

Michael Shane Breaux
2277 S Overlook Rd • Cleveland Heights, OH 44106
917.531.2815 • m.shane.breaux@gmail.com • shanebreaux.com

EDUCATION

PhD, Theatre and Performance, The Graduate Center, The City University of New York (CUNY), May 2019

Dissertation: “Just a Buncha Clowns: Comedic-Anarchy and Racialized Performance in Black Vaudeville, the Chop Suey Circuit, and *las Carpas*”

Committee: James F. Wilson (director), Jean Graham-Jones, and David Savran

MA, Theater History and Criticism, Brooklyn College, CUNY, 2011, Dean’s List

BA, English Education, McNeese State University, 1996, magna cum laude

RESEARCH INTERESTS

Musical variety comedians in minstrelsy, vaudeville, revue, and musical comedy; U.S.-American theatre; African-American theatre; Latinx theatre; Asian-American theatre; Ancient Greek theatre and contemporary adaptations; Shakespeare; postcolonial drama; and dramaturgy.

TEACHING EXPERIENCE

NYU, Tisch School of the Arts, Drama Department, Adjunct Lecturer, 2019

Introduction to Theatre Studies

City College of New York, CUNY, Teaching Fellow and Adjunct Lecturer, 2012–2019

Introduction to Theatre, Writing Intensive Course, including 2 SEEK sections

World Theatre History I

World Theatre History III

Black Drama in the US I (1821–1950)

Marymount Manhattan College, Adjunct Lecturer, 2016–2018

Script Analysis

Theatre History I and II

Brooklyn College, CUNY, Adjunct Lecturer, 2015–2016

Text Analysis

History of Western Theater I, Writing Intensive Course

LaGuardia Community College, CUNY, Adjunct Lecturer, 2013

English Composition 102: Writing through Literature

PUBLICATIONS

Journal Article

“Seeking a Fairer View: Smashing Theatrical Mirrors in Contemporary Black Drama.”
PAJ 42.2 (2020): 75–87.

Encyclopedia Entries

“Live Theater” and “Actors,” in *World of Jim Crow: A Daily Life Encyclopedia*, edited by Steven A. Reich. (ABC-CLIO Greenwood, 2019).

Book Reviews

Provocative Eloquence: Theater, Violence, and Antislavery Speech in the Antebellum United States, by Laura L. Mielke. *Theatre Annual* (forthcoming).

Blacktino Queer Performance, edited by E. Patrick Johnson and Ramón H. Rivera-Servera. *Theatre Survey* 59:1 (2018): 129–31.

Burnt Cork: Traditions and Legacies of Blackface Minstrelsy, edited by Stephen Johnson. *Theatre Journal* 67:2 (2015): 370–71.

Performance Reviews

The Death of the Last Black Man in the Whole Entire World by Suzan-Lori Parks. *PAJ* 39:2 (2017): 66–69.

Shuffle Along, or, the Making of the Musical Sensation of 1921 and All That Followed. *Theatre Journal* 68:4 (2016): 667–68.

Manuscripts in Preparation

Just a Buncha Clowns: Racial Transgressions and Comedic-Anarchy in Early Twentieth Century Musical Variety Performance, book proposal based on my dissertation with new case studies of Euro-American clowns and their performances of race and ethnicity

HONORS AND AWARDS

Dissertation Fellowship, CUNY Graduate Center, 2017

Doctoral Student Research Grant, CUNY Graduate Center, 2017

Writing Across the Curriculum At-Large Fellowship, CUNY Graduate Center, 2016–2017

Martin S. Tackel American Theatre Research Fund for Dissertation Research, 2016

Enhanced Chancellor's Fellowship, CUNY Graduate Center, 2011–2016

Friar's Foundation Scholarship, Brooklyn College, 2010–2011

INVITED LECTURES AND MASTERCLASSES

Case Western Reserve, Fall 2020

“A Racial and Class-Based History of American Musical Comedy,” undergraduate Intro to Theatre course

BMCC, CUNY, Fall 2017

“More than Just Black and White: Chinese and Chinese Americans in Early 20th Century Musical Comedy Performances,” presentation for the “Memory Faculty Interest Group” at the Center for Excellence in Teaching

Marymount Manhattan College, Spring 2016

“Black Arts Movement and Amiri Baraka’s *Dutchman*,” undergraduate Theatre History II course

Texas A&M, 2016

“Embodying Shakespeare,” half-day undergraduate acting class

Borough of Manhattan Community College, CUNY, Fall 2015

“Ancient Greece and Rome: Classical Art and Theatre,” undergraduate Art History course

Teatro Vila Velha, Salvador, Brazil, 2015

“Embodying Shakespeare,” three-day master class in performing Shakespeare for professional actors

Hunter College, CUNY, Spring 2014

“Black Arts Movement and Amiri Baraka’s *Dutchman*,” undergraduate Theatre History III course

Brooklyn College, CUNY

“Digital Scholarship,” graduate Research and Bibliography course, 2013, 2018

“Dramatic Structure of Comedy,” graduate course, 2014

“Text Analysis,” undergraduate course, 2014, 2015

SUNY Stony Brook, Spring 2011

“Identifying ‘Given Circumstances’ in a Play,” undergraduate Script Analysis course

CONFERENCE PARTICIPATION

Papers Presented

“Clowning Around in Colored Faces: Complicating the Binary in Historical Narratives of Racial Ridicule in Early 20th Century Musical Comedy Performances,” Mid-America Theatre Conference; March 17, 2017; Houston, Texas.

“Terping Up a Racialized Comedic Storm: Dancing for Laughs in Black,” Approaching Dance: The Doctoral Theatre Students’ Association 2017 Conference; May 11, 2017; New York, New York.

“Shakespeare in the Digital Age: Translating the Bard to Mobile Technology, Social Media, and the Internet,” Festival Cine Futuro; May 27, 2015; Salvador, State of Bahia, Brazil.

“Re-imagining Theatre History: Developing Games and Liminal Pedagogy: A Practical Pedagogy Workshop on the History of El Teatro Campesino,” American Theatre in Higher Education (ATHE); July 25, 2014; Scottsdale, AZ.

“Playing with the Past: Energizing the Classroom through ‘Reacting to the Past’ Games: A Practical Pedagogy Workshop,” ATHE; August 4, 2013; Orlando, FL.

“Mother, Home, and Mammy: Stillness, Movement, and Revolution in Tony Kushner’s *Caroline, or Change*,” Comparative Drama Conference; April 5, 2012; Baltimore, MD.

“Reconstruction and Subversion on Broadway with *The Scottsboro Boys*,” Art of Public Memory Conference; April 9, 2011; University of North Carolina, Greensboro, NC.

“Defying Impotence and Defining Identity in Jean Genet’s *The Blacks*,” Comparative Drama Conference; March 31, 2011; Loyola Marymount University, Los Angeles, CA.

“Aristophanes and Will Ferrell—Partners in Political Satirical Crime,” Comparative Drama Conference; April 2, 2010; Loyola Marymount University, Los Angeles, CA.

Roundtable Presentations

“Leapin’ Lizards, Annie’s Black! A Discursive Genealogy of ‘The Black Musical,’” ATHE; July 31, 2015; Montréal, Canada.

“Introducing the *Sonnet Project*,” ATHE; August 1, 2015; Montréal, Canada.

“Digital Scholarship Panel,” ATHE; July 26, 2014; Scottsdale, AZ.

PRODUCTION EXPERIENCE (SELECTED)

Director

- Evenings of short plays by Christopher Durang, Konstanty Ildefons Gałczyński, George S. Kaufman, Sławomir Mrożek, Suzan-Lori Parks, George Bernard Shaw, and Tennessee Williams, 2015, 2017, and 2018
- Co-director for *sans Hamlet*, a devised performance of *Hamlet*, 2016
- Director of scenes from *As You Like It* and *Lysistrata* for *ShakesBEER*, 2015 and 2017

Dramaturg

New York Shakespeare Exchange, Dramaturg and Literary Manager, 2007–present

- *Titus Andronicus*, an “electric production” according to the *NY Times*, 2015
- *Island* by Kevin Brewer, New York premiere, 2012
- *The Life and Death of King John*, honorable mention in *Time Out New York* for the best theatre in New York City, 2011
- New-play dramaturg on *The One Man (Two Man (not quite)) Hamlet* by Kevin Brewer, 2010
- Dramaturg and moderator for talkbacks for *Two Plays; One Conversation*, a staged reading series, 2010–2012

Young Playwrights, New-Play Dramaturg for this NYC organization founded by Stephen Sondheim devoted to developing adolescent playwrights, 2011–2012

America-in-Play, New-Play Dramaturg, 2010–2013

- *Exodus Code: Advice for Foreigners*, World Premiere, The Flea Theater, 2013
- *The Time-Traveller’s Trip to Niagara Falls*, World Premiere, The Lower East Side Tenement Museum, 2012

Performer

- Scenes from *The Merry Wives of Windsor* and *The Merchant of Venice* for *ShakesBEER*, 2016 and 2017
- Staged readings of *Mucedorus* and *Comedy of Errors*, 2011
- *Yahweh’s Follies* by Rob Reese, World Premiere, All New Talent (ANT) Festival at Ars Nova, 2016
- *Sundays at the Parkside*, improvisation and sketch comedy, Parkside Lounge, 2006–2015
- *Keanu Reeves Saves the Universe* by Rob Reese, People’s Improv Theatre and The Red Room, 2004–2006

Playwright and Adaptor

- *The Card Play* written with Kevin Brewer, staged reading, New York Public Library, 2019
- Adaptor of “The Meek Inherit the Earth,” a short story by George S. Kaufman, 2017
- Adaptor of scenes from *Lysistrata* by Aristophanes and *Fuente Ovejuna* by Lope de Vega for *ShakesBEER*, 2017–2018
- *3 x 3* written with Kevin Brewer, full production, Access Theatre, 2012

EDITORIAL EXPERIENCE

***Reclaiming Greek Drama for Diverse Audiences: An Anthology of Adaptations and Interviews*, Melinda Powers (London: Routledge, 2020),** Editorial and Research Assistant, 2020

- Conduct interviews with two playwrights
- Transcribe and edit all seven interviews in the anthology
- Proofread final printer proofs

***Diversifying Greek Tragedy on the Contemporary US Stage*, Melinda Powers (Oxford: Oxford University Press, 2018),** Research Assistant, 2018

- Creating Works Cited page
- Copyediting and proofreading manuscript
- Compiling index

***A Player and a Gentleman: The Diary of Harry Watkins, Nineteenth-Century American Actor*, Amy E. Hughes and Naomi J. Stubbs, editors (Ann Arbor: University of Michigan Press, 2018),** Editorial Associate, 2013–2018

- Transcribing nineteenth-century manuscript
- Creating and implementing XML schema
- Proofreading and revising transcriptions
- Compiling three indices
- Assisting undergraduate student interns on transcription, XML coding, and proofreading

American Antiquarian Society, *Just Teach One*, Digital Fellow, 2017

- Coding eighteenth-century texts in XML for online publication
- Revising XML schema for future coders

***Journal of American Drama and Theatre*,** Managing Editor, 2011–2012

- Coordinating submission process
- Copyediting articles from initial submission through final layout
- Typesetting each issue
- Setting and maintaining author/editor/printer schedules for publication
- Coordinating with the printer on all stages from typesetting, reviewing and editing proofs, and final approval of files

ACADEMIC SERVICE

“Mining the Past to Forge the Future: In Memoriam: James Vernon Hatch (1928-2020),” Author, 2020, [American Society for Theatre Research](#)

***Journal of American Drama and Theatre*,** Reviewer, 2018

Medgar Evers College, CUNY, Writing Across the Curriculum (WAC) Fellow and Writing Tutor, 2016–2017

Borough of Manhattan Community College (BMCC), CUNY, WAC Fellow and Writing Tutor, 2015–2016

New York Shakespeare Exchange, Curriculum writer for *The Sonnet Project Education*, 2015–2016

Doctoral Theatre Students Association, The Graduate Center, CUNY

Admissions and Awards Committee Student Representative, 2014–2015

Secretary, 2013–2014

Professionalization Student Representative, 2012–2013

Hatch-Billops Collection, Research intern, 2008–2012

PROFESSIONALIZATION AND CERTIFICATION

Certificate in Effective Instruction by the Association of College and University Educators, 2020

This certificate signifies my completion of a 25-module course in effective teaching practices requiring the implementation of evidence-based instructional approaches. The credential is co-issued by the American Council on Education and distinguishes faculty for their commitment to educational excellence and student success.

AFFILIATIONS AND MEMBERSHIPS

American Society for Theatre Research

American Theatre and Drama Society

Association for Theatre in Higher Education

Literary Managers and Dramaturgs of the Americas

LANGUAGES

Spanish (reading, translation)

French (reading, translation)