TEXAS STATE VITA
(with Fine Arts components)

I. Academic/Professional Background

A. Name: Title:

2015–2021	Assistant Professor, University of Arizona, Tucson
2013–2015	Visiting Assistant Professor, Hunter College, New York
2013–2015	Adjunct Professor, New York University
2012–2015	Adjunct Professor, Marymount Manhattan College
2009–2013	Adjunct Professor, Baruch College

B. Educational Background

Degree *Year* *University* *Major* *Thesis/Dissertation*

PhD Theatre Studies: City University of New York Graduate Center, 2010
Dissertation: "The Circulation of Blackface: Nostalgia and Tradition in US Minstrel Performance of the Early 1920s"
Committee: David Savran, Director; Marvin Carlson; Jean Graham-Jones

MA Theatre: Northwestern University, 2001
Thesis: "Greeting Change: Billy Kersands and the Minstrel Tradition"
Committee: James Coakley, Chair

BA Theatre and Drama, English: University of Wisconsin at Madison, 1998

C. University Experience

D. Relevant Professional Experience

E. Other Professional Credentials (licensure, certification, etc.)

II. TEACHING

A. Teaching Honors and Awards:

B. Courses Taught:
<u>University of Arizona</u>
Popular Entertainment, fall 2019–spring 2021
A general education course which introduces theories of popular and mass culture

African American Theatre and Performance, spring 2016, spring 2021
A survey class examining black drama from antebellum to present

Research Methods for Theatre Studies, fall 2017, fall 2019, fall 2020
Graduate-level class in scholarly writing and investigation for the artist

Principles of Dramatic Structure, fall 2014–spring 2019
Foundational course in play analysis for theatre majors

Theatre History I, fall 2018
The first half of a survey literature course into culture and performance

Theatre and Culture II, spring 2018
Graduate course in avant-garde movements of the twentieth and twenty-first centuries

Theatre History II, fall 2015–spring 2017
The second half of survey literature course into culture and performance

Theatre Theory, fall 2016
Graduate course in critical thinking and primary documents around dramaturgy and theatre-making

Introduction to Dramaturgy, spring 2015
Beginning class about the dramaturgical role in theatre production

History of Theatre in the Americas, fall 2014
Overview of performance in North and South America beginning with the Colonies

Hunter College, Department of Theatre
History of Theatre II, spring 2014
A continuation, to the present, of the required survey course

History of Theatre I, fall 2013
A survey course for graduate students covering world drama from antiquity to 1700

New York University, Tisch School of the Arts
Contemporary African Drama: After Soyinka, spring 2014
A survey of works representing life on the continent after independence and colonial rule

African American Theatre: World War Two to the Present, fall 2013
An examination of the theatrical traditions and political movements that influenced black drama in the US

African American Theatre: The Antebellum Era to the Second World War, spring 2013
A capstone course in black drama and performance that incorporated playtexts, performance events, and other primary documents

Marymount Manhattan College, Division of Fine and Performing Arts
Theatre History I, fall 2013
An overview of the major theatrical trends through the seventeenth century

Postcolonial Drama and Performance, fall 2012

An examination of the political and aesthetic reaction to colonialism and imperialism in the theatre

African American Drama and Performance, fall 2011
This advanced-level class examined a wide variety of plays, performances, and performance practices by black artists and entertainers

Theatre History II, spring 2012
A survey course from the eighteenth century to modern times

Introduction to Drama and Theatre, 2012-2013
An introductory course to develop the understanding necessary to enjoy theatre in its many forms

Baruch College, Department of Communication Studies
Speech Communication, 2006-2013
This process-oriented class in public speaking centered on the fundamentals of both researching and presenting original speeches

C. Directed Student Learning (i.e. theses, dissertations, exit committees, etc.):
Mentoring
For Anna Jennings, Dramaturg for Studio Series production of *Three Sisters* adaptation, spring 2018

For Angelina Valencia, Dramaturg for Arizona Repertory Theatre's production of *Evita*, spring 2016

For Vanisha Pierce, Dramaturg for Studio Series production of *Creeps*, fall 2016

Independent Studies
The Jukebox Musical with Emily Fuchs, spring 2020

Theatre *in extremis*, from Cruelty to the Contemporary with Zoe Keeter, spring 2020

Contemporary Black Theatre with Anna Jennings, spring 2019

Devised Performance and Dramaturgy with Chloe Loos, fall 2017

Theatre of the Absurd with Tierney Harris, spring 2016

Postmodernism in Art, Theatre, and Design with John Millerd, spring 2016

Theses Directed
MFA in Generative Dramaturgy Main Professor for Fly Steffens, fall 2018–spring 2019

Honor Thesis Project Mentor for Tori Esposito, fall 2018–spring 2019

D. Courses Prepared and Curriculum Development:

Courses Created
African American Theatre and Performance

Theatre Theory

Contemporary African Drama: After Soyinka

African American Theatre: World War Two to the Present

African American Theatre: The Antebellum Era to the Second World War

Postcolonial Drama and Performance

African American Drama and Performance

E. Teaching Grants and Contracts

1. Funded External Teaching Grants and Contracts:

2. Submitted, but not Funded, External Teaching Grants and Contracts:

3. Funded Internal Teaching Grants and Contracts:

4. Submitted, but not Funded, Internal Teaching Grants and Contracts:

F. Other:

G. Teaching Professional Development Activities Attended
Teaching a Large Online Course workshop
Summer 2020

Building Bridges: Collaborating for Student Success conference
Spring 2020

Adobe Creative Cloud Workshop: Creating Multimedia Assignments
Summer 2019

Designing Engaging Writing Assignments certificate program
Fall 2018

Inclusive Excellence Professionalization Learning Center
Fall 2017

Incorporating Informal Writing Opportunities workshop
September 2016

Collaborative Learning Space certificate program
Summer 2016

Collaborative Learning Spaces Faculty learning community
Summer and Fall 2015

III. SCHOLARLY/CREATIVE

A. Works in Print (including works accepted, forthcoming, in press):

1. Books:

a. Scholarly Monographs:

Minstrel Traditions: Mediated Blackface in the Jazz Age. (London: Routledge Press, April, 2020, ISBN: 978-0-367-36764-0)

Abstract: *Minstrel Traditions* is a series of interlocking case studies which surveys racial and racist inscriptions of the 1920s and 1930s. The examples include the late work of Bert Williams, Aunt Jemima advertising, amateur minstrel performances, vaudeville touring circuits, and African American Broadway musicals. All reflect, and sometimes incorporate, the mass-culture technologies of the time, either in their subject matter or method of distribution. The book oscillates between two different types of performances, the live and the mediated, tracing how they overlap and how effortlessly the trope of blackface moves among them.

The Jukebox Musical: An Interpretive History, co-author with Emily Fuchs. Currently under contract with Routledge Press, publication expected for 2022.

Abstract: Designed for students, performers, and musical theatre enthusiasts alike, *The Jukebox Musical* is a guide to the unique genre. It explains why these musicals are increasing in popularity and how they have quickly become beloved for multiple generations of theatregoers and theatre practitioners. This volume explores the three main categories of the Jukebox Musical: biographical, genre-specific, and artist catalog. With each, *The Jukebox Musical* dives into the dramaturgical needs that arise in the productions. In addition, *The Jukebox Musical* explores the form's dramaturgical evolution. Creative teams devising a Jukebox Musical have the unique challenge of enmeshing plot and song, and *The Jukebox Musical* explores the ways they have successfully conveyed meaning and emotion, excitement and beauty.

b. Textbooks:

c. Edited Books:

d. Chapters in Books:

"Lackface: Blackface Masking in Contemporary US Performance." Essay included in *The Palgrave Handbook of Theatre and Race* (London: Palgrave Macmillan Press, 2021)

"Black Vaudeville." Textbook chapter in *Vaudeville: A Celebration* (Dubuque, IA: Kendall Hunt Publishing, 2020)

"Sherman Dudley," "James 'Hamtree' Harrington," and "Billy Kersands." Biographical entries in *African American National Biography*, ed. by Henry Louis Gates, jr and Evelyn Higginbotham (New York: Oxford University Press, 2008 and 2018). Entry on Dudley reprinted in *Harlem Renaissance Lives from the African American National Biography* (2009)

e. Creative Books:

2. Articles:

a. Refereed Journal Articles:

"The Tautology of Blackface and the Objectification of Racism: A 'How-To' Guide." *The European Legacy* 21, no. 7 (2016)

Citation: Daley, Matthew and Scott Stabler, "'The World's Greatest Minstrel Show Under the Stars': Blackface Minstrels, Community Identity, and the Lowell Showboat, 1932–1977." *Michigan Historical Review* 44, no. 2 (2018)

"Changes, Constants, Constraints: African American Theatre History Scholarship." *The Journal of American Drama and Theatre* 28, no. 1 (2016)

"'Simple Devices are Always Best': An Examination of the Amateur Play Publishing Industry in the United States." *The Papers of the Bibliographical Society of America* 108, no. 2 (2014)

"'One Live as Two, Two Live as One': Bert Williams and the Uprooted Bamboo Tree" *Journal of American Drama and Theatre* 26, no. 1 (2013)

b. Non-refereed Articles:

Book Reviews

- *Theatre & Race* by Harvey Young, *Theatre Survey*, winter 2015
- *Show Boat: Performing Race in an American Musical* by Todd Decker and *The Strange Career of Porgy and Bess: Race, Culture, and America's Most Famous Opera* by Ellen Noonan, *Theatre Survey*, winter 2014
- *Beyond Blackface: African Americans and the Creation of American Popular Culture*, ed. by W. Fitzhugh Brundage and *Whiting Up: Whiteface Minstrels and Stage Europeans in African American Performance* by Marvin McAllister, *Theatre Survey*, spring 2013
- *The Amalgamation Waltz: Race, Performance, and the Ruses of Memory*, by Tavia Nyong'o and *Embodying Black Experience: Stillness, Critical Memory, and the Black Body*, by Harvey Young, *Theatre Survey*, fall 2011
- *Introducing Bert Williams: Burnt Cork, Broadway, and the Story of America's First Black Star*, by Camille Forbes, *Theatre Survey*, spring 2010
- *Blackface Cuba, 1840–1895*, by Jill Lane, *Nineteenth Century Theatre and Film*, spring 2009

Performance Reviews

- *The Thrill of It All*, by Forced Entertainment, Riverside Studios, London, *Western European Stages*, spring 2011

- *Horses at the Window*, directed by Beata Pilch, Trapdoor Theatre, Chicago, *Slavic and East European Performance*, spring 2009
- *Chautauqua!*, by the National Theatre of the United States of America, PS122, New York, HotReview.org, spring 2009
- *Kean/Hamletmachine*, directed by Frank Castorf, the Volksbühne, Berlin, *Western European Stages*, spring 2009
- *Bucharest Calling* and *The Sunshine Play*, directed by Peca Stefan, New York International Fringe Festival, *Slavic and East European Performance*, winter 2008
- *Molière's Don Juan*, by the National Theatre of the United States of America, The Chocolate Factory, New York, HotReview.org, winter 2008
- *Abacus Black Strikes Now!: The Rampant Justice of Abacus Black*, by the National Theatre of the United States of America, PS122, New York, HotReview.org, spring 2006
- *The Crazy Locomotive*, directed by Beata Pilch, the New York International Fringe Festival, *Slavic and East European Performance*, fall 2005
- *Burial at Thebes*, directed by Seamus Heaney, the Abbey Theatre, Dublin, *Western European Stages*, spring 2004

3. Conference Proceedings:

a. Refereed Conference Proceedings:

Co-Chair of Working Group, "Performance in the Age of Surveillance Capitalism," American Society of Theatre Research, November 2020

Co-Chair of Working Group, "Blurring the Lines in the Sand: Border Actions and Investigations," American Society for Theatre Research, November 2018

"(*Local Joke Here*): Fingerprints of Community in Amateur Playscripts," in the Amateur Acts: Performance and the Unsanctioned Working Group. American Society for Theatre Research, November 2016

"Spell Bound: Studying Blackface Minstrelsy at the Juncture of Theatre Studies and Performance Studies," in the Race between Theatre and Performance Working Group. American Society for Theatre Research, November 2015

"Reading Paratext: The Economies of Nineteenth-Century Play Publishing," panel participant. American Society of Theatre Research, November 2011

"Any Town is Jimtown: How *Shuffle Along* Traveled the Nation." Mid-America Theatre Conference, April 2009

"Fodder: Mass-Produced Entertainments and the Canonized in US Theatre History." Engaging the (Theatre) Canon Conference, CUNY Graduate Center, April 2008

"Root, Root, Root: Black Comedy Baseball Teams at the Intersection of Race and Nationality." American Society of Theatre Research, November 2007

"Different Roads to Immortality: The Wooster Group's *Route 1 & 9 (The Last Act)* as a Eulogy to Dewey 'Pigmeat' Markham." American Society of Theatre Research, November 2006

"Falsificationority: Appropriation Myths and Nineteenth-Century Minstrel Performance." Association of Theatre in Higher Education, August 2006

"Who Judges 'The Judge'?: The Vaudeville Routines of 'Pigmeat' Markham and Theories of Cultural Resistance." Owning It: Theory/Anti-Theory/After Theory Conference, CUNY Graduate Center, March 2005

"Romance & Razors: The Amateur Minstrel Scripts of Arthur Leroy Kaser." American Society of Theatre Research, November 2004

b. Non-refereed:

4. Plays:

5. Published Compositions:

6. Abstracts:

7. Reports:

8. Commissioned Design Work:

9. Book Reviews:

10. Essays:

11. Poems:

12. Short Stories:

13. Other Works in Print:

B. Works Not in Print:

1. Papers Presented at Professional Meetings:

2. Invited Talks, Lectures, and Presentations:
University of Arizona Museum of Art lecture series, "Sensational Dispatches from the Frenglish Front Lines: A Talk with Illustrations," spring 2019

Widescreen Wednesdays, lecture on *Sullivan's Travels*, spring 2019

Splendido at Rancho Vistoso lecture series, "'I, Too, Sing America': Black Performance of the Past Hundred Years," fall 2018

Widescreen Wednesdays, lecture on *Do the Right Thing*, spring 2018

Rogue Theatre lecture series, on *Celia, a Slave*, fall 2017

Widescreen Wednesdays, lecture on *Time Bandits*, spring 2017

3. Musical Compositions or Recordings:

4. Musical Performances (international, national, regional, and/or state, if not refereed, please indicate):

5. Theatrical Productions (design, directing, performance, technical direction, stage management, etc.; international, national, regional, and/or state; if not refereed, please indicate):

Figaro Project, dramaturg for video opera production at North Park University, 2020

(Un)Documents by Jesús Valles, coordinator and department liason, produced by The Department of Gender and Women's Studies and The Institute for LGBT Studies, University of Arizona, 2020

Wildflower by Ntare Gault, dramaturg and coordinator for staged reading, University of Arizona, 2019

Blood Money, opera by Tom Waits and Robert Wilson, dramaturg for Chicago Fringe Opera, 2019

"Right Thru Me," devised piece created for *13 Love Songs*, performed at the Tucson Arts Warehouse, 2018

Born Bad, dramaturg for New York University production of this new work, 2013

The Legend of Superbarrio, co-created and designed an original puppet theatre work for the International Toy Theatre Festival, 2010

24 Hours are Not a Day, dramaturg for a staged reading of the contemporary German play by René Pollesch at the Trapdoor Theatre, 2009

Bits and Scraps, co-directed a staged adaptation of Beckett's novella *How It Is* for the Abbie Hoffman Died for Our Sins Theatre Festival, 2005

Explosion of a Memory, co-directed and starred in a version of Heiner Müller's one act play, staged at the Abbie Hoffman Died for Our Sins Theatre Festival, 2004

Information for Foreigners, co-directed the Midwest premiere of Griselda Gambaro's play, 2003

High Life, dramaturg for the Victory Gardens/A Shattered Globe production, 2003

Take It Deep, dramaturg for AKA Theatre Collective production on this world-premiere production. Worked closely with playwright to ensure historical and geographical accuracy, 2003

Fahrenheit 451, dramaturg for stage adaptation of Bradbury's novel, staged at the Steppenwolf Theatre. Developed and wrote informational packet for student groups, 2002

Madame du Sade, dramaturg for the European Repertory production of Yukio Mishima's drama, staged at the Storefront Theatre, 2002

Grey Zone, dramaturg for the A Red Orchid Theatre production, 2002

Coyote on a Fence, dramaturg for the Jeff Award–winning Shattered Globe production, 2001

Trapdoor Theatre, company member. Worked in capacity as dramaturg, actor, and stage manager on numerous productions, including: *Orpheus Descending*, *Killing Game*, *Crazy Locomotive*, *Forty-Deuce*, and *Automobile Graveyard*, 1998–2005

6. Films (directed, performing, consulting, etc.):

7. Multimedia Design Productions (web-based and/or electronic media):

8. Exhibitions (title; date; location; solo; 2-, 3-, 4-person or group; curated; juried; or invitational-list curator, or inviter; and scope-international, national, regional, and/or state):

9. Collections, Commissions, Gallery Representation, Residencies:

Collections:

Commissions:

Gallery Representation:

Residencies:

10. Published Photos and Reviews of Creative Works:

11. Consultancies:

12. Workshops:

13. Other Works not in Print:

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

b. Works "in progress":

Plays:

Commissioned Design Work:

Musical Compositions, Publications, or Recordings:

c. Other Works Not in Print:

C. Scholarly / Creative Grants and Contracts:

1. Funded External Grants and Contracts:

Small Research Grant, College of Fine Arts, fall 2020

Curriculum Development Grant, School of Theatre, Film, and Television, summer 2020

Diversity and Inclusion Curriculum Development Grant, College of Fine Arts, spring 2019

Student/Faculty Interaction Grant, University of Arizona, spring 2018

Small Research Grant, College of Fine Arts, spring 2018

Affiliated Faculty Competitive Research Grant, Department of Africana Studies, spring 2016

Martin Tackel Travel Research Grant, 2009

Carole and Morton Olshan Dissertation Fellowship, 2008

University Research Grant, 2007

University Research Grant, 2005

2. Submitted, but not Funded, External Grants and Contracts:

3. Funded Internal Grants and Contracts:

4. Submitted, but not Funded, Internal Grants and Contracts:

D. Scholarly / Creative Fellowships, Awards, Honors:

E. Scholarly / Creative Professional Development Activities Attended:

F. Media Recognition

Minstrel Traditions interview with Sam Backer, New Books Network podcast, summer 2020

"UAMA Lecture Series Returns for Spring," *Daily Wildcat*, January 16, 2019

"King Jr. Celebrated at Centennial Hall Event," *Daily Wildcat*, January 17, 2018

"MLK to be Celebrated in Free Concert," *Arizona Daily Star*, January 4, 2017

"Happy Birthday, Met in HD!" Opera Box Score, radio interview, August 2016

IV. SERVICE

A. Institutional

1. University:

2. College:

3. Department/School:

B. Professional:
Journal of American Drama and Theatre, Editorial Board, fall 2015–ongoing

Western European Stages, Managing Editor, published by the Martin E. Segal Theatre Center, 2007-2009

roMANIA after 2000: An Anthology of New Romanian Plays, Copyeditor, published by the Martin E. Segal Theatre Center in conjunction with the Romanian Cultural Institute of New York, 2007

Theatre Journal, Assistant Editor, published by John Hopkins University Press in cooperation with the Association for Theatre in Higher Education, 2004-2007

C. Community:
Board Member, Scoundrel and Scamp Theatre Company, fall 2019–spring 2020

Tucson Celebrates Dr. Martin Luther King, co-creator and curator, 2016–2018

Tucson Pima Arts Council, grant-awarding panelist, spring 2016

D. Organization Memberships:
Member, American Society of Theatre Research, 2010

E. Service Honors and Awards:

F. Service Grants and Contracts:

1. Funded External Service Grants and Contracts:

2. Submitted, but not Funded, External Service Grants and Contracts:

3. Funded Internal Service Grants and Contracts:

4. Submitted, but not Funded, Internal Service Grants and Contracts:

G. Service Professional Development Activities Attended: