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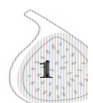
www.figlefevre.com

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

2022-present	Managing Director, the Performance Project, Springfield, MA
2019-present	Lecturer, University of Massachusetts Department of Theater, Amherst 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, 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

SELECTED THEATRICAL PRODUCTIONS

INTIMACY CHOREOGRAPHY

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

Short Eyes by Miguel Piñero, Mt 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

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

The Moors by Jen Silverman, Mt Holyoke College dir. Nicole Tripp

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

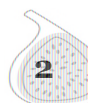
NEW PLAY DEVELOPMENT

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, Amherst & Greenfield, MA, New York, NY

Queer&Now: A Lip Sync Spectacular, devised piece, 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

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

PRODUCING

LMDA 2020's Dramaturging the Phoenix series

University of Massachusetts New Play Lab 2016

University of Massachusetts New Play Lab 2015

TRAINING & PROFESSIONAL DEVELOPMENT

2021	Consent in the Acting Classroom, Theatrical Intimacy Education
2021	Trauma-informed Practices, Theatrical Intimacy Education
2021	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

PUBLICATIONS

- 2020 “The Name (isn’t a) Game: New Explorations in Trans Applied Theatre” in *Diversity, Inclusion, and Representation* for Routledge Press, edited by Philippa Kelley and Amrita Ramanan
- 2021 “Schrödinger’s Dick: The Transgender *Reveal* Trope in *Boy Meets Girl*” in *Beyond Binaries: Trans Identity in Contemporary Culture* for Lexington Press, edited by John Lamothe, Rachel Friedman, and Michael Perez
- 2021 “*how to tell time (when you’re trans and processing trauma)*” in the *Methuen Drama Book of Trans Plays* for Methuen Drama Publishing, edited by Lindsey Mantoan, Leanna Keyes, and Angela Michelle Farr Schiller
- 2021 “Lip Sync for Our Lives: Trans Reclamations of Drag in *Queer & Now*” in *The Palgrave Handbook of Queer and Trans Feminisms in Contemporary Performance* for Palgrave MacMillan, edited by Sandra D’Urso, Tiina Rosenberg, and Anna Renée Winget
- 2021 “Toward and Away: The Dramatic Tension of a Queer & Trans Canon” in *Troubling Traditions: Canonicity, Theatre, and Performance in the US*, for Routledge, edited by Angela Farr Schiller, Lindsey Mantoan, and Matthew Moore

OTHER PROJECTS 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

Researcher for *Our Gay History in 50 States*, a text book edited by Zaylore Stout