

Thornton J. A. Young
419 S. Braddock Ave, Apt 14, Pittsburgh, PA 15221
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832.348.9906

Education

MFA, Texas State University, 2017

Emphasis: Dramatic Writing

Thesis Production: Lyon's Den

Research Emphasis: Queer Theory and African American Theater

Department of Theater and Dance Graduate Student of the Year, 2016

B.A., University of Texas – San Antonio, 2010

Emphasis: English

Employment in Higher Education

Carnegie Mellon University – School of Drama

Special Visiting Faculty (August 2021 – Current)

Associate Professor – Dramaturgy (August 2022 – Present)

Bowie State University – English Department/Theatre Department

Adjunct Professor of Theatre (August 2021 – Current)

Adjunct Professor of English (August 2020 – May 2021)

Point Park University – Theatre Department

Adjunct Professor of Theater Arts (August 2020 – May 2021)

Westminster University – Theatre Department

Adjunct Professor of Theater Arts (August 2018 – May 2019)

Texas State University – Department of Theatre and Dance

Graduate Lecturer (January 2016 – May 2017)

Teaching Assistant (August 2014 – December 2015)

Instructor on Record

Carnegie Mellon University, Special Visiting Faculty (August 2021 – May 2022)

Associate Professor – Dramaturgy (August 2022- Present)

New Play Development

- *This course explores the creation of a new play within the rigors of a commission process in a laboratory setting where writers, dramaturgs, and directors are in conversation and collaboration. Teams of artists will develop three plays for the “resident ensemble” of actors. With an eye toward production in the Spring, you will conceive, draft, receive/give feedback, and create a piece of drama intended to be a full theatrical evening.*

Dramaturgy 3: New Play Dramaturgy/Working with Dramaturgs

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- *This course explores the relationship between dramaturgs and playwrights in a way that promotes anti-racism and practices that abolish and identity-based oppression. Through the study of dramatic and nondramatic texts, observing different approaches to working, discussing and practicing methods of engaging with new work, and engaging in development of new work through guided practice.*

Dramaturgy 5: In Company

- *This course explores the potential of theatre in a post-COVID world, supported by engagement and practice of hands-on skills that are typically required of artistic leaders of theatre companies. A dramaturg working in a resident position with a company is typically required to contribute heavily to the functions on which this course focuses.*

Introduction to Playwriting

- *Introduction to Playwriting in a workshop course that explores the basic principles of writing for the theater through both practical work and discussion of theories and devices. We will discuss the essential elements of playwriting such as action, character, and dialogue, and deepen our understanding through individual writing assignments, providing and receiving feedback, reading the work of living and contemporary playwrights, and seeing theatrical productions. Upon completion of the course, each student will have written and revised two ten-minute plays and a first draft of a one-act.*

Queer BIPOC Playwrights

- *Within the ever-changing landscape of the American Theatre, a new emphasis has been placed on members of the Global Majority and queer identities. Oftentimes, the same pieces or plays get presented as representative of a certain group and can ignore the works of individuals who are working within the intersectionality of both racial and sexual identities. Through readings of queer theory ideas and analysis of plays written by members of the Global Majority who identify as queer. The goal is to use these plays as not only an understanding of their place within the theatrical world by looking at their application of craft, character, themes, and construction, but also use them as a way to discuss points of view concerning specific times, locations, and social events through the eyes of the character presented.*

Dramaturgy 4: Devising

Howard Community College, Adjunct Professor (January 2021-May 2021)

Introduction to Playwriting

Bowie State University, Adjunct Professor (August 2020 – Current)

Expository Writing

- *The course is used to establish a foundation of critical thinking and gain the reading and writing skills that will serve as the base for college level writing. To*

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this end, the class approaches writing as a tool for learning and communication while building habits of engagement, collaboration, persistence, creativity, and metacognition.

History of Theatre I

- *A survey of theatre history from pre-Greek through 20th century American realism, this course leads students on an investigation of the development of theatre across continents and cultures, including methods and reasons that theatrical practices, architecture, and voices emerged from specific historical moments, ideologies, and political movements. Students engage with playwrights, trends, and performances for the purposes of better understanding the development of the theatre as an art form and a profession.*

Point Park University, Adjunct Professor (August 2020 – May 2021)

Contemporary Drama: Plays and Playwrights

- *An intensive study of contemporary drama, including major plays/playwrights and established and emerging forms and genres of drama. Students read, discuss, view, and write about contemporary drama and its diverse range of voices.*

Dramaturgy

- *An in-depth and hands-on look at the ever-evolving field of dramaturgy. Through research, analysis, and real-world experience, students discover and define what dramaturgy means to them and how it is implemented to enhance theatrical productions and new play development.*

Script Analysis for Designers

- *An introduction to dramatic text analysis using a variety of techniques. Designed for technical, design and stage management majors. Scripts are analyzed and related back to the student's specific area of study.*

Ensemble Lab III

- *This Ensemble Lab is an extension of the work in the current year's devising, playwriting, and directing classes. During the semester, students identify and research their lineage and create an adaptation of a folktale tied to their lineage. This takes shape in many forms, be it dance, animation, video productions, or other performative modes. Students learn to collaborate on stories from other cultural identities, giving of their talents and skills to support each other in the creation of their works.*

Westminster College, Adjunct Professor (August 2019 – May 2020)

Introduction to Theatre

- *An examination of the process by which dramatic literature becomes theater. The course examines the forms of comedy, tragedy, and their offshoots as well as the elements of theater – structure, character, language, scenography – and the style of theater with an emphasis on modernism and post-modernism.*

Playwriting Workshop/Introduction to Playwriting

- *The course is aimed at developing the composition of short plays (10-minute and One Acts) and monologues by student writers interested in the story telling that if*

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found within live theater. By examining the difference between theater and other storytelling mediums, there is an emphasis on theatrical elements and an understanding of the development process within the class. By the end of the course, students will leave with a small portfolio of writings that have been workshopped during the semester.

Texas State University, Adjunct Professor (January 2016 – May 2017)

Introduction to Fine Arts

- *An introductory course designed to give the student a fundamental understanding of the creation and appreciation of diverse modes of expression through the visual and performing arts. An emphasis is placed on critical thinking and written examination of theatre, dance, music, and visual arts.*

Playwriting

- *A study of the fundamentals of written theatrical work. By examining the structure, dialogue, character development, and the mechanics of playwriting. Through script analysis, performance evaluations, and discussion around student written work, the class serves as a workshop setting for the development of new plays. Includes playwriting techniques, dramaturgical feedback, guidance through the re-write process, and script analysis of both text and scripts in performance.*

Webseries Creation

- *This participatory workshop-style class is an exploration of the creative and logistical challenges in creating an episodic web series. The course focuses on the fundamentals of developing a web series, including pitching a concept, planning episodes, writing episodes, budgeting for production, creating a basic production plan, and opportunities for funding and monetization.*

Teaching Assistant

Texas State University, (May 2014 – December 2015)

Introduction to Fine Arts

- *Administered exams, graded all written papers, input grades, tracked attendance, met with students concerning comprehension of taught materials, and assisted in any writing related concerns the students might have had concerning the course.*

Additional Teaching

City Theater, Pittsburgh, PA (2018 – 2019)

Teaching Artist

- *As part of the City Theater Young Playwrights Program, I instructed students between 5th and 8th grade on the basics of playwriting, storytelling, character development, critical analysis of works, and basic workshop techniques and etiquette. They learn about the life of a play, from conception to production, and the creation of their own plays is integrated within their school lessons to support their understanding of theater and literature.*

Monologue Project

- *In collaboration with the Shuman Juvenile Detention Center, a two-week residency was executed in conjunction with their Summer education programming. Two male*

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units were exposed to the art of monologue writing and through open dialogue developed monologues representing their experience as youth in Pittsburgh.

Quantum Theater – Pittsburgh, PA (2019)

Head Teaching Artist

- *I created the educational materials for students ranging from 5th grade to 12th grade that were implemented by myself and two other teaching artists. I spearheaded the creation of five devised pieces that were in response to the themes and characters present in Quantum Theater's production of King Lear.*
- *Organized and implemented Education Day with the participating schools and production team*

Kennedy Center Playwriting Intensive – 2020 - Present

Intensive Coordinator/Workshop Facilitator

Indiana University of Pennsylvania – March 2021, October – November 2020

Workshop Facilitator

Dramatists Guild Institute – Fall 2020

Guest Instructor

SUNY Oswego – Spring 2020, Fall 2020, Fall 2021

Guest Lecture

Bowie State University - Spring 2020

Guest Lecture

Dramaturgical Work

Black and Latino Playwright Festival – Texas State University (2017)

City Theatre: Young Playwrights Festival (2018 – Present)

Project Amelia (Interactive Document Creation) – Bricolage Production Company

Not Really (Little Star) – Toby Malone

Partner with subTEXT Solutions Dramaturgy Collective (2020 – 2022)

The Mad Classic – Jordan Morille

Outgrowth – Toby Malone

Feet of Stone – Andrew Heinrich

Boy Lost (Working Title) – Lavender Public

Lower Sherbourne – Toby Malone

Queen Of – Tyler Joseph Rossi

The Pandemic Project – James Madison University

Western Australia Dance Makers Library – Co:3 Contemporary Dance Company

Quest and The Girl With the Yellow Jacket – Jonathan Brown & Amber Epps

Paladin – Andrew Heinrich

Trash Fish – Chelsea Harbin

This Day In HowlRound History Video Dramaturgy – HowlRound

Higher – Wayne Firestone

Sons of the Boogie – Jason Mendez

APIS – Lindsay Goranson

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Regional Theater Positions

Quantum Theater (February 2018 – July 2019)

- Patron Services Coordinator – *Working closely with the production team, I created and planned the patron experience for each site-specific performance. This included the coordination of volunteers and the assurance of ADA compliance within the existing blueprint of the locations. Also, I crafted a talk back session and a follow up community-based event for the production of THE GUN SHOW (Feb. 2019)*
- Community Engagement Coordinator – *Met with a variety of community leaders and organizations to form show specific collaborations. Under my tenure in the position, the community night went from an event that rarely filled 25% of the performance’s capacity to being a sold-out event.*
- Head of Education – *Coordinated class room visits and schedules for myself and two other teaching artists, oversaw the planning and execution of education day with 80 students.*

Bricolage Production Company (July 2019 – March 2020)

- Facilities and Administrative Coordinator – *Assisting the Managing Director in daily operations of the production company including creation of contracts for actors, crew, and other temporary employees, tracking and updating budgets, reporting for grants and endowments, project specific research, city permitting, inquiry of rights for productions, logistical planning of events, and database upkeep. Also, all facilities related needs – including rentals – are under my purview.*

Editing

The Performing Artist’s Guide to Mental Wellness by Dr. Bill Crawford and Kaitlin Hopkins (2016)

Conference Presentations

Texas State International Research Conference

- 2015 – *Death of a Salesman and the Mentally Unstable Willy Lowman*
- 2016 – *Torch Song Trilogy* and the Emergence of Homonormativity

American Alliance for Theatre & Education

- 2023 – “Can I Do That?” An Introduction to the Dramatists Guild Education FAQ
- 2023 – Encouraging a Culture of Care with Theatre Writing
- 2023 – The Power of Playwriting in Education: Accessing Emotional Honesty Through Storytelling

Publications

Plays

- [The Inseparables](#). Stage Partners (2022)
- [NO. 6](#). Samuel French/Concord Theatricals (2017)

Online

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- Hearing Each Other Over the Gun Fire. HowlRound Theater Commons.
<https://howlround.com/hearing-each-other-over-gun-fire> (2019)

Print

- The Dramatist, Contributing Writer
- Texas Theater Monthly, Contributing Writer/Reviewer

Plays

Full Length

- Isle of Noises (James Madison University Commission)
 - Production: James Madison University
 - Production: Orpheus Theatre – Lancaster, PA
- We Fly (In Development)
 - Reading: Pittsburgh Public Theatre – Pittsburgh, PA
- Sperm Donor Wanted or, The Unnamed Baby Play
 - Fundraiser Reading: Parent Artist Advocacy League (Online)
- The Inseparables (Pittsburgh Public Theater Commission)
 - Production: Indiana University of Pennsylvania – Indiana, PA
 - Howard Community College – Columbia, Maryland
 - The Station Theatre – Urbana, Illinois
- STROKE
- WASH
- Hell Is Empty
 - Reading: Pittsburgh Public Theatre – Pittsburgh, PA
- Dark Skinned Pavement
 - Reading: Palm Beach Drama Works – West Palm Beach, FL
 - Production: Southeastern Louisiana University – Hammond, LA
- Lyon's Den
 - Production: Texas State University – San Marcos, TX
 - Reading: Pittsburgh Public Theatre – Pittsburgh, PA
- White House Boys
- NO. 6 (Concord Theatrical)
 - Production: St. Philip's College – San Antonio, TX
 - Reading: University of British Columbia – Vancouver, British Columbia, Canada
 - Saginaw Valley State University – Saginaw, Michigan
 - Stage Left Productions – Englewood, Colorado
 - Indiana Repertory Theatre – Indianapolis, Indiana
 - The Studio Theatre, Tierra Del Sol – The Villages, Florida
- Cupid
 - Self-Production: University of Texas, San Antonio – San Antonio, TX
 - Self-Production: The Rose Theatre, San Antonio – San Antonio, TX
- The Frontlines
 - Self-Production: The Rose Theatre, San Antonio – San Antonio, TX
- The Guys You Slept With

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- Self-Production: The Rose Theatre, San Antonio – San Antonio, TX

One-Act

- Hell Is Empty – One Act version
- Hop and Griz
- Ruby's Baby Blue

10-Minutes

- Pan
- Stuffed
- Lilies
- Before The Fire
 - Production: Fade To Black Theatre Festival – Houston, TX
- Rocks the Cradle
- Effie
 - Online Production: The Studio Theatre, Tierra Del Sol – The Villages, Florida

One-Performer Pieces

- Touch/Starved
- Screaming Just to Hear Myself
 - Online Production: St. Philip's College – San Antonio, TX

Other Projects/Work In Progress

- The Book of Hook: A New Musical (Book) – Lavender Public (2021 – Present)
- Unannounced Video Game Title (Writer) – (2023 - Present)
- Theater Embraces the Archive – August Wilson Archives (2023)
- Head Writer and Co-Creator, *Latent Specters -An Interactive Narrative Podcast* (In Development)
- HAUNTS (An Augmented Reality Performance) Prototype – Liz Fisher/Whirligig
- *ORPHAN 8 with Outlet Productions* (In Development)
- Writer and Director, *Death Rhymes with Orange*, Short Film (2017)
- Creator, Writer, and Director, *Intimate Bits*, Webseries (2016)

Awards

- Magic in the Rough Spaces Finalist, STROKE, Rorschach Theatre (2023)
- L. Arnold Weissberger New Play Award Finalist (2023)
- Inkslinger Playwriting Competition Winner, Dark Skinned Pavement, Southeastern Louisiana University (2020)
- Inaugural inQbator Reading, LYON'S DEN, Quantum Theater (2019)
- Artist Spotlight, Throughline Theater Company. (2019)
- Herold and Mimi Steinberg Playwriting Award, Distinguished Play, LYON'S DEN, Kennedy Center American College Theater Festival (2018)
- In-Progress New Play Reading Series Finalist, LYON'S DEN, Unicorn Theatre (2018)
- Festival Selection, BEFORE THE FIRE, Fade2Black Play Festival (2018)

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- Ken Ludwig Scholarship for Best Body of Work, Kennedy Center American College Theater Festival (2017)
- Herold and Mimi Steinberg Playwriting Award Winner, NO. 6, Kennedy Center American College Theater Festival (2017)
- New Works Festival Finalist, LYON'S DEN, Kitchen Dog Theater (2017)
- John Cable Short Play Regional Selection, HELL IS EMPTY, Kennedy Center American College Theater Festival (2017)
- John Cable Short Play Regional Selection, RUBY'S BABY BLUE, Kennedy Center American College Theater Festival (2016)
- Gary Garrison 10-Minute Play Regional Selection, HALLMARK, Kennedy Center American College Theater Festival (2016)
- 10 Minute Play Winner, HALLMARK, TETA Playfest (2016)
- Best New Play, FRONTLINES, The Rose Theater Co., (2014)

Workshops

Make 'em Sweat: Writing Character Based Stakes, Kennedy Center American College Theatre Festival 55, Region 2 and Region 5 (2023)

No One Tells It Like You, Kennedy Center American College Theater Festival Region 2 Festival 53 (2021)

Challenges in Producing Streaming Theatre, Kennedy Center American College Theater Festival Region 2 Festival 53 (2021)

Adapting Classics, Kennedy Center American College Theater Festival Region 2 Festival 53 (2021)

Cross Cultural Collaboration, Kennedy Center American College Theater Festival Region 2 Festival 53 (2021)

From Concept to Character, Kennedy Center American College Theater Festival Region 2 Festival 52 (2020)

Good Feedback with Dr. Toby Malone, Kennedy Center American College Theater Festival Region 2 Festival 52 (2020)

Writing into Conflict, Kennedy Center American College Theater Festival Region 2 Festival 51 (2019)

Professional Memberships

Dramatist Guild of America (DGA)

Literary Managers and Dramaturgs of the Americas (LMDA)

Playwright's Center

Kennedy Center American College Theater Festival (KCACTF)

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Service

Signpost Playwriting Fellowship – Reader (2023)
GPAC Learning and Leadership Committee – (2023-2024)
Chair of National Playwriting Program – Region 2, KCACTF (2022 – Present)
Board Member – Pittsburgh Public Theatre (2023 – Present)
Season Steering Committee – Carnegie Mellon University School of Drama
(2022 - Present)
DEI Committee Member – Carnegie Mellon University School of Drama
(2022 - Present)
Young Playwrights in Process Workshop Leader, Indiana Rep. Theatre (2021)
Panelist - Play and Screenwriting Fellowship, Rhode Island State Council on the Arts
(2021)
Playwriting Intensive Planning Committee, Kennedy Center (2020-2023)
New Play Contest Adjudicator, Pittsburgh Public Theatre, (2020 – 2023)
LMDA Dramaturgy Compensation Task Force (2020-2021)
Panelist/Selection Committee, New Hazlett New Work Development (2020)
Graduate Capstone Advisory Board, Carnegie Mellon Arts Management (2020)
Dramatist Guild Regional Co-Representative (2019 – Present)
Kennedy Center American College Theatre Festival Adjudicator (2019 – 2022)
Vice-Chair of National Playwriting Program – Region 2, KCACTF (2019 – 2023)
New Play Respondent – Region 2, KCACTF (2018 – Present)
Playwrights Foundation National Reading Committee (2019 – 2020)
Board Member - Pittsburgh New Works Festival (2018 – 2020)

References Available Upon Request