

# JESSICA DEL VECCHIO

## Curriculum Vitae

McGraw Center for Teaching and Learning  
Princeton University  
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### EDUCATION

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Ph.D. Theatre, The Graduate Center at the City University of New York, 2016

Dissertation: "Straddling Feminisms: Post-Wave Pop Politics and Contemporary Experimental Performance"

Committee: David Savran (chair), James Wilson, Edward Miller, Jill Dolan

M.A. Theatre History, Criticism, and Text (emphasis on Performance as a Public Practice), The University of Texas at Austin, 2008

A.B. Psychology, Princeton University, 1999  
Certificate in the Program in Theatre and Dance

### ACADEMIC APPOINTMENTS

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2023 Senior Associate Director, Teaching Initiatives and Programs for Faculty  
The McGraw Center for Teaching and Learning  
Princeton University, Princeton, NJ

2017-2022 Assistant Professor of Theatre (Non-Tenure Track)  
Teaching Faculty, Women's, Gender, and Sexuality Studies  
James Madison University, Harrisonburg, Virginia

2021-2022 Faculty Associate in Teaching, Center for Faculty Innovation, James Madison University,  
Harrisonburg, Virginia

2015-2017 Temporary Part-Time Instructor, Drew University, Madison, New Jersey

2013-2017 Communication Fellow, Bernard L. Schwartz Communication Institute, Baruch College at  
the City University of New York (CUNY)

2012-2013 Writing Fellow, LaGuardia Community College at CUNY

2009-2012 Graduate Teaching Fellow, Hunter College at CUNY

### COURSES TAUGHT

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#### James Madison University, Harrisonburg, VA

Honors Introduction to Women, Gender, and Sexuality Studies (fall 2022)

Solo Performance (fall 2021)

World Theatre Histories, Texts, and Performances I (fall 2019-2022, spring 2020-2022)

World Theatre Histories, Texts, and Performances II (fall 2019/2020/2022, spring 2018-2022)  
World Theatre Histories, Texts, and Performances III (fall 2018)  
Performance Analysis (fall 2017/2018/2020, summer 2020)  
Feminism and Performance (fall 2018/2020)  
Senior Seminar (spring 2019)  
Introduction to Theatre (spring 2018/2022)  
Honors Introduction to Theatre (spring 2019)

**Drew University, Madison, NJ**

U.S. Political Theatre (spring 2017)  
Theatre History II (spring 2016/2017)  
Critical Theory and Contemporary Performance (fall 2015/2016)  
The Art of the Play (fall 2012/2015/2016)  
Women in Theatre (spring 2016)

**Montclair State University, Montclair, NJ**

Graduate Seminar in Theatre and Performance Theories (spring 2017)

**Marymount Manhattan College, New York, NY**

Theatre History I (fall 2015)

**Hunter College at the City University of New York**

Play Analysis (fall 2013)  
World Theatre II (spring 2011/2012)  
World Theatre III (fall 2009/2010)  
Introduction to Theatre (fall 2010, spring 2011, spring 2012, summer 2012)

**Hunter College at the City University of New York, Teaching Assistant**

Introduction to Theatre (fall 2009, spring 2010, fall 2011)

**The University of Texas at Austin, Teaching Assistant**

Performing Race (spring 2008)  
African American Theatre History to 1950 (fall 2007)  
Theatre History from 1800 (spring 2007)  
Theatre History to 1800 (fall 2006)

**PUBLICATIONS**

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**Journal Articles (Refereed)**

- 2022 With Eamonn Farrell. "But How Will They Know It's Live?": Anonymous Ensemble's Digital Performances." *Critical Stages* 25.
- 2018 "Not 'Just That Girl Theatre': Half Straddle's Feminine Aesthetics Come of Age." *Contemporary Theatre Review* 28.3: 310 – 319.
- 2010 With Jessica Brater, et al. "Let Our Freak Flags Fly": *Shrek the Musical* and the Branding of Diversity." *Theatre Journal* 62.2: 151-172.

**Journal Articles (Unrefereed)**

- 2010 "The Most American Thing in New York City: The Historiography of the National Theatre of the United States of America." *TDR: The Drama Review* 54.4: 155-174.

### Invited Book Chapters and Entries

- TBD With Eamonn Farrell. “‘But How Will They Know It’s Live?’: Anonymous Ensemble’s Digital Performances.” *Routledge Companion on Performance and Technology*, edited by Maaïke Bleeker and Norah Zuniga-Shaw (London: Routledge).
- TBD “The Rise of Feminist Performance.” *Milestones in Queer US Theatre*, edited by Dennis Sloan (New York: Routledge).
- TBD “Jill Dolan.” *The Routledge Anthology of Women’s Theatre Theory and Dramatic Criticism*, edited by J. Ellen Gainor and Catherine Burroughs (New York: Routledge).
- 2022 “Haruna Lee.” in *50 Key Figures in Queer US Theatre*, edited by Jimmy Noriega and Jordan Schildcrout (New York: Routledge).
- 2021 “Feminism on the Field: Tina Satter’s Sports Plays.” *Sports Plays*, edited by Broderick Chow and Eero Laine. (New York: Routledge).

### Performance Reviews

- 2012 The Builder’s Association’s *Sontag: Reborn* and Theatre of a Two-Headed Calf’s *You, My Mother*. *Theatre Journal* 64.4: 592 - 595.

### Book Reviews

- 2014 Sara Warner, *Acts of Gaiety*. *Modern Drama* 57.2: 287-289.

### Other Publications

- 2010-present Contributing Writer for *The Brooklyn Rail*.
- 2013 Instructor’s Manual for Mira Felner, *THINK: Theatre*. Pearson Education.

### FELLOWSHIPS, AWARDS, AND GRANTS

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| 2022      | Nomination, Distinguished Teacher Award, College of Visual and Performing Arts, James Madison University      |
| 2022      | Faculty Senate Mini-Grant, James Madison University   |
| 2022      | Nomination, Outstanding Junior Faculty Award, College of Visual and Performing Arts, James Madison University |
| 2021      | Faculty Development Award, College of Visual and Performing Arts, James Madison University                    |
| 2020      | Nomination, Make Your Next Move Award, James Madison University   |
| 2018      | Provost's Research Award, James Madison University  |
| 2016      | David Keller Travel Award, American Society for Theatre Research  |
| 2014-2015 | Segal Dissertation Fellowship, Graduate Center at CUNY  |
| 2008-2013 | Enhanced Chancellor’s Fellowship, Graduate Center at CUNY   |

- 2007 Morton Brown, Nellie Lea Brown, and Minelma Brown Lockwood Scholarship in Drama, University of Texas
- 2006 Dean's Associates Scholarship, University of Texas

## PRESENTATIONS

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### Panels Organized

- 2021 "Feminist Theatre: Past and Present," online through eCornell, September 30, October 12, and November 18.
- 2020 "Labor and the COVID Crisis," Association for Theatre in Higher Education, online, July 31.
- 2019 "Shaping Safer Spaces in a *Me Too* Moment: Strategies from Across Disciplines," James Madison University, Harrisonburg, VA, November 8.
- 2018 "Politics and Protest in the Classroom," with Lindsey Mantoan, Association for Theatre in Higher Education, Boston, MA, August 4.
- 2016 "Whatever That Thing Is': (Re)Visioning the Relationship between Theatre and TV," Association for Theatre in Higher Education, Chicago, IL, August 13.
- 2015 "Fantasy Feminisms: Remembering and Reimagining Feminist Pedagogies," with Catherine Young, Association for Theatre in Higher Education, Montreal, Canada, July 30.
- 2014 "Fantasy Feminisms: Dreaming of the Perfect Syllabus," with Catherine Young, Association for Theatre in Higher Education, Scottsdale, AZ, July 28.
- 2014 "Dreaming Up New Visions of the Avant-Garde: The Problems and Possibilities of Contemporary Experimental Performance," Association for Theatre in Higher Education, Scottsdale, AZ, July 27.
- 2013 "Feminist Fun: Performance and Playfulness in the First, Second, Third Waves and Beyond," Association for Theatre in Higher Education, Orlando, FL, August 3.
- 2012 "Divas, Drums, and Downtown: Queer Theory, Feminism, and Performance in a 'Post-Feminist' Moment," Association for Theatre in Higher Education, Washington, D.C., August 2.

### Papers Presented

- 2023 "It's All Real to Me': Fake Friends' *This American Wife*," Mid-America Theatre Conference, Minneapolis, MN, March 11.
- 2021 "Always Fighting for More, More, More': Queer Revolution in Haruna Lee's *War Lesbian*," Mid-America Theatre Conference, Cleveland, OH, March 5.
- 2020 "Sort of Solo and Almost Autobiographical: Erin Markey's *A Ride on the Irish Cream*," Mid-America Theatre Conference, Chicago, IL, March 8.
- 2019 "Straddling Feminisms," part of *Theatre Journal's* "Theoretical Currents/Theatrical Circulations" panel, Association for Theatre in Higher Education, Orlando, FL, August 10.

- 2019 “Jomama’s Feminism: Daniel Alexander Jones’s Post-wave Performances,” Mid-America Theatre Conference, Cleveland, OH, March 8.
- 2017 “Cynthia Hopkins’s Spectacles of Self,” Association for Theatre in Higher Education, Las Vegas, NV, August 5.
- 2016 “Serial Nostalgia: Jeff Weiss and Carlos Ricardo Martinez’s *And That’s How the Rent Gets Paid*,” Association for Theatre in Higher Education, Chicago, IL, August 13.
- 2014 “Something More Delicate than Camp’: Half Straddle’s Queer Politics and Aesthetics,” Association for Theatre in Higher Education, Scottsdale, AZ, July 27.
- 2013 “Whatever That Thing Is’: Contemporary Experimental Performance’s Fun, Feminist Critique of TV,” Association for Theatre in Higher Education, Orlando, FL, August 3.
- 2012 “Pop Influenced *Écriture Féminine*’: Queer Feminism in Half Straddle’s *In the Pony Palace/Football*,” Association for Theatre in Higher Education, Washington, D.C., August 2.
- 2007 “Practicing Politics: Riot Grrrl Performance and Feminist Place-Making,” American Studies Department Conference, University of Texas, Austin, TX, September 8.

#### **Moderator**

- 2021 “Performance in the Post-Wave Present,” online through eCornell, November 18.
- 2012 “My Chekhov, Not Yours: Annie Baker, Kristen Kosmas, Annie-B Parson, Paul Lazar, and Tina Satter,” The New Museum, New York City, NY, November 18.
- 2011 “Authorship and Embodied Performance,” Theatre Department Conference, The Graduate Center at the City University of New York, New York, NY, May 3.

#### **Discussant**

- 2022 “How to Publish a Review,” Association for Theatre in Higher Education, Detroit, MI, July 29.
- 2020 “Post-Wave Pop Feminist Performance: Repetition and Revision as Feminist Resistance,” “F” Word Backlash: Repetition and Beyond in Feminist Performance, American Society for Theatre Research, San Diego, CA, October 28.
- 2021 “How to Publish a Review,” Association for Theatre in Higher Education, online, August 8.
- 2021 “Transforming Theatre Histories,” Provost Faculty Diversity Curriculum Grant Awards - Conversation about Outcomes, James Madison University Diversity Conference, online, March 18.
- 2020 “How to Publish a Review,” Association for Theatre in Higher Education, online, August 1.
- 2017 Feminist Playwriting in the Twenty-First Century: Staging the Extra/Ordinary, American Society for Theatre Research, Atlanta, GA, November 18.
- 2016 “Coming Away from Myself to Be Myself: The Transfeminism of Half Straddle’s *House of Dance*,” Transfeminisms: Translating, Transgressing, and Transforming Feminisms, American Society for Theatre Research, Minneapolis, MN, November 4.

- 2015 “Sex in Sappho: The Dyke Division’s Room for Cream,” Feminist vs. F-E-M-I-N-I-S-T: Postfeminism, Neoliberalism, and Performances of Female Sexuality, American Society for Theatre Research, Portland, OR, November 7.
- 2015 “Stefan Brecht’s Queer Theatre,” Mediating the Archive Series, Center for the Humanities at the Graduate Center at the City University of New York, NY, September 30.
- 2014 Documenting Interdisciplinary Performance, American Society for Theatre Research, Baltimore, MD, November 22.
- 2014 “Living the Arts” Alumni Panel, Princeton University, Princeton, NJ, May 30.
- 2012 “A Campy Kind of Realism: Dyke Division’s *Room For Cream*,” Unsafe Realism, American Society for Theatre Research, Nashville, TN, November 2.
- 2011 “Home Sickness: Dynasty Handbag’s Holiday Special,” Contaminating Bodies, American Society for Theatre Research, Montreal, Canada, November 19.
- 2009 “Feminism without ‘the Feminisms’: New Performances of Gender in a ‘Post Feminist’ World,” Association for Theatre in Higher Education, New York, NY, August 9.

#### **Guest Lectures**

- 2020 Half Straddle’s Seagull, Women Playwrights, Professor: Sharon Green, Davidson University, online, April 28.
- 2017 “Limiting Language: Young Jean Lee’s *Untitled Feminist Show*,” Third Wave Feminism, Professor: Gwendolyn Alker, New York University, New York City, NY, March 9.
- 2013 “Walking Around Downtown: A Tour of Experimental Theatre Spaces,” Performance and Politics in the 1960s, Professor: Stacy Wolf, Princeton University, New York City, NY, September 27.
- 2012 “Pop Influenced *Écriture Féminine*: ‘Girlie’ Feminism in Half Straddle’s *In the Pony Palace/Football*,” Women in American Theatre, Professor: Jill Dolan, Princeton University, Princeton, NJ, November 14.

#### **SERVICE TO THE PROFESSION**

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2019-present	Book Review Editor, <i>Theatre Topics</i>
2018-2021	President, Women and Theatre Program, Association for Theatre in Higher Education
2016-2018	Vice President, Women and Theatre Program, Association for Theatre in Higher Education
2015-2019	Ad-Hoc Peer Reviewer, <i>Theatre Topics</i>
2012-2016	Newsletter Editor, Women and Theatre Program, Association for Theatre in Higher Education

## UNIVERSITY SERVICE

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2020-2022 College of Visual and Performing Arts Awards and Development Committee, James Madison University

Fall 2020 Interviewer for Fulbright Scholarships, James Madison University

## DEPARTMENTAL SERVICE

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Fall 2022 Workshop Production Coordinator, School of Theatre and Dance, James Madison University

2019-2022 Chair, Theatre Studies Concentration, School of Theatre and Dance, James Madison University

### Committee Work

2020-2022 Anti-Racism Committee, School of Theatre and Dance, James Madison University

2020-2022 Assessment Coordinator, School of Theatre and Dance, James Madison University

2018-2020 Chair, Season Selection Committee, School of Theatre and Dance, James Madison University

2018-2020 Assessment Committee, School of Theatre and Dance, James Madison University

2012, 2014 Booth Award Committee Member, The Doctoral Theatre Students Association, The Graduate Center at CUNY

2008-2009 Circulation Manager, *Western European Stages, Slavic and East European Performance, The Journal of American Drama and Theatre*, The Martin E. Segal Theatre Center, New York, NY

### Academic Advising

2022 B. Hopkins, "The Art of Medicine: Becoming More Creative," Honors Thesis (Adviser)

2022 Diana Witt, "Comedy for a Playwright in Process," Honors Thesis (Reader)

2021 Gemma Dobbs, "Conceptualizing and Constructing Women's Ritual as Alternatives to Dominant Theatrical Processes," Honors Thesis (Reader)

2021 Ryann Sheehy, "Learning from the Past, Writing for the Future: An Exploration of Process," Honors Thesis (Reader)

2020 J. Travis Cooper, "Touch as Bond: Exploring the Use of Contact Improvisation in an Ensemble Process," Honors Thesis (Reader)

2020 Peyton Kennedy, "Female Leaders Navigate the Arts, Post 'Me Too'," Honors Thesis (Reader)

2019 Emily LaPlante, "*Playhouse Creatures*: A Study of Restoration Actresses," Honors Thesis (Reader)

2019 Gwyneth Strobe, "Directing Feminism: Creating a Personal Pedagogy," Honors Thesis (Reader)

### Production Advising

2022 Becca Stehle (dir.), Juleanna Green's *House on Linardi Street*

2022 Abel Haddish (dir.), Abel Haddish's *The Games We Play*

2022 Grace Altman (dir.), Grace Altman's *The Sea Shanty Showcase*

2022 Madison Munson (dir.), Cooper Schwartz's *What We Keep to Ourselves*

2021 Rachel Fini and Ava Molzen (dir.), Starkid's *Firebringer*  
 2020 Michaela Craver (dir.), Jim Findal and John D'Agata's *Lifespan of a Fact*  
 2019 Taylor Autumn (dir.), Gao Xingjian's *The Other Shore*.  
 2019 Selah Wardell (dir), *What You Will*, a devised piece based on *Twelfth Night*

## PERFORMANCE WORK

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2022 Director - Heidi Schreck's *What the Constitution Means to Me*  
 James Madison University, Harrisonburg, VA

2020-2021 Performer/Composer, in collaboration with artist Aurora De Armendi, *visible/invisible*,  
 Intermission Museum, <https://intermissionmuseum.org/volume-i/visible-invisible>  
 Stand4 Gallery and Community Art Center, Brooklyn, NY, September 10 — October 23

2020 Dramaturg - Brittany Fisher's *How to Bruise Gracefully*  
 James Madison University via Zoom

2019 Composer - Caryl Churchill's *Vinegar Tom*  
 James Madison University, Harrisonburg, VA

2014-present Creator/Performer - *Songs of the Second Wave*  
 James Madison University, Harrisonburg, VA (2018); Center for LGBTQ Studies, New  
 York, NY (September 2016); Women and Theatre Pre-conference, Association for  
 Theatre in Higher Education, Montreal, Canada (July 2015); Dixon Place, New York, NY  
 (December 2014); Lesbian Herstory Archives, Brooklyn, NY (May 2014)

2016 Performer - *Memories of the Revolution: Locating Lesbian Culture in the Age of Queer*  
 Fales Library, New York University, New York, NY

2015-2016 Dramaturg - Jessica Scott's *Ship of Fools*  
 HERE Arts Center, New York, NY

2010-2011 Dramaturg - Lee Breuer's *Glass Guignol*  
 Duke University, Durham, NC; Tennessee Williams Festival, Provincetown, MA

2008 Creator/Performer - *Kevin Federline in 1,001 Shoes*  
 Association for Theatre in Higher Education, Denver, CO; Monkeywrench, Austin, TX

2007-2008 Mentor - Rude Mech's Grrl Action Program  
 The Off-Center, Austin, TX

2007 Director - Scenes from *Jesus Christ Superstar*, *Evita*  
 First Year Players - The University of Texas, Austin, TX

2001-2002 Creator/Performer, in collaboration with dancer Ursula Eagly, *Pop!*  
 Topaz Arts, Queens, NY; Dancenow/NYC, New York, NY; Brooklyn Museum,  
 Brooklyn, NY

1999 Creator/Performer - *Babe in Boyland*  
 Princeton University, Princeton, NJ



## **PROFESSIONAL DEVELOPMENT**

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2021                      Assessment 101, James Madison University, online, July 12 – 16.

2020                      First Book Bootcamp, American Theatre and Drama Society, online, July 20 – 24.

## **LANGUAGES**

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French (reading/speaking proficiency)

Spanish (reading proficiency)

## **PROFESSIONAL AFFILIATIONS**

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American Society for Theatre Research

American Theatre and Drama Society

Association for Theatre in Higher Education

Mid-America Theatre Conference