

## MICHELLE GRANSHAW

Department of Theatre Arts  
University of Pittsburgh  
1617 Cathedral of Learning  
4200 Fifth Avenue  
E-mail: mkg31@pitt.edu  
www.michellegranshaw.com

### EMPLOYMENT

Associate Professor September 2019-present  
Department of Theatre Arts, University of Pittsburgh

Assistant Professor 2013-2019  
Department of Theatre Arts, University of Pittsburgh

Affiliated Faculty Appointments: Cultural Studies, European Studies Center,  
Gender, Sexuality, and Women's Studies Program, and Global Studies Center

### EDUCATION

Ph.D. University of Washington, Seattle, WA  
Theatre History, Theory, and Criticism 2012

M.A. University of Maryland, College Park, MD  
Theatre and Performance Studies 2007

B.A. New York University, New York, NY  
Magna Cum Laude  
History  
Dramatic Literature, Theatre History, and Cinema 2005

New York University in London, London, UK 2004

### PUBLICATIONS

#### Books

*Irish on the Move: Performing Mobility in American Variety Theatre*. Iowa City:  
University of Iowa Press, 2019. Finalist for the 2019 Theatre Library Association  
George Freedley Memorial Award.

#### Peer Reviewed Articles

"Performing the Northern Athens: Dr. Corry's *Diorama of Ireland* and the Belfast  
Riot of 1864," *Theatre Survey* 61.1 (January 2020): 102-128.

"Inventing the Tramp: The Early Tramp Comic on the Variety Stage," *Popular  
Entertainment Studies* 9, no. 1-2 (2018): 44-63.

“Performing Cultural Memory: The Traveling Hibernicon and the Transnational Irish Community in the United States and Australia.” *Nineteenth Century Theatre and Film* 41, no. 2 (Winter 2014): 76-101.

“The Mysterious Victory of the Newsboys: The Grand Duke Theatre’s 1874 Challenge to the Theatre Licensing Law.” *Theatre Survey* 55, no. 1 (January 2014): 48-80.

“General Creole: Jon H. Nichols’s Political Plays in the Early American Republic,” *New England Theatre Journal* 21 (2010): 1-23.

Co-authored with Douglas A. Jones Jr., “A View from the Middle: Teaching Nineteenth Century African American Theatre and Performance,” *Theatre Topics* 19, no. 1 (March 2009): 103-8.

“Beyond the Caricature: Harrigan, Hart, and Braham’s Music and the Construction of New York Irish Identity,” *The Journal of American Drama and Theatre* 19, no. 3 (Fall 2007): 51-77.

### **Book Chapters**

“Theatre.” *American Literature in Transition: The Long Nineteenth Century, Volume II: 1820-1860*. Ed. Justine Murison. Cambridge: Cambridge University Press, 2022. 164-179.

### **Published Conference Papers**

“Inventing the Tramp: The Early Comic Tramp on the Variety Stage,” *Theatre History Studies* 38 (2019): 199-208. 2018 Mid-America Theatre Conference Schanke Award-Winning Conference Paper.

### **Book Reviews**

Commissioned Review for the Special Section on Performance Studies and Early America. *Performing Anti-Slavery: Activist Women on Antebellum Stages* by Gay Gibson Cima, *Early American Literature* 51, no. 1 (2016): 179-184.

### **Reference Articles**

“Theatrical Boston, 1880-1930.” In *The Atlas of Boston History*. Ed. Nancy S. Seasholes. Chicago: University of Chicago Press, 2019. Recipient of the 2020 Historic New England Book Prize.

“Black Swan Records.” BlackPast.org. 2010.

“Art Blakey.” BlackPast.org. 2010.

“Godfrey Cambridge.” BlackPast.org. 2010.

“Billy Eckstine.” BlackPast.org. 2010.

“Dick Gregory.” BlackPast.org. 2010.

- “Pam Grier.” BlackPast.org. 2010.
- “The Ink Spots.” BlackPast.org. 2010.
- “Thelma (Butterfly) McQueen.” BlackPast.org. 2010.
- “Carmen McRae.” BlackPast.org. 2010.
- “The Mills Brothers.” BlackPast.org. 2010.
- “William Attaway.” BlackPast.org. 2009.
- “Caroline Still Wiley Anderson.” BlackPast.org. 2009.
- “Alice Childress.” BlackPast.org. 2009.
- “Cleo Fields.” BlackPast.org. 2009.
- “Hoyt Fuller.” BlackPast.org. 2009.
- “Earl Hilliard.” BlackPast.org. 2009.
- “Powell Lindsey.” BlackPast.org. 2009.
- “Georgia E. L. Patton.” BlackPast.org. 2009.
- “Bud Powell.” BlackPast.org. 2009.
- “Billy Preston.” BlackPast.org. 2009.

### **Other**

Editorial Assistant, *Oxford Handbook of American Drama*. Oxford University Press, 2014.

## **HONORS, AWARDS, and GRANTS**

### **National**

- |  |      |
|--|------|
| Finalist, George Freedley Memorial Award<br>Theatre Library Association  | 2020 |
| Robert A. Schanke Research Award<br>Mid-America Theatre Conference<br>Awarded to one untenured faculty presenter<br>Received for “Inventing the Tramp: The Early Tramp Comic<br>on the Variety Stage.” | 2018 |
| David Keller Travel Award<br>American Society for Theatre Research   | 2016 |

Harry Ransom Center Research Fellowship in the Humanities University of Texas, Austin	2016-2017
Barry Witham American Theatre and Drama Society Fellow	2016-2017
Co-Sponsored Event Award American Society for Theatre Research For the “Spectacles of Labor” symposium at the University of Pittsburgh	2015
Vera Mowry Roberts Research and Publication Award American Theatre and Drama Society Received for “The Mysterious Victory of the Newsboys: The Grand Duke Theatre’s 1874 Challenge to the Theatre Licensing Law,” <i>Theatre Survey</i> .	2014
Faculty Research Award American Theatre and Drama Society	2014
Hibernian Research Award Cushwa Center for the Study of American Catholicism University of Notre Dame	2013
Thomas Marshall Graduate Student Award American Society for Theatre Research	2011
Graduate Student Research Essay Competition Prize American Society for Eighteenth Century Studies	2009
Emerging Scholars Panel Music Theatre/Dance Focus Group Association for Theatre in Higher Education	2006
<b>Institutional</b>	
Excellence in Graduate Mentoring Award (tenured category) Dietrich School of Arts and Sciences University of Pittsburgh	2021
Momentum Fund Seed Grant University of Pittsburgh	2020
Faculty Grant for Research on Europe European Studies Center University of Pittsburgh	2020
Richard D. and Mary Jane Edwards Endowed Publication Fund University of Pittsburgh	2018

Hewlett International Grant University Center for International Studies University of Pittsburgh	2018
Course Development Grant European Studies Center University of Pittsburgh	2018
Small Grant for Faculty Research and Travel European Studies Center University of Pittsburgh	2017
Domestic Travel Grant Global Studies Center University of Pittsburgh	2017
Provost's Year of the Humanities Matching Grant University of Pittsburgh For the "Spectacles of Labor" symposium at the University of Pittsburgh	2015
Third Term Research Stipend Dietrich School of Arts and Sciences University of Pittsburgh	2015
Hewlett International Grant University Center for International Studies University of Pittsburgh	2015
Faculty Collaborative Research Grant Humanities Center University of Pittsburgh For the "Spectacles of Labor" symposium at the University of Pittsburgh	2015
Curriculum Development Grant Global Studies Center University of Pittsburgh	2014
Small Grant for Faculty Research and Travel European Studies Center University of Pittsburgh	2014
Domestic Travel Grant Global Studies Center University of Pittsburgh	2014
Graduate School Presidential Dissertation Fellowship University of Washington	2011-2012

Michael Quinn Writing Award School of Drama University of Washington Received for the essay, "Death at the Wheel?: Cultural Hegemony, Resistance, and Working-Class Women on the Nineteenth Century American Stage."	2008
Conference Travel Grants The Graduate School Fund for Excellence and Innovation University of Washington	2007-2010
Distinguished Teaching Assistant Award University of Maryland	2007
Jacob K. Goldhaber Travel Grant University of Maryland	2007

## CONFERENCE ORGANIZATION, PAPERS, AND ROUNDTABLES

### Symposiums Organized

Organizer and Host, "Spectacles of Labor: Performance and the Working Class,"  
symposium and staged reading, University of Pittsburgh, October 2, 2015.

### Working Groups and Panels Organized and Chaired

Co-organizer, co-chair and panelist, "Imagining New Possibilities: Career  
Diversity and Doctoral Education in Theatre and Performance Studies,"  
Association for Theatre in Higher Education, Detroit, Michigan, July 2022.

Chair, "Characterizing Community: Performance in Glocal Contexts," Mid-  
America Theatre Conference, Chicago, Illinois, March 2020.

Chair, "Reeling It In: Adapting for Today's Digital World." Mid-America Theatre  
Conference, Milwaukee, Wisconsin, March 2018.

Co-Organizer and Participant. "Problem-Solving in the Academy: A Roundtable."  
Mid-America Theatre Conference, Houston, Texas, March 2017.

Chair, "Restaging Historiographic Dilemmas." Mid-America Theatre Conference,  
Houston, Texas, March 2017.

Chair, "Explorations in Theatre and Performance Methodologies: Archives,  
Memory, and Tradition," Mid-America Theatre Conference, Minneapolis,  
Minnesota, March 2016.

Co-Organizer and Participant. Working Group, “‘For the Benefit of’”: The Stakes of Theatrical Benefits as Social Activism.” Paper, “‘The Acting and Songs Take with the Irish People’: Building the New York Catholic Church through Theatrical Benefits,” American Society for Theatre Research, Portland, Oregon, November 2015.

Chair, “Abundant Motivation: Capitalism and 19th Century Performance,” Mid-America Theatre Conference, Kansas City, Kansas, March 2015.

Chair, “Chi-Town and its Visions,” Mid-America Theatre Conference, Cleveland, Ohio, March 2014.

Co-organizer and Participant. Panel, “Artists, Scholars, Citizens: Playing with American Theatre Historiographies in the Undergraduate Classroom.” Presentation, Presentation, “The Theatre History Walking Tour.” Association for Theatre in Higher Education, Orlando, Florida, August 2013.

Co-Organizer and Participant. Working Group, “Economies of Popular Entertainment.” Paper, “The Imaginative Culture of Travel: From Travel Books to the Hibernicon.” American Society for Theatre Research, Montreal, Canada, November 2011.

Co-Organizer and Participant. Panel, “Cultural Survival in Nineteenth Century America.” Paper, “‘Haste to Make the Tour of Ireland’: Hibernicon Companies and Local Community Collaboration in Nineteenth-Century America.” Association for Theatre in Higher Education, Los Angeles, California, 2010.

Roundtable Organizer and Moderator. “Surviving Graduate School and the Job Market.” Association for Theatre in Higher Education, Los Angeles, California, 2010.

Co-organizer and participant. Panel, “Politics, Playhouses, and Pundits.” Paper, “Baxter Street Thespians and the Press in the 1870s.” Association for Theatre in Higher Education, New York, New York, August 2009.

### **Papers Presented and Roundtable Participation**

“The Fight for Theatre Desegregation and the Crisis Dramaturgy of Post-Civil War Black Activism,” American Society for Theatre Research, New Orleans, Louisiana, upcoming November 2022.

“The Character of the Nation: The Right to Amusement and Black Protest after Emancipation.” Mid-America Theatre Conference, Chicago, Illinois, March 2020.

Consortium on Doctoral Programs in Theatre and Performance Studies. Participant. Boston, MA, October 2018.

“Inventing the Tramp: The Early Comic Tramp on the Variety Stage.” Mid-America Theatre Conference, Milwaukee, Wisconsin, March 2018.

“Those “Plucky Pedestrians”: Pedestrianism, Irishness, and Mobility on the Transnational Nineteenth-Century Stage.” American Society for Theatre Research, Atlanta, Georgia, November 2017.

“Tramping and the Cultural Imagining of Work,” American Society for Theatre Research, Minneapolis, Minnesota, November 2016.

Consortium on Doctoral Programs in Theatre and Performance Studies. Participant as Director of Graduate Studies, 2015-2016. Boulder, Colorado, September 2015.

“Performing the “Northern Athens”: Popular Entertainment in Nineteenth Century Belfast.” Mid-America Theatre Conference, Kansas City, Kansas, March 2015.

“Rethinking Work in the Nineteenth Century Theatre: Moving Panoramas, Dioramas, and International Theatrical Touring.” American Society for Theatre Research, Baltimore, Maryland, November 2014.

Recorder for the Graduate Research Roundtable. National Association of Schools of Theatre Annual Conference, Chicago, Illinois, March 2014.

“Revising Myths: Theatre, the Molly Maguires, and Labor in Nineteenth Century America.” Mid-America Theatre Conference, Cleveland, Ohio, March 2014.

"Creating Global Community: Virtual Witnessing, Moving Panoramas, and the Irish Diaspora in the Nineteenth Century." American Society for Theatre Research, Dallas, Texas, November 2013.

"Performance in Everyday American Catholic Life, 1860-1920." American Society for Theatre Research, Nashville, Tennessee, November 2012.

“By Hammer and Hand’: Performing Work in New York’s Grand Federal Procession of 1788.” Mid-America Theatre Conference, Chicago, Illinois, March 2012.

"Irish-American Community and Popular Entertainment in Late Nineteenth Century America: A Case Study of MacEvoy’s Hibernicon Company." Mid-America Theatre Conference, Minneapolis, Minnesota, March 2011.

“(Un)Covering the Baxter Street Thespians: The Nineteenth Century Press’s Investigation of the Grand Duke’s Theatre.” Articles in Progress Workshop, Mid-America Theatre Conference, Cleveland, Ohio, March 2010.

"'Petticoat Factions' and 'Metamorphos'd Witches': Disguised Women and Political Performance." American Society for Eighteenth Century Studies, Richmond, Virginia, March 2009.



“The ‘(Un)willingness’ of the Chicago Workers Theatre, 1933-5.” Mid-America Theatre Conference, Chicago, Illinois, March 2009.

“‘The ‘Invisible’ Irish: Irish Protestants and Performance in the Antebellum Atlantic.” American Society for Theatre Research, Boston, Massachusetts, November 2008.

“The Aphoristic Memory of the Diaspora: The Transformation of Edward Harrigan’s Irish Persona.” Working Group. American Society for Theatre Research, Phoenix, Arizona, November 2007.

“Challenging Conceptions of Childhood: Newsboys at the Grand Duke’s Opera House in Nineteenth Century New York.” Seminar. American Society for Theatre Research, Phoenix, Arizona, November 2007.

“‘Dancing Yankee Doodle’: The Development of the Stage Creole in Democratic-Republican Propaganda.” McNeil Center for Early American Studies Graduate Conference, Philadelphia, Pennsylvania, September 2007.

“General Creole: Alexander Hamilton and the Political Plays of the Early Republic.” American Theatre and Drama Society Pre-Conference, New Orleans, Louisiana, July 2007.

“‘The So-Called Irish Drama’: Protest and Popular Myth in Irish America and the Works of Harrigan and Hart.” Association for Theatre in Higher Education, New Orleans, Louisiana, July 2007.

“The Dual Nature of Myth in August Wilson’s *The Piano Lesson*.” Tell Your Story: An Interdisciplinary Conference on August Wilson and African American Theatre, Art, and Culture, College Park, Maryland, March 2007.

“Reconstructing Irish-American Identity: Mick Moloney (Re)imagines the Songs of Edward Harrigan and David Braham.” Mid-America Theatre Conference, Minneapolis, Minnesota, March 2007.

“Using Wikis in the Classroom: Theatre in the United States from 1750-1890.” Innovations in Teaching and Learning Conference, University of Maryland, College Park, Maryland, February 2007.

“Behind the Caricature: Harrigan and Hart’s Music and the Construction of New York Irish Identity.” Music Theatre/Dance Emerging Scholars Panel, Association for Theatre in Higher Education, Chicago, Illinois, August 2006.

### **Invited Talks and Discussions**

“*Bertha the Sewing Machine Girl*,” post-show talk and discussion, Metropolitan Playhouse, New York, New York, April 2021.

“Dramaturgies in Practice: Irish-American Theatre and Performances of Mobility,” University of Lille, March 4, 2021.

“*Mulligan Guard Ball*,” Race, Gender, and Ethnicity Theatre course, Tufts University, October 14, 2020.

First Time Authors Roundtable. Mid-America Theatre Conference. Chicago, Illinois, March 2020.

Respondent for the Humanities Center Colloquium, “The Great Immensity and Climate Activism’s Failed Arousals,” University of Pittsburgh, October 4, 2018.

Respondent, “Supporting Roles in the Archive: Forgotten Figures.” Association for Theatre in Higher Education, Montreal, Canada, August 2015.

“Navigating the Hierarchy: The Graduate Student’s Voice in Academia.” Roundtable. Association for Theatre in Higher Education, New York, New York, August 2009.

“Rough Magic: Transforming Research and Pedagogy in the 21st Century.” Roundtable. Association for Theatre in Higher Education, Denver, Colorado, July 2008.

Guest Speaker, Center for Teaching Excellence’s Summer Institute, University of Maryland, 2007.

## TEACHING

### University of Pittsburgh

Mobility and Performance Graduate Seminar	Fall 2022, Fall 2019
Theatre Pedagogy and Professionalization Graduate Seminar	Fall 2022, Fall 2020, Fall 2018
Performance Historiography Graduate Seminar	Fall 2021, Fall 2018, Spring 2016
World Theatre 1890-Present Undergraduate Theatre History Survey	Spring 2021, Spring 2015, Fall 2013
Global Perspectives on Race and Performance Graduate Seminar	Fall 2020, Spring 2015
Dramaturgy Undergraduate Writing Intensive Seminar	Spring 2020
Contemporary Irish Theatre and Performance Undergraduate Writing Intensive Seminar	Spring 2019
Transnational Performance in the Long Nineteenth Century	Spring 2018

## Graduate Seminar

Theatre Pedagogy and Professionalization  
Co-taught Graduate Seminar Spring 2016

World Theatre, 1640-1910  
Undergraduate Theatre History Survey Spring 2016, Fall 2014

Performance and the Global  
Graduate Seminar Spring 2014

Theatre Criticism  
Undergraduate Writing Intensive Seminar Spring 2014

American Popular Culture  
Undergraduate Writing Intensive Seminar Fall 2013

**University of Washington, Instructor, 2012**

Challenging Boundaries:  
Richard Feynman, Science, and Theatre  
Freshman Seminar, Common Book Program Spring 2012

**University of Washington, Graduate Assistantship, Instructor 2009-11**

Modern American Theatre and Drama  
Upper-level History and Literature Course Winter 2011

Critical Analysis of Theatre  
Upper-level Critical Theory and Intensive  
Writing Course Fall 2010

Play Analysis and Styles  
Script analysis and interpretation  
for production and critical writing. Summer 2009  
Winter and Spring 2010

**University of Washington, Graduate Assistantship, TA, 2007-9, 2011**

Introduction to Drama  
Lead TA, 2008-9  
TA, 2007-8, Spring 2011

**University of Maryland, Teaching Assistant, 2006-2007**

Theatre in the United States, 1890-2007 Spring 2007

Theatre in the United States, 1750-1890 Fall 2006

**GRADUATE ADVISING**

UNIVERSITY OF PITTSBURGH, DEPARTMENT OF THEATRE ARTS

## Graduate Advisees

Christopher Staley, Fall 2019-present  
 Emma Squire, Fall 2016, Spring 2018-present  
 Alison Mahoney, acting advisor, Fall 2021, 2022-3  
 Yuh Hwang, Summer 2020-Summer 2022  
 Courtney Colligan, Spring 2020-Summer 2022  
 Victoria LaFave, acting advisor, Fall 2021  
 Le'Mil Eiland, Irvis Fellow, Fall 2014-October 2021  
 Nic Barilar, Fall 2018-Summer 2021  
 Amanda Olmstead, Spring 2015-Fall 2016, Fall 2018-Spring 2021  
 Vicki Hoskins, Spring 2016-Spring 2020  
 Kristin O'Malley, Spring 2015-October 2019  
 Peter Wood, on-campus advisor, Spring 2016  
 Diego Villada, acting Irvis Fellow advisor, 2014-2015

## Dissertation Committees

### *Chair, in progress*

Emma Squire, ““It’s a Yiddish Theatre, You Know?”: The Jewish Amateur Art Collectives of Soviet and Post-Soviet Lithuania, 1956-1995  
 Prospectus Defense: March 2020

Christopher Staley, “What’s the Point?: Deictic Pedagogy, Orbital Transmission, and Multipodal Performance in the Suzuki Method of Actor Training”  
 Prospectus Defense: April 2021

### *Chair, completed*

Courtney Colligan, “‘Freedom is a Practice’: The Praxis of Postcarceral Performance in the United Kingdom and the United States”  
 Prospectus Defense: April 2020  
 Dissertation Defense: August 2022

Yuh Hwang, “‘An Island of Death’: Crumpled Childhood, Performance, and the Jeju Massacre (1948)”  
 Prospectus Defense: September 2020  
 Dissertation Defense: August 2022

Nic Barilar, ““Dispersing and Displacing Censorship: Transnational Performances of Irish Plays, 1955–64”  
 Prospectus Defense: April 2019  
 Dissertation Defense: August 2021

Amanda Olmstead, “Blankenbuehlerizing Broadway: Methods of Creating and Analyzing Choreography in Musical Theatre”  
 Prospectus Defense: April 2018 (committee member; dissertation chair as of September 2018)  
 Dissertation Defense: April 2021

Vicki Hoskins, "Playbill Takes the Stage: The Rise of Playbill's Foremost Theatrical Program"

Prospectus Defense: December 2016

Dissertation Defense: April 2020

Kristin O'Malley, "Performances of Faith: Post-Vatican II American Catholicism on the Professional Secular Stage"

Prospectus Defense: December 2017

Dissertation Defense: October 2019

*Co-Chair, completed*

Peter Wood, "Mammon's Revenge: The Living Theatre and the Intersection of Art, Commerce, and the Law."

Prospectus Defense: December 2013

Dissertation Defense: March 2016

*Committee Member*

Andrea Gunoe, "March of Militarism: Contemporary European Nationalism through Military Spectacle."

Prospectus Defense: March 2021

Shelby Brewster, "Planetary Praxis: Performance Under Climate Crisis."

Prospectus Defense: December 2018

Dissertation Defense: April 2021

Maria Enriquez, "(Re)Membering Latinidad: Performance, Cultural Memory, and Latino/a Identity in the 21<sup>st</sup> Century."

Prospectus Defense: April 2015

Dissertation Defense: April 2019

Le'Mil Eiland, "Rupturing Black Aberrations: Fugitive Historiography in Performance"

Prospectus Defense: April 2018 (chaired prospectus only)

Diego Villada, "Visiting the Living Museum: Brazilian Roots Tourism Performance and the Emancipatory Possible."

Prospectus Defense: April 2017

Dissertation Defense: April 2018

Christiana Harkulich, "Standing Between Reservation and Nation: Indigenous Performance in North America after the End of the Indian Wars."

Prospectus Defense: April 2015

Dissertation Defense: April 2017

Esther Terry, "Belonging While Black: A Choreography of Imagined Silence in Early Modern African Diasporic Dance."

Prospectus Defense: November 2013

Dissertation Defense: September 2016

Claire Syler, "Actor Coaching: Talking Performance in Being."

Prospectus Defense: August 2015

Dissertation Defense: May 2016

David Bisaha, "Developing the Modern Scene Design Process: Cognition and the New Stagecraft."

Dissertation Defense: April 2015

Courtney Wilkes, "Intentions and Results: A Post-Colonial Reading of Community-Based Theatre."

Prospectus Defense: October 2014 (prospectus committee only)

Vivian Appler, "'An Engine to Catch Starres': Performatives of Telescopes, Particle Colliders, and Other Detection Devices."

Prospectus Defense: April 2014 (prospectus committee only)

### **MFA Thesis Committees**

#### *Committee Member*

Margaret Pryor, "Connection in Chaos: Creating and Embodying Your Story Through Movement."

Thesis Defense: April 2020.

José Pérez, "The Athletic Actor: Contact Improv, Capoeira, and Grotowski-Based Actor Training in Conversation."

Thesis Defense: April 2017

### **MA Thesis Committees**

Clara Wilch, "Entering Paradise, Feeling Solace: A search for affective community and possible American futures through the land of the Chiricahuas, histories of the Apache, and indigenous theory and work."

Thesis Prospectus Defense: May 2016

Thesis Defense: April 2017

### **Comprehensive Exam Advising**

Christiana Molldrem Harkulich, Nineteenth-Century Theatre in the US, Fall 2014

Maria Enriquez, Critical Race Theory, Fall 2014

Vicki Hoskins, American Musical Theatre, 1915-2015, Fall 2016

Diego Villada, Hip-Hop, Fall 2016

Kristin O'Malley, Catholicism and Contemporary Performance, Spring 2017

Le'Mil Eiland, Historiography, Fall 2017

Amanda Olmstead, Weimar German Performance, Spring 2018

Emma Squire, Twentieth Century Yiddish Theatre in Eastern Europe, Fall 2019

Courtney Colligan, Early Modern England, Fall 2019

Yuh Hwang, Asian Theatre History and Performance Studies, Spring 2020  
Chris Staley, Cognitive Science and Acting Theory, Fall 2020  
Victoria LaFave, in progress  
Elizabeth Kurtzman, in progress  
Alison Mahoney, in progress

### **Preliminary Exam Advising**

Vicki Hoskins, Greek and Roman Theatre, Fall 2014  
Le'Mil Eiliand, two exam areas, Global Perspectives on Race and Performance and Dramatic Structures, Spring 2015  
Kristin O'Malley, Dramatic Structures, Spring 2015  
Amanda Olmstead, two exam areas, Global Perspectives on Race and Performance and Dramatic Structures, Spring 2015  
Diego Villada, Global Perspectives on Race and Performance, Spring 2015  
Nicholas Barilar, Historiography and Performance, Spring 2016  
Shelby Brewster, Historiography and Performance, Spring 2016  
Andrea Gunoe, Historiography and Performance, Spring 2016  
Chris Staley, Transnational Performance in the Long 19<sup>th</sup> Century, Spring 2018  
Yuh Hwang, Transnational Performance in the Long 19<sup>th</sup> Century, Spring 2018  
Marisa Andrews, Performance Historiography, Spring 2019  
Elizabeth Kurtzman, Mobility and Performance, Spring 2020  
Victoria LaFave, Mobility and Performance, Spring 2020  
Alison Mahoney, Global Perspectives on Race and Performance, Spring 2021  
José Rodriguez, Global Perspectives on Race and Performance, Spring 2021

### **Dramaturgy Directed Studies**

Vicki Hoskins, Fall 2014, Spring 2015  
Miranda Scharf, Spring 2015  
Courtney Colligan, Spring 2018, Fall 2018  
Elizabeth Kurtzman, Spring 2021

### **Directing Directed Studies and Advising**

Le'Mil Eiland, director, *Marie Antoinette*, Main Stage, Spring 2018  
Emma Squire, assistant director, *Marie Antoinette*, Main Stage, Spring 2018

## **UNDERGRADUATE RESEARCH AND DRAMATURGY ADVISING**

### **BPhil Committees**

#### *Chair*

Leann Mullen, "Through the Intersection of Gender, Class, and Career: A Look at the Life and Legacy of Lucille Lortel."

Defense: March 2020

#### *Committee Member*

Joseph Spinogatti, "Storytelling within the Theatre: How the Work of the Projection Designer Pushes the Boundaries of Art, Collaboration, and Technology."

Defense: April 2017

### **Undergraduate Research Mentor**

LeAnn Mullen, NYC Scholars in Residence, Summer and Fall 2019  
LeAnn Mullen, Research Assistant for Contemporary Irish Theatre and Performance Grant, Spring 2018  
Kimberly Potenga, Archival Scholars Research Award, Spring 2016  
Jay Garcia, Undergraduate Research Award, Fall 2015

### **First Year in Research Experiences**

Quinn Murphy and Kayla Pierre, "Protesting in the Theatres: Black Americans' Fight for Equality after the Civil War," Spring 2020

Emily Wolfe, "Sectarian Violence and Popular Performance in Nineteenth-Century Belfast," Spring 2019

### **Dramaturgy Directed Studies**

Danielle Snyder, Spring 2015  
James Williamson, Spring 2015  
Kevin McConville, Spring 2016  
Sofia Barboza, Spring 2016  
Leann Mullen, Spring 2018, Spring 2019, Spring 2020  
Genevieve Girvan, Spring 2019  
Diane Burke, Spring 2020  
Savannah Miscik, Fall 2020  
Caroline Waters, Fall 2021

## **UNIVERSITY SERVICE**

### **UNIVERSITY OF PITTSBURGH**

#### **Departmental**

Director of Graduate Studies, 2015-2016, July 2019-December 2021, May 2022-present

Head, History/Literature/Criticism Area, 2015-2016, July 2019-December 2021, May 2022-present

History/Literature/Criticism Undergraduate Advisor, 2013-Fall 2016, Fall 2018-present

Faculty Advisor, Duse Society Student Organization, 2015-2016, July 2019-present

Creator and Coordinator of the Department of Theatre Alumni Newsletter, Fall 2020-Fall 2021

Visiting Assistant Professor Search Committee Chair, Summer 2021

Call for Action Working Group, 2020-1



Co-Chair of the Chair Transition Committee, 2020-1

Visiting Assistant Professor Search Committee Chair, Summer 2020

Theatre Arts Task Force, 2020

Strategic Planning Committee Member, 2018-2019, 2019-2020

Budget Committee, 2016-2017, 2017-2018, 2019-2020 (chair)

Visiting Assistant Professor Search Committee Chair, Spring 2019

Curriculum and Assessment Committee, 2013-2015, 2018-2019

Committee chair, 2014-2015, 2018-2019

Assistant Professor Search Committee Member, 2017-2018

Faculty Advisor, Pittsburgh Theatre Assembly, 2017-2018

Coordinator of the department's accreditation renewal process with the National Association of Schools of Theatre (NAST), 2014-2016

Advanced Assistant/Associate Professor Search Committee Member, 2015-2016

Judge for the Performance Collaborative New Play Festival, Fall 2015

Diversity Committee (ad hoc) Chair, 2015

Library Committee (ad hoc), 2013-2015

Committee chair, 2014-2015

Head of the MFA Program Search Committee Member, 2013-2014

### **University**

Humanities Without Walls Fellowship Committee, Fall 2021

Cultural Studies Dissertation Fellowship Committee, Spring 2021

Pandemic Funding Working Group, Spring 2021

Pitt Momentum Funds Reviewer, 2020-1

Humanities Engage, Career Diversity Champion, 2019-2020, 2020-1

Liaison Chair and Member of the Cultural Studies Executive Committee, Cultural Studies Program, 2019-2020

Hewlett International Grant Committee, UCIS, Fall 2019

New York City: Scholars in Residence Preparation and Support Committee, Undergraduate Research, 2019

NEH “Humanities Careers” Committee, 2019

New York City: Scholars in Residence Selection Committee, Office of Undergraduate Research, 2018

Provost’s Humanities Fellowship Committee, 2014.

Judge for the Graduate Student Research Expo, March 2014.

#### UNIVERSITY OF WASHINGTON

Granshaw, M. (2011, September). *Dealing with Difficult Classroom Situations*. Workshop presented at the Ninth Annual TA/RA Conference on Teaching, Learning, and Research at the University of Washington, Seattle, WA.

Granshaw, M. (2011, September). *Developing a Teaching Portfolio*. Workshop presented at the Ninth Annual TA/RA Conference on Teaching, Learning, and Research at the University of Washington, Seattle, WA.

Granshaw, M. (2010, September). *Dealing with Difficult Classroom Situations* (two sections). Workshop presented at the Eighth Annual TA/RA Conference on Teaching, Learning, and Research at the University of Washington, Seattle, WA.

Research Assistant to Dr. Odai Johnson, Autumn 2009. Duties included creating a British Theatre image database from the School of Drama’s slide collection.

Granshaw, M. (2009, September). *Dealing with Difficult Classroom Situations* (two sections). Workshop presented at the Seventh Annual TA/RA Conference on Teaching, Learning, and Research at the University of Washington, Seattle, WA.

Granshaw, M. (2008, September). *Dealing with Difficult Classroom Situations* (two sections). Workshop presented at the Sixth Annual TA/RA Conference on Teaching, Learning, and Research at the University of Washington, Seattle, WA.

Granshaw, M. (2008, September). *Assessing Students in the Fine Arts*. Workshop presented at the Sixth Annual TA/RA Conference on Teaching, Learning, and Research at the University of Washington, Seattle, WA.

#### UNIVERSITY OF MARYLAND

Co-director and co-editor of a pedagogical video on August Wilson entitled “Tell Your Story: Teaching August Wilson” for The David C. Driskell Center for the Study of the Visual Arts and Culture of African Americans and the African Diaspora, 2007.

## PROFESSIONAL SERVICE

### **Manuscript Peer Reviewer**

Articles: *Theatre Journal*, *Theatre Topics*, *Journal of the Gilded Age and Progressive Era*, *Pennsylvania Magazine of History and Biography*, *Theatre History Studies*, *Journal of Social History*, *Journal of American Drama and Theatre*, *New England Theatre Journal*, *PMLA*

Book Manuscripts: University of Michigan Press

### **American Society for Theatre Research**

New Paradigms in Graduate Education Committee Member, 2012-2017, 2019-2021

Interviewing for Academic Jobs Field Conversation, November 2019

ASTR Graduate Student Breakfast Mentor, 2017, 2019

Graduate Student Caucus Representative to the Program Committee for ASTR Annual Conference, 2010.

Local Arrangements Committee for ASTR 2010.

Silent Auction Committee for ASTR 2010.

### **American Theatre and Drama Society**

Executive Board Member, 2021-2025

First Book Bootcamp, Co-organizer, 2022

First Book Bootcamp Mentor, 2020, 2021, 2022

ATDS Graduate Student Mentor, 2022

Co-creator and co-coordinator of the “Career Conversations: Exploring Non-Faculty Professions,” a two session virtual series, April 2022

One-on-One Research Support Sessions Mentor, May 2020

Facilitator and Co-Facilitator for Online Research Sessions, Spring 2020

Writing the Book Proposal (2 sessions), General Publications Questions, Dissertation to Book (3 sessions)

Planning Committee for the ATDS Graduate Student Pre-Conference, 2015-2016

Faculty Travel Award Committee, 2015

Emerging Scholars Committee, 2007, 2014

Publications Committee, 2007-2013

- The Committee peer reviews and guest-edits the spring issue of the *Journal of American Drama and Theatre*.

Graduate Student Representative, two terms 2007-9, 2009-11  
Coordinated the Mentor Program

Assistant to the ATDS Conference Planner, 2007-8.

**Association for Theatre in Higher Education**

Selection Committee for the Music Theatre/Dance Emerging Scholars Panel, 2007.

**Mid-America Theatre Conference**

Undergraduate Emerging Scholars Mentor, 2020.

Nominations Committee, 2017

Theatre History Symposium Co-Chair, 2015-2017

- responsible for the organization of the Theatre History Symposium for the 2016 and 2017 conferences

**PROFESSIONAL DEVELOPMENT**

Diversity and Inclusion Certificate, University of Pittsburgh, completed June 2021

Leadership Institute, Association for Theatre in Higher Education, August 2018

“Who Needs This?” An Interactive Theatre Performance on Race Relations and the Student Experience” and Workshop on Diversity Topics, Provost’s Diversity Institute for Faculty Development, Spring 2015.

Writing in the Disciplines Faculty Seminar, Fall 2014.

**LANGUAGES**

Advanced Reading and Writing Knowledge of French

**INTERVIEWS**

“Five Questions for Hibernian Research Award Recipient Michelle Granshaw,” Cushwa Center for the Study of American Catholicism, University of Notre Dame, November 11, 2013.

<https://cushwa.nd.edu/news/five-questions-for-hibernian-research-award-recipient-michelle-granshaw/>

**PRODUCTION**

**PRODUCTION DRAMATURGY**

Sam Shepard’s *The Curse of the Starving Class*, directed by Cindy Croot, University of Pittsburgh, Department of Theatre Arts, April 2015.

Adolphe D'Ennery and Eugene Cormon's *The Two Orphans*, directed by Jeffrey Fracé, University of Washington, School of Drama, April 2009.

August Wilson's *The Piano Lesson*, African Continuum Theatre Company/University of Maryland Department of Theatre, directed by Jennifer Nelson, October 2006.

Ann-Marie MacDonald's *Goodnight Desdemona, Good Morning Juliet*, directed by Jane Beard, University of Maryland Department of Theatre, November 2005.

City Theatre, Pittsburgh, PA

Young Playwrights Committee (script reader), Spring 2014.

## **AREAS OF INTEREST**

United States and Irish Theatre and Performance; Performances of Race, Ethnicity, Gender, and Class; Popular Entertainment; Global and Diasporic Performance; Historiography; Dramaturgy

## **PROFESSIONAL AFFILIATIONS AND MEMBERSHIPS**

American Society for Theatre Research. Member since 2006.

American Studies Association. Member since 2020.

American Theatre and Drama Society. Member since 2006.

Association for Theatre in Higher Education. Member since 2006.

Mid-America Theatre Conference. Member since 2007.