

Viviane Sophie Klein
Department of Classical Studies, Boston University
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RESEARCH INTERESTS

Latin poetry, especially lyric and satire; Roman comedy; Greek drama; Mythology;
Classical Tradition and Reception

EDUCATION

Ph.D. (Classical Studies), Boston University (2013)
Dissertation: *Playing the Part: The Role of the Client in Horace's Sermones and Epistles*
(1st Reader: Patricia Johnson; 2nd Reader: Ann Vasaly; 3rd Reader: James Uden)

M.A. (Classical Studies), Boston University (2009)

M.S. (Advertising), Boston University (2004)

B.A. (Classics), with honors, Brown University (2003)

Other: Classical Summer School, American Academy in Rome (2009)

FACULTY APPOINTMENT

Lecturer in Classical Studies, Boston University (2013-present)

AWARDS & FELLOWSHIPS

National Endowment for the Humanities Scholarship to Study Roman Comedy in
Performance, NEH Summer Institute, University of North Carolina at Chapel Hill (2012)

The Graduate School of Arts and Sciences Award for Outstanding Teaching Fellow,
Department of Classical Studies, Boston University (2011)

The Alice M. Brennan Humanities Award, Boston University Humanities Foundation,
Boston University (2011)

The Angela J. and James J. Rallis Memorial Award, Boston University Humanities
Foundation, Boston University (2011)

Teaching Fellowship, Department of Classical Studies, Boston University (2006-2013)

Karen T. Romer Undergraduate Teaching and Research Assistantship (UTRA),
Brown University (2002)

PUBLICATIONS

Articles

“Performing the Patron-Client Relationship: Dramaturgical Cues in Horace’s *Sermones* 2.5,” *Illinois Classical Studies*, Volume 37 (2012), pp. 97-119

“Imagining and Imaging the Chorus: A Study of the Physicality, Movement, and Composition of the Chorus in A.R.T.’s *Ajax*,” *Didaskalia*, Volume 9, Number 6 (2012), pp. 27-30

“Canto 33A: Vergil’s Voice,” *Brown Classical Journal*, Vol. 14, April (2002)

Reviews

Review of A. Augoustakis and A. Traill (eds.), *A Companion to Terence* (Malden, MA and Oxford: Wiley–Blackwell, 2013), *Classical Review* 65.2 (2015)

WORK IN PROGRESS

(submitted) “When Actions Speak Louder Than Words: The Roles of Mute Characters of Roman Comedy”

(in progress) “*Animaniacs* and Ancient Greek Satyr Drama” for *The Proceedings of the “Reconsidering Popular Comedy: Ancient and Modern” Conference (University of Glasgow, August 28-30, 2013)*, edited by I. Ruffell and C. Panayotakis

(in progress) Chapter on “Theater of War: Ancient Greek Drama as a Forum for Modern Military Dialogue” for *Contemporary Adaptations of Greek Tragedy: Global Directorial Perspectives*, edited by G. Rodosthenous

INVITED LECTURES

“More than Meets the Eye: Myths of Transformation,” Massachusetts Junior Classical League, Boston University (December 5, 2014)

“Studying Classics Through Performance,” The George Edmands Merrill Memorial Lecture, Department of the Classics, Colgate University (November 13, 2013)

“Introduction to Greek Tragedy: Euripides’ *Bacchae*,” Massachusetts Junior Classical League, Boston University (December 6, 2012)

“Imagining and Imaging the Chorus: A Study of the Physicality, Movement, and Composition of the Chorus in A.R.T.’s *Ajax*,” Symposium on “The Problem of the Chorus – Staging Classical Greek Drama,” Interdisciplinary Center for Hellenic Studies (ICHS), Richard Stockton College of New Jersey (April 14-16, 2012)

“Cleopatra: Queen, Lover, Monster,” Massachusetts Junior Classical League, Boston University (December 8, 2011)

“Comedy Tonight’: Plautus and *A Funny Thing Happened on the Way to the Forum*,” Massachusetts Junior Classical League, Boston University (December 9, 2010)

“Medea: Victim or Villain?” Massachusetts Junior Classical League, Boston University
(December 10, 2009)

INVITED PANELS

Tales from Ovid, Whistler in the Dark Theatre Company, Boston, MA (November 11, 2012)

Euripides’ *Trojan Women*, Whistler in the Dark Theatre Company, Boston, MA (May 27, 2012)

CONFERENCE PAPERS

“Strategies for Employing and Expanding Ensemble Roles in Roman Comedy,” Ancient Drama In Performance III, Randolph College (October 10-12, 2014)

“The *Dramatis Persona* of the Client in Horace’s *Sermones* 1.9,” The Classical Association of the Middle West and South Annual Meeting (April 4, 2014)

“*Animaniacs* and Ancient Greek Satyr Drama,” Reconsidering Popular Comedy: Ancient and Modern Conference, University of Glasgow (August 28-30, 2013)

“‘There are no small parts, only small actors’: Spotlighting the mute characters of Roman Comedy,” Beyond the OCT: Reflections on the NEH Summer Institute on Roman Comedy in Performance,” The Classical Association of the Middle West and South Annual Meeting (April 19, 2013)

“Imagining and Imaging the Chorus: A Study of the Physicality, Movement, and Composition of the Chorus in A.R.T.’s *Ajax*,” Bodies in Motion: Contemporary Approaches to Choral Performance, sponsored by the Committee on Ancient and Modern Performance, American Philological Association Annual Meeting (January 4, 2013)
Received “Honorable mention” in APA survey of outstanding papers

“Performing the Patron-Client Relationship: Dramaturgical Cues in Horace’s *Sermones* II.5,” Happy Talk: Diversity of Speech in Greco-Roman Comedy & Satire, sponsored by the Society for the Oral Reading of Greek and Latin Literature, American Philological Association Annual Meeting (January 8, 2012)

“Playing the Part: Dramatic and Social Performance in Horace’s *Sermones* II.5,” University of Michigan (April 16, 2011)

“*Animaniacs* and Ancient Greek Satyr Drama,” 35th Comparative Drama Conference, Loyola Marymount University (March 25, 2011)

“Playing the Part: Dramatic and Social Performance in Horace’s *Sermones* II.5,” City University of New York (February 24, 2011)

“*Animaniacs* and Ancient Greek Satyr Drama,” Rutgers, the State University of New Jersey (April 9, 2010)

SERVICE (INTERNAL)

Organizer of the Department of Classical Studies and Core Curriculum's Annual "Aristophanes" Production (2014, 2015)

Faculty Adviser for the Sweethearts A Capella Group, Boston University (2014, 2015)

Organizer of 2nd Annual Graduate Conference: "Ancient Chimeras: Composite Creatures, Cultures, and Genres," Boston University (2010)

SERVICE (EXTERNAL)

Committee Member, APA Committee on Ancient and Modern Performance (2014-2016)

TEACHING EXPERIENCE

Latin 111 (Beginning Latin I), Boston University (2009, 2013, 2014)

Latin 112 (Beginning Latin II), Boston University (2014, 2015)

Latin 211 (Caesar & Cicero), Boston University (2012, 2013)

Latin 212 (Vergil & Catullus), Boston University (2007, 2008, 2010)

Latin 351 (Horace), Boston University (2014)

Roman Civilization, Boston University (2013, 2015)

Roman Comedy in Translation, Boston University (2014)

TA: Roman Civilization, Boston University (2007, 2008, 2011)

Greek Civilization, Boston University (2009, 2010)

Roman History, Boston University (2011)

Decline and Fall of the Roman Empire, Boston University (2007)

Greek and Roman Mythology, Boston University (2006, 2012)

EDITORIAL EXPERIENCE

Editorial Assistant for Prof. James Uden, *The Invisible Satirist: Juvenal and Second-Century Rome* (Oxford and New York: Oxford University Press, 2014), Boston University (2013)

Editorial Assistant for Prof. Rosanna Warren, *Fables of the Self: Studies in Lyric Poetry* (New York: W. W. Norton, 2008), Boston University (2007)

Research and Editorial Assistant for Prof. Patricia Johnson, *Ovid Before Exile: Art and Punishment in the Metamorphoses* (Madison: Wisconsin University Press, 2007), Boston University (2006)

Editorial Assistant of the *International Journal of the Classical Tradition* (Volumes 11.4-13.4), Institute for the Classical Tradition, Prof. Wolfgang Haase (ed.), Boston University (2005)

Undergraduate Teaching and Research Assistant (UTRA) for Prof. Joseph Pucci, *Ancient Diction and the Memory of Language in Augustine's Confessions*, and *Ausonius and the Traditions of Latin Poetry* (forthcoming), Brown University (2002)

LANGUAGES

Latin, Ancient Greek, German, Italian, French

THEATER EXPERIENCE

Member of the Literary Wing, Lark Play Development Center (2005-present)

Box Office Assistant, Shakespeare in the Park, New York Public Theater (2003)

Production Manager; Actor, Shakespeare on the Green, Brown University
(1999-2003)

PLAYWRITING AWARDS

The Spitting Image, Finalist for the Arthur W. Stone Playwriting Award, Louisiana Tech University, Ruston, LA (2009)

Per Chance, Finalist for Playwrights' Week, Lark Play Development Center, New York, NY (2007)

Per Chance, Winner of the Nancy Weil New Play Search, Firefly Productions, Cambridge, VT (2005)

Per Chance, Runner up in New Play Competition, Alarm Clock Theater Company, Cambridge, MA (2005)

The Court of Ladies, Honors Thesis, Brown University, Providence, RI (2003)

A State of Jello, Gold Award for Dramatic Script, National Scholastic Awards, Washington, D.C. (1998)

PRODUCTIONS OF ORIGINAL PLAYS

The Spitting Image, Emerson Theatre Collaborative (e.t.c.), Mystic, CT (November 2011)

The Spitting Image, Happy Medium Theatre Company, Boston, MA (March/ April 2011)

The Shape-Shifter, Boston Actors Theatre Company, Boston, MA (May 2010)

The Spitting Image, Manhattan Repertory Theater Company, New York, NY (April 2009)

Per Chance, Firefly Production Company, Cambridge, VT (May 2006)

The Birds I View, Two Trees Theatre Company, Vancouver, BC (July 2005)

Coffee Grind, Harrogate Theatre Company, North Yorkshire, England (June 2005)

Coffee Grind, Java Theatre Company, Providence, RI and Boston, MA (April-May 2005)

Dido, Production Workshop, Brown University, Providence, RI (March 2003)

Inner Monologue, Production Workshop, Brown University, Providence, RI (March 2002)

READINGS OF ORIGINAL PLAYS

The Spitting Image, Stony Brook University Department of Theatre Arts, Stony Brook, NY (February 2012)

The Spitting Image, 35th Comparative Drama Conference, Loyola Marymount University, Los Angeles, CA (March 2011)

The Spitting Image, Boston University Department of Classics, Boston, MA (September 2009)

Per Chance, Lark Play Development Center, New York, NY (February 2008)

Dido, Scratch Theater Company, Jersey City, NJ (October 2006)

The Tenth Muse, The Playwrights' Platform, Waltham, MA (October 2005)

REFERENCES

Professor Patricia Johnson, Boston University, pjjclass@bu.edu, 617-353-4464

Professor Ann Vasaly, Boston University, vasaly@bu.edu, 617-358-4317

Professor Stephanie Nelson, Boston University, nelson@bu.edu, 617-353-4445

Professor Loren J. Samons, Boston University, ljs@bu.edu, 617-353-2427