

Steven Dedalus Burch
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Education

University of Wisconsin-Madison
Ph.D.: Theatre and Drama, May 2001
Minor: Film Studies
Northern Illinois University
MA: Theatre Arts, May 1996
CUNY-Hunter College
BA: English, January 1993, magna cum laude
Minor: Theatre

Areas of Specialization

Theater History, Dramatic Literature, 20th Century Theatre Theory and Criticism
(American, British, Irish)

Areas of Concentration

Playwriting, Directing, American Feminist Theatre, Theatre of the Holocaust,
African-American Theatre History, Irish Theatre, Acting (Meisner), Shakespeare,
Brecht, O'Neill, Stage Management, American and European Film History,
Classical Film Criticism

Teaching Experience

Professor August (2015)

University of Alabama
Script Analysis (500 level seminar) Fall, 2015, Fall 2018
Playwriting (400 and 500 level) Spring 2016, Spring 2019
Theatre History I (400 and 500 level survey) Fall 2015, Fall 2016, Fall
2017, Fall 2018, Fall 2019
Theatre History II (400 and 500 level survey) Spring 2016, Spring 2017,
Spring 2019
American Feminist Theatre (TH 400 and 500 level) Fall 2017
Contemporary Drama (500 level) Fall 2016, Fall 2019
Greek and Roman Drama (500 level) Spring 2017
Shakespeare in Performance (EN 667, co-taught with Dr. Michelle Dowd)
Spring 2017, Spring 2019

Associate Professor (tenured August 2008)

University of Alabama
Greek and Roman Drama (500 level seminar), Spring 2011
20th Century American Feminist Theatre (400, 500 level seminar), Fall
2010, Spring 2013, Spring 2015

Script Analysis (500 level seminar), Fall 2012, Fall 2009, Fall 2012
Contemporary Theatre (500 level seminar), Spring 2009, Fall 2011
Theatre History I (400, 500 levels and eLearning), Fall 2008-Fall 2009
Theatre History I (400 level and eLearning), Fall 2010-Fall 2012
Theatre History I (undergraduate, 400 level), Fall 2013, Fall 2014
Theatre History I (graduate), Fall 2013-Fall 2014
Theatre History II (400, 500 levels and eLearning), Spring 2009-Spring 2010
Theatre History II (400 level and eLearning), Spring 2011-Spring 2013
Theatre History II (graduate) Spring 2014, Spring 2015
American Theatre History Seminar (500 level) Fall 2008
Introduction to Theatre (100 level and eLearning) Fall 2008-Spring 2013
Playwriting (400-500 levels) Spring 2008, Spring 2010, Spring 2012, Spring 2014
Dramatic Theory and Criticism (500 level), Fall 2010, Fall 2013
Shakespeare in Performance (EN 667, co-taught with Dr. Sharon O'Dair) Spring 2013, Spring 2015

Assistant Professor

University of Alabama

Theatre History I and II (400, 500 levels), Fall 2002-Spring 2008
(Distance Education, GoArmy) Fall 2003-Spring 2008
European Theatre History Since 1850 (400, 500 levels), Spring 2003, Spring 2007
Introduction to Theatre (100 level), Fall 2002-Spring 2008, (eArmy, GoArmy) Fall 2003-Summer 2008
Voice and Diction (100 level), Summer 2003, Summer 2004
Script Analysis (400, 500 levels), Fall 2003, Fall 2006
Playwriting (400,500 levels), Spring 2004, Spring 2006, Spring 2008
Dramatic Theory and Criticism (500 level), Fall 2004, Fall 2007
American Theatre History and Literature (500 level), Spring 2005
Contemporary Drama (500 level), Fall 2005
Radio Scriptwriting (New College, 400 level), Fall 2005-Spring 2007

Visiting Assistant Professor

Allegheny College

Playwriting (300 level), Fall 2001
Theatre History I and II (400 level), Spring 2002, Fall-Spring 2000-2001
Introduction to Theatre (100 level), Spring 2002, Fall, 2000
Fundamentals of Acting (100 level), Fall 2001, Spring 2001
Cultural Narratives: Sophomore Writing Course (200 level), Fall 2001,

Senior Lecturer

University of Wisconsin-Madison

Stage Management (300 level), Fall 1999 – Spring 2000

Wisconsin Memorial Union: Mini Course

Playwriting, Spring 1999, Fall 1999-Spring 2000

Teaching Assistant

University of Wisconsin-Madison

Stage Management (300 level), Norma Saldivar, Fall-Spring 1998-99

Introduction to Dramatic Art (100 level), Barbara Clayton, Fall 1996 –
Spring 1999

Northern Illinois University

Introduction to Theatre (100 level), John Hancock Brooks, Spring 1995

Playwriting (400 level), S. Alan Chesler, Fall 1994

Academic Awards and Publications

“The Texts of John Huston’s *Red Badge of Courage*” Adaption and Nostalgia
(submission) 2019

Inside the Tornado: a Community’s Response to Cataclysm Through Theatre,
editor

Submitted to a university press, (est. publishing date 2019)

Breaking Boundaries: an Anthology of Original Plays at Focus Theatre, editor
Carysfort Press, Dublin Ireland, 2013

Stanislavsky in Ireland: Focus at Fifty, co-editor

Carysfort Press, Dublin, Ireland, 2013

“Comedy in Long Shot” – book review

Studies in American Humor, Vol. 3, 2012

Stage Plays: An Introductory Anthology, editor

Great River Technology, 2009, 2010, 2011, 2012, 2013

“Chasing Shadows” – essay

(*Stranmillis University College Residence Program*, 2009)

Andrew P. Wilson and the Early Irish and Scottish National Theatres, 1911-1950
– book

The Edwin Mellen Press, 2008

“When Satire More than Closed on Saturday Night: Henry Fielding and the
Licensing Act of 1737” – essay

Theatre Symposium, 2008

“Intensifying the Light: Harold Pinter’s Holocaust Theatre” – essay

Mofa, 2008

“Prisoners of the Tree: Lee Blessing’s American Eden” – essay

Prospects 29: An Annual of American Cultural Studies Winter 2005

“Historical Invisibility: the Vexatious A.P. Wilson and the Abbey Theatre” –
essay

Theatre History Studies June 2003

“Joshua Sobol and the Vilna Trilogy” - chapter

“Donald Margulies and *The Model Apartment*” - chapter

“Jon Robin Baitz’ *Three Hotels* and *The Substance of Fire*” - chapter

Holocaust Literature: Two Volumes (Routledge 2003)

“Arthur Miller and *Incident at Vichy*” – essays

“Harold Pinter and *Ashes to Ashes*” – essays

- “Tony Kushner and *A Bright Room Called Day*” – essays
Reference Guide to Holocaust Literature (St. James 2002)
- “The Seagull” – performance review
Theatre Journal, October 2002
- “Helen Hayes” – biographical essay
The Oxford Companion to United States History (2001)
- “American Buffalo” - performance review
The David Mamet Review, Fall 2000
- “Imitation of Life: A Meditation on Victim Art” - essay
Journal of Dramatic Theory and Criticism, December, 1997

Conference Papers and Presentations

- “The Key Plays 7: Theatre and the Law” (panel)
Southeastern Theatre Conference (SETC), Knoxville, TN 2019
- “The Other Half” by Mark Cornell, winner 2019 Charles M. Getchell New Play Award
(Director of Staged reading)
Southeastern Theatre Conference (SETC), Knoxville, TN 2019
- “The Key Plays 6: Underdogs “ (panel)
Southeastern Theatre Conference (SETC), Mobile, AL 2018
- “Adapting Literary Works for the Stage” (panel)
Southeastern Theatre Conference (SETC), Mobile, AL 2018
- “Moving” by Sean Michael McCord, winner 2018 Charles M. Getchell New Play Award
(Director of staged reading)
Southeastern Theatre Conference (SETC), Mobile, AL 2018
- “From the Zoo: Celebrating the Work of Edward Albee” (panel, Chair)
Southeastern Theatre Conference (SETC), Lexington, KY, March 2017
- “The Key Plays 5: History, Politics, and War” (panel, Chair)
Southeastern Theatre Conference (SETC) Lexington, KY, March 2017
- “[Miss] by W.L. Newkirk, winner 2017 Charles M. Getchell New Play Award
(director of staged reading)
Southeastern Theatre Conference (SETC) Lexington, KY March 2017
- “Women of the Assembly” by Aristophanes (directed staged reading)
Women, Democracy, and the Ideology of Exclusion From Antiquity
Through the Early 20th Century, International Conference, UA, March 2016
- “The Key Plays 4: 21st Century Edition” (panel)
Southeastern Theatre Conference (SETC), Greensboro, NC, March 2016
- “The Playwright’s Corner” (presenter)
Southeastern Theatre Conference (SETC), Greensboro, NC March 2016

- “Another Man’s Treasure” by Ben Gierhart, winner 2016 Charles M. Getchell
New Play Award
(director of staged reading)
Southeastern Theatre Conference (SETC), Greensboro, NC March 2016
- “The Key Plays 3: Diversity in American Theatre” (panel, Chair)
Southeastern Theatre Conference (SETC), Chattanooga, TN, March 2015
- “The Playwright’s Corner” (presenter)
Southeastern Theatre Conference (SETC), Chattanooga, TN, March 2015
- “Helvetica” by Will Coleman, winner Charles M. Getchell New Play Award
(director of staged reading)
Southeastern Theatre Conference (SETC), Chattanooga, TN, March 2015
- “Dramatic Theatre History Redux: A Key Exchange” (panel)
Southeastern Theatre Conference (SETC), Mobile, AL, March 2014
- “Snippets: New Works from SETC Playwrights” (presenter)
Southeastern Theatre Conference (SETC), Mobile, AL, March 2014
- “Stanislavski in Ireland: Deirdre O’Connell and the Focus Theatre 1963-2013”
(presenter)
Southeastern Theatre Conference (SETC), Mobile, AL, March 2014
- “The Missing Link” by Robert Plowman, winner Charles M. Getchell New Play
Award, (director of staged reading)
Southeastern Theatre Conference (SETC), Mobile, AL 2014
- “The Past is Prologue: Practicing Theory and History” (panel)
Southeastern Theatre Conference (SETC), Louisville, KY, March 2013
- “Dramatic Theatre History: The Key Plays” (panel)
Southeastern Theatre Conference (SETC), Louisville, KY, March 2013
- “Approaches to Teaching Classical Greek Theatre and Athenian Democracy”
(paper/panel)
ATHE Conference, Washington, DC August 2012
- UA Symposium: Teaching Holocaust and Genocide Studies (panel)
University of Alabama, April 2012
- “Sensitivity and Reconceptualization: Responsibilities of the Director in Non-
Traditional Casting” (panel)
Southeastern Theatre Conference (SETC), Chattanooga, TN, March 2012
- “Cutting the Words of Dead Playwrights” (panel)
Southeastern Theatre Conference (SETC), Chattanooga, TN March 2012
- “Wrights vs Writes: Teaching Playwriting” (panel co-presentation)
Southeastern Theatre Conference (SETC), Atlanta, GA March 2011

“Historical Invisibility: The Struggles for Class Identity in the Early Dramas of A.P. Wilson (paper)

International Conference on Fine and Performing Arts, Athens Institute for Education and Research (ATINER), Athens , Greece, June 2010

“Creative Imagination and Radio in the 21st Century” (co-presentation)

Creativity and Play Across the Disciplines
Association for Integrative Studies Conference, Tuscaloosa, AL, October 2009

“Was” by Jamie Brandl: A Showcase of Scripts (performer)

New Play Development Workshop, ATHE Conference, New York City
August 2009

“Here’s a Marvellous Place for Our Rehearsal: Grassroots Shakespeare and the Community” (panel presentation)

SETC 2009 Conference, Birmingham, AL, March 2009

“Prisoners of the Tree: The American Eden in the Plays of Lee Blessing” (paper)

Stranmillis University College Residency Lecture, Belfast, Northern Ireland, October 2008

“Engaging the Masses: Methods for Enlivening Theatre Appreciation and Intro to Theatre Courses” (panel presentation)

SETC 2008 Conference, Chattanooga, TN, March 2008

“Nobody”: staged reading of Charles M. Getchell award-winning play (director)

SETC 2008 Conference, Chattanooga, TN March 2008

“When Satire More than Closed on Saturday Night: Henry Fielding and the Licensing Act of 1737” (paper)

SETC 2008 Conference, Chattanooga, TN, March 2008

Theatre Symposium 2007 Conference, Morgantown, West Virginia
April, 2007

“Historical Invisibility: The Vexatious A.P. Wilson and the Abbey Theatre” (paper)

Theatre and History: ATHE Conference, New Orleans, 2007

“Re-Imagining Theatre History: Innovative Approaches to Theatre History Pedagogy” (panel)

Theatre as a Liberal Art: ATHE Conference, New Orleans, 2007

“Historical Invisibility: The Struggles for Class Identity in the Early Dramas of A.P. Wilson” (paper/working panel)

Theatre and Cultural Identities Working Group, Inaugural Conference of the Irish Society for Theatre Research, Queen’s University, Belfast
Northern Ireland
April 2007

Ten-Minute Play Festival (co-dramaturg)
Southeast Theatre Conference, Birmingham 2009, Chattanooga 2008;
Atlanta, 2007; Orlando 2006; Greensboro 2005

“Prisoners of the Tree: Crises of Conscience in the Theatre of Lee Blessing,”
(paper)
Hawai’i International Conference on Arts & Humanities, Honolulu,
January 2006

“Intensifying the Light: Harold Pinter’s Post-Holocaust Theatre,” (paper)
Pinter and Politics (panel co-ordinator)
Midwest/Modern Language Association
November 2005

“Historical Invisibility: Andrew P. Wilson and the Early Irish Theatre”
(paper)
Hawai’i International Conference on Arts & Humanities, Honolulu,
January 2005

“(Re)Forming Theatre History Pedagogy for the 21st Century: An
Examination/Debate on Leaving Brockett” (co-presenter)
“Reaching the Multitude: Teaching Strategies for the Large Lecture Theatre
Course” (co-presenter)
Southeast Theatre Conference, Greensboro, NC March 2005

Leadership Initiative
Vice Chair: History/Literature/Criticism Committee
Southeast Theatre Conference, Chattanooga, TN, March 2004

“Tragedy in the Age of Irony,” Trauma, Tragedy, and the Transformation of
Dramatic Forms (Panel)
Theatre and History, ATHE Conference, New York, August 2003

“Rejecting Anne’s Shadow: The Holocaust and American Dramatists,” (paper)
Southeast Theatre Conference, Arlington, VA, March 2003

“(Re)Positioning the Tragic Muse,” Modern Drama Panel, Chair
“Larkin and Connolly How are Ye?: (Re)Dressing the Belfast Theatre’s Memory
of Its Radical Labor Past,” Performing Ulster Panel, (paper)
Central New York Conference on Language and Literature, SUNY-
Cortland, Oct., 2002

“Sites of Dislocation: The Savage Satire of Arthur Schnitzler,” Modern Drama
(paper)
Chair - Modern Irish Drama Panel: “Mirror Up To Nation: Irish Identity and

Drama”

Central New York Conference on Language and Literature, SUNY-Cortland, Oct., 2001

Academic Roadshow: “Sex” (performer)

Performance, ATHE Conference, Chicago 2001

“The Politics of Falling Between the Cracks: Irish Identity from the Margins in the Plays of Thomas Kilroy and Sebastian Barry,” Modern Irish Drama Panel (paper)

Central New York Conference on Language and Literature, SUNY-Cortland, Oct. 2000

“Collaborative Creations” (panel)

Directing, ATHE Conference, Washington, DC 2000

“*The Star Turned Red: O’Casey’s Experimental Drama at the Millennium*” (paper)

Theatre and History, ATHE Conference, Toronto, July 1999

“The Choice Between Evil and Evil: Jacob Gens in Joshua Sobol’s Vilna Triptych” (paper)

Humanities Lecture, Allegheny College, September 2001

International Scholars’ Conference on the Holocaust, Seattle March 1998

Theory and Criticism, ATHE Conference, Chicago August 1997

“Dramatic Action” (playwright, staged reading, ten-minute play)

New Play Development Workshop, ATHE Conference, New York City, 1996

Research Grants

Capstone International Grant, 2018 (travel to Belfast, Northern Ireland; sabbatical)

Capstone International Grant, 2010 (travel to Greece)

Capstone International Grant, 2008 (travel to Belfast, Northern Ireland for week-long residency at Stranmillis College)

Capstone International Grant, 2007 (travel to Belfast, Northern Ireland)

NEH Summer Stipend, 2006-2007, UA Arts & Sciences Chosen Applicant

Capstone International Grant, 2005 (travel to National Library, Edinburgh, Scotland)

College of Arts and Sciences Grant 2005 (travel to British Film Institute, London, UK)

RAC grant, University of Alabama, 2004 (travel to University of Glasgow, Scotland)

Academic Associations and Committees

Alabama State Council for the Arts (grants), 2011-

American Society for Theatre Research (ASTR), 1999-

Association for Theatre in Higher Education (ATHE), 1996-

Nominating Committee, ATHE, 2007-2008

New Play Development Committee, ATHE, 2015-2016
Harold Pinter Society, 2002-
International Federation for Theatre Research (IFTR), 2006-
Irish Society for Theatre Research (ISTR), 2007-
Southeast Theatre Conference (SETC), 2002-
 Playwriting Committee-Chair, SETC, 2008-2015
 History/Theory/Criticism/Literature Committee-Chair, SETC, 2005-2007
 Ten-Minute Play Festival Committee, SETC, 2005
 Secondary Playwriting Committee, SETC, 2004-2014
 History/Theory/Criticism/Literature Committee, SETC, 2003-
 Publications Committee, SETC, 2006-2009
Faculty Senate, University of Alabama, 2009-
Faculty Senate Steering Committee, University of Alabama, 2013-
Research and Services Committee, University of Alabama, 2013-
Research Grants Committee, University of Alabama, 2012-2014
Libraries Committee, University of Alabama, 2012-
Parking and Traffic Committee, University of Alabama, 2010-2013
Faculty Life Committee, University of Alabama, 2009-2012
Undergraduate Programs and Services Committee, University of Alabama, 2011-2013
Tenure and Promotion Committee, College of Arts and Sciences, UA, 2015-2016
Tenure and Retention Committee, Department of Theatre and Dance, 2008-
Committee for Undergraduate Learning, University of Alabama, 2005-2008
Dissertation Committee: Kevin Crawford (English Dept.), University of Alabama, 2003-
05, Hugh Sheehy (English Dept.), University of Alabama, 2006, Alaina Jobe (English
Dept.) University of Alabama, 2009, Jessica Hollander (English Dept.), UA, 2011, Ben
Fuqua (English Dept.) UA, 2011, Jeremy Ekberg (English Dept.) UA, 2011, Robin
Miceli (French Dept.) ,UA, 2011, Sarah Phillips (English Dept.) UA, 2012, Alex Pieschel
(English Dept.) 2014, Nicholas Helms (English Dept.) UA, 2015, Nicholas Barilar
(English Dept.) UA 2015, Alexandra Ferretti (English Dept.) UA, 2015, Emily Donahoe
(English Dept.) UA 2016, Richard Wallace (Interdisciplinary, 2018), Mark Hulse
(English Dept. 2019)
Thesis Committee: Matthew Smith (English Dept.) UA 2016, Jacob Crawford (English
Dept.) UA 2017, Robert Hitt (English Dept.) UA 2017, Alex Pieschel (English Dept.
2018), Charles Nathaniel Bell (English Dept. 2019)
Search Committee, Department of Theatre and Dance, University of Alabama, 2003,
2005-2006, 2015-2016
Departmental Liaison to Gorgas Library Acquisitions, University of Alabama, 2002-
Curriculum Committee, College of Liberal Arts, Northern Illinois University, 1995

Professional Associations

The Dramatists' Guild, 1981-
Actors' Equity Association, 1978-
Screen Actors' Guild, 1978-
American Federation of Television and Radio Artists, 1977-

Related Projects

Stage Direction

Appropriate by Branden Jacobs-Jenkins, stage production directed November 15, 2016, Marian Gallaway Theatre, Dept. Theatre and Dance, UA

The Dining Room by A.R. Gurney, stage production directed September 29, 2014, Allen Bales Theatre, Dept. Theatre and Dance, UA

Rude Mechanicals, Tuscaloosa (Co-Artistic Director and Producer):

Director: *Measure for Measure* (2019); *The Merchant of Venice* (2018); *As You Like It* (2017); *Love's Labor's Lost* (2016); *All's Well That Ends Well* (2015); *Julius Caesar* (2014); *The Winter's Tale* (2013); *A Midsummer Night's Dream* (2012); *The Tempest* (2011); *Measure for Measure* (2010); *Macbeth* (2009); *Taming of the Shrew* (2008); *As You Like It* (2007); *Comedy of Errors* (2006); *Pericles* (2005)

Producer: *Comedy of Errors* (2019); *Romeo and Juliet* (2018); *Macbeth* (2017); *Taming of the Shrew* (2016); *Pericles* (2015); *Two Gentlemen from Verona* (2014); *Much Ado About Nothing* (2013); *Twelfth Night* (2012); *Shake-Scenes* (2006-2008)

Readings/Productions

Though the Heavens May Fall: a Scottsboro play; staged reading at Collaborative Arts Research Initiative, Maxwell Hall, UA, (February 15, 2019)

Is My Verse Alive? a stage play about Emily Dickinson; staged reading at University of Alabama, Department of Theatre and Dance (April 2014), (May 2017) and Dinah Washington Cultural Center for the Arts, Tuscaloosa, AL (November 2018)

Moby-Dick . . . after Melville, a stage adaptation produced at University of Alabama, Department of Theatre and Dance (February 2011)

Dramatic Action, a ten-minute stage play written and directed by Steve Burch, AIDS Benefit, Allen Bales Theatre, UA, November 2004

A View From the Terrace: drama commissioned for the sesquicentennial celebration of University of Wisconsin (1998), produced by the University of Wisconsin Madison (February 1999)

Kiss It Good-Bye: a multi-media collaborative devised workshop by Theatre Arts Department of Northern Illinois University to educate middle and high school students on issues surrounding teen-age drinking and driving in Illinois (1994-1995), produced by Northern Illinois University (April 1995)

Conversations/Presentations/Lectures

"Conversation with John Sayles and Maggie Renzi," (moderator), Sidewalk Moving Picture Festival, Birmingham, Alabama (September 2006)

"Crafting Your Radio Play," manual and anthology, (author and editor), New College 490 *Creative Imagination and Radio Drama Course Reader* (August 2006)

"Women in the Theatre," Feminist Thought in the 21st Century, New College Radio Lab (panelist), University of Alabama (April 2006)

Mentored two student prize-winners for 2006 Undergraduate Research and Creative Activity Oral and Poster Presentations Competitions (April 2006)

"Learning to Curse While Abjuring the Rough Magic: Shakespeare's *The Tempest* in

Some Late Twentieth-Century Intervention,” (paper presentation) Blount Convocation, University of Alabama (October 2005)
“Dramatic Storytelling,” Secondary Gifted Program: a course for local gifted high school students, sponsored by Allegheny College (Fall 2001-Spring 2002)

Residency/Sabbatical

University of Alabama, Sabbatical Spring 2018: research in Belfast, Northern Ireland for book examining Northern Irish theatre companies and their responses to the “Troubles” in Northern Ireland, 1969-1999.

Stranmillis College, Belfast, Northern Ireland (Oct. 2008): lectures on American theatre; panel discussion on dramatic adaptations from novels; workshop reading of new play adaptation of Melville’s *Moby Dick*

Honors

Reception by President Michael Higgins and First Lady Sabina Coyne Higgins at Aras an Uachtarain (Irish White House) to Honor Brian McAvera (my co-editor) and me for our two books published about Irish theatre, *Stanislavski in Ireland* and *Breaking Boundaries*, September 2013

The Other Club Award, “Outstanding Faculty,” Tappings and Awards Ceremony, University of Alabama, April 2006

Ronald Mitchell Award, Spring, 1999, Spring, 1998

University of Wisconsin-Madison

Fredric March Award, Spring 1997

University of Wisconsin-Madison

Mary M. Fay Poetry Award, Spring 1992

CUNY-Hunter College

Dissertation

Theatrical Sites of Memory: Cultural Surrogation and the 1913 Dublin Lockout In Irish Drama (2001), advisor: Robert Skloot

Master’s Thesis

Precious Stones: The Development of the Modern One-Act Play 1850-1916 (1996), advisor: S. Alan Chesler