

Michael David Székely

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Abington, PA 19001
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CURRENT POSITION

2021- Associate Professor of Intellectual Heritage, Temple University, Philadelphia, PA
2019-2021 Assistant Professor of Intellectual Heritage, Temple University, Philadelphia, PA
2015-2019 Assistant Professor of Philosophy, Temple University, Philadelphia, PA

EDUCATION

2004 Ph.D, Philosophy, Temple University, Philadelphia, PA
2000 M.A., Philosophy, Temple University, Philadelphia, PA
1995 B.Music (magna cum laude), Jazz Studies (Minor: Art History), Hartt School of Music,
University of Hartford, West Hartford, CT

DISSERTATION

The Political Economy of Music and Musical Discourse: After Attali's 'Composition'

Temple University, Philadelphia, PA, 2004

Advisor: Dr. Philip Alperson

Committee Members: Dr. Joseph Margolis, Chair (Philosophy, Temple University), Dr. Alan Singer (English, Temple University), and Dr. John Carvalho (Philosophy, Villanova University)

Dissertation focuses on the implications of “composition,” a term given by Jacques Attali to what he believed to be a coming stage with respect to the increasingly changing nature of the relationship between music and society. In Attali’s forecast, this change would be largely the result of significant developments in cultural, artistic, and technical production. The various ways in which Attali’s prediction has apparently been fulfilled are explored, especially in light of how our experience and practice of music, as well as our discourses surrounding music, have effected changes in both the roles of the various participants involved in musical cultures and the codes and uses of music they employ.

AREA OF SPECIALIZATION

Aesthetics/Philosophy of the Arts (especially music)

AREAS OF COMPETENCE

Cultural and Critical Theory, Comparative Literature, Existentialism, Modernist Art History, Popular Culture Studies

BOOK PROJECT

Poststructuralism and Musical Ontology (in preparation)

PUBLICATIONS

“What Moves Music? Poststructuralism, Pulsion, and Musical Ontology,” in *Historical Traces and Future Pathways of Poststructuralism: Aesthetics, Ethics, Politics*, eds. Emma Ingala and Gavin Rae (UK: Routledge, November 12, 2020).

“Music of a Witch’s Line: Deleuze and Guattari, and Music Video Shreds,” *Rhizomes: Cultural Studies in Emerging Knowledge* 34, July 2018, <http://rhizomes.net/issue34/szekely.html>

Review of *The Cultural Promise of the Aesthetic*, by Monique Roelofs, *Journal of Aesthetics and Art Criticism*, Volume 75, Issue 1, Winter 2017, 99-100.

“Musical Education: From Identity to Becoming,” *The Oxford Handbook of Philosophy in Music Education* (Oxford and New York: Oxford University Press, 2012).

“Jazz Naked Fire Gesture: Improvisation as Surrealism,” *Papers of Surrealism*, Issue 9, Summer 2011, https://www.research.manchester.ac.uk/portal/files/63517393/surrealism_issue_9.pdf

“Schizo Zen, or, Subjectivity and the Schizoid Musician,” *Rhizomes: Cultural Studies in Emerging Knowledge* 20, Summer 2010, special issue: “Boundaries of Publication: Posthumography,” <http://www.rhizomes.net/issue20/szekely.html>

“Progressive Listening, or Listening as Improvisation: The Case of The Shaggs,” *Canadian Journal of Aesthetics*, Volume 15, Fall 2008.

“Thresholds: Jazz, Improvisation, Heterogeneity, and Politics in Postmodernity,” *Jazz Perspectives* 2 (1), 2008, 29-50.

“Fullness-to-Explosion: The Mode of Musical Becoming,” *Litteraria Pragensia: Studies in Literature and Culture* 16, (32), 2006, special issue: “Towards a New Aesthetics: Technology, Intensity, Heterogeneity,” 96-114.

“Gesture, Pulsion, Grain: Barthes’ Musical Semiology,” *Contemporary Aesthetics*, Volume 4, 2006, <http://www.contempaesthetics.org/newvolume/pages/article.php?articleID=409>

“Rethinking Benjamin: The Function of the Utopian Ideal,” *Cultural Logic*, 2006.

“Pushing the Popular, or Toward a Compositional Popular Aesthetics,” *Popular Music and Society* 29 (1), 2006, 91-108.

Dictionary of Modern American Philosophers, 2005 Edition. Entries for Milton Babbitt, David Prall, and Victor Zuckerkandl.

“Text, Trembling: Bataille, Breton, and Surrealist Eroticism,” *Textual Practice* 19 (1), 2005, 113-129. Cited in *French XX Bibliography 58: Critical and Biographical References for the Study of French Literature Since 1885*, ed. William J. Thompson (New Jersey: Rosemont Publishing, 2007).

“Becoming-Still: Perspectives on Musical Ontology after Deleuze and Guattari,” *Social Semiotics* 13 (2), 2003, 113-128.

PAPERS PRESENTED

“What Moves Music? Poststructuralism and Musical Ontology,” international conference: “Poststructuralism: Past, Present, Future,” Universidad Complutense de Madrid, Spain, March 2019.

“Shreds: The Authenticity of Musical Tricksterism,” Canadian Society for Aesthetics, annual conference, St. Catharines, Ontario, May 2014.

“Rhythm, Pulsion, A-signification,” American Comparative Literature Association, Session: “Shifting Positions - Writing Materialities of Sound,” University of Toronto, Ontario, April 2013.

“Shreds: The Authenticity of Musical Tricksterism,” Popular Culture Association/American Culture Association National Conference, Session: “Improvisations and Borrowings,” Washington, D.C., March 2013.

“Incorporeal Materialism, Singularity, and Improvising Bodies,” ICASP-McGill Center for the Critical Study of Improvisation, Interdisciplinary Conference, Theme: “Skin—Surface—Circuit: Embodying the Improvisatory,” Montreal, Quebec, June 2012.

“Immanence, Singularity, Concept: Musings on Music and Improvisation from Surrealism to Deleuze and Guattari,” International Society for Improvised Music, annual conference, Wayne, New Jersey, February 2012.

“A Pulsional Ontology of Music: Barthes and Beyond,” Guelph Jazz Festival Colloquium, Session: “Desire and Signification,” Guelph, Ontario, September 2010.

Commentary on Jeanette Bicknell, *Why Music Moves Us*, Canadian Society for Aesthetics, annual conference, Montreal, Quebec, May 2010.

“On a Spade Reddened in the Fire: Surrealism, Philosophy, and Improvised Jazz,” Canadian Society for Aesthetics/Canadian University Music Society (joint session), annual conference, Ottawa, Ontario, May 2009.

“Music Impossible: Notes on Improvisationality,” Canadian Society for Aesthetics, annual conference, Vancouver, British Columbia, May 2008.

“Improvisational Pragmatics,” American Society for Aesthetics, annual Eastern Division meeting, Philadelphia, Pennsylvania, April 2008.

“What Is Community-Based Learning and How Can I Try It?” (Co-Presenter), Temple University Teaching and Learning Center, Winter Faculty Conference: *Transformative Teaching: Developing Students as Scholars and Citizens*, Philadelphia, Pennsylvania, January 2008.

“Pushing the Popular, or, Toward a Compositional Aesthetics,” American Society for Aesthetics, annual National meeting, Los Angeles, California, November 2007.

“Fullness-to-Explosion: The Mode of Musical Becoming,” Canadian Society for Continental Philosophy,

annual conference, Hamilton, Ontario, October 2007.

“Progressive Listening, or Listening as Improvisation: The Case of The Shaggs,” Canadian Society for Aesthetics, annual conference, Saskatoon, Saskatchewan, May 2007.

“Progressive Listening, or Listening as Improvisation: The Case of The Shaggs,” Eastern Pennsylvania Philosophical Association, Wilkes-Barre, Pennsylvania, April 2007.

“Detouring with The Shaggs: A Case Study in Improvisatory Aesthetics,” International Conference on Arts and Humanities, Hawaii, 2007 (accepted for presentation).

“Gesture, Pulsion, Grain: Barthes’ Musical Semiology,” Canadian Society for Aesthetics, annual conference, Toronto, Ontario, May 2006.

“What Should We Do Now?: Liability Issues in Experiential Education” (Co-Presenter), Pennsylvania Campus Compact annual meeting, Harrisburg, Pennsylvania, November 2002.

“Surrealist Eroticism: Uncovering the Sewing Machine and Umbrella,” Schuylkill Conference, Philadelphia, Pennsylvania, October 2000.

“Rethinking Benjamin: The Function of the Utopian Ideal,” Society for Utopian Studies, annual conference, Montreal, Quebec, October 1998.

ADMINISTRATIVE/ADVISORY EXPERIENCE

2014-present *Faculty Director/Advisor*, Bachelor of Arts in Liberal Studies program, College of Liberal Arts, Temple University, Philadelphia, PA.

2014-present *Faculty Director/Advisor*, Master of Liberal Arts program, College of Liberal Arts, Temple University, Philadelphia, PA.

Serve as faculty director/advisor for interdisciplinary undergraduate and graduate degree programs in the liberal arts; Meet with prospective students; Advise current students; Develop strategies to expand program to other University campuses; Recruit faculty; Facilitate curricular programming/scheduling; Participate in workshops to promote and discuss program.

2009-2014 *Assistant Director/Faculty Advisor*, Master of Liberal Arts program, College of Liberal Arts, Temple University, Philadelphia, PA.

Served as part of administrative team that facilitates interdisciplinary graduate degree program in the liberal arts; Meet with prospective students; Advise current students; developed strategies to expand program to other University campuses; Recruited faculty; Facilitated curricular programming/scheduling; Participated in workshops to promote and discuss program; served as program website administrator.

2003-2014 *Coordinator*, Center for Internships and Career Development, College of Liberal Arts, Temple University, Philadelphia, PA.

Oversaw all modes of experiential programming connecting liberal arts students and faculty to regional businesses and community-based organizations, including service opportunities and community-based learning, internships, externships, and volunteering; Career advising and development; developed and executed career-related programs and events; Oversaw and presented at open house events for prospective and admitted students and families.

2000-2003 *Research Associate*, Office of Experiential Learning, College of Liberal Arts, Temple University, Philadelphia, PA.

Assisted the Director in facilitating the operation of the Experiential Learning team; Fulfilled the research needs of the Office, regarding issues related to experiential programming, general University infrastructure and policies, specific College of Liberal Arts initiatives, as well as a variety of topics in educational philosophy and curricula; Helped to design legal and liability policy pertaining to experiential programming in the College of Liberal Arts; Organized and maintained office budgetary records and accounts.

1999 *Research Assistant*, School of Law, Temple University, Philadelphia, PA.

Researched and dictated texts pertaining to constitutional law; Assisted in the processing of examinations; Fulfilled organizational needs and filing.

ACADEMIC COMMITTEES & SERVICE

2021-present *Honors Assessment Committee*

2021-present *Writing-Intensive Course Committee*

Serve as member of committee of faculty and administrators charged with overseeing the writing-intensive course program, including reviewing departmental proposals for certifying or recertifying writing-intensive courses.

2021-present *Program Promotion Working Group*

Serve as member of working group exploring different ways to promote the Intellectual Heritage program at Temple University and forge connections with other college- and university-wide programs, as well as considering the program's overall identity and branding.

2004-present *Temple University Advisory Board, Inside-Out Prison Exchange Program*

Serve as Advisory Board member for internationally recognized program, founded at Temple University, which utilizes a community-based learning pedagogy in which students from colleges and universities and incarcerated residents at various prison sites engage in academic coursework and dialogue/discussion concerning the criminal justice system.

2018-2021 *Faculty Senate Representative, College of Liberal Arts*

2021 *Faculty Learning Community on Oral Communication in General Education Courses*

Through the Center for the Advancement of Teaching, participating in faculty learning community that will develop oral communication activities and assignments to implement in

GenEd courses in future semesters, as well as help identify and develop resources related to oral communication that can be made available to future GenEd instructors.

2020 *General Education Oral Communication Working Group*

Served as member of university-wide working group tasked with addressing such issues as: what the GenEd program means by “oral communication,” additional appropriate assessment rubric, and additional faculty resources. Working group made recommendations to the GenEd Executive Committee.

2016-2019 *Undergraduate Studies Committee, Philosophy Department*

2016 *Intellectual Heritage Ethical Reasoning Assessment Committee*

Served as member of university-wide committee tasked with assessing the Ethical Reasoning component of the Intellectual Heritage curriculum.

2009-2014 *Admissions/Recruitment Committee*

Served as member of university-wide committee that focuses on issues pertaining to recruitment, admissions to, and enrollment in the University. Members of committee serve as key liaisons to their school or college on such matters. Work of committee also extends to publicity, promotion, and facilitation of events for prospective students and families (open houses, workshops, etc.).

2008-2014 *Pennsylvania Capitol Semester Committee*

Served as member of collegial committee charged with the development and delivery of an academic internship program in which students experience total immersion in state institutions and state politics while living, studying, and working in the Pennsylvania state capital, Harrisburg.

2005-2014 *Career Services Networking Group*

Served as member of university-wide committee working toward best practices in networking, service delivery and integration, and mutual programmatic support involving career services offices and centers across the University.

2005-2014 *Leadership Development Advisory Board*

Served as member of university-wide planning committee toward the development of a University-wide leadership program. Special projects included: conceptualizing and designing the Leadership Studies Academy, a component of the overall Leadership Challenge program, comprised of a series of courses offered across the University from which students can choose in order to pursue issues, ideals, and values relevant to a holistic model of leadership; editing key program documents.

2009 *Community-Based Learning Faculty Development and Tenure and Promotion Subcommittee*

Served as member of university-wide subcommittee tasked with exploring and assessing tenure and promotion policies and procedures concerning community-based learning pedagogy and research.

2006 *First-Year Programs/Freshman Seminars*

Served as member of university-wide planning team to enhance first-year programming and living-learning communities through the development of integrative academic courses and experiential learning opportunities; Presented career workshops for freshman seminars, as well as arranging career site visits whereby students can meet and interact with host institution management and staff; Participated in syllabus development for academic component of freshman seminars and consult on experiential placements available to student by field of interest.

2000-2004 *Service Learning Roundtable*

Served as member of university-wide roundtable that sought to encourage and support courses and programming that utilized the transformative potential of service learning, a curriculum-based and inclusive form of pedagogy involving the placement of students in local communities in order stimulate a deeper understanding of an academic subject through immersion in the world beyond the classroom.

OTHER ACADEMIC SERVICE/ACTIVITIES

Faculty Mentor, Student CARAS Project: Angelica Grillo, "Freedom and Difference: An Application of Schelling's Naturphilosophie to Improvisation in Free Jazz," Summer/Winter 2019.

Moderator, Panel Discussion: "Music and Social Justice," Intellectual Heritage Program, Temple University, Philadelphia, November 11, 2019.

AWARDS/HONORS

2019-2020 *Faculty Merit Award*

Based on exceptional performance for service co-leading a Faculty Learning Community on oral communication and for participation on the Oral Communication Working Group.

TEACHING EXPERIENCE

Temple University:

Graduate

2021 (Summer)	Talk About Pop Music
2021 (Spring)	"Religion" and "Spirituality"
2020 (Fall)	Humor
2020 (Summer I)	Jazz: History, Culture, Aesthetic
2020 (Spring)	Made in America: Transcendentalism, the Beats, and the Modern Hipster
2019 (Fall)	Myth, Satire, and Spectacle (Everyday Life Studies)
2019 (Spring)	"Religion" and "Spirituality"

2018 (Fall)	Humor
2018 (Spring)	Jazz: History, Culture, Aesthetic
2017 (Spring)	Humor
2016 (Fall)	Love and Sexuality
2016 (Summer)	Everyday Life Studies
2016 (Spring)	Made in America: Transcendentalism, the Beats, and the Modern Hipster
2015 (Fall)	Humor
2015 (Summer)	Love and Sexuality
2015 (Spring)	Everyday Life Studies
2014 (Fall)	Talk About Pop Music
2014 (Spring)	Humor
2013 (Summer II)	Love and Sex
2013 (Summer I)	Art in Its Contexts
2013 (Spring)	Tactics, Culture Jamming, and Everyday Life
2012 (Fall)	From the Enlightenment to Modernism
2012 (Summer)	Humor
2012 (Spring)	Jazz
2011 (Fall)	“America, when will you be angelic?”: From Transcendentalism to the Beats
2011 (Summer)	The Enlightenment and Modernism: Ideals and Discontents
2011 (Spring)	Tactics, Culture Jamming, and Everyday Life
2010 (Fall)	Popular Music and Contemporary Theory
2010 (Summer II)	Jazz
2010 (Summer I)	Art and its Contexts
2010 (Spring)	Tactics, Culture Jamming, and Everyday Life
2009 (Fall)	Popular Music and Contemporary Theory
2009 (Summer)	Art and its Contexts
2009 (Spring)	Modernism/Postmodernism
2008 (Fall)	Popular Music and Contemporary Theory
2008 (Spring)	Introduction to Interdisciplinary Studies: Beyond the Boundaries of Thought
2007 (Spring)	Foundations of Modern Thought: The Search for an Ideal

Undergraduate

2021 (Summer)	Approaches to Liberal Studies: Talk About Pop Music
2021 (Spring)	Intellectual Heritage I: The Good Life Honors Meaning of the Arts Special Topics: “Religion” and “Spirituality”
2020 (Fall)	Intellectual Heritage I: The Good Life Honors Meaning of the Arts Special Topics: Humor
2020 (Summer I)	Approaches to Liberal Studies: Jazz: History, Culture, Aesthetic
2020 (Spring)	Intellectual Heritage I: The Good Life (3 sections)
2019 (Fall)	Myth, Satire, and Spectacle Honors Meaning of the Arts Honors Intellectual Heritage I: The Good Life
2019 (Summer II)	Meaning of the Arts (online) Landscape of American Thought (online)
2019 (Summer I)	Meaning of the Arts (online)
2019 (Spring)	Meaning of the Arts (online) Landscape of American Thought (online)

2018 (Fall)	Honors Meaning of the Arts Meaning of the Arts (online)
2018 (Summer II)	Meaning of the Arts (online)
2018 (Summer I)	Meaning of the Arts (online) Landscape of American Thought (online)
2018 (Spring)	Themes in Existentialism Meaning of the Arts (online)
2017 (Fall)	Honors Meaning of the Arts Meaning of the Arts (online) Landscape of American Thought (online)
2017 (Spring)	Themes in Existentialism Meaning of the Arts (online)
2016 (Fall)	Honors Meaning of the Arts Approaches to Liberal Studies: Talk About Pop Music
2016 (Summer II)	Meaning of the Arts (online)
2016 (Summer I)	Meaning of the Arts (online)
2016 (Spring)	Themes in Existentialism Approaches to Liberal Studies: Talk About Pop Music
2015 (Fall)	Meaning of the Arts (online) Mosaic I: Humanities Seminar
2015 (Summer)	Meaning of the Arts (online)
2015 (Spring)	Themes in Existentialism Mosaic I: Humanities Seminar

2011-2015 Liberal Arts Internship

Through this option, students can receive upper-level liberal arts elective credit for successful completion of an internship in conjunction with fulfilling an academic component, which may include resume building and other career development, ongoing reports/reflections, final project, etc.

2008 (Summer)	American Music
2007 (Fall)	Philosophical Challenges to the Individual
2007 (Summer)	American Music
2006 (Fall)	Philosophical Challenges to the Individual
2006 (Summer)	American Music
2006 (Spring)	Classics in Moral Philosophy American Lives
2005 (Fall)	Philosophical Challenges to the Individual American Lives
2005 (Spring)	Art & Society

Penn State University:

Undergraduate

2008 (Spring)	Introduction to Ethics
2007 (Spring)	Basic Problems of Philosophy
2006 (Fall)	Introduction to Ethics

Special Studies Program, Chautauqua Institution (<http://www.ciweb.org/>):

2016 (Summer)	Philosophy, Art, and the City
2015 (Summer)	American Music
2014 (Summer)	Love and Sexuality
2013 (Summer)	Humor
2012 (Summer)	The Beats
2011 (Summer)	Nietzsche, Vital Philosopher
2010 (Summer)	Beyond the Boundaries of Thought Assumptions of Philosophy
2009 (Summer)	American Music

THESIS/DISSERTATION COMMITTEES

Bohler, Eva (Ph.D., Africology and African American Studies, 2021) “An Afrocentric Analysis of the Philosophies of Howard Thurman.” External Reader.

Kurtsman, Jenya (Liberal Arts, 2020) “Inconvenient Consequences of Chernobyl: Who Needs to Advocate for Facts?” Primary Advisor.

Chen, Ying (Liberal Arts, 2019) “The Representation of Marginalized Families and Individuals in Diane Arbus’ 1960s Photographic Portraits.” Primary Advisor.

Li, Xiaonan (Liberal Arts, 2019) “A Postcolonialist Perspective on the Contextualization of Ancient Chinese Relics in United States Museums.” Primary Advisor.

Nguyen, Anh (Liberal Arts, 2018) “Tradition and Modernization Concerning *Aodai*, Traditional Vietnamese Dress.” Primary Advisor.

Gola, Kristen (Liberal Arts, 2018) “Uncorking the Wine-Mom Phenomenon: How the Virtual Village for Maternal Support Transformed into a Drinking Culture.” Co-Advisor.

Reynolds, Nicholas (Liberal Arts, 2016) “The Impossibility of the Possible: Franz Kafka’s “The Burrow.”” Primary Advisor.

Rice, Mark (Liberal Arts, 2016) “Esoteric Exile in Modernity: James Joyce’s *The Dead*.” Primary Advisor.

Wang, Shahui (Liberal Arts, 2016) “Traveling the Third Space: Resistance and Ambivalence in the Postcolonial Literature of Eileen Chang, V.S. Naipul, and Marguerite Duras.” Primary Advisor.

Cornitcher, Carolyn (Liberal Arts, 2016) “Post-Industrialization and Poverty in North Philadelphia, 1920-1970.” Co-Advisor.

McClay, Shannon (Liberal Arts, 2015) “Sexual Assault on the College Campus.” Primary Advisor.

Pavlovcak, Gregory (Liberal Arts, 2015) “Exploring Landscapes of Control in Google Maps: Spatial Strategies and Tactics in More-than-Human Geographies.” Primary Advisor.

Ercoli, Raymond (Liberal Arts, 2014) “The Case of Nick Knight: Digital Photography and the Business of Fashion.” Co-Advisor.

Lewis, Kellie (Liberal Arts, 2014) "Abstraction as Storytelling in the Vietnam Veterans and 9/11 Memorials." Primary Advisor.

Gebhardt, Isabel (Liberal Arts, 2013) "Cultural discord in the Vietnamese American family structure and the loss of cultural identity among its youth." Primary Advisor.

Lin, Brad (Liberal Arts, 2013) "From School to Museum: The Controversial Move of the Barnes Foundation and the Challenge to Enhance Its Educational Methodology." Co-Advisor.

Cohen, Lauren (Liberal Arts, 2013) "The Use of Celebrity Image within an Advertising Endorsement: Grant Hill Drinks Sprite." Co-Advisor.

Mooney, James (Liberal Arts, 2013) "Problematizing the Portrayal of Obsessive-Compulsive Disorder in *Monk*." Co-Advisor.

Ridgely, Elisabeth (Liberal Arts, 2013) "Peer-to-Peer Violence in Nursing: Why Has It Become Endemic and What Can We Do About It?" Primary Advisor.

West, Benjamin (Liberal Arts, 2012) "Nostalgia Crisis: A Visual Anthropology of Lehigh Valley Punk and Hardcore." Co-Advisor.

Prantl, Ellen (Liberal Arts, 2012) "The Study of Five Fascinations Layered in Architectural History: Using Philadelphia as a Case Study." Co-Advisor.

Morrison, Elizabeth (Liberal Arts, 2012) "Truths and Consequences: A Study of the Angry Black Women Stereotype." Co-Advisor.

Ghant, Dwayne (Liberal Arts, 2012) "Belief and the Mind: Exploring how racial bias and belief structures affect cognitive development in intelligence and human behavior." Primary Advisor.

Bala, Denise (Liberal Arts, 2012) "Women's Rights Today: Have We Achieved the 'Perfect Equality' Mill's Liberal Feminism, or Were His Ideas Destined to Fail?" Primary Advisor.

Anastasia, Michael (Liberal Arts, 2012) "The Philadelphia Nativist Riots of 1844: The Spatial and Racial problems that predicated the collapse of the Whig Party." Co-Advisor.

Bateman, Alice (Liberal Arts, 2012) "Cognitive Science and Education: Building a Cautious Bridge." Co-Advisor.

Cook, Nexus (Liberal Arts, 2012) "The Psychology of Creativity: Exploring the link between creativity and mental health in bipolar disorder and schizophrenia." Primary Advisor.

Selby, Darasia (Liberal Arts, 2012) "Identity Politics in Santeria." Co-Advisor.

Semenuk, Amy (Liberal Arts, 2012) "The Virtual Art Museum: Goals, Problems, and Inspirations." Primary Advisor.

Zindell, Robert (Liberal Arts, 2012) "Resiliency: The Story of Covenant House and the Youth They Serve." Primary Advisor.

Jackson, Ky'a (Liberal Arts, 2012) "Diamonds in the Rough: The Cultivation of Black Children and Adolescents in Camden, NJ." Co-Advisor.

Kane, Maurice (Liberal Arts, 2012) "Ernest Poole (1880-1950): The Apprenticeship of a Socialist Journalist 1902-1914." Co-Advisor.

Hoelzle, Desiree (Liberal Arts, 2012) "Black Vegetarianism: Food Minority Groups in a Racialized America." Primary Advisor.

Robinette, Tara (Liberal Arts, 2012) "His Name or Mine: An Identity Crisis Rooted in Sexism." Primary Advisor.

Gill, Tracy (Liberal Arts, 2012) "Nuclear No More: An Analysis of Changes to the American Family Since the 1950s." Primary Advisor.

Ruggiero-Wagner, Lisa (Liberal Arts, 2011) "Tuberculosis: When American Biomedical Research is Not Enough." Primary Advisor.

Salazar-Borja, Gerardo (Liberal Arts, 2011) "Photography as a Tool of Modern Man through the Words of Walter Benjamin and the Images of Robert Frank." Primary Advisor.

Moffat, Frederick (Liberal Arts, 2011) "The comprehensive location of videogames on the university campus: Integrating students, faculty, university administration and the videogame industry for teaching, learning, research and recreation." Co-Advisor.

Baez, Crisbel (Liberal Arts, 2011) "Displaced Identities in the Caribbean: A comparative study of how the political and social histories of Haiti and Dominican Republic have shaped islander identity." Co-Advisor.

Weisgrau, Joshua (Liberal Arts, 2011) "Media and Culture: A curriculum for an upper level high school media studies class." Primary Advisor.

Appignani, Timothy (Liberal Arts, 2011) "The Big Rich in the Big Picture: The Impact of Conservative Advocacy Among Independent Texas Oilmen." Co-Advisor.

DeSanto, Joanne (Liberal Arts, 2010) "Madonna: The Unlikely Force behind the Empowerment of a Generation of Women." Co-Advisor.

Usino, Michael (Liberal Arts, 2010) "A Pirate's Life for Me': Pirates, Cowboys, Presidents, and the Reinvention of American Iconography." Co-Advisor.

Neri, Jenna (Liberal Arts, 2010) "Critical Theory Today: History, the Appropriation of Art, and Critical Realism." Primary Advisor.

Lederman, Charles (Liberal Arts, 2010) "Exploring Catholic Sexuality Using John Paul II's *Man and Women He Created Them – Theology of the Body*." Primary Advisor.

Knappick, Leighanna (Liberal Arts, 2010) "Exploring Individualism-Collectivism (I-C): An Alternative Framework for Socioeconomic Debate." Primary Advisor.

ONGOING MUSIC PROJECTS/COLLABORATIONS

Drums, *Anthony Braxton Quarter*, collective improvisation

<https://roulette.org/event/roulette-celebrates-one-year-in-brooklyn-lineup-tba/>

Drums, *Hawk Tubley & The Ozymandians*, eclectic folk music (Americana) quartet

<https://hawktubley.bandcamp.com/album/pond-kings-in-april>

<https://hawktubley.bandcamp.com/album/chocolate-maple-squeeze-play>

Drums, *The Stardusters*, guitar/acoustic bass/drums trio focusing on a broad repertoire of music across a range of genres and styles, including surf, doo-wop, rock, country, swing, as well as jazz standards

<https://soundcloud.com/nick-millevoi/the-stardusters-sampler>

<https://archive.org/details/the.stardusters2018-02-22.mk4.flac16>

Drums, *Unseen Rain*, violin/cello/acoustic bass/vibraphone/drums quintet focusing on original compositions

<https://unseenrain.bandcamp.com/album/out-beyond>

Drums, *Bbob Rainey/Michael Szekeely*, duo project focusing on collective improvisation

<https://youtu.be/XA8CKf1845c>

Drums, *Heath Watts/Michael Szekeely*, duo project focusing on collective improvisation

<https://youtu.be/40JO8k8-qMQ>

Drums, *Bobby Zankel Trio*, reeds/acoustic bass/drums trio focusing on original compositions within a jazz/collective improvisation format

<https://youtu.be/3DZthprWSmw>

Drums, *Several Wolves*, varying ensembles (typically trio or quartet, featuring combinations of piano/acoustic bass/drums/saxophones/guitar) focusing on collective improvisation

<https://youtu.be/WEsVYJrqNM0>

Select performances for City Church Philadelphia.

Select performances and recordings with Anthony Braxton, Taylor Ho Bynum, Stephen Haynes, Dave Liebman, Toshi Makihara, Sam Newsome, Jack Wright, Bobby Zankel.

Studies in drums/percussion with drum master Milford Graves, Bennington College, VT, 1996.

Studies in classical percussion with Benjamin Toth and Rosemary Small, University of Hartford, CT, 1991-1995.

Studies in jazz and African-American history with late jazz legend Jackie McLean, University of Hartford, CT, 1991-1995.

MUSIC RECORDINGS

2019 Percussion, Unseen Rain, *Out Beyond*

2019 Drums, Hawk Tubley & The Ozymandians, *Maple Chocolate Squeeze Play* (Night Cheese)

2016 Drums, Hawk Tubley & The Ozymandians, *Pond Kings in April* (Night Cheese)

2016 Drums, Anthony Braxton, *Quintet (Tristano) 2014* (New Braxton House Records)

- 2015 *The Outsiders Improvised & Creative Music Festival 2015* (Daniel Blacksberg Trio)
 2014 Drums, Daniel Blacksberg Trio, *Perilous Architecture* (NoBusiness Records, NBLP 76)
 2014 Drums/keyboards/composer, Courtney Parker, *There EP*
 2012 Drums, Anthony Braxton, *Quintet (Tristano) 1997* (New Braxton House Records)
 2010 Drums, Daniel Blacksberg Trio, *bit heads* (NoBusiness Records, NBLP 7)
 2007 Drums, David Corter, *Didgeridoo Mania* (Arc)
 2005 Drums/composer, ALMS Trio, *Advocates* (Eighth Nerve Records, New York)
 2005 Drums, Stephen Mazzetta, *Tender Format* (Devibo, New York and Los Angeles)
 1996 Drums/composer, Feet Music, *Assertions & sketches* (Chroma Independent Media, Connecticut)
 1996 Drums/composer, Feet Music, *Jazz at the Wilde* (Uh-Oh Records, Connecticut)

MUSIC GRANTS/AWARDS/PRESS

- 2010 Daniel Blacksberg Trio, *bit heads* (NoBusiness Records, Lithuania), “Debut Album” (top 5), Best of 2010, *AllAboutJazz – NewYork*
- 2007 Dan Blacksberg Trio, “Shows of the Year,” *Year in Review 2007*, David R. Adler, freelance critic and music journalist (*Downbeat*, *Philadelphia Inquirer*, *Philadelphia Weekly*, etc.)
- 2007 New York State Council on the Arts Grant, Twin Counties Cultural Fund, Hudson, NY (musical performance/workshop)
- 2006 New York State Council on the Arts Grant, Twin Counties Cultural Fund, Hudson, NY (musical performance/workshop)
- 2005 New York State Council on the Arts Grant, Twin Counties Cultural Fund, Hudson, NY (musical performance/workshop)
- 1998 Arts Horizon, Inc. Grant, Bronx, NY (musical performance/workshop)
- 1996 Feet Music, Voted “Best Jazz,” *Hartford Courant*
- 1995 Evelyn W. Preston Grant, Hartford, CT (musical performance/workshop)

PROFESSIONAL AFFILIATIONS

Popular Culture/American Culture Association
 American Comparative Literature Association
 European Society for Aesthetics
 International Society for Improvised Music
 Canadian Society for Continental Philosophy
 Canadian Society for Aesthetics
 Society for Existential and Phenomenological Theory and Culture
 Society for Phenomenology and Existential Philosophy
 American Philosophical Association
 American Society for Aesthetics

LANGUAGES

German [speaking, reading, and writing proficiency]

SPECIAL INTERESTS

Performing and recording musician and composer, poetry, visual arts

REFERENCES

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