

**NOMINATION COVER SHEET**  
**2015 Virginia Outstanding Faculty Awards**

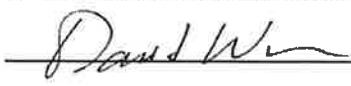
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***Please check only one box:***

- RESEARCH/DOCTORAL INSTITUTION NOMINEE: ☒  
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## **II. Mission Statement**

A public, comprehensive research university established by the Commonwealth of Virginia in the National Capital Region, we are an innovative and inclusive academic community committed to creating a more just, free, and prosperous world.

The Mason IDEA: our core institutional characteristics

**Innovative** = We do not cling to old ways just because they have worked in the past. We honor time-tested academic principles, while we strive to create new forms of education that serve our students better and new paths of research that can help us discover solutions to the world's greatest challenges.

**Diverse** = We bring together a multitude of people and ideas in everything that we do. Our culture of inclusion, our multidisciplinary approach, and our global perspective make us more effective educators and scholars.

**Entrepreneurial** = We take ideas into action. We educate students to become agents of positive change; to do or create jobs; to create value through government or business, public or private organizations, academia or the arts. We pursue discoveries that can make a difference in the world. We help our community thrive culturally, socially, and economically.

**Accessible** = We are an open and welcoming community. We partner with public and private organizations in our region and around the world. We proactively engage with our community. We define our success by how many talented students with potential we serve, not how many we leave out.

### III. Summary of Accomplishments

Paul D'Andrea awoke in a Renaissance pope's bedroom and wondered how he got there. He looked out the window and saw to the north Michelangelo's dome crowning St. Peter's Basilica. D'Andrea understood part of what was happening: his commitment of his energy and his career to the mission of George Mason University had enabled him to write and develop—on the Mason campus—the play that would be performed that evening in the former summer residence of Pius II, the sprawling papal estate on the Janiculum Hill now transformed into an expansive cultural complex in which he and his wife were honored guests. But, at the time, the meaning of the massive dome eluded the American playwright and Renaissance specialist.

The play, Nathan the Wise, had been chosen by the Romans for production because, centered in conflict among Jews, Christians, and Muslims, it dealt passionately, forcefully, and creatively with the issues that are at the heart of the wars and the killing in the Middle East and all over the world. D'Andrea realized he was living out the Mason mission statement: "to be for the world," "to work with others to create a more just, free, and prosperous world" through "innovation and inclusion" and "new forms of education," to take on "the world's greatest challenges"—in this case, religious extremism, but in other plays: nuclear warfare, nuclear terrorism, poverty, erosion of the rule of law, science without conscience, and the energy crisis.

Using a "global perspective" and a "multidisciplinary approach," he had taken "ideas into action," and was "making a difference in the world" by "partnering with public and private organizations...around the world." He had done this through his teaching, scholarship, plays, service, and his ability to make original and effective connections across disciplines.

In his career, D'Andrea has integrated fifty-one years of face-to-face classroom instruction, personally teaching in daily give-and-take more than 10,000 students; Renaissance scholarship "that is broader than research" [Boyer]; nonstop service on many fronts to his university, his local and wider community, and the world of professional theater; and writing plays that, starting from Virginia, have "brought together a multitude of people and ideas" [Mason Mission Statement], reaching audiences totaling in the millions in Washington, DC; New York; Los Angeles; Chicago; San Francisco; and throughout the United States, as well as globally in Canada, Rome, London, Germany, Egypt, and China.

#### **D'Andrea's Background and Its Close Relation to Mason Service:**

D'Andrea's teaching, service, creativity, and methods of integration closely match the details of Mason's mission statement because they share the same DNA. In 1985, with his wife Gisela's firm support, D'Andrea turned down a concurrent offer of a full professorship at an Ivy League university to accept the Virginia opportunity, coming to Mason at the personal invitation of then-President George Johnson (supported by a Mason search committee that included Nobel Laureate James M. Buchanan).

D'Andrea reported directly to and worked closely with President Johnson to become a founder or co-founder of major components of what is now the 2014 structure of Mason: Theater of the First Amendment (a professional Equity theater); College of Visual and Performing Arts (CVPA); Center for the Arts; Robinson Professor Program ("outstanding scholars dedicated to undergraduate teaching and institution-building, whose teaching and scholarship concern broad and fundamental intellectual issues"), with D'Andrea playing a central role in recruiting 20 Robinson Professors; Piedmont Filmmakers Festival; Mason Film Festival; Department (now School) of Theater; Film and Video Studies Program; and the Jerusalem Project (an interdepartmental venture, including the School for Conflict Analysis and Resolution, to foster tolerance). The 11 years of Johnson/D'Andrea conferences explored how to be, again in the words of the Mason mission statement, "innovative and entrepreneurial in the National Capital Region." This was as much by necessity as by lofty vision, because Mason could not hope to replicate the full panoply of offerings of long-established universities. The

President and the playwright/professor planned programs and structures that were "inclusive of all society," because they were blessedly free of the burden of having to be elite and exclusive. This close cooperation has continued with succeeding Presidents Alan Merten and Ángel Cabrera and Provosts David King, Clara Lovett, David Potter, Peter Stearns, and David Wu.

Some of the elements in D'Andrea's background that prompted the Mason offer in 1985 were (1) his extensive and agenda-defining service on the boards of the Jerome Foundation and the Minnesota Humanities Commission ("outreach to the private and public sectors") and on the steering committee of the Twin Cities Playwrights' Lab (which produced the African-American playwright August Wilson, winner of two Pulitzer Prizes); (2) his success in building, as Chair, an interdisciplinary and autonomous Humanities Department (formerly Program) at the University of Minnesota; (3) his widely-produced plays; (4) his work with artists such as Oscar winner Robert Redford, Christine Baranski, Alan Schneider, Delroy Lindo, Jonathan Frakes, and John Malkovich; (5) his strongly multidisciplinary credentials: magna cum laude AB in physics from Harvard, graduate work in ethical philosophy at Oxford, and PhD in English and American Literature from Harvard; (6) his Great Books background as a Resident Tutor at Harvard, Assistant Professor at the University of Chicago, Full Professor and Chair at the University of Minnesota; and (7) his winning the Morse-Amoco Distinguished Teaching Award at Minnesota, one of a maximum of two granted each year in a five-campus, 55,000 student university.

#### **Teaching:**

"This class changed the way I view life and learning;" "His class is the doorway out of Plato's Cave and leads straight into the Abbey of Thélème [an ideal academy envisioned by the Renaissance];" "He is a picture of the liberally educated man. 'But what of his teaching skills?' one might ask. One might as well ask about the being-tall skills of Mt. Everest" (student evaluations 2013-14).

Paul D'Andrea has received thousands of anonymous student evaluations and letters that consistently describe his teaching with phrases such as "passionate," "made me love Shakespeare," "contagious enthusiasm," "best professor ever," and "changed my life."

D'Andrea created "The Life of the Mind," a liberal arts education disguised as a course, where the student "reads" Bach and Einstein (both in the original), paintings by the Renaissance artist Sandro Botticelli and Picasso, Emily Dickinson's poetry, Lincoln's Gettysburg Address, film, drama, history, and other major texts using effective, not flashy, interpretive skills. Macalester College won two National Endowment for the Humanities grants totaling \$400,000 to make this course foundational in their liberal arts program, with D'Andrea brought in over a semester as a mentor to the faculty, to help make the connections among the texts.

Paul D'Andrea has made a lifelong study of the major theories of education, from Confucius and Plato to philosophers such as John Dewey and Richard Rorty, to Professor Ernest L. Boyer. The net effect is that D'Andrea teaches and learns the way the Renaissance taught and learned—master/apprentice, craft-based, Rabelaisian, attentive to the needs of its audience, gaining energy by the confluence of the Greco-Roman-Islamic and the Judeo-Christian, using the Renaissance moral philosopher Michel de Montaigne's maxim, "the surest sign of wisdom is constant cheerfulness," while focusing on the most pressing problems of contemporary society.

In 1995, he won a George Mason University Teaching Excellence Award. On average, 29% of student written evaluations of a class taught by D'Andrea have phrases to the effect, "best course/professor I have had at Mason." On a scale of 1 to 5, over the last ten years, D'Andrea's average in the category "evaluation of teaching" has been 4.9, even during the four years when he voluntarily doubled the enrollments (during the recession) of four large literature-based courses, grading the two papers and twelve quizzes per student per course himself, in annotated detail, for substance and mechanics, and maintaining the format of vigorous give-and-take with the students in class and study group presentations. He has personally graded every paper and every exam in every course he has ever given.

That is because D'Andrea came to Mason in large part to teach undergraduates, helping them to "become agents of positive change, to do or create jobs, to create value" [Mason Mission]. He listens to and learns from his students. When he realized they were in danger of becoming serial cynics and debunkers, he created "Good Gifts," a course in which some of the greatest gifts of high, middle, and low culture are studied, performed, attended, and appreciated. The imaginative energy of the gifts—for example, Emma Lazarus's poem celebrating the Statue of Liberty, "give me your tired, your poor"—is transferred to the student, a process which is at the heart of the liberal arts. Integration begins by having students attend performances at the Center for the Arts, perhaps at Theater of the First Amendment. One student in Good Gifts, after class discussion, participation in rehearsal with Equity actors, and then seeing the play live, spontaneously wrote D'Andrea, "We [the close-knit friends of her study group] sang...skipping all the way [to our dorms]." Something old (live theater), something new (a new Arts center, a new theater company, a new play, a new, positive, anti-despair course) and the result: Mason students participating in the energy that is delight, skipping school in a whole new way.

In fall 2013, D'Andrea created a new course, "The Great Conversation." This course escapes the daunting listing of "Great Books to Be Read before You Die" by taking the students directly into the Great Conversation by listening and talking to the American poet Sylvia Plath, the Irish playwright Samuel Beckett, the African Nobelist Wole Soyinka, Saint Paul, Aeschylus, and others as they deal with a given theme, for example, a pervasive feeling of ineffective action, (identified by students over the past few years as their particular concern), endlessly waiting for a Godot. The syllabus points out that if you don't know how to take part in the Great Conversation, you get a case of cultural amnesia, a leading cause of ideology.

"Science and Humanities," in which creators such as the physicist Werner Heisenberg and the author of Waiting for Godot are studied in tandem (the theme 'uncertainty'), moves past valorizing either science or humanities as the best way of knowing to seeing them as complementary and, indeed, sometimes identical. Once again the Renaissance provides the clue, as in the work of Leonardo. Here, D'Andrea discovered that Shakespeare used fractals.

"The Energy Sources of the Renaissance" discovers what powered Leonardo, Erasmus, Lorenzo de' Medici, and Michelangelo and how we can gain access to that energy for our necessary jobs of work in the years 2014-44 as businesspersons, lawyers, parents, workers, artists, warfighters, and citizens of the United States and the world.

By creating the Theater of the First Amendment, D'Andrea empowered students to act and "do tech" (sound, lighting, stage design) in professional productions, giving them access to the credentials needed to get an Equity card, while "proactively engaging with our community" and becoming "an agent of positive change." There are professional theaters that have never won a Helen Hayes Award, the DC equivalent of New York's Tonys, presented at the Kennedy Center with a full complement of tuxedos, gowns, ballyhoo, slowly-opened envelopes, and breathless trips to the stage. A Mason *undergraduate* won a Helen Hayes for sound design for D'Andrea's play The Einstein Project, produced by Theater of the First Amendment, which has won 12 Helen Hayes Awards in all, including Best Production, in competition with DC theaters with 20 times the budget.

D'Andrea's students have gone on to teach in elementary school, high school, college, and research universities; intern at the Supreme Court; attend Yale Law School; earn MA and PhD degrees in art history at the University of Virginia (one student, inspired by the Renaissance course, literally left the classroom after her final exam and went to Florence to learn Italian); financially and artistically successful careers as actors in Los Angeles; act in "Turn" on the Discovery Channel; win a Guggenheim Fellowship; attend Oxford University; own her own law firm; a position as principal dancer for the Mark Morris Dance Company.

All but 1% of D'Andrea's teaching has been undergraduate, including freshman and general education courses. On occasion, he works with a graduate student on a special project or a

research course in Film and Video Studies or Arts Management. To begin and end with students:

- "I can't help thinking that a student who passes through college without sitting in Paul D'Andrea's classes has received an incomplete education." (student, 2014)
- "Paul D'Andrea had the most influence on me of any of my college professors... In my years as a college professor, I have modeled my behavior toward students on the way he treated me." (Barbara Anderson, 2014, former student, the first tenured woman in the social sciences at Brown University, visiting member of the Institute for Advanced Study in Princeton, former faculty member at Yale, Guggenheim Fellow, member of the Center for Advanced Study in the Behavioral Sciences at Stanford, currently Ronald Freedman Collegiate Professor of Sociology and Population Studies at the University of Michigan.)

#### **Discovery and Its Relation to Service:**

After exploring physics, mathematics, philosophy, history, and literature, Paul D'Andrea chose theater as the center of his life's work because all the world's a stage, and theater—live human beings coming together as a community of meaning-seekers in a sacred space—offered him maximum range, infinite flexibility, and the opportunity to work collaboratively with actors, designers, and directors to reach people emotionally and intellectually in the hushed, alert, mutually-educating company of a theater audience. D'Andrea integrates his learning with major themes and practical stagecraft, "creating value through the arts."

A voracious reader, in 1996 D'Andrea was astounded to find a story written by an 18th-century German that featured a Jewish hero and a Muslim sultan. D'Andrea worked with his professional interpreter wife, Gisela, to translate Gotthold Lessing's masterpiece on religious tolerance, Nathan der Weise [Nathan the Wise], into English. He then cut it by two-thirds and re-wrote it from the ground up, dramatizing what he thought was latent and unexpressed and bringing out the Muslim dimension in order to make a new play which would be relevant, vivid, and accessible to American audiences. This required multidisciplinary research (particularly historical and theological, as he had little prior knowledge of Islam) and every resource of stagecraft he could muster, workshopping the play with theater professionals and students at Theater of the First Amendment. Before 9/11 (and Nathan), American playwrights did not touch this subject matter. Reviewing Nathan, the Washington Post wrote: "American theater does not put on many plays that feature a major role for a Muslim figure and a positive role for a Muslim figure... Now [post-9/11], all of a sudden, we in this country are very much interested in Islam."

D'Andrea's Nathan the Wise opened in Washington, DC, a few days after 9/11 and was a success with the public and critics. Early in the run, a member of the audience, unsolicited, collared the company manager in the lobby and gave him a check for \$10,000 to start a fund to make the play available to the whole American public through public television. The \$300,000 filming costs were soon raised, and WETA-TV DC broadcast Nathan in 90 minutes of primetime in April 2002 and distributed it nationwide from DC to San Mateo, California. His Excellency Nabil Fahmy, the Egyptian Ambassador to the United States, saw the live performance twice during its run and purchased 3,000 copies of the WETA film for distribution to schools and libraries in the Middle East. Al Jazeera interviewed D'Andrea twice, unwilling to believe the play had been written before 9/11. In Rome, a joint project of the Italian Ministry of Culture, the Dionysia Center for Arts and Cultures, and the Italian National Academy of Dramatic Arts Silvio D'Amico translated the play into Italian and produced it as the centerpiece of "Nostra Aetate," a festival of tolerance on the theme "knowing and accepting the other," with one performance attended by festival keynoters His Eminence Walter Cardinal Kasper, President of the Pontifical Commission for Relations with the Jews; Talmudist Rav Adin Steinsaltz; Amos Luzzatto, President of the Italian Union of Jewish Communities; and Dr. Taysier Mandour, member of the Interreligious Dialogue Committee of el Azhar and member of the Supreme Islamic Council.

Italian RAI Television (non-Berlusconi, 37% market share) interviewed D'Andrea and produced an hour-long primetime feature on the production. Nathan has since been published and produced widely, serving as a basis for Jews, Christians, and Muslims—and, because the arts are symbolic, all other religions as well—to come to know each other as “People of the Book” and decide whether they intend to accept the challenge issued by this play, to prove through actions, not words, that they are loved by God and humankind. D'Andrea can report that whatever the merits or defects of an American writer's dialogue, once it is translated into Italian and put on stage in Rome, it sounds like grand opera.

In 2004, Dr. Dieter Fratzke, Director of the Lessingmuseum in Kamenz, Germany, wrote to commend Theater of the First Amendment “for its work in making available to the English-speaking world the German classic on religious tolerance.” Far from resenting the American upstart who rewrote a German masterpiece, in 2006, Dr. Fratzke included a video of the WETA-TV production, clips of the Rome production, playbills, essays on the new version—including a master's thesis—and an essay by D'Andrea in German in a Lessingmuseum exhibit that toured Germany, Belgium, Poland, and France.

Building on his background in science and his lifelong interest in Einstein, D'Andrea wrote, with Jon Klein, The Einstein Project, about Einstein and his friends in the Uranium Club; his relations with his handicapped son, Edward; and his letter to President Franklin Delano Roosevelt urging the building of the first atomic bomb. This play investigates a scientist's responsibility to his work, to his family, and to society. It is published and widely-produced at all levels, from main stages to junior high. The Artistic Director of the nation's second oldest continuously producing theater wrote:

- “In 2000, the Berkshire Theater Festival presented The Einstein Project by Paul D'Andrea in the Unicorn Theater—a 120-seat theater. For the first time in its 87-year history, we re-created the piece in 2009 at Berkshire Theater Festival's larger 400-seat theater, the Fitzpatrick Main Stage. The 2000 production had not only been remarkably received, but it resonated on such a profound level with audiences that as the Artistic Director, I felt compelled to re-stage the play. The play looks squarely at scientific discovery, history, and power at times of war. The historical characters are revealing and remarkably human. So often, ‘historical’ drama omits the human element. The human element is precisely at the heart of this play which examines the elements studied by a group of scientists at a most particular and dangerous point in our history. It is still often cited by audience members as the most memorable of all productions. I believe it was because Paul D'Andrea successfully conveyed the complexity of the human spirit amidst a story of enormous consequence. Mr. D'Andrea's talent is rare, and it was indeed a privilege to support the production of his work not once, but twice for our region.” (Kate Maguire, Artistic Director, Berkshire Theater Festival, 2014.)

D'Andrea's journey of discovery continues as he ventures into new fields. In 2014, his feature film screenplay Hurricane Hunter, written with his son, Christian D'Andrea, received the coveted highest recommendation for production and “championing the writer” from Hollywood talent agency William Morris Endeavor/Motion Pictures. This character-centered work poses the question: “If someone discovered how to weaponize a hurricane, who could stop him?”

#### **Knowledge Integration:**

D'Andrea believes that one of the best ways of “making connections across the disciplines, placing the specialties in a larger context, illuminating data in a revealing way, often educating non-specialists, too” [Boyer] is through dramatic art, because it is inherently integrative, combining music, poetry, dance, movement, story, dialogue, action, spectacle, philosophy, psychology, science, technology, engineering, mathematics, and every other discipline.

Before Nathan could go to the Middle East, D'Andrea had to pass a three-day screening by the Council on American-Islamic Relations. This turned out to be a test of his ability to meet one of the goals of the Mason vision as articulated by Provost Stearns, “mutualist (that is, non-

imperialist) globalism." The panel proposed 19 changes in the script. Because D'Andrea had taken the precaution of vetting all his Koranic and Hadithic references with an editor of the Oxford Encyclopedia of the Modern Islamic World, he was able to make a crucial distinction between religious positions debated among Muslims themselves, and therefore permissible to a respectful non-Muslim and matters of artistic composition. "Informed mutual respect," the motto of D'Andrea's Jerusalem Project, carried the day. On the third day, 18 change requests were dropped, and D'Andrea accepted the 19th, a spelling error. 3,000 unlocked videos of Nathan are now in the Middle East, each reaching—how many people?

The Einstein Project, for example, makes connections across the disciplines of physics, history, ethical philosophy, conflict resolution, and psychology, and "illuminates the data" in a highly revealing way by "placing the specialties in the larger context" of a stage and a theater audience, thereby "educating non-specialists" [Boyer]. D'Andrea has participated in hundreds of post-play, meet-the-playwright discussions with audiences, the members of which always ask, in various forms, Boyer's defining question, "What do the findings *mean*?" Einstein generates passionate discussions and can lift as well as break hearts.

The New York Times reports that the August 2013 Wall Street Journal/NBC poll found that "76% of all Americans 18 and older were not confident their children's generation would fare better than their own." Through D'Andrea's institution-building, integrative and life-enhancing art is made available to students, faculty, and members of the wider community through the CVPA, which has grown to serve 1,420 majors and over 8,000 students in general education courses annually. The Center for the Arts performances attract 98,000 attendees, and vigorous outreach results in over 150,000 persons total in a year attending all arts events on campus. These are American citizens who are not in despair. Their energies are liberated because they have participated in meaning. Apparently, some of them sing on their way home and some even skip.

#### Service:

D'Andrea's life is centered in service, a character trait inherited from and inculcated by his Scoutmaster father. Everything preceding this sub-section is saturated in service. Dean William Reeder of the College of Visual and Performing Arts wrote in 2014:

- "Paul's impact on the arts and on education at George Mason and throughout the region simply cannot be overstated. His work as a master teacher, playwright, community leader, and arts administrator has been seminal in the formation of the structural DNA of the arts in Northern Virginia... Paul was charged with developing activities that would "shape the destiny" of George Mason University... The organizing principle of the College grew from Paul's integrated, three-pronged vision of professional, academic, and community... Rooted in D'Andrea's vision, and spurred through tireless contributions over many years, the College has become a \$27 million enterprise...with seven academic units, a vibrant community education program, and two regional performing arts centers. Paul's understanding of the importance of storytelling...and his working example that installed its practice allowed the College to advance an academic portfolio with confidence and with power... In the confusion and anger of the aftermath of 9/11, Paul's Nathan the Wise became a centerpiece for dialogue between America and the Middle East, between Muslims, Christians, and Jews, and as one ambassador from the Middle East observed, 'a bridge to a point of rescue.' The play...perhaps reflects more than any other artistic contribution, Mason's idea of itself as a university 'for the world.'"

In summary, Paul D'Andrea's unceasing efforts "to see life steadily and see it whole" have made him a successful and broadly interdisciplinary teacher, artist, scholar, colleague, producer, institution-builder, neighbor, community benefactor, teacher of teachers, and world citizen who devotes everything he has in time, energy, and talent to helping others have life abundantly. In writing this document, he came to realize the meaning of Michelangelo's dome. It is a capstone pointing to the stars.



#### IV. Personal Statement



"A liberal arts education is at the heart of a civil society, and at the heart of a liberal education is the act of teaching."—A. Bartlett Giamatti, President, 1978-1986, Yale University

...And I add that teaching in the arts and the humanities involves the transfer of imaginative energy from the work of art to a human being, from Leonardo or Shakespeare to you. I am good at facilitating that. I teach because I love my subject matter, and I thrive on contributing to the intellectual and imaginative growth of other people, young or old, at home or abroad. I care, I share, I serve.

In addition to subject matter, I teach action: speaking intelligently and empathetically to one's peers, telling an authority figure things he or she may not have thought of or want to hear, working in a group, disagreeing civilly, staging a play, going to museums, learning to move with grace, shaping a personal vision of education.

Because I produce contemporary playwrights' plays, I necessarily keep abreast of new developments in the field as I read new scripts and travel to festivals, conferences, and workshops. I am a life member of the leading new play development center, New Dramatists in New York, and have been a Sundance artist three times.

Through a wide variety of means, ranging from 3x5 cards to invitations to coffee, I constantly check in with students to see what their concerns are, and then I develop a course or a curriculum or, in some cases, a department, institute, or college, to deal with those concerns.

As a working professional playwright, it comes naturally to assist a student in accessing the imaginative energy of a work, whereby "imaginative" I mean the interaction between the intellect and the emotions, resulting in heightened perception. A playwright does that all the time in rehearsal with actors and director. "Heightened perception" is an important concept in a society which regularly flatters its citizens to get their votes and their dollars. Students are surprised to hear me say that if I go to an opera with someone who cannot hear the soprano—just cannot receive that high frequency—I do not much care for his or her opinion of the opera. They want to believe that everyone's opinion is just as good as that of anyone else. Not if he cannot hear the soprano. I work with the student to help him or her hear the soprano in our texts.

I ask students if they have come to a moment in their education in which they have caught sight of something more important than the standard gratifications. Have they run into some problem or some poem that just plain must be figured out, the task being clearly more important than the usual joke, the beer, the hanging out. If they have not, their education has not begun. I ask them to define a liberal education, with the hint that it is not 120 credits, has nothing to do with being left or right politically, and that "being well-rounded" will not do. You can be well-rounded in chains.

Learning from students is crucial to me, because it improves my writing and makes me better able to teach students the next semester. What I learn, I tie in to what I know and give back. A Turkish or Iranian student will be asked to come up with a good gift from his or her culture, and we then find ways to have that poem, say, enter our reading list.

Because students learn rapidly and naturally from fellow students, each class is divided into study groups which prepare five questions I give them for presentation to the class. This helps the students "become their own professors," as they will have to do over the next sixty years or so. Renaissance writers on education point out that emulation makes students want to do better when they see their peers well-informed, poised, thinking, and articulate. Study groups are expected to critique the course itself and provide day-to-day course correction, if needed.

We try to express ourselves in lucid, educated English and are skeptical of any position that seems to require jargon or catch phrases for its exposition. The process of seeing, feeling, and articulating many sides of an issue is encouraged.

Some of my biggest challenges are: someone whose mind is made up, someone who wants to be a disciple, the hider, the working student, but most of all those who put themselves down, unaware of the fact that his or her brain is the most astonishing thing in the known universe.

### **Moving from my educational method to my trajectory**

When I was eight, I kicked my way through the pungent fall leaves on my way to the Waverley Reading Room in the small town of Belmont, Massachusetts. I came from a large, vibrant, bookless family. My mother was a factory worker, and my father lost most of his lungs to tuberculosis. There in the library, among the quiet and the books, I found my hero, Odysseus, and have been on an Odyssey ever since.

It was my good fortune to have a superb public high school English teacher, Caroline Magee, who revealed the wonders of English poetry to me. Without any calculus, I entered Harvard to major in physics (Sputnik was in the air as well as in space) and four years later received my AB magna cum laude and Phi Beta Kappa, having taken five of the eight graduate courses required for the Masters degree. I was accepted with a fellowship to Princeton for a PhD in physics when I won a Fulbright to Oxford, where I studied philosophy. Admiring the techniques but dismayed at the lack of experience-based subject matter, I returned to Harvard for a PhD in English and American literature, where I knew I would find the solidity of King Lear and Huck Finn. Offered a position as Resident Tutor at Harvard, I discovered that I loved to teach the exciting things I was learning.

Literature led to drama which led to live theater. I founded a theater when I was an Assistant Professor at the University of Chicago, wrote plays and did readings with the playwrights at Hull House, studied acting with Edward Kaye Martin while engaging fully in the Great Books-based undergraduate education, which seemed to have been designed for me to learn it and teach it.

My multiple degrees precluded attending one of the excellent writing schools, such as Iowa or Yale, so I worked in live theater and apprenticed myself to talent where I found it. In New York, I took the "A" train to Harlem, and, the only white face in the room, attended Charles Fuller's playwrights' workshop. I sat at the feet of Dale Wasserman, who had an eighth grade education but who had run away to join the circus, knew live theater inside-out, and wrote Man of La Mancha. The upside of this unconventional approach is I write plays like no one else's.

In June of this year, Nathan was performed at the Harvard Club of Washington, DC. During the question and answer session, many attendees, including representatives of the Institute for Multi-Track Diplomacy, the United States Institute for Peace, and the National Council on Aging, wanted access to the video. Three days later, I made it available on the web without royalty to anyone in the world via hi-def streaming Vimeo at [www.nathanthewise.com](http://www.nathanthewise.com) and have since learned that it will be incorporated into the Council on Aging's new nationwide experiential learning program and for use online in senior centers around the country.

Last year, I spoke on general education to 12 university presidents from China (the Fujian Delegation). They were particularly interested in the definition of a liberal education and in the issue of tolerance. I gave each of them an unlocked flash drive with Nathan on it.

Many of my ideas come from discussions with my brilliant and generous Mason colleagues. Hugh Heclo helped with my play about the United States Constitution, John Paden with Nathan, Jim Trefil and Bob Hazen with Einstein, Vassily Aksyonov with writing in general, Carma Hinton with Confucius, and Harold Morowitz with fecund discipline-spanning inspiration.

I am ecstatically happy to be at Mason, for at Mason I have been free of specialization and snobbism, liberated from Knowing How It Is Done, so my students and I can do it fresh and anew. I did not inherit a hall; I built a hall.

## **V. Abbreviated Curriculum Vitae – Paul Philip D’Andrea**

Teacher, Playwright, Scholar, Artistic Director  
Clarence Robinson Professor of Theater and English Literature

Email: [pdandrea@gmu.edu](mailto:pdandrea@gmu.edu)

Websites: [www.gmu.edu/robinson/faculty.htm](http://www.gmu.edu/robinson/faculty.htm) [www.pauldandrea.com](http://www.pauldandrea.com)

### **Education**

PhD, English and American Literature, Harvard University (1966)  
AM, English and American Literature, Harvard University (1962)  
Master's Program, Philosophy, Oxford University (1960-61)  
AB, Physics, Harvard College, magna cum laude (1960), Senior Sixteen Phi Beta Kappa (1959)

### **Positions**

**Academic:** Clarence J. Robinson Professor of Theater and English Literature, George Mason University (1985-present)  
Professor, Department of Humanities, University of Minnesota/Twin Cities (1980-86)  
Associate Professor and Chair, Humanities Program, University of Minnesota/Twin Cities (1972-80)  
Assistant Professor of English Literature, University of Chicago (1966-72)  
Resident Tutor, English and American Literature, Quincy House, Harvard University (1963-66)

**Theater:** Founding Artistic Director, Theater of the First Amendment (Equity), Fairfax VA/Washington, DC (1990-present)  
Resident playwright: Playwrights Center, Minneapolis, MN (1976-1986); Wisdom Bridge Theater, Chicago, IL (1982); Sundance Institute, Provo, UT (1982, 1985-86); New Dramatists, New York, NY (1982-present); San José Repertory Theater, San José, CA (1996)

**Industry:** Research Physicist, Texas Instruments, Dallas, TX (1960)

### **Selected Awards**

2014: Harvardwood Writing Competition, Best Play, for Win Win  
1993-2012: Helen Hayes Awards (12) to Theater of the First Amendment (a team, not an individual). Nominations: 35.  
2008: Nomination, Pulitzer Prize, for Two-Bit Tai Mahal  
2002: Nomination, Charles MacArthur Award for Outstanding New Play, Helen Hayes Awards, for Nathan  
1995: George Mason University Teaching Excellence Award  
1985: University of Minnesota Morse-Amoco Distinguished Teaching Award; Foundation of the Dramatists Guild/CBS, national New Play Award, for Bully  
1984: Playmakers Prize, Tampa FL, for Bully  
1983: McKnight Fellow in playwriting  
1982: Jerome Fellow in playwriting; Illinois State Arts Board grant; Minnesota State Arts Board Individual Artists grant; Utah State Arts Board grant  
1981: Midwest Playwrights Program; Great American Play Prize, Actors Theater of Louisville, for A Full-Length Portrait of America  
1979: Best Play/West Region, American Theater Critics Association, for The Trouble With Europe  
1975: Rockefeller Foundation Fellowship  
1962: Woodrow Wilson Fellowship to Harvard Graduate School  
1961: Wadham Prize, for an essay in philosophy, Oxford University  
1960: Fulbright Fellowship to Oxford, physics and philosophy; Princeton Graduate Fellowship, physics; Westinghouse Graduate Fellowship to Berkeley, physics

- 1959: Sigma Xi Prize for outstanding science scholarship, Harvard; Phi Beta Kappa, Senior Sixteen, Harvard
- 1958: Detur Prize, Harvard College
- 1956: General Motors National Scholarship; Harvard National Scholarship; National Merit Scholarship

**Teaching Experience (1963-present):** Developed and taught 23 highly-rated undergraduate courses, including "A Time to Laugh" [Theories of Comedy], "Theories of Culture," "Moral Vision of Contemporary World Literature," "Theories of Education," "The Use of Shakespeare by Contemporary Artists," and "Milton." See also Section III.

**Plays and Screenplays:** The Autocrat, Bully, The Einstein Project, A Full-Length Portrait of America, Hanging with Saddam, High Risk Offenders, Hurricane Hunters, Indian Love Call, Lumbuh Yard, Merrymount, Nathan the Wise, Philip and Felicity, The Trouble with Europe, Two-Bit Taj Mahal, Win Win, The Wonderful One-Hoss Shay.

**Selected Publications:** The Trouble with Europe (Samuel French, 1981); Monologues excerpted in 100 Monologues, ed. Laura Harrington (Penguin/New American Library, 1989); Nathan the Wise (Dramatic Publishing Company, 2005); The Einstein Project (Dramatists Play Service, 2005); Two-Bit Taj Mahal (Dramatic Publishing Company, 2009); "Thou Starre of Poets': Shakespeare as DNA" in Shakespeare: Aspects of Influence, ed. Gwynne Blakemore Evans (Harvard University Press, 1976).

**Selected Theatrical Venues:**

**Professional:** Actors Theater of Louisville; Actors Theater, St. Paul; Chicago Festival of the Arts; Illusion Theater, Minneapolis; Hard City Theater, Dallas; Julian and Magic Theaters, San Francisco; Mark Taper Forum and Junction Theater, Los Angeles; Berkshire Theater Festival, Stockbridge; NPR; Phoenix Theater, New York; Teatro Dionysia, Rome; WETA-TV PBS, Washington, DC.

**Amateur:** Bay School, Blue Hill ME; Bethany College, Lindsborg KS; Bettendorf Public Library, Bettendorf IA; Centre Dufferin District High School, ON; Collin County Community College, Plano TX; Dalhousie University, Halifax NS; Keller High School, Keller TX; Lutheran Theological Seminary, Philadelphia PA; Montana State University, Bozeman MT; Normandale Community College MN; North Platte High School, Ord NE; Pope Pius XI High School, Milwaukee WI; Washburn University, Topeka KS.

**Service:** Built at Mason some of the machines needed to help make the world a civil society, e.g., Center for the Arts, Theater of the First Amendment, College of Visual and Performing Arts. Created courses needed to help students achieve a liberal education and avoid cynicism and defeatism. Hundreds of ad hoc contributions, such as: three-week seminar on Nathan at Lewinsville Presbyterian Church; interfaith production of Nathan combining the memberships of the Church of the Redeemer, Islamic Day School, and Adat Shalom Reconstructionist, leading to a "Friends of Nathan" society; serving on Boards and Executive Committees of Film Studies, Center for the Arts, Theater of the First Amendment, Piedmont Film Festival; talks at high schools such as Robinson, South Lakes, Jefferson, Lake Braddock; speaking to Association of Muslim Social Scientists, Center for Global Studies, Center for Social Science Research, Goethe Institut, Learning in Retirement Program, Mason Equity Office, The Democracy Project, and on Arabic radio; interview for Modern Language Association via NPR and satellite broadcast titled "What's the Word?" on Nathan. Extensive fundraising for George Mason University; emcee at gala. Multiple keynote addresses, e.g., Mason Law and Economics Center Program for Motion Picture Producers on "The American Hero." See also Sections III and IV.

## VI. Letters of Support

### Letters from Students:

**Teaching viewed as impact:** • "I took your class not because I love literature or poetry but because I was filling a freshman requirement. I was surprised to find out how much I learned... I owe you a debt of thanks for being a teacher that inspired me along this path [teaching in the DC public schools]." • "I was terrified of taking a Shakespeare course in college, but Prof. D'Andrea alleviated that fear in the very first class I attended. His enthusiasm for the subject was absolutely contagious." • "Finally someone could compel me to think beyond the words on the page and far past what any other professor expected me to do... He inspires... I knew I had to pay attention after he announced his love for Shakespeare." • "I was searching for a class in literature and asked other students for a recommendation. They unanimously recommended that I take Prof. D'Andrea's courses because he was the best literature professor they had ever had... He gave me a lifelong appreciation of Shakespeare and his works." • "I was apprehensive about taking a Shakespeare class... D'Andrea's teaching not only led me to fall in love with Shakespeare's work, but was also single-handedly responsible for helping me decide to continue my higher education at Mason." • "He's inspired me to select art history as a major, and I couldn't be happier." • "Prof. D'Andrea's passion for education and literature is unmatched. There was not a single lecture in which I did not feel completely enthralled or challenged." • "The sheer force of Paul D'Andrea's passion, intellect, and charisma would draw in even the least interested and least learning-inclined student in any room." • "He began each exam by telling the class something I now tell my students: 'This in no way measures your value as a person or the value of your soul.'" • "He inspired me, and everyone else in the room, to not only cultivate a love of literature, but to cultivate a love of life." • "Of the professors I have studied under in my college career, Dr. D'Andrea has by far been the best at captivating and motivating the students... I am a fourth-year student majoring in physics and computer science... Inspired by Dr. D'Andrea's example, I am applying for graduate-level scholarships and Master's programs in English literature."

**Teaching as mutual discovery:** • "I can, without reservation, commend Professor Paul D'Andrea as having the greatest impact, among my post secondary educators, on my direction in life... His passion encouraged me to discover my giftings... I am greatly indebted for his unrelenting encouragement... as I pursue my dream of working in higher education." • "Your class made me feel smarter." • "He is as passionate about discovering new ideas as he is in sharing developed ones... Never have I completed a class and wished it wasn't over. Until now." • "[A Korean student]: 'You are indeed a best professor that I have ever met. It was after Prof. D'Andrea's lecture that I opened my eyes... He brought Shakespeare not only to literature but life... I truly appreciate him for teaching life, which is more than just knowledge.'" • "[Shakespeare] became approachable through your teaching—and hell, likable." • "Prof. D'Andrea's lectures are filled with such passion and deep knowledge that they transport you out of your seat and drop you into a crowd at the Globe Theater." • "How does one summarize a turning point in one's life? ... I have a career I never expected and that I absolutely love because you taught me to follow my passions with intent and intelligence." • "Prof. D'Andrea is hands-down the most intelligent person I know... He made Renaissance art history extremely appealing and fascinating to me, and I am convinced that he is the only professor that could possibly do that." • "I was very nervous entering the classroom...but after the first lecture, I could not be more grateful to have the opportunity to learn from such an open-minded and passionate teacher...[who] has inspired me as an artist to create new concepts for the next generation." • "I learned more in one class with Paul D'Andrea than I have in my other classes combined." • "I learned an incredible amount from my peers in your classes, because you brought out the best in all of us... I still share literature, art, podcasts, and other discoveries with students I met in your classes."



**Teaching as integration:** • "He taught me and showed me through his own work and life the practical value of the humanities... Not a single week goes by where I don't reflect on an idea we discussed." • "The Great Conversation was by far the most enjoyable Honors class I have taken... Before your class, I was one of the many who had cultural amnesia; I never thought deeply about the connections between the great writers and artists throughout time." • "Bringing this conversation into my own family has made me realize how important and personal the Great Conversation is, although it is usually applied to broader things and ideas." • "Your teaching inspired me to look closely at any type of [business] structure I study in order to decipher its meaning." • "My trial skills certainly began forming in Dr. D'Andrea's classroom at George Mason University more than 20 years ago. There is no teacher I have had in my education at any level whose instruction has stayed with me so strongly."

**Teaching as service:** • "He is kind, humble, generous, and understanding. His outstanding accomplishments are a big source of inspiration to us students... He is so passionate about Liberal Arts... He will go out of his way to try and help a struggling student succeed." • "My hope is that I can live up to the expectations you set for us and improve others' lives through my art." • "It was after the first class I had with him that I knew theater was the right major for me. I wanted to impact others' lives, as Prof. D'Andrea had done for me. I now teach theater in Midlothian, Virginia. I want my students to love theater more because they can see my passion, as I saw in Prof. D'Andrea." • "While I am pursuing my Master's in English Education, I still use the tricks on annotating, reading, and writing he taught." • "He gave me, a first-semester transfer student, much-needed encouragement." • "Dr. D'Andrea doesn't simply teach, he transforms... He works with students both in the classroom and one-on-one to develop their writing." • "As a computer science student, it means a lot to say Prof. D'Andrea sparked my interest in the arts... something I was so apathetic to before... This sets him far above what I expect even exceptional teachers to be capable of. I do not know of anybody more deserving of the Outstanding Faculty Award than Paul D'Andrea."

**Letters from Community Leaders:**

• "The auditorium at the Goethe-Institut was packed with our American Goethe Society members and guests... When it was your turn to speak as Featured Speaker of the event, we expected a scholarly treatise read from the podium—instead, you kept us fascinated and held us spellbound by the way you addressed us, free from a script yet with great scholarly detail, describing the reasons for adopting Lessing's play on religious tolerance as a parable for our modern times... We were impressed to learn that the project to turn the play into a film took you five years to complete—it debuted just two weeks after the September 11, 2001 terrorist attacks and was subsequently widely broadcast... The play was beautifully acted, and I was not the only one moved to tears, not for sentimental reasons, but because of the powerful message. In fact, I had difficulty in walking up to the podium to congratulate you on having produced such a stunning, timeless play."—*Erika Joyce, President, American Goethe Society.*

• "My wife Cheryl and I are happy to support you for the Virginia Outstanding Faculty Award... Your production of Nathan the Wise at George Mason University greatly moved us... After attending the production, we concluded that this play, as adapted by you and as produced at Mason, belonged on public television so as to reach a larger audience. We hoped our gift of \$10,000 would provide the seed money for Mason to get the video onto public television. We are not in the habit of making such gifts. We made this exception because we believed your work deserved this support... The problems and misunderstandings between Muslims, Christians, and Jews have continued to grow worse, as attested in newspaper headlines about Gaza, Iraq, Syria, and ISIS. The value of your adaptation of Nathan the Wise has increased accordingly. We have great admiration and respect for you and what you have contributed to Virginia's educational system. We hope you receive this award in recognition for your achievements."—*Warner and Cheryl North, citizens, Belmont, California.*

#### **Letters from Theater Professionals:**

- "Paul is not only a genius, but one of the kindest, warmest souls I have ever worked with. He is generous as an artist and as a human being. Working with him was like winning the lottery."—*Meredith Autry, Equity actor.*
- "The Center for Performing arts at Sundance continues to support these playwrights—Al Brown, Paul D'Andrea, Toni Press, and Gilbert Smith—in their work."—*Robert Redford, actor, director, producer, Oscar winner.*
- "A Paul D'Andrea play can make you decide to take another chance on human beings. Your cynicism subsides, and you start to think, well, maybe there *is* hope, maybe reason *can* prevail, maybe love *will* find a way."—*Kathryn Kelley, Equity actor*
- "In my 25-year career in professional theater, I've worked on two productions that changed my life: How I Learned to Drive [the Pulitzer Prize play by Paula Vogel] and Two-Bit Taj Mahal [by Paul D'Andrea]... Paul is the consummate professional while also being one of the most caring, generous, and empowering artists that I have had the pleasure of working with."—*Karalee Dawn MacKay, Equity Stage Manager.*

#### **Letters from Colleagues:**

- "Noted playwright, distinguished scholar, revered teacher, and sometime-physicist Paul D'Andrea has brought to George Mason a passion for undergraduate education and academic excellence that is unsurpassed. His contributions to arts education, public engagement, institution building, and national recognition of Mason have been transformative and deserve the highest recognition by his fellow Virginians. I heartily endorse his candidacy for the Virginia Outstanding Faculty Award."—*Robert M. Hazen, Robinson Professor of Earth Sciences, George Mason University; 2012 SCHEV Outstanding Faculty Award recipient*
- "Paul is one of the two or three best stand-up lecturers on literature that I have encountered as student or faculty member at six universities over the past 30-something years. And my opinion is widely shared."—*Patrick Story, Plan for Alternative General Education Director, George Mason University*

#### **Letters from Administrators:**

- "As a scholar and cultural organizer, Professor D'Andrea has played a major role in building the university as a regional cultural center, which is a core mission in terms of regional service in an otherwise rather fragmented area. His organizational work in building a strong theater program, including the Theater of the First Amendment, and his own widely-noted productions such as Nathan the Wise have been true creative sparks in the university's cultural contributions, ultimately with impact beyond as well as within the Northern Virginia region. In all his work, Professor D'Andrea seeks to marry vivid theater with a strong social message, and he succeeds in stimulating greater reflection and understanding. His work as educator and writer operates at a consistently high level, with positive impacts for the university's educational mission both conventionally and broadly construed."—*Peter Stearns, Mason Provost (2000-14)*
- "I want to thank you for your outstanding support of George Mason's programs and students over the 17 years I was Vice President of Information Technology. Your creativity and persistence made it possible to create the Film and Video Studies program, which is now one of the largest undergraduate programs at George Mason."—*Joy Hughes, Interim President and Provost, George Mason University-Korea*
- "Dr. D'Andrea's compassion for his students has been instrumental in getting many honors college students through their hard times."—*Zofia Burr, Dean, Honors College, George Mason University*
- "My position at the university affords me a unique opportunity to engage students and faculty members across the different units... In nearly five years of such conversations, I have not heard any instructor described with the appreciation I've heard students and colleagues apply to Paul D'Andrea."—*Anthony Dyer Hoefer, Assistant Dean, Honors College; Director, University Scholars Program, George Mason University*

## VII. Additional Documentation

### **Statistical Overview of Teaching Evaluations:**

- In the category "rating of teaching," D'Andrea's course evaluations are, on average, higher than the average for a given department—English, Honors, Theater—by 10%. In the category "rating of course," they are higher by 16%.
- The rating of 4.9 out of 5.0 for "rating of teaching" has, on average, a standard deviation of 0.32, meaning there is a solid agreement by the students on the rating. The usual standard deviation for this category is about 0.78, suggesting a wider range of opinion.

### **Statistical Summary of Teaching as Application:**

The labor-intensive nature of live theater may be seen from a survey Ms. Devon Frederick of the Institute for the Arts made in 1992 during the sold-out run of The Einstein Project, detailing D'Andrea's interaction with the community: D'Andrea met with 562 Mason students, 519 other students, 110 community adults, 14 Mason faculty, 21 other teachers, 33 community leaders. 2,961 people attended the play. 60,000 heard D'Andrea on the Charlie Bell WMAL/AM radio show. 74 letters were received from students at Robinson Secondary School. (One student, in a spirit of Knowledge Integration, noted in his letter that D'Andrea had made an error depicting the Japanese Tea Ceremony; it was immediately corrected). 6 Meet the Playwright sessions. 4 visits to high schools. 3 visits to colleagues' classes. 1 Plan for Alternative General Education lecture. 1 lecture with two novelists. 1 public lecture at the Concert Hall. 1 visit to an elementary school. 1 radio show. 1 trip to the Folger Theater in Washington, DC. 1 visit by a sixth grader and his mother to D'Andrea's office to show the playwright the student's excellent model of a black box theater.

### **Peer Evaluations of Teaching:**

- "Paul would call on students by name and seemed to know the strengths and weaknesses of each. The atmosphere of the class was engaged, interactive, and articulate. Clearly, students were prepared for discussion... I cannot imagine a more enjoyable peer review experience."—*John Paden, Robinson Professor of International Studies*
- "The purpose of [Theater as the Life of the Mind] is to trace four great literary themes from the classic theater to modern movies and television and to give the students an intellectual framework in terms of which they will be able to judge and appreciate theater... Prof. D'Andrea passed out a previously-graded exam while students were taking the quiz, showing that he knew each student in the class by name... The quiz was followed by a study group presentation in which a group of students work as a team to answer specific questions posed by Prof. D'Andrea... Throughout the lecture, he elicited and received active participation from his students... I found that I had witnessed a masterful performance from a master teacher. I doubt if the students in this class will ever forget it."—*James Trefil, Robinson Professor of Physics*
- "Prof. D'Andrea is in full mastery of the work of his beloved poet, and he exuded an infectious enthusiasm... I greatly enjoyed this class, but even more important, I gained insights into Shakespeare's play and the manner in which it can be brought to life in a classroom."—*the late Egon Verheyen, Robinson Professor Emeritus of Art History*
- "Professor Paul D'Andrea has been a guest lecturer on Shakespeare in my Honors College course on Cultural Literacy. He presents with infectious enthusiasm and joy in his subject material. Teaching to this scholar emerges with religious fervor and scientific organization."—*Harold Morowitz, Robinson Professor of Biology and Natural Philosophy*

### **US State Department Report:**

- "In the past few years, Abraham has sought projects that enable actors to spread the message of peace. In 2003, Abraham guest-starred in a reading of Paul D'Andrea's adaptation



of Nathan the Wise by German playwright Gotthold Lessing in collaboration with Theater of the First Amendment at George Mason University in Fairfax, Virginia. Abraham said 18th century European audiences panned Lessing's tale of religious tolerance in 12th century Jerusalem, but 21st century audiences warmly received the new version. 'Based in fact, the story was the gathering together of three great religions, and through a series of amazing coincidences and circumstances that were the hand of God, they were able to exist side by side,' Abraham said." —F. Murray Abraham, Oscar Winner, *Seeks Tolerance through Arts.* US State Department interview by Carolee Walker in *Washington File*, September 20, 2006.

### **Theater Reviews:**

#### **Two-Bit Taj Mahal**

- "Top-drawer...pays off... a ripping yarn, based on an unsolved FBI case, that shimmers with the enigmatic grandeur of a fairy tale...Taj Mahal dances between thriller-variety tension and naturalism ghosted with quirkiness...jaw-dropping twists."—*Celia Wren, Washington Post*

#### **The Einstein Project**

- "Drop everything! To see what theater is when it soars, go to Berkshire Theater Festival's Unicorn Theater and be engrossed by The Einstein Project."—*Macey Levin, Theater Notes* • "No ordinary summer offering, this is a vigorous, thought-provoking production that could transfer to Broadway."—*Ralph Hammann, The Advocate* • "Riveting, intensely theatrical."—*Jeffrey Borak, Berkshire Eagle* • "Riveting and engrossing play."—*Ron Lee, WBRK* • "Best bet."—*Berkshires Week* • "Triumphant finale...one of the best theater buys."—*Curtain Up/Berkshire Review* • "Scenes of shattering emotional intensity...a tiny wordless scene stabs the heart."—*Frances Benn Hall, New Berkshire.com magazine*

#### **The Trouble With Europe**

- "Undoubtedly the best new play to be presented so far...D'Andrea may be one of the most original American theatrical voices since Sam Shepard...astonishing verbal images."—*Ron Pennington, Hollywood Reporter* • "By far the most intriguing, elusive, and infuriating [of the new play season]...with certain creative artists (Stephen Sondheim will serve as the supreme example), it is necessary to savor their work more than once...Ideology—in one of D'Andrea's most astute moves—is bored to death under a barrage of abstractions from Jogot...He astonishes by delivering the unexpected both in the lines and in the situations...redolent with underlying thought."—*Sylvie Drake, Los Angeles Times* • "Soaring metaphor and penetrating social commentary echo John Guare's bizarre, off-the-wall farces as well as Sam Shepard's magnification of the mythical rhythms and music of American life. D'Andrea, however, has a unique comic voice that wittily explores the labyrinth of American myth and European sophistry."—*Jules Aaron, Yale Theater* • "This is a highly original first play born of a highly original mind."—*Otis L. Guernsey, Jr., Best Plays Series/Dodd, Mead*

#### **A Full-Length Portrait of America**

- "With so many current playwrights wallowing in self-pitying themes, surrendering to contemporary theatrical restrictions and limiting their poetry to that culled from restroom walls, it is nice to see a playwright to do something really outrageous and shoot for the stars...His people speak in the broadest poetic images and musical cadences I've heard since Maxwell Anderson's 'High Tor' and 'Winterset.' Fortunately for all of us, D'Andrea has a sense of humor which Anderson usually lacked."—*Dudley Saunders, Louisville Times* • "A playwright of vivid imagination...Its theme is spiritual rebirth...There are constant intimations in 'Portrait' that an intensely gifted playwright is taking wing."—*William Mootz, Louisville Courier-Journal* • "'Most importantly, this is a writer. You pick up Paul's work and you know it must be considered,' said Jory, who compared D'Andrea's command of language to Shakespeare's and his characters to those of William Saroyan."—*Peter Vaughan, Minneapolis Star* • "The most important contribution [to the Actors Theater of Louisville Festival]."—*Peter Iden, Frankfurter Rundschau [Germany]*

#### The Wonderful One-Hoss Shay

- "His idealistic, charismatic Oliver [Wendell Holmes, Jr.] and Fanny [Dixwell] are in love not just with each other but with the principles of justice."—*Nelson Pressley, Washington Times*

#### Nathan the Wise

- "It attains a measure of holiness."—*Lisa Traiger, Washington Jewish Week* • [translation of the Arabic]: "It is remarkable that Americans understand and are interested in Islam and Saladin...the play was written before 9/11."—*Al-Ahram (Cairo, Egypt; [the New York Times of the Middle East]) review of Nathan on 11/23/01*

#### Additional Documentation of Service as Integration and Application:

- D'Andrea has participated fully in all the normal service activities of a university professor—such as curriculum development, hiring, promotion, retention, guest lectures—and has done this in six units concurrently: English, Theater, College of Visual and Performing Arts, Theater of the First Amendment, First Light [new play development program for professional playwrights and students], Robinson Professors, as well as contributions to Honors and Film and Video Studies. He has given papers and presentations at conferences such as the Association for Theater in Higher Education, Theater Trustees of America, Law and Economics Center Programs for Federal Judges, and the James River Writers Conference in Richmond.
- But a unique service contribution has been the creation of a new canon of American theater by writers he has fostered. To select two out of dozens of examples: (1) Theater of the First Amendment [itself named by D'Andrea in honor of George Mason and his nation-building *Virginia Declaration of Rights*] commissioned choreographer Dianne McIntyre to write Open the Door, Virginia!, a positive, joyous, dance-drama about the 1951 school walkout by African-American students in Farmville, Virginia, which gave momentum to *Brown v. Board of Education*. Students were involved in the historical research and the Equity production. In the audience on opening night was 97-year-old Oliver White Hill, Sr., one of the greatest civil rights lawyers, recipient of the Presidential Medal of Freedom, whose lawsuit in the Farmville case was decided by the Supreme Court as part of *Brown*. The standing ovation for Mr. Hill and for the play carried Ms. McIntyre's play out beyond Mason to the main stage of the Cleveland Playhouse and other venues. (2) D'Andrea was the dramaturg [play doctor] at Sundance for Mark Handley's play Idioglossia, which went on to become the movie Nell, starring Jodie Foster and Liam Neeson.

#### Additional Documentation of Recognition:

Harvardwood is the organization of Harvard alumni working professionally in Hollywood. D'Andrea has won the 2014 Harvardwood Writers Competition for best new play with Win Win. The *Deadline* press release stated: "The writers, selected by a panel of television executives, writers, producers, agents, and managers, were judged for excellence in categories that included marketability and originality." For those who think Hollywood is the belly of the beast, there is, in that belly, at least one marketable new work that harks back to Pindar and Saint Paul.

#### Additional Excerpts from Unsolicited Letters:

- "I attended the University of Minnesota from 1981-85, earning a BA in psychology. Yes, I have foggy recollections of some of my professors. But the only professor whose name I remember, whose class content I remember, and whose life lessons I remember are yours. Among other things, I have become a high school math teacher and mother in greater Cleveland, Ohio... My greatest takeaway lesson from your class is how you taught me that it's just too easy to only be a critic. You taught us not to be content with just finding errors, flaws, mistakes, and problems. What then? We are to always search for solutions to the problems we uncover, or what's a heaven for? ...I can only hope that my own children have a professor who affects them as deeply as you affected me. I am reminded to repeat one of my many pieces of advice to them: take the professor, not the class. Professor D'Andrea, you are the professor.

—Helen (née Jacobson) Douglas, former student

- "Though I'd be shocked if you remembered, I was a student of yours in a common core humanities class at the University of Chicago back in 1971-72. I can't tell you how valuable the experience was to me, other than to say that it changed my life forever."—Peter Gallanis, former student

- "Your class made me much more aware of the Zeitgeist of this age and my generation, and also made me more (painfully) aware of how often I choose to live in its shadow. It made me more aware that the good, the true, and the beautiful are not private discoveries or opinions of my own, and that what I think I've understood of those things is but the tiniest sliver of a greater reality—or mystery—that others have sought far more earnestly and surrendered to far more honestly than I have... [re: 'a somewhat despairing article in the New York Times about the spread of relativism and private morality among young adults in America' ] Without your class, I probably would have read the article and done some ironic mode despairing of my own. But instead, I have the experience (and the intellectual toolkit!) of your class to help me try to do more than just complain about what's wrong with the world or my generation. You probably know this—since you designed it—but I keep finding the whole structure of the 'Theater as Life of the Mind Class' repeating as a sort of rhythm in my life in the challenges I encounter. I'm so grateful to have had a class and teacher that gave me such a foundation. Thank you, Dr. D'Andrea, for all the good work you do."—Emi Parker, former student

- "Subject: UVA!!!!!!!!!!!!!! WOW!!! I am crazy with happiness!!! I got a President's Scholarship from UVA: 3 years tuition and \$14,000/yr stipend!!!!!!!!!!!!!! I really don't know what to do with myself!!!!!! Whatever you wrote should be minted!!! I am trying to stop screaming."—Erika S., former student

- "I wanted to reconnect with you, because yesterday I was shopping in the bookstore and I found a copy of the entire book of Rabelais' *Gargantua and Pantagruel*. I was ecstatic to say the least. Your discussions of education and the Abbey of Thélème changed my life, expanded the lens through which I observe the world, and helped me to experience life on a deeper, more aware level. And now I am excited to own the entire book. I simply had to tell you...how much your class impacted my education and my outlook."—Margaret Albert, former student

- "[D'Andrea is] relentlessly aspiring."—US Navy SEAL, mentee

#### **URLs:**

- Italian RAI/TV feature on Nathan (use the white dot scrubber at the bottom to go to 3:02 for English language, 3:27 for interfaith, 3:42 for terrorism, 5:08 for Artistic Director introduction, 6:33 for the play): <https://www.youtube.com/watch?v=BWGtXiEEiB4>
- Streaming Vimeo of all of Nathan: [www.nathanthewise.com](http://www.nathanthewise.com)
- Mason Gazette: <http://storyfoundry.org/StoryFoundry.org/DandreaTeachingPress.html>
- Webpage on Nathan's impact with video of D'Andrea's address to the Harvard Club: [http://storyfoundry.org/StoryFoundry.org/nathan\\_at\\_harvard.html](http://storyfoundry.org/StoryFoundry.org/nathan_at_harvard.html)

#### **New work:**

- Television pilot: High Risk Offenders (with Christian D'Andrea), based on ride-alongs with parole officers assigned to convicted criminals released into Los Angeles County.
- Continuing to kick his way through more waves of fragrant leaves on his *Odyssey*, D'Andrea has completed a work—inspired by his students' interest—in a new genre, a novel, The Magnificent Life of Lorenzo, based on the life of the Renaissance poet, ruler, warrior, diplomat, peacemaker, literary critic, art patron, and lover, Lorenzo de' Medici. The story in brief: The Pope murdered Lorenzo's brother. In revenge, Lorenzo created the Renaissance.