

Tracy C. Davis

Northwestern University, Department of Theatre, 1949 Campus Drive, Evanston IL 60208-2430

Phone: office (847) 491-3138, Fax: (847) 467-2019

tcdavis@northwestern.edu

SPECIALTIES:

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

ACADEMIC POSITIONS:

University of Warwick

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| 1983-84 | School of Theatre Studies, Part-time Instructor
Queen's University (Kingston) |
| 1985-87 | Webster Post-doctoral Fellow |
| 1986--87 | Social Sciences and Humanities Research Council Post-Doctoral Fellow |
| 1987-88 | Social Sciences and Humanities Research Council Canada Research Fellow
and Queen's National Scholar
University of Calgary |
| 1988-90 | Assistant Professor, Department of Drama |
| 1989-90 | Assistant Dean (Research), Faculty of Fine Arts
Harvard University |
| 1990-91 | Andrew W. Mellon Faculty Fellow in the Humanities (Women's Studies)
Northwestern University |
| 1991 | Assistant Professor, Departments of Theatre and English |
| 1993 | Promoted to Associate Professor |
| 1994 | Appointed to the Department of Performance Studies |
| 1999 | Promoted to Full Professor |
| 2001 | Ethel M. Barber Professor of Performing Arts |

PROFESSIONAL LEADERSHIP:

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| 1991-98 | Executive Committee, American Society for Theatre Research |
| 1992-93 | Executive Committee, Women and Theatre Program , Association for Theatre in Higher
Education |
| 1997-02 | Member, American Society for Theatre Research and Association for Theatre in Higher
Education Joint Committee on the National Research Council Report on Doctoral
Programs |
| 2006-9 | President, American Society for Theatre Research |
| 2007-11 | Board of Directors, Performance Studies International |

ADMINISTRATIVE POSTS AT NORTHWESTERN:

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| 1996-2009 | Director, Interdisciplinary Ph.D. in Theatre and Drama (IPTD) |
| 1996-97 | Member, Provost's Task Force on Ph.D. Programs |
| 1999-01 | Chair, University Research Grants Committee |

- 2000-04 Member (elected), Administrative Board of the Graduate School
 2010- Director, Excellence in Doctoral Mentoring Initiative (The Graduate School)

EDUCATION:

- 1977-78 University of Alberta, Faculty of Education
 1978-81 University of Calgary, B.F.A. in Drama
 ●Awards: 1980 Department of Drama Scholarship
 1981 Faculty of Fine Arts Gold Medal
 1981 Department of Drama Gold Medal
 1979 Banff Summer School of Fine Arts (Acting)
 1981-84 University of Warwick, Ph.D. in Theatre Studies
 ●Awards: 1981, 1982 University of Warwick Faculty of Arts Bursaries
 1982, 1983 Alberta Culture Arts Assistance Grants
 1983 Social Sciences & Humanities Research Council of
 Canada Doctoral Fellowship
 1983 (British Government) Overseas Research Student
 Scholarship
 1983 University of Warwick Scholarship in Music
 1984 IODE Doctoral Fellowship

MAJOR AWARDS AND HONORS:

- 2001 George Freedley Memorial Award (Theatre Library Association)
 2005 Distinguished Scholar's Prize (American Society for Theatre Research)

EXTERNAL FELLOWSHIPS AND RESEARCH GRANTS:

- 1985-87 Social Sciences and Humanities Research Council Post-Doctoral Fellowship
 1986-87 Social Sciences and Humanities Research Council Research Grant
 1987-89 Social Sciences and Humanities Research Council Research Grant
 1987-88 Social Sciences and Humanities Research Council Research Grant Canada
 Research Fellowship (awarded through 1991)
 1990-91 Andrew W. Mellon Faculty Fellowship, Harvard University
 1994-95 Kathleen Barker Research Award, Society for Theatre Research (London)
 1994-95 American Philosophical Society Research Grant
 1995 National Endowment for the Humanities Research Fellowship
 1995 National Endowment for the Humanities Summer Stipend (declined)
 1997 Folger Library Short-Term Fellowship
 2002-03 Eisenhower Presidential Foundation Travel Grant
 2004 White House Historical Foundation Grant
 2008 Stanley J. Kahrl Fellowship in Theatre History, Houghton Library (Harvard)
 2009 Andrew W. Mellon Foundation Fellow, Huntington Library

INTERNAL FELLOWSHIPS AND RESEARCH GRANTS:

- 1985-87 Webster Research Fellowship in the Humanities
 1985 Principal's Development Fund Grant

1987	Advisory Research Grant
1987-88	Queen's National Scholar
1988	Principal's Development Fund Grant
1988-90	University of Calgary Research Grant
1989, 1990	International Learned Conferences Travel Grants
1992	Northwestern University Research Grant
1993-94	Northwestern University Research Grant
2000-01	Northwestern University Research Grant
2003	Gender Studies Faculty/Graduate Seminar (Northwestern University)
2006	Kaplan Center for the Humanities Faculty Affiliate
2007	Faculty Research Grant (Northwestern University)
2007	Innovations Grant (School of Communications, Northwestern University)
2010	Faculty Research Grant (Northwestern University)

TEACHING AWARDS AND HONORS:

1988	Richardson Fund Grant
1992-93	Educational Excellence and Academic Initiative Program Grant
1996-97	Alumnae Professor for Curriculum Development
2004	Clarence Ver Steeg Graduate Faculty Award (Northwestern University)
2007	Lane Humanities Institute Teaching Professor

VISITING POSTS:

1995	Visiting Researcher, Centre for Business History, University of Glasgow
2005	Benjamin Meaker Visiting Professorship, Institute for Advanced Studies, Bristol University
2010	Distinguished Visiting Professorship, Queen Mary University of London

VISITING LECTURESHIPS:

2009	Helen Morrin Lecturer, Washington University at St. Louis
2009	Ida Cordelia Beam Distinguished Visiting Professor, American Studies, University of Iowa

RESEARCH CONSORTIA:

- Advisory Board, Centre for International Theatre and Performance Research (Helen Gilbert, Director, Royal Holloway University of London)
- Member, Global Theatre History Project (Christopher Balme, Director, University of Munich)
- Board of Directors, London Stage Project (Michael Burden, Director, University of Oxford)
- Advisory Board, Music Theatre On-line (NEA-funded: Doug Reside, Director, University of Maryland College Park)

MAJOR WORKS IN PROGRESS:***Editing Projects:***

“Theatre and Performance Theory,” General Editor of monograph series, Cambridge University Press.

“Global Theatrical Trade,” monograph series, Co-Editor (with Christopher Balme and Catherine Cole) (in preparation).

Special issue of *TDR: The Drama Review* on blackface performance, Co-Editor (with Catherine Cole).

Research Projects:

Spectacles of the Covert (in development). Through detailed examination of several case studies, this book explores how theatre permeates the social imaginary in more than merely metaphoric relationships. In these cases, theatre’s essence— as a facilitated lie — is inherent to social and representational practices. Each case is grounded in a particular historical situation ranging from the early nineteenth century to the early twenty-first century, and in each case theatre *as a practice* is inherent to understanding the situation.

Britain in the 1850s. How does performance (in church or theatre, of oratory, plays, or music) *act upon* audiences as susceptible receptacles?

PUBLICATIONS:***Books:***

Actresses as Working Women: Their Social Identity in Victorian Culture (London: Routledge, 1991). Reissued as e-book: www.ebookstore.tandf.co.uk/html/index.asp

George Bernard Shaw and the Socialist Theatre (Westport, CT: Praeger/ Greenwood, 1994).

Playwriting and Nineteenth-Century British Women, co-edited with Ellen Donkin (Cambridge University Press, 1999).

The Economics of the British Stage, 1800–1914 (Cambridge University Press, 2000). 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

Theatricality, co-edited with Thomas Postlewait (Cambridge University Press, 2003).

Stages of Emergency: Cold War Nuclear Civil Defense (Duke University Press, 2007).

Considering Calamity: Methods for Performance Research, Co-edited with Linda Ben-Zvi (Tel Aviv: Assaph Books, Tel Aviv University, 2007). Also published as vol. 21 of *Assaph: Studies in the Theatre*.

The Performing Society: Nineteenth-Century Theatre's History, Volume 5 of "Redefining British Theatre History," co-edited with Peter Holland (Palgrave Macmillan, 2007). Reissued in paperback, 2010.

The Cambridge Companion to Performance Studies, Editor (Cambridge University Press, 2008).

Forthcoming Books:

The Broadview Anthology of Nineteenth-Century British Performance (Broadview Press, 2011).

Reprints and Translations:

[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).

"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.

"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*.

"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.

"Acting in Ibsen," *Source-Book on Naturalist Theatre*, ed. Christopher Innes (Routledge, 2000). Reprinted from *Theatre Notebook* 39.3 (1985): 113–23.

"Theatricality: an Introduction," *Modern Drama: Critical Concepts in Literary and Cultural Studies*, ed. Martin Puchner (Routledge, 2008) vol. 4 pp. 251–66.

Contributions to Books and Anthologies:

"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)

"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).

- “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.
- “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).
- “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.
- “Let Glasgow Flourish,” *Scenes from Provincial Stages: Essays in Honour of Kathleen Barker*, ed. Richard Foulkes (London: Society for Theatre Research, 1994) 98–113.
- “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.
- “‘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.
- “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.
- “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.
- “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.
- “Theatricality and Civil Society,” *Theatricality*, ed. Tracy C. Davis and Thomas Postlewait (Cambridge University Press, 2003) 127–55.
- “The Show Business Economy, and its Discontents,” *Cambridge Companion to Victorian and Edwardian Theatre*, ed. Kerry Powell (Cambridge University Press, 2004) 36–51.
- “What to do When Nuclear War Breaks Out,” *Handbook of Performance Studies*, ed. Judy Hamera and D. Soyini Madison (Sage 2005) 124–42.
- “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 are Fairies For?” *The Performing Society: Nineteenth-Century Theatre’s History*, ed. Tracy C. Davis and Peter Holland (Palgrave Macmillan, 2007) 32–59.
- “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.
- “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).

“Performative Time” *Representing the Past: Essays in the Historiography of Performance*, ed. Charlotte Canning and Thomas Postlewait (University of Iowa Press, 2010) 142-67.

Forthcoming Contributions to Books and Anthologies:

- “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, 2010).
- (With Barnaby King) “Performance, Again: Resuscitating the Repertoire,” *Archives of Performance*, ed. Gunhild Borggreen and Rune Gade (Copenhagen: Museum Tusulanæam Press, 2011).

Articles Published:

- “Theatre Critics in Late Victorian and Edwardian Periodicals: A Supplementary List,” *Victorian Periodicals Review* 17.4 (Winter 1984): 158-64.
- “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.
- “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.
- “Victorian Charity and Self-help for Women Performers,” *Theatre Notebook* 41.3 (1987): 114-28.
- “Actresses and Prostitutes in Victorian London,” *Theatre Research International* 13.3 (Autumn 1988): 221-34.
- “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.
- “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.
- “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.
- “Theatrical Employees of Great Britain: Demography of an Industry.” *Nineteenth Century Theatre* 18.1/2 (1990): 5-34.
- (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.
- “Jessie H. Wilton, Victorian Provincial Actress: Two Historiographical Approaches to Documentation. Part II: The Discarded Daughter,” *Theatre History Studies* 12 (1992) 125-37.
- “Labourers of the Nineteenth-Century Theatre: the Economics of Gender and Industrial Organization,” *Journal of British Studies* 33.1 (January 1994): 32-53.
- “Reading for Economic History,” *Theatre Journal* 45.4 (December 1993) 487-504.
- “Performing and the Real Thing in the Postmodern Museum,” *TDR: The Drama Review* T147 (1995) 39.3: 15-40.
- “‘Reading Shakespeare by Flashes of Lightning’: Challenging the Foundations of Romantic Acting Theory,” *English Literary History* 62 (1995): 933-54.
- “The Sociable Playwright and Representative Citizen,” *Romanticism on the Net* 12 (November 1998). (<http://users.ox.ac.uk/~scat0385/bwpcitizen.html>)
- “Female Managers, Lessees, and Proprietors Of the British Stage (to 1914).” *Nineteenth Century Theatre* 28.2 (Winter 2000): 114-44.
- “Between History and Event: Rehearsing Nuclear War Survival,” *TDR: The Drama Review* (2002) 11-45.
- “Stages of Emergency: The Casualties Union,” *Modern Drama* 46.2 (Summer 2003): 151-81.
- “The Context Problem,” *Theatre Survey* 45.2 (November 2004): 203-10,
- “Do You Believe in Fairies?: the Hiss of Dramatic License,” *Theatre Journal* 57.1 (March 2005) 57-81.
- “Operation Northwoods: the Pentagon’s Scripts for Overthrowing Castro,” *TDR: The Drama Review* 50.1 (Spring 2006): 134-49.
- “Rehearsing Nuclear Civil Defence,” *Assaph: Studies in Theatre*, 21 (2007) 113-28.
- “Nineteenth-Century Repertoire,” *Nineteenth Century Theatre and Film* 36.2 (2009): 6-28.

Forthcoming Articles:

- “Acting Black, 1824: Charles Mathews’s *Trip to America*.” *Theatre Journal* 63.2 (May 2011): 163-89.

Review Essays and Editorials:

- Review Essay. “Spectacles of Women and Conduits of Ideology,” *Nineteenth Century Theatre* 19.1 (Summer 1991): 52-66.
- (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.

“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.

“Editorial,” *Nineteenth Century Theatre* 24.1 (Summer 1996): 36–41.

“Introduction” and Guest Co-Editor (with Bruce McConachie), *Theatre Survey* 39.2 (1998): 1–6.

“Theatre, but Wherefore Politics?” (Review Essay) *Nineteenth Century Studies* 16 (2002): 91–102
[Review Essay on 20th-century Acting Theory], *Modern Drama* 44.3 (Fall 2001): 369–79.

“Drama in Practice: Response,” *Victorian Studies* 49.2 (Winter 2007): 268–76.

Encyclopedias:

American National Biography (Oxford University Press): “Maude Adams,” “Minnie Madern Fiske.”

New 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. This is the first comprehensive review of the *Encyclopedia’s* entries on this subject since 1980, in preparation for the last print edition to be issued, as well as CD-ROM editions.

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

Miscellaneous:

Entries on Charlotte Charke, Beatrice Campbell, Lillie Langtry, and Violet Vanbrugh for the BELKAN Database of British Women’s Autobiographies, edited by Susan Groag Bell and Barbara Kanner.

Book and performance reviews in *American Communist History*, *American Historical Review*, *Canadian Theatre Review*, *The Eighth Lamp: Ruskin Studies Today*, *Essays in Theatre*, *Journal of British 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*, *Victorian Studies*, *Victorian Review*, *Victorian Studies Association of Western Canada Newsletter*, and *Whig Standard Literary Magazine*.

MEDIA:

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.

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

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

PROGRAMME ESSAYS:

Getting Married, Shaw Festival (Niagara-on-the-Lake) 1999.

Hedda Gabler, Shakespeare Theatre (Washington D.C.), Stagebill May 2001.

Candida, Shaw Festival (Niagara-on-the-Lake) 2002.

St. Joan, Shaw Festival (Niagara-on-the-Lake) 2007.

St. Joan (Chicago Shakespeare Theatre) 2008.

The Voysey Inheritance by David Mamet (Remy Bumppo Theatre, Chicago) 2008.

Voysey Inheritance by David Mamet (Denver Theatre Center) 2009.

DRAMATURGY:

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

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

Dramaturg, *Trip to America*, performed at Tapra (Cardiff) and Deering Library, Northwestern University, 2010-11.

PAPERS READ FOR PROFESSIONAL SOCIETIES/MEETINGS:

- 1986 Victorian Studies Association of Western Canada; Canadian Research Institute for the Advancement of Women
- 1987 Mid-America Theatre Conference Theatre History Symposium; Midwest Victorian Studies Association; North American Conference on British Studies; Semiotics Society of America
- 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; American Society for Theatre Research
- 1989 Mid-America Theatre Association Theatre History Symposium; International Federation for Theatre Research World Congress; (Plenary Paper) Australasian Drama Studies Association; Association for Theatre in Higher Education; American Society for Theatre Research
- 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; American Society for Theatre Research
- 1991 Association for Theatre in Higher Education; (Opening Address and Respondent) Breaking the Surface, a Conference on Women, Theatre and Social Action

- 1992 Mid-America Theatre Conference; City University of New York Conference on Victorian Theatre and Theatricality; Women and Theatre Program Conference; Association for Theatre in Higher Education; Conference on Edwardian Theatre, University of Victoria and University of British Columbia
- 1993 (Chair) Berkshire Conference of Women Historians; (Chair) Association for Theatre in Higher Education; (Seminar Chair) American Society for Theatre Research; Harry Ransom Research Centre, University of Texas at Austin, Conference on Realism
- 1994 (Respondent on two panels) Association for Theatre in Higher Education; American Association for Theatre Research
- 1995 Korean Drama Association conference on feminist theatre
- 1996 Performance Studies International; 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
- 1997 American Society for Theatre Research; Modern Languages Association; University of Chicago Workshop on Politics, Institutions, and Economics in Historical Perspective
- 1998 (featured speaker) Aesthetic Subjects: Ideologies and Ethics, Texas A&M; History of Theories, Western University, London Ontario; International Federation for Theatre Research Congress, Canterbury; (Seminar chair "Theatricality") American Society for Theatre Research
- 1999 Women and Theatre Program; Association for Theatre in Higher Education; (Respondent) National Communication Association
- 2000 Association for Theatre in Higher Education; (Chair) American Society for Theatre Research; (Keynote) Performance Studies International, Mainz
- 2001 American Society for Theatre Research 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
- 2002 (Seminar Chair) American Society for Theatre Research
- 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; American Society for Theatre Research
- 2004 International Federation for Theatre Research, Historiography Working Group; Performance Studies Focus Group, Association for Theatre in Higher Education; North American Society for the Study of Romanticism; International Federation for Theatre Research
- 2005 Performance Studies International; Oak Ridge conference on "The Atomic Bomb and American Society"; International Federation for Theatre Research, Historiography Working Group; American Society for Theatre Research Working Group on Feminist Historiography
- 2006 Nineteenth-Century British Theatre: the Performing Society, Huntington Library, San Marino CA; Performance Studies International, London; Diva Culture, University of Leeds; North American Victorian Studies Association (Seminar) and Pre-conference on Nineteenth-Century Theatre (Respondent)

- 2007 (Keynote) Stedman Lecture, Mid-West Victorian Studies Conference; (Keynote) Ruskinian Theatre and “The New Theatre History” Birmingham UK; Performance Studies International, New York, Performance in Historical Paradigms Working Group
- 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) American Society for Theatre Research, Boston; North American Victorian Studies Association
- 2009 (Keynote) “Expertise: Media Specificity and Interdisciplinarity” University of Tel Aviv; Performance Studies international, Zagreb; (Keynote) “Boom and Bust” Australasian Drama Studies Association, Perth
- 2010 (Keynote) Theatre and Performance Research Association, Cardiff; (Working Group Convenor) “Racial Impersonation?: Blackface Minstrelsy, Many Times, Many Places,” American Society for Theatre Research; Shift and Panel PSi (“Horseback Views”) presenter and organizer
- 2011 (Shift organizer and presenter) Dramatic Recollections (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

OTHER INVITED PUBLIC LECTURES AND PRESENTATIONS:

- 1985 Social and Economic History Colloquium, Queen’s University; History and Social Science Teachers’ Conference, Queen’s University; Webster Lecture, Queen’s University
- 1986 Kingston Feminist History Workshop
- 1987 Social and Economic History Colloquium, Queen’s University; Social Science Teachers’ Conference on Women in History and the Social Sciences
- 1991 St. Louis Urban History Seminar; Brown University
- 1992 Centre for Interdisciplinary Research in the Arts, Northwestern University; Department of English Colloquium, Northwestern University
- 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
- 1994 Northwestern University Women’s Studies Graduate-Faculty Seminar
- 1995 Society for Theatre Research, London; Centre for Business History in Scotland, University of Glasgow; University of Manchester Department of History
- 1996 Lincoln Centre New York Library for the Performing Arts “Speaking Out” series; Women and Theatre Program Conference; Department of Sociology Colloquium, Northwestern University
- 1997 Economic History Seminar, Northwestern University; Harvard University Victorian Studies & Performance Studies symposium; University of Bristol; Shakespeare Institute, Stratford-upon-Avon
- 2000 Chicago Midwest Faculty Seminar (on Shakespeare) at University of Chicago; Department of Musicology, University of Maryland

- 2001 Department of English Faculty Colloquium, Northwestern University; University of Maryland; School of Drama, Trinity College Dublin
- 2002 Department of Drama and Dance, Brown University
- 2003 Department of Theatre, Virginia Commonwealth University; Northwestern University Center for Global Culture and Communication “Diaspora Performance: Theory, History, Praxis,” sponsored by the Center for Global Culture and Communication; Center for the Study of War and Society, University of Tennessee
- 2004 Rice University Department of English; Shaw Seminar, Shaw Festival (Niagara-on-the-Lake)
- 2005 University of Warwick; University of Birmingham; “Considering Calamity” conference, Northwestern University; University of Bristol
- 2006 University of London Royal Holloway; London Theatre Seminar; University of Leeds “Diva Cultures” symposium; University of Calgary Performance Studies Atelier
- 2007 Roehampton University; Representing the Past: Issues in the Historiography of Performance, Phoenix AZ
- 2008 University of Wisconsin, Madison; “Theatre at the Crossroads of the Humanities” Northwestern University; University of Warwick Staff Colloquium; Brown University
- 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; American Society for Theatre Research professional development seminar on grant writing; Performance Studies Workshop, University of Chicago
- 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
- 2011 Queen’s University, Belfast

RESPONSIBILITIES:

Editorial Appointments:

1990–2000 Co-Editor of Routledge’s monograph series “Gender and Performance” (European editor, Susan Bassnett).

Published:

Tracy C. Davis, *Actresses as Working Women: Their Social Identity in Victorian Culture* (1991)

Lizbeth Goodman, *Contemporary Feminist Theatres: To Each Her Own* (1993)

Penny Gay, *As She Likes It: Shakespeare’s Unruly Women* (1994)

Ellen Donkin, *Getting Into the Act: Women Playwrights in London 1776–1829* (1995)

Charlotte Canning, *Feminist Theatres in the USA: Staging Women’s Experience* (1995)

Catherine Schuler, *Women in Russian Theatre: The Actress in the Silver Age* (1996)

- Winner of the 1997 Barnard Hewitt Prize, American Society for Theatre Research

Maggie Gale, *West End Women: Women and the London Stage 1918–1962* (1996)

Laurence Senelick, *The Changing Room: Sex, Drag, and Theatre* (2000)

- Winner of the George Jean Nathan Award (2001)

- *Runner-up for the George Freedley Memorial Award for 2000, Theatre Library Association*

- Katherine Liepe-Levinson, *Strip Show: Performances of Gender and Desire* (2002)
- 1991-02 Advisory Editor, *New Theatre Quarterly*
- 1991- Editorial Board, *Essays in Theatre*
- 1992-96 Consulting Editor, *Theatre History Studies*
- 1994-00 Editorial Board, *Theatre Survey*
- 1995-2010 Advisory Board, "Cambridge Studies in Modern Theatre" (monograph series) Ed. David Bradby
- 1995-9 Book Review Editor, *Nineteenth Century Theatre*
- 1997- Editorial Board, *Nineteenth Century Studies*
- 2000- General Editor, "Theatre and Performance Theory", Cambridge University Press
- Published:***
- J.S. Bratton, *New Readings in Theatre History*_2003
- T.C. Davis and T. Postlewait, *Theatricality*_2003
- Shannon Jackson, *Professing Performance: Theatre in the Academy from Philology to Performativity*_2004
- *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*
- Ric Knowles, *Reading the Material Theatre* 2004
- Nicholas Ridout, *Stage Fright, Animals and Other Theatrical Problems* 2006
- Soyini Madison, *Acts of Activism: Human Rights as Radical Performance* 2010
- Under Contract:***
- Lisa Wolford, *Researching Performance*
- Michael McKinnie, *Geographies of Performance*
- (Other Titles in Development)
- 1998- Editorial Board, *British Women Playwrights Around 1800*
(<http://www.sul.stanford.edu/mirrors/romnet/wp1800/>)
- 1999-2000 Editorial Consultant, *Encyclopedia Britannica*
- 2002- Advisory Editor, *Nineteenth Century Theatre and Film*
- 2003- Honorary Advisory Editor, *New Theatre Quarterly*
- 2005- Contributing Editor, *TDR: The Drama Review*
- 2005-08 "Provocations Editor," *TDR: The Drama Review*
- 2007- Advisory Board, *Assaph*
- 2009- Editorial Board, Performance Studies book series, Museum Tusulanum Press
- 2010- Series Co-Editor, *Global Theatre Histories* (in development)

Other: Occasional reader for *British Journal for the History of Science*, *PMLA*, *Journal of British Studies*, *Victorian Studies*, *Theatre Survey*, *Theatre Journal*, *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:

- 1988-90 Executive Member-at-Large, Victorian Studies Association of Western Canada
 1989 Canadian Delegate, International Federation for Theatre Research (IFTR) Biennial Meetings, Stockholm
 1990 Judge, Association for Theatre in Higher Education Competitive Panel in Current Research
 1991-94, 95-98 Executive Committee, American Society for Theatre Research
 1992-93 Executive Committee, Women and Theatre Program, Association for Theatre in Higher Education
 1992-93 Association for Theatre in Higher Education Conference Organizer, Women and Theatre Program
 1992-93 American Society for Theatre Research Conference Program Committee and Seminar Convenor (New Orleans)
 1996 Conference Co-Chair, Mid-America Theatre Conference (Theatre History)
 1996-99 (Member) Gerald Kahan Prize Committee (American Society for Theatre Research)
 1997-02 Member, American Society for Theatre Research and Association for Theatre in Higher Education Joint Committee on the National Research Council Report on Doctoral Programs
 1998 Consultant, University of Maryland Department of Theatre Ph.D. Program
 1999-01 Chair, Gerald Kahan Prize Committee (American Society for Theatre Research)
 1999-01 Member, Fellowships and Scholarship Committee (American Society for Theatre Research)
 2000 Member, Program Committee for American Society for Theatre Research Conference
 2002-03 Member, Association for Theatre in Higher Education Essay Prize Committee
 2002-04 Member, American Society for Theatre Research Nominating Committee
 2003-06 Member, American Society for Theatre Research Committee on the National Research
 2004 Chair, Association for Theatre in Higher Education Essay Prize Committee
 2004 Program Chair, American Society for Theatre Research Annual Conference (Las Vegas)
 2006 Organizer, Conference on 19th-Century Theatre, Huntington Library
 2006 Program Committee, American Society for Theatre Research Annual Conference (Chicago)
 2006-9 American Society for Theatre Research Distinguished Scholar Award Committee
 2006-9 President, American Society for Theatre Research
 2006-9 Delegate, American Council of Learned Societies
 2007 External Assessor, University of Bristol
 2007-11 Board of Directors, Performance Studies International
 2009- Distinguished Scientist Referees, European Research Council (Cultures and Cultural Production)
 2010-11 Chair, ASTR Fundraising Committee
 2010- Member, International Committee PSi

Other: Reviewer/panelist/adjudicator in national fellowship competitions for the National Endowment for the Humanities, Woodrow Wilson Foundation, and American Council of Learned Societies, and Andrew W. Mellon Foundation. Occasional Reviewer for the Social Sciences Humanities Research Council of Canada and the Arts and Humanities Review Board (UK).

University Service since 1991:

1991- Member, Executive Committee, Interdisciplinary Ph.D. in Theatre and Drama (IPTD)
 1991-97 Chair, Academic Curriculum Committee, Department of Theatre
 1991-92 Member, Theatre Freshman Curriculum Committee
 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 Theatre/Drama Ph.D. Comprehensive Exams
 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
 1995-96 Member, Department of English Honors Committee
 1996-2009 Director, Interdisciplinary Ph.D. in Theatre and Drama (IPTD)
 1996-97 Member, Provost's Task Force on Ph.D. 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
 1997-98 Chair, Department of Theatre Graduate Studies Committee
 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
 1998-00 Chair, Search Committee Theatre/English
 1999-00 Advisor, Major in Drama, Weinberg College of Arts and Sciences
 1999-01 Chair, University Research Grants Committee
 1999-00 Member, Search Committee in Performance Studies
 2000-04 Member (elected), Administrative Board of the Graduate School
 2000-00 Member, Search Committee in English
 2001 Convenor, "Theories of Theatricality" conference
 2002-03 Member, English Department Graduate Policy and Review Committee
 2002- Member (elected), Executive Committee Department of Theatre
 2002- Member, School of Communications Academic Policy and Review Committee
 2003- Honors Coordinator, Department of Theatre
 2003-04 English Department ad hoc Committee on Courtesy Appointments
 2004-05 Member, National Research Council Steering Committee

2004–	Member, American Music Theatre Project Executive Committee
2005–	Organizer, “Considering Calamity: an Interdisciplinary conference on Methods for Performance Research”
2005–	Member, Rhodes and Marshall Scholarship Committee
2006-07	Fellowships Director, Department of English
2007-09	Member, Department of English Graduate Policy Committee
2007	Member, General Faculty Committee Sub-committee on Faculty Rights
2007-	Member, Northwestern University Press Board
2007	Organizer, “Locus Theatrum: Crossroads of the Humanities” (conference)
2007	Member, Social and Behavior Sciences, Economics, Humanities, and Communications Diversity Committee
2007	Coordinator, Critical Studies in Theatre and Performance doctoral cluster
2007-	Member, Theatre Interpretation Centre Advisory Committee
2008-	(Voting Member) Department of Spanish and Portuguese
2008	Member, Post-doctoral Search in Classics
2010-11	Member, Department of English Graduate Policy Committee
2011-14	Chair, Northwestern University Press Board

GRADUATE SUPERVISION

Completed Doctoral Dissertations:

- 1996 (Reader, IPTD) Catherine Cole (Assoc. Prof., University of California at Santa Barbara), “Ghanaian Popular Theatre: A Historical Ethnography of the Ghanaian Concert Party, 1865–1965”
 (Director, Performance Studies) Lisa Wolford (Assoc. Prof., Bowling Green State 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”
- 1997 (Reader, IPTD) Marvin McAllister (Playwright) “‘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”
- 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; “Figures of Arithmetic: Statistical culture in Early Victorian Britain”
- 1999 (Reader, IPTD) Loren Mayor (Consultant, Washington D.C.); “Broadway at the Crossroads: Urban Planning and Theatrical Production in New York City in the 1950s”
 (Director, IPTD) Beth Friedman-Romell (Journalist); “Producing the Nation: Nationalism and Gender in the Theatre of Hannah Cowley, Elizabeth Inchbald, and Joanna Baillie”

- 2000 (Director, IPTD) Michael McKinnie (Sr. Lecturer, Queen Mary University of London, UK);
 “Worksites: Theatre Work and its Urban Environment in Toronto Since 1967”
- *Winner of the Distinguished Dissertation Award for 1999–2001 from the Association for Canadian Studies in the United States*
 - *Winner of the 2008 Ann Saddlemyer Award for most distinguished book in Canadian theatre studies*
- (Reader, IPTD) Kim Dixon (Consultant, Chicago); “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”
- 2001 (Director, Performance Studies) Peter Glazer (Assoc. Prof., 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 (Asst. 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, DePaul University); “Victory Gardens 1974–2001: A Cultural History of Chicago Theatre”
- 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., Kennesaw State Univ.);
 “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”
 (Reader, IPTD) Lesley Delmenico (Assoc. Prof., Grinnell College); *Dramas in Darwin*
- 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-Ulreche (Lecturer, Roehampton University),
 “Performing for Europe at its Borders: Gender, Nation and the Roma Minority in Post-Communist Romania”
 (Director, Performance Studies) Natsu Onoda (Assistant Professor, Georgetown University),
 “Tezuka Osamu: an Intertextual History of Comics in Post-World War II Japan”
- 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 Moeschen (Assoc. Director of Women’s Studies, Bentley College),
 “Benevolent Actors and Charitable ‘Objects’: Physical Disability and the Theatricality of Charity in Nineteenth and Twentieth-Century America”
 (Reader, English) Emily Bryan (Asst. Prof., Dominican College), “In the Company of Boys: the Place of the Boy Actor on the Early Modern English Stage”
- 2006 (Director, IPTD) Shelly Scott (Advising office, Indiana University- Bloomington), “Theorizing Performances of the Human-Animal Relationship”
 (Director, IPTD) Kimberly (Tony) Korol-Evans (Visiting Asst. Professor, University of Arizona),
 “Modern Carnival: Performer and Patron Interaction and Immersion at the Maryland Renaissance Festival”
- 2007 (Director, IPTD) Ann Folino White (Asst. Prof. Michigan State University), “Paradox of Want amid Plenty’: Aesthetics of New Deal Food Rights Performances”

- (Director, English) Douglas O'Keefe (Asst. Prof. Jacksonville State University), "Ballad Opera, Imitation, and the Formation of Genre"
- (Reader, Performance Studies) Amber Day (Asst. Prof. Bryant University), "Prankly Speaking: Performative Satire and Political Dialogue"
- (Reader, Performance Studies) Kamran Afary (Independent Scholar), "A Tale of Three Performances After the Los Angeles Rebellion of 1992"
- (Reader, IPTD) Anne Pulju (Lecturer, Trinity University and Montgomery College, MD), "Theatrical Discourse and Nationalist Development in Ireland, 1919-1932"
- (Director, IPTD) Jacob Juntunen (Fulbright Fellow, Poland), "Profitable Dissents: the Theatre of Larry Kramer and Tony Kushner as a Negotiating Force Between Emergent and Dominant Ideologies"
- 2008 (Director, IPTD) Stefka Mihaylova (Lecturer, University of Washington), "From Gestus to the Abject: Feminist Strategies in Contemporary British and American Radical Theatre"
- (Reader, Performance Studies) David Donkor (Asst. 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 20th and 21st Century U.S. Theatre and Drama"
- 2009 (Reader, Performance Studies) Jennifer Tyburczy (Postdoctoral Fellow, Rice University): "Sex Objects: Performance, Pleasure, and Pedagogy in Sex Museums, 1973-2008"
- (Director, IPTD) Dan Smith (Adjunct Lecturer, DePaul University), "Libertine Dramaturgy: Reading Obscene Closet Drama in 18C France"
- (Director, IPTD) Oona Kersey (Artistic Advisor, North Park University): "Taking on History: Children's Perspectives on Performing the American Past"
- 2011 (Director) Adrian Curtin: "Staging Sonic Modernity: Sounding Out the Modernist Theatrical Avant-Garde"
- Winner of the New Scholar's Prize, IFTR 2010

Doctoral Dissertations in Progress:

Interdisciplinary PhD in Theatre and Drama (IPTD)

- (Reader) Katie Zien: Performance in the Panamanian Canal Zone
- (Director) John Carnwarth: 19C German theatre finance
- (Director) Nathan Hedman: "Repetition" in Theology, Philosophy, and Modernist Theatre
- (Director) Paul Thelen: Performance and Truth-telling in Trial Preparation Techniques
- (Director) Louise Edwards: Adapting the biography of Nell Gwyn
- (Director) Dawn Tracey: Contemporary puppet theatre
- (Co-Director) David Calder: French radical performance
- (Director) Aileen Robinson: 19C pantomime
- (Director) Lisa Kelly: British actresses' philanthropic work, 1800-1914
- (Reader) Kati Sweaney: Performances of the Brain and Cognition

Performance Studies:

- (Director) Derek Barton: Nature in zoos and arboreta
- (Reader) Barnaby King: Clowning in contemporary Colombia

COURSES TAUGHT:

Institutes:

- 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”
- 2009 Faculty-Graduate Student Forum for Critical Studies in Theatre and Performance, “Performative Concepts”
- 2009 Director, Performance Studies Summer Institute (Northwestern University) “Past Imperfect”

Graduate seminars:

- Nineteenth-Century Repertoire
- Theatre Research Methodology
- 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:

- Nineteenth-Century Repertoire
- Women Characters and Characterizations in Contemporary Drama
- Fairy Music from Purcell to Norton (co-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):

- Feminist Theatre
- Performance Theory
- Contemporary Monologic Drama
- Historical Pageants

- Para-theatre
- Theories of Theatricality
- Radical Political Theatre
- 19C Theatre and Drama
- 20C Dramatic Theory
- Victorian Theatre Historiography
- Modernism and the Avant-Garde
- Theories of Public and Private
- Practicum in Performance
- Practicum in Research (Honors)
- Irish Modernism
- The Museum and the Archive
- Methodologies of Research on Clowning
- Historiography of the British Restoration