

FRASER MORRIS STEVENS

Curriculum Vitae

PERSONAL INFORMATION

United States Address:
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Scholarly Website: www.fraserstevens.com
Artistic Website: www.almost-human.org

EDUCATION

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| 2016 – Present | Candidate - Ph.D. Theatre and Performance Studies, University of Maryland, College Park, Maryland, USA
Dissertation: “Agents and Actors Alike: On the Hidden Theatre of Espionage” (defence scheduled for March 2021)
Committee: James Harding (Chair), Frank Hildy, Melissa Blanco-Borelli, Jan Lazardzig, Meredith Kelykamp |
| 2014 – 2016 | Ph.D. Theatre Studies, University of Amsterdam, Amsterdam, The Netherlands
Amsterdam School of Cultural Analysis Fellowship
(left when offered a Teaching Fellowship from the University of Maryland) |
| 2012 | M.A. Practicing Theatre and Performance, Aberystwyth University, Aberystwyth, Wales, UK |
| 2010 | B.A. Hons. Theatre, York University, Toronto, Ontario, Canada |
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EMPLOYMENT

UNIVERSITY

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| 2016 - Present | Instructor on Record and Graduate Assistant, University of Maryland, School of Theatre, Dance and Performance Studies, College Park, Maryland, USA |
| 2020 | Guest Lecturer and Assistant Instructor, The George Washington University, Washington D.C. |

2016-2017	Guest Artist and Visiting Lecturer, University for the Creative Arts, Rochester, England, U.K.
2014 - 2016	Fellow and Researcher, Amsterdam School for Cultural Analysis, University of Amsterdam, Theatre Studies and Religious Studies, Amsterdam, The Netherlands
2011 - 2012	Production Manager, Technician and Instructor, Aberystwyth University, Department of Theatre, Film and Television Studies
RELATED	
2012 – Present	Co-Director, Almost Human, Experimental Theatre Company, Canada/UK/Netherlands
2012	Assistant Archivist and Administrator, Centre for Performance Research and Performance Research Journal, Aberystwyth University, Aberystwyth, Wales, UK
2011 – 2012	Assistant Production Manager and Technician, Department of Theatre, Film and Television Studies, Aberystwyth, Wales, UK.
2011	Street Theatre Coordinator, Prague Quadrennial

PUBLICATIONS

EDITED ANTHOLOGIES

- 2021 Co-Editor with James Harding, Special Issue on Covert Performances, *Performance Research: Undercover*, Vol. 26, No. 5 (Forthcoming August 2021)

ARTICLES AND CHAPTERS

- 2021 "Suspicious People Next-door: Performing Normalcy in an Occupied State". *Performance Research: Undercover*, Vol. 26, No. 5. – (Forthcoming August 2021)
- 2020 "The Performance of Covert Cultural Landscapes", *Global Performance Studies*. 3.2.
- 2017 "Cultural Camouflage: Acting Identities in WWII Espionage", *War and Theatrical Innovation*, ed. Victor Emeljanow, Palgrave Macmillan. 23-40.
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CONFERENCES AND SYMPOSIUMS

- 2021 Organizing Committee, *Crisis and Recovery: Theatre and Performance Before and After the Global Pandemic*, Canadian Association for Theatre Research, Online, Canada. (Upcoming)

- 2021 Panelist—Working Group: *Repetition, Readiness, and the Future Effects of Rehearsal*, American Society for Theatre Research, San Diego, United States. (Upcoming)
- 2021 Panelist—Working Group: *Performance in Public Spaces*, International Federation for Theatre Research, Galway, Ireland. (Upcoming)
- 2021 Panelist—Working Group: *Neighbourhoods*, Performance Studies International, Rijeka, Croatia. (Upcoming)
- 2020 Conference Organizer, *Common Threads – Inter/Action: Arts, Humanities, and Societal Engagement*, University of Maryland, College Park, U.S.A.
- 2019 Panel Convener and Panelist, “Don’t Ask For Milk: The Challenges of Performing Identity as a Clandestine Operative.” Performance Studies International, University of Calgary, Calgary, Canada.
- 2019 Panelist, “Infiltrating Communications: Underground Networks of the Second World War.” Canadian Association for Theatre Research, University of British Columbia, Vancouver, Canada.
- 2018 Panelist, “The Libraries and Babel: Site-Specific Theatre for Institutions of Knowledge” International Federation for Theatre Research, University of Belgrade, Belgrade, Serbia.
- 2018 Panelist, “Landscapes of Covert Performance” Canadian Association for Theatre Research, Queens University, Kingston, Canada.
- 2016 Panelist, “Creating Identities in World War II Espionage” International Federation of Theatre Research, University of Stockholm, Stockholm, Sweden.
- 2015 Panelist, “Actor Training and The Second World War” University of Central Lancashire Theatre and Performance Conference, UCLAN, Preston, U.K.
- 2014 Panelist, “The Theatre of World War 2: Theatricality and Performativity within the Preparation of Intelligence Work” Dramaturgies of Performance: PhD Symposium, University of Amsterdam, Amsterdam, The Netherlands.
- 2013 Invited Panelist, “The Kruger Project: Performing Data”, Future Climates Dialogue: How can we promote new synergies between art and science?, Aberystwyth University, Aberystwyth, Wales, UK.

INVITED TALKS

LECTURES

- 2021 Digital Theatre Practices, *Re-Connect Online Performance Festival*, Online and co-located between the United States, India, Singapore, and Australia. (Upcoming)

- 2019 Creating 'The Visit', Clarice Smith Performing Arts Centre, College Park, Maryland, U.S.A.
- 2018 A Philosophy of Contemporary Devising Practices, RooBeRoo, Tehran, Iran.
- 2016 Theatre and WWII Espionage, Arnprior and District Museum Annual General Meeting, Arnprior, Canada.
- 2013 "Touring and Working After Undergraduate Degree", York University, Toronto, Canada.
- 2013 "Recycling Performance Technology", World Stage Design, Cardiff, Wales, U.K.

INTERVIEWS

- 2018 Featured Interviewee, "Fringe TheatreFest", The Voice – North Devon Radio 106.1 FM, Barnstaple, England, UK.
- 2010 Featured Interviewee with Janet Carlile, "The Prince and the Prior", All in a Day - CBC Radio 91.5 FM, Ottawa, Canada.

AREAS OF SPECIALIZATION

Avant-garde Art History, Avant-garde Theatre and Performance Practice, Directing, Devised Theatre, Contemporary Performance Practice, Critical Theory, Cultural Studies, Historiography, Intelligence Studies, Multimedia and Digital Theatre, Performance Ethnography, Performance Studies, Theatre History, Theatre Theory

TEACHING

COURSES TAUGHT

- 2020 Introduction to Theatre – Instructor on Record with Alex Miller (Maryland)
- 2019 Cultural Institutions of the United States: Introduction to Art Leadership – Instructor on Record (Maryland)
- 2019 Site-Specific Theatre and Performance with Kelley Holley – Instructor on Record (Maryland)
- 2018 The Art of Communication and Presentation – Instructor on Record (Maryland)
- 2017 The Art of Communication and Presentation – Instructor on Record (Maryland)

TEACHING ASSISTANT

- 2020 Voice for the Actor with Leigh Smiley – Teaching Assistant (Maryland)
- 2020 Performativity of Law and Justice with Laurie Frederick – Teaching Assistant (Maryland)

- 2018 Introduction to Theatre with Caitlin Marshall – Teaching Assistant (Maryland)
- 2018 Subversive Culture with Laurie Frederick – Teaching Assistant (Maryland)
- 2017 Introduction to Theatre with Kory Rothman – Teaching Assistant (Maryland)
- 2016 Introduction to Theatre with Kory Rothman– Teaching Assistant (Maryland)
- 2015 Tekst genres en literaire vormen in de Hebreeuwse Bijbel with Jonneke Bekkenkamp – Assistant [Text, Genres and Literary Forms in the Hebrew Bible] (Amsterdam)
- 2014 Literaire genres in de bijbel/de bijbel als literatuur with Jonneke Bekkenkamp – Assistant [Literary Genres in the Bible / The Bible as Literature] (Amsterdam)

GUEST INSTRUCTOR/LECTURER

- 2020 Devised Work Collaboration, Graduate Seminar and Laboratory Course with Brian MacDevitt – Weekly Guest Instructor (Maryland)
- 2020 Physical Performance Skills and Commedia dell'Arte with Matt Wilson – Weekly Guest Instructor (The George Washington University)
- 2019 Devised Work Collaboration, Graduate Seminar and Laboratory Course with Brian MacDevitt – Weekly Guest Instructor (Maryland)
- 2018 Devised Work Collaboration, Graduate Seminar and Laboratory Course with Brian MacDevitt – Weekly Guest Instructor (Maryland)

WORKSHOPS

- 2020 Harnessing Turbulence and Devising the Impossible, Kennedy Center American College Theatre Festival, College Park, Maryland, U.S.A
- 2017 Engaging Impossibility in the Devising Process, University for the Creative Arts, Rochester, U.K.
- 2016 Embracing Turbulence for Devising Performance, University for the Creative Arts, Rochester, U.K.
- 2013 New Methods for Devising Performance, World Stage Design, Cardiff, U.K.
- 2013 New Methods for Devising Performance, Aberystwyth University, Aberystwyth, U.K.

CURRICULUM

DEVELOPMENT

- 2020 Spies, Lies, and Disguise: Espionage as Theatre and Performance (Maryland)
- 2019 Site-Specific Theatre Performance with Kelley Holley (Maryland)
- 2019 Arts Leadership (Maryland)
- 2018 Cultural Institutions of the United States (Maryland)

REDESIGN

- 2018 American Theatre History 1750 – 1900 with Caitlin Marshall - Assistant and Production Designer (Maryland)

CONSULTANCY

- 2020 Applied Theatre History of Shakespeare & Global 'Classics' with Matt Wilson – Consultant (The George Washington University)
- 2020 Voice for the Actor with Lisa Nathans – Digital and Online Learning Producer (Maryland)

CREATIVE WORK

MULTIPLE ROLES

- 2021 Guest Curator and Designer. *Amprior International Light Festival*, produced by the Central Ottawa Valley Arts Collective. (Upcoming)
- 2021 Co-Director and Scenographer. *Inhospitable*, Almost Human. (In Development)
- 2018 Live Performance Director and Performer. *The Triumph of Isabella*, International Program for Creative Collaboration and Research. Clarice Smith Performing Arts Centre, University of Maryland, College Park, U.S.A.
[Multiform Performance Event]
- 2018 Director, Production Manager, and Scenographer. *Babel*, Almost Human – [Site-Specific performance, toured to United States, Czech Republic, Germany and England]
- 2017 Co-Director and Scenographer. *Prometheus Unbound*, Cafritz Theatre, University of Maryland, College Park, U.S.A.
[Staged reading at the University of Maryland in association with the Maryland Institute for Technology in the Humanities]
- 2016 Production Manager, Scenographer, Performer. *When We Grow We'll Be Old*, Almost Human, Barnstaple, England, U.K.

[Site-Specific, community, and youth driven production in South England]

- 2015 Producer and Production Manager. *After the Thaw*, Almost Human.
[Music video featuring Lorkin O'Reilly]
- 2015 Production Manager and Technician. *The Fruits of Failure*, Almost Human.
[Toured to Czech Republic and England]
- 2015 Production Manager, Technician and Performer. *Together*, Almost Human.
[Audio tour based performance, toured to Czech Republic and England]
- 2014 Co-Director, Performer, Scenographer, Production Manager. *Dante Undone pt 2: Mountain Interval Song*, Almost Human, Club X, Amsterdam, The Netherlands.
- 2014 Co-Director, Performer, Scenographer, and Production Manager. *Dante Undone pt 1: A Grindhouse Dante*, Almost Human.
[Toured to England and The Netherlands]
- 2012 Co-Director, Performer, Scenographer, Production Manager. *Letter from Another Island*, Almost Human, Almost Human.
[Toured to England, Wales, The Netherlands, Czech Republic and Israel]

DIRECTING

- 2021 Associate Director and Acting Coach. *Machinal*, directed by Brian MacDevitt, Digital Production, The Clarice Smith Performing Arts Centre, University of Maryland, College Park.
- 2019 Associate Director. *The Visit*, directed by Brian MacDevitt, The Kay Theatre, The Clarice Smith Performing Arts Centre, University of Maryland, College Park, U.S.A.
- 2019 Assistant Director. *The Triumph of Horus*, directed by Allison Hedges, The Caritz Foundation Theatre, The Clarice Smith Performance Arts Centre
- 2010 Re-enactment Performance Director. *The Prince and the Prior*, Robert Simpson Park, Arnprior, Canada.

ACTOR/PERFORMER

- 2013 *The Perfect Moment*, by Radio Kootwijk Live, Gasthuis Leeuwenbergh, Utrecht, The Netherlands.
- 2011 *The Assassination of Llwyd ap Iwan by the Outlaws Wilson and Evans*, directed by Pearson/Brookes, The Rever Studio, Aberystwyth University, Wales, U.K.
- 2006 *The Art of Silent Killing*, 4th Line Theatre, Millbrook, Ontario, Canada.
- 2004 *The Cavan Blazers*, 4th Line Theatre, Millbrook, Ontario, Canada.

TECHNICAL/PRODUCTION

- 2019 Production Manager. *Home* by Alma Theater, The Family Theatre, John F. Kennedy Center for Performing Arts.
- 2013 Technician. Plein Theater, Amsterdam, The Netherlands.
- 2013 Technician. *Improvisation Research and Workshop*, by Thomas Johanssen, Overtoom 301, Amsterdam, The Netherlands.
- 2012 Production Manager. *Celine and Julie Go Boating*, directed by Richard Gough, Parry Williams Building, Aberystwyth University, Aberystwyth, Wales, U.K. [Graduate student production]
- 2012 Technician. *Capel: the lights are on* devised by Cyrff Ystwyth, Bronant, Wales, U.K.
- 2012 Production Manager and Technician. *Alice in Wonderland – An Immersive Experience*, Theatre in Education, Aberystwyth University – Production Manager and Scenographer
- 2012 Production Manager. *First-Year Site-Specific Performances*, Aberystwyth University
- 2011 Production Manager. *Orenda Song Stories* directed by Joan Mills, Aberystwyth University, Aberystwyth, Wales, U.K.
- 2011 Production Manager. *The Forty* directed by David Ian Rabey, Aberystwyth University, Aberystwyth, Wales, U.K.
- 2009 Head of Sound. *Co. Ed (How To Be Your Gender)* directed by Claire Calnan, Theatre@York, Toronto, Canada.
- 2009 Lighting Designer and Head of Lighting. *Scenes by Design*, Theatre@York, Toronto, Canada.
- 2009 *Playground*, Theatre@York, Toronto – Lighting Designer and Head of Lighting
- 2008 Venue Technician. Theatre Passe Muraille, Toronto, Canada.
- 2007 Carpenter and Change Over Crew. *The Grapes of Wrath* directed by Glen Gaston, Theatre@York, York University, Toronto, Canada.
- 2007 Carpenter and Change Over Crew. *Les Belles Soeurs*, directed by Miroslaw Polatynski, Theatre@York, York University, Toronto. Canada.
- 2006 Lighting Technician. *The Comedy of Vanity* directed by Ines Buchli, Theatre@York, York Univeristy, Toronto, Canada.
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ACADEMIC AWARDS, NOMINATIONS AND FUNDING

- 2020 Travel and Research Grant, International Program for Creative Collaboration and Research, University of Maryland, College Park, Maryland, U.S.A (Deferred to Spring 2021)
- 2019 Travel Grant, School of Theatre, Dance and Performance Studies, University of Maryland, College Park, Maryland, U.S.A.
- 2018 Touring and Production Funds, International Program for Creative Collaboration and Research, University of Maryland, College Park, Maryland, U.S.A.
- 2017 Travel Grant, School of Theatre, Dance and Performance Studies, University of Maryland, College Park, Maryland, U.S.A.
- 2017 Dean's Fellowship (two years), College of Arts and Humanities, University of Maryland, College Park, Maryland, U.S.A.
- 2016 Travel Grant, School of Theatre, Dance and Performance Studies, University of Maryland, College Park, Maryland, U.S.A.
- 2015 Research and Travel Grant, Amsterdam School of Cultural Analysis, University of Amsterdam, Amsterdam, The Netherlands
- 2010 International Student Academic Excellence, Aberystwyth University, Aberystwyth, Wales, U.K.
- 2010 Masters Book Prize, York University, Toronto, Ontario, Canada.
- 2006 Academic Excellence Bursary, York University, Toronto, Ontario, Canada

CREATIVE AWARDS, NOMINATIONS AND FUNDING

PRINCIPLE APPLICANT/RECIPIENT

- 2019 Kennedy Centre, American College Theatre Festival Region II, *The Visit*, Award of Merit for Directing
- 2019 Kennedy Centre, American College Theatre Festival Region II, *The Visit*, Award of Merit for Ensemble Work
- 2016 Heritage Lottery Fund, England, UK, Project Development Funding
- 2016 Prague Fringe, Creative Award, *Together* – Shortlisted.
- 2015 Dutch Government Cultural Fund, Tour Funding
- 2015 Flare Festival, Residency and Project Development Funding

- 2014 Dutch Government Cultural Fund, Tour Funding
- 2014 Prague Fringe, Creative Award, *Letters from another Island* – Shortlisted.
- 2014 Theatre Critics of Wales Awards, Best Digital/Online Content Production, *Letters from another Island* – Shortlisted.
- 2006 Sears Ontario Drama Festival, Outstanding Direction, Ken and Anne Watts Memorial Scholarship

GROUP APPLICATIONS

- 2018 “Triumph of Isabella” Experience: An Exploration of Art Through Performance, International Program for Creative Collaboration and Research – \$20,000.00 – Live Performance Director
- 2010 Building Communities through Arts and Heritage Program, Canadian Ministry of Heritage and Official Languages – \$18,275.00 – Project Executive Member.
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SERVICE

SERVICE TO THE PROFESSION

- 2015 – Present Advisor and Committee Member for the Central Ottawa Valley Arts Collective in Arnprior, Ontario, Canada.
- 2020 St. Mary’s College of Maryland, Faculty Practice Review for Tenure Application
- 2017 University for Creative Arts, Devised Performance Practice, Term Projects, Student Assessments, Rochester, UK
- 2016 University for Creative Arts, Devised Performance Practice, Term Projects Student Assessments, Rochester, UK

SERVICE TO THE UNIVERSITY

- 2020 – Present Arts and Humanities Representative to the University of Maryland Presidential Transition Team
- 2017 – 2020 Representative for Theatre, Dance and Performance Studies to the Graduate Advisory Board for the Dean of Arts and Humanities, University of Maryland, College Park, U.S.A.

SERVICE TO THE DEPARTMENT

- 2019 – 2020 Committee Member and Graduate Representative to the International Program for Creative Collaboration and Research.
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2018 – 2019

Graduate Representative to the Unit Review Committee of The
School of Theatre, Dance and Performance Studies at the
University of Maryland, College Park, U.S.A.

LANGUAGES

English (native)

French (intermediate conversation and reading)

Dutch (basic conversation and reading)

Farsi (beginner)