

LINDSEY MANTOAN

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PROFESSIONAL APPOINTMENTS

Linfield College

Assistant Professor, Theatre and Communication Arts, Fall 2017 – present

Stanford University

Fellow and Lecturer, Program in Writing and Rhetoric (PWR), 2014 – 2017

Lecturer, Theater and Performance Studies (TAPS), Fall 2016

Instructor, Theater and Performance Studies (TAPS), 2013

Stanford Online High School

Instructor, Spring 2017

EDUCATION

Stanford University, Stanford, CA

PhD in Theater and Performance Studies, 6/2014

The University of Texas at Austin

MA in Performance as Public Practice, 6/2009

Princeton University

AB in Architecture and Urban Planning, 6/2003

PUBLICATIONS

Books and journals

2018 *War as Performance: Conflict in Iraq and Political Theatricality*. Basingstoke: Palgrave Macmillan.

2018 *You Win or You Die: Performances of Gender, Death, and Power in Game of Thrones*. Co-editor with Sara Brady.

2017 *Performance in a Militarized Culture*. London and New York: Routledge. Co-editor with Sara Brady.

2014 *On Time* (special issue). *Performance Research* 19, 3. Co-editor with Branislav Jakovljevic.

Articles and essays

2018 “Wanheda, Commander of Death, Healer: Hybrid Female Identities in the Post-Apocalyptic Wars of *The 100*,” in *The Science Fiction Western: Representation of Female Characters in the Late Twentieth and Twenty-first Century Media*, edited by Melanie A. Marotta. Forthcoming.

2017 “No Easy Mission: Bin Laden, Exceptionalism, and Performing Gendered Heroism in a Post-Heroic Age.” In *Performance in a Militarized Culture*, edited by Sara Brady and Lindsey Mantoan. London and New York: Routledge.

2014 “Afterword.” *Performance Research* 19, 3:179-180.

2013 “Trial on Stage, Stage on Trial: Michelle Castaneda in conversation with Lindsey Mantoan.” *Dance Theater Journal* 25, 1:14-18.

2013 “Place and Misplaced Rights in Guantánamo, Honor Bound to Defend Freedom.” In *Imagining Global Rights in Twenty-First Century Theater*, edited by Florian N. Becker, Paola S. Hernandez, and Brenda Werth. New York: Palgrave Macmillan.

Reviews

2016 Performance review, San Francisco Mime Troup’s *Freedomland*. *Theatre Journal*, 68.2.

2015 Book review, Sara Brady’s *Performance, Politics, and the War on Terror: “Whatever it Takes.”* *The Drama Review* T224:184-186.

2014 Book review of Jenny Spencer, ed., *Political and Protest Performance after 9/11: Patriotic Dissent*. *Theatre Topics* 24, 2:159-160.

2013/4 “More Books.” *TDR: The Drama Review*, issues T218, T219, T220, T221.

2010 Performance Review, Lisa Kron’s *In the Wake*. *Theatre Journal* 62, 4: 670-673.

TEACHING

Instructor: Stanford University

All that Jazz: The Rhetoric of American Musical Theater, PWR, Winter 2017
Examines how musicals communicate through dialogue, music, and movement, and how we

communicate about musicals.

The Broadway Musical as History, TAPS, Fall 2016

Examines how musicals perform history, paying particular attention to how musicals engage with and sometimes transform historical subjects and events.

Controversial Issues in US Theater, TAPS, Fall 2016

Examines race and ability in casting, public funding for the arts and censorship, updating Shakespeare's language, stunt casting, and the Disneyfication of Broadway.

The Rhetoric and Aesthetic of War, PWR, Spring 2016

Examines the intersection of war and culture, including political speeches, plays, poetry, paintings, and films about war.

From Page to Stage: The Rhetoric of American Drama, PWR, Winter 2016

Examines rhetoric about theater in the US, including questions of race in casting, federal funding for performance, and the commercialization of Broadway.

Two Truths and a Lie: The Rhetoric of Authenticity, PWR, Fall 2014, Winter-Fall 2015

Examines biographies, memoirs, documentary films, and documentary plays, focusing on the rhetoric of truth in narrative.

Theatre of War, Winter 2013

Examines the intersection of performance and war, focusing on drama, film, the media, and role-playing performance as a military training tool.

Stanford Online High School

Film and Theater, Spring 2017

Introduces students into film theory, examines the representation of war, including its execution and justifications, impact on civilians, and aftermath.

Co-Instructor:

Prison University Project, Patten University at San Quentin State Prison

College-level writing courses serving 18 inmates working toward their associate's degree

Writing Composition: War and Literature, English Department, Spring 2012

Writing Composition and Greek Tragedy, English Department, Fall 2011

DIRECTING AND PRACTICE

Director (plays)

Democratically Speaking, Stanford University Theater and Performance Studies (TAPS), Fall 2016

Dustin Lance Black's *8*, Orrick Herrington, and Sutcliffe, LLP, Fall 2015

Dustin Lance Black's *8*, Stanford TAPS, Winter 2012

The Knot, Stanford TAPS, Spring 2011

Director (musicals)

High School Musical Jr., Bay Area Educational Theater Center (ETC), Winter 2017

James and the Giant Peach Jr., Bay Area ETC, Summer 2016

Shrek Jr., Bay Area ETC, Summer 2016

Guys and Dolls Jr., Bay Area ETC, Summer 2012

Alice in Wonderland Jr., Bay Area ETC, Summer 2011

Pirates of Penzance Jr., Bay Area ETC, Summer 2011

Annie Jr., Bay Area ETC, Summer 2010

Once on this Island Jr., Bay Area ETC, Summer 2010

Thoroughly Modern Millie Jr., Bay Area ETC, Summer 2009

Zombie Prom, Bay Area ETC, Summer 2008

You're a Good Man, Charlie Brown, Princeton Summer Theater, Summer 2003

Director (program)

The 4th Wall, teen program, Bay Area Educational Theatre Center, 2016-17

A series of acting workshops and performances: <http://www.bayareaetc.org/4thwall/>

Playwright (advised under Cherrie Moraga), University Theater

The Knot, Stanford University Theater and Performance Studies, Spring 2011

Dramaturg, University Theater

The Idiot, University of Texas at Austin Department of Theater and Dance, Spring 2009

On the Road with the Beats, Harry Ransom Center at the University of Texas at Austin, Spring 2008

SELECTED PROFESSIONAL THEATER EXPERIENCE

American Conservatory Theater, San Francisco, CA

Assistant Technical Director/Purchaser, 2005 – 2007

Goodman Theatre, Chicago, IL,

Production Intern, Scene Shop Assistant, 2004 – 2005

Northern Stage, White River Junction, VT

Production Stage Manager, Assistant Stage Manager, 2003 – 2004

SERVICE TO THE PROFESSION, UNIVERSITY, AND COMMUNITY (SELECTED)

Performance Studies international Board

Treasurer, elected (2013 – present)

Chair of Graduate Student Committee, elected (2012 – 2013)

Association for Theatre in Higher Education

Conference Committee, ATHE 30 in Chicago, 2016

Souciety (non-profit that helps at-risk youth find employment and engage in the arts)
Board of Directors (2015 – present)

Program in Writing and Rhetoric

Co-Chair, Teaching and Tutoring Practices Committee (2015-16)

Committee Member, September Training Sessions for all PWR instructors (2015)

Performance Studies international 19: Now Then: Performance and Temporality, 2013

Conference Manager (juried proposals, managed communications for 700+ presenters)

Alumna interviewer for applicants to Princeton University, Fall 2005 – present

Volunteer, Project Homeless Connect, San Francisco, Spring 2006 – Fall 2010

CONFERENCE PRESENTATIONS (SELECTED)

- 2017 Co-Convener with Matthew Moore of working group entitled “Rituals of the Dead: Extraordinary Acts of Embodiment,” ASTR
- 2016 Roundtable: Performance in a Militarized Culture, Association for Theatre in Higher Education, ATHE
- 2015 “No Hero: Performing American Exceptionalism in the Bin Laden Raid,” American Society for Theatre Research, ASTR
- 2014 “Instrumentalizing Activism: The Transformation of Activist into Object,” ASTR
- 2014 “The Paradox of ‘Hearts and Minds,’” ATHE
- 2013 “War as Performance: Battling for the Audience in the *Hunger Games* Trilogy,” ATHE
- 2013 “Crisis as Opportunity, Crisis as Excuse: *Betrayed*, Affect, and the Abdication of Responsibility,” Northern California Performance Studies Platform, Plenary
- 2012 “Reality and Representation: Personal Experience, Activism, and *Betrayed*,” ATHE
- 2011 “Home is Where the War is: Participatory Performance of the Long War,” Performance Studies international 17 (PSi), Utrecht, The Netherlands, praxis session
- 2010 “The Ontology of Trial Representation: The Reenactment Videos of *Perry v. Schwarzenegger*,” ATHE
- 2010 “Eat This: Nourishment, Politics, Culture, Health,” Pedagogy and Theatre of the Oppressed