

Jack Hrkach, Ph.D.
Curriculum Vitae
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Department of Theatre Arts
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Education:

Ph.D. City University of New York, May 1990 in Theatre

Dissertation: "Theatrical Activity and Other Popular Entertainment along the Turnpikes of New York State from the End of the American Revolution to the Beginning of the Civil War."

Committee: Walter Meserve, chair; Marvin Carlson, Judith Milhous

M.A. The Catholic University of America, 1980 in Theatre History

Concentration Area Paper: "Three Dreams at Stratford: An Analysis of the 1960, 1968, and 1976 Productions of *A Midsummer Night's Dream* at the Stratford Festival, Ontario."

B.A. Florida Atlantic University, Boca Raton, 1973, in English

Teaching Experience

Ithaca College, Department of Theatre Arts 1990-present
Tenure, promotion to Associate Professor 1997

Courses taught:

Introduction to Theatre (every semester)	Fall 1990-2001
Theatre History (two-semester course)	Fall 1990-present
Contemporary Developments in Theatre (every semester)	Fall 2001-present
Senior Seminar in Theatre; topics include: Theatres of Diversity in the United States U.S. Theatre between WWI and WWII Avant-garde European Theatre, 1890-1940 Honors Intermediate Seminar: A Tale of Two Theatrical Cities: Literary, Visual & Performing Arts and the French Revolution	Taught as needed Fall 2005 ICLC Spring 2007, 2008

Florida Atlantic University Department of Theatre 1984-87

Courses Taught: Theatre History, Theatre Appreciation, Introduction to Acting, Acting Styles, Dramatic Structure

Publications:

“Mirth, Music, Magic, Melodrama” Popular Entertainment in Antebellum Ithaca.”
Archives, DeWitt Historical Society.

“The Stage Yankee.” *Fools and Jesters in Literature, Art, and History: A Bio-Bibliographical Sourcebook*. Vicki K. Janik, ed. Greenwood Press, 1995

“Music, Drama, Horsemanship! Hippodrama in the Antebellum Circuses of Upstate New York.”
Mid-Atlantic Almanack, 1995.

Theatre History Study Guide. New York: McGraw-Hill. 1st Edition 1995, 5th Edition Fall 2010.
A lecture-by-lecture guide for my Theatre History class.

Introduction to Theatre Study Guide. New York: McGraw-Hill. 1st Edition 1994, 2nd Edition 1998, 3rd Edition (with Cynthia [Baldassare] Henderson), 2002. A lecture-by-lecture guide for my Introduction to Theatre class.

Bio-bibliographical entries of seven figures from the early American theatre, by request from *American National Biography*, Oxford University Press, 1998. These include: George Washington Parke Custis, Samuel Woodworth, John Augustus Stone, Steele MacKaye, Eugene Walter, John Hartley Manners, and Kenneth Sawyer Goodman.

“The Clinton House: A Place of Performance Then and Now.” By request from On Stage, a publication of the organization Architecture on Stage. Fall 1994.

“Drama Along the Turnpikes: The Earliest Theatrical Activity in Selected Village in Upstate New York.” *Journal of American Drama and Theatre*. Fall 1992, 76-92.

“S.D. Johnson; or, the Struggles of an Antebellum Actor/Playwright.”
Journal of American Drama and Theatre. Fall 1991, 18-26.

Presentations and Conference Activity:

“Improvements for OSI Visiting Scholars.” Open Society Institute, Spring 2003 Conference, University of Indiana, Bloomington.

“Scenes from Plays in the Republic of Georgia.” Open Society Institute Spring 2002 Conference: International Education in the CIS: Challenges, Alternatives, and Opportunities, Ithaca College.

“Theatre as an Expression of Community Standards in a Civil Society: Kyrgystan, Ukraine-Russia School Directors Project,” 24 April 2002, Ithaca College.

“David Harum and Friends: The Yankee Character on Stage,” presented at The Chautauqua, Homer, NY, August 1998.

“The Second Mortgage.” A lecture/dramatic reading on the culmination of Alfred Westcott’s novel *David Harum*. Cortland NY Literary Society, December 1997.

“Waaay Before Sally-Rikki-Montel: Early 19th Century ‘Oddities of Nature.’” Mid-Atlantic Popular Culture Conference, November 1996, Philadelphia.

“Popular Entertainment in Syracuse, New York Before the Civil War.” Mid-Atlantic Popular Culture Conference, October 1995, Syracuse.

“Antebellum Circus Spectacles.” A re-working of my October 1994 presentation (see below) by request from the president, National Popular Culture Conference, April 1995 Philadelphia.

“Hippodrama in the Antebellum American Circus.” Mid-Atlantic Popular Culture Conference, October 1994, Wheeling, West Virginia.

Chair, Panel for Graduate Student Papers. East Central Theatre Conference.
February 1996, Washington, D.C.
February 1995, Wilmington, DE
February 1994, New York City

“A ‘Moral’ Entertainment: Temperance Drama.” East Central Theatre Conference, February 1994, New York City.

“The Temperance Drama in Antebellum New York State.” Mi-Atlantic Popular Culture Conference, October 1993, Philadelphia, PA.

“In Your Own Back Yard: Exploiting Local Theatrical Sources for Publication, Production, and Profit.” East Central Theatre Conference, February 1993, Philadelphia, PA.

Current and Ongoing Research Activity:

Showstoppers: Interruptions, Disruptions, and Eruptions in the Theatrical Event. A book that deals with events, positive or negative, than have literally stopped shows, for a brief moment or two, by happy (or unhappy) accident, or by well-calculated engineering, throughout theatre history.

Dr Jack’s Guide to Things Theatrical in Europe. A book that examines several European cities in terms of things to see and do of a dramatic nature, whether they deal literally with theatre or not.

Professional Activity:

Narrator, “Sisters,” an Ithaca College Faculty recital performed by Dawn Pierce, Spring 2010.

Reader/Evaluator, The Eugene O’Neill Theatre Center Playwrights’ Competition, 2007-present

Dramaturg and Historical Consultant, *Manifest Destiny*, a musical about movement into the American West, 1995-2004

Dramaturg and Historical Consultant, *The Cardiff Giant*, a musical about the famous 19th century hoax, 1998-2005

Research Consultant for Scholastic Press “My America” series – Mary Pope Osborne’s *Stories of a young girl’s theatrical experiences in 1860s Washington, D.C.*, 2000, 2002.

Research Consultant, Vintage Books, for introductory matter for Eugene O'Neill's
The Iceman Cometh and *A Moon for the Misbegotten*, 2000, 2001.

Research Consultant, Random House, *Research Guide to Knights and Castles, Aristotle in Baghdad, Moonlight on the Magic Flute*, The Magic Treehouse Series, 2000, 2004, 2007.

Equity Guest Artist for SUNY Cortland's production of *David Harum*, Spring 1997 (played the title character)

Associate Editor, The Mid-Atlantic Almanack, 1995-2000

Peer Reviewer in Early American Theatre, National Endowment for the Humanities, 1993-2004.

Adjudicator, American College Theatre Festival (ACTF), Region 2, throughout the 1990s.

Irene Ryan Award Local Liaison, ACTF Festival XXIV, 1992-1993.

Chair, College and University Interest Group, East Central Theatre Conference, 1993-1997.

Grants and Honors:

Chosen by H&S Honors Steering Committee to teach an Honors Intermediate Seminar, "A Tale of Two Theatrical Cities" the first Honors Seminar offered via the Department of Theatre Arts, Fall 2006.

Awarded the faculty teaching post at the Ithaca College London Center for Fall 2005.

Received Instructional Development Grant to research *Historical and Contemporary Theatre in Europe*, April 2005

Inducted into the Oracle Society, Ithaca College (one faculty or staff member a year, "who has contributed above and beyond the call of duty"), October 2003

Received International Ambassador Award, Phi Beta Delta International Honor Society, Ithaca College Chapter, 2002.

Inducted into Phi Beta Delta International Honor Society, Spring 2001.

Received Ithaca College Travel Grant to observe students and evaluate program, National Theatre Institute Moscow Art Theatre Program, Fall 2000.

Received Ithaca College Travel Grant to compare Queen Margaret University College (Edinburgh) and Ithaca College Theatre Program, Fall 1999.

Received Ithaca College Instructional Development Grant to research *Old Theatres and New in Europe*, September 1998.

Received "Particularly Meritorious" Faculty Awards at Ithaca College 1994-95, 1998-99, 2003-04, 2005-06, 2010-11, (note: for the last three dates the title of the award changed from "Particularly Meritorious" to the more mundane "2nd Level Merit."

Received course release time from The Center for Faculty Research and Development in 1992-93, 1996-97, 2002-03, 2003-04, 2004-05, and 2007-08.

Professional Memberships:

Actors Equity, Screen Actors Guild

Languages: Research competence in Russian, German

Service:

Department:

Creator and chaperone, annual trip to the Edinburgh Festival,
ongoing since 2000
BA Drama Area Coordinator, ongoing since 1990
Co-conceiver (with Erhard Rom) of Script Analysis, since Fall 2002
the required introductory class for all theatre majors.
Chair, Area Coordinators' Committee ongoing from founding to 2003
Member, Area Coordinator's Committee 2003 to Spring 2005, ongoing since
Fall 2006
Chair, Curriculum Committee, Spring 1996
Member, NAST Ad Hoc Committee, 2003-05
Member, Curriculum Committee, 1990-2002
Member, Scholarship Committee, 2001-2004
Member, Tenured Faculty Committee, ongoing since 2006
Member, Faculty Search Committees, 2004, 2007, 2010

School:

Founding producer, director, performer, On the Verge, an interdisciplinary
play-reading series (Departments of English and Theatre Arts, ongoing
since 1994 (see also Other Pertinent Work Experience)
Member, Italian Studies Steering Committee (ongoing from 2004)
Adviser, The Oracle Society, 2003-2005
Speaker, Oracle Society Induction, Fall 2003
Ad Hoc Committee to form a joint Theatre/English Education Degree, 1999

College:

Served on the selection committee that reviewed faculty applicants desiring
to teach at ICLC in the academic year 2010-11. Fall 2009

Conducted a survey sent to approximately 400 ICLC alums regarding
their opinions of the London Center, to which more than 200 responded.
Summer 2008

Summarized the survey forms, and assessed them as well for the Director OIP
and the Director ICLC. Summer 2008

Created a survey for faculty members who had spent a semester at ICLC, summarized and assessed that as well, for the Director OIP and the Director ICLC. Summer 2008

Compared ICLC's program with the seven most competitive semester abroad in London programs, summarized and drew conclusions, again for the Director OIP and the Director ICLC. Summer 2008

Sabbatical in London, Fall 2005: Did more than the average amount of service while there, not only chaperoning all official weekend trips, but arranging theatre tickets for plays on the Bath trip and the Dublin trip. Led the Oxford tour, as the director, ICLC had to be absent. Initiated a weekend trip to Paris, which approximately 45 students attended; took students on a French Revolution walk one day, and a Theatre History walk the next.

Summer Sessions Task Force, 2004-05

Sponsor for visiting students: Kanae Matsuda (Japan) 2004-05;
Diana Iliescu (Romania) 2003-04

Sponsor for SOROS visiting scholar Tamar Bokuchava, Spring 2001, 2002

Member, Faculty Advisory Committee, International Programs, 2000-05

Adviser, Can-Can Presentation, James J. Whelan Academic Symposium,
March 2000

Sexual Harrassment Awareness Committee, 1995-97

Member, Participant Workshop, 13 February 1996

Founding faculty adviser, IC Players Drama Club, 1993-2003

Member, Faculty Council, 1993-98

Title role, *Hopper for Hire*, radio play produced jointly by the Department of Theatre Arts, the School of Music and the Park School of Communications, 1993

Panel Member, "Noose Incident" Meeting, 1993

Adviser, Muffin-Tug Players, 1992-93

Adviser, Kappa Gamma Psi, 1991-2004

Founding Adviser, IC Players Drama Club, 1990-2003

Community:

Member, Board of Directors, Ithaca Theatre Guild, 1992-94

Performer, various play readings for Ithaca Theatre Guild
and other organizations, 1992-2004

Actor, Hangar Theatre "Kidstuff" play readings, 1993

Producer, Hunter Playwrights, 1987. Edwin Wilson, Executive Producer – fellowship at CUNY Grad Center. Produced staged and concert-style Equity-approved readings of new plays by Hunter College Students.

Producer, staged, Equity-approved reading of Russian playwright Alexander Buravsky's *The Second Year of Liberty*, 1989, CUNY Graduate Center.

Playwriting:

Good-bye, Mama Jeanie (1979), winner, Washington, D.C. One-Act Play Tournament.

Stormy Weekend (1980) commissioned by AT&T Long Lines, performed at that organization's D.C. offices, subsequently videotaped for AT&T employees nationwide.

Vietnam: The European Theatre, a full-length play given a reading in Washington, D.C., 1980.

Other Experience:

Member, Actors Equity Association, 1982-present (see theatrical resume).

Research Consultant, Theatre Development Fund (TDF) 21st Anniversary.

Narrator, "Talking Books" for the Library of Congress, 1975-1985.

More than 100 titles recorded. Also narrated for Recorded Books and Books on Tape.

Russian Linguist, USAF (1966-70)