



JONATHAN SHANDELL, D.F.A.

EDUCATION

- DFA in Dramaturgy & Dramatic Criticism: **Yale School of Drama**, New Haven, CT. December 2006. Dissertation title: *The American Negro Theatre: Staging Inter-racialism in Harlem, 1940-49.*
- MFA in Dramaturgy & Dramatic Criticism: **Yale School of Drama**, New Haven, CT. May, 2001.
- BA in Theater & Drama and English Literature: **University of Michigan**, Ann Arbor, MI. May 1994.

ACADEMIC APPOINTMENTS

- 2008-present Associate Professor of Theater Arts, **Arcadia University**
Dept. of Visual & Performing Arts, Glenside, PA
- Co-director of Theater Arts program
 - Areas of teaching responsibility include courses in: Theatre History, World Theatre & Drama, Dramatic Literature, Script Analysis, Theatre Criticism/Interpretation, Dramaturgy, Senior Thesis Workshop.
 - Resident dramaturg for Arcadia Theater campus productions
- 2002-7 Adjunct Professor in Theater Studies, **New York University**, Tisch School of the Arts, Department of Drama, New York, NY.
- 2000-2 Teaching Fellow in Theater Studies, **Yale University**, New Haven, CT.

PUBLICATIONS

Books

- 2018 *The American Negro Theatre and the Long Civil Rights Era*, University of Iowa Press. Monograph about the history of the American Negro Theatre (1940-49) and its impact on American culture of the 1950s-60s and beyond.

- 2016 *Experiments in Democracy: Interracial and Cross-Cultural Exchange in American Theatre, 1912-1945*, co-edited with Dr. Cheryl Black, Southern Illinois University Press. Scholarly anthology examining interracial and cross-cultural theatrical productions on the American stage in the pre-Civil Rights era. Contributions to the anthology:
- "Introduction: Public Laboratories of Pluralism"
 - Chapter 12: "Turning 'Negroes' into 'People' Onstage: *Anna Lucasta* in Harlem and On Broadway"

Essays in Edited Anthologies

- 2018 "Langston Hughes," published in *Visions of Tragedy in Modern American Drama*, ed. David Palmer, Bloomsbury Press (forthcoming).
- 2012 "The Negro Little Theatre Movement," in *The Cambridge Companion to African American Theatre*, ed. Harvey Young, Cambridge University Press.
- 2011 "How Black do you Want It? Countée Cullen and the Contest for Racial Authenticity on Page and Stage," in *Authentic Blackness/"Real" Blackness: Essays on the Meaning of Blackness in Literature and Culture*, ed. Martin Japtok and Jerry Rafiki Jenkins (NY: Peter Lang, 2011). 155-67.
- 2009 "The 'Other' Within 'Us': The Rubin's Vase of Class in Harold Pinter's *The Dumb Waiter*." Essay collection on Harold Pinter's *The Dumb Waiter*, ed. Mary Brewer (Rodopi International Press, 2009). 161-71.

Peer-Reviewed Journal Articles

- Fall 2010 "The Inheritors of *Inheritors*: How Susan Glaspell Inspired the Hedgerow Theatre." *Journal of American Drama and Theatre*, vol. 22, no. 3: 5-21.
- March 2009 "The Wisdom of Wordliness: Bringing African American Theatre and Drama into Existing Course Syllabi." *Theatre Topics*, vol. 19, no. 1: 51-8.
- Winter 2008 "Looking Beyond Lucasta: The Black Dramas of the American Negro Theatre," *African American Review*, vol. 42, no. 3-4: 533-48.
- Spring 2006 "What Price Integration? Anna Lucasta and the American Negro Theatre," *Maroon: The Yale Journal of African-American Studies* vol. 1: 107-32.

Reviews/Encyclopedia Entries/Other

- 2019 "The American Negro Theatre," in *Oxford Bibliographies in African American Studies*, Oxford University Press.

- 2012 Book review of Brandi Wilkins Catanese's *The Problem of the Color[blind]: Racial Transgression and the Politics of Black Performance*. *Journal of Dramatic Theory and Criticism* vol. 27, no. 1: 155-7.
- 2008 "Theodore Browne," entry in the *African American National Biography* (Oxford University Press, Henry Louis Gates and Evelyn Brooks Higginbotham, Gen. Editors)
- 2007 "Jean Anouilh" and "Eurydice." Entries in the *Encyclopedia of Modern Drama* (Columbia University Press). 51-2 and 429-30.
- Nov 2007 Book review of Brenda Murphy's *The Provincetown Players and the Culture of Modernity*. *Theatre Survey* vol. 48, no. 2 (Nov. 2007): 361-63.
- May 2007 Book review of Mary F. Brewer's *Staging Whiteness*. *Theatre Survey* vol. 48, no. 1 (May, 2007): 179-81.
- 2007 Book review of John Herbert Roper's *Paul Green: Playwright of the Real South*. *Theatre History Studies* vol. 6 (2006): 157-59.
- 2007 "Theodore Ward." Entry in the *Dictionary of Literary Biographies, Twentieth Century American Dramatists*, Third Series. 256-61.
- November 2005 "Flights of Fancy in a World of Trouble: Tony Kushner and Maurice Sendak imbue a pair of Holocaust-era operas with vibrant fantasy" (feature article on *Brundibar* and *Comedy on the Bridge*), *American Theatre* vol. 22, no. 9 (nov. 2005): 32-35, 82-84.
- March 2005 "Authors, Authors!" (feature article on collaborative playwriting), *American Theatre* vol. 22, no. 3 (March 2005): 22-25, 53-55.
- January 2005 "City Living" (profile on Melissa James Gibson), *American Theatre* vol. 22, no. 1 (Jan. 2005): 68-72.
- October 2004 "You Can Go Home Again" ("Critic's Notebook" on Samm-Art Williams' *Home the Musical* and the St. Louis Black Repertory Theatre), *American Theatre* vol. 21, no. 8 (Oct. 2004): 125-29.
- May/June 2004 "Habeas Theatre" (profile of Boston's "Arts and the Law Program"), *American Theatre* vol. 21, no. 5 (May/June 2004): 52-54.
- May 2003 Performance Review of George C. Wolfe's *Harlem Song*. *Theatre Journal*, vol. 55, no. 2 (May 2003): 343-45.
- Summer 2003 "Trumping the Triumvirate," book review of Cheryl Black's *The Women of Provincetown*. *Theater* vol. 33, no. 2 (Summer 2003): 108-9.
- Summer 2002 "Shakespeare's Genders – Then and Now," book review of Bruce Smith's *Shakespeare and Masculinity* and Carol Chillington Rutter's *Enter the Body: Women and Representation on Shakespeare's Stage*. *Theater* vol. 32, no. 2 (Summer 2002): 82-84.

- Summer 2001 “The Molière Museum” production review of Molière’s *The Bungler* at Long Wharf Theatre. *Theater* vol. 31, no. 2 (Summer 2001): 122-25.
- Winter 2001 “*The Zoo Story* and the Whole Story,” book review of Mel Gussow’s *Edward Albee: A Singular Journey*. *Theater* vol. 31, no. 1 (Winter 2008): 138-39.
- Winter 2000 “British Blame Game,” book review of D. Keith Peacock’s *Thatcher’s Theatre: British Theatre and Drama in the Eighties*. *Theater* vol. 30, no. 1 (Winter 2000): 138-39.
- Summer 1999 “On Site – An Interview with Kyle Chepulis,” *Theater*, vol. 29, no. 2 (Summer 1999): 131-37.

INVITED LECTURES

- February 2019 “*The American Negro Theatre and the Long Civil Rights Era: Book Reading*,” Arcadia University, Glenside, PA
- February 2014 “The Wayland Rudd Project,” Winkleman Gallery, New York, NY.
- November 2013 “*A Midsummer Night’s Dream* Faculty and Staff Salon,” Arcadia University, Glenside, PA.
- April 2011 “Race and Integration on the American Stage,” Faculty Forum series, Arcadia University, Glenside, PA
- March 2009 “The Theatre and Psychoanalysis,” Community Scholars lecture, Arcadia University, Glenside, PA

CONFERENCE PRESENTATIONS (SELECTED)

- June 2018 **5th International Conference on American Drama and Theatre**, Nancy, France
 • “What Hills and Valleys We Come Through: Chronicles of the Great Migration in African American Drama of the 1950s”
- April 2016 **Comparative Drama Conference (CDC)**, Baltimore, MD
 • “‘Mister Norwood’s Here’: Langston Hughes’s *Mulatto* and the Inversion of the Tragic Mulatto Archetype”
- November 2014 **American Society for Theatre Research (ASTR)**, Baltimore, MD:
 • “Back to the Present: Using Contemporary Ephemera in the Theatre History Classroom.” For the Working Session “Pedagogical Objects: Materials, Media, and Messages in the Theatre History Classroom”

- August 2014 **Association for Theatre in Higher Education (ATHE)**, Scottsdale, AZ:
- “Black Beauty's Successive Heir’: Frederick O’Neal and the Integration of the Professional American Theatre” (BTA). Presenter and Session Coordinator
 - Black Theatre Association (BTA) Conference Planner
 - Coordinator for “Dialogues in the Desert”: BTA Post-Conference Symposium
- August 2013 **Association for Theatre in Higher Education (ATHE)**, Orlando, FL:
- “The Negro Little Theatre Movement.” Sponsored by the Black Theatre Association (BTA). Presenter.
 - “Stories within Stories: Embedded Racial Narratives in American Theatrical and Popular Culture.” Sponsored by the Black Theatre Association (BTA). Session Coordinator and Moderator/Respondent.
- March 2013 **Mid America Theatre Conference (MATC)**, St. Louis, MO:
- “A Foreign Concept?: American Attempts at Permanent Repertory Theatre, 1909-56,” Articles in Progress workshop (juried).
- November 2012 **American Society for Theatre Research (ASTR)**, Nashville, TN:
- “Experiments in Democracy in the American Theatre, 1900-1950: A Definition and Overview.” For the Working Session “Experiments in Democracy: Performing an Interracial and Multicultural America, 1900-1950.” Session Co-Coordinator and Presenter.
- August 2012 **Association for Theatre in Higher Education (ATHE)**, Los Angeles, CA:
- “Wherefore Wikipedia? Teaching Information Literacy in the Theatre Classroom.” Sponsored by ATHE’s Electronic Technology Committee and Theatre as a Liberal Art focus group. Session Coordinator and Presenter.
- May 2012 **International Conference of American Drama and Theater**, Seville, Spain:
- “Performing Bohemia: The Masses, The Players, and The People”; performer and contributor for play reading and roundtable discussion. Sponsored by the Susan Glaspell Society.
- August 2011 **Association for Theatre in Higher Education (ATHE)**, Los Angeles, CA:
- “The Emperor of Pennsylvania: Wayland Rudd at the Hedgerow Theatre.” Sponsored by the Black Theatre Association. Session Coordinator and Presenter.
- October 2010 **International Conference of American Drama and Theater**, Union, NJ:
- “Fitting Practice into Theory: Using Aristotle, Brecht and Artaud to Read *Our Town*.” Sponsored by the Thornton Wilder Society.

- August 2010 **Association for Theatre in Higher Education (ATHE)**, Los Angeles, CA:
- “A Debate of National Importance: The Hedgerow Theatre and the World War II Draft.” Sponsored by the American Theatre and Drama Society. Session Coordinator and Presenter.
- November 2009 **American Society for Theatre Research (ASTR)**, San Juan, Puerto Rico:
- “Beyond ‘The New Negro:’ Alain Locke’s (Unarticulated) Vision of Cultural Pluralism on the American Stage.” For the Working Session “Experiments in Democracy: Performing an Interracial and Multicultural America.” Session Co-Coordinator and Presenter.
- December 2007 **Modern Language Association (MLA)**, Chicago, IL:
- “*The Dumb Waiter* as Romantic *Reductio Ad Absurdum*.” Sponsored by the Harold Pinter Society.
- July 2007 **Association for Theatre in Higher Education (ATHE)**, New Orleans, LA:
- “I Want This Story Changed, Or Else!”: The Radical Realism of Alice Childress’ *Trouble in Mind*.” Sponsored by the Black Theatre Association. Session Coordinator and Presenter.
- December 2006 **Modern Language Association (MLA)**, Philadelphia, PA:
- “Tunneling Through the Bedrock of Memory: John Henry on stage in Theodore Browne’s *Natural Man*.” Sponsored by the American Folklore Society.
- August 2006 **Association for Theatre in Higher Education (ATHE)**, Chicago, IL :
- “People’s Theatre—For Which People? Propaganda on the Harlem Stage, 1935-40.” Sponsored by the Black Theatre Association.
 - “Many Paths Up the Mountain: Countée Cullen, Langston Hughes and the Contest over ‘Real’ Negro Art on Page and Stage.” Sponsored by the Black Theatre Association.
- August 2005 **Association for Theatre in Higher Education (ATHE)**, San Francisco:
- “Fleecing Euripides and Flirting With Integration: Owen Dodson’s *The Garden of Time* at the American Negro Theatre.” Sponsored by the Black Theatre Association.
- October 2004 **Mid-Atlantic Writers Association (MAWA)**, Baltimore, MD:
- “Jivin’ with Molière: A New Case for Abram Hill’s *On Striver’s Row*”
- August 2003 **Association for Theatre in Higher Education (ATHE)**, New York, NY:
- “*Anna Lucasta* and *The Emperor Jones*: The Curse of the Crossover Hit.” Sponsored by the Black Theatre Association.
- August 2002 **Association for Theatre in Higher Education (ATHE)**, San Diego, CA:
- “Separation, Signifyin(g) and the Stage: the Theatricalist Mode in 20th

Century African-American Drama.” Debut Panel Winner. Sponsored by the Black Theatre Association.

PROFESSIONAL / THEATRICAL ACTIVITY

Present	Editorial Board, <i>Theatre Survey</i>
Present	Peer reviewer for <i>MELUS</i> , <i>African American Review</i> , <i>New England Theatre Journal</i> , Routledge Press, Palgrave Macmillan Press, and others
2016-18	President, Black Theatre Association (BTA), a focus group of the Association for Theatre in Higher Education (ATHE), dedicated to promoting and improving the study and teaching of African American Theatre and Drama in Higher Education
2006-14	Board Member: Black Theatre Association (BTA). Positions held include: <ul style="list-style-type: none"> • Conference Planner, 2012-14 • Member-at-Large, 2010-12 • Secretary, 2006-08
2013	Editorial Board member, Special Issue of <i>Journal of American Drama and Theater</i>
2011-12	Program Committee Member, “Triumph in My Song: 18th & 19th Century African Atlantic Culture, History, & Performance,” conference organized by the Society of Early Americanists , May 30-June 2, 2012 at the University of Maryland College Park.
2010-present	Script Reader, PlayPenn New Play Development Conference , Philadelphia, PA.
2005-7	Dramaturg for <i>The Maddening Truth</i> by David Hay. <ul style="list-style-type: none"> • Professional off-Broadway production by Keen Company, January 2008, directed by Carl Forsman. • Reading at the Harold Clurman theatre, June 2006, starring Marian Seldes and David Harbour, directed by Carl Forsman.
2001-6	Staff Writer, <i>Theatre Today</i> , a publication of The Drama League .
2003-4	Jerome Foundation Affiliated Writer, <i>American Theatre Magazine</i> .
2002	HERE Arts Center , New York, NY: <ul style="list-style-type: none"> Dramaturg for <i>Margaret</i> (an adaptation of Shakespeare’s <i>Henry VI 1-3</i> and <i>Richard III</i>), adapted by Julienne Hanzelka Kim, directed by Damon Kiley

- 2000-1 **Soho Repertory Theater**, New York, NY:
Resident Dramaturg – for the 2000 and 2001 “Summer Camp” Festival of New Plays, and the 2000-2001 Writer/Director Laboratory
- 2001 **Long Wharf Theater**, New Haven, CT:
Dramaturg for *Rough For Theatre II / Hating Beckett*, May, 2001, directed by Tim Lee and Noah Tuleja.
- 2001 **Yale Repertory Theater**, New Haven, CT:
Dramaturg for *The Birds* by Aristophanes, adapted by Len Jenkin, directed by Chris Bayes.
- 2000 **Yale Repertory Theater**, New Haven, CT:
Dramaturg for *Betrayal* by Harold Pinter, directed by Liz Diamond
- 1999-2001 Executive Editor, *Theater*, published by Yale School of Drama/
Duke University Press.

AWARDS / HONORS

- 2014 Recipient: Publication Subvention Award, awarded by the **American Theatre and Drama Society (ATDS)**, to support publication costs associated with illustrations for edited anthology in progress *Experiments in Democracy: Inter-racial and Cross-cultural Exchange in American Theatre and Performance, 1912-45*.
- 2012 Recipient: David Keller Travel Grant, awarded by the **American Society for Theatre Research (ASTR)**, competitive grant awarded in support of scholarship and conference attendance for 2012.
- 2006 Recipient: Adjunct Faculty Development Grant, competitive grant awarded by **New York University**, Tisch School of the Arts, Office of Faculty and Interdisciplinary Programs
- 2004-5 Recipient: Departmental Doctoral Fellowship, competitive fellowship awarded by **Yale School of Drama**, Department of Dramaturgy & Dramatic Criticism.
- 2004-5 Appointed by the **Drama League** to Nominating Committee for the Drama League Awards
- 2003 Recipient: **Jerome Foundation** Affiliated Writers Fellowship by *American Theatre* magazine/Theatre Communications Group.
- 2000-1 Recipient: **Yale School of Drama** Truman Capote Scholarship

- 1994 Selected for **Phi Beta Kappa National Honors Fraternity**
- 1994 Graduated *Magna Cum Laude* from the **University of Michigan**.
- 1993 **University of Michigan** Theater Associates Merit Scholarship

ARCADIA UNIVERSITY SERVICE ACTIVITIES (SELECTED)

- 2017-19 Co-chair, Middle States Commission on Higher Education (MSCHE) Self-Study Steering Committee
- 2016 Chair, Search Committee for Assistant Professor of Musical Theater
- 2015-16 Led successful proposal process for a new Concentration in Musical Theater for the Theater Arts program
- 2014-16 Elected member of Arcadia University Faculty Senate
- 2013-present Co-Program Director, Theatre Arts Program
- 2013-16 Elected member, Undergraduate Academic Policy Committee (UAPC)
- 2013-14 Member, Search Committee for Assistant Professor of Shakespeare and Early Modern Literature
- 2012 Led Theater Arts program's external review assessment process
- 2009-present Member, Summer Reading Selection Committee
- 2008-present Resident Dramaturg, Arcadia Theatre productions
- 2011-12 Leader of Theatre Arts program's year-long Program Review effort, including serving as primary author of the program's Self-Assessment Report and Response to External Reviewer's Report.
- 2012 Member, Search Committee for Digital Resource and Information Librarian for Arts and Communications
- 2009-12 Member and Chair, Instructional Technology Committee (Chair from beginning of Fall 2011-end of Fall 2012).
- 2010-12 Member, Space Planning Committee
- 2008-10 Member, Search Committee for Assistant Professor of African American Literature.