TEXAS STATE VITA

(Note: For all entries, list most recent items first.)

I. ACADEMIC/PROFESSIONAL BACKGROUND

A. Name Joe Falocco Title Dr.

B. Educational Background (Degrees, Years, Universities, Majors, Thesis/Dissertation)

PhD	English (Renaissance and Dramatic Literature) UNC Greensboro	2006

Doctoral Dissertation: "Elizabethan Staging in the Twentieth Century: Theatrical Practice and Cultural Context**"** (Winner of 2006 Dissertation of the Year Award).

MFA	Performance Roosevelt University	2000
BA	Acting DePaul University School for New Learning	1997

C. University Experience (Position, University, Dates)

June 2016 – Present **Texas State University, San Marcos**
Associate Professor; Department of English

August 2011 – June 2016 **Texas State University, San Marcos**
Assistant Professor; Department of English

August 2010 – May 2011 **Livingstone College; Salisbury, NC**
Associate Professor; Department of English.

August, 2008 – May 2010 **Penn State Erie, The Behrend College; Erie, PA**
Lecturer; Departments of English, Communications, and Integrative Arts.

August, 2007 – May 2008 Rockford College; Rockford, IL
Visiting Assistant Professor; Department of Theatre.

August, 2003 – May 2007 **Catawba College; Salisbury, NC**
Adjunct Professor; Department of Theatre.

August, 2000 - May, 2003 **Arkansas State University; Jonesboro, AR**
Assistant Professor: Department of Theatre.

II. TEACHING

B. Courses Taught

At Texas State:
ENG 2310 British Lit to 1750
ENG 3354 Early Shakespeare
ENG 4355 Late Shakespeare
ENG 4355/HON 3396 M Presenting Later Shakespeare
ENG 5354: Studies in Renaissance Literature – Shakespeare and Performance

Elsewhere:
World Lit I Livingstone College 2010
World Lit II Livingstone College 2011
Victorian Poetry and Prose Livingstone College 2011
Milton Livingstone College 2010
Freshman Composition I Penn State Erie 2008-09; Livingstone College 2010
Freshman Composition II Livingstone College 2011
Fundamentals of Public Speaking Livingstone College 2010-11
Intro to Film Arkansas State 2001-02; Penn State Erie 2007-09
Shakespeare on Film Penn State Erie 2008-09
The Theory and Practice of Stand-Up Comedy Penn State Erie 2008
Theatre History Catawba College 2005-07
Acting Shakespeare Catawba College 2005-07; Rockford College 2008
Period Styles Catawba College 2006
Beginning Acting Arkansas State 2000-03; Catawba College 2003-07; Rockford College 2007-08
Directing I Rockford College 2008
Voice and Movement for Actors Arkansas State 2000-03
Stage Combat Arkansas State 2001-03

C. Graduate Theses/Dissertations.
2013 Rose Verstynen's MA Thesis Committee.
2014 Kevin Gates's MA Thesis Committee (Theatre Department)

D. Courses Prepared and Curriculum Development

HON3392-J Statistics and Shakespeare – worked with Steve Zinkgraf during Fall 2011 to develop content and models for this course.
Participated in revision of General Education Curriculum at Livingstone College 2010-11

III. SCHOLARLY/CREATIVE

A. Works in Print

Scholarly Monographs

Reimagining Shakespeare's Playhouse: Early Modern Staging Conventions in the Twentieth Century. Suffolk: Boydell and Brewer Ltd., 2010.
Reviewed by David Worster of Duke University in *Shakespeare Quarterly* 64 1 (2013): 124-26.
Reviewed by Andrew Blasenak of The Ohio State University in *Shakespeare Bulletin* 29 3 (2011): 481-85.
Reviewed by Cary M. Mazer of the University of Pennsylvania in *Theatre Journal* 63 3 (2011): 479-81.

Chapters in Books

"'Lleno de Tejanidad': Staging a Bilingual *Comedy of Errors* in Central Texas." *Shakespeare and Latinidad.* Eds. Trevor Boffone and Carla Della Gatta. Edinburgh: Edinburgh University Press, 2021. 170-77.

"Recovering the Humoral Body through Original-Practice Performance." *Shakespeare's Audiences.* Eds. Matteo Pangallo and Peter Kirwan. New York: Palgrave-Macmillan, 2020. 45-60.

"Auditioning for Shakespeare." *PERFORM: Succeeding as a Creative Professional*. Ed. Anna Weinstein. New York: Focal Press, 2017. 29-38.

"Bard on Demand: Shakespeare on Screen[s] in the Twenty-First Century." *Playing Offstage: Theatre in Everyday Life.* Ed. Sidney Homan. New York: Lexington Books, 2017. 57-68.

Refereed Journal Articles

"Performance Scripts of Richard III Throughout Theatrical History." *Shakespeare Bulletin* 42.3 (2024): 369-85.

"*Santiago*: Making Bilingual Shakespeare Count." *Shakespeare* 20.4 (2024). Web.

"A Response to Steven Urkowitz and Michael J. Hirrel." Part of "A Symposium on the Playing Times of Shakespeare's Plays in Early Modern Performance." *Theatre and Performance Notes and Counternotes*. 1.1 (2024): 111-25.

"Echoes of Cervantes in *Othello*." *New England Theatre Journal*. 33 (2022): 1-16.

"'A true man of the theatre': The Cautionary Tale of George Bernard Shaw's Infatuation with Benito Mussolini." *Texas Theatre Journal*. 17 (2020): 49-63.

"The 'Doubling' Life of John Florio: Revaluating his influence on Shakespeare's Style." *Early Modern Literary Studies*. 19 1(2016): Web.
(MLA lists an acceptance rate of 35% for this journal)

"Kyd-ding Around in Austin: *The Spanish Tragedy* at the Curtain." *Texas Theatre Journal* 11 (2015): 49-64.
(MLA lists an acceptance rate of 28% for this journal)

"'Shakespeare has it both ways': Character and Form in Performance." *New England Theatre Journal* 25 (2014): 93-110.
(MLA lists an acceptance rate of 28% for this journal)

"Cibber, Barrymore, Barton and the History of *Richard III* in Performance." *Upstart Crow* 1 (August 2013): Web.
(MLA lists an acceptance rate of 18% for this journal)

"Abridged Acting Editions of Shakespeare in the Twenty-First Century." *Texas Theatre Journal* 9 (2013): 55-68.
(MLA lists an acceptance rate of 28% for this journal)

"'This is too long': A Historically-Based Argument for Aggressively Editing Shakespeare in Performance." *Shakespeare Bulletin* 30 2 (2012): 119-43.
(MLA lists an acceptance rate of 27% for this journal)

"Tommaso Salvini's Othello and Racial Identity in Late Nineteenth-Century America." *New England Theatre Journal* 23 (2012): 15-36.
(MLA lists an acceptance rate of 28% for this journal)

"Conflicting Ideological Interpretations of the Founding of the Stratford Festival." *Journal of American Drama and Theatre* 21 1 (2009): 5-20.

"'We shall not save our souls by being Elizabethan': The Limitations of Harley Granville Barker's commitment to Early Modern Staging in his Savoy Productions." *New England Theatre Journal* 18 (2007): 27-48.

"Is Mark Twain Dead?: Samuel Clemens and the Question of Shakespearean Authorship." *The Mark Twain Annual* 2 (2004): 25-40.

"Gardens of Desire: Toward a Unified Vision of *Garden District*." *Tennessee Williams Annual Review* 7 (2005): 63-69.

"Mother Ireland: An Oedipal Reading of *John Bull's Other Island*." *New England Theatre Journal* 15 (2004): 49-62.

Refereed Conference Proceedings

"SHAKESPEARE'S SHIPWRECKED SICILIANS: *The Comedy of Errors, The Winter's Tale, and The Tempest.*" *Lingue e Linguaggi* (2027): Forthcoming.

"Darkness Dismissed: Violenta's Race in *The History of Cardenio." Studies in the Literary Imagination* (2027): Forthcoming.

"Jonson is for Closers: Reflections on 'Original Practice.'" *Text and Presentation* The Comparative Drama Conference Series 14 (2017): 132-47.

"Shakespeare, Essex and Machiavelli." *Journal of the Wooden O Symposium* 2 (2002): 64-74.

Book Reviews

Shakespeare/Cut: Rethinking Cutwork in an Age of Distraction. By Bruce R. Smith. *Renaissance Quarterly* 70.4 (2017): 235-37.

Shakespeare's Theatres and the Effects of Performance. Eds. Farah Karim-Cooper and Tiffany Stern. *Journal of Dramatic Theory and Criticism*. 29.2 (2015): 173-75.

Rescripting Shakespeare: The Text, the Director, and Modern Productions, by Alan C. D Dessen, and *Shakespeare Remains*, by Courtney Lehmann. *Renaissance Quarterly* LVI 3 (Autumn 2003): 231-33.

Published Performance Reviews

Sir Thomas More, dir. Brent Griffin. *Shakespeare Bulletin* 44 3 (Autumn 2027): Forthcoming.

Macbeth, dir. Emily Huber. *Reviewing Shakespeare* (October 2014): Web.

Romeo and Juliet, dir. Elise Wilkinson. *Shakespeare Bulletin* 27 1 (Spring 2009): 188-92.

Romeo and Juliet, dir. Geoffrey Hitch. *High Point Enterprise* 10 September 2006: 3B.

The Taming of the Shrew, dir. John Woodson. *High Point Enterprise* 17 September 2006: 3A.

The Merchant of Venice, dir. Randell Haynes. *Shakespeare Bulletin* 22 2 (Summer 2004): 102-04.

B. Works not in Print

Papers Presented at Professional Meetings

"Santiago: Race and Bilingualism in Contemporary Shakespeare." Italian Association for Shakespeare and Early Modern Studies Conference. May 2024. Venice, Italy

"Jonson is for Closers." Comparative Drama Conference. April 2017. Orlando, FL.

"Bilingual Shakespeare in Central Texas." Blackfriars Scholars Conference. October 2015. Staunton, Va.

“‘How [not-so] easily she may be surpriz’d”: An Original-Practice Solution to the puzzle of *Antony and Cleopatra* 5.2” American Society for Theatre Research Conference. November 2014. Baltimore, MD.

“Reel Bad Shakespeare: The Pernicious Influence of Cinematic Acting Techniques on Theatrical Performance.” Seminar Paper at the Shakespeare Association of America Conference. April 2013. Toronto, ON.

“Why We need Abridged Acting Editions of Shakespeare’s Plays.” American Society for Theatre Research Conference. November 2012. Nashville, TN.

“‘What’s in a name?’: Defining an Appropriate Nomenclature for Elizabethan/ Original Practices / Early Modern / Renaissance / Shakespearean Staging.” Blackfriars Scholars Conference. October 2011. Staunton, Va.

“An Ideological Defense of Early Modern Staging.” Blackfriars Scholars Conference. October 2009. Staunton, Va.

“Conflicting Ideological Interpretations of the Founding of the Stratford, Ontario Shakespearean Festival.” ATDS Emerging Scholars Debut Panel. ATHE Conference. August 2006. Chicago, IL.

“The Legacy of William Poel.” Blackfriars Scholars Conference. October 2005. Staunton, Va.

“Unity and Sexuality in Tennessee Williams’ *Garden District*.” Society for the Study of Southern Literature Conference. March 2004. Chapel Hill, North Carolina.

“Double Casting and the Puzzle of Theseus in *A Midsummer Night’s Dream*.*”* Blackfriars Scholars Conference. October 2003.Staunton, Virginia.

“Gardens of Desire: Toward a Unified Vision of *Garden District*.*”* Tennessee Williams Scholars’ Conference. March 2003. New Orleans, Louisiana.

“Stealing From the Best: Applying Edwin Booth’s Commentary from the New Variorum *Othello*.” Wooden O Symposium. August 2002. Cedar City, Utah.

“Shakespeare, Essex and Machiavelli.” Wooden O Symposium. August 2001. Cedar City, Utah.

Theatrical Productions

Dramaturgy

2022	*Dos Familias*	CFC Arts	Orlando
2019	*Man of Destiny*	Archive Theatre	Austin, TX
2014	*Richard II******	Oklahoma City University	OK City, OK

2013	*Richard III*	Texas State University	San Marcos
2012	*The Merry Wives of Windsor*	Wimberley Players	Wimberley, TX
2011	*Henry V*	Lee St. Theatre	Salisbury, NC
2011	*The Merry Wives of Windsor*	Catawba College	Salisbury, NC
2009	*Antony and Cleopatra*	Shakespeare Carolina	Charlotte, NC
2008	*The Tempest*	Blowing Rock Stage	Blowing Rock, NC
2007	*Macbeth*	Catawba College	Salisbury, NC
2005	*Accidental Death of an Anarchist*	Burning Coal Theatre	Raleigh, NC
2002	*The Comedy of Errors*	Arkansas Shakespeare	Little Rock
2002	*Hamlet*	Arkansas State University	Jonesboro
2001	*Romeo and Juliet*	Arkansas State University	Jonesboro

Directing

2022	*Dos Familias*	CFC Arts	Orlando
2017	Bilingual *Comedy of Errors*	Texas State University	San Marcos, TX
2016	*Richard III*	The Baron's Men	Austin, TX
2015	*A Funny Thing . . . Forum*	City Theatre	Austin, TX
2014	*Antony and Cleopatra*	Poor Shadows of Elysium	Austin, TX
2012	*The Merry Wives of Windsor*	Wimberley Players	Wimberley, TX
2011	*Henry V*	Lee St. Theatre	Salisbury, NC
2007	*Macbeth*	Catawba College	Salisbury, NC
2002	*The Comedy of Errors*	Arkansas Shakespeare	Little Rock
2002	*Hamlet*	Arkansas State University	Jonesboro
2001	*Romeo and Juliet*	Arkansas State University	Jonesboro

Acting

	Production	**Role**	**Company**
2026	*Cardenio*	Camillo	Resurgens Theatre (Atlanta)
2026	*1776*	Ben Franklin	Halifax Rep (Daytona, FL)
2026	*La Muerte y la Doncella*	Roberto Miranda	Rollins College
2026	*The Play that Goes Wrong*	Chris	Ritz Theatre (Sanford, FL)
2025	*Volpone*	Corvino	Resurgens Theatre (Atlanta)
2025	*A Stroll in Shakespeare's*	*Milan* Prospero	English Theatre Milan
2023	*Cat on a Hot Tin Roof*	Big Daddy	Wildfire Theatre (Oviedo, FL)
2021	*Sleuth*	Andrew Wyke	Wimberley Playhouse (Texas)
2020	*Dos Familias*	Fray Lorenzo	CFC Arts, Orlando
2019	*Cyrano*	Valvert/Friar	Archive Theatre, Austin
2019	*Three Times Fast*	Eddie	Winter Park Playhouse (FL)
2019	*Once Upon a Mattress*	King Sextimus	CFC Arts, Orlando, FL
2019	*Romeo and Juliet*	Capulet	Florida Shakespeare (Miami)
2017	*Best Little Whorehouse*	Melvin P. Thorpe	TexARTS, Lakeway, TX
2017	*Wait Until Dark*	Roat	TexARTS, Lakeway, TX
2016	*Urinetown*	Cladwell	Breakthrough Theatre, FL
2016	*2 Henry VI*	Gloucester	Roving Shakespeare, Austin
2015	*Hamlet*	Polonius	Emily Ann Theatre

2013	*The Spanish Tragedy*	Portuguese Ambassador	The Baron's Men, Austin
2009	*Antony and Cleopatra*	Soothsayer et al.	Shakespeare Carolina
2008	*Much Ado About Nothing*	Friar Francis	Charlotte Shakespeare
2007	*Merry Wives of Windsor*	Justice Shallow	Atlanta Shakespeare Tavern
2005	*Macbeth*	Banquo	Kentucky Shakespeare
2004	*Midsummer*	Theseus/Oberon	Tennessee Stage
2003	*Midsummer*	Starveling	North Carolina Shakespeare
2001	*Othello*	Iago	Oklahoma Shakespeare
1999	*Antony and Cleopatra*	Maecenas	Texas Shakespeare
1999	*Two Gentlemen of Verona*	Thurio	Texas Shakespeare
1998	*Merry Wives of Windsor*	Dr. Caius	Texas Shakespeare
1998	*Richard II*	Ross	Texas Shakespeare
1998	*Complete Works Abridged*	Laertes et al	Texas Shakespeare
1995	*Cymbelline*	Pisanio	Wisconsin Shakespeare
1995	*Romeo and Juliet*	Tybalt	Wisconsin Shakespeare
1995	*Comedy of Errors*	Dromio S.	Wisconsin Shakespeare
1994	*Comedy of Errors*	Both Dromios	Kentucky Shakespeare
1994	*1 Henry IV*	Worcester	Kentucky Shakespeare
1993	*Romeo and Juliet*	Mercutio	Shenandoah Shakespeare
1993	*Midsummer*	Oberon	Shenandoah Shakespeare
1993	*Antony and Cleopatra*	Lepidus	Shenandoah Shakespeare

Other Works not in print:

a. Work "submitted" or "under review":

D. Grants and Contracts

External Grants and Contracts

NEH Seminar "Shakespeare Without Fear: Teaching the Plays" (G), 2018: $63,000. Joe Falocco (PI)

NEA Challenge America Grant (G), 2017: $10,000. Joe Falocco (PI)

Funded Internal Grants and Contracts

Teresa Kayser Literary Grant (G), 2024: $2000. Joe Falocco (PI)

Equity and Access Grant (G), 2019: $2,500. Joe Falocco (PI)

Equity and Access Grant (G), 2015: $2,500. Joe Falocco (PI)

Library Research Grant Application #03-319-008, 2012 (G): $1363.***** Joe Falocco (PI)

E. Fellowships, Awards, Honors

Excellence in Research Funding and Sponsored Programs Award, Texas State University, 2018.

In Honor of Service to Texas State Theatre Department, Named Honorary "Guest Director" for *A Midsummer Night's Dream*, 2014.

American Theatre and Drama Society Vera Mowry Roberts Outstanding Essay Award for "Tommaso Salvini's Othello and Racial Identity in Late Nineteenth-Century America." *New England Theatre Journal* 23 (2012): 15-36. Presented at the 2013 Association for Theatre in Higher Education Conference in Orlando, 2013.

University of North Carolina at Greensboro Outstanding Dissertation Award for "Elizabethan Staging in the Twentieth Century: Theatrical Practice and Cultural Context," 2006.

IV. SERVICE

University:

Texas State University Transportation Services Advisory Council 2019-present

Texas State University SURF Undergraduate Research Review Board Fall 2011

Livingstone College Internal Review Board 2010-11

Livingstone College General Education Committee 2010-11

Arkansas State Diversity Committee 2001-2003

Delivered Presentation for Academic Development and Assessment titled "Teaching Large Classes: Successful Strategies for Engaging Students." October 9, 2014 in Alkek 105.

Delivered Webinar for Academic Development and Assessment titled "Strategies for Lecturing to Large Enrollment Courses." March 5, 2015.

Organized reading of bilingual adaptation of *The Comedy of Errors* for students, faculty, and staff. October 12, 2014 in Flowers Hall 113.

Staged bilingual adaptation of *The Comedy of Errors* funded by Equity and Access Grant. July 23 – August 2, 2015.

Staged bilingual adaptation of *The Comedy of Errors* funded by NEA Grant. August 3-9, 2017.

Departmental

Texas State English Department Sophomore Literature Committee – Service beginning Fall 2011 and continuing through the present.

Texas State English Department MA/Literature Committee – Service beginning Fall 2011 and continuing through the present.

Served as Guest Speaker for Sigma Tau Induction Banquet. December 4, 2014.

Professional

Served as Peer Reviewer for scholarly essay "Glyn Bynam Shaw's Rehearsal Diaries." *Shakespeare Bulletin.* Ed., Peter Kirwan. 2026.

Served as Peer Reviewer for scholarly essay "*Titus Andronicus*, Lucy Bailey, and Shakespeare's Globe." *Shakespeare Bulletin.* Ed., Peter Kirwan. 2021.

Organized "Blackfriars by Southwest Conference" for Shakespeare Scholars in Austin, which featured a performance of my production of *Richard III*. 2016

Community

Literary Consultant, Poor Shadows of Elysium Theatre 2013 – Present.

Front-of-House Manager for The Baron's Men production of *Much Ado About Nothing*: October 9-24, 2015.

Professional Organizations

Shakespeare Association of America
Renaissance Society of America
Actor's Equity Association
Voice and Speech Trainers Association
American Theatre and Drama Society