

ONE UNIVERSITY BLVD. • BLUFFTON, SC 29909
(843)208-8364 • PATEGJ@USCB.EDU

GEORGE PATE

Curriculum Vitae

CURRENT POSITION

Associate Professor of English in Drama and Theatre, Department of English and Theatre, University of South Carolina at Beaufort. August 2014-present.

EDUCATION

PhD Theatre and Performance Studies.

University of Georgia, Athens, GA, May 2014.

MA English with Concentration in Creative Writing.

University of Tennessee, Knoxville, TN, May 2010.

BA English.

University of South Carolina, Columbia, SC, May 2007.

MONOGRAPHS

Enter the Undead Author: Intellectual Property, the Ideology of Authorship, and Performance Practices since the 1960s. Fairleigh Dickinson University Press (2019).

Indifferent Blue (play), Next Stage Press (2014).

JOURNAL PUBLICATIONS

“Will the Real Faker Please do a Barrel Roll? The Ideology of Organized Play in Esports,” *The Journal of Popular Culture* (Under Consideration-Revise and Resubmit).

“The Virtue of Pandering: Notes Toward an Aesthetics of Melodrama,” *The Journal of Dramatic Theory and Criticism* (Spring 2018).

“Playing Sick: Training Actors for High Fidelity Simulated Patient Encounters,” (with Libby Ricardo) *The Journal of American Drama and Theater* (Spring 2016).

“Performance Of: On the Postdramatic Mode of Production and Reproducibility,” *The Journal of Dramatic Theory and Criticism* (Fall 2015).

“Whose Joke Is It Anyway? Originality and Theft in the World of Standup Comedy,” *Theatre Journal* (March 2014).

BOOK REVIEWS

Review of *Negotiating Copyright in the American Theater: 1856-1951* by Brent Salter, *Modern Drama* (2022,

forthcoming).

Review of *The Lines Between the Lines: How Stage Directions Affect Embodiment* by Bess Rowen, *Theatre Survey* (2022, forthcoming).

PANELS AND PRESENTATIONS

“Merely a Theatrical Space: Bo Burnham, Flattening, and Post-Comedy.” Theatre Symposium. Decatur, GA. March 2022.

“Un-Re-Production: Reconsidering Archives and Repertoires through the lens of the Wu-Tang Clan’s Once Upon a Time in Shaolin.” Association of Theater in Higher Education. Virtual. August 2021.

“Using Submission Opportunities in the Playwriting Classroom.” Association of Theater in Higher Education. Virtual. August 2020.

“One Piece at a Time: A Narrative of a Perpetually Unfinished Essay, Told Through the Metaphor of a Johnny Cash Song.” Association of Theater in Higher Education. Virtual. August 2020.

“A Slow Revolution.” Session Coordinator. Association of Theater in Higher Education- Boston, MA. August 2018.

“What Should (Or Might) the Future of Copyright in Theater Be?” Invited panel participant. Yale Conference on Copyright and Collaboration in Theater at Yale University School of Law. New Haven, CT. March, 2018.

“The Real Faker.” Association of Theater in Higher Education- Las Vegas, NV. August 2017.

“Incest on Plague Island: Artaud’s Reading of ‘Tis Pity She’s a Whore and Literary Analysis as Performance Practice.” College English Association- Hilton Head, SC. March 2017.

“New Play Festivals: The Pedagogy of Play Development and Collaboration.” Association for Theatre in Higher Education- Montreal, QC. August 2015.

“The Words Spoken: Verbatim on Stage and in the Classroom.” Association for Theatre in Higher Education- Montreal, QC. August 2015.

“Describing, Prescribing, and Proscribing Performance Space: Samuel Beckett vs. Fiona Shaw’s Subversive Tread.” Theatre Symposium- Decatur, GA. April 2015.

EDITORIAL POSITIONS

Peer reviewer for *PARTake: The Journal of Performance as Research* (2016-present).

TEACHING EXPERIENCE

University of South Carolina at Beaufort

Fall 2022

THEA B439 (1 section, 10 students): Special Topics in Theater (Comedy)
THEA B200 (1 section, 20 students): Understanding and Appreciation of Theater
ENGL B101 (2 Sections, 40 Students): Composition and Rhetoric

Summer 2022

THEA B302 (1 section, 18 students): Asian Theaters

Spring 2022

THEA B322/ENGL B322 (1 section, 15 students): Playwriting
THEA B200 (1 section, 24 students): Understanding and Appreciation of Theater
ENGL B262 (1 section, 27 Students): Technical Writing

Fall 2021

ENGL B101 (2 Sections, 37 Students): Composition and Rhetoric
THEA B200 (1 Section, 21 Students): Understanding and Appreciation
ENGL B302/THEA B302 (1 Section, 15 Students): Theater History II

Summer 2021

THEA B200 (1 section, 19 students): Understanding and Appreciation of Theater

Spring 2021

THEA B333 (1 section, 11 students): Directing
THEA B200 (1 section, 24 students): Understanding and Appreciation of Theater
ENGL B262 (1 section, 23 Students): Technical Writing
ENGL B439 (1 section, 6 students): Restoration Drama

Fall 2020

THEA B220 (1 section, 3 students): Theater Laboratory
THEA B201 (1 section, 7 students): Script Analysis
THEA B410 (1 section, 8 Students): Performance Studies
ENGL B101 (2 sections, 35 Students): Composition and Rhetoric

Summer 2020

THEA B310 (1 section, crosslisted, 2 Students): Reading and Performing Shakespeare.
ENGL B310 (1 section, crosslisted, 3 Students): Reading and Performing Shakespeare
THEA B200 (1 section, 17 students): Understanding and Appreciation of Theater

Spring 2020

THEA B170 (2 Sections, 39 Students): Fundamentals of Acting
THEA B220 (1 Section, 3 Students): Theater Laboratory
THEA B322 (1 Section, crosslisted, 9 Students): Playwriting
ENGL B322 (1 Section, crosslisted, 4 Students): Playwriting

Fall 2019

ENGL B101 (1 Section, crosslisted, 14 Students): Composition and Rhetoric
ENGL B105 (1 Section, crosslisted, 3 Students): Enhanced Composition
THEA B201 (1 Section, 12 Students): Introduction to Script Analysis
THEA B301 (1 Section, crosslisted, 10 Students): Theater History 1
ENGL B301 (1 Section, crosslisted, 10 Students): Theater History 1

Summer 2019

THEA B200 (1 Section, 16 Students): Understanding and Appreciation of Theater

Spring 2019

ENGL B102 (3 Sections, 59 Students): Composition and Literature

THEA B220 (6 Students) Theater Laboratory

ENGL B302/THEA B302 (1 Section, 11 Students): Theater History I

Fall 2018

ENGL B101 (2 Section, 34 Students): Composition

THEA B201 (1 Section, 7 Students): Introduction to Script Analysis

THEA B322 (1 Section, 12 Students): Playwriting

Summer 2018

THEA B200 (1 Section, 23 Students): Understanding and Appreciation of Theater

Spring 2018

ENGL B101 (1 Section, 15 Students): Composition

ENGL B102 (1 Section, 9 Students): Composition and Literature

THEA B200 (1 Section, 20 Students): Understanding and Appreciation of Theater

THEA B220 (4 Students): Theater Laboratory

ENGL B301/THEA B301 (1 Section, 11 Students): Theater History I.

Fall 2017

ENGL B101 (1 Section, 13 Students): Composition

THEA B200 (1 Section, 19 Students): Understanding and Appreciation

THEA B220 (2 Students): Theater Laboratory

ENGL B302/THEA B302 (1 Section, 10 Students): Theater History I

Spring 2017

THEA B170 (2 Section, 40 Students): Fundamentals of Acting

ENGL B301/THEA B301 (1 Section, 21 Students): Theater History I.

THEA B220 (2 Students): Theater Laboratory

Fall 2016

ENGL B101 (2 Sections, 40 Students): Composition.

THEA B200 (1 Section, 19 Students): Understanding and Appreciation of Theater.

THEA B302/ ENGL B302 (1 Section, 14 Students) Theater History II.

Spring 2016

ENGL B102 (1 Section, 22 Students) Composition and Literature.

ENGL B106 (1 Section, 10 Students) Enhanced Composition and Literature.

THEA B301 (1 Section, 7 Students) Theater History II.

ENGL B310/ THEA B310 (Co-taught with Dr. Robert Kilgore).

Fall 2015

THEA B201 (1 Section, 4 Students): Dramaturgy.
THEA B301/ ENGL B301 (1 Section, 12 Students): Theater History I.
ENGL B101 (2 Sections, 44 Students): Composition.

Spring 2015

THEA B170 (3 sections, 50 students): Fundamentals of Acting.
ENGL B102 (21 Students): Composition and Literature.

Fall 2014

ENGL B101 (2 Sections, 43 Students): Composition.
THEA B170 (20 Students): Fundamentals of Acting.
THEA B200 (26 Students): Understanding and Appreciation of Theater.

Descriptions of Courses Taught

ENGL B101: Composition. I work with students on analyzing and structuring arguments as responses to an ongoing discourse. Through peer workshops, intense feedback on drafts, and constant reiteration of the *They Say/ I Say* formula, I prepare students for the academic writing they will engage in throughout their college careers

ENGL B102: Composition and Literature. I provide students an introduction to the basic concepts of literary analysis and further the composition skills they gained in English 101

ENGL B106 (1 Section, 10 Students) Enhanced Composition and Literature. An advanced section of ENGL B102.

ENGL B310/ THEA B310 (Co-taught with Dr. Robert Kilgore). Reading and Performing Shakespeare. A hybrid literature/theater class in which students engaged with Shakespeare in writing and in performance.

THEA B170 Fundamentals of Acting. I provide students with a basic understanding of Stanislavski-based acting techniques, introducing them to such concepts as objective, obstacles, tactics, and given circumstances. Because these students are not theater majors, I also emphasize how acting can improve general communicative and analytical skills

THEA B200 Understanding and Appreciation of Theater. I provide a broad introduction to the theatrical arts and performance studies. Students in this class learn about the various kinds of work that go into realizing a theatrical production as well as obtain a general understanding of the development of Western theater from the Greeks to the present.

THEA B201 Dramaturgy. This course covers script analysis, dramaturgical research and writing, and new play development.

THEA B301/ ENGL B301 Theater History I. Covers Western Theater History from 5th century B.C.E. Greece to 1800. Culminates in an argumentative research

paper.

THEA B302/ ENGL B302 Theater History II. Covers Western Theater History from 1800 to the present. Culminates in an argumentative research paper

University of Georgia, Athens, GA

Fall 2013

Guest Lecture: "Publishing During Grad School," PhD Support Seminar, Dr. Marla Carlson, September 16.

Spring 2013

TA-Theater 4210 (48 Students): Theatre and Modernity. I graded papers and tests, lectured and lead discussions of plays about once a week, and in general managed the class when the primary instructor was unable to attend.

Guest Lecture: "Copyright, Joint Authorship, and RENT," THEA 4500, Dr. Marla Carlson, April 11.

Fall 2012

TA- Theater 2000 (2 Breakout Sections, 18 students each): Appreciation of Dramatic Arts. I graded papers and tests, occasionally lectured for the entire class on theater history and appreciation, and led one breakout session a week for two sections.

Spring 2012

Guest Lecture: "American Improvisation," THEA 2000, Dr. John Bray, January 30.

Guest Lecture: "The American Musical," THEA 2000, Dr. John Bray, April 16.

University of Tennessee, Knoxville, TN

Spring 2010

Instructor- English 102 (2 Sections, 22 and 23 Students): A class designed to teach research skills for college students in the humanities and social sciences. Our class focused on comic books and graphic novels. The semester culminated in a two week workshop of the students' final papers.

Fall 2009

Instructor- English 101 (2 sections, 20 and 21 Students): A basic composition class. I designed a series of writing assignments and led students in discussions and workshops centered around those assignments.

Fall 2008-Spring2009

Tutor- University Writing Center. I worked one-on-one with students from all disciplines and at all levels across the university. In sessions, I read papers and offered advice on strategies for improving not only the local concerns of the paper

at hand but also the students' writing processes in general.

Spring 2009

TA- English 102 (1 Section, 19 Students): A class designed to teach research skills for college students in the humanities and social sciences. I graded papers and occasionally led discussions or lectured as a TA.

Fall 2008:

TA- English 101 (1 Section, 20 Students): A basic composition class. Students were given a series of writing assignments designed to improve formal writing skills. I graded papers and occasionally led discussions as a TA.

CURRICULUM DEVELOPMENT

Created Theater Minor at USCB (wrote proposals and worked through the process of departmental, committee, and faculty senate approval)

Created 10 new theater courses at USCB, mostly in support of the minor.

THEA B201	Introduction to Script Analysis (formerly Dramaturgy)
THEA B301/ENGL B301	Theater History I
THEA B302/ENGL B302	Theater History II
THEA B303	Asian Theaters
THEA B322/ENGL B322	Playwriting
THEA B333	Directing
THEA B310/ENGL B310	Reading and Performing Shakespeare
THEA B410	Introduction to Performance Studies
THEA B439	Special Topics in Theater
THEA B466	Theater Internship

PRODUCTIONS AS PLAYWRIGHT (STAGED READINGS MARKED WITH *)

Aug. 2016	An Impossible Combination	Barter Theatre- Abingdon, VA.
Aug. 2015	An Impossible Combination*	Barter Theatre- Abingdon, VA.
Feb. 2015	An Impossible Combination*	Rose of Athens- Athens, GA
June 2014	Ragdoll*	What If? Productions- Charleston, SC
Apr. 2014	McTeague*	Dark Room- Greenville, SC
Nov. 2013	McTeague*	Rose of Athens- Athens, GA
Apr. 2013	Feeble Eyes	Thalian-Blackfriars- Athens, GA
Nov. 2012	Dr. Frank*	Rose of Athens- Athens, GA
May 2012	Feeble Eyes*	Rose of Athens- Athens, GA
Mar. 2012	Ragdoll*	Barrow Group- New York, NY

Oct. 2011	Life is a Dream (new adaptation co-written with Marla Carlson)	University of Georgia- Athens, GA
Mar. 2009	Indifferent Blue	University of New Orleans- New Orleans, LA
Mar. 2009	Pecos Bill	Trustus Youth Theatre- Columbia, SC
Dec. 2008	A Christmas Carol	Trustus Youth Theatre- Columbia, SC
Oct. 2008	Rip Van Winkle	Trustus Youth Theatre- Columbia, SC
Apr. 2008 (24 Hour Play Fest)	“The Favorite”	Trustus Theatre- Columbia, SC

PRODUCTIONS AS ACTOR (PROFESSIONAL MARKED WITH *)

2022	Narrator in <i>Death of a Streetcar Named Virginia Woolf</i> (Lean Ensemble Theater- Hilton Head, SC)
2019	Quince in <i>A Midsummer Night's Dream</i> (USCB Theater- Bluffton, SC)
2016	*Feste in <i>Twelfth Night</i> (Sea Island Classical Studio- Beaufort, SC)
2016	Friar Laurence in <i>Romeo and Juliet</i> (USCB Theater- Bluffton, SC)
2015	Snorkey in <i>Under the Gaslight</i> (USCB Theater- Bluffton, SC)
2014	*Pete and Danny in <i>Almost, Maine</i> (Shakespeare Rep- Beaufort, SC)
2013	Drummer in <i>Under Construction</i> (University Theatre at UGA- Athens, GA)
2011	The Professor in Eugene Ionesco's <i>The Lesson</i> (Graduate Acting Ensemble at UGA- Athens, GA)
2008	Valmont in <i>Les Liaisons Dangereuses</i> (Converse College- Spartanburg, SC)
2007	*Shlatko (the drummer) in <i>Hedwig and the Angry Inch</i> (Trustus Theatre- Columbia, SC)
2003-2007	Member and Director of <i>TOAST</i> improvisational comedy troupe (Columbia, SC)
2006	George in <i>The Complete Works of Shakespeare (abridged)</i> (Green Room Productions- Columbia, SC)
2006	Brodie in Tom Stoppard's <i>The Real Thing</i> (Theatre South Carolina- Columbia, SC)
2006	*Captain Mike in David Lindsay-Abaire's <i>Wonder of the World</i> (Scot Free Productions- Spartanburg, SC)
2006	Barnadine in <i>Measure for Measure</i> (Theatre South Carolina- Columbia, SC)

- 2005 *Ace in *By the Sea, By the Sea, By the Beautiful Sea* (Armed Chair Productions- Columbia SC)
- 2005 Commissioner in *Lysistrata* (Green Room Productions- Columbia, SC)
- 2005 *Swift/Trotsky in David Ives' *All in the Timing* (Scot Free Productions- Spartanburg SC)

UNIVERSITY SERVICE

- Chair, Pilot Reorganization Assessment Committee, 2021-
- Chair, Committee for Academic Integrity, 2021-. (Member since 2020)
- Member, RISE grant review committee, 2018-2019.
- Chair, Subcommittee on Student Opportunities, Dept. of English, Theater, and Interdisciplinary Studies, 2018.
- Member, Faculty Welfare Committee, 2017-2020.
- Member, Dean of Humanities and Social Sciences Search Committee, 2017
- Member, USCB QEP Steering Committee, 2016-2018.
- Member, Rhetoric and Composition Assistant Professor Search Committee, 2015-2016.
- Member, Composition Instructor Search Committee, 2015.
- Advisor, Rogues and Vagabonds (USCB Student Theater Organization), August 2014-present.

DIRECTING (SERVICE TO DEPARTMENT AND UNIVERSITY)

- Sept. 2019 Spamalot by Eric Idle, Beaufort Theater Company (Co-directed with Libby Ricardo)
- March 2019 A Midsummer Night's Dream by William Shakespeare, USCB Theater
- March 2018 She Kills Monsters by Qui Nguyen, USCB Theater
- Nov. 2016 Three Sisters by Anton Chekhov, USCB Theater
- Nov. 2015 Under the Gaslight by Augustin Daly, USCB Theater.
- Apr. 2015 Blithe Spirit by Noël Coward, Beaufort Theatre Company.
- Jan. 2015 Talking With... by Jane Martin, USCB Theater.

SET DESIGN (SERVICE TO DEPARTMENT AND UNIVERSITY)

March 2019 A Midsummer Night's Dream by William Shakespeare, USCB Theater
Nov 2018 The Dybbuk, USCB Theater
March 2018 She Kills Monsters by Qui Nguyen, USCB Theater
Nov. 2016 Three Sisters by Anton Chekhov, USCB Theater
April 2016 Romeo and Juliet by William Shakespeare, USCB Theater
Nov. 2015 Under the Gaslight by Augustin Daly, USCB Theater.

LIGHTING DESIGN (SERVICE TO DEPARTMENT AND UNIVERSITY)

March 2019 A Midsummer Night's Dream by William Shakespeare, USCB Theater
Nov 2018 The Dybbuk, USCB Theater
March 2018 She Kills Monsters by Qui Nguyen, USCB Theater
Nov. 2017 The Tempest by William Shakespeare, USCB Theater
Nov. 2016 Three Sisters by Anton Chekhov, USCB Theater
April 2016 Romeo and Juliet by William Shakespeare, USCB Theater

MEDIA DESIGN (SERVICE TO DEPARTMENT AND UNIVERSITY)

March 2018 Composed original music, created chiptune music, and created original video game
for our production of *She Kills Monsters* by Qui Nguyen, USCB Theater