

## DAVID J. ESHELMAN

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### EDUCATION

- Ph.D.**      **University of Missouri Department of Theatre, 2006**  
Dissertation: “The Feminist Translator”  
Concentration: Writing for Performance
- M.F.A.**      **The University of Texas at Austin Michener Center for Writers, 2002**  
James A. Michener Fellowship, 1999-2002  
Concentrations: Playwriting and Screenwriting
- B.A.**        **Case Western Reserve University, 1999**  
Adelbert-Squire Scholarship, summa cum laude with honors  
Majors: Theatre, English, and Religion
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### PROFESSIONAL BACKGROUND

2021-present	Department Head, Comm. & Media Studies	Arkansas Tech University
2018-present	Professor of Communication	Arkansas Tech University
2019-2025	Area I Drama Instructor (rising H.S. seniors)	Arkansas Governor’s School
2007-present	Founder and Artistic Director	Arkansas Radio Theatre (ATU)
2014-2021	Director of the Theatre Program	Arkansas Tech University
2012-2018	Associate Professor of Communication	Arkansas Tech University
2012-2014	Interim Director of the Theatre Program	Arkansas Tech University
2006-2012	Assistant Professor of Speech	Arkansas Tech University
2002-2006	Graduate Instructor of Theatre	University of Missouri-Columbia
2002-2003	Elements of Drama Instructor (ages 10-12)	Johns Hopkins Center for Talented Youth
Sum. 2001	Camp Counselor / Drama Specialist (ages 5-12)	Painesville (OH) Parks & Recreation

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### LEADERSHIP AND ADMINISTRATIVE EXPERIENCE

#### **Department Head, Communication and Media Studies, Arkansas Tech University**

- Oversees three majors (Communication, Digital Content Creation, and Journalism), two concentration areas (Communication Studies and Theatre & Film Production), and five certificate programs (Broadcast Journalism, Digital Content Creation, Print Journalism, Public Relations, and Sports Media)
- Oversees ten faculty, two staff, and numerous adjunct faculty and student workers
- Guides curriculum innovation, including new programs, such as the BA in Digital Content Creation and the CP in Sports Media, and new courses, such as the Exploration of Communication and Media (introductory all-majors course), media criticism courses, and capstones
- Leads department with one of the greatest number of HyFlex classes, prompting the addition of a HyFlex classroom in the Energy Center
- Worked with faculty and Sponsored Programs to write a National Endowment for the Arts grant for

- an on-campus audio drama studio
  - Led department through two program reviews (BA Journalism 2024, BA Communication 2023)
  - Worked with administrators and departmental faculty to improve the TV studio (analog to digital)
  - Works with recruitment chair to build connections with area high schools including student visits to ATU (including Journalism and Communication Days), ATU visits to high schools (including theatrical production responses and media literacy events), an awards program, publications for high school teachers and advisors, and involvement with state groups like Arkansas Thespian Festival
  - Oversees department assessment, re-vamped procedures for more faculty involvement
  - Performs annual faculty review with strategies toward more DPTC involvement and faculty goal-setting
  - Worked with MarCOMM, the Registrar, and C&MS faculty to improve and update websites
  - Nurtures faculty research through mentoring, sabbatical encouragement, and opportunities to present research to the department (guest speakers at meetings)
  - Provides and seeks out social media content
  - Holds responsibility for multiple buildings (Energy Center, Techionery Theatre, theatre storage)
  - Oversees concurrent instructors of public speaking
  - Served as Department Head Council chair
  - Served on search committee for EVPAAP
  - Served on committees related to microcredentials and first-generation students
- Director of the Theatre Program, Arkansas Tech University**
- Revised curriculum to include more student creation (directing, playwriting, film-making)
  - Hired new theatre professor / technical director
  - Renewed connections with the Kennedy Center – American College Theater Festival, bringing students to the festival and reviewers to campus
  - Produced twenty-two plays, directed seven
  - Introduced devised-production methods to repertoire, increased student-directed work
  - Oversaw refurbishment of Techionery Theatre and restructuring of program
- Member, Faculty Senate, Arkansas Tech University**
- Served three three-year terms, with one year as chair
  - Led the creation of the Adjunct Support Committee, the Faculty Choice Award, and the Shared Governance Committee
  - Served on various committees, including Budget Advisory, Institutional Effectiveness and Efficiencies, Every Student Counts, President’s Communication Council, Salary and Benefits (ex officio), and ad hoc committees on budget, diversity & equity, ensuring course quality, online quality, free speech, adjunct support, ethics, end-of-semester scheduling, communication, and textbook policy
  - With the senate, monitored the curricular process through approvals
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**HONORS, AWARDS, & PRESS**

- Arkansas Tech University
  - Faculty Excellence in Scholarly / Activities, 2019 winner, 3-time nominee
  - Faculty Excellence in Teaching, 3-time nominee
  - Course Development Grant, 2 times
  - Professional Development Grant, 9 times
  - Arts & Humanities Travel Grant, 14 times
- Arkansas Humanities Council
  - Grant for 2018 Old State House reading of *Helaine and the Little War*
- Kennedy Center – American College Theatre Festival (Region VI)
  - Invited scene (Director), *A Taste of Buffalo*, 2020

Two meritorious achievement awards for department for new play development  
Mentored nominee for 2019 John Cauble One-Act Award (*All the White Reasons*, student-written)

- Kipling Society Library, Haileybury and Imperial Service College in Hertfordshire, U.K.  
Audio drama adaptation scripts and recordings archived: *The Brushwood Boy*, *Children of the Zodiac*, *Just So Stories*, *The Maltese Cat*, *Mary Postgate*, *Mrs. Bathurst*, and *William the Conqueror*
- Interview on *Arts Scene*, KUAR NPR Radio. October 2021
- Interview on *The Sonic Society*, audio drama site out of Halifax, Nova Scotia. October 2021
- *Concealed Carrie* series featured in the *Arkansas Democrat-Gazette*: “Hiding in Plain Sight: An Arkansas-Made Radio Drama Is Right Under Your Nose” by Sean Clancy (18 November 2019)
- One of the “20 to Watch in 2012”, *Arkansas Democrat-Gazette River Valley and Ozark Edition*, January 2012
- Hangar Theatre Play Labs, Ithaca, New York, 2002 and 2005 finalist
- James A. Michener Fellowship, University of Texas at Austin, 1999-2002
- Lilly Postdoctoral Fellowship, Valparaiso University, 2002 semi-finalist
- Jerome Fellowship, Minneapolis Playwrights’ Center, 2002 finalist
- Phi Beta Kappa, inducted 1999
- Marc A. Klein Playwriting Award, 1998 honorable mention

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#### **ADDITIONAL SERVICE**

##### **Arkansas Tech University**

Well-Being Committee. 2021-present. Organizer of Full Professor Happy Hours since 2020, instructor of faculty/staff yoga, 2022-23

Faculty Salary and Benefits Committee, 2023-present. Chair during 2013-2015 term

Professional Development Committee. Member, 2016-17

Committee on Adjunct Support. Founder and member, 2011-2014

Respondent for high school plays: Clarksville (2024, 2023, 2022), Russellville (2023)

Presenter on theatre for local schools: Lamar High School (2023), Russellville (Sequoia Elementary 2015, 2017, and 2019; 3<sup>rd</sup> Grade GT 2016), Johnson County Westside High School (2015), Deer/Mt. Judea High School (2015), Western Yell County High School (2015), Danville High School (2015)

##### **National Communication Association**

Submissions reviewer, Performance Studies and Theatre-Film-New Media Divisions, 2024-present

Panel organizer, “A First Look at New Scripts about Viewing / Gazing,” November 2024

Panel organizer, “Academics as TikTok Artists,” November 2022

##### **South Central Modern Language Association**

Playwriting Special Session: Chair, 2022, 2021, 2019, 2018, 2017, 2016

Creative Non-Fiction Panel: Chair 2016, Secretary 2015

Gay & Lesbian Studies Panel: Chair 2014

Modern Drama Panel: Chair 2013, Secretary 2012

##### **Arkansas State Thespians**

Judge, Playwriting Thespys, 2023-present

Director, Playwriting Thespy-Winning One-Act, 2025, 2023

##### **Other**

Arkansas Information Reading Service (AIRS). Over 90 Arkansas Radio Theatre plays made available on-line to visually-impaired Arkansans. 2010-present

Manuscript reviewer, *Babel: Revue internationale de la traduction / International Journal of Translation*. 2024

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## TEACHING

### **Arkansas Tech University (2006-present):**

*Certified to teach online and HyFlex*

Writing for Performance (Upper-level seminar, HyFlex since 2023, ATU iPad Fellows program 2018)

Exploration of Communication and Media (First-year class, HyFlex)

Stand-Up Comedy Writing (Graduate/upper-level seminar)

Poetics of TikTok (Upper-level seminar)

Radio / Podcast Theatre Writing (Upper-level seminar)

Full-Length Playwriting (Graduate/upper-level seminar)

Introduction to Theatre (Classroom and on-line)

Acting Theories and Techniques

Voice and Diction

Oral Interpretation (Upper-level seminar)

African American Drama (Graduate/upper-level seminar)

Performance Studies / Performance Art (Graduate/upper-level seminar)

Introduction to Linguistics (Upper-level seminar)

Stagecraft (Upper-level seminar)

Play Analysis

Business and Professional Speaking (classroom and on-line)

Public Speaking

Senior projects and practicums

Independent studies and special problems courses in Voice, Playwriting, Comedy, and African American Drama

### **Arkansas Governor's School**

Instructor in Drama (Area I) – also led/organized yoga and water polo

### **University of Missouri**

Beginning Playwriting

Theatre in Society

Acting for Non-Majors

Voice and Articulation

Beginning Scenic Construction

Stagecraft Lab

### **Johns Hopkins Center for Talented Youth**

Elements of Drama

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## PUBLICATIONS

Review of *Pageant*, by Joan FitzPatrick Dean. *Theatre Journal* 76.2 (2024): 250-51.

“The Ballad of an Undergraduate Theatre Major.” *Liminalities: A Journal of Performance Studies* 19.2 (2023). < <http://liminalities.net/19-2>>.

“Scripting White Supremacy: *Helaine and the Little War*.” *Theatre Topics* 30.3 (2020): 153-58.

“Bathing in Liminality: Soaking Up History in Hot Springs, Arkansas.” *Journal of Dramatic Theory and Criticism* 32.1 (2017): 9-28.

“Teaching Audio Playwriting: The Pedagogy of Drama Podcasting.” *Teaching Artist Journal* (Taylor & Francis) 14 (2016): 137-44.

“*Butch Gardens*: Tumblr Plays and Online Personae.” *Liminalities: A Journal of Performance Studies* 12.4 (2016). < <http://liminalities.net/12-4>>.

Blogger for *MacMillan English Community* (formerly *Teaching Drama*, on Bedford/St. Martin's *LitBits: Ideas for Teaching Literature and Creative Writing*). 2011-2016. Posts: 2016: “The Cold Reading;” 2015: “Writing Actions,” “Musical Theatre Writing in the Classroom,” and “Playwriting Teachers Must Be Advocates for Playwriting;” 2014: “Audio Theatre: A New

- Writing Platform;” 2013: “Dramatic Punctuation;” 2012: “Local Theatre,” “Teaching with Aristotle’s *Poetics*,” “Material Realities,” “Group Plot Exercises,” and “Beyond Realism;” 2011: “Theatricality.”
- “Voice of an Angry Tree: *Trees Hate Us* on the Arkansas Radio Theatre.” *Liminalities* 9.3 (2013). <<http://liminalities.net/9-3/>>.
- “The Art of the New-Play Reading: Legitimacy and the New-Play Showcase.” *Theatre Topics* 21.1 (2011): 75-84.
- “Our Lady of [N-Town].” *Ecumenica* 4.1 (2011): 91-95.
- “Writing Chandra Levy: Real Life, Ritual, Revision.” *Text and Performance Quarterly* 31.1 (2011): 50-67.
- “Progressiveness, Camp, and Tremulous Delight: *Vim and Vigor* on the Arkansas Radio Theatre.” *Liminalities* 6.2 (2010). <<http://liminalities.net/6-2/>>.
- “*A Taste of Buffalo*: Staging the Lives of U.S. Cities.” *Liminalities* 4.1 (2008). <<http://liminalities.net/4-1/>>.
- “Feminist Translation as Interpretation.” *Translation Review* 74 (2007): 16-27.
- Review of *The Concise Köchel* by Normand Chaurrette, translated by Linda Gaboriau. *Theatre Journal* 59 (2007): 535-36.
- Entry on Charles Busch. *gbtq: An Encyclopedia of Gay, Lesbian, Bisexual, Transgender, and Queer Culture*. <[www.gbtq.com](http://www.gbtq.com)>.
- Review of *Filles de guerres lasses*, play by Dominick Parenteau-Lebeuf, directed by Caroline Binet, produced at the Théâtre d’Aujourd’hui of Montréal. *Theatre Journal* 58 (2006): 355-56.
- “‘Great mowning and mone’: Modeled Spectatorship in the Towneley *Scourging*.” *Baylor Journal of Theatre and Performance* 2.1 (2005): 23-34.
- “The Feminist Yeti, or Why Is Janet So Strident?.” *“Healthy Primates” and Other Plays*. Eds. Heather Carver and Jeffrey Ullom. Nashville: ATHE, 2004. 177-82.
- Review of *Bernard Shaw and the French*, by Michel Pharand. *Theatre History Studies* 23 (2003): 124-26.

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#### SELECTED PRESENTATIONS AND INVITED LECTURES

- “Writing Exercise (Exploration of Communication and Media).” Pedagogy Panel, Theatre, Film, & New Media Division. National Communication Association Convention, New Orleans. November 2024.
- “Audio Playwriting” (workshop). Arkansas State Thespians Festival, Russellville, AR, February 2025 and 2023. Kennedy Center American College Theater Festival Region 6, Abilene, TX. February 2020.
- “Joke Writing” (workshop). Arkansas State Thespians Festival, Jonesboro, AR, February 2024.
- “Stand-Up Comedy Writing.” Pedagogy Panel, Theatre, Film, & New Media Division. National Communication Association Convention, Washington, D.C. November 2023.
- “Poetics of TikTok.” Pedagogy Panel, Theatre, Film, & New Media Division. National Communication Association Convention, New Orleans. November 2022.
- Panelist, “Academics As TikTok Artists.” National Communication Association Convention, New Orleans. November 2022.
- “University Theatre in the COVID-19 Pandemic (A Pandemic Diary of University Productions, March 2020 to the Present).” South Central Modern Language Association, Houston (virtual). October 2021.
- “*Helaine and the Little War*: Scripting Race, History, and Insidious White Supremacy.” South Central Modern Language Association, Little Rock. October 2019.
- “The Pageant in the Twentieth Century and Today: Understanding and Reclaiming the Form.” South Central Modern Language Association, San Antonio. October 2018.
- “The Writer as Character in the Plays of Serge Boucher.” South Central Modern Language Association,

Tulsa, OK. October 2017.

“Contemporary Québécois Playwrights Dominick Parenteau-Lebeuf and Serge Boucher.” Panel on Canadian Theatre. Canada Days, University of Missouri Canadian Studies Program, Columbia. March 2017.

“Aristotle in Hell: Realistic Digressions in the Non-Realist Work of Young Jean Lee.” South Central Modern Language Association, Dallas. November 2016.

“Teaching Audio Plays: The Pedagogy of Drama Podcasting.” South Central Modern Language Association Conference, Nashville. October 2015.

### SELECTED PERFORMANCE WRITING

Portions of *Concealed Carrie: Diamond State Crime Fighter* Episode 30: “The Odd, Ghastly Podcast.” Top Performances in Performance Studies. National Communication Association Convention, New Orleans. November 2024.

“Portrait / Landscape” (originally titled “Portrait View”). Panel on New Scripts about Viewing and Gazing, Theatre, Film, & New Media Division. National Communication Association Convention, New Orleans. November 2024.

“ANREVV IACKSON” (written with Meta AI). Panel on Performing AI-Generated Texts, Performance Studies Division. National Communication Association Convention, New Orleans. November 2024.

*The David J. Eshelman TikTok Show Live!* A mix of video and live performance. Staged twice in June 2022 at All Saints’ Episcopal Church (Russellville, AR) as a fundraiser for the Neighbors Table, a local food center. Repeated in an abbreviated form for Arkansas Governor’s School, July 2022. Restaged in full at the National Communication Association Convention, Washington, D.C., November 2023.

Arkansas Radio Theatre, 2007-present. Over 60 scripts including:

- *Concealed Carrie: Diamond State Crime Fighter*. Original action/adventure series. February 2014 (Pilot and Episodes 1-3); October 2014 (Episodes 4-6); September 2015 (Episode 7); Fall 2016 (Episodes 10-12); Fall 2017 (Episodes 13-14, directed by Tanner Williams); Fall 2018 (Episodes 15-18, directed by Tanner Williams); Spring 2020 (Episodes 19-20); October 2021 (Episodes 23 and 25); April 2023 (Episodes 26-28); Spring 2025 (Episodes 30 and 34).

- *The Cherry Orchard*. Adapted from the play by Anton Chekhov. October 2025.

- *Where Their Fire Is Not Quenched*. Adapted from a story by May Sinclair. April 2024.

- *Just So Stories*. Adapted from the work of Kipling. March 2024.

- *For the Country Entirely*. Adapted from a piece by Gertrude Stein. November 2023.

- *The Florist Shop*. Adapted from Winifred Hawkrige’s play. September 2023.

- *Candida*. Adapted from Bernard Shaw’s play. March 2023.

- *Mercedes and the Count*. Translated and adapted from *The Count of Monte Cristo*. February 2023.

- *Mr. Hound’s Life as a Dog*. Translated and adapted from a story by George Sand. November 2020.

- *Lillian Russell’s Entrée into Show Business*. Adapted from Lillian Russell’s memoirs in *Cosmopolitan* magazine. February 2020.

Portions of *Concealed Carrie: Diamond State Crime Fighter* Episode 16: “The Twisted Yogi.” Top Performances in Performance Studies. National Communication Association Convention, New Orleans. November 2022.

Portions of *Concealed Carrie* Episode 14: “The War with Potted Plant Continues.” Micro Play Festival, Actor’s Theatre of Little Rock. November 2022.

Portions of *Mercedes and the Count* (translated and radio adapted from *The Count of Monte Cristo*). Playwriting Panel. South Central Modern Language Association, Memphis (virtual). October 2022.

- Julius Sneezar*. Playwriting panel. South Central Modern Language Association, Houston (virtual). October 2021.
- Taste of Buffalo*. Musical written with Timothy Smith. University production. Self-directed. Arkansas Tech Theatre Program. October 2019.
- Portions of *Tammy's Snowy Night Ride*. Playwriting panel. South Central Modern Language Association, Little Rock. October 2019.
- Script-writer for the musical *Helaine and the Little War*. Public Reading. Old State House Museum, Little Rock. October 2018.
- Portions of *The Flowered Tomb* (translated and adapted from *La Dame aux camélias* by Alexandre Dumas fils). Playwriting panel. South Central Modern Language Association, San Antonio. October 2018.
- Script-writer for the musical *Helaine and the Little War*. Public Reading. Arts and Science Center for Southeast Arkansas (Pine Bluff). March 2018.
- Portions of *Concealed Carrie*, Episode 14: "The War with Potted Plant Continues." Playwriting panel. South Central Modern Language Association, Tulsa, OK. October 2017.
- "Why Wild West." University production. Directed by Stephanie Freeman. *Yearning and Returning*. Arkansas Tech Theatre Program. April 2017.
- "Summer Window." Playwriting panel. South Central Modern Language Association Convention, Dallas, TX. November 2016.
- Script-writer for the musical *Little War in Little Rock*. Play development workshop. Arkansas New Play Festival, TheatreSquared (Fayetteville, AR). June 2016.  
Selected from a nation-wide pool of playwrights for this two-week residency with theatre professionals.
- Who's That Ghoul?* University production. Self-directed with Robert Vork. Arkansas Tech Theatre Program. February 2015.
- Trees Hate Us*. Radio play available on-line through *Liminalities*, an on-line journal of the National Communication Association. 2013. (See Publications.)
- Pelleas and Melisande*. Translation of the original French text by Maurice Maeterlinck. Arkansas Tech University Theatre Program. October 2012.
- The Witches' Quorum*. Professional production. Directed by Steven Samuels. The Magnetic Field, Asheville, NC. June 2011.
- Vim and Vigor*. Radio play. Available on-line through *Liminalities*, an on-line journal of the National Communication Association. 2010. (See Publications.)
- "My Black Brother." Solo performance. Recording screened at seminars for those considering transracial adoption, Adoption Star Agency, New York State, 2006-?. *Voices Made Flesh* directed by M. Heather Carver, Corner Playhouse, Columbia, MO, February 2005. Central States Communication Association (CSCA) Convention, Cleveland, April 2004. As directed by Jacqueline Lawton and Allison Orr, performed at Frontera Short Fringe Festival, Hyde Park Theatre, Austin, TX, January 2001.
- "Our Lady of [N-Town]." Solo performance. Performed as "Our Lady of Madison," Central States Communication Association (CSCA) Convention, Madison, WI, April 2008. Performed as "Our Lady of Kansas City," Mid-America Theatre Conference (MATC) Playwriting Symposium, Kansas City, MO, March 2005. Performed as "Our Lady of Columbia," Evening of Performances directed by M. Heather Carver, Missouri Playwrights Workshop, Columbia, MO, April 2003.
- Temperance and Pantaloons: Amelia Bloomer*. Solo performance adapted from the writings of Mrs. Bloomer. Directed by David R. Kilpatrick. Old Creamery Theatre, Amana, IA. April 2007.
- The Ugly Tree*. Showcase of selected scenes. Directed by James M. Miller. York Theatre, New York City. September 2004.
- "Marie Antoinette and the Goat's Head." Production. Directed by Misty D. Funk. Hot Chicks Festival. Camenae Ensemble Theatre, Chicago. May 2004.

*Mrs. Felton's Moral Lesson*. Staged reading. Directed by James Wm. Joseph. New Plays Festival. Metropolis Performing Arts Centre, Chicago. January 2004.

"The Feminist Yeti, or Why Is Janet So Strident?" Production. Directed by Tom Shade. Ten-Minute Play Festival. City Theatre, Wilmington, DE. July 2003.

*Mrs. Felton's Moral Lesson*. Reading. Buffalo (NY) Ensemble Theatre. July 2003.

*All I Want to Be Is Loved*. Reading. Directed by Greg Romero. Rm. 120 Theatre Company, Austin, TX. July 2003.

*Bathysphere*. Production. Directed by David Yeakle. New Works Festival. The University of Texas at Austin. April 2001.

*Sonny and Cher*. Workshop production. Players' Theatre Group, Cleveland. December 1998.

"Marie Antoinette and the Goat's Head." Production. Directed by Rachel Goldberg. Virgin Play Festival. Players' Theatre Group, Cleveland. March 1998.

*The David J. Eshelman Theater*. Television series. Local cable, Buffalo, New York. 1994-1995. Wrote scripts, created artwork, and did vocal characterizations for numerous short animated films, including "Big City," "La Loterie," "The Killer with Two Humps," "The Husband-Eating Cow," and "Ethel Rosenberg: Martyr for the American Dream."

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#### **THEATRICAL EXPERIENCE: DIRECTING (SELECTED)**

- Arkansas Radio Theatre productions, 2007-present. Over 60 productions, including:
  - *Concealed Carrie: Diamond State Crime Fighter*, Pilot-Episode 12, 19-34. 2014-on.\*
  - *The Cherry Orchard*. October 2025.\*
  - *Five Golden Rings*. Plays by ATU students. November 2024.
  - *The Value of Words*. Science fiction play by Siddalee Malone. October 2024.
  - *Where Their Fire Is Not Quenched*. April 2024.\*
  - *Just So Stories*. March 2024.\*
  - *For the Country Entirely*. November 2023.\*
  - *The Florist Shop*. Co-directed with Courtney Mercier. September 2023.\*
  - *Candida*. March 2023.\*
  - *Mercedes and the Count*. February 2023.\*
  - *William Wilson*. Short story by Poe. November 2022
  - "*The Gray House*" and *Other Ghost Stories* (student-written horror plays). September 2022.
  - *Unwanted Guests* (student-written horror plays). April 2022.
  - *Reflections from Russia*. February 2022.
  - *Mr. Hound's Life as a Dog*. November 2020.\*
  - *The Masque of the Red Death*. Short story by Poe, adapted by Chelsea Mattas. October 2020.
  - *Mount Monologue III*. Student-written solo performances. September 2020.
  - *Lillian Russell's Entrée into Show Business*. February 2020.\*
- \* --- See Selected Performance Writing section
- Thespy Award-Winning One-Act. Arkansas State Thespian Festival. February 2025 and 2023. (See Service.)
- *Mil linguas / A Thousand Tongues*. A student-devised film about language. Arkansas Tech University Theatre Program. Spring 2021.
- *The Bacchae*. Euripides' tragedy, retold by ATU students. Arkansas Tech University Theatre Program. Due to the pandemic, this play was live-streamed over Facebook, October 2020.
- *Julius Sneezer*. Short film parodying Shakespeare. Arkansas Tech University Theatre Program. April 2020. (See Selected Performance Writing.)
- *A Taste of Buffalo*. Arkansas Tech University Theatre Program. October 2019. (See Selected Performance Writing.)
- *The Body Project*. A student-devised theatrical experience about the human body. Arkansas Tech University Theatre Program. February 2016.

- *Who's That Ghoul?* Arkansas Tech University Theatre Program. February 2015. (See Selected Performance Writing.)
- *Mary Magdalene's Greatest Hits.* Adapted script from a medieval play. Arkansas Tech University Theatre Program. Fall 2014.
- *Live / Live Online.* A student-devised extravaganza about mediated technology and human relationships. Arkansas Tech University Theatre Program. March 2014.
- *Bourbon: A Play about an Arkansas Political Family.* Full-length drama by ATU student Jesse Lobbs. Arkansas Tech University Theatre Program. Fall 2013.
- *Pelleas and Melisande.* Arkansas Tech University Theatre Program. October 2012. (See Selected Performance Writing section.)

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**THEATRICAL EXPERIENCE: PRODUCING (SELECTED)**

Founder and Artistic Director, Arkansas Radio Theatre. 2007-present. Executive Producer, *Concealed Carrie: Diamond State Crime Fighter*. 2014-present.  
Digital Content Creator. TikTok since 2021. FaceBook Reels since 2023 (named Rising Creator / Rising Talent at various points.)  
*The Pillowman*, by Martin McDonagh. Directed by ATU students Chloe Charton and Faith Spencer. Arkansas Tech University. March 2020.  
Dramaturg for *Nations*, a new musical by Charley Sandage. Reading at the Mountain View Meeting Place, Mountain View, AR. October 2019.  
*The Complete Works of William Shakespeare [abridged]*. Directed by ATU students Holly Willmon and Nathan Yzaguirre. Arkansas Tech University. April 2019.  
*The Robber Bridegroom*. Directed by Ardith Morris [her last ATU production]. Arkansas Tech University. February 2019.  
*All the White Reasons*, monologues by ATU student Skylar Wierman. Directed by ATU student Summer Dantzler. Arkansas Tech University. November 2018.  
*The Playground King*, a children's play by ATU student Tanner Williams. Directed by Stephanie Freeman. Arkansas Tech University. October 2018.  
*Romeo and Juliet*, by William Shakespeare. Directed by Ardith Morris. Arkansas Tech University. March 2018.  
*Rope*, by Patrick Hamilton. Directed by ATU student Glen Poole. Arkansas Tech University. October 2017.  
*Yearning and Returning: New Plays by Arkansas Tech Playwrights*. Arkansas Tech University. April 2017.  
Managing Director, Missouri Playwrights Workshop (Columbia, MO). 2002-2004.  
Production Manager, Mizzou New Play Series (Columbia, MO). October 2004.

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**THEATRICAL EXPERIENCE: PERFORMING (SELECTED)**

*Solo performance:*

TikTok channel, featuring songs, sketches, puppetry, and animations (See Producing section)  
FaceBook Reels, similar in content to TikTok channel (See Producing section)  
*The David J. Eshelman TikTok Show Live!* Various venues including the National Communication Association Convention. (See Selected Performance Writing)  
Name-reader, commencement. Arkansas Tech University.  
"ANDREVV IACKSON." National Communication Association Convention, New Orleans. (See Selected Performance Writing section).  
Arkansas Radio Theatre productions including "A Doctor's Visit" in *Reflections from Russia* and *The Terrifying Voyage of Arthur Gordon Pym*. (See Directing section.)  
Conductor of the Polar Express and Presenter of Santa. Main Street Russellville.

*Ensemble performance:*

Arkansas Tech Theatre roles including Vice Principal Panch in *The 25<sup>th</sup> Annual Putnam County Spelling Bee*, Czolgosz in *Assassins*, and Lord Montague in *Romeo and Juliet*.  
Arkansas Tech Film roles including Man Who Eats Pancakes in *Modern Muse* (comedy about AI) and Dad in *Beauregard Bottoms* (thriller).  
Arkansas Radio Theatre roles including Lawrence Wordsworth in *Tomorrow's a New Day*, Narrator in *The Flowered Tomb*, and various roles in *Concealed Carrie*.  
John Morgan in *Beshert* by David Crespy. Zoom reading for Hanukkahpalooza, Congregation Beth Shalom, Columbia, MO.  
Louis St. Cyr in *Helaine and the Little War*. Old State House Museum, Little Rock. (See Selected Performance Writing section.)  
Louis St. Cyr in *Helaine and the Little War*. Arts and Science Center for Southeast Arkansas (Pine Bluff). (See Selected Performance Writing section.)  
Sergeant Drewyer in *Corps of Discovery*. Show Me Opera Company (Columbia, MO).  
Steward in *Into the Woods*. Missouri Repertory Theatre (Columbia).  
Mr. DePinna in *You Can't Take It with You*. Case Western Reserve University.  
Clarence in *Richard III*. Case Western Reserve University.  
Sterling in *Jeffrey*. Players' Theatre Group (Cleveland).  
Wes Cronk in *Quilt*. Players' Theatre Group (Cleveland).  
Olin Britt in *The Music Man* (Kenmore-Town of Tonawanda (NY) Musical Theatre Workshop).

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**OTHER SKILLS**

Fluency in French

Yoga teacher, YogaFit Program. Certifications: Levels 1-3, Kids, Pranayama (Breathing), Seniors, Sound & Mantra

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COMMUNICATION & MEDIA STUDIES

1815 Coliseum Drive  
Center for Energy Studies  
Russellville, AR 72801

☎ 479-964-0890

Search Committee  
Associate Vice President of Academic Affairs  
Arkansas Tech University

September 16, 2025

Dear search committee,

I am writing to apply for the Associate Vice President for Academic Affairs position at Arkansas Tech University, my home since 2006. At ATU, I currently serve as head of the Communication and Media Studies Department, a position which I have held since 2021. Before that, I was program director for theatre for seven years. Because of my leadership roles---including my nine years on the ATU Faculty Senate---I have the requisite experience in curriculum development, faculty support, and assessment. Having been at Tech for nearly twenty years, I am unquestionably committed to the institution and have a keen understanding and appreciation for the people who comprise it. I like this university; I like Russellville; and I like people. If Dr. Santos agrees, I believe that I would work well with him, helping to achieve his vision while encouraging the talents of faculty members so that, all together, we may bring out the best in our university.

I believe that good leadership looks to the future to anticipate trends, while seeking out the knowledgeable input of those on hand. The best leaders empower those who work with them. As department head, I strive to lead in this manner, gaining experience in the essential duty areas of the AVPAA position. Those duties include curricular development and oversight, program review / assessment, and working with faculty. I have served on numerous hiring committees. I oversee the annual review of my department's faculty---tenured, tenure-track, adjunct, and concurrent. And I have led two successful program reviews (BA Communication 2023, BA Journalism 2024).

Much of the AVPAA position is concerned with curriculum. I am proud of the curricular innovation that we have accomplished in Communication and Media Studies. In my time, we have introduced five new certificate programs---broadcast journalism, digital content creation, print journalism (soon to be "digital news"), public relations, and sports media. We also have added many forward-looking courses including media criticism, podcast writing, and digital sound design. I am most proud, though, of our Digital Content Creation BA, which, we believe, was the first of its kind in the nation. When Prof. Frances Roberson informed me that we could capitalize on the departmental skillsets of film, public relations, and social media in order to create this new degree, I worked with leaders from faculty, administration, and the state to write the proposals that got approved. Because of these projects, I understand the ins and outs of ATU's and Arkansas's curricular proposal processes.

I believe that I have been successful in motivating my faculty. When I evaluate them, I encourage them. As the head of a department with a majority tenured faculty, I strive to bring out the best in

them. I am proud to have instituted goal-setting as part of our annual review to help guide progress from year to year. As a result, my faculty stay fresh in their fields and win professional development grants and sabbaticals. I have helped train new faculty through my department head position and back when I was on the new faculty orientation committee.

I am pleased with the work that I have done to enhance assessment. My department had a history of perfunctory assessment, with boxes checked and with very little involvement from faculty. In the past years, with encouragement from Ms. Amanda Gardner and others, Communication & Media Studies has worked hard to make sure that assessment is not a waste of time. To that end, we emphasize the importance of assessment-related discussions and the changes that emerge. While quality assessment should be expected of all departments, I am pleased with my department's improvement. We have gone from something to nothing while building a culture around shared responsibility. We have schedules, discussions, participation, and---dare I say---a little excitement around assessment.

I have worked in some capacity with nearly every committee on campus, including general education, online learning, budget advisory, and Faculty LIFE. I have a special appreciation for the Arkansas Governor's School, having developed the drama curriculum for it and having taught for it for seven years.

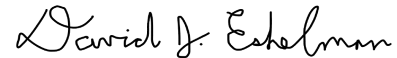
I believe that I have a quiet way of making things happen, which I learned from my nine years on the Faculty Senate. Back in 2010, I saw the needs of our adjunct faculty; and I was instrumental in creating the Adjunct Support Committee, which has continued long after my involvement and is the envy of many universities in our state. Other ventures that I have been responsible for include the Faculty Senate Choice Award, one of the iterations of the Shared Governance Committee, and the full professor group. I started the Arkansas Radio Theatre in my second year of employment. Since 2007, this organization that has released over 100 recordings on our website and on Spotify, has provided around 500 student acting opportunities, and has extended its reach to the Kipling Society in the U.K. and to the visually impaired throughout Arkansas. The Radio Theatre also gave me the opportunity, with Dr. Alexis Johnson and the folks in Sponsored Programs, to write a National Endowment for the Arts grant. Each of my pursuits emerged to suit a specific need at a specific time, but has continued in one form or another. I believe that they make our university a better place.

The duties of the AVPAA are abundant, falling in the categories of curriculum support and oversight, faculty support and oversight, and important initiatives. I believe that I can help the university in all of these areas. Perhaps most important, though, is the ability to assist the EVPAAP. The AVPAA needs to represent the EVPAAP and to help him. I hope that Dr. Santos will consider what I bring. I know Arkansas Tech. I know its people. And I know this community. While Dr. Santos has certainly made his presence felt at ATU, I would be honored to help further connect Dr. Santos's vision with our people. I have noticed that Dr. Santos is interested in combatting loneliness and strengthening the communal bonds among the administrators, faculty, staff, students, and the local community. Helping these efforts would be one of the best parts of the job.

In conclusion, thank you for the opportunity to apply. In reviewing my vita and reading over the job description, I am reminded of how well this university has treated me and of what affection I have for it. I would be very pleased to serve ATU in a new capacity.

If you have any questions, I can be reached at <deshelman@atu.edu> or 479-964-0890.

Yours truly,

A handwritten signature in cursive script that reads "David J. Eshelman".

David J. Eshelman, Ph.D., M.F.A.  
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