

Department of Theatre, Northwestern University  
Ryan Centre for the Musical Arts, 70 Arts Circle Drive, #5-173, Evanston IL 60208  
Office 847-491-3138  
tcdavis@northwestern.edu

## TRACY C. DAVIS — CURRICULUM VITAE

**SPECIALTIES** 19C British theatre history; historiography; economics and business history of theatre; performance theory; gender and theatre; research methodology, museum studies; Cold War studies

---

**ACADEMIC  
POSITIONS**

**NORTHWESTERN UNIVERSITY**

2001 Ethel M. Barber Professor of Performing Arts  
1999 Promoted to Full Professor  
1994 Appointed to the Department of Performance Studies  
1994 Promoted to Associate Professor  
1991 Assistant Professor, Departments of Theatre and English

**HARVARD UNIVERSITY**

1990–91 Andrew W. Mellon Faculty Fellow in the Humanities (Women's Studies)

**UNIVERSITY OF CALGARY**

1989–90 Assistant Dean for Research, Faculty of Fine Arts  
1988–90 Assistant Professor, Department of Drama

**QUEEN'S UNIVERSITY, KINGSTON**

1987–88 Social Sciences and Humanities Research Council Fellow  
1985–87 Webster Post-Doctoral Fellow

**UNIVERSITY OF WARWICK**

1983–84 School of Theatre Studies, Part-time Instructor

---

**ADDITIONAL  
ADMINISTRATIVE  
POSTS AT  
NORTHWESTERN**

2015–2012-15 Chair, Mentoring Council (The Graduate School and Provost's Office)  
2012-15 Associate Dean for Academic Affairs (The Graduate School)  
2012-15 Chair, Academic Affairs Council (The Graduate School)  
2011–2011– Director, Excellence in Doctoral Mentoring Initiative  
Regular trainings for faculty, graduate students, and postdocs to improve mentoring skills; institution-wide advocacy and consultation  
2011–14 Chair, Northwestern University Press Board  
1999–2001 Chair, University Research Grants Committee  
1996–2009 Director, Interdisciplinary PhD in Theatre and Drama (IPTD)

---

**PROFESSIONAL  
LEADERSHIP**

2016–2012– Member, SSRC, Dissertation Proposal Development Program  
2007–12 Co-Director, Summer Institute in Cologne  
2007–11 Board of Directors, Performance Studies International  
2007–11 Chair, ASTR Fundraising Committee  
2006–09 President, American Society for Theatre Research (ASTR)  
1997–2002 Member, ASTR and ATHE Joint Committee on NRC Report on Doctoral Programs  
1992–93 Executive Committee, Women and Theatre Program (ATHE)  
1991–98 Executive Committee, ASTR

EDUCATION **UNIVERSITY OF WARWICK, PHD IN THEATRE STUDIES, 1985**

**Awards:**

SSHRC Doctoral Fellowship  
IODE Doctoral Fellowship  
(UK Government) Overseas Research Student Scholarship  
University of Warwick Scholarship in Music  
University of Warwick Faculty of Arts Bursaries  
Alberta Culture Arts Assistance Grants

**UNIVERSITY OF CALGARY, BFA IN DRAMA, 1981**

**Awards:**

Faculty of Fine Arts Gold Medal  
Department of Drama Gold Medal  
Department of Drama Scholarship

**BANFF SUMMER SCHOOL OF FINE ARTS (ACTING), 1979**

**UNIVERSITY OF ALBERTA, FACULTY OF EDUCATION, 1977–78**

MAJOR AWARDS  
AND HONORS

Alexander von Humboldt Research Award, 2016-18  
Andrew W. Mellon Foundation Fellow, Huntington Library, 2009  
Stanley J. Kahrl Fellowship in Theatre History, Houghton Library, Harvard, 2008  
Distinguished Scholar's Prize, American Society for Theatre Research, 2005  
White House Historical Foundation Grant, 2004  
George Freedley Memorial Book Award. Theatre Library Association, 2001  
Folger Library Short-Term Fellowship, 1997  
National Endowment for the Humanities Research Fellowship, 1995  
American Philosophical Society Research Grant, 1994  
Andrew W. Mellon Faculty Fellowship, Harvard University, 1990

TEACHING AWARDS  
AND HONORS

Lane Humanities Institute Teaching Professor, 2007  
Clarence Ver Steeg Graduate Faculty Award, 2004  
Alumnae Professor for Curriculum Development, 1996–97  
Educational Excellence and Academic Initiative Program Grant, 1992–93

VISITING POSTS

Visiting Professor, John Rylands Research Institute, University of Manchester, 2017  
Visiting Professor, University of Malta, 2017  
Humboldt Research Fellow, University of Cologne, affiliated with the Institute for Media Culture and Theater and Theaterwissenschaftliche Sammlung, 2016, 2017, 2018  
Visiting Fellow, Centre for Advanced Studies, Ludwig Maximilians Universität (Munich) 2012  
Distinguished Visitor Professorship, Queen Mary University of London, 2010  
Benjamin Meaker Visiting Professorship, Institute for Advanced Studies, University of Bristol, 2005  
Visiting Researcher, Centre for Business History, University of Glasgow, 1995

VISITING  
LECTURESHIPS

Visiting scholar at Jawaharlal Nehru University (Delhi), 2016  
Distinguished Lecturer, University of Windsor Humanities Research Group, 2012  
Helen Morrin Lecturer, Washington University at St. Louis, 2009  
Ida Cordelia Beam Distinguished Visiting Professor, American Studies, University of Iowa, 2009

MAJOR WORKS IN  
PROGRESS

**RESEARCH**

*Studies in Liberal Subjectivity.* This project investigates networks that connect activists to each other across transnational networks and the role taken by

performance (in theatres, concert halls, pulpits, parliament, and at the hustings) to purposefully use leisure time, social time, and private time contiguously with political work of global consequence. It is a both a microhistory of a London-based family—challenging ideas about mid-Victorian marriage and gender—and a macrohistory of how daily activities accumulate to constitute the work of anti-colonial, anti-racist, and anti-genocidal critiques. The Chesson family emerges as an important hub for global networks of lecturers, politicians, diplomats, missionaries, and activists whom they corresponded, recreated, and debated, promoting numerous causes nationally and internationally. In the Radical tradition, they were stalwarts of human rights. As progressivists, they advocated religious tolerance, education, and colonial reform and engaged widely with ideas circulating in music, theatre, visual arts, poetry, fiction, life-writing, and political theory. Their subjectivity was formed through political activism and honed through profound commitment to self-improvement and service to others as wholly secular evangelists.

#### EDITING

*The Routledge Companion to Theatre Historiography* (Co-Editor with Peter W. Marx). Essays totaling 250,000-words will be commissioned from leading international scholars.

*Theatre and Performance Theory* (General Editor of monograph series, Cambridge University Press). Each volume in the *Theatre and Performance Theory* series introduces a key issue about theatre's role in culture. Specially written for students and a wide readership, each book uses case studies to guide readers into today's pressing debates in theatre and performance studies. Topics include contemporary theatrical practices; historiography; interdisciplinary approaches to making theatre; and the choices and consequences of how theatre is studied; among other areas of investigation.

*Transnational Theatre Histories* (Co-Editor with Christopher Balme and Catherine Cole, monograph series with Palgrave MacMillan). *Transnational Theatre Histories* documents and theorizes the theatre as a global phenomenon in relation to imperial expansion, transnationalism, modernization, changing mobility and communications, migrations, and trade routes from the mid-19th through 20th centuries. Theatre's involvement in these processes – as promulgator and symptom – addresses both globalization studies and transnational history.

---

#### PUBLICATIONS

##### FORTHCOMING BOOKS

- 2018 *Uncle Tom's Cabins: The Transnational Histories of America's Most Mutable Book*, co-edited with Stefka Mihaylova (University of Michigan Press).
- 2017 *A Cultural History of Theatre*, 6 volumes, General Editor (with Christopher Balme) (Bloomsbury UK).

##### BOOKS

- 2012 *The Broadview Anthology of Nineteenth-Century British Performance*, Editor (Broadview Press).
- 2008 *The Cambridge Companion to Performance Studies*, Editor (Cambridge University Press).
- 2007 *Stages of Emergency: Cold War Nuclear Civil Defense* (Duke University Press).
- 2007 *The Performing Society: Nineteenth-Century Theatre's History*, Volume 5 of "Redefining British Theatre History," co-edited with Peter Holland (Palgrave Macmillan). Reissued in paperback, 2010.

- 2003 *Theatricality*, co-edited with Thomas Postlewait (Cambridge University Press).
- 2000 *The Economics of the British Stage, 1800–1914* (Cambridge University Press).  
Reissued in paperback, 2007.
- Winner of the George Freedley Memorial Award for 2000 (Theatre Library Association), representing excellence in writing on live theatre
  - *Choice's* 2001 Outstanding Academic Titles
  - Honourable Mention, Bernard Hewitt Prize (American Society for Theatre Research), 2001
- 1999 *Playwriting and Nineteenth-Century British Women*, co-edited with Ellen Donkin (Cambridge University Press).
- 1994 *George Bernard Shaw and the Socialist Theatre* (Westport, CT: Praeger/Greenwood).
- 1991 *Actresses as Working Women: Their Social Identity in Victorian Culture* (London: Routledge). [Reissued as e-book](#)

#### REPRINTS AND TRANSLATIONS

- “‘Reading Shakespeare by Flashes of Lightning’: Challenging the Foundations of Romantic Acting Theory,” *Critical Essays on European Theatre Performance Practice*, ed. Jim Davis (Ashgate 2014). Reprinted from *ELH A Journal of English Literary History* (1995): 933–54.
- “Theatricality: an Introduction,” *Modern Drama: Critical Concepts in Literary and Cultural Studies*, ed. Martin Puchner (Routledge, 2008) vol. 4 pp. 251–66. Reprinted from *Theatricality*.
- “Acting in Ibsen,” *Source-Book on Naturalist Theatre*, ed. Christopher Innes (Routledge, 2000). Reprinted from *Theatre Notebook* 39.3 (1985): 113–23.
- “Ibsen’s Victorian Audience,” *Readings on “A Doll’s House,”* ed. Hayley R. Mitchell (San Diego: Greenhaven Press, 1998). Reprinted from *Essays in Theatre* 4.1 (November 1985): 21–38.
- “The Social Dynamic and ‘Respectability,’” in *Routledge Reader in Gender and Performance*, ed. Lizbeth Goodman (London: Routledge, 1998) 70–3, reprinted from *Actresses as Working Women: Their Social Identity in Victorian Culture* (1991).
- “*Extremities and Masterpieces: A Feminist Paradigm of Art and Politics,*” *Feminist Theatre and Theory: Contemporary Critical Essays* (Macmillan New Casebooks series), ed. Helen Keyssar (Houndmills: Macmillan, 1996) 137–54. Reprinted from *Modern Drama* 32.1 (March 1989): 89–103.
- [translated into Korean] “Telling the History of Feminist Theatre: Some Strategies and Reflections,” in *Megan Terry and Asian Women’s Theatre*, ed. Jung Soon Shim (Seoul: Samshingak, 1995).

#### FORTHCOMING CONTRIBUTIONS TO BOOKS AND ANTHOLOGIES

- “How do you know a Mermaid when you See One? How do you See a Mermaid when you know One?” *Handbook of Performance Studies*, ed. Stacy Holman Jones (Wiley Blackwell).

#### CONTRIBUTIONS TO BOOKS AND ANTHOLOGIES

- What is Performance Studies?* Edited by Diana Taylor and Marcos Steuernagel, Duke UP 2016. <http://scalar.usc.edu/nehvectors/wips/interviews-eng>
- (With Barnaby King) “Performance, Again: Resuscitating the Repertoire,” *Archives of Performance*, ed. Gunhild Borggreen and Rune Gade (Copenhagen: Museum Tusulanæam Press, 2013) 179–98.
- “From Diva to Drama Queen: Edwardians Show the Way,” *The Arts of the Prima Donna in the Long Nineteenth Century*, ed. Rachel Cowgill and Hilary Poriss (Oxford University Press, 2012) 252–71.
- “Performative Time” *Representing the Past: Essays in the Historiography of Performance*, ed. Charlotte Canning and Thomas Postlewait (University of Iowa Press, 2010) 142–67.

- “Continuity of Government Measures for Civil Defense During the Cuban Missile Crisis,” *The Atomic Bomb and American Society: New Perspectives*, ed. G. Kurt Piehler and Rosemary Mariner (University of Tennessee Press, 2009: 153–84).
- “Introduction: the Pirouette, Detour, Revolution, Deflection, Deviation, Tack, and Yaw of the Performative Turn,” *The Cambridge Companion to Performance Studies*, ed. Tracy C. Davis (Cambridge University Press, 2008) 1–8.
- “What are Fairies For?” *The Performing Society: Nineteenth-Century Theatre’s History*, ed. Tracy C. Davis and Peter Holland (Palgrave Macmillan, 2007) 32–59.
- “Rehearsing Nuclear Civil Defence,” *Considering Calamity: Methods for Performance Research*, Co-edited with Linda Ben-Zvi (Tel Aviv: Assaph Books, Tel Aviv University, 2007) 113–28.
- “What to do When Nuclear War Breaks Out,” *Handbook of Performance Studies*, ed. Judy Hamera and D. Soyini Madison (Sage 2005) 124–42.
- “The Show Business Economy, and its Discontents,” *Cambridge Companion to Victorian and Edwardian Theatre*, ed. Kerry Powell (Cambridge University Press, 2004) 36–51.
- “Theatricality and Civil Society,” *Theatricality*, ed. Tracy C. Davis and Thomas Postlewait (Cambridge University Press, 2003) 127–55.
- “The Sociable Playwright and Representative Citizen,” in *Playwriting and Nineteenth-Century British Women*, ed. Tracy C. Davis and Ellen Donkin (Cambridge: Cambridge University Press, 1999) 15–34.
- “Shaw’s Interstices of Empire: Decolonizing at Home and Abroad,” *The Cambridge Companion to Bernard Shaw*, ed. Christopher Innes (Cambridge: Cambridge University Press, 1998) 218–39.
- “A Feminist Boomerang: Eve Merriam’s *The Club* (1976),” in *Staging Resistance: Essays on Theatre and Politics*, ed. Jeanne Colleran and Jenny Spencer (Ann Arbor: University of Michigan Press, 1998) 146–65.
- “‘Filthy—nay—Pestilential’: Sanitation and Victorian Theatres,” in *Exceptional Spaces: Essays in Performance and History*, ed. Della Pollock (Chapel Hill: University of North Carolina Press, 1998) 161–86.
- “Edwardian Management and the Structures of Industrial Capitalism,” in *The Edwardian Theatre: Essays on Drama and the Stage*, ed. Michael R. Booth and Joel H. Kaplan (Cambridge University Press, 1996): 111–29.
- “Let Glasgow Flourish,” *Scenes from Provincial Stages: Essays in Honour of Kathleen Barker*, ed. Richard Foulkes (London: Society for Theatre Research, 1994) 98–113.
- “Shotgun Wedlock: Annie Oakley’s Power Politics in the Wild West,” *Gender in Performance*, ed. Laurence Senelick (University of New England Press, 1992) 141–57.
- “Indecency and Vigilance in the Music Halls,” *British Theatre in the 1890s: Essays on Drama and the Stage*, ed. Richard Foulkes (Cambridge University Press, 1992) 111–31. Revised from *Popular Music* 10.1 (January 1991).
- “Annie Oakley and her Ideal Husband of No Importance,” *Critical Theory and Performance*, ed. Joseph Roach and Janelle Reinelt (Ann Arbor: University of Michigan Press, 1992) 299–312.
- “The Actress in Victorian Pornography,” *Victorian Scandals: Representations of Gender and Class*, ed. Kristine Ottesen Garrigan (Ohio University Press, 1992) 99–133. Revised from *Theatre Journal* 41.3 (October 1989).
- “*A Doll’s House* and the Evolving Feminist Agenda,” *Feminist Research: Retrospect and Prospect: Recherche Féministe Bilan et Perspectives d’Avenir*, ed. Peta Tancred-Sheriff (Montreal and Kingston: McGill-Queen’s University Press, 1988) 218–26.
- “Questions for a Feminist Methodology in Theatre History,” *Interpreting the Theatrical Past: New Directions in the Historiography of Performance*, ed. Thomas Postlewait and Bruce McConachie. (University of Iowa Press, 1989) 59–81.
- Winner of the Silver Medallion at the Ninth International Triannual Exhibition of Theatre Books and Periodicals (1991).

## FORTHCOMING ARTICLES

"Virtuosic Incursions," *Global Performance Studies* special issue on "Sudden Depth" (2017).

## ARTICLES

- "Welcome to the Experience Election," *TDR: The Drama Review* 61:1 (Spring 2017) 8-13.  
(With Christopher Balme) "A Cultural History of Theatre: A Desideratum," *Theatre Survey* 57.3 (September 2016): 459-70.
- (With Sara Madou Strandvad) "The Disappearing Act: Geometries of Freediving," *Performance Research* 21:2 (2016): 125-37.
- "International Advocacy for Fire Prevention: Calculating Risk and Brokering Best Practices" *Popular Entertainment Studies* (2015).
- (With Christophe Balme), "A Cultural History of Theatre: A Prospectus," *Theatre Survey* 56.3 (September 2015): 1-20.
- "The Witness Security Program: Navigating the Relocation Matrix," *TDR: The Drama Review*, 59.2 (Summer 2015): 74-91.
- (With Catherine Cole) "Routes of Blackface," introduction to guest edited special issue of *TDR: The Drama Review* (Summer 2013): 7-12.
- "I Long for My Home in Kentuck': Christy's Minstrels in Mid-19<sup>th</sup>-Century Britain," *TDR* (Summer 2013): 39-65.
- "Acting Black, 1824: Charles Mathews's *Trip to America*," *Theatre Journal* 63.2 (May 2011): 163-89.
- "Nineteenth-Century Repertoire," *Nineteenth Century Theatre and Film* 36.2 (2009): 6-28.
- "Rehearsing Nuclear Civil Defence," *Assaph: Studies in Theatre*, 21 (2007): 113-28.
- "Operation Northwoods: the Pentagon's Scripts for Overthrowing Castro," *TDR: The Drama Review* 50.1 (Spring 2006): 134-49.
- "Do You Believe in Fairies?: the Hiss of Dramatic License," *Theatre Journal* 57.1 (March 2005): 57-81.
- "The Context Problem," *Theatre Survey* 45.2 (November 2004): 203-10.
- "Stages of Emergency: The Casualties Union," *Modern Drama* 46.2 (Summer 2003): 151-81.
- "Between History and Event: Rehearsing Nuclear War Survival," *TDR: The Drama Review* (2002): 11-45.
- "Female Managers, Lessees, and Proprietors Of the British Stage (to 1914)," *Nineteenth Century Theatre* 28.2 (Winter 2000): 114-44.
- "The Sociable Playwright and Representative Citizen," *Romanticism on the Net* 12 (November 1998). (<http://users.ox.ac.uk/~scat0385/bwpcitizen.html>)
- "Performing and the Real Thing in the Postmodern Museum," *TDR: The Drama Review* 39.3 (1995): 15-40.
- "'Reading Shakespeare by Flashes of Lightning': Challenging the Foundations of Romantic Acting Theory," *English Literary History* 62 (1995): 933-54.
- "Reading for Economic History," *Theatre Journal* 45.4 (December 1993): 487-504.
- "Labourers of the Nineteenth-Century Theatre: the Economics of Gender and Industrial Organization," *Journal of British Studies* 33.1 (January 1994): 32-53.
- "Jessie H. Wilton, Victorian Provincial Actress: Two Historiographical Approaches to Documentation. Part II: The Discarded Daughter," *Theatre History Studies* 12 (1992): 125-37.
- (With Jim Davis), "The People of the 'People's Theatre': The Social Demography of the Britannia Theatre (Hoxton)," *Theatre Survey* 32 (November 1991): 137-66.
- "'The Moral Sense of the Majorities': Indecency and Vigilance in Late-Victorian Music Halls," *Popular Music* 10.1 (January 1991): 39-52.
- "Theatrical Antecedents of the Mall that Ate Downtown." *Journal of Popular Culture* 24.4 (Spring 1991): 1-16.
- "The Savoy Chorus," *Theatre Notebook* 44.1 (1990): 26-38.
- "Sex in Public Places: The Zaeo Aquarium Scandal and the Victorian Moral Majority," *Theatre History Studies* (1990): 1-13.

- "The Sex Ratio: Social Demography and the Female Surplus Question on the Victorian Stage," *Nordic Theatre Studies* (1990): 71–74.
- "English Designs for Early Productions of Ibsen," *Theatrephile* 9.3 (1990).
- "The Independent Theatre Society's Revolutionary Scheme for an Uncommercial Theatre," *Theatre Journal* 42.4 (December 1990): 447–54.
- "Theatrical Employees of Great Britain: Demography of an Industry," *Nineteenth Century Theatre* 18.1/2 (1990): 5–34.
- "*Extremities and Masterpieces: A Feminist Paradigm of Art and Politics*," *Modern Drama* 32.1 (March 1989): 89–103.
- "The Actress in Victorian Pornography," *Theatre Journal* 41.3 (October 1989): 294–315.
- "The Spectacle of Absent Costume: Nudity on the Victorian Stage," *New Theatre Quarterly* 5.20 (November 1989) 321–33.
- "Sexual Language in Victorian Society and Theatre," *American Journal of Semiotics* 6.4 (1989): 33–49.
- "Actresses and Prostitutes in Victorian London," *Theatre Research International* 13.3 (Autumn 1988): 221–34.
- "Victorian Charity and Self-help for Women Performers," *Theatre Notebook* 41.3 (1987): 114–28.
- "The Employment of Children in the Victorian Theatre," *New Theatre Quarterly* 2.6 (May 1986): 117–35.
- "Does the Theatre Make for Good?: Actresses' Purity and Temptation in the Victorian Era," *Queen's Quarterly* 93.1 (Spring 1986): 33–49.
- "Acting in Ibsen," *Theatre Notebook* 39.3 (1985): 113–23.
- "Spoofing 'The Master': Parodies and Burlesques of Ibsen on the English Stage and in the Popular Press," *Nineteenth Century Theatre Research* 13.2 (Winter 1985): 87–102.
- "Ibsen's Victorian Audience," *Essays in Theatre* 4.1 (November 1985): 21–38.
- "Theatre Critics in Late Victorian and Edwardian Periodicals: A Supplementary List," *Victorian Periodicals Review* 17.4 (Winter 1984): 158–64.

#### REVIEW ESSAYS AND EDITORIALS

- "Forging an English Bohemia," (Review Essay) *Theatre Journal* (May 2012): 287–97.
- "Drama in Practice: Response," *Victorian Studies* 49.2 (Winter 2007): 268–76.
- "Theatre, but Wherefore Politics?" (Review Essay) *Nineteenth Century Studies* 16 (2002): 91–102
- [Review Essay on 20<sup>th</sup>-century Acting Theory], *Modern Drama* 44.3 (Fall 2001): 369–79.
- "Editorial," *Nineteenth Century Theatre* 24.1 (Summer 1996): 36–41.
- "Private Women in the Public Realm," Introduction to special section "Feminists Theorize the Past," *Theatre Survey* 35.1 (May 1994): 65–72.
- "Riot, Subversion, and Discontent in New Victorian Theatre Scholarship," (Review Essay) *Victorian Studies* (Winter 1993): 307–16.
- (With Susan Bennett and Kathleen Foreman) "Breaking the Surface at Calgary," *New Theatre Quarterly* 30 (May 1992): 187–93.
- "Voices of Authority': Second International Women Playwrights Conference/Deuxième Conférence Internationale Auteurs Dramatiques," *Women and Theatre Occasional Papers* 1 (1992): 127–29.
- "Spectacles of Women and Conduits of Ideology," *Nineteenth Century Theatre* 19.1 (Summer 1991): 52–66.

#### ENCYCLOPEDIAS

- Sage Encyclopedia of Criminal Psychology*: "Witness Protection"
- American National Biography* (Oxford University Press): "Maude Adams," "Minnie Madern Fiske."
- Dictionary of National Biography* (Oxford University Press): "Edward Moss."

*Oxford Encyclopedia of Economic History*, ed. Joel Mokyr (Oxford University Press): "Theatre Arts" (v. 5, pp. 107–15) encompassing an historical overview of economic importance of theatrical productions, technological change, and industrial organization.

Consultant to *Encyclopedia Britannica* (2001), involving review of 260,000 words of existing text covering the spectrum of drama and theatre entries; updating and revising key historical and conceptual entries including "Theatre History" and "Theatre Design"; recommending shorter articles to prioritize for revision; recommending additions, deletions, and other revisions.

*Oxford Encyclopedia of Theatre and Performance*, ed. Dennis Kennedy (Oxford University Press): "Toilets" co-authored with Peter Holland, v. 2, pp 1366–7.

## REVIEWS

Book and performance reviews in *American Communist History*, *American Historical Review*, *Canadian Theatre Review*, *Contemporary Theatre Review*; *The Eighth Lamp: Ruskin Studies Today*, *Essays in Theatre*, *Journal of British Studies*, *Journal of Cold War Studies*, *Journal of Interdisciplinary History*, *Journal of Pre-Raphaelite Studies*, *Journal of Victorian Culture*, *Modern Drama*, *Modernism/Modernity*, *Nineteenth-Century Contexts*, *Review of English Studies*, *Signs*, *TDR: The Drama Review*, *Theatre Journal*, *Theatre Research International*, *Theatre Survey*, *Times Literary Supplement*, *Victorian Studies*, *Victorian Review*, *Victorian Studies Association of Western Canada Newsletter*, and *Whig Standard Literary Magazine*.

---

## MEDIA

Historical consultant for BBC Wales TV series on music hall (provisional title "Tales of the Empire")  
Consultant, BBC "Who Do You Think You Are?" (2013)

Consulting Advisor, *Topsy-Turvy*, directed by Mike Leigh (released 1999).

Contributing Reviewer, "The Arts Tonight," Canadian Broadcasting Corporation/Radio Canada, 1990.

Consultant and Interviewee, Ideas program "The Vaticans of Commerce," a series on the sociology of shopping malls, Canadian Broadcasting Corporation/Radio Canada, Produced by Don Hill, 1989.

---

## RECENT THEATRE

### PERFORMER

*Pride and Prejudice*, directed by Jessica Thebus (Northwestern University), 2013.

### DRAMATURGY

*Trip to America*, performed at Tapra (Cardiff) and Northwestern University, 2010–11.

*The Voysey Inheritance*, Remy Bumppo Theatre, Chicago, 2008.

*Getting Married*, Northwestern University Theatre Interpretation Centre, 2000.

### PROGRAMME ESSAYS

English Touring Opera, spring season 2017.

Denver Theatre Center *The Voysey Inheritance* 2009.

Remy Bumppo Theatre, Chicago *The Voysey Inheritance* 2008.

Chicago Shakespeare Theatre *St. Joan* 2008.

Shaw Festival (Niagara-on-the-Lake): *Getting Married* 1999, *Candida* 2002, and *St. Joan* 2007.

Shakespeare Theatre Company (Washington D.C.) *Hedda Gabler* 2001.

---

## PAPERS READ FOR PROFESSIONAL

2017 (Round Table) Theatre Without Borders, Cologne; Performance Studies international, Hamburg; (Keynote) Consulta Universaria del Teatro, University of Naples; Island Dynamics, Copenhagen; (Plenary) ASTR, Atlanta



SOCIETIES/ MEETINGS	<p>2016 International Federation for Theatre Research; North American Victorian Studies Association</p> <p>2015 (Keynote) University of Galway “Performance and the Archive”; ASTR Working Group on the Public Sphere</p> <p>2014 Ibsen and the Play of Politics (Humanities Center, Johns Hopkins University); Cultural Brokers (Center For Advanced Study, LMU Munich); (Keynote) “Repeat” (Goldsmiths College, University of London)</p> <p>2013 Performance Studies International; (Working Group Co-Convenor) ASTR.</p> <p>2012 (Plenary panel) Shakespeare Association of America, Boston; (Respondent) European Social Science History Conference, Glasgow; PSi ; (Plenary panel) ASTR; North American Conference on British Studies</p> <p>2010 (Keynote) Theatre and Performance Research Association, Cardiff; (Working Group Convenor) “Racial Impersonation?: Blackface Minstrelsy, Many Times, Many Places,” ASTR; Shift and Panel PSi (“Horseback Views”) presenter and organizer</p> <p>2011 (Shift organizer and presenter) PSi; (Presenter) “The Francophone World and the Anglo world: Empires of Culture, c. 1700-2000” (University of Galway); “Popular Performance” (University of Lancaster); (Keynote) British Association for Victorian Studies (Birmingham); (Seminar Organizer) North American Conference for British Studies</p> <p>2009 (Keynote) “Expertise: Media Specificity and Interdisciplinarity” University of Tel Aviv; PSi, Zagreb; (Keynote) “Boom and Bust” Australasian Drama Studies Association, Perth</p> <p>2008 (Keynote) Congress of the Humanities and Social Sciences, Canadian Association for Theatre Research, Vancouver; (Keynote) “Buried Treasures” conference, Royal Holloway University of London; (Keynote) “Performance Studies: Directions in Research,” University of Warwick; (Presidential Address) ASTR, Boston; North American Victorian Studies Association</p> <p>2007 (Keynote) Stedman Lecture, Mid-West Victorian Studies Conference; (Keynote) Ruskinian Theatre and “The New Theatre History” Birmingham UK; PSi, New York, Performance in Historical Paradigms Working Group</p> <p>2006 Nineteenth-Century British Theatre: the Performing Society, Huntington Library, San Marino CA; PSi, London; Diva Culture, University of Leeds; North American Victorian Studies Association (Seminar) and Pre-conference on Nineteenth-Century Theatre (Respondent)</p> <p>2005 PSi; Oak Ridge conference on “The Atomic Bomb and American Society”; International Federation for Theatre Research, Historiography Working Group; ASTR Working Group on Feminist Historiography</p> <p>2004 International Federation for Theatre Research, Historiography Working Group; Performance Studies Focus Group, ATHE; North American Society for the Study of Romanticism</p> <p>2003 (Keynote) Mid-America Theatre Conference; Society for Military History Conference on the Military and Society during Domestic Crisis; North American Victorian Studies Association Conference; ASTR</p> <p>2002 (Seminar Chair) ASTR</p> <p>2001 ASTR Seminar “Realizing a Discipline: Institutional and Theoretical Histories of Theatre and Performance”; (Keynote) Irish Theatre History Conference “Archives, Historiography, Politics,” Galway; (Respondent) Romanticism Conference, London Ontario</p> <p>2000 ATHE; (Keynote) PSi, Mainz</p> <p>1999 Women and Theatre Program; ATHE; (Respondent) National Communication Association</p> <p>1998 (Featured Speaker) Aesthetic Subjects: Ideologies and Ethics, Texas A&amp;M; History of Theories, Western University, London Ontario; International Federation for Theatre Research Congress, Canterbury; (Seminar chair) “Theatricality” ASTR</p>
------------------------	---

- 1997 ASTR; Modern Languages Association; University of Chicago Workshop on Politics, Institutions, and Economics in Historical Perspective
- 1996 PSI; Association for Theatre in Higher Education; Conference on Problems in Historiography and Performance, Royal Holloway and Bedford New College, University of London; North American Conference on British Studies
- 1995 Korean Drama Association conference on feminist theatre
- 1994 (Respondent on two panels) ATHE; ASTR
- 1993 (Presenter and Chair) Berkshire Conference of Women Historians; (Seminar Chair) ASTR; Harry Ransom Research Centre, University of Texas at Austin, Conference on Realism
- 1992 Mid-America Theatre Conference; City University of New York Conference on Victorian Theatre and Theatricality; Women and Theatre Program Conference; ATHE; Conference on Edwardian Theatre, University of Victoria and University of British Columbia
- 1991 ATHE; (Opening Address and Respondent) Breaking the Surface, a Conference on Women, Theatre and Social Action
- 1990 Conference on Representations of Women in Culture, University of Alberta; Berkshire Conference on the History of Women; Drama and Theatre in the 1890s, University of Leicester Victorian Studies Centre; ASTR
- 1989 Mid-America Theatre Association Theatre History Symposium; International Federation for Theatre Research World Congress; (Plenary Paper) Australasian Drama Studies Association; ATHE; ASTR
- 1988 Conference on Gilbert and Sullivan and their Circles, University of Leicester Victorian Studies Centre; Conference on Alternate Theatre, University of Alberta; Victorian Studies Association of Western Canada; ASTR
- 1987 Mid-America Theatre Conference Theatre History Symposium; Midwest Victorian Studies Association; North American Conference on British Studies; Semiotics Society of America
- 1986 Victorian Studies Association of Western Canada; Canadian Research Institute for the Advancement of Women

---

OTHER INVITED  
PUBLIC LECTURES  
AND  
PRESENTATIONS

- 2017 University of Georgia Department of Theatre and Film Studies; University of Georgia Mentoring Academy; University of Manchester Department of Drama; John Rylands University Library, Manchester; University of Malta Department of Theatre Studies; University of Washington, Seattle, Humanities Center
- 2016 Jawaharlal Nehru University (Delhi) keynote lecture; Faculty of Arts and Humanities Lecture University of Cologne; Northwestern University Summer Institute in Theatre and Performance; LMU-Munich meeting on Transnational Theatre History; Mentor Training Workshop at Center for Teaching University of Kansas
- 2015 University of Cologne Summer Institute; Mentor Training Workshop for American Society for Theatre Research
- 2014 University of Zagreb Department of Comparative Literature; Zagreb Academy of Dramatic Arts; (Keynote) Feminism in a Transnational Perspective (Dubrovnik) institute; (Seminar co-leader) Summer Institute in Cologne; University of Cambridge CRASH lecture; ASTR Brown Bag organizer and presenter on "Readers' Reports on Book MSS: Writing and Utilizing Advice"
- 2013 Centre for Teaching and Learning University of Windsor; (Respondent) Performance Studies "In Bodies We Trust," Northwestern University; Presenter, Teaching, Learning, and Assessment Forum, Northwestern University
- 2012 (Distinguished Visitor's Lecture) University of Windsor Humanities Research Group; (Workshop leader) Centre for Teaching and Learning, University of Windsor; Harvard University Mellon Summer School (Theatre, Theory, and Philosophy); Cologne Media Lecture, Zentrum für Medienwissenschaften, Universität zu Köln

- 2011 Queen's University, Belfast; ATHE Performance Studies Preconference, Charles Mathews' *Trip to America* (moderator); ASTR two-day workshop on Mentoring PhD Students (facilitator)
- 2010 Queen Mary University of London Annual Drama Lecture; Queen Mary Workshop Training for Graduate Advisors; Roehampton University; Cambridge University; Aberystwyth University; University of California at Berkeley; University of California at Santa Barbara
- 2009 Helen Morrin Lecture, Washington University at St. Louis; Distinguished Visiting Lecturer in American Studies, Iowa University; Moderator, "Platforms for Public Scholars" conference on publicly engaged scholarship, Iowa University; ASTR professional development seminar on grant writing; Performance Studies Workshop, University of Chicago
- 2008 University of Wisconsin, Madison; "Theatre at the Crossroads of the Humanities" Northwestern University; University of Warwick Staff Colloquium; Brown University, Department of Theatre and Performance Studies
- 2007 Roehampton University; Representing the Past: Issues in the Historiography of Performance, Phoenix AZ
- 2006 University of London Royal Holloway; London Theatre Seminar; University of Leeds "Diva Cultures" symposium; University of Calgary Performance Studies Atelier
- 2005 University of Warwick; University of Birmingham; "Considering Calamity" conference, Northwestern University; University of Bristol
- 2004 Rice University Department of English; Shaw Seminar, Shaw Festival (Niagara-on-the-Lake)
- 2003 Department of Theatre, Virginia Commonwealth University; Northwestern University Center for Global Culture and Communication "Diaspora Performance: Theory, History, Praxis," Center for the Study of War and Society, University of Tennessee
- 2002 Department of Drama and Dance, Brown University
- 2001 Department of English Faculty Colloquium, Northwestern University; University of Maryland; School of Drama, Trinity College Dublin
- 2000 Chicago Midwest Faculty Seminar (on Shakespeare) at University of Chicago; Department of Musicology, University of Maryland
- 1997 Economic History Seminar, Northwestern University; Harvard University Victorian Studies & Performance Studies symposium; University of Bristol; Shakespeare Institute, Stratford-upon-Avon
- 1996 Lincoln Centre New York Library for the Performing Arts "Speaking Out" series; Women and Theatre Program Conference; Department of Sociology Colloquium, Northwestern
- 1995 Society for Theatre Research, London; Centre for Business History in Scotland, University of Glasgow; University of Manchester Department of History
- 1994 Northwestern University Women's Studies Graduate-Faculty Seminar
- 1993 University of Chicago Victorian Colloquium; Centre for Interdisciplinary Research in the Arts Seminar, Northwestern University; Visiting Scholar, University of Washington; Department of Theatre, University of Pittsburgh
- 1991 St. Louis Urban History Seminar; Brown University
- 1992 Centre for Interdisciplinary Research in the Arts, Northwestern University; Department of English Colloquium, Northwestern University
- 1987 Social and Economic History Colloquium, Queen's University; Social Science Teachers' Conference on Women in History and the Social Sciences
- 1986 Kingston Feminist History Workshop
- 1985 Social and Economic History Colloquium, Queen's University; History and Social Science Teachers' Conference, Queen's University; Webster Lecture, Queen's University

**RESPONSIBILITIES****EDITORIAL APPOINTMENTS: JOURNALS**

2015- Associate Editor, *Theatre Journal*  
 2015- Editorial Board, *Theatre Research in Canada*  
 2014-15 Editorial Board, *Theatre Survey*  
 2007 Advisory Board, *Assaph*  
 2005- Contributing Editor, *TDR: The Drama Review*  
 2005-08 "Provocations." Editor, *TDR: The Drama Review*  
 2003- Honorary Advisory Editor, *New Theatre Quarterly*  
 2002- Advisory Editor, *Nineteenth Century Theatre and Film*  
 1998- Editorial Board, [British Women Playwrights Around 1800](#)  
 1997- Editorial Board, *Nineteenth Century Studies*  
 1995-99 Book Review Editor, *Nineteenth Century Theatre*  
 1995-2010 Advisory Board, "Cambridge Studies in Modern Theatre"  
 1994-2000 Editorial Board, *Theatre Survey*  
 1992-96 Consulting Editor, *Theatre History Studies*  
 1991-2002 Advisory Editor, *New Theatre Quarterly*  
 1991-2003 Editorial Board, *Essays in Theatre*

**EDITORIAL APPOINTMENTS: BOOKS**

2013-16 General Editor, *A Cultural History of Theatre*, 6 volumes (Bloomsbury)  
 • Volume editors: Martin Revermann, Jody Enders, Rob Henke, Mechele Leon, Peter Marx, Kim Solga  
 2014- Series Co-Editor, *Transnational Theatre Histories* (Palgrave)  
 • Marlis Schweitzer, *Transatlantic Broadway: the Infrastructural Politics of Global Performance* (2015)  
 2009- Editorial Board, Performance Studies book series, Museum Tusulanum Press  
 2000- General Editor, "Theatre and Performance Theory," Cambridge University Press. Published 6 titles including:  
 • Winner of the 2005 Lilla A. Heston Award for Outstanding Scholarship in Interpretation and Performance Studies from the National Communication Association  
 • Winner of the 2005 Research Award from the Association for Theatre in Higher Education  
 1990-2000 Co-Editor of Routledge's monograph series "Gender and Performance" Published 9 titles including  
 • Winner of the 1997 Barnard Hewitt Prize, ASTR  
 • Winner of the 2001 George Jean Nathan Award  
 • Runner-up for the George Freedley Memorial Award for 2000, Theatre Library Association

**OTHER**

Occasional reader for *British Journal for the History of Science*, *PMLA*, *Journal of British Studies*, *Popular Entertainment Studies*, *Theatre Survey*, *Theatre Journal*, *Victorian Studies*, *Journal of Cold War Studies*, Cambridge University Press, University of Michigan Press, Routledge, Wesleyan University Press, Broadview Press, Palgrave, University of Chicago Press, Stanford University Press, etc.

**PROFESSIONAL SERVICE****RESEARCH BOARDS AND CONSORTIA**

Social Science Research Council, University Advisory Committee, Dissertation Proposal Development  
 Advisory Board, Shanghai Theatre Academy

Advisory Board, Theaterwissenschaftliche Sammlung, Cologne University (Schloss Wahn)  
Advisory Board, [Music Theatre On-line](#)  
Board of Directors, London Stage Project (Michael Burden, Director, University of Oxford)  
Member, Global Theatre History Project (Christopher Balme, Director, LMU Munich)  
Advisory Board, Centre for International Theatre and Performance Research (Helen Gilbert,  
Director, Royal Holloway University of London)

#### **JURIES**

2017 David Bradby Award (TaPRA)  
2012 Austrian Science Fund  
2009–12 Distinguished Scientist Referee, European Research Council (Cultures and  
Cultural Production)  
2006–09 ASTR Distinguished Scholar Award Committee  
2005- *TDR* Student Essay Prize  
2004 Chair, ATHE Essay Prize Committee  
2002–03 Member, ATHE Essay Prize Committee  
1999–2001 Chair, Gerald Kahan Prize Committee (ASTR)  
1999–2001 Member, Fellowships and Scholarship Committee (ASTR)  
1996–99 (Member) Gerald Kahan Prize Committee (ASTR)  
1990 Judge, ATHE Competitive Panel in Current Research

#### **OTHER**

Periodic reviewer for the National Endowment for the Humanities, Woodrow Wilson  
Foundation, American Council of Learned Societies, Andrew W. Mellon Foundation, Social  
Sciences Humanities Research Council of Canada, and the Arts and Humanities Review  
Board (UK).

#### **CONFERENCE ORGANIZATION**

2018 Co-Convenor “Theatre and Anthropology,” Malaysia  
2017 Co-Convenor “Theatre Without Borders” annual conference (University of  
Cologne)  
2016 Co-Convenor, “Mentoring Summit,” Northwestern University  
Director, “Disagreement” Symposium, Northwestern University (jointly  
sponsored by the University of Cologne)  
2012–15 Advisory Committee, 2015 “Fluid States” conference, PSi  
2006 Program Committee, ASTR (Chicago)  
2006 Organizer, Conference on 19<sup>th</sup>-Century Theatre, Huntington Library  
2004 Program Chair, American Society for Theatre Research Annual Conference  
(Las Vegas)  
2000 Member, ASTR Program Committee  
1996 Conference Co-Chair, Mid-America Theatre Conference (Theatre History)  
1992–93 ATHE Conference Organizer, Women and Theatre Program  
1992–93 ATHE Conference Program Committee and Seminar Convenor (New  
Orleans)

#### **PROGRAM REVIEW/CONSULTANT**

2012 (Chair) Program Review, Yale School of Drama (MFA & DFA in Dramaturgy)  
2008 Ohio State University, Department of Theatre  
2007 External Assessor, University of Bristol  
1998 Consultant, University of Maryland Department of Theatre PhD Program

#### **COMMITTEES**

2014- Member, Committee on Mentoring, American Society for Theatre Research

2010–15 Member, International Committee PSi  
 2008-12 Founding Archivist and Director of the Oral History Project, PSi  
 2006–09 Delegate, American Council of Learned Societies  
 2003–06 Member, American Society for Theatre Research Committee on the National Research  
 2002–04 Member, American Society for Theatre Research Nominating Committee  
 1989 Canadian Delegate, International Federation for Theatre Research (IFTR) Biennial Meetings, Stockholm  
 1988–90 Executive Member-at-Large, Victorian Studies Association of Western Canada

**UNIVERSITY SERVICE SINCE 1991**

2016- Member, University Research Grants Committee  
 2016- Member, Graduate Policy Committee, Department of English  
 2016-17 Teaching Mentor, Searle Center  
 2015- Affiliate, Rhetoric and Public Culture (Mellon Cluster)  
 2015- Affiliate, Global Avant-garde and Modernist Studies (Mellon Cluster)  
 2015 Member, Search Committee for Director of Searle Center for Teaching and Learning  
 2012- Faculty Mentor, Department of Theatre  
 2012–15 Member, Educational Technologies Committee  
 2012–15 Member, Assessment and Accreditation Council  
 2010–11, 07-09 Member, Department of English Graduate Policy Committee  
 2008–12 (Voting Member) Department of Spanish and Portuguese  
 2008 Member, Post-doctoral Search in Classics  
 2007 Member, General Faculty Committee Sub-committee on Faculty Rights  
 2007–14 Member, Northwestern University Press Board  
 2007 Faculty Advisor, “Locus Theatrum: Crossroads of the Humanities” (conference)  
 2007 Member, Social and Behavior Sciences, Economics, Humanities, and Communications Diversity Committee (TGS)  
 2007- Member, Critical Studies in Theatre and Performance (Mellon Cluster)  
 2007–09 Coordinator, Critical Studies in Theatre and Performance  
 2007–09 Member, Theatre Interpretation Centre Advisory Committee  
 2006–07 Fellowships Director, Department of English  
 2005 Faculty Advisor, “Considering Calamity: an Interdisciplinary conference on Methods for Performance Research”  
 2005–10 Member, Rhodes and Marshall Scholarship Committee  
 2004–05 Member, National Research Council Steering Committee  
 2004–06 Member, American Music Theatre Project Executive Committee  
 2003–05 Honors Coordinator, Department of Theatre  
 2003–04 English Department ad hoc Committee on Courtesy Appointments  
 2002–03 Member, English Department Graduate Policy and Review Committee  
 2002–05 Member (elected), Executive Committee Department of Theatre  
 2002–03 Member, School of Communications Academic Policy and Review Committee  
 2001 Convenor, “Theories of Theatricality” conference  
 2000–00 Member, Search Committee in English  
 2000–04, 09– Member, Administrative Board of the Graduate School  
 1999–2000 Advisor, Major in Drama, Weinberg College of Arts and Sciences  
 1999–2000 Member, Search Committee in Performance Studies  
 1998 Member, Search Committee for Associate Provost and Dean of the Graduate School  
 1998 Ad Hoc Committee on Doctoral Studies in Culture, School of Speech  
 1998–99 Member, University Research Grants Committee

1998–2000	Chair, Search Committee Theatre/English
1997–98	Chair, Department of Theatre Graduate Studies Committee
1996–97	Member, Provost’s Task Force on PhD Programs —Chair, Sub-committee on Musical, Performing and Broadcasting Arts —Member, Sub-committee on Languages and Literatures —Member, Sub-committee on Physical and Chemical Sciences —Member, Sub-committee on Fellowships and Funding
1995–96	Member, Department of English Honors Committee
1993	Member, Ad Hoc Committee on Departmental Governance Structure (Theatre)
1993–94, 96–97	Member, English Department Graduate Studies Committee
1993–94	Associate Chair, Department of Theatre
1993–94/97	Member, Executive Committee, Department of Theatre
1993–95	Chair, Research and Grants Committee, Department of Theatre
1992	Search Committee, Women’s Collection Archivist, Deering Library
1992–93	Member, Undergraduate Committee, Department of English
1992–96	Freshman Advisor, Department of Theatre
1992	Chair, Sub-Committee Reviewing IPTD Comprehensive Exams
1991–2009	Member, Executive Committee, IPTD
1991–97	Chair, Academic Curriculum Committee, Department of Theatre
1991–92	Member, Theatre Freshman Curriculum Committee

GRADUATE STUDENT  
SUPERVISION

**COMPLETED DISSERTATIONS**

**PhD**

- 2017 (Director) Lauren Beck (Adjunct Lecturer, University of New Haven), “Oto theatre: Learning to Listen and Perform in Sonically Augmented Spaces”  
(Reader) Sarah Roth (Visiting Asst. Professor, Northwestern University), “An Interesting Condition: Reproduction and the Un-Domestication of the Victorian Novel”
- 2016 (Director) Dawn Tracey Brandes (Lecturer, Dalhousie University; and Executive Director, Halifax Humanities), “Puppet Life and the Phenomenology of Consciousness”  
(Co-Promoter; University Of Amsterdam, Program in International Relations) Laurel Borisenko (UNHCR Officer, Budapest): “Arts-Based Peacebuilding: Functions of Theatre in Uganda, Kenya, and Zimbabwe”  
(Director) Aileen Robinson (Post-doctoral Fellow, Stanford University): “Technological Wonder; the Theatrical Framing of Scientific Practice, 1780-1905”  
(Reader) Emily Hoyler: “Broadcasting ‘Englishness’: National Music in Interwar BBC Periodicals” (Adjunct Asst. Professor, Art Institute of Chicago)
- 2015 (Reader) Liz Kinsley (Associate Director of Admissions, Northwestern University): “This Island’s Mine: Enacting Shakespeare, Race, and U.S. Belonging in Progressive Era Manhattan”  
▪ Winner of the Best Article Award from National Communication Association’s American Studies Division  
(Reader) Jordana Cox (Asst. Professor, University of Waterloo): “Propaganda for Democracy: Dialogue and Dissemination in the Federal Theatre Project’s Living Newspapers, 1936-1939”
- 2014 (Co-Director) David Calder (Lecturer, University of Manchester): “Visible Machinery: Street Theatre and Industrial Space in Contemporary France”
- 2013 (Reader) Barnaby King (Lecturer, Edge Hill University, UK): “Carnavalesque Economies: Clowning as Transformative Social Practice in Colombia”
- 2012 (Director) John Carnwarth (Consultant, Wolf Brown, San Francisco): “The Institutional Development of Municipal Theatres in Germany, 1815–1933”

- (Director) Derek Barton (Technical Writer Society for Critical Care Medicine and Freelance Playwright): "Staging Nature: Ecology, Performance, and Environments"
- (Reader) Katie Zien (Asst. Prof., McGill University): "Claiming the Canal: Performances of Race and Nation in Panama, 1904–1999"
- 2011 (Director) Adrian Curtin (Lecturer, University of Exeter, UK): "Staging Sonic Modernity: Sounding Out the Modernist Theatrical Avant-Garde"
- Winner of the New Scholar's Prize, International Federation for Theatre Research (2010)
  - TaPRA Early Career Research Award (2015) for monograph related to dissertation
- (Director) Nathan Hedman (Asst. Professor, High Point University): "Theaterlogik: Public Thinking as Theater in Lessing's Philosophical Dramaturgy"
- 2009 (Reader, Performance Studies) Jennifer Tyburczy (Assoc. Prof., University of California Santa Barbara): "Sex Objects: Performance, Pleasure, and Pedagogy in Sex Museums, 1973–2008"
- Named Book of the Year by the GLBTQ Division of the National Communication Association (2016) for revision of dissertation
- (Director, IPTD) Dan Smith (Asst. Prof., Michigan State University): "Libertine Dramaturgy: Reading Obscene Closet Drama in 18C France"
- (Director, IPTD) Oona Kersey Hatton (Asst. Professor., San Jose State University): "Taking on History: Children's Perspectives on Performing the American Past"
- 2008 (Director, IPTD) Stefka Mihaylova (Asst. Prof., University of Washington): "From Gestus to the Abject: Feminist Strategies in Contemporary British and American Radical Theatre"
- (Reader, Performance Studies) David Donkor (Assoc. Prof., Texas A&M): "Spiders in the City: Trickster and the Politics/Economics of Performance in Ghana's Popular Theatre Revival"
- (Reader, English) Scott Proudfit, (Asst. Prof., Elon University): "Authority, Quotation, and Collective Composition in 20<sup>th</sup> and 21<sup>st</sup> Century U.S. Theatre and Drama"
- 2007 (Director, IPTD) Ann Folino White (Assoc. Prof., Michigan State University): "'Paradox of Want amid Plenty': Aesthetics of New Deal Food Rights Performances"
- Winner of the Working-Class Studies Association, CLR James Award for Best Book (2016) for revision of dissertation
- (Director, English) Douglas O'Keefe (Instructor, Auburn University): "Ballad Opera, Imitation, and the Formation of Genre"
- (Reader, Performance Studies) Amber Day (Assoc. Prof., Bryant University): "Prankly Speaking: Performative Satire and Political Dialogue"
- (Reader, Performance Studies) Kamran Afary (Lecturer, Cal State Los Angeles): "A Tale of Three Performances After the Los Angeles Rebellion of 1992"
- (Reader, IPTD) Anne Pulju (Asst. Prof., Montgomery College, MD): "Theatrical Discourse and Nationalist Development in Ireland, 1919–1932"
- (Director, IPTD) Jacob Juntunen (Assoc. Prof., Southern Illinois University): "Profitable Dissents: the Theatre of Larry Kramer and Tony Kushner as a Negotiating Force Between Emergent and Dominant Ideologies"
- 2006 (Director, IPTD) Shelly Scott Harman (Lecturer, Indiana University-Bloomington): "Theorizing Performances of the Human-Animal Relationship"
- (Director, IPTD) Kimberly (Tony) Korol-Evans (Nonprofit Organization Manager): "Modern Carnival: Performer and Patron Interaction and Immersion at the Maryland Renaissance Festival"
- 2005 (Director, Performance Studies) Amy Partridge (Lecturer in Gender Studies, Northwestern University): "Public Health for the People: the use of Exhibition and Performance to Stage the 'Sanitary Idea' in Victorian Britain"
- (Director, IPTD) Sheila Moeschon (Editor): "Benevolent Actors and Charitable 'Objects': Physical Disability and the Theatricality of Charity in Nineteenth and Twentieth-Century America"
- (Reader, English) Emily Bryan (President, Shakespeare on the Sound, WI): "In the Company of Boys: the Place of the Boy Actor on the Early Modern English Stage"



- 2004 (Reader, IPTD) Emily Colborn Roxworthy (Assoc. Prof., University of California at San Diego): "Home Front Spectacles: the Theatrical Strategies of Japanese American Evacuation"  
 (Reader, Performance Studies) Ioana Szeman (Lecturer, Roehampton University): "Performing for Europe at its Borders: Gender, Nation and the Roma Minority in Post-Communist Romania"  
 (Director, Performance Studies) Natsu Onoda (Assoc. Professor, Georgetown University): "Tezuka Osamu: an Intertextual History of Comics in Post-World War II Japan"
- 2003 (Reader, IPTD) Aaron Anderson (Assoc. Prof., Virginia Commonwealth University): "Reading the Fights: Gestures Toward a Semiotics of Staged Violence"  
 (External Examiner, U. of Texas at Austin) Jane Barnette (Asst. Prof. University of Kansas): "Locomotive Leisure: the Effects of Railroads on Chicago-area Theatre, 1870–1920"  
 (Reader, Performance Studies) Barbara Webb (Lecturer, Roosevelt University): "'The Real Character of the Negro on the Stage': African American Theatre as Risk and Possibility, 1890–1908"
- 2001 (Reader, IPTD) Lesley Delmenico (Assoc. Prof., Grinnell College): Dramas in Darwin  
 (Director, Performance Studies) Peter Glazer (Professor, University of California at Berkeley): "Radical Nostalgia: Spanish Civil War Commemoration and the Politics of Desire"  
 (Director, Performance Studies) Larry Bogad (Assoc. Prof., University of California at Davis): "Electoral Guerrilla Theatre in Recent Democracies: Speaking Mirth to Power"  
 (Director, Performance Studies) Margaret Werry (Assoc. Prof., University of Minnesota): "Tourism, Ethnicity, and the Performance of New Zealand Nationalism, 1889–1914"  
 (Director, Performance Studies) Karen McLaughlin (Fellow, University of Wisconsin-Madison Women's Research Center): "How Women's Words Fail in the Public Arena and What They Do about It"  
 (Reader, Performance Studies) Daniel Moser (Instructor, Northwestern University): "Victory Gardens 1974–2001: A Cultural History of Chicago Theatre"
- 2000 (Director, IPTD) Michael McKinnie (Senior Lecturer, Queen Mary University of London, UK): "Worksites: Theatre Work and its Urban Environment in Toronto Since 1967"  
 ▪ Winner of the Distinguished Dissertation Award (1999–2001) from the Association for Canadian Studies in the United States  
 ▪ Winner of the Ann Saddlemyer Award (2008) for most distinguished book in Canadian theatre studies (revision of dissertation)  
 (Reader, IPTD) Kim Dixon (Managing Director, The Guild Complex): "'Taking Place as We Speak': the Construction, Expression and Interpretation of Black Female Identity in the Careers of Suzan-Lori Parks, Regina Taylor, and Anna Deavere Smith"
- 1999 (Reader, IPTD) Loren Mayor (Chief Operating Officer, NPR): "Broadway at the Crossroads: Urban Planning and Theatrical Production in New York City in the 1950s"  
 (Director, IPTD) Beth Friedman-Romell (Journalist and Cantor): "Producing the Nation: Nationalism and Gender in the Theatre of Hannah Cowley, Elizabeth Inchbald, and Joanna Baillie"
- 1998 (Director, Performance Studies) Carol Burbank (Consultant): "Ladies Against Women: Theatre Activism, Parody, and the Public Construction of Citizenship in U.S. Feminism's Second Wave"  
 (Reader, Performance Studies) Kimberly DaCosta Holton (Assoc. Prof., Rutgers): "Performing Local and Global Change: Revivalist Folklore Troupes in Twentieth-Century Portugal"  
 (Reader, English) John Bishop (Lecturer, The Writing Program, Northwestern University): "Figures of Arithmetic: Statistical culture in Early Victorian Britain"
- 1997 (Reader, IPTD) Marvin McAllister (Assoc. Prof., University of South Carolina): "'White People Do Not Know how to Behave at Entertainments for Ladies and Gentlemen of Colour': The African Grove Theatre 1820–23"

- (Reader, Performance Studies) Lara Dieckmann (University of Illinois, Chicago; Development Director BeyondMedia): "Recuperating Breen: Toward a Feminist Chamber Theatre Method"
- 1996 (Reader, IPTD) Catherine Cole (Dean, University of Washington Seattle): "Ghanaian Popular Theatre: A Historical Ethnography of the Ghanaian Concert Party, 1865–1965"
- (Director, Performance Studies) Lisa Wolford (Assoc. Prof., York University), "The Occupation of the Saint: Grotowski's Art as Vehicle"
- Winner of the New Scholar's Prize, International Federation for Theatre Research (1998)
- (External Examiner, University of Sydney) Josephine Fantasia: "Entrepreneurs, Empires and Pantomimes: J.C. Williamson's Pantomime Productions as a Site to Review the Cultural Construction of an Australian Theatre Industry 1882 to 1914"

#### Master's

- 2012 (Director) Katie Swimm (Literature): "'The Greatest Mirth of the Greatest Number': The Emergence of the British Middle Class in the Fiction and Drama of Catherine Gore"

#### DOCTORAL DISSERTATIONS IN PROGRESS

##### Interdisciplinary PhD in Theatre and Drama (IPTD)

- (Director) Liz Laurie: Cosplay and Crossplay (Identity and Fan Culture)
- (Director) Marie di Simone: Ethnicities in Chicago Vaudeville
- (Director) Lisa Kelly: British actresses' philanthropic work, 1800–1914
- (Director) Tova Markenson: Yiddish theatre in Buenos Aires
- (Reader) Dwayne Mann: 19C American musicals
- (Reader) Elliot Mercer: Reconstructed modern dances
- (Reader) Hayana Kim: South Korean memorialization
- (Director) Laura Feldmeyer: Performing the New South

##### Performance Studies

- (Reader) Roy Gomez Cruz: North American Circus

##### History

- (Reader) Emily Curtis Walters: Inter-war British theatre
- (Reader) Andrea Christmas: Parisian Ballet

## TEACHING

### SUMMER INSTITUTES

- 2017 Co-Director [sic!] Summer Institute in Cologne "Belief" (also co-facilitator of Theatre Historiography seminar)
- 2016 Co-Director, [sic!] Summer Institute in Cologne "In Situ" (also co-facilitator of Theatre Historiography seminar)
- 2015 Co-Director, [sic!] Summer Institute in Cologne "Intermingling" (also facilitator of Theatre Historiography seminar)
- 2014 Co-Director, [sic!] Summer Institute in Cologne "The Invisible" (also facilitator of Theatre Historiography seminar)
- 2014 Feminisms in a Transnational Perspective 8<sup>th</sup> annual postgraduate course (Dubrovnik); NEH Dickens Summer Seminar, Santa Cruz; Co-Facilitator, Summer School in Theatre, Media, and Art History (Köln Universität) "The Invisible"
- 2013 Co-Director [sic!] Summer Institute in Cologne "Techniques of the Imagination" (also facilitator of Theatre Historiography seminar)
- 2009 Director, Performance Studies Summer Institute (Northwestern University) "Past Imperfect"

2008 Co-Director (with Will West and Valerie Traub) CIC Summer Institute in Theory and Criticism (for advanced doctoral students) “Textual States, Theatrical Stances, Performative Turns”

**GRADUATE SEMINARS**

Historical Ethnography  
Cultural History of Theatre  
Victorian Liberalism  
Theatre Research Methodology  
The 1850s  
Blackface Minstrelsy  
Nineteenth-Century Repertoire  
Not Present at the Occasion  
The Drama of Victorian Society  
Feminist Performance Historiography  
History of Western Theatrical Practice (1660–1900)  
Theories of Theatricality  
Nineteenth-Century British Women Playwrights  
Museums and Exhibiting  
History of Acting Technique and Theory  
Theorizing Dramatic Licence  
Extreme Bodies

**ADVANCED SEMINARS IN THEATRE, ENGLISH, WOMEN’S STUDIES, PERFORMANCE STUDIES, HUMANITIES, AND COMPARATIVE LITERATURE**

Strategic Blackface  
Caryl Churchill  
*Uncle Tom’s Cabin* in Transnational Perspectives  
Transnational Comparative Literature  
Women Characters and Characterizations in Contemporary Drama  
Nineteenth-Century Repertoire  
Fairy Music from Purcell to Norton (team-taught in English and Music)  
Nineteenth-Century British Women Playwrights  
Modernist Plays by Women  
Staging Colonial Culture  
Women and Theatre (Survey)  
Theatre History, Prehistory to Italian Renaissance  
Theatre History, 16C to Contemporary  
Studies in Gender and Performance: Historical Aesthetics  
Studies in Gender and Performance: Women in the Interstices of Culture  
Feminism and Theatrical Performance  
The Theatre of the American Women’s Movement  
Contemporary Canadian Theatre and Drama  
George Bernard Shaw  
Ibsen and Theatrical Conventions  
August Strindberg  
The Independent Theatre Movement (1870–1910)  
Museums and Exhibiting

**INTRODUCTORY COURSES IN THEATRE AND ENGLISH**

Survey of Western Theatre History  
Introduction to Drama

**INDEPENDENT STUDIES (SELECT LIST)**

Digital Tools for Researching Transnational Networks  
Contemporary Monologic Drama  
Para-theatre  
Radical Political Theatre  
20C Dramatic Theory  
Historiography (variously: British Restoration, Victorian, Clowning)  
Modernism and the Avant-Garde  
Theories of Public and Private  
Practicum in Performance  
Practicum in Research (Honors)  
Irish Modernism  
20C Feminist & Queer Theatre