

AARON C. THOMAS

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EDUCATION

- Ph.D. Theatre Studies, Florida State University 2012
Dissertation: "Enter the Man: Representations of Male/Male Rape since the 1960s"
Committee: Mary Karen Dahl, Elizabeth Osborne, Leigh Edwards, Patricia Warren Hightower
- M.A. Theatre Studies, Florida State University 2008
Thesis: "Violence and the Queer Subject in the Plays of David Rudkin and Mark Ravenhill"
Committee: Mary Karen Dahl, Carrie Sandahl, Natalya Bałdyga
- B.A. Theatre Arts, California State Polytechnic University, Pomona 2003
- Participant, Canada's National Voice Intensive 2002
University of British Columbia, Vancouver
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ACADEMIC APPOINTMENTS

- University of Central Florida, Assistant Professor 2015-present
- Dartmouth College, Visiting Lecturer 2014-2015
- Florida State University, Visiting Assistant Professor 2013-2014
- Dartmouth College, Visiting Lecturer 2012-2013
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PUBLICATIONS - PEER-REVIEWED ARTICLES

- 2015 "Watching *A Raisin in the Sun* and Seeing Red"
Modern Drama, [58.4](#)
- 2015 "The Location's the Thing: Endstation Theatre and Dramaturgies of Place"
Collaboration with Angela Sweigart-Gallagher
Theatre Topics, [25.1](#)
- 2015 "Viewing the Pornographic Theatre:
Explicit Voyeurism, Artaud, and Ann Liv Young's *Cinderella*"
Theatre as Voyeurism: the Pleasure of Watching - edited by George Rodosthenous
- 2014 "The Queen's Cell: *Fortune and Men's Eyes* and the New Prison Drama"
Theatre Survey, [55.2](#)
- 2010 "Engaging an Icon: *Caroline, or Change* and the Politics of Representation"
Studies in Musical Theatre, [4.2](#)

WORK IN PROGRESS

Book Manuscript: *The Violate Man: Fantasies of Male/Male Sexual Violence since 1965*

Chapter: "Dancing toward a New Masculinity: *Newsies*, Gender, *The Disney Musical: Stage, Screen and Beyond* and the Practice of Identification"
Forthcoming from Bloomsbury Methuen – George Rodosthenous, editor

Contribution to: *Imagined Theatres: Writing for a Theoretical Stage* – Daniel Sack, editor
Forthcoming from Routledge

Chapter: "The Pink Elephant in the Room, or a Two-Beer Queer in King Arthur's Court"
The Routledge Companion to the Post-1970s American Stage Musical
Forthcoming from Routledge – Elizabeth Wollman & Jessica Sternfeld, editors

Fourth Wall book series: *Stephen Sondheim & Hugh Wheeler's Sweeney Todd*
Forthcoming from Routledge

PUBLICATIONS – REVIEWS AND OTHER PUBLICATIONS

- 2016 "Laughing Together: *Butler* at Florida Studio Theatre"
American Theatre Magazine, forthcoming
- 2015 Performance Review: American Repertory Theater's *Crossing*
Theatre Journal, forthcoming
- 2015 Program Essay: "Times of Change"
 Asolo Repertory Theatre Season Program 2015-16
- 2015 Book Review: Jordan Schildcrout's *Murder Most Queer: the Homicidal Homosexual*
Journal of Dramatic Theory and Criticism, 29.2 *in the American Theater*
- 2014 Performance Review: Asolo Repertory Theatre's *The Grapes of Wrath*
Theatre Journal, 66.4
- 2013 Book Review: Julie A. Carlson and Elisabeth Weber's *Speaking about Torture*
Journal of Dramatic Theory and Criticism, 28.1
- 2013 Review: Katherine Nigh's *Performing Nation, Performing Trauma: Theatre and Performance*
after September 11th, Hurricane Katrina, and the Peruvian Dirty War
Dissertation Reviews, No. 6098
- 2012 "Twenty-First-Century Play, Nineteenth-Century Scripts"
 Book review: Robin Bernstein's *Racial Innocence:*
Cultural Studies, 26.6 *Performing American Childhood from Slavery to Civil Rights*
- 2009 Book review: E. Patrick Johnson's *Sweet Tea: Black Gay Men of the South*
Gay & Lesbian Review Worldwide, 16.2

COURSES TAUGHT - UNDERGRADUATE CORE COURSES

Introduction to Theatre (THE 2000)

This 80-student course introduced non-majors to the Western theatrical tradition.

Play Analysis (THE 4305)

Introduced students to methodologies of play analysis using Aristotle and Brecht, and modern critics Hodge and Freytag, through to Una Chaudhuri and Pierre Bourdieu.

World Theatre History Part I (THE 3213/THEA 15)

This course covered the historical context of important theatrical periods from ancient Egypt and ancient Greece through to the Renaissance in Europe.

World Theatre History Part II (THE 3214/THEA 16)

This course examined the early 1800s through the present day, emphasizing European Modernism, US American playwriting, and post-colonial theatre in a global context.

COURSES TAUGHT - UNDERGRADUATE SPECIALTY COURSES

Parisian Avant-garde Theater, 1887-1930 (THEA 10)

Introduced students to the *avant-garde* in Paris as it was realized by performers in the traditions of Naturalism, *Symbolisme*, Dada, Surrealism, and the Theatre of Cruelty.

Violence, Ethics and Representation (THE 4935)

This seminar explored representations of violence in the theatre. Students discussed and critically analyzed the use of violence, torture, and pain in drama and other media, responding to and debating the ethics of the use of violence in the theatre, as well as responsible practices for the staging of violence.

Sex & Drama: Sexuality Theories and Theatrical Representation (THEA 10/WGST 59)

Introduced students to queer-theory methodologies and theories of sex, gender, and sexuality. Students learned how theatre both reflects and produces the concepts of sex, gender, and sexuality for several time periods in the context of theatre history.

COURSES TAUGHT - GRADUATE-LEVEL SEMINARS

Advanced Theatre History: Renaissance to 18th Century (THE 5130)

This intense course served both PhDs and MFAs and consisted of a survey of European Renaissance and Eighteenth-century theatre history, incorporating a range of theories of historiography and cultural study.

Race, Gender and Performance (THE 5437)

This course examined gender and sex theory along with critical race theories and asked Masters students to examine theatre texts in relation to those critical approaches. This course also included a brief survey of African-American theatre history.

CONFERENCE PRESENTATIONS

- 2015 “Tell No One: *Pulp Fiction* and the Shame-Humiliation Response”
American Society for Theatre Research (ASTR) Annual Meeting, Portland.
- 2014 “Back to the Playground: the New Brutalists and Violent Sexual Prosthetics”
ASTR Annual Meeting, Baltimore.
- 2014 “Pornography and Its Double: Pleasure, Artaud, and Ann Liv Young”
Association for Theatre in Higher Education (ATHE) Annual Conference, Scottsdale.
- 2014 Respondent: “Created from Within: Queers and Queerness in the Carceral”
ATHE Annual Conference, Scottsdale.
- 2014 “Intimate Acts: Banned Play Readings – *The Panza Monologues*”
ATHE Annual Conference, Scottsdale.
- 2014 “In Search of a Culture That Isn’t Appropriate/d”
ATHE Annual Conference, Scottsdale. LGBTQ Focus Group Pre-conference.
- 2014 “Watching *A Raisin in the Sun* and Seeing Red”
Mid-America Theatre Conference (MATC), Cleveland. Theatre History Symposium.
- 2013 “Sexual Violence and Banality at the Cineplex”
ASTR Annual Meeting, Dallas.
- 2011 “Economies of the Carceral: Rape Trauma and Its Rhetoric”
ASTR Annual Meeting, Montréal.
- 2011 “The Erotics of Male/Male Rape? Violence and Deviance in *Romans in Britain*
and Beyond”
ATHE Annual Conference, Chicago.
- 2009 “‘Perish the Baubles’: the Conspicuous Unimportance of Wealth in Sentimental
Comedy.”
American Society for Eighteenth-century Studies Annual Meeting, Richmond.
- 2009 “Gay Men and Violence against Women in Mark Ravenhill’s *Mother Clap...*”
ATHE Annual Conference, New York City.
- 2009 “Public Figures/Public Sex”
ReThinking Sex, Philadelphia. State of the Field Graduate Student Forum.
- 2008 “The Legacy and Reclamation of the Mammy in *Caroline, or Change*”
Song, Stage and Screen III, International Musical Theater Conference, New York City.

PROFESSION-RELATED PRESENTATIONS

- 2014 “Tips and Tricks for Successfully Navigating the Job Market”
ATHE Annual Conference, Scottsdale.
- 2012 “Thriving in Graduate School and Laying the Foundation for Your Career”
ATHE Annual Conference, Washington DC.

CONFERENCE PLANNING

Traumatic Structures Working Group, American Society for Theatre Research, Nashville. 2012

Served as the co-convenor for this working group which explores trauma theories as they address theatrical questions and theatrical productions which address trauma.

A Queerer Time, A Queerer Place, Leather Archives & Museum, Chicago. 2011

This pre-conference was planned around the theme of archives, memory, testimony, and history, and included panels on queer futures, remembering queer lives, and documenting queer histories. Our keynote address was from Sharon Bridgforth, with a performance by Brian Eugenio Herrera.

Dangerous Liaisons, Macgowan Hall, University of California, Los Angeles. 2010

This pre-conference was a joint meeting of the LGBTQ Focus Group and the Women in Theatre Program of the Association for Theatre in Higher Education. Our themes were kinship and sharing space; our keynote address was from Sue-Ellen Case, with a performance by Adelina Anthony.

AWARDS AND NOMINATIONS

Academic Leadership Award 2012

Award presented to a single student in each College at Florida State University; the award is based on academic performance, university service, and other contributions both in and out of the classroom.

Certificate of Recognition for Advocacy in the Arts 2012

Award presented by the Florida Higher Education Arts Network as a part of the Florida Culture Alliance's Arts & Culture Day.

Transformation through Teaching nomination, FSU Spiritual Life Project 2011

Award honors faculty members who have had an intellectual, inspirational, and integrative impact on the lives of their students. Nominations submitted by students.

Theory & Criticism Award for Excellence in Graduate Scholarship 2011

Awarded to "The Erotics of Male/Male Rape?" for the best graduate-student paper utilizing theory or criticism presented at the Association for Theatre in Higher Education conference in Chicago 2011.

SERVICE TO COMMUNITY AND UNIVERSITY

- ATHE Subcommittee on Diversity 2015-present
 Currently serving on this subcommittee as a part of President Patricia Ybarra's work on diversity in college and university season selections.
- LGBTQ Focus Group, Association for Theatre in Higher Education 2008-present
 Served as an at-large board member for 2008-2009 and as the treasurer from 2010-2013 and 2015-present. My work with this Focus Group has also involved conference-planning as well as our historic name-change, which added the Q designation.
- ASTR Task Force for Working Conditions 2013-2015
 Served as a member of this task force formed at the pleasure of ASTR's president. The group is investigating labor in the university system, and ways in which national organizations such as ASTR can work to assist those working in these systems.
- Florida State College of Visual Arts, Theatre & Dance Leadership Council 2010-2012
 Served as one of three representatives to the council from the School of Theatre; twice worked to coordinate and edit the annual volume of student work entitled *SIX*.
- School of Theatre at Florida State, Student Advisory Council 2010-2011
 Served as the graduate representative to the Advisory Council, which represents student interests and liaises with the School of Theatre's administrative body.
- Florida State University Congress of Graduate Students 2007
 Represented the college as part of the governing body of graduate students for the University.

LANGUAGES

- Reading and speaking knowledge of Spanish
- Beginner-level reading knowledge of French