

JOHN OSBURN

Associate Director, CONNECT Program
Coordinator of Undergraduate Professional Development
Albert Nerken School of Engineering
The Cooper Union for the Advancement of Science and Art
7 East 7th Street, Building 41CS Rm. 412
New York, N.Y. 10003
osburn@cooper.edu; (212) 353-4312
johnosburnphd.com

EDUCATION

PhD 2000 (performance studies), New York University.
MA 1993 (performance studies), New York University.
BFA *magna cum laude* 1978 (theater), University of Utah.

Diploma in Spanish as a Foreign Language (DELE), Intermediate Level, Instituto Cervantes, 2009.

ACADEMIC POSITIONS

THE COOPER UNION FOR THE ADVANCEMENT OF SCIENCE AND ART

Associate Director, CONNECT, Albert Nerken School of Engineering (theater-based communication training program), since 2000. Program Co-Developer and Coordinator, 1997-2000.

Coordinator of Undergraduate Professional Development, Albert Nerken School of Engineering, since 2015.

Assistant Director, Center for Writing and Speaking, 1994-'95.

Team Teacher, Program in Language Skills, 1993-'94.

NEW YORK UNIVERSITY

Instructor in Dramatic Literature, since 2002.

Instructor in Drama, since 1998.

Preceptor, Expository Writing Program, 1990-'93.

NEW SCHOOL UNIVERSITY

Part-time faculty (theater), Eugene Lang College, 1999.

VASSAR COLLEGE

Visiting Instructor of Drama, 1995-'96.

SUBJECTS TAUGHT

Theory of Drama, Shakespeare on Film, Realism and Naturalism, Dramatic Figures and Archetypes, Theater of Tango, Drama and the News, 19th-century Drama, Renaissance through Romantic Drama, Introduction to Theater Studies, Communication and Professional Development, Expository Writing.

RESIDENCY, GRANTS, AND FELLOWSHIPS

Kimmel Center/Joe's Pub Theater Residency, as dramaturg, with Y. Juárez and S. Tosello (*Tangolandó*), Kimmel Center, Philadelphia, June 18-30, 2018.
National Science Foundation: Course, Curriculum, and Laboratory Improvement Grant. "A New Model for Engineering Communication Training: The Cooper Union's CONNECT Program." R. Stock and J. Osburn, Co-Principal Investigators. Awarded to The Cooper Union, 1999.
Co-developer of CONNECT, a communication training program in the Engineering School of The Cooper Union, established with a grant from the Department of Education's Fund for the Improvement of Post-Secondary Education (FIPSE). Awarded to R. Stock et al., 1997.
Critic Fellow, American Dance Festival Critics Conference, Durham, N.C., 1988.

EDITING AND CRITICISM

Osburnt: dispatches from a life seared by the arts. Performing arts blog at osburnt.com, since 2009.
Arts Editor/Dance Critic, *Daily Camera* (Knight-Ridder Corp.), Boulder, Colo., 1986-'89.
Entertainment Editor/Drama Critic, *Up the Creek* (Denver weekly), 1984-'86.
Writer/Editor, Denver Center Theatre Company, 1982-'84.

PUBLICATIONS

DISSERTATION

Continual Drama: The Structure of News as Performance, New York University, 2000.
Advisor: Barbara Kirshenblatt-Gimblett. Readers: Una Chaudhuri, Richard Schechner, Mark Fishman, Maren Stange.

PROFESSIONAL ESSAYS

"Playing to the Technical Audience: Evaluating the Impact of Arts-Based Training for Engineers." With R. Stock. *Journal of Business Strategy*, 26: Number 5, 2005.
"Communicating in the Engineering Curriculum: Practice Makes Perfect Sense." With R. Stock. *Proceedings of the Conference on Integrating Practice into Engineering Education at the University of Michigan-Dearborn*, October 3-5, 2004.
"What's Mock News? A Case Study of *Dino Times* and *New York Theatre Workshop News*." *American Journalism*, Fall 1998:141-147.

“The Manhattan Juror as Local Tourist.” *International Journal for the Semiotics of Law* VII (22), 1995:3-11.

“The Dramaturgy of the Tabloid: Climax and Novelty in a Theory of Condensed Forms.” *Theatre Journal*, December 1994:507-522.

ACADEMIC BOOK REVIEWS

Review of *Shakespeare and the Force of Modern Performance*, by W.B. Worthen. *Theatre Journal*, May 2004:322-323.

Review of *Sweet Violence: The Idea of the Tragic*, by Terry Eagleton. *Theatre Journal*, March 2004:129-130.

Review of *Ibsen, Strindberg and the Intimate Theatre: Studies in TV Presentation*, by Egil Törnqvist. *Modern Drama* 46.1, Spring 2003:242-244.

Review of *Büchner's Woyzeck: A History of Its Criticism*, by David G. Richards. *Modern Drama* 45.2, Summer 2002:320-322.

Review of *Shakespeare, Brecht and the Intercultural Sign*, by Antony Tatlow. *Theatre Journal*, December 2002:661-662.

TRANSLATION

“The Meaning of Tango” (Argentine tango lyrics translated for recitation). Milonga Falucho, New York, N.Y., since 2018 (website under construction).

Voiceover translation and video subtitles, *Social Tango*, dir. Agustina Videla. Centro Cultural 25 de Mayo, Buenos Aires Tango Festival, August 15, 2018.

Supertitles for *Luz de mañana en un traje marrón (Dawn in a Brown Suit)*, by Daniel Veronese (previously untranslated). Void Theater Company, Performing Arts Marathon, International Theater Arts Institute, New York, N.Y., August 10-11, 2012.

REPRESENTATIVE JOURNALISM

“A Former Critic Goes to the DCA Annual.” *Dance Critics Association News*, Fall 1993:1, 10-11.

“Devil's Stylebook.” *The Nation*, December 11, 1989:705. Reprinted in *Sources* (Canadian publishing directory), Winter 1990.

Review of *House of Horror, Yikes!, Phood* (performance by Paul Zaloom). *High Performance*, Winter 1990:65.

Review of *Primordial Urge* (performance by Frequent Flyers). *High Performance*, Spring 1990:70.

“Dance” (monthly column). *Muse*, Colorado Federation for the Arts, 1989-'90.

Features, columns, and reviews (arts editor and dance critic). *Daily Camera*, Boulder, Colo., 1986-'89.

Features, columns, and reviews (entertainment editor and drama critic). *Up the Creek*, Denver, Colo., 1984-'86.

Theater commentaries. NPR's *Morning Edition* (local edition). KCFR-FM, Denver, Colo., 1985-'86.

Essays and reviews (performing arts correspondent). *ARTlines*, Taos, N.M., 1982-'83.
Reviews of *The Devil*, *The Doctor and the Fool* and *The Circus Tosov* (Footsbarn Travelling Theatre). *Denver Post*, July 28, 1982 and July 24, 1982.

ALBUM NOTES

“Franco Pinna, Sofia Tosello Release Latin Vocal & Percussion CD: *Chuño*.” World Music Report, April 21, 2018.
Onliner notes, *Lluvia fue*, CD, Sofia Tosello, Lillihouse Music, 2017.
Liner essay, *10*, Gabriel Alegria Afro-Peruvian Sextet, vinyl, Saponegro Records, 2016; CD, Zoho Music, 2015.

HOUSE PERIODICALS

Performance Studies (co-editor). Departmental newsletter, New York University, 1992.
Prologue (editor and contributor). Study guides to *The Tempest*, *Arms and the Man*, *Of Mice and Men*, *The Three Sisters*, *The Taming of the Shrew*, *Quilters*, *Spokesong*, *Cyrano de Bergerac*, *Trumpets and Drums*, *The Night of the Iguana*, *Romeo and Juliet*, *The Importance of Being Earnest*, and *The Front Page*, Denver Center Theatre Company, 1982-'84.
Stage/Space (assistant editor, associate editor, editor and contributor). Subscriber literary magazine, Denver Center Theatre Company, 1981-'84.

INSTRUCTIONAL MEDIA

The Basic Presentation Skills Workshop (writer and production liaison). Facilitator training video, CONNECT Program, The Cooper Union, 1999.
CONNECT (co-writer, with R. Stock). Informational video, CONNECT Program, The Cooper Union, 1999.

CREATIVE WORK

Untitled (fictional excerpt). ¶ (*Paragraph*) [6] 14, Summer 1995:8.

PRESENTATIONS

PANELS AND CONFERENCES

Panelist, Coffeehouse Chronicles #141: Dzieci Theatre's 20th Anniversary, La Mama, New York, N.Y., April 22, 2017.
“Shakespeare on Film” (podcast interview). The State of Shakespeare, February 6, 2014 (<http://stateofshakespeare.com/?p=3591>).
“Communication in the Engineering Curriculum: Practice Makes Perfect Sense.” With R. Stock. Integrating Practice into Engineering Education: 2004 National Conference. University of Michigan – Dearborn, October 3-5, 2004.

- “Theatre and Engineering: Language/Pedagogy/Collaboration.” With R. Stock. Theatres of Science: Crossovers and Confluence. University of Glamorgan, Pontypridd, Wales, U.K., September 8-11, 2004.
- “Technically Speaking.” With M.J. Lam. National Consortium for Special Secondary Schools of Mathematics, Science and Technology, Polytechnic University, Brooklyn, N.Y., October 23-26, 2003.
- “Technical Theatre: Assessing a Theatre-Based Communication Training Program for Undergraduate Engineers.” With R. Stock. Forum on Assessment in Arts Education, Steinhardt School of Education, New York University, New York, N.Y., August 3-4, 2003.
- “The Shakespeare Film: Frame and Inset.” Southwest/Texas Popular Culture Association-American Cultural Association Conference, Albuquerque, N.M., February 12-15, 2003.
- “Demonstrating the Principles of Effective Team Presentation.” With R. Stock. American Society for Engineering Education Annual Conference, Montreal, Canada, June 16-19, 2002.
- “Provocations of Fact: The Pedagogical Challenge of Fact-Based Drama.” Mid-America Theatre Conference, St. Louis, Mo., March 7-10, 2002.
- “Substantive Reports: A Dramatistic View of News and the Lifeworld.” Southwest/Texas Popular Culture Association-American Culture Association Conference, Albuquerque, N.M., February 13-17, 2002.
- “Counting to 50: A Sample Exercise from the Cooper Union's CONNECT Program.” Association for Theatre in Higher Education Annual Conference, Chicago, Ill., August 2-5, 2001.
- “Measuring Student Awareness of Effective Communication.” With R. Stock. American Society for Engineering Education Annual Conference, Albuquerque, N.M., June 24-27, 2001.
- “Anti-Theatricalism and the Young Engineer: Concealing the Theatrical Frame in the Cooper Union's CONNECT Program.” Mid-America Theatre Conference, Chicago, Ill., March 8-11, 2001.
- “Changing Student Awareness of Effective Communication: Evaluating ‘Intangible’ Outcomes Through Pre- and Post-Workshop Written Comments.” With R. Stock. American Communication Association Convention, Louisville, Ky., September 28-October 1, 2000.
- “Communication Training for Engineers: The Cooper Union's CONNECT Program.” With R. Stock. National Conference of the American Society for Engineering Education, St. Louis, Mo., June 18-21, 2000.
- “The Cooper Union's CONNECT Program: An Interactive Presentation.” With R. Stock. Gateway/SUCCEED Conference, Greensboro, N.C., March 27-29, 2000.
- “Classic Dramatic Criticism: A Program of Informal Readings” (compiler, director, and moderator). Rocky Mountain Theatre Guild Seminar on Arts Journalism, Denver, Colo., April 4-5, 1986.
- “The Role of the Critic” (panelist). Rocky Mountain Theatre Guild Seminar on Arts Journalism, Denver, Colo., April 4-5, 1986.

LECTURES AND WORKSHOPS

- “Tango and Communication,” with L. Real et al. The Cooper Union, since 2014.
Seminar in Cross-Cultural Communication, Park 24 Co. Ltd. (Tokyo), U.S. Professional Development Retreat for Entry Level Employees, June 2013.
- “Shakespeare and Leadership: Avoiding Tragic Mistakes and Comedies of Errors.”
Cooper Union Leadership Program (LEAP), 2002.
- “Theater Perspectives: Michael Frayn's *Copenhagen*.” With A. Wolf. Cooper Union Leadership Program (LEAP), 2000.
- “Drama and Role-Playing in Everyday Situations.” Cooper Union Leadership Program (LEAP), 1999, 2000.
- SUCCEED Workshop: “Engineering Solutions to Communication Breakdowns,” with R. Stock. University of Florida, Summer 1999.
- “Communicating Engineering Success: The Cooper Union CONNECT Program.” With R. Stock. President's Seminar, The Cooper Union, March 1999.
- Lectures, courses and educational tours on drama, writing, journalism, and exam preparation for Touro College, Hunter College, The Princeton Review, Naropa Institute, University of Colorado, Colorado Dramatists, Denver Center Theater Company Community Outreach Program; various dates.

THEATER, DANCE, AND FILM

- Shakespeare's Birthday Sonnet Slam, Central Park Bandshell, New York, N.Y. Dir. Melinda Hall. Willful Pictures. Annually since 2011.
- '40s Partygoer (extra), *Sole Survivor*. Dir. Celia Novis. Somiant Productions (in production).
- Wedding Guest (extra), *Tango Shalom*. Dir. Gabriel Bologna (in production).
- Curator, *Tango in Fashion*, Anthony, Forest Hills, N.Y., 2013, 2015.
- Dancer (with Laura Real), *NeuroTango: Brainwaves in Sync?*, with neuroscientist Suzanne Dikker, Brain Awareness Week, Greater NYC Chapter of Society for Neuroscience, La Sala, Brooklyn, March 26, 2014.
- Host dancer, Argentine Tango Cruise, Dancing at Sea, Princess Cruise Line, February 9-16, 2014.
- Argentine tango performance, with Laura Real, *Dia de la Hispanidad* showcase, Church of the Annunciation, New York, N.Y, October 11, 2013, and Cooper Union Talent Show, March 1, 2014.
- Audience performer, *Choreography for Audience - Take One*, Sens Productions (film by Noemie Lafrance), Brooklyn, New York, September 15, 2012.
- God (actor), *Eve*. Dir. Kevin Stocklin. Second Act Films, 2011.
- Manolo El Cordeles (actor), *Los tiros y Los ambiciosos*, by Carlos Arniches (Spanish language class and performance), Instituto Cervantes, New York, N.Y., 2007.
- Guest Director, World Stage Productions, Paonia, Colo., 1995.
- Stage direction and performance composition. Community Dance Collective, Boulder; Fox Arts Center, Aurora, Colo.; Metropolis Theater, Denver; The Changing Scene, Denver; Hunger Artists, Denver; New Shakespeare Players, Salt Lake City; University of Utah (Best Director Award); Judge Memorial High School,

Salt Lake City (state and regional awards); Palace Playhouse, Brigham City, Utah; various dates.
Literary Management Intern, Denver Center Theatre Company, 1981-'82.
Co-Artistic Director, New Shakespeare Players, Salt Lake City, 1978-'81.

SERVICE ACTIVITIES

Higher Education

Freshman Design Course Planning Group, The Cooper Union, 2001-2003.
Facilitator, Personnel Training Workshop, The Center for Writing and Language Arts, The Cooper Union, 2002.
Center for Writing and Speaking Advisory Panel, The Cooper Union, 2000.
Annual Directors' Meetings, Fund for the Improvement of Post-Secondary Education, Department of Education, Washington, D.C., 1998, 1999.
Invited Participant, Steering Committee Meeting on Scientific Reading and Writing, Science Outreach Program, Rockefeller University, 1998.
Co-Facilitator, Faculty Development Seminar, The Cooper Union, 1998.
Judge, Commencement Speech Competition, The Cooper Union, 1995.
Facilitator, Research Internship Program, The Cooper Union, 1993-'95.

Arts Organizations

Theater Auditor, New York State Council for the Arts, 1997-2005.
Charter Member, Denver Drama Critics Circle, 1985-'87.
Treasurer, Colorado Dramatists, 1983-'84.
Publicist, Salt Lake Council for the Arts, Salt Lake City, 1979.

PROFESSIONAL DEVELOPMENT

Building Inclusion and Belonging in Drama, Center for Multicultural Education and Programs, New York University, April 20, 2018.
Leadership Development Institute, Association for Theatre in Higher Education Leadership Institute, New York, N.Y., Summer 2003.
Presenting Data and Information: One-Day Course with Edward Tufte, Manhattan Center, New York, N.Y., ca. 2000.
Directing Workshop with Jerzy Grotowski, University of Denver, Summer 1983.
National Critics Institute, Eugene O'Neill Theater Center, Summer 1981.

HONORS

Performance Studies Award for Academic Excellence, New York University, 1993.
Letter of Appreciation, Rocky Mountain Theatre Guild, 1986.
Maud May Babcock Scholarship, University of Utah, 1974-'78.
KTA, AERho, DSR-TKA (honorary journalism, broadcasting and forensics societies).