

FIG LEFEVRE

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EDUCATION

UNIVERSITY OF MASSACHUSETTS AMHERST	MFA in Dramaturgy, summa cum laude MFA Thesis: "Transgressive Acts: Adapting Applied Theatre Techniques for a Transgender Community" Advisor: Dr. Priscilla Page
	Graduate Certificate in Advanced Feminist Studies, Department of Women, Gender, and Sexuality Studies
STUDY ABROAD	Edinburgh, Scotland, Teaching Assistant Grahamstown, South Africa, Participant St. Petersburg, Russia, Participant
UNIVERSITY OF EVANSVILLE	BS in Theatre Studies, Minor in Russian Studies, summa cum laude BS Thesis: "Gender Roles Reflected and Produced by Cross-Gender Performance" Advisor: Dr. Diane Brewer

WORK HISTORY

2019-present	Visiting Lecturer, University of Massachusetts Department of Theater, Amherst MA
2022-2024	Managing Director, The Performance Project, Springfield, MA
2010-present	Freelance Intimacy Choreographer, Dramaturg, and Facilitator
2018	Adjunct Faculty, Westfield State University Department of Ethnic and Gender Studies, Westfield, MA
2017	Adjunct Faculty, Keene State College Department of Theatre & Dance, Keene, NH
2015-2017	LGBTQIA+ Graduate Support Group Facilitator, Stonewall Center Amherst, MA
2014-2017	Graduate Teaching Assistant, University of Massachusetts-Amherst
2014-2017	Joker/Facilitator of trans applied theatre troupe, Amherst, MA
2012-2014	Co-Founder and Co-President, Gender Warriors (non profit org), Evansville, IN
2010-2012	Ticket Office/Front of House Assistant, University of Evansville Theatre, Evansville, IN

2011	Literary Intern and Playlabs Blogger, The Playwrights' Center Minneapolis, MN
2010	Intern, New Harmony Theatre, New Harmony, IN
2010	Theatre Scenic Work Study, University of Evansville, Evansville, IN
2009	Youth Programs Intern, Hermitage Museum St. Petersburg, Russia
2009	Theatre Teaching Artist, Camp Vega, Fayette, ME

PUBLICATIONS

BOOK CHAPTERS	<p>“The Name (isn’t a) Game: New Explorations in Trans Applied Theatre” in <i>Diversity, Inclusion, and Representation</i> for Routledge Press, edited by Philippa Kelley and Amrita Ramanan, 2020</p> <p>“Schrödinger’s Dick: The Transgender Reveal Trope in Boy Meets Girl” in <i>Beyond Binaries: Trans Identity in Contemporary Culture</i> for Lexington Press, edited by John Lamothe, Rachel Friedman, and Michael Perez, 2021</p> <p>“how to tell time (when you’re trans and processing trauma)” in the <i>Methuen Drama Book of Trans Plays</i> for Methuen Drama Publishing, edited by Lindsey Mantoan, Leanna Keyes, and Angela Michelle Farr Schiller, 2021</p> <p>“Lip Sync for Our Lives: Trans Reclamations of Drag in Queer & Now” in <i>The Palgrave Handbook of Queer and Trans Feminisms in Contemporary Performance</i> for Palgrave MacMillan, edited by Sandra D’Urso, Tiina Rosenberg, and Anna Renée Winget, 2021</p> <p>“Toward and Away: The Dramatic Tension of a Queer & Trans Canon” in <i>Troubling Traditions: Canonicity, Theatre, and Performance in the US</i>, for Routledge, edited by Angela Farr Schiller, Lindsey Mantoan, and Matthew Moore, 2021</p>
OTHER PROJECTS	<p><i>The Skin of Other Men</i> (full script with introduction by Percy Hornak) in the <i>Methuen Drama Book of Trans Plays volume 2</i> for Methuen Drama Publishing, edited by Lindsey Mantoan, Leanna Keyes, and Angela Michelle Farr Schiller, publishing date late 2024/early 2025.</p> <p>Part of editing and curation team for the Dramaturging the Phoenix series for Literary Managers and Dramaturgs of the Americas, essay collection currently being shopped with publishers</p> <p>Researcher for <i>Our Gay History in 50 States</i>, a text book edited by Zaylore Stout</p>

TEACHING

TEACHING PHILOSOPHY

For me, teaching is about two things: providing tools with which to analyze/explore/create, and providing a space in which students can try, fail, and grow. I strive to create learning spaces for my students that are equitable, accessible, multidisciplinary, and socially conscious. I am most excited by pedagogy that connects production & coursework, theory in practice.

UNIVERSITY OF MASSACHUSETTS AMHERST

Theater 797: Theater for Social Change

- I designed this combined graduate/undergraduate course to fulfill upper level dramaturgy requirements as well as graduate dramaturgy studio requirements.
- This course covers the aesthetics, changemakers/leaders/artists, plays, and theater companies that are associated with a handful of social movements in the last century.

Theater 130: Contemporary Playwrights of Color

- I taught online and multiple in-person sections of this course that meets both gen-ed and theater major requirements.
- Units included connections between artistic movements such as the Black Arts Movement and corresponding social contexts, play analysis, writing from identity, cultural hybridity and appropriation, and writing techniques of contemporary BIPOC playwrights.

Theater 333: Queer Performance

- For this upper-level dramaturgy course that also meets the Junior Year Writing requirements, I designed exercises and projects around a repertory of contemporary queer plays and performances. Assignments included academic research papers, queer aesthetics performances, creative writing, and dramaturgy protocols.
- I have taught this course fully in person and fully online

Theater 397z: Monsters, Magic, and Outer Space: Contemporary Science Fiction and Fantasy Theater

- I designed this special topics dramaturgy class to explore the theories, aesthetics, questions, and considerations of staging sci fi & fantasy.
- Projects include adapting short stories, world-building creative exercises, critical analysis, and visual design paper projects.

Theater 105: Drama and the Media

- I taught this course online both synchronous and asynchronously.
- The course focuses on using performance theories to analyze media objects. From fandom to surveillance, social media to satire, the course provides several analytical tools for students to become more engaged readers of contemporary media.
- Projects include a satirical performance, a social media archetype branding project, a critical identity analysis essay, and more.

Theater 100: Theatrical Frontiers

- I taught multiple sections of this large gen-ed participation-based course. I built the course to examine the edges of theater—what we are working towards, new technology, new techniques, ethical debates, etc.
- I led lessons and exercises on design, playwriting, directing, devising, applied theater, race and gender in performance, dramaturgy, and more.
- I have taught this course fully in person and fully online

Theater 120: Text Analysis

- As instructor, I took the existing departmental model and integrated my areas of focus. I taught EL Fuchs' Visit to a Small Planet, Guerrilla Design, Image Tracking, and other analytical techniques and led discussions and applied projects to develop analysis skills for production.

Humanities and Fine Arts 191: Queering Performance

- In designing this First Year Seminar I created critical and creative exercises to encourage analysis of queer performance, decode images and text, consider the possibility of queering performance. In this course I have combined media and technology with writing and group projects to create an experiential learning process.

Independent Studies

- I designed coursework and supported students through independent studies in: Queer Horror, Intimacy Choreography, Contemporary Puppetry, and a performance theory study of media representations of covid-19.

WESTFIELD STATE
UNIVERSITY

EGST 102: Introduction to Women and Gender Studies

- I designed this course to introduce students to issues in feminism through a postcolonial and transnational lens. Students will get an overview of concepts of gender identity, social construction of gender, the relationship between gender and politics and power, and more. Using an applied critical pedagogy approach, students will examine current social issues from various perspectives, analyzing structures of power and oppression, and creating their own next steps.

EGST 235: Queer Studies and Popular Cultures

- Part media studies and part queer studies, this class examines the construction of queer images in popular culture. By analyzing the artifacts of pop culture (various media, ceremonies, politics, law, and more) students will discover the tools by which queer identities are shaped and presented to the world. Using these same tools, students will work to create new media and disrupt the production/representation/consumption of media to shift the dominant discourse on queerness.

KEENE STATE
COLLEGE

IATAD 100: Art of the Imagination

- I designed this course as an overview of theatre techniques, careers, and histories. Using a combination of applied projects, exercises, group work, and experiential learning, students have the opportunity to try their hand at acting, design, directing, and more. Crafted for non-majors, I focus on skills and experiences that open the imagination and can be applied to other disciplines.

UNIVERSITY OF
EVANSVILLE

Theatre 461: Theatre History II (TA)

- I taught weekly case studies and led the discussion section.

SERVICE & LEADERSHIP

UNIVERSITY OF
MASSACHUSETTS
AMHERST

Student Advising

- Advising undergrads on independent projects
- Served on UMass MFA committees—Maegan Clearwood, Iris Sowlat, Emily Peck
- Served on CUNY MA committee—Brennan R O'Rourke
- Undergrad Honors Thesis advising

Advisor for UMass New Play Lab (2019-2020)

- Advised graduate student producers and dramaturgs in creating a call for plays, reading submissions, and planning/implementing workshops.

Season Selection Committee, University of Massachusetts Department of Theater (2015-16; 2016-17)

- Helped craft the call for submissions based on department and student needs, read dozens of proposals, and curated a selection that meets educational goals, budgetary restrictions, and artistic desires in a cohesive season.

Stonewall Center Advisory Board, University of Massachusetts

- Review the Center's yearly plan, their steps to meeting the goals set forth by the department review, and advise on future planning and expansion efforts.

OTHER

LMDA co-VP of Freelance (2020-2024)

- I run a social media page, help support freelance dramaturgs, and help produce the Dramaturging the Phoenix series (weekly zoom forums and an ongoing writing series).

Western Massachusetts Transgender Awareness Month Planning Committee (2014, 15)

- Helped plan over 20 events, including film screenings, guest speakers and artists, and Transgender Day of Remembrance.

UNIVERSITY OF
EVANSVILLE

Cult Film Society Co-President (2011-2012)

PRIDE President, University of Evansville (2010-2011)

PRIDE Secretary, University of Evansville (2009-2010)

Lighting Design Hiring Committee, University of Evansville Department of Theatre (2010)

SELECTED THEATRICAL PRODUCTIONS

INTIMACY CHOREOGRAPHY

To Serve the Hive by Julia Byrne, Pine Box Theater dir. Ezekiel Baskin

Smart People by Lydia R. Diamond, Silverthorne Theater dir. Michael Ofori

Indecent by Paula Vogel, Smith College dir. Ava Silverman

Peerless by Jiehae Park, Amherst College dir. Leland Culver

Marisol by José Rivera, Mount Holyoke dir. Liz Almonte

EMILIE: La Marquise du Châtelet Defends Her Life Tonight by Lauren Gunderson, University of Massachusetts dir. Iris Sowlat

The Hatmaker's Wife by Lauren Yee, University of Massachusetts dir. Gina Kaufmann

The Cake by Bekah Brunstetter, Silverthorne Theater Company dir. Gina Kaufmann

Into the Woods by Stephen Sondheim & James Lapine, University of Massachusetts dir. Rudy Ramirez

The Moors by Jen Silverman, Mount Holyoke dir. Nicole Tripp

Intimate Apparel by Lynn Nottage, Silverthorne Theater Company dir. Jasmine Brooks

Orlando by Sarah Ruhl, University of Massachusetts dir. Iris Sowlat

Short Eyes by Miguel Piñero, Mount Holyoke dir. Michael Ofori

Late: A Cowboy Song by Sarah Ruhl, University of Massachusetts dir. Iris Sowlat

WITCH by Jen Silverman, University of Massachusetts dir. Rudy Ramirez

DIRECTING

White History by Dave Harris, University of Massachusetts

Fissures (lost and found) by Steve Epp, Cory Hinkle, Dominic Orlando, Dominique Serrand, Deborah Stein and Victoria Stewart, University of Massachusetts

Dinner with Friends by Donald Margulies, University of Evansville

The Clean House by Sarah Ruhl, University of Evansville

PLAYWRITING

The Skin of Other Men (full length) - under publishing contract with Methuen Drama, Leah Ryan finalist 2023, Fresh Ink finalist 2023, 1 virtual reading, 2 workshops/reading series

Mother (full length), 2 virtual workshops, 1 music workshop, 1 upcoming reading

They Don't Need Bombs in Cleveland: A Barbenheimer Tale (10 min), Fresh Ink Mad Dash 2023

Hedda (full length adaptation), production at University of Massachusetts

PRODUCTION
DRAMATURGY

The Mystery of Irma Vep by Charles Ludlam, St. Louis Rep dir. Nelson Eusebio

Wild Thing adaptation by Harley Erdman, University of Massachusetts

Hir by Taylor Mac, Jobsite Theater dir. David Jenkins

Hedda Gabler by Henrik Ibsen, University of Massachusetts, adapted in collaboration with dir. Christina Pellegrini

Marie Antoinette by David Adjmi, University of Massachusetts dir. Christina Pellegrini

Dead Man's Cell Phone by Sarah Ruhl, University of Massachusetts dir. Glenn Proud

The Cripple of Inishmaan by Martin McDonagh, University of Evansville dir. R. Scott Lank

The Farnsworth Invention by Aaron Sorkin, University of Evansville dir. R. Scott Lank

NEW PLAY
DEVELOPMENT

Gender Experience™ by M. Sloth Levine, University of Massachusetts dir. Josh Glenn-Kayden

Devised Adaptation of *The Maids* by Jean Genet, dir. Jen Onopa, Northampton, MA

Queer&Now: Sync or Swim, devised piece (directing, dramaturgy, sound design), Amherst & Greenfield, MA, New York, NY

Queer&Now: A Lip Sync Spectacular, devised piece (directing, dramaturgy, sound design), Amherst, MA

Pride and Prejudice adapted by Christopher Baker, Baltimore Center Stage

What Actually Happened Was by Stephanie Swirsky, University of Massachusetts

The Rape of the Sabine Women by Grace B. Mathias by Michael Yates Crowley

Short term workshops or script development work with: The Playwrights' Center, 20% Theatre Company, Jacqueline Goldfinger, Shannon TL Kearns, MJ Kaufman, Chris Baker, Dave Harris, Harley Erdman, Adam Pasen, Kate Haney

PRODUCING LMDA 2020's Dramaturging the Phoenix series
University of Massachusetts New Play Lab 2016
University of Massachusetts New Play Lab 2015

TRAININGS & PROFESSIONAL DEVELOPMENT

2024 Pregnancy & Intimacy, Theatrical Intimacy Education
Sex Work on Stage & Screen, Theatrical Intimacy Education

2023 Introduction to Interracial Bodies in Romance Scenes, Intimacy Directors and Coordinators
Osunality: African Eroticism and Non-Phallogocentric Sex, ISEE/Institute for Sex Education & Enlightenment
Considerations for Indigenous Intimacies, Intimacy Directors and Coordinators
Laban Motif Writing Basics for Movement Specialists, Momentum Stage
Staging Sex: Musical Theater, Theatrical Intimacy Education
Staging Sex: Polyamory, Non-Monogamy, and Playing in Groups, Theatrical Intimacy Education
Bystander Intervention to Stop Antisemitic Harassment, Right To Be (formerly Hollaback!)
Sex Work on Stage & Screen, Theatrical Intimacy Education
Demystifying Sex Work, ISEE/Institute for Sex Education & Enlightenment
Disabilities & Intimacy, National Society of Intimacy Professionals

2022 Kiss & Masking Choreography, National Society of Intimacy Professionals
Laban for Actors, Momentum Stage
Voicing Sex, Intimacy Coordinators of Color
Staging Sex: Intercourse, Theatrical Intimacy Education
Staging Sex: Outercourse, Theatrical Intimacy Education
Staging Sex: Power Play, Theatrical Intimacy Education

Scene Work with Kink & BDSM, Intimacy Directors and Coordinators
 Trauma-informed Creative Practices, Momentum Stage
 Mental Health First Aid Certified, National Council for Mental Wellbeing
 How to respond to anti-Asian/American harassment, Right To Be
 (formerly Hollaback!)
 Anti-Racism Training, Diversity & Resiliency Institute of El Paso
 Stage Managers & Intimacy, Theatrical Intimacy Education

2021
 Consent in the Acting Classroom, Theatrical Intimacy Education
 Trauma-informed Practices, Theatrical Intimacy Education
 Foundations of Race, Intimacy, and Consent, Theatrical Intimacy
 Education

2020-21
 International Dramaturgy Lab

2020
 Intimacy Direction training, Heartland Intimacy

2019
 Intimacy Direction intensive, Theatrical Intimacy Education

2018
 Reiki I Training and Certification, Sanctuary Healing Arts

2017
 Double Edge Theatre Intensive
 Class with Anna Deavere Smith

2016
 Diversity Lecture Series: Creating an Inclusive Syllabus, University of
 Massachusetts
 QLab Intensive Workshop, Smith College
 Classroom Activities Workshop, University of Massachusetts
 Helping New Students Transition to Campus Workshop, University of
 Massachusetts
 Instructional Design for Online Teaching, University of Massachusetts
 Syllabus and Course Planning Workshop, University of Massachusetts
 Advanced Joker Training, Theatre of the Oppressed New York

2015
 Joker Training, Theatre of the Oppressed New York

CONFERENCE PRESENTATIONS & PAPERS

LMDA 2021 "I wear glasses too" International Dramaturgy Lab digital presentation
 USITT Virtually "Finding our Voices through Theater of the Oppressed"
 Anywhere, 2021

Gender Conference NYC, 2020	“Drag for Gender Exploration”
USITT, Louisville, KY 2019	“Training in Identifying Microaggressions and Adopting Inclusive Language for our Industry”
Pride Youth Theatre Alliance Conference, Cambridge, MA 2018	“Trans Naming Workshop”
Transformative Feminisms: Interventions and Innervations, Amherst, MA 2017	“Untitled Trans Naming Project”
Trans Futurity Symposium, Amherst, MA 2016	“Using Theater to Dismantle Internalized Oppressions: an Introduction to Cops in the Head”
Trans Ohio, Columbus, OH 2014	“A Trans* Brand of Social Justice: Past, Present, and Future” co-authored with Eliot Colin and Ian Harris Schroeder
	“TransQueers Unite” co-facilitated with Eliot Colin and Ian Harris Schroeder
	“Trans History in the U.S.” co-authored with Eliot Colin and Ian Harris Schroeder
Come Together Kentucky Conference, Louisville, KY 2012	“Transgender Sexual Health” co-authored with Eliot Colin
	“Being a Trans* Ambassador and/or Beacon of Queer” co-authored with Eliot Colin
	“TransQueers: At the Intersection of Identity” co-authored with Eliot Colin

PROFESSIONAL AFFILIATIONS

2011-present	Literary Managers and Dramaturgs of the Americas, Co-VP of Freelance 2020-2024
2021-present	Trans Entertainment Guild
2016-present	Pedagogy and Theatre of the Oppressed, INC
2016-present	Consortium of Higher Education LGBT Resource Professionals
2018-present	Pride Youth Theater Alliance

AWARDS & GRANTS

2023	National Endowment for the Arts Grant
2022	Community Foundation of Western Mass Grant
2022	Massachusetts Cultural Council - Cultural Investment Portfolio Grant
2022	Massachusetts Cultural Council - Youth Reach Grant
2019	University of Massachusetts Small Project Grant
2018-19	NSF grant consultant for study on LGBTQIA+ STEM students
2016-17	University of Massachusetts Arts Council Grant
	University of Massachusetts Dissertation Research Fellowship
2014-15	University of Massachusetts Arts Council Grant
	University of Massachusetts Graduate School Diversity Fellowship
2013-14	Do Something Award
2012	KCACTF Region 3 New Play Dramaturgy Award