristophanes, with music by Billy Wolfe, Berkeley Lunchtime Theatre, 1987.
- ***The Cyclops***, by Aristophanes, Berkeley Lunchtime Theatre, 1986.
- ***Line***, by Israel Horovitz, performed at the Durham Studio Theatre, UC Berkeley, 1985.
- ***Butley***, by Simon Gray, performed at the Durham Studio Theatre, UC Berkeley, 1984.
- ***The Execution of Skinny Spew***, by Howard Brenton, performed at the Zellerbach Room 7, 1983.
- ***Old Times***, by Harold Pinter, performed at the Durham Studio Theatre, UC Berkeley, 1983.
- ***The Two Executioners***, by Fernando Arrabal, performed at the Durham Studio Theatre, UC Berkeley, 1983.
- ***Otherwise Engaged***, by Simon Gray, Studio Theatre, San Francisco State University, 1982.
- ***Caligula***, by Albert Camus, Studio Theatre, San Francisco State University, 1982.
- ***Marat/Sade***, by Peter Weiss, performed at the Studio Theatre, San Francisco State University, 1982.
- ***For Colored Girls Who Have Considered Suicide When the Rainbow Is Enuf***, by Ntozake Shange, Brown Bag Theatre, San Francisco State University, 1981.
- ***The Skin of Our Teeth***, by Thornton Wilder, Brown Bag Theatre, San Francisco State University, 1981.
- ***Arms and the Man***, by George Bernard Shaw, Brown Bag Theatre, San Francisco State University, 1981.
- ***The Bacchae***, by Euripides, Brown Bag Theatre, San Francisco State University, 1980.
- ***Sexual Perversity in Chicago***, by David Mamet, Brown Bag Theatre, San Francisco State University, 1980.
- ***No Exit***, by Jean-Paul Sartre, Little Theatre, San Francisco State University, 1980.

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## **FILM DIRECTION**

- ***Hundred Birds Harmonizing***, a feature documentary on Cantonese Opera Education in Hong Kong, 59 minutes, Writer, Director and Co-editor, 2013.  
Honor: Award of Excellence: educational/industrial/training, Accolades Awards, LA, 2013.
  - ***The Greenhouse Affect***, a documentary film on domestic violence, 18 minutes. 2011. Writer, Director and Editor.
  - ***In Fine Print***. an educational film about consumer rights, 15 minutes, 2010. Director and Editor [www.FinePrintFoil.com](http://www.FinePrintFoil.com)
  - ***CU Calling*** a recruitment film for minority faculty, 11 minutes, 2009. Director and Editor. <http://artsandsciences.colorado.edu/facultystaff/cu-calling/>
  - ***It Has Not Been Easy But...***, a documentary film on mothers and scientists, 24 minutes, 2008. Director and Editor. Screenings: National Science Foundation Title IX Review Board; Faculty Development Initiative of LEAP
  - ***What Price Passion: Motherhood or Artistry***, a documentary film, 27 minutes 2007. Director and Editor. Screening: TOMI Film Festival, 2008
  - ***Little Tiger***, a feature-length documentary film on the struggles of Peking Opera actors in New York City, 57 minutes, 2006. Director and Writer.  
Screenings: The Indie Gathering, 2007,  
[Dis]Orient Asian Film Festival 2007,  
Vancouver International Asian Film Festival, 2007.  
Honor: Awarded 2<sup>nd</sup> Place Best Feature Documentary, Indie Gathering, 2007.
  - ***Gold Mountain Ballad***, a short documentary film on the Qi Shu Fang Peking Opera Company, 30 minutes, 2005. Director and Writer,  
Screenings: The Boulder International Fringe Festival, 2005  
The VC Film Fest (Los Angeles Asian Pacific Film Festival), 2006.
  - ***The Hands that Build Shakespeare***, a film on the Colorado Shakespeare Festival, 25 minutes 2004. Co-Director, Co-Editor and Co-Writer,  
Broadcast: Denver PBS Channel12, 2004, 2005, 2006.  
Boulder Channel 8, 2004, 2005, 2006
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## **DEVISED WORK**

### ***Solo Show***

- *Natural HerStory ReMix* with author **Marcia Douglas** based on her book *The Marvellous Equations of the Dread: A Novel in Bass Riddim*, New York, 2018.
  - Aeon Bookstore, New York, 2019, Curated by Black Forms.
- *No Word for This Passion* with writer **Opal Adisa** based on her books *I Name No Name* and *Until Judgement Comes*. Performed at: Brooklyn Community Center, 2010.
- *Natural HerStory* with author **Marcia Douglas** based on her books *Notes from a Writer's Book of Curses and Spells* and *Electricity Comes to Cocoa Boom*. Performed at:
  - ✚ Lawton College, Oklahoma, 2010
  - ✚ CU/Old Main Chapel, 2009
  - ✚ Carleton College, MN , 2008
  - ✚ CABA/Caribbean Arts and Book Fair, Miramar, FL 2008
  - ✚ Hollins University, Roanoke VA 2008
  - ✚ California College of the Arts, SF 2008
  - ✚ The Dairy Center for the Arts, Boulder, CO 2008.

### ***Group Collaborations***

- *Apart Together*, group devised piece about the life and loss in the age of COVID, performed at the People's Theatre in Aurora, CO, 2020.
- *Brave New World*, adapted from the novel by Aldous Huxley, in collaboration and performed by the BFA Performance class of 2010, at the Loft Theatre, CU Boulder, 2010.
- *Boom Boom Yum Yum*, group devised project about child sex trafficking, in collaboration and performed by the BFA Performance class of 2009, at the Loft Theatre CU Boulder, 2009.
- *Ten Chairs*, group devised project in collaboration and performed by the BFA Performance Class of 2007, at the Loft Theatre, CU Boulder, 2007.
- *Purgatory*, group devised project on the coming of age in collaboration and performed by the BFA Performance class of 2004, at Old Main Chapel, CU Boulder, 2004.
- *Pay It Forward: AIDS at 20*, devised project on the 20<sup>th</sup> Anniversary of the AIDS crisis. Performed at the James Panowski Studio Theatre, Northern Michigan University, 2001.

## **NEW WORK DEVELOPMENT**

- *The Snowstorm*, by Rae Binstock, Elitch New Works Festival, Historic Elitch Theatre, Denver, 2016.
- *Barrio Hollywood*, by Elaine Romero, New Works Festival, Curious Theatre, Denver, 2005.
- *Brazen*, by Lynn Kuratomi and Lacy Bishop, the Portrait of a Bookstore, Los Angeles, 1993.
- *Disgraceful Conduct*, by Dorinne Kondo, Eclectic Theatre, Los Angeles, 1992.
- *The Chairman's Wife*, by Wakako Yamauchi, Pan Asian Repertory Theatre, New York, 1990.
- *Daddysaurus Rex*, by Greg Davis at the Actors' Playhouse, 1989.

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## **PUBLICATIONS**

### ***Book Chapters***

- “I’m Not a Girl, I’m a Genius” in *Genius on Television: Essays on Small Screen Depictions of Big Minds*. ed. Carlson, Ashley Lynn. McFarland and Company, 2015, pp. 138-154.
- “Eyes of the Other: The Role of Women Through the Lens of Documentary Films” in *Genre in Asian Films and Television*, ed. Chan, Karpovich and Chang. Palgrave MacMillan, 2011, pp.45-60.

In Progress:

- “What Price Success: the Blessing and Curse of *Monte Cristo*” in *Victorian Blockbusters*, ed. Fryer, Paul. McFarland and Company, forthcoming 2022.

### ***Refereed Articles***

- “(Re)Cycling Culture: Chinese Opera in the United States,” *Comparative Drama*, vol. 39, no. 3/4 (Fall/Winter 2006): 361:396.
- Co-Writer, “Educational Experience of Visiting Scholars in Chinese Classrooms: Insight for Future Academic Exchange,” *NAAAS Monograph* 2005, Series 3, “Cultural Memory: Ethnicity and Multiculturalism in the Modern World”: 1779-1800.
- “Theatre Departments Can Help Combat the Dearth of Asian Americans in the Entertainment Industry,” *The Chronicle of Higher Education* (April 17, 1991) Vol. XXXVII, No. 31, Sec. 2.
- “Miss Saigon Dairies,” *American Theatre* 7, no. 9 (December 1990): 40-43. Co-author with Elizabeth Wong.

### ***Performance/Book Reviews:***

- Book Review of “Chinatown opera theater in North America.” *Studies in Theatre and Performance*, 2017, Taylor & Francis: <http://www.tandfonline.com/eprint/UXk2MRXt3DvNGrsGqSuC/full>
  - Book Review of “Peking Opera and Politics in Taiwan,” *Comparative Drama*, vol. 41, no. 2 (Summer 2007): 252-254.
  - Performance Review of “Restoration Comedy” and “A Dialogue with a Dandy” *Journal of Restoration and Eighteenth Century Research*, vol. 21. No. 2 (Winter 2006), 94-100.
  - Performance Review of “Amadeus” *Journal of Restoration and Eighteenth Century Research*, vol. 21. No. 1 (Summer 2007),48:49.
  - Performance Review of “Sweet and Sour Hong Kong” and “Story of Wu Zixu,” *Theatre Journal*, vol. 56, no. 3 (October 2004): 487-89.
  - Book Review of “On Actors and Acting,” *Journal of Restoration and Eighteenth Century Research*, vol. 18. No. 1 (Summer 2004): 50:52.
  - Performance Review of “Peony Pavilion,” *Theatre Journal*, vol. 52, no. 1 (Mar 2000): 131-33.
  - Book Review of “About Face,” *Theatre InSight*, vol. 10, no. 1 (Spring 1999): 84-85.
  - Performance Review of “The Griot Voice,” *Theatre Journal*, vol. 51, no. 1 (Mar 1999): 88-89
  - Performance Review of “Pacific Overtures,” *Theatre Journal*, vol. 50, no. 4 (Dec. 1998): 537-540.
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## **CREATIVE WRITING EXPERIENCE**

### ***As Playwright/Adapter***

- *Say My Name*, original play, with music and lyrics by David Nehls, workshop production at the Loft Theatre, CU Boulder, produced by the Local Theatre Company, 2021.
- *Kaidan+*, “*Yotsuya Kaidan*,” “*Madam Koi Koi*,” “*The Adventures of Fred Fisher*,” and “*Llorona*,” adapted from a collection of global ghost stories, at the University Theatre, CU Boulder, 2021.
- *Great Expectations*, adapted from the novel by Charles Dickens, at the University Theatre, CU Boulder, 2018.
- *The Adding Machine*, adapted from the play by Elmer Rice, at the University Theatre, CU Boulder, 2017.
- *Go Lysistrata!*, adapted from the play by Aristophanes, with music and lyrics by Billy Wolfe at the University Theatre, CU Boulder, 2008.
- *Here I Am Here I Stay*, at the University Theatre, CU Boulder, 2007.
- *Traveling Mercies*, co-writer, short narrative screenplay, produced by Talking Pictures, 2006.
- *Made in China*, based on the life of Dr. Gao performed at the Studio Theatre, Antioch College, 2005.
- *Peeru Gunto*, adapted from the play by Henrik Ibsen, with music and lyrics by Elda Tate, performed at the University Theatre, of Colorado-Boulder, 2004.
- *Alice in Wonderland or Not*, adapted from the novel by Lewis Carroll, with music and lyrics by Merlaine Angwall, at the University Theatre, CU Boulder, 2003.
- *Ebenezer Scrooge*, adapted from the novel by Charles Dickens, with musicology by James Panowski, at the Forest Roberts Theatre, Northern Michigan University, 2000.
- *Leave it to the Lees*, co-writer with Lynn Kuratomi, workshop production at Eclectic Theatre, Los Angeles, 1998
- *Prometheus Bound*, adapted from the play by Aeschylus, performed in Chinese opera style at the Yangtze Repertory Theatre, New York, 1991.

### ***As Translator for the Qi Shu Fang Peking Opera Company:***

- *Capturing Zhang San-lang Alive and Lin Chong is Banished* translated from the Chinese script by Ding Mei Kui, performed at the Theatre at St. Clement’s, New York City, 2005
  - *Zhuge Liang Beheads Ma Su*, translated from Chinese script by Ding Mei Kui, performed at the Fashion Institute of Technology, New York City, 2003.
  - *Havoc in Heaven*, translated from the Chinese script written by Ding Mei Kui, performed at the Kaye Playhouse, New York City, 2003.
  - *Women Generals of the Yang Family*, translated from the Chinese script written by Ding Mei Kui, performed on Broadway at the New Victory Theatre, New York City, 2002.
  - *Hideout in Life and Love* translated from the Chinese script written by Ding Mei Kui, performed at the Kaye Playhouse, New York City, 2001.
  - *The Flaming Phoenix*, translated from the Chinese script by Ding Mei Kui, performed at the Kaye Playhouse, New York City, 2001 and 2003.
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### **CONFERENCES PARTICIPATION**

- Co-Presenter, “Reinventing Leona: the Renaissance Learner: or Hot to Cultivate a Creative, Curious, and Cross-Disciplinary Mind,” Reinvention Collaborative Conference, Washington D.C., 2018.
- Co-Presenter, “Working Together: Creative Collaborations between Residential Life and Residential Academic Program,” Residential College Symposium, St. Louis, 2017.
- Workshop Presenter, “Directing Your Own Story” Kennedy Center American College Theatre Festival (KC/ACTF), Region VII, Denver, 2017.
- Workshop Presenter, “The Arc of Directing,” KC/ACTF, Region VII, Denver, 2016.
- Workshop Presenter, “Directing Montage,” KC/ACTF, Region VII, Boise, 2014.
- Panel Chair, “Directing A Rat Up A Drain Pipe”, Association of Theatre for Higher Education(ATHE), Chicago, 2006.
- Panelist, “Collaboration on the Academic Stage”, ATHE, Chicago, 2006.
- Presenter, “Crossing the Cultural Divide”, Comparative Drama Conference, Los Angeles, 2006.
- Panelist, “Dramatic Transformations or Cultural Appropriations”, English Languages and Literature Colloquium, University of Denver, 2005.
- Presenter, “Directing Debut Paper,” ATHE, San Francisco, 2005.
- Production Stage Manager of Midnight Cabaret, ATHE, San Francisco, 2005.
- Participant of Writer Mentorship Program, San Francisco, 2005.
- Presenter, “A Dragon Diva’s Dance”, National Association of African American Studies & Its Affiliates Conference (NAAAS), Houston, 2004.
- Presenter, “A Madonna’s Mission”, (NAAAS), Houston, 2004.
- Presenter, “Qi Shu Fang Peking Opera Company”, English Languages and Literature (ELL) Colloquium, University of Denver, 2004.
- Presenter, “Theatrical Transportation or Transmogrification”, Rocky Mountain Southwestern Regional Japan Seminar Program, University of Colorado-Boulder, 2005.
- Co-Director and Reader of PlayWorks, ATHE, Toronto, 2004, San Francisco, 2005.
- Director of the David Mark Cohen Award, *Training Wisteria*, ATHE, New York, 2003.
- Assistant Director of the David Mark Cohen Award, ATHE, San Diego, California, 2002.
- Director of 10 Minute Play, *Symphony of Silence*, ATHE, Toronto, Canada, 1999.
- Co-Leader of Acting Workshop, “Sotigui Kouyate” ATHE, Toronto, Canada, 1999.

### **PUBLIC LECTURES**

- Presenter, *The Transmogrification of Monkey King*, Michigan State University, 2015.
  - Presenter, *Cantonese Opera Development in Hong Kong*, University of Denver, 2011.
  - Presenter, *Acting tool for Social Change*, Hong Kong Polytechnic University, 2010.
  - Presenter, *American Drama--From Stage to Film*, Zhuhai United International College, 2010.
  - Presenter, *Woman Warrior on the Chinese Stage*, University of Gloucestershire, UK, 2006..
  - Presenter, *Globalization: East-West Fusion Theatre*, Antioch College, 2
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**OLSHU FANG PEKING OPERA COMPANY 1991-Present**

Based in New York City, the Qi Shu Fang Peking Opera Company is dedicated to the preservation and performance of the Chinese theatrical tradition: Peking Opera. My varied roles include:

***ADVISORY BOARD MEMBER***, 1996-Present

Responsibilities include: provide direction and to ensure that all programs are carried out that truly served the mission of the Company; make recommendation to the Artistic and Producing Director; review the annual program plans and budgets; and assess the needs and concerns of all relative to the Qi Shu Fang Peking Opera Company.

***ARTISTIC ASSOCIATE***, 2002-Present

Responsibilities include: work closely with the Artistic Director in an ongoing basis in seasoning planning and oversees the company's programs, advising on programs related to the determined needs, and reviewing and evaluating the activities and results of these programs.

***TOUR MANAGER***, 2000-2005

Responsibilities include contract negotiations, travel arrangements and day to day organization:

- Guest Lecturer and Tour Manager for the Company Performance at the symposium of "Crossing Cultures, Breaking Boundaries", University of Denver, 2004.
- Guest Lecturer and Tour Manager for the Company Performance at the International House, University of Michigan, Ann Arbor, 2002.
- Tour Manager of *Qi Shu Fang Peking Opera Company Performance Segment*, 2001 National Heritage Fellowship Presentation, George Washington University, Washington D.C., 2001
- Tour Manager of *Monkey King and Princess Iron Fan* at the Chatka Zaka, a participating entry in the International Konfrontacje Teatralne, Lublin, Poland, 2000.

***GRANT WRITER***, 2002-2003

- Responsibilities include writing proposals to request support from corporations, foundations and government and filing annual reports. Successful sought the National Endowment of the Arts and the New York State Council of the Arts Grants on behalf of the opera company in 2003.

***PRODUCTION STAGE MANAGER***, 1991-1998

Responsibilities include providing organization and maintaining discipline in theatrical productions and for running the performances.

- Production Stage Manager, *Mu Gui Ying Beseiges Hungchow* and *Taking Tiger Mountain* at the Little Theatre, Pace University, New York, NY 1998.
  - Production Stage Manager, *Mu Gui Ying Beseiges Hungchow*, at the Pearson Hall Theatre, Swarthmore College, Swarthmore, PA., 1991.
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**PRODUCER:**

- Producer and Adviser, *Ten Chairs*, by Non-Fiction Theatre Company, at the Loft Theatre, CU Boulder and Bug Theatre, Denver, 2006,
- Producer and Adviser, *Purgatory*, by Axiom Theatre Company, at the Loft Theatre, CU Boulder, 2004.
- Co-Producer, play-reading Series at Black Box Theatre, Northern Michigan University, 1998-2003.
- Producer, “Sunday Playday” an eight-week play reading series by women playwrights at the Eclectic Theatre, Los Angeles, 1997.

**ASSISTANT TO PLAYWRIGHT AND ACTOR:**

- *Twilight: Los Angeles, 1992* by Anna Deavere Smith. Performed by **Anna Deavere Smith** at the Mark Taper Forum, Los Angeles and the McCarter Theater, Princeton, New Jersey, 1993.
- *The War in Heaven* by Joseph Chaikin and Sam Shepard. Performed by **Joseph Chaikin** at the Haymarket Theatre, Leicester, and the Royal Court Theatre, London, England, 1987.

**PLAY READER:**

- Reader and Member of Selection Committee for the Curious Theatre, Denver, 2003-2004.
- Reader and Member of Selection Committee for the Mildred and James Panowski Playwriting Award, Northern Michigan University, 1998 – Present.
- Reader and Member of Selection Committee for the Asian Pacific American Friends, Mark Taper Forum, Los Angeles, 1993, 1997.

**STAGE MANAGER:**

- *Beyond the Horizon* by Eugene O'Neill, at the Independent Theatre Company, New Jersey. Directed by Dan Weir, 1989.
- *The War of the Roses* (an adaptation of Shakespeare's *Henry VI*, Parts 1 and 2, *Richard III*), Zellerbach Playhouse, Berkeley. Responsibilities included overseeing 40 actors, 25 crew members, and 3 stage managers. Directed by William Oliver, 1986.
- *A Slight Ache* by Harold Pinter, performed by the National Theatre of Great Britain at the Zellerbach Playhouse, Berkeley. Directed by Mike Ockrent, 1983.
- *Red Peppers* by Noel Coward, performed by the National Theatre of Great Britain at the Zellerbach Playhouse, Berkeley. Directed by Mike Ockrent, 1983.
- *Going Potty* and *Don't Have Bears to Tea* George Feydeau, at the Zellerbach Playhouse, Berkeley. Directed by William Oliver, 1984.

**TOURING:**

- Founding member of *Fools Rush In*, a touring liturgical mime ensemble performing original works, based in Berkeley, 1986-1988.
- Founding member of *Theatre of Yugen* in San Francisco, a company using Japanese Noh and Kyogen theatre techniques. Performed and toured six productions in repertory, 1981-1983.

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**SERVICE:**

**COUNCIL OF INTERNATIONAL EXCHANGE OF SCHOLARS**

- Fulbright Student Program Campus Screening Committee Member, 2015.
- Fulbright Scholar Program Discipline Peer Reviewer, 2011, 2012, 2013.

**KENNEDY CENTER/AMERICAN COLLEGE THEATRE FESTIVAL (KC/ACTF)**

- Associate Play Entries Adjudicator, Region VII, 2005-Present.
- Irene Ryans Acting Scholarship Preliminary Judge, Region VII Festival, Ashland, OR, 2005.
- Respondent to Northwestern Drama Conference One-Act, Region VII Festival, Ashland, OR, 2005
- One-Act Plays Guest Respondent, Region III Festival, Normal, IL 2004.
- Co-Panelist, “From Conceptualization to Realization” Region V Festival, Denver, CO, 2004.
- Director, “Showcase of Scenes,” Region V Festival, Denver, CO 2004
- Irene Ryans Acting Scholarship Preliminary Judge, Region V Festival, Denver, CO, 2004
- Irene Ryans Acting Scholarship Preliminary Judge, Region III Festival, Evanston IN, 2003
- Associate and Participating Play Entries Adjudicator, Region V, 2004.
- Diversity Coordinator, Region III, 2000-2002
- Executive Committee Member, Region III, 2000-2002
- Associate and Participating Play Entries Adjudicator, Region III, 1999-2002
- Ten Minute Play Finals Selection Committee Member, Region III, 2001, 2002
- One Act Play Finals Selection Committee Member, Region III, 2001, 2002
- Director, Ten-Minute Play, *One Story*, Region III, Evanston, IN 2002
- Director, Ten-Minute Play, *Life, Joy and a 7-11*, National Festival, Washington D.C., 2000

**UNIVERSITY OF COLORADO-BOULDER**

**University wide**

- Director, Creative Minds Residential Academic Program @ Libby, 2016-Present.
- Advisory Board of Undergraduate Research Opportunity Program (UROP), 2010-2018
- Advisory Board of Roser Visiting Program, 2008-2018.
- ASSETT Development Award Review Panel, 2015
- College of Music Dean’s Advisory Personnel Evaluation Committee, 2015.
- Norlin Scholarship Selection Committee Reviewer, 2014.
- Ethnic Minority Affairs Committee, University of Colorado, 2003-2006.
- President’s Diversity Advisory Committee, University of Colorado, 2003-2006.

**College of Arts and Sciences**

- Chair of Arts and Sciences Faculty Senate Diversity Committee, 2021-Present.
- Chair of Arts and Sciences Council Diversity Committee, 2007-2020.
- Arts and Sciences Faculty Senate Executive Committee, 2021-Present
- Arts and Sciences Council Executive Committee 2007-2010, 2019-2020
- Arts and Sciences Council, 2007-2010, 2019-Present.
- Personnel Committee for Residential Academic Programs, 2016-Present
- Kayden Research Awards Committee, 2015-2016

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- Graduate Committee for Arts and Humanities (GCAH), Spring 2012.
- Executive Board, Center for Asian Studies, 2006-2007
- Vice Chancellor Awards Selection Committee, 2006-2008
- Speaker Event Committee, Center for Asian Studies, 2006-2008
- Center for Asian Studies Faculty Affairs Committee, 2004.

### **Department of Theatre & Dance**

- Head of Performance, BFA Performance Program, 2003-2016.
- Season Planning Committee, 2003-2008, 2015-Present
- Primary Unit Evaluation Committee, Department of Theatre & Dance 2009-2015
- Budget Committee, 2015-2016
- Merit Review Committee, Department of Theatre & Dance 2011-2012
- Chair of Acting Search Committee, Department of Theatre & Dance, 2007-2008.
- Curriculum Committee, Department of Theatre & Dance, 2007-2008.
- Acting/Voice Search Committee, Department of Theatre & Dance, 2006-07.
- Chair of Acting/Voice Search Committee, Department of Theatre & Dance, 2005-06.
- Dance Search Committee, Department of Theatre & Dance, 2006.
- Costume Search Committee, Department of Theatre & Dance, 2005.
- Season Planning Committee, Department of Theatre & Dance, 2003-2008
- Merit Review Committee, Department of Theatre & Dance, 2003-04.

### **GRANTS/FELLOWSHIPS**

- Hazel Barnes Residency Supplemental Grant, CU Boulder, 2016 and 2018.
- National Science Foundation Advance Leadership Education for Advancement and Promotion LEAP Individual Growth Grant, CU Boulder, 2018.
- College of Arts & Science Dean's Fund for Excellence, 2017, 2014, 2010, 2009, 2008, 2005, 2003.
- Undergraduate Research Opportunities Program (UROP) Research Assistant Award, 2015
- Roser Visiting Artist Grant for the Qi Shu Fang Peking Opera Residency, CU Boulder, 2013.
- Implementation of Multicultural Perspectives and Approaches in Research and Teaching (IMPART) Faculty Fellowship Award, CU Boulder, 2013.
- Graduate Committee for Arts and Humanities (GCAH) Research and Creative Grant, CU Boulder, University of Colorado-Boulder, 2010.
- National Science Foundation Advance Leadership Education for Advancement and Promotion (LEAP) Grant, CU Boulder, 2007.
- Graduate Committee for Arts and Humanities (GCAH) Travel Grant, CU Boulder, 2007.
- Council on Research and Creative Work (CRCW) Grant-in-Aid Grant, CU Boulder, 2006.
- Boulder County Arts Alliance/Addison Mini-Grant, Boulder, 2006.
- CHA Graduate Committee for Arts and Humanities Research and Creative Grant, CU Boulder, 2006.

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- Implementation of Multicultural Perspectives and Approaches in Research and Teaching (IMPART) Faculty Fellowship Award, CU Boulder, 2005.
- Council on Research and Creative Work (CRCW) Seed Grant, CU Boulder, 2005.
- Graduate Committee for Arts and Humanities Travel Grant, CU Boulder, 2004.
- Undergraduate Research Opportunities Program Award, CU Boulder, 2004, 2005, and 2006.
- National Endowment for the Arts on behalf of the Qi Shu Fang Peking Opera Company, 2003.
- New York State Council for the Arts on behalf of the Qi Shu Fang Peking Opera Co., 2003..
- Implementation of Multicultural Perspectives and Approaches in Research and Teaching (IMPART) Faculty Fellowship Award, CU Boulder, 2003.
- Center for Asian Studies Travel Grant, CU Boulder, 2003.
- Graduate Committee for Arts and Humanities, CU Boulder, 2003..
- Faculty Research Grant, Northern Michigan University, 1999.

#### **AWARDS & HONORS:**

- Undergraduate Research Opportunities Program {UROP} Mentorship Award, 2019.
  - Certificates of Merit for “Costume Design,” “Lighting Design,” “Sound Design,” “Choreography,” “Costume Design” and “Stage Management” of *The Adding Machine*, KC/ACTF VII 2017.
  - Certificates of Merit for “Ensemble Acting,” “Lighting Design,” “Choreography,” “Sound Design,” and “Stage-Management” of *Peter & the Starcatcher*, KC/ACTF VII, 2017.
  - Certificates of Merit for “Mentorship” of *References to Salvador Dali Make Me Hot*, KC/ACTF Region VII 2017.
  - Certificates of Merit for “Lighting Design,” “Choreography,” “Sound Design,” “Costume Design” and “Stage-Management” of *Jesus Christ Superstar*, KC/ACTF, VII 2014.
  - Certificates of Merit for “Ensemble Acting” of *Waiting for Lefty*, KC/ACTF Region VII, 2011.
  - Fulbright Research Scholar in Hong Kong, 2011.
  - Center for Humanities Fellow, University of Colorado-Boulder, 2006-07.
  - Faculty Equity and Excellence Award, University of Colorado-Boulder, 2006.
  - Certificate of Merit for “Direction,” “Scenic Design,” and “Lighting Design,” of *Peeru Gunto*, KC/ACTF, Region VII, 2005.
  - Resident Life Academic Teaching Award, University of Colorado at Boulder, 2004 and 2006.
  - Certificates of Merit for “Direction and Adaptation,” “Scenic Design,” “Costume Design,” and “Lighting Design” of *Alice in Wonderland or Not*, KC/ACTF, Region VII, 2004.
  - Paulo Friere Award for Exceptional Multicultural Teaching, Northern Michigan University, 2002.
  - Marquette Arts Council Performing Artist Award, 2001
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## **MENTORSHIP**

### ***CHAIR of Ph.D. Dissertation Committee***

- Jenn Calvano, *The Written Body: A Study of Theatre Movement Pedagogy Language*, 2016. Currently Assistant Professor of Acting and Movement, Dept. of Theater Arts, University of Louisville, 2016-Present.

### ***MEMBER of Ph.D. Dissertation Committee***

- Kevin Crowe, *Words That Wound: LGBTQ Playwrights Respond to Bullying and Teen Suicide*, 2017.
- Wesley Longacre, *Important Things to Give Each Other: The Politics of Thornton Wilder's Drama*, 2017.
- Karen Dabney, *For the Soldier, By the Soldier'': Self-produced Theater in the U.S. Army from 1990-2013*, 2015.
- Nathan Lawrence Stith, *Delimiting Diversity in Contemporary American Theatre: A Study of the Use of Identity-based categories in Introduction to Theatre textbooks*, 2014.
- Deric McNish, *The 19 Percent: Disability and Actor Training in Higher Education*, 2013.
- Lori Lee Wallace, *The Psycho-Physical Pedagogy of Phillip Zarrilli*, 2011.

### ***MEMBER of Master's Thesis Committee***

- Ash Sedillo, *We'll See You Guys Back on the Internet: How Digital Communities Complicate Live Performance Both On and Off-Line*, 2017.

### ***MEMBER of Ph.D. Comprehensive Examination Committee***

- Stephanie Prugh, *The Road to New Broadway*, 2016.
- Kevin Crowe, *Establishing New Methods for Designers of Immersive Theatre*, 2017.
- Jenn Calvano, *The Written Body: A Study of Theatre Movement Pedagogy Language*, 2014.
- Karen Dabney, *For the Soldier, By the Soldier: Self-produced Theater in the U.S. Army from 1990-2013*, 2014.
- Deric McNish, *The 19 Percent: Disability and Actor Training in Higher Education*, 2012.

### ***CHAIR of Undergraduate Honors' Thesis Committee***

- Daniel Jimenez, *Americans Lost in America: Jose Rivera and the Meaning of Home*, Summa Cum Laude, 2018.
- Ayla Sullivan, *The Future of Theatre is Trans, An Exploration of Transgender Identities in Diasporic Communities Through Performance Writing*, Magna Cum Laude, 2018.
- Kristofer Buxton, *Creating an ADHD World: An exploration of directing and producing Distracted by Lisa Loomer*, Summa Cum Laude, 2017.  
Honors: 2017 Arts & Science Outstanding Undergraduate
- Casey Dean, *Connecting Freud, Dali and Rivera: An Exploration of Jose Rivera's References to Salvador Dali Make Me Hot*, Magna Cum Laude, 2017.
- Ira Hedley Spector, *In Here, Life is Beautiful: Even the Challenges are Beautiful*, Summa Cum Laude, 2006.

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**MEMBER of Undergraduate Honors' Thesis Committee**

- Grant Bowman, *You Feeling Thwarted? "The Challenges and Triumphs of Creating Theatre in the Midst of the COVID-19 Pandemic*, Summa Cum Laude, 2021
- Samantha Piel, *Baking a Double Degree Cake' Use of literary research and comprehension skills in the art of directing*, Magna Cum Laude, 2021
- Kara D'Alessandro, *Top to Bottom: Tiered Sexual Education: The Importance and Power of Comprehensive Sexual Education - Theatrical Representations of Classes and Curriculum*, Magna Cum Laude, 2021
- Rita Disibio, *Unboxing Pandora*, Summa Cum Laude , 2021
- Bryce Alexander, *Applying Modern Disability Theory as Actor and Director to Theatrical Texts of the Past and Present*, Cum Laude, 2011.
- Gina Lovell, *The Goodbye Party: An Exploration of Writing and Directing in the Contemporary Theatre*, Magna Carta, 2013.
- Bryce Alexander, *Applying Modern Disability Theory as Actor and Director to Theatrical Texts of the Past and Present*, Cum Laude, 2011.

**FACULTY ADVISER to:**

**Undergraduate Productions/Directors**

- 2021 Sandbox Directors, Acting Studio
  - The Gruesome Playground Injuries*, directed by Kyle Lawrence
  - On Display*, directed by Sarah Powers
  - 72 Miles*, directed by Rodrigo Gallardo
  - Baby Food*, directed by Kinari Rima
- *Dog Sees God: Confessions of a Teenage Blockhead* by Bert V. Royal, directed by David Kocina, Acting Studio, CU Boulder, 2018.
- *References to Salvador Dali Make Me Hot* by Jose Rivera, directed by Casey Dean, Acting Studio, CU Boulder, 2017.
- *Distracted* by Lisa Loomer, directed by Kristofer Buxton, Acting Studio, CU Boulder, 2017.
- *Fefu and Her Friends* by Maria Irene Fornes, directed by Paige Olsen, Acting Studio, CU Boulder, 2016.
- *Songs for a New World*, written and composed by Robert Jason Brown, directed by Satya Chavez, Acting Studio, CU Boulder, 2015.
- *The Foreigner* by Larry Shue, directed by Brendan Milove, Acting Studio, CU Boulder, 2014.
- *Advice From a Caterpillar* by Douglas Beane, directed by Katie Cross, CU Boulder, 2013.
- *Fuddy Mears* by David Lindsay-Abaire, directed by Amber Wojcik, CU Boulder, 2012.
- *Mr. Marmalade* by Noah Haidle, directed by Nicole Dreisdadt, CU Boulder, 2011.
- *Orphans* by Lyle Kessler, directed by Bryce Alexander, Acting Studio, CU Boulder, 2010.
- *4:48 Psychosis* by Sara Kane, directed by Alex Hughes, Loft Theatre, CU Boulder, 2008.
- *The Lottery* by Bert V. Royal, directed by Patrick Cooney, Loft Theatre, CU Boulder, 2008.
- *Betrayal* by Harold Pinter, directed by Andrew Metzroth, Acting Studio, CU Boulder, 2007.

**Adviser to Graduate Directors**



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- *Shakuntala*, adapted by Jash Sen, directed by Jash Sen, Loft Theatre, CU Boulder, 2019.
- *We Are the Wake* by Ayla Sullivan, directed by Kelsey Kinzer, Loft Theatre, CU Boulder, 2018.
- *True West* by Sam Shepard, directed by Audra Blaser, Acting Studio, CU Boulder, 2018.
- *Three Sisters* by Anton Chekhov, directed by Karen Dabney, Loft Theatre, CU Boulder, 2014.
- *Far Away* by Caryl Churchill, directed by Andryn Arinthson, Loft Theatre, CU Boulder, 2013.
- *Suburbia* by Eric Bogosian, directed by Karen Dabney, Loft Theatre, CU Boulder, 2012.
- *Everything You Can Imagine is Real* by Don Negro, directed by Jenn Calvano, Loft Theatre, CU Boulder, 2012.
- *The Pillowman* by Martin McDonagh, directed by Lori Lee Wallace, Loft Theatre, CU Boulder, 2010.
- *The Real Inspector Hound* by Tom Stoppard, directed by Candyce Joice, Loft Theatre, CU Boulder, 2009.

***FACULTY ADVISER on BFA-Performance Senior Projects:***

- *How to Leave a Battlefield*, written and directed by Sean Guderian, 2019.
- *We Interrupt This Program*, written and performed by Luc D’Arcy, 2019.
- *From the Rib*, written and directed by Katherine Ross, 2018.
- *Through the Window* (creator Nathan Christensen)  
An original film conceived, written and directed by Nathan Christensen, 2017.
- *Sweet Dreams* (creator Sydney Haberman)  
An original film conceived, written, and directed by Sydney Haberman, 2017.
- *Indigo Sky* (creator Helen Slivinsky)  
An original film conceived, written, and directed by Helen Slivinsky, 2017.
- *Hello, I’m Film* (creator Melanie Schultz)  
An original film conceived, written, and directed by Melanie Schultz, 2017.
- *Killer Wigs From Outer Space* (director. Dillon Collagrosso)  
An Original Musical, with book, music, and lyrics by David Nehls. Performed at the Loft Theatre in December 2016.
- *Fight or Flight* (creator Sasha Georges)  
An original play conceived, written, and performed by Sasha Georges, 2016.

***COACH to KC/ACTF IRENE RYAN Candidates:***

- KC/ACTF National Winner: **SATYA CHAVEZ**, 2014
- Region VII Winner: **Satya Chavez**, 2014
- Region VII Finalists: Hayden Bebbler (2016), Bernadette Venters-Sefic (2015, 2014), Zachary Andrews (2005), Jessie Fisher (2004).
- Region VII Semi-Finalists: Ayla Sullivan (2016), Sarah Adler (2013), Scott Ryan (2010), Jesse Case (2007), Matt Zambrano (2004).
- Region VII Ryan Candidates: Ayla Sullivan, Nathan Christensen, Sean Guderian, Kristofer Buxton, Melanie Schulz, James Miller, Tucker Johnston, Zachary Andrews, Scott Ryan, Satya Chavez, Sarah Adler, Stacey Ryan, Alex Demos, Ira Spector, Matt Zambrano, Jessie Fisher.

***FACULTY MENTOR to KC/ACTF Directors’ Initiative candidates:***

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- Region VII Finalist: Satya Chavez, 2014
- Region VII Semi-Finalist: Casey Dean, 2016
- Region VII Candidates: Kris Buxton, 2016; Elise Collins, 2017, Zachary Heygood, 2018.

**PROFESSIONAL AFFILIATION:**

- Society of Directors and Choreographers, Associate Member, 2016-Present
- Actors Equity Association, Member, 1989-Present.
- Theatre Communications Group, 1998-Present.
- Qi Shu Fang Peking Opera Company, Artistic Associate, 1991-Present.
- Association of Theatre for Higher Education, Member, 1980-Present.
- American Association of University Professors, Member, 1998-2003.