

Curriculum Vitae

Matthieu Chapman

5236 Hillman St.
Houston, TX 77023
(619) 977-0497

Education

University of California – San Diego

Doctorate of Philosophy

Theatre and Performance Theory

Dissertation: *The Other "Other": Realigning the Paradigm of Race in Early Modern England*

Chair: Janet Smarr, UCSD

Committee: Frank Wilderson, UC Irvine; Ian Munro, UC Irvine; Patrick Anderson, UCSD; John Rouse, UCSD

Fields: Black Studies, Early Modern Studies, Afro-Pessimism, Shakespeare Studies, Shakespearean Performance, Pedagogy, Directing, Critical Theory, Ethnic Studies, Race Theory

Mary Baldwin College

Master of Fine Arts, Acting

Shakespeare and Renaissance Literature in Performance

Techniques: Stanislavski; Head, Heart, Gut Groin; Text analysis; Laban Movement;

Linklater voice

Thesis: *Cultural Context in the Creation of Character: Using Early Modern Stereotypes to Perform the Role of Aaron in Titus Andronicus*

Advisor: Terry Southerington

Mary Baldwin College

Master of Letters, Dramaturgy/Directing/Acting

Shakespeare and Renaissance Literature in Performance

Fields: Dramaturgy, Historiography, Race Theory

Thesis: *Playing Darkness: Reexamining the Appearance of Blacks on the Early Modern Stage*

Advisor: Paul Menzer

San Diego State University

Bachelor of Arts in Applied Arts and Science

Theatre Arts, Performance

Professional Experience

State University of New York at New Paltz 2020-current

University of Houston 2017- 2020

Department of Theatre and Dance

- Assistant Professor of Performance Studies
- Director of Master of Arts Program in Theatre Studies

Courses taught

- Undergraduate
 - American Drama (THEA2344)
 - Drama Workshop (THEA4397)
 - Collective Creation (2017-2018)
 - Selected Topics in Interdisciplinary Arts (IART3395)
 - Performance Studies Seminar (THEA3397)
 - Performing Protest and Protest Performance
- Graduate
 - Dramatic Theory and Criticism (THEA6362)
 - Selected Topics in Theatre (THEA6396)
 - Afro-pessimism and the Stage
 - Selected Topics in Interdisciplinary Arts (IART6395)
 - Performance Studies Seminar (THEA6397)
 - Shakespeare, Race, and Performativity
 - Race, Gender, and Culture
- Play Workshops
 - Survivor Guilt – 2018
 - Myth of Mia - 2019

Service

- Department
 - Administer Theatre Studies MA 2017 - Current
 - Season selection Committee 2017 - Current
- Profession
 - MATC Theatre History Symposium Co-Chair 2019-2021
 - Folger Shakespeare Library Short Term Fellowship Committee 2018
 - Reader, American Shakespeare Center *Shakespeare's New Contemporaries* 2018-Current
 - Peer-reviewer *Darkmatter* Journal

Central Washington University 2015-2017

Department of Theatre

- Visiting Assistant Professor of Theatre

Courses Taught:

- Undergraduate
 - Introduction to Theatre (TH107), 2015, 2016
 - Playwriting (TH330), 2015

- Script Analysis and Dramaturgy (TH488), 2015, 2017
- Foundations of Acting I (TH144), 2015, 2016
- Foundations of Acting II (TH145), 2016
- Shaping Cultural Identity in Early Modern England (TH 380), 2015
- Black Theatre in America (TH380), 2016
- Black Performance: Critical Conversations (TH380), 2016
- Theatre History I: Ancient to Early Modern (TH363), 2016
- Theatre History II: Early Modern to Modernism (TH364), 2017
- Shakespeare and Early Modern English Drama (TH380), 2016
- Production Application (TH 402), 2017
- Graduate
 - Pedagogy (TH587), 2015
 - Dramaturgy (TH588), 2015, 2016
 - Theatre History 1500-1800 (TH526), 2016
 - Identity and Subjectivity in Early Modern Drama (TH517), 2015
 - Black Performance: Critical Conversations (TH518), 2016
 - Intro to Grad Studies (TH501), 2016
 - Research Methods (TH503), 2016
 - Politics and/of Identity in Early Modern English Drama (TH513), 2016
 - Intro to Critical Theory and Performance Studies (TH511), 2017
 - Dramaturgy Practicum (TH493), 2017
 - Pedagogy Practicum (TH499), 2017
 - Graduate Portfolio (TH496), 2017
 - Graduate Seminar (TH599), 2016, 2017
- Workshops
 - Identity and Performance (2017)
 - Led a quarter long workshop for underrepresented students to help them communicate their unique identity and express their unique educational needs. Culminated in a performance of sketches and monologues of student experiences of marginalization on campus.
 - Documentary Theatre and Creative Non-Fiction Playwriting (2017)
 - Led a quarter long workshop in archival research, documentary theatre, and creative non-fiction playwriting as part of a pilot program with the Washington State Parks Department to create interpretive, educational theatre for Olmstead Place Historical Park.
 - New Play Workshop – Survivor Guilt (2017)
 - Organized a workshop in New Play Development for a group of graduating undergrads who had not had the opportunity to experience the process.

Department Service:

- Graduate Pedagogy Mentor (2015-Current)
- Graduate Dramaturgy Mentor (2015-Current)
- Undergraduate Playwriting Mentor (2015-Current)
- Undergraduate Dramaturgy Mentor (2015-Current)
- Graduate Program Committee (2015-Current)

- Student Production Planning Committee (2015-Current)
- NAST Certification Committee (2015-2017)
- Artistic Director – Theatre 101 (2015-Current)
- Served on 4 MA Thesis Committees

University Service:

- Faculty Senate Representative (2016-current)
 - General Education Committee, College of Arts and Humanities Representative (2016-current)
- Search Committee, Department of English – Global and Transnational Literatures (2016)
- Performance Curator, Museum of Culture and Environment
 - Established Political Staged Reading Series
- Faculty Diversity Awards Committee (2015-2016)
- School of Graduate Studies and Research Affiliated Faculty (2015-Current)
- “Mass Incarceration and Racial Justice: A Campus-Community Dialogue” Steering Committee (2015-2016)
 - Political Action Sub-Committee
 - Facilitated and Hosted a Visit from Frank Wilderson
- Center for Leadership and Community Engagement
 - Martin Luther King Week Planning Committee (2016-2017)

Community Service:

- Washington State Parks Department Documentary Theatre Pilot Program (2017)
- SAGE Open Journal Reviewer (2013-14)
- KCACTF Region VII Respondent (2015-2016)
- Not In Our Kittitas County Steering Committee (2016-2017)

University of California – San Diego

2010-2015

Department of Theatre and Dance

Teaching Fellow

Classes Taught:

- Shaping Cultural Identity in Early Modern England
- Storytelling and Design in Animation
- Theatre History Sequence
 - Beginning of time to 1500
 - 1500-1900
 - 1900-current
- Play Analysis
- Verse and Performance
- Intro to Theatre

Summa Education

2014-2015

Instructor

Classes Taught:

- Intro to Shakespeare
- Critical Reading

- Composition
- Grammar

Theatre Forum Journal Contributing Editor Layout Artist	2010-2012
UCSD Theatre Marketing and Promotions	2013-2014
Epic Fighting Consultant	2010-current
Epic Fighting Production Stage Manager	2010-2011
American Shakespeare Center Development Associate	2009-2010
American Shakespeare Center Intern Development and Management	2009
<ul style="list-style-type: none">• Successfully wrote grants totaling \$112,500 during 2009 fiscal year.	
American Shakespeare Center Intern National Endowment for the Humanities Summer Institute 2008: Shakespeare's Blackfriars: The Stage, The Study, The Classroom	2008
American Shakespeare Center Script Editor 2009 Actors' Renaissance Season	2008
San Diego State University Assistant Department Administrator, Theatre, Television, and Film	2005-2007
<ul style="list-style-type: none">• Coordinated NAST re-certification, 2006.• Planned alumni reunion for department chair's retirement, 2007.	

Publications

Monograph:

Anti-Black Racism in Early Modern English Drama: The Other Other. New York: Routledge Press, 2017.

- Paperback release, January 2019.
- "A book that stands alone." – Henry S. Turner, Rutgers University, *SEL: Studies in English Literature*, 2018.
- Cited in Oxford Bibliography under "Afro-Pessimism"

Under Review:

Shattered: The Lived Experience of Social Death.

Articles:

Forthcoming:

“Red, White, and Black: William Shakespeare’s *The Tempest* and the Structure of New World Antagonisms.” *Theatre History Studies*, 2020.

Published:

"Reclaiming History: The Re-Appropriation of Space and Culture in *El Henry*" in *Theatre Topics*, Special Issue: Latino/a performance, Vol. 27, No. 1, March 2017.

“Mind of a Snail’s Curious Contagious.” *TheatreForum*, Vol. 25, No. 2, January 2017.

“An Argument For Slavery in Robert Greene's Adaptation of Ariosto’s *Orlando Furioso*.” *Medieval and Renaissance Drama in England*, Vol. 29, September 2016.

"The Appearance of Blacks on the Early Modern Stage: *Love’s Labour’s Lost*’s African Connections to Court." *Early Theatre* 17.2, December 2014.

“Saturdays in the Park with SPAC: Shizuoka Performing Arts Center’s *Tenshu Monogatari*,” *TheatreForum*. Vol. 20, No. 2, Fall 2011.

“Renaissance and Reformation,” *The Encyclopedia of Race and Racism*. 2nd. Ed. MacMillan Reference, USA.

Under Review

“A Death in the Family” with *Callaloo*

Edited Collections

Forthcoming:

Teaching Race in the Renaissance: A Classroom Guide. Matthieu Chapman and Anna Wainwright, Eds. Tempe, AZ: Arizona Center of Medieval and Renaissance Studies. *Under Contract*

Chapters in Edited Volumes:

Forthcoming:

“Whitewashing White Permanence: Humoral Theory and the (Dis)/(re)Membering of White Corporeality.” In *Whiteness in Shakespeare*. Edited by Arthur Little. Palgrave MacMillan, 2021.

“The Affect of *A Midsummer Night’s Dream* on Black Lives: A Song to Burn It Down To.” *Race and/as Affect in Early Modern Literature*. Carol Mejia-LaPerle, Ed. ACMRS Press 2021.

“You Secret, Black, and Midnight Hags: Staging the Unrepresentable Black Woman.” In *Teaching Race in the Renaissance: A Classroom Guide*. Matthieu Chapman and Anna Wainwright, Eds. Tempe, AZ: Arizona Center of Medieval and Renaissance Studies.

“Race in Early Modern England.” *Teaching Race in the Renaissance: A Classroom Guide*. Matthieu Chapman and Anna Wainwright, Eds. Tempe, AZ: Arizona Center of Medieval and Renaissance Studies.

“Introduction.” *Teaching Race in the Renaissance: A Classroom Guide*. Matthieu Chapman and Anna Wainwright, Eds. Tempe, AZ: Arizona Center of Medieval and Renaissance Studies.

Other Publications:

“What Are They Selling?” Dramaturgy Note. *Honky*. San Diego Repertory Theatre.

Scholarly Papers and Presentations

“Whitewashing White Permanence” Plenary Paper. Shakespeare Association of America, April 2021

“Racism before Race?: A Connected History of Antiracism in Early Modern England and Morocco.”
Shakespeare Association of America, April 2019

“Inventing Proficiency: Goodhart’s Law and its Impact on Theatre Education”
MATC, March 2019

“Rewriting Shakespeare: White Imaginations, Black Flesh, and the Capacity for Affect”
ASTR, Shakespearean Performance Research Group, November 2018

“The Language of Acting: Using Grammar to Direct *A Midsummer Night’s Dream*.”
MATC, March 2018

“Red, White, and Black: A New Spin on Post-Colonial Readings of Shakespeare’s *The Tempest*.”
MATC, March 2018

“Renaissance Race Matters: Teaching the Continuum of Anti-Blackness.”
Renaissance Society of America, Roundtable: Teaching Race in the Renaissance,
March 2018.

“The Other Other: Antiracism in Early Modern English Drama.”
Renaissance Society of America, March 2017

“Transgressing the Boundaries of Black and White: The Possibility and Politics of a Racialized Macbeth.”

ACMRS, February 2017

“Transgressing the Boundaries of Black and White: The Possibility and Politics of a Racialized Macbeth.”

SAA, March 2017

“Transgressing the Boundaries of Black and White: The Possibility and Politics of a Racialized Macbeth.”

MATC, March 2017

“Black Performance in the Academy: A Self-Perpetuating Cycle of Absence and Distance.”

MATC, March 2017

“Transgressing the Boundaries of Black and White: The Possibility and Politics of a Racialized Macbeth.”

ASTR, November 2016

“Black Performance in the Academy: A Self-Perpetuating Cycle of Absence and Distance.”

American Comparative Literature Association, March 2016

"Aaron's Incorporation and the Destruction of Civil Society in *Titus Andronicus*."

New College Medieval and Renaissance Conference, March 2016

"Aaron's Incorporation and the Destruction of Civil Society in *Titus Andronicus*."

Arizona Center for Medieval and Renaissance Studies Conference, February 2016

""Reclaiming History: The Re-Appropriation of Space and Culture in *El Henry*""

MATC, March 2016

“Subconscious Satisfaction: Maintaining Paradigmatic Structural Integrity in *Titus Andronicus*.”

Shakespeare Association of America, March 2016

""Reclaiming History: The Re-Appropriation of Space and Culture in *El Henry*""

Shakespeare and our Times, April 2016

"Aaron's Incorporation and the Destruction of Civil Society in *Titus Andronicus*."

Comparative Drama Conference, March 2015

"Racist Inspirations: The Influence of Robert Greene's *Orlando Furioso* on the English Slave Trade."

Mid-America Theatre Conference, March 2015

“Madness, Imperialism, and Abjection: Re-thinking Renaissance Conceptions of Race Through Robert Greene’s Adaptation of Ariosto’s *Orlando Furioso*.”
Renaissance Conference of Southern California, June 2014.

“Madness, Imperialism, and Abjection: Re-thinking Renaissance Conceptions of Race Through Robert Greene’s Adaptation of Ariosto’s *Orlando Furioso*.”
South Central Renaissance Conference, April 2014.

"The Other Other: Anti-Black Racism in Early Modern English Drama"
Early Modern Colloquium's "Representations of Race in the Early Modern Period" conference at the University of Michigan, February 2014

“The Appearances of Negroes on the Early Modern Stage,”
College English Association Annual Conference, March 2010

“The Appearances of Negroes on the Early Modern Stage,”
Blackfriars Conference, October 2009.

“The Economic Viability of Elizabethan Practices on the Modern Stage,”
AATE/ATHE annual conference, August 2009.

“Glitter with No Gold: Producing Quality Theatre on a Shoestring Budget,”
Mid-American Theatre Conference, March 2009.

“Cultural Reasons for the Boiling of Barabas’ in *The Jew of Malta*,”
College English Association Annual Conference, March 2009.

“I Dream of Africa: *Love’s Labour’s Lost*’s Negro Connections to Court,”
Skin Affects: The Made-Up and The Real on the Early Modern Stage,
Forum at the Blackfriars Theatre, March 2009.

Invited Lectures

“Then You Must Speak: Conversations on Race and Shakespeare.” American Shakespeare Center, July 2020

Keynote “Is Black so Base a Hue?: Connected Histories of Anti-Blackness in England and Morocco.”

“Rupture and Relation” Seminar, Buffett Institute of Global Studies
May 2019

“Rupture and Relation” Seminar
Faculty, Buffett Institute of Global Studies
May 2019

“Shakespeare, Blackness, and Humanity”

UT-Austin, March 2019

“Dissertation to Book Workshop”
UC San Diego, November 2018

“Shakespeare and Race”
FLAME University, Pune, India, September 2018

Guest Teacher
Improving Campus Community Relations
Leadership Kittitas County, April 2017

Guest Lecturer
Shakespeare and Performance
Mary Baldwin University, April 2017

Guest Artist
Clown and Clowning
Canyon Crest Academy, May 2014

Guest Lecturer
Shakespeare and Performance
United States Air Force Academy, February 2011

Brush-Up On Your Shakespeare: *Twelfth Night*
American Shakespeare Center’s Blackfriar’s Theatre, March 2010

Washington and Lee University: Guest Lecturer
‘Tis Pity She’s a Whore, March 2010

James Madison University: Guest Lecturer
‘Tis Pity She’s a Whore, March 2009

Awards

UH Provost Travel Award, \$1200	2018
Renaissance Society of America Diversity Grant, \$500	2018
University of Houston New Faculty Research Grant, \$6000	2018
Seven Devils Playwrights Conference, Finalist	2018
Cynthia Mitchell Center Innovation Grant, \$9300	2017
• Awarded to stage the performance art installation “Beneath the Skin: A Living Museum.”	
CWU/BSU Muhammad Ali Award	2017
• Chosen by students of color to recognize the campus/community member who fought hardest for students of color	
CWU Diversity Awards, Faculty Runner-up	2017

“Beyond East and West: Exchanges in the Early Modern World, 1400-1800” NEH Summer Institute Participant, \$2700	2017
CWU New Faculty Development Grant, \$6000	2016-2017
UC Humanities Research Institute Dissertation Fellowship, \$25000	2014-2015
Leon F. Goodman Scholarship, UCSD	2014-2015
UCSD Center for the Humanities Dissertation Writing Workshop Fellow, \$2000	2014-2015
Chancellor’s Dissertation Medal Finalist, UCSD	2015
San Diego Repertory Theatre - Carol Carolla Fellowship	2014-2015
UCSD Graduate Student Administration Travel Grant, \$500	2015
UCSD Department of Theatre Travel Research Grant, \$700	2014
UCSD Department of Theatre Travel Research Grant, \$700	2012
- To examine performances of globalization at Cambodian religious sites	
UCSD Department of Theatre Travel Research Grant, \$700	2011
- To attend the annual Theatre Festival Under Mt. Fuji in Shizuoka	
K. Leroy Irvis Fellowship, University of Pittsburgh	2010
MBC, Graduate Student Travel Grant, \$1000	2010
MBC, Andrew Gurr Award for Outstanding Thesis, Finalist	2009
MBC, Graduate Student Travel Grant, \$1000	2009
SDSU, Outstanding Graduate for GPA and service to the school	2007

Practical Experience

Theatre Director and Dramaturgy

Topdog/Underdog (<i>director</i>)	University of Houston
- Houston Chronicle’s “10 Best Theatre Productions of 2017.”	
- Houston Chronicle’s “10 Best Performances of 2017” for Yao Dogbe and Derrick Moore	
- Positive Reviews in Houston Press and Houston Chronicle	
Black Card (<i>director</i>)	University of Houston
Override (<i>Dramaturg</i>)	The Landing Theatre
A Midsummer Night’s Dream (<i>director</i>)	Central Theatre Ensemble at CWU
- Kayden Oliver “Puck” profiled for Central News Watch	
- Article and review in Ellensburg Daily Record	
Undocumented (<i>director, staged reading</i>)	Museum of Culture and Environment, Ellensburg, WA
The Mountaintop (<i>director, producer</i>)	Central Washington University
- Runner up for 2017 CWU Diversity Award	
- Invited Performance at College of Arts and Humanities Awards	
- Article and Review in CWU Observer	
- Article in Ellensburg Daily Record	
Honky (<i>dramaturg</i>)	San Diego Repertory Theatre <i>Dir. Sam Woodhouse</i>
- Winner of 1 San Diego Critics Circle Craig Noel Award	
Venus (<i>dramaturg</i>)	UC San Diego
El Henry (<i>script supervisor</i>)	La Jolla Playhouse WOW Festival
- Winner of 3 San Diego Critics Circle Craig Noel Awards	

Matthieu Chapman
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Titus Andronicus (*co-director*)

Naomi in the Living Room (*director*)

The Author's Voice (*director*)

Macbeth (*co-director*)

Lucha La Libre (*co-author and director*)

Mary Baldwin College MFA
production at the Blackfriars
San Diego State University
San Diego State University
Shakespeare Touring Production
International Theatre Project

Script Development

Undocumented by Margaret O'Donnell

On Cabin Creek by Margaret O'Donnell

Dissent by Cameron Houg

Junk by Shawn Kaufman

Black Card by Patrina McGuire

Old Black and White Hollywood by ShaWanna Renee Goffney

Playwright

Survivor Guilt

Winner, Landing Local Reading Series

Accepted to MATC Plays in Progress Symposium, 2017

Finalist, Seven Devils Playwright Conference, 2018

Finalist, Dennis and Victoria Ross Foundation Playwright's Program 2018

Workshop, University of Houston, 2018

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The Myth of Mia

Workshop, University of Houston, 2019

Art Installations

Curator: Beneath the Skin: A Living Museum

MATCH Houston, 2018

Theatre Actor (selected credits)

Emancipated (Staged Reading)

The Old Globe

Dir. Dani Bedau

Henry IV, Part 1

Vernon, Francis,

American Shakespeare Center

Carrier

Dir. Ralph Cohen

Titus Andronicus

Aaron

Mary Baldwin College MFA

production at the Blackfriars

Macbeth

Macbeth

Shakespeare Touring Production

Merry Wives of Windsor

Understudy

American Shakespeare Center

As You Like It

Charles, William

Mary Baldwin College MFA

Hymen

production at the Blackfriars

The Shadow Box

Mark

Skull and Dagger

Sideman

Al

San Diego State University

Dir: Carolyn J. Keith

Knight of the Burning Pestle

Barbarossa

Mary Baldwin College MFA

Production at the Blackfriars

Matthieu Chapman
chapmanm@newpaltz.edu

Henry VIII
All About Al
Lucha la Libre
Nickel and Dimed

Musician
Gil
Chacal
Ensemble

Mary Baldwin College
San Diego State University
International Theatre Project
San Diego State University

Dir: Peter Cirino

Membership in Professional Organizations

Member Renaissance Society of America, 2014-current
Reader, Folger Shakespeare Library, 2014-current
Member Mid-American Theatre Conference, 2010-current
Member South Central Renaissance Conference, 2014-current
Member College English Association, 2009-2012
Member American Comparative Literature Association, 2015-2016
Member Society of American Fight Directors
 Recognized Basic Proficiency, Rapier and Dagger SAFD, 2008
 Recognized Basic Proficiency, Broadsword SAFD, 2009
Member Shakespeare Association of America, 2014-current
Member Renaissance Conference of Southern California, 2010-2015