

JULIA A. WALKER

EDUCATION

- Ph.D. in English Literature, Duke University, Durham, NC 1995
- M.A. in English Literature, Duke University, Durham, NC 1988
- B. A. in English and Philosophy, *magna cum laude*, Hanover College, Hanover, IN, 1986

ACADEMIC POSITIONS

- Associate Professor of English and Drama, Washington University in St. Louis, 2008 – present
- Director of Graduate Studies, Performing Arts Department, Washington University, 2012-2015
- Associate Head, English Department, University of Illinois at Urbana-Champaign, 2006-2008
- Associate Professor of English, University of Illinois at Urbana-Champaign, 2005-2008
- Assistant Professor of English, University of Illinois at Urbana-Champaign, 1999-2005
- Assistant Professor of English, College of William & Mary, 1995-1999

FELLOWSHIPS and GRANTS

- Washington University Center for the Humanities, \$5000 Summer 2016 Research Seed Grant
- American Society for Theatre Research (ASTR) 2015 Research Fellowship, \$1500 award supporting travel to archives related to W.E.B. Du Bois's *Star of Ethiopia* pageant (University of Massachusetts – Amherst and Dartmouth College).
- Bring Your Own Idea: "The Role of the Arts in a Research University," co-organizer with Patricia Olynyk, award from Provost's office to support interdisciplinary faculty conversations, 2015-16
- Mellon Vertical Seminar, participant, "The Role of the Arts in the Research University," fall 2014
- Washington University Center for the Humanities, competitive Faculty Fellowship, fall 2013
- Creative Research Fellow, Sam Fox School of Design and Visual Arts, 2013-present
- Mellon Vertical Seminar, participant, "Modernism and Its Media," fall 2012
- Gephardt Institute for Public Service, \$2500 faculty innovation grant to support development of a community-based teaching and learning (CBTL) course in the performing arts, 2011-2012
- UIUC Humanities Research Board award for a Research Assistant, spring 2008
- Community Foundation of East Central Illinois, food pantry grant, 2007-08
- Illinois Humanities Council, \$1000 major grant for SAFE House reading group, 2007-08
- Illinois Humanities Council, \$500 minor grant for SAFE House reading group, 2006-07
- Arnold O. Beckman Research Assistantship, University of Illinois, spring 2003
- Humanities Released-Time Fellowship, University of Illinois, fall 2001
- College of William & Mary Summer Research Grant, summer 1996, summer 1997
- Mellon Foundation Fellowship for one-month residency at the Harry Ransom Humanities Research Center at the University of Texas at Austin, June 1996
- Duke University Conference Travel Fellowships 1989-90, 1991-92, 1994-95
- Richter Grant for independent undergraduate research, Hanover College, 1985

RESEARCH & PUBLICATIONS

Articles

- "Comparative Modernist Performance Studies: A Not-So-Modest Proposal," co-authored with Glenn Odom. *Journal of Dramatic Theory and Criticism* 31.1 (fall 2016).
- "Acting" and "Sophie Treadwell," entries commissioned by Penny Farfan, co-ed., *Routledge Encyclopedia of Modernism*. New York: Routledge, 2016.
- "Transacting Change on the Transatlantic Stage," *Theatre Survey* 56.1 (January 2015): 28-50.
- "Suez Modernism: Transportation, History, and Ibsen's Stylistic Shift," *Ibsen Studies* 15.2 (December 2014): 1-31.
- "Naturalism and Expressionism" chapter commissioned by Jeffrey Richards and Heather Nathans, eds., for *The Oxford Handbook of American Drama*. New York: Oxford University Press, 2013.
- "Sontag on Theatre." *The Scandal of Susan Sontag*. Eds. Barbara Ching and Jennifer Wagner-Lawlor. (New York: Columbia University Press, 2009).
- "In the Grip of an Obsession": Delsarte and the Quest for Self-Possession in *The Cabinet of Dr. Caligari*." *Theatre Journal* 58.4 (December 2006): 617-631.

RESEARCH, cont'd**Articles**

- “The Text/Performance Split Across the Analytic/Continental Divide.” *Staging Philosophy*. Eds. David Krasner and David Saltz. (Ann Arbor: University of Michigan Press, 2006).
- “Bodies, Voices, Words: Elmer Rice and the Cinematic Imagination.” *Journal of American Drama and Theatre* 16.2 (spring 2004): 57-76.
- “De New Dat’s Moiderin’ De Old’: Oedipal Struggle as Class Conflict in Eugene O’Neill’s *The Hairy Ape*.” Art, Glitter and Glitz: *Mainstream Playwrights and Popular Theatre in 1920s America*. Eds. Arthur Gewirtz and James J. Kolb (Greenwood Press, 2004).
- “Why Performance? Why Now? Textuality and the Rearticulation of Human Presence.” *The Yale Journal of Criticism* 16.1 (spring 2003): 153-173.
- “Bodies, Voices, Words: Modern Drama and the Problem of the Literary.” *Modernism, Inc.* Eds. Jani Scandura and Michael Thurston (New York: New York University Press, 2001).
- “Getting to the ‘Point’: a Proposal for Historicizing Performance Form.” *Nineteenth Century Theatre* 27.1 (Summer 1999): 5-40.

Books

Modernity & Performance: Enacting Change on the Modern Stage, manuscript in process.

If the historical period of modernity is marked by unprecedented waves of experiential change, and if strategies for understanding such changes were expressed in modernist art, then temporal art forms, including—and especially—the aesthetic form of performance must have encoded such strategies in their processual form. This book begins with that assumption, examining five distinct styles of performance that emerged over the course of the modern period in relation to five socio-cultural developments that radically changed the lived experience of modernity. Its five chapters track compelling and often surprising relationships between the Romantic “point” style of acting and the circulation of paper money, between panoramic naturalism and the globalizing compass of the railroad, between the choreography of modernist eurhythmics and the sociometrics of the modern nation state, between the self-promotional tactics of the avant garde and commercial advertising, and between the “cool” style of psychological realism and the air-conditioning condenser. Exploring the social meanings of performance form, it demonstrates how, on a stage both literal and metaphorical, performers helped audiences adapt to the profound economic, social, political and cultural changes of a modernizing world by figuring new categories of thought, modeling new social relations, and enacting new habits of self in the very ways that bodies moved. (Research from chapters 1 and 2 has been published in peer-reviewed journals; research for chapters 3 and 4 has been supported by competitive fellowships.)

Expressionism and Modernism in the American Theatre: Bodies, Voices, Words (Cambridge and New York: Cambridge University Press, 2005).

This book situates the origins of American expressionist drama within the context of new communications technologies that emerged in the late-19th century to demonstrate how mute bodies gesticulating on the silver screen, ghostly voices emanating from phonograph horns, and impersonal letters stamped by machines inspired a new formal vocabulary for these experimental plays. American expressionist playwrights, it argues, drew from Delsartean theories of “expression,” which sought to counter the alienating forces of technological modernity by reintegrating the body’s verbal, vocal, and pantomimic “languages” into a unified act of communication. But while “expression” coordinated these three languages, *expressionism* counterpointed them to represent a dystopic vision of modern life. Examining expressionist plays by Eugene O’Neill, Elmer Rice, John Howard Lawson, and Sophie Treadwell, this book shows how they gave voice not only to the alienating conditions of modernity, but also to the playwrights’ own fears that these new communication technologies posed a threat to that most embodied of art forms—the theatre. In a moment when mass-produced art was emerging, expressionist playwrights helped effect a text/performance split that set autonomous courses for literary and theatrical modernisms.

Reviews of *Expressionism and Modernism*:

- 1) Martha LoMonaco, *Modern Drama* 49.4 (winter 2006): 525-8.
- 2) Jonathan Chambers, *Theatre Journal* 58.2 (May 2006): 365-6.
- 3) Stephen Bottoms, *New Theatre Quarterly* 22.3 (August 2006): 304.
- 4) Edmund Lingan, *Theatre Survey* 47.2 (November 2006): 331-4.
- 5) Brian M. Reed, *American Literature* 79.1 (March 2007): 216-9.
- 6) Anthony Kubiak, *TDR* 51.2 (summer 2007): 192-4.
- 7) Alan Pearlman, *Theatre Research International* 32.2 (July 2007).
- 8) Kurt Eisen, *Eugene O’Neill Review* 29 (2007).
- 9) Vanessa Baker, *Theatre History Studies* 27 (2007): 153-5.

RESEARCH, cont'd**Book & Performance Reviews**

- Matthew Yde, *Bernard Shaw and Totalitarianism: Longing for Utopia* (book). New York: Palgrave Macmillan, 2013. *Theatre Journal*, forthcoming.
- Joel Pfister, *Staging Depth: Eugene O'Neill & The Politics of Psychological Discourse* (book). Chapel Hill: University of North Carolina Press, 1995. *Theatre Journal* 48.1 (March 1996): 113-5.
- Kim Irwin, "We Are Secretaries" (performance art installation). *High Performance: The Performance Art Quarterly* #60 15.4 (Winter 1992): 36-7.

CONFERENCES AND INVITED LECTURES

- "Transduction of Affect: Air Conditioning and Cross-Racial Identification in *Orfeu Negro*; Some Preliminary Thoughts on Aesthetic Response," paper presented to working session at American Society for Theatre Research, Minneapolis, MN, November 2016.
- "Performing the State: Dalcrozean Eurhythmics and Racial Exception," paper presented at American Comparative Literature Association (ACLA) conference. Cambridge, MA, March 2016.
- "Civil Rites: Enacting Racial Identity in W.E.B. Du Bois's *Star of Ethiopia* Pageant," paper presented at the "Race to Performance" session at the American Society for Theatre Research (ASTR) conference, Portland, OR, November 2015.
- "Suez Modernism: Transportation, Utopia, and Ibsen's Stylistic Shift," invited lecture at Johns Hopkins University-sponsored conference "Ibsen and Politics," May 2014.
- "Touts, Shills, Puffs, and Plants: Avant-Garde Performance and the Theoretical Unconscious," paper presented at the American Society for Theatre Research (ASTR), Dallas TX, November 2013, and at the Center for the Humanities, Washington University in St. Louis, October 2013.
- "Book and Performance Review Writing Workshop," session coordinator, Association for Theatre in Higher Education (ATHE), Orlando FL, August 2013; Washington DC, August 2012; Chicago IL, August 2011.
- "Of Broken Teeth and Beautiful Dreams: Tennessee Williams's St. Louis," invited lecture by the St. Louis Women's Club, September 2013, and by the Women's Society of Washington University, March 2013.
- "Transacting Change on the Circum-Atlantic Stage," paper selected for Eighteenth-Century Studies Working Group session at the American Society for Theatre Research (ASTR), Nashville TN, November 2012.
- "New Modernist Performance Studies: A History and Manifesto," co-written submission for session on "Modernity and Interdisciplinarity" at the Modernist Studies Association (MSA) annual conference, Buffalo NY, October 2011.
- "Writing the Body: Revisiting Sophie Treadwell's *Machinal*," invited keynote speech given at a conference sponsored by the PhD program in Theatre Studies at Ohio State University, March, 2009.
- "The Railroad to Realism," English Department faculty colloquium, Washington University in St. Louis, December 2010; and at the "Roving Artists" session I co-chaired at the American Comparative Literature Association (ACLA) conference, Long Beach, CA, April 2008.
- "Performing Modernisms," seminar co-organizer, American Society for Theatre Research (ASTR) annual convention, Seattle WA, November 2010, and Puerto Rico, November 2009.
- "Migratory Gestures: The Railroad and the Rise of Realist Acting," plenary speaker, American Society for Theatre Research (ASTR) annual convention, Boston, November 2008.
- "Sontag on Theatre," presentations at American Comparative Literature Association (ACLA), Puebla, Mexico (April 2007), and Utopian Studies Society annual meeting, Memphis (October 2005).
- "The City as Stage: Little, Art, and Settlement House Theatres," invited presentation by the Marcus W. Orr Humanities Center, University of Memphis, March 2004; invited presentation at the second Tennessee Williams Colloquium, Department of Theatre, University of Illinois, October 2005; paper presented at seminar entitled "Text and the City," annual meeting of the American Society for Theatre Research (ASTR), Toronto, Canada, November 2005.
- "Why Performance? Why Now? Textuality and the Rearticulation of Human Presence," presented at session entitled "New Directions in Poetics and Theory at the Millennium," University of Louisville's Twentieth-Century Literature Conference, February 2000; American Society for Theatre Research (ASTR), New York City, October 2000; Unit for Criticism and Interpretive Theory, University of Illinois, November 2000; invited presentation to the Sociocultural Anthropology Workshop, University of Illinois, February 2001.
- "The Expressionist Legacy in Tennessee Williams's *Stairs to the Roof*," invited presentation at the Tennessee Williams Colloquium, Department of Theatre, University of Illinois, October 2000.
- "The Theatrical Syndicate: A Base-Superstructure Analysis," paper presented at a special session I chaired at the annual meeting of the Modern Language Association (MLA), Washington DC, December 1996.

CONFERENCES AND INVITED LECTURES, cont'd

- "The Changing Shape of the Actor-Audience Relationship in the 19th Century American Theatre and Its Effect Upon the Production of Character," paper presented at the American Theatre and Drama Society (ATDS) debut scholars panel, Association for Theatre in Higher Education (ATHE), New York City, August 1996.
- "A Class Act: John Howard Lawson and the Critique of Realist Acting Conventions on the American Stage," "Working Class Lives/Working Class Studies," Youngstown State University, June 1995.
- "De New Dat's Moiderin' De Old: Oedipal Struggle as Class Conflict in Eugene O'Neill's *The Hairy Ape*," "Art, Glitter and Glitz: Theatre of the 1920s Celebrates American Diversity," Hofstra University, Nov. 1994.
- "The Living Newspapers: Documentary as Social Form," "The 1930s: History, Literature and Culture," Youngstown State University, May 1992.
- "*Viet Rock*: Imperialism and the Mind/Body Problem," Comparative Drama Conference XVI: Text and Presentation, University of Florida, March 1992.
- "Dialogue Incorporated: Toward a Poetics of Character," South Atlantic Modern Language Association (SAMLA), 61st Annual Convention, Nov. 1991.
- "Iphigenia: A Study of Female Subjectivity in Drama," Twentieth-Century Literature Conference, University of Louisville, Feb. 1990.

COURSES TAUGHT

- "Introduction to Graduate Studies" (Performing Arts Department)
- "Performance Theory" (graduate seminar)
- "Introduction to Literary Theory"
- "Introduction to Literary Study"/"The Art of Literature"
- "Theatre Culture Studies III: from Melodrama to Modernism"
- "Nineteenth-Century American Drama"
- "Melodrama"
- "Tennessee Williams: plays and short fiction"
- "Postmodern Drama"
- "Theories of Modern Drama"
- "Performing Knowledge: Arts-Integration in Theory and Practice" (community-based learning course)
- "Expressionism in Drama and Film"
- "American Drama"
- "American Theatre and Culture" (graduate seminar)
- "Major Authors: Glaspell and O'Neill" (undergraduate honors seminar)
- "The Idea of Comedy" (freshman honors seminar)
- "Four Men in the American Theatre: Miller, Williams, Shepard, Mamet"
- "Professional Seminar in the Teaching of Literature" (graduate seminar)
- "Twentieth-Century American Theatre & Society" (co-taught with Bruce McConachie)
- "Theoretical Approaches to Literary and Cultural Studies"
- "Introduction to Film"

PROFESSIONAL SERVICE

- Editorial Board member, *The Common Reader*, Washington University, 2015- present
- Book Review Editor, *Theatre Journal*, 2011-2013
- Manuscript reviewer for Cambridge University Press, Palgrave, *Theatre Journal*, and *Modern Drama*
- Faculty Fellow, Institute for School Partnership, Washington University, 2011 – present
- Juror, Mylonas Scholarship Committee, Washington University, 2012
- Juror, Mellon Interdisciplinary Postdoctoral Fellowship, Washington University, 2010-2011
- Director of Honors, English Department, Washington University, 2010-2011
- Juror, Graduate Certification, Film & Media Studies, Washington University, 2009-2011
- Examiner, dissertation committees, Departments of English, Comparative Literature, Music, and Anthropology, Washington University, 2009 to present
- Director and Examiner, Master's Essay exam committees, Performing Arts Department, Washington University in St. Louis, 2014-present
- Examiner, qualifying PhD exam committees, Departments of English and Comparative Literature, Washington University and the University of Illinois at Urbana – Champaign, 2000 - present
- Examiner, MFA thesis committees, Sam Fox School of Design and Visual Arts, 2013-present
- Director and Examiner, Honors Thesis committees, Departments of English and Performing Arts, Washington University, 2010 - present
- Director, Mellon Mays Thesis committee, Washington University in St. Louis, 2015-present

PROFESSIONAL MEMBERSHIPS

American Comparative Literature Association (ACLA)
American Society for Theatre Research (ASTR)
American Theatre & Drama Society (ATDS)
Association for Theatre in Higher Education (ATHE)
International Federation for Theatre Research (IFTR)
Modern Language Association (MLA)
Modernist Studies Association (MSA)
Performance Studies International (PSi)

LANGUAGES

Spanish
French
Portuguese

REFERENCES

Available upon request