

# KARL M. KIPPOLA

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Department of Performing Arts  
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## EDUCATION

2003	Ph.D. in Theatre and Performance Studies	University of Maryland
1998	M.F.A. in Acting	Wayne State University
1995	B.A. in Drama	University of Montana

## TEACHING EXPERIENCE

2003-present American University, Washington DC

PERF 115: *Theatre: Principles, Plays, and Performance*  
An introduction to the principles of drama from the ancient Greeks to contemporary society, drawing on theatre history and social context, critical analyses, and artistic exploration.

PERF 220: *Reflections of American Society on Stage and Screen*  
A focus on the basic principles of theatre and film, as well as the ways in which these media reflect and relate artistic, cultural, and societal phenomena in 20<sup>th</sup> and 21<sup>st</sup> century American society.

PERF 225: *The African American Experience in the Performing Arts*  
An introduction to the history of African American music, dance, and theatre, touching upon various historical, cultural, psychological, and socio-political contexts, and the ways in which these arts reflect the African American experience in the United States.

PERF 252: *Fundamentals of Acting II*  
A focus on monologue and scene work and an introduction to acting Shakespeare.

PERF 340: *From Scene Into Song*  
Song interpretation and acting for the musical theatre.

PERF 346: *Survey of Music Theatre*  
History of musical theatre from its European and American roots through contemporary trends, placed within its social and political context.

PERF 350: *Fundamentals of Acting III*  
Scene-study course with an introduction to styles.

PERF 355: *Speech and Voice*  
Concerned with developing effective techniques of voice and diction for performance majors.

PERF 445: *Senior Capstone*  
Specialized seminar course that culminates in a performance – the culminating artistic and education experience for theatre and musical theatre majors.

- PERF 450: *Dance Styles for Music Theatre*  
Studying and practicing a range of movement techniques requisite for the musical theatre canon.
- PERF 555: *Fundamentals of Acting IV: From Stage to Screen*  
Acting for the camera.
- 2000-2002 University of Maryland, College Park, MD  
Theatre 111: *Making Theatre: Art and Scholarship*  
An introduction to script analysis and theatre research, focusing on the ways in which an application of both intrinsic and extrinsic critical methods inform choices in theatrical production.
- 2001 Montclair State University, Upper Montclair, NJ  
Theatre 323: *Acting VI – Acting for the Camera*  
The sixth acting course in the B.F.A. in Acting program focusing on the adaptation of stage acting techniques to the requirements of commercials, television, and film.
- 1999-2000 University of Maryland, College Park, MD  
Theatre 120: *Acting I*
- 1998-1999 University of Georgia, Athens, GA  
Drama 2010: *Introduction to Acting*
- 1997-1998 Wayne State University, Detroit, MI  
Theatre 550: *Acting for Musical Theatre*  
A study into the history and development of musical theatre, as well as enhancing musical performance and audition skills.

## PUBLICATIONS

- 2007 “The Masculine Transformations of ‘Genial’ John McCullough,” in *Theatre History Studies*, 27, 2007.
- 2006 Book review of *Women’s Contribution to Nineteenth-Century American Theatre*, edited by Miram Lopez Rodriguez and Maria Dolores Narbona Carrion, in *Theatre Survey*, 47 (1), May 2006.
- 2005 Performance review of *Big Death and Little Death*, by Mickey Birnbaum, performed by the Woolly Mammoth Theatre Company, Washington, DC, *Theatre Journal*, 57 (4), December 2005.
- 2004 “Edwin Booth,” in *Companion to American Drama*, ed. Jackson R. Bryer and Mary C. Hartig (New York: Facts on File, 2004), 64.
- 2002 “Suppressing the Female Voice: Edwin Forrest’s Silencing of Women in Robert T. Conrad’s *Jack Cade*,” in *Theatre Symposium*, 10, Fall 2002.
- 2001 “The Battle-Shout of Freeman: Edwin Forrest’s Passive Patriotism and Robert T. Conrad’s *Jack Cade*,” in *The Journal of American Drama and Theatre*, 13 (3), Fall 2001.

## ACADEMIC CONFERENCES

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|------|---|---|
| 2006 | The Geography of Americanism: Creating Antebellum Culture<br>– William Gilmore Simms/Edwin Forrest Bicentennial Celebration<br>Historical Society of Pennsylvania | Commissioned Paper<br>“‘A Mountain of a Man:’ Edwin Forrest’s Performance of American Masculinity”  |
| 2005 | Association for Theatre in Higher Education   | Paper Presentation<br>“Sagacious Satire or Shallow Shenanigans: The Relevance of Gershwin's <i>Of Thee I Sing</i> Then and Now”   |
| 2005 | International Federation of Theatre Research  | Paper Presentation<br>“From Gentility to Madness: The Dangers of Emulation in the Life and Career of John C. McCullough”  |
| 2004 | Association for Theatre in Higher Education   | Panel Presentation<br>“Does Race Matter on Stage Now?”  |
| 2003 | American Society for Theatre Research   | Seminar Paper<br>“Substantiating the Ephemeral: The Historical Uses of Edwin Booth”   |
| 2003 | Southeastern Theatre Conference   | Panel Presentation<br>“Raising the Dead: Performing Lost Theatre Histories”   |
| 2003 | Society for Early Americanists  | Paper Presentation<br>“Alternatives to Anglomania: Constructing Theatrical Models of Masculinity in the Early American Republic”  |
| 2002 | Southeastern Theatre Conference   | Paper Presentation<br>“Suppressing the Female Voice:<br>Edwin Forrest’s Silencing of Women in Robert T. Conrad’s <i>Jack Cade</i> ”<br>Three presenters from each yearly Theatre Symposium conference are asked to present expanded versions of their papers for this conference. |
| 2001 | New England Popular Culture Association   | Paper Presentation<br>“Shades of Difference:<br>From <i>The Quadroon</i> (1856) to <i>The Octoroon</i> (1859)”  |
| 2001 | American Literature Association   | Panel Chair<br>“Borders, Citizenship, and National Belonging”   |
| 2001 | American Literature Association   | Paper Presentation<br>“The Battleshout of Freemen:<br>Edwin Forrest’s Passive Patriotism and Robert T. Conrad’s <i>Jack Cade</i> ”  |
| 2001 | SETC Theatre Symposium  | Paper Presentation<br>“Suppressing the Female Voice:<br>Edwin Forrest’s Silencing of Women in Robert T. Conrad’s <i>Jack Cade</i> ”   |

## GRANTS, AWARDS, AND APPOINTMENTS

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| 2004-2007 | Judge for Helen Hayes Awards, covering professional theatre in Washington, DC             |
| 2002-2003 | Mellon Fellowship<br>Library Company of Philadelphia & Historical Society of Pennsylvania |
| 2003      | Gilder Lehrman Travel Grant – SEA Conference  |
| 2001      | Graduate Research Interaction Day Award<br>“Edwin Forrest’s Manipulation of Gender”       |
| 1995-1998 | Acting Fellowship – Wayne State University – Detroit, MI                                  |

## REPRESENTATIVE THEATRE WORK

2009	Director	<i>Tartuffe</i>	Journeyman Theatre
2008	Director	<i>Frosty the Snow Man</i>	Adventure Theatre
2007	Actor	<i>Bach at Leipzig</i>	Rep Stage – Columbia, MD
2007	Director	<i>Hamlet</i>	American University
2006	Actor	<i>Opus</i>	Everyman Theatre – Baltimore
			Baltimore Theatre Alliance Award for Best Play of 2006
2006	Actor	<i>Illyria: A Musical 12<sup>th</sup> Night</i>	Virginia Shakespeare
			Effy Award for Best Supporting Actor 2006-2007
2006	Dir./Choreog.	<i>Mystery of Edwin Drood</i>	American University
2005	Actor	<i>Member of the Wedding</i>	Ford's Theatre - DC
2005	Dir.	<i>Betrayal</i>	Bay Theatre Company – Annapolis
2005	Actor	<i>Romeo and Juliet</i>	Baltimore Shakespeare Festival
2004	Dir./Choreog.	<i>Of Thee I Sing</i>	American University
2004	Dir./Choreog.	<i>Kiss Me, Kate</i>	American University
2003	Director	<i>Scapin</i>	University of Maryland
2001	Director	<i>Waiting For Godot</i>	University of Maryland
2001	Dir./Choreog.	<i>Me and My Girl</i>	Blatt's Dinner Theatre
2000	Director	<i>SubUrbia</i>	University of Maryland
2000	Actor	<i>Richard II</i>	Shakespeare Theatre – DC
2000	Director	<i>The Drunkard</i>	University of Maryland
1998	Director	<i>Cmplt Wrks Shkspr</i>	Hilberry Theatre - Detroit, MI
1997	Director	<i>Tom and Jerry</i>	Hilberry Studio Theatre
1996	Actor	<i>Beyond the Horizon</i>	Hilberry Theatre
1992	Director	<i>Alice in Wonderland</i>	Missoula (MT) Children's Theatre

Actor (Equity), Director, Choreographer and/or Dialect Coach of over 100 productions

## SERVICE

2003-2009	Academic Advisor of 20-25 theatre/musical theatre majors and minors per year
2003-2009	Academic Integrity Code Panel – American University
2008-2009	Member of EPC Curriculum Committee – American University
2008-2009	Chair of Tenure-Track Theatre Design Search Committee – American University
2007-2008	Faculty Advisor AU in Motion – American University
2004-2006	Faculty Advisor AU Players – American University
2001-2003	Producing Director Off-Center Productions – University of Maryland
2000-2003	Maryland Day Coordinator University of Maryland
	Manage University artistic events as a community outreach program.
2000-2001	Season Selection Committee University of Maryland
1998-1999	Season Selection Committee University of Georgia
1995-1998	Voice and Speech Mentor Wayne State University
1994-1995	<i>Perspectives</i> Montana Repertory Theatre
	Wrote and directed a national touring theatrical production that focused on communication problems within the family.
1991-1992	<i>Issues and Awareness</i> Missoula Children's Theatre
	Wrote and directed a touring theatrical production that addressed adolescent problems of drugs, sex, and alcohol.

## References

Carl Menninger (Head of Theatre/Music Theatre Program)  
Department of Performing Arts  
American University  
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Caleen Sinnette Jennings (Program Director – Theatre/Music Theatre)  
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Gail Humphries-Mardirosian (Chair)  
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Daniel MacLean Wagner (Chair)  
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Heather S. Nathans (Head of Graduate Studies)  
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Janet Stanford (Artistic Director)  
Imagination Stage  
4908 Auburn Ave  
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(301) 961-6060                      jstanford@imaginationstage.org