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EDUCATION

Master of Arts (M. A.) in Communication from Emerson College ('92), with a focus in Speech, Performance, Oral Interpretation, Rhetoric and Argumentation, and Communication Theory. Graduated with Honors.

Master of Fine Arts (M.F.A.) in Dramatic Writing from Arizona State University, (2015), with a focus in Plays, Screenplays, Post-Dramatic texts, Solo-Performance, Dramaturgy and Drama Theory. Graduated with Honors.

2013-2015 K. Herberger/Theatre Scholar

2012-2015 ASU School of Theatre and Film Teaching Assistant

FULL LENGTH PLAYS

The Mysterious Disappearance

2020 Festival of New American Theatre @ Phoenix Theatre (Workshop) Phoenix, AZ

2019 Phoenix Theatre New Work Public Reading Phoenix, AZ

Where They're Going When They Leave? (formerly titled No More Deaths)

2020 Shadow Rock Church (Sanctuary Movement) (Workshop) Phoenix, AZ

2019 Arizona Dramatist Guild Public Reading (Workshop) Phoenix, AZ

Pluck the Day

2020 B Street Theatre's 3rd Annual New Comedies Play Festival (Finalist) Sacramento, CA

2020 Theatre Artists' Studio Writers' Public Reading Scottsdale, AZ

2019 Now and Then Workshop and Public Performance Phoenix, AZ

Virtually Human

2019 Theatre Artists' Studio Writers' Public Reading Scottsdale, AZ

Good Grief

2019 Athena Theater @ The Cell Workshop Production Premier New York City, NY

2018 Athena Theater Athena Reads www.AthenaTheatre.com New York City, NY

2017 O'Neill National Play Theatre Conference Semifinalist

2017 Mid-America Theater Conf. Play-In-Progress Houston, TX

2017 Phoenix Theatre New Work Public Reading Phoenix, AZ

2016 Theatre Artists' Studio Writers' Public Reading Scottsdale, AZ

Flipping Fitcher's Bird

2018 Now and Then, Creative Comp. Reading Phoenix, AZ

Byron's Memoirs

2018 Acadiana Repertory Theatre Finalist Lafayette, Louisiana

2017 Speakeasy Playhouse Live Award (Public Reading) Anaheim, Ca.

2017	Mid-America Theater Conf.	Play-In-Progress	Minneapolis, Mn.
2016	Theatre Artists' Studio	Writers' Public Reading	Scottsdale, AZ

Sea Fairies

2016	Brelby Theater	Production	Glendale, AZ
2016	Second Act	Dixie University	St. George, Utah
2015	New Works	Dixie University	St. George, Utah

Trailer Park Plays: Benkelman / Junction Creek / Lookout Mt. Park

2016	TheaterWorks	Westival New Play Festival	Peoria, AZ
2016	Winter Writers' Retreat	HBMG Foundation & The Human Stage,	Creede, Co.
2015	TheaterWorks	Westival New Play Festival	Peoria, AZ

Lessons of Crime and Punishment

2015	Zoni Award Nomination	Best New Play	Arizona
2015	Glendale Community College	Mainstage Production	Glendale, AZ
2014	3 X 3: New Play Reading	Arizona Latino Arts Center	Phoenix, AZ

Kindoki

2014	DC Black Theatre Fest Winner	Play Reading Series	Washington, DC
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The Black Art

2013	The Kennedy Center's National Partners of the American Theatre Award Regional Nominee		
2013	Arizona State University	Phase 2 Workshop	Tempe, AZ
2012	2nd Draft Series	Phoenix Theater	Phoenix, AZ

Forbidden Glass

2014	The Arch and Bruce Brown Foundation		Top 10%
2013	Great Gay Play Contest for Pride Films and Plays		Chicago, Il.
2012	Dublin Gay Theater		Dublin, Ireland
2012	O'Neill Theatre Conference Semifinalist		
2012	New Play Reading	Script2Stage2Screen	Palm Springs, CA
2011	2nd Draft Series	Phoenix Theater	Phoenix, AZ
2010	One-Man Standing	Emerging Artists Theatre	NYC, NY

The Pornographer

2015	Bread & Water Theater	Production	Rochester, NY
2013	Binary Theater	Production	Tempe, AZ
2011	Great Plains Theater Conference	Omaha Theater	Omaha, Neb.
2011	New Works Festival Semi-Finalist	Phoenix Theater	Phoenix, AZ

Nationals

2015	Brelby Theater	Playlab/Workshop	Glendale, AZ
2012	National Communication Association	Disney Dolphin Resort	Orlando, FL
2012	Crest Theater (cresttheater.org)	Tobacco Road 41st and 9th,	NYC

ONE ACT PLAYS (20 minutes to 75-minutes)

Swinger

2018	New Works, Second Act	Dixie University	St. George, Utah
2017	KCACTF Region VIII	Finalist	Mesa Com. College, AZ

Germes & Viruses (Postdramatic Fiction based on (Non) Existent Events in Syria)

2013	Kennedy Center John Cauble Award Finalist.		
2016	Sundance Arts Institute International	Shortlisted	Marrakesh, Morocco
2016	O'Neill Theatre Conference	Semifinalist	
2015	Arizona State University	Mainstage Production	Tempe, AZ
2013	New Play Network Showcase Finalist	Kitchen Dogs Theater	Dallas, Texas
2013	TheatreWorks New Works Festival	Peoria Arts Center	Peoria, AZ
2013	KCACTF National Finalist	Kennedy Center Reading	Washington, DC
2013	KCACTF Region VIII Finalist	Los Angeles Theatre Center	
2012	FABUM's 2011 Competition	Dolce Theatre Project	Washington, D.C.

Airdrop

2016	Kennedy Center John Cauble Award	Semi-Finalist	
2016	KCACTF Region VIII Winner	Univ. of Hawaii	Honolulu, Hawaii
2015	Arizona State University Workshop	Studio Theater	Tempe, AZ
2015	Hormel New Works Festival	Phoenix Theater	Phoenix, AZ

My "WE" [Inspired by Yevgeny Zamyatin's novel WE, the inspiration for George Orwell's 1984.]

2015	Kennedy Center John Cauble Award	Semi-Finalist	
2015	KCACTF National Finalist	Kennedy Center Reading	Washington, DC
2015	ASU TheaterLab Series	School of Film & Theater	Tempe, AZ
2015	KCACTF Region VIII Winner		St. George, Utah

Allie Oop's Last Fantastic Day

2012	Published by New Works Online		
2012	Short-Plays: Hormel New Works	Phoenix Theater	Phoenix, AZ
2012	Manhattan Repertory Theatre	New York City	
2012	One Woman Standing	Emerging Artists Theatre	New York City, NY

SHORT PLAYS

A Life Assembled

2020	4th Annual International Stage It! 10-Minute Play Festival		Bonita Springs
	http://www.artcenterbonita.org/stageit/winners.html		Performing Arts Center
2019	City Theatre Summer Shorts Festival 2019		Miami, FL
	https://www.citytheatre.com/national-award-winners		
2018	Summer Shorts	Theatre Artists Studio	Scottsdale, AZ
2018	PLAYing with Art	Now and Then, Creative Comp.	Phoenix, AZ

42 Seconds

2019	Summer Shorts	Theatre Artists Studio	Scottsdale, AZ
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Selection

2019 Summer Shorts Theatre Artists Studio Scottsdale, AZ

Monumental

2018 Articulating the Arts Articulate Theatre Company signature series,
2017 [Raucous Caucus 2017](#) [Box Wine Theatre](#) New York City, NY

Lost and Found

2017 Summer Shorts Theatre Artists Studio Scottsdale, AZ

Subject's Remains

2017 Mid-America Theater Conf. 10-min Play Festival Houston, TX
2017 KCACTF Region VIII Finalist Mesa Com. College, AZ

Tainted Love

2016 Mid-America Theater Conf. 10-min Minneapolis, Mn.

NEW PLAY DRAMATURGY

Cookin's a Drag by Michael Barnard- (musical) Dramaturg. Worked on the whole show including story, lyrics, structure, and feedback Production and at the 2019 Phoenix American New Play and Musical Festival, Director: Michael Barnard.

Lunch at Audrey's by Jarlath Barsanti-Jacobs- dramaturg in charge of rewrites, structure, analysis at the 2019 Phoenix American New Play and Musical Festival, Director: Karla M. Koskinen

The Way North by Tira Palmquist- Lead dramaturg in charge of rewrites, structure, analysis at the 2019 Phoenix American New Play and Musical Festival, Director: Katie McFadden.

Reunion by Steve Karp- Lead dramaturg in charge of rewrites, structure, analysis at the 2018 Phoenix American New Play and Musical Festival, Director: David Barker

The Burlesque Astronomy Play by Sheila Cowley- Lead dramaturg in charge of rewrites, structure, analysis at the 2018 Phoenix American New Play and Musical Festival, Director: Bill Partlin

Community by Stephen Kaplan- Lead dramaturg in charge of rewrites, structure, analysis at the 2017 Phoenix American New Play and Musical Festival, Director: Bill Partlin

The Lemonade Stand by Matthew Fowler- Lead dramaturg in charge of rewrites, structure, analysis at the 2017 Phoenix American New Play and Musical Festival, Director: Angelica Howland

The Bowery Waltz by Jen Plants Lead dramaturg in charge of rewrites, structure, analysis at the 2016 MATC Dramatists PlayLab, Director: Vanessa Campagna

Forward by Angelica Howland New play workshop, dramaturg to playwright and director. 2015 and 2016 Phoenix Theater Hormel New Works Festival, Director: Bill Partlan

The Up-Side of Down by Y York and Amanda Jacobs A new musical inspired by the Eleanor Parker book, The Upside of Down is a musical re-telling of Pollyanna. 2015 Phoenix Theater Hormel New Works Festival, Director: David Saar and Jeff Kennedy

At Birth by Mark Cornell - in charge of rewrites, structure, analysis, director-to-playwright edits at the 2014 Phoenix Theater Hormel New Works Festival, Director: Dwayne Hartford

I am Van Gogh by Pasha Yamotahari 2013, 2014 Phoenix Theater Hormel New Works Festival, Director: Robert Harper

Nureyev's Eyes by David Rush - in charge of rewrites, structure, analysis, director-to-playwright edits, play construction, and lobby display. 2012 Phoenix Theater New Works Festival, Director: Judy Rollins

Reykjavik by Phillip Dawkins Lead practicing dramaturg in charge of rewrites, structure, analysis, director-to-playwright edits, play construction, and lobby display. Lead the talk-back discussions and feedback. 2011 Phoenix Theater New Works Festival, Director: Mathew Weiner

RESEARCH & PERFORMANCE DRAMATURGY

Clark D. Olson & Kirt A. Shineman (2018) En/Gendering dystopia: the performance of torture at Guantanamo Bay prison, Text and Performance Quarterly, 38:1-2, 95-108, DOI: 10.1080/10462937.2018.1456674—ABSTRACT: In the post 9–11 era, the war on terrorism hastened the questionable practice of detaining alleged terrorists in confinement sites such as Guantanamo Bay. These mainly Muslim male detainees underwent interrogation by female agents with the intent to inflict suffering to gain covert information. Female agents used torture tactics by exploiting their sexuality, showing gender-specific undergarments, menstrual blood, and sexualized body taunts, all in opposition to detainees Islamic beliefs as interpreted by the Qur'an. This essay explores the role of sexuality and torture as performance strategy arguing that such practices move the U.S. closer to a dystopian society.

Searching for Gary: How James Still's "The Velocity of Gary (Not His Real Name)" Creates Queer Presence (Haecceity) Through the use of archival research and James Still's personal documents I analyzed how Still created a queer presence or a queer haecceity to expand our understanding of performance. Written in a performative style I discovered ways to duplicate what Still used to create queer haecceity to help other writers succeed at creating interesting performances. 2012 Arizona State University, Research Dramaturgy Mini-Conference, Coordinator: Dr. Erika Hughes

Variations of a Bloodline From auto-ethnographic research I explored the history, and performative arguments of blood. I intertwined my personal stories of blood donation and rejection by the medical community for my mother's surgery, and the medical policies surrounding gay men's blood. The fears, myths, and facts of gay blood interwove with video, narrative, and family interviews. 2006 Arizona State University, Performance of Personal Narratives Conference, Coordinator: Dr. Linda Park-Fuller