

**JULIA A. WALKER**  
*Chair, Performing Arts Department*  
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**EDUCATION:**

Ph.D. in English Language and Literature, Duke University, Durham, NC, 1995

M.A. in English Language and Literature, Duke University, Durham, NC, 1988

B. A. in English and Philosophy, *magna cum laude*, Long Citation for Outstanding Female Undergraduate, Hanover College, Hanover, IN, 1986

**ACADEMIC POSITIONS:**

Chair of the Performing Arts Department, Washington University in St. Louis, 2022 – present

Professor of English and Drama, Washington University in St. Louis, 2022 – present

Associate Professor of English and Drama, Washington University in St. Louis, 2008 – 2022

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 and Faculty Affiliate in the Unit for Criticism and Interpretive Theory, 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:**

Here and Next Seed Grant Program: SPARK funding – Proposal Development Seed Grant. Co-coordinator with Mitra Naseh (Primary Investigator), Brown School of Social Work, Washington University in St. Louis. Grant in the amount of \$19,300 to study the economic, social, and emotional effects of employment in the Performing Arts Department Costume Shop and Warehouse among 3-7 immigrant and/or refugee women who are newly arrived in St. Louis. Awarded December 2024.

**FELLOWSHIPS and GRANTS, continued:**

Center for Literary Arts, Washington University in St. Louis. Creative Practice Fellowship to draft a dramatic adaptation of Anthony Sattin's non-fiction book *Nomads: The Wanderers Who Shaped our World* (Norton 2022), fall 2024.

"Live and Mediated Performance," co-coordinator (with Patrick Burke, Music) of a three-year Faculty Research Seminar sponsored by the Center for the Humanities, Washington University in St. Louis, 2022-2025. Competitive grant, awarded \$30,000.

SPEED Grant: "Translating Vinicius de Moraes's *Orfeu da Conceição* from Page to Stage." Principal Investigator of \$50,000 seed grant to translate Moraes's 1956 play from Portuguese into English verse, in collaboration with Brazil-based translator Rane Souza, and colleagues Mary Jo Bang, Aaron Coleman, Ignacio Infante, and Ron Himes.

Ministry of Education, Republic of China (Taiwan), co-coordinator with Linglei Letty Chen (Primary Investigator). Three-year \$65,000 grant to promote educational programming in Chinese performance cultures at Washington University in St. Louis in a collaboration between the East Asian Language and Cultures and Performing Arts Departments, 2019-2022; extended to 2023, due to COVID.

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 at the 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

University of Illinois Humanities Research Board award for a Research Assistant, spring 2008

Community Foundation of East Central Illinois, food pantry grant, 2007-08

**FELLOWSHIPS and GRANTS, continued:**

Illinois Humanities Council, \$1000 major grant for Creation of 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 and PUBLICATIONS:**

**Article in Progress:**

“A Theory of Dramaturgical Translation.” This essay outlines a theory of translation across the multiple contexts of interlingual, intermedial, and intercultural communication. It demonstrates the ways in which the visual, sonic, and kinesthetic languages of the theatre both are and are not like the representational sign systems of verbal languages. Challenging Jacques Derrida’s theory of “general communication,” it shows how spoken and written communications differ, introducing paralinguistic registers of vocality and gesture as forms of signification that function mimetically as well as symbolically, both on the stage and off.

**Play in Progress:**

Adaptation of Anthony Sattin’s non-fiction book *Nomads: The Wanderers Who Shaped Our World* (W. W. Norton, 2022). Currently drafting a 3-act multi-media dramatization of Sattin’s book that inverts the historical narrative of human civilizations from a focus on urban settlements to one that centers nomadism, migration, movement, and intercultural contact. Sattin’s book offers details from his field research in the Zagros Mountains in the near middle east, but I will conduct further research, extending the implications of his argument to consider how the ideologies and practices of urbanization and settlement have been used to naturalize the ecological destruction of global warming. This project is currently under contract with the RCW Literary Agency, granting me exclusive rights to adapt Sattin’s non-fiction book to dramatic form.

**Book in Progress:**

English translation of *Orfeu da Conceição*, the 1956 play by Brazilian poet-playwright-lyricist Vinícius de Moraes. As lead coordinator, I am overseeing a collaborative translation of the play, with commitments from Brazil-based translator Rane Souza, poet/translator Mary Jo Bang (Act I), poet/translator Aaron Coleman (Act II), translator/scholar Ignacio Infante (Act III), and director Ron Himes (dramaturgical consultant). My responsibilities include working with Souza to annotate a literal translation for Bang, Coleman, and Infante to render into verse/prose/verse form; writing

## **RESEARCH and PUBLICATIONS, continued:**

the scholarly introduction and dramaturgical note for publication; appending the scholarly apparatus to the play's print format; and working with Himes to mount a production by The Black Rep in conjunction with the Performing Arts Department. This project is currently on "hold;" my provisional right to translate the play as granted by the estate has been superseded by an exclusive contract to professional theatre producers to use these materials as the basis for a Broadway musical currently in development.

### **Published Books:**

*Performance & Modernity: Enacting Change on the Globalizing Stage*. Cambridge and New York: Cambridge University Press, hardback and e-book November 2021; paperback August 2024; 396 ms. pages. Short-listed for the 2021 Book Award from the Modernist Studies Association.

Theatre is where ideas come alive, taking shape not only in narrative but also in embodied form. On its stage, concepts emerge into visibility—sometimes quite literally in the contours of the actor's body—before dissolving in the glare of house lights that return us to our own provisional reality. This book samples five distinct styles of performance from the historical period of modernity to show how they enacted, even as they represented, the ideas and experiences that helped modern audiences understand and adapt to a changing world. In the tightly-focused case studies of its five chapters, it tracks compelling and often surprising relationships between Romantic acting and the circulation of paper money, between panoramic naturalism and the globalizing compass of the railroad, between modernist eurhythmics and nationalist stagings of the body politic, 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, this book demonstrates how, on a stage both literal and metaphorical, actors helped audiences adapt to the profound economic, industrial, political, social, and technological 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 their bodies moved.

Reviews of *Performance and Modernity*:

- 1) Claire Warden, *Modern Drama* 66.1 (March 2023): 140-141.
- 2) R. Darren Gobert. *Theatre Survey* 64.2 (May 2023): 231-233.
- 3) Mert Dilek. "Lessons in Modernity." *The Cambridge Quarterly* 52.2 (June 2023): 176-182.
- 4) Amanda Blake Davis, Will Thompson, Tyler Talbott, Anna Fancett, Thomas Coughlin, Shane Greentree, Yasser Shams Khan, "Literature 1780-1830: The Romantic Period," Chapter XII in *The Year's Work in English Studies*, Vol. 102 (2023); Oxford University Press on behalf of the English Association, pp. 806-808.

*Expressionism and Modernism in the American Theatre: Bodies, Voices, Words*.

Cambridge and New York: Cambridge University Press, hardback 2005; paperback reprint 2009; 316 pages.

**RESEARCH and PUBLICATIONS, continued:**

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*:

- 5) Martha LoMonaco, *Modern Drama* 49.4 (winter 2006): 525-8.
- 6) Jonathan Chambers, *Theatre Journal* 58.2 (May 2006): 365-6.
- 7) Stephen Bottoms, *New Theatre Quarterly* 22.3 (August 2006): 304.
- 8) Edmund Lingan, *Theatre Survey* 47.2 (November 2006): 331-4.
- 9) Nita Kumar, *New England Theatre Journal* 17 (2006): 123-125.
- 10) Brian M. Reed, *American Literature* 79.1 (March 2007): 216-9.
- 11) Anthony Kubiak, *TDR* 51.2 (summer 2007): 192-4.
- 12) Alan Pearlman, *Theatre Research International* 32.2 (July 2007).
- 13) Kurt Eisen, *Eugene O’Neill Review* 29 (2007).
- 14) Vanessa Baker, *Theatre History Studies* 27 (2007): 153-5.

**Peer-Reviewed Articles:**

“The Birth of the Cool: Marlon Brando and the Afro-Aesthetics of Psychological-Realist Acting.” *Studies in Theatre and Performance* 41.1 (winter 2021): 111-131.

[doi.org/10.1080/14682761.2021.1889936](https://doi.org/10.1080/14682761.2021.1889936)

“Comparative Modernist Performance Studies: A Not-So-Modest Proposal,” co-authored with Glenn Odom. *Journal of Dramatic Theory and Criticism* 31.1 (fall 2016): 129-153. [doi: 10.1353/dtc.2016.0025](https://doi.org/10.1353/dtc.2016.0025) [Article assessed as a “4” on a 4-point scale, or “world-leading,” as part of an internal/external review process at Roehampton University in London, where my co-author is a Reader in the Department of Drama, Theatre, and Performance. Ranking is based on the UK’s Research Excellence Framework.]

“Transacting Value on the Transatlantic Stage,” *Theatre Survey* 56.1 (January 2015): 28-50. [doi:10.1017/S0040557414000556](https://doi.org/10.1017/S0040557414000556)

“Suez Modernism: Transportation, History, and Ibsen’s Stylistic Shift,” *Ibsen Studies* 15.2 (December 2014): 1-31. [doi.org/10.1080/15021866.2015.1005904](https://doi.org/10.1080/15021866.2015.1005904)

**RESEARCH and PUBLICATIONS, Peer-Reviewed Articles, continued:**

“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. doi: [10.1353/tj.2007.0034](https://doi.org/10.1353/tj.2007.0034)

“Bodies, Voices, Words: Elmer Rice and the Cinematic Imagination.” *Journal of American Drama and Theatre* 16.2 (spring 2004): 57-76.

“Why Performance? Why Now? Textuality and the Rearticulation of Human Presence.” *The Yale Journal of Criticism* 16.1 (spring 2003): 153-173. doi: [10.1353/yale.2003.0011](https://doi.org/10.1353/yale.2003.0011)

“Getting to the ‘Point:’ a Proposal for Historicizing Performance Form.” *Nineteenth Century Theatre* 27.1 (Summer 1999): 5-40.

**Book Chapters:**

“Symbolism and Expressionism in a Transatlantic Context,” chapter commissioned for *The Cambridge Companion to Modernist Theatre*. Eds., David Kornhaber and Brad Kent. Cambridge and New York: Cambridge University Press, 2025.

“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. 264-279.

“Sontag on Theatre.” *The Scandal of Susan Sontag*. Eds. Barbara Ching and Jennifer Wagner-Lawlor. New York: Columbia University Press, 2009. 128-153.

“The Text/Performance Split Across the Analytic/Continental Divide.” *Staging Philosophy*. Eds. David Krasner and David Saltz. Ann Arbor: University of Michigan Press, 2006. 19-40.

“‘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. London and Westport, CT: Praeger, 2004. 19-30.

“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. 68-80.

**Special Commissions:**

“A Response to Anna Garner’s *Just Below*,” audio essay/listening guide commissioned by the Mildred Lane Kemper Contemporary Museum of Art in conjunction with the exhibit “Outwin: American Portraiture Today,” September 10, 2021 through January 23, 2022.

“On Translating Beckett’s Minimalism,” essay commissioned by the Center for the Humanities at Washington University in St. Louis. E-version published in conjunction with “What is the Word: Celebrating Samuel Beckett,” a symposium sponsored by Olin

**RESEARCH and PUBLICATIONS, Special Commissions, cont'd:**

Library's Special Collections Department, October 28, 2019:

<https://humanities.wustl.edu/features/julia-walker-translating-beckett-minimalism>; print version published in the Center's annual report, *A Year in Review, 2019-2020*, pp. 8-9.

"Acting" and "Sophie Treadwell," entries commissioned by Penny Farfan, co-ed., *Routledge Encyclopedia of Modernism*. New York: Routledge, 2016. Web-only: <https://www.rem.routledge.com>

**Book and Performance Reviews:**

Adrian Curtin, *Death on the Modern Stage: Stages of Mortality* (book). Manchester, UK: Manchester University Press, 2019. *Theatre Journal* 73.3 (October 2021): 445-446.

Julia L. Foulkes, *A Place for Us: West Side Story and New York* (book). Chicago: University of Chicago Press, 2016. *Journal of American History* 104.3 (December 2017): 83.

Jane Pritchard, ed. *Diaghilev and the Ballets Russes: When Art Danced with Music* (exhibition catalogue). Washington DC: National Gallery of Art/London: Victoria and Albert Museum, 2013; Sjeng Scheijen, *Diaghilev: A Life* (book). New York: Oxford University Press, 2009; Judith Chazin-Bennahum, *René Blum and the Ballets Russes: In Search of a Lost Life* (book). New York: Oxford University Press, 2011. Review essay co-written with Christine Knoblauch-O'Neal. *Theatre Journal* 65.4 (December 2013): 608-611.

Matthew Yde, *Bernard Shaw and Totalitarianism: Longing for Utopia* (book). New York: Palgrave Macmillan, 2013. *Theatre Journal* 67.4 (December 2015): 759-760.

Joel Pfister, *Staging Depth: Eugene O'Neill and 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.

**Creative Work:**

Animator and Director of "To the Lighthouse" by Datouma, in an English translation by Jeremy Tiang. Featuring voice actors from among Washington University's student body, this was an animated staged reading of the 2019 prize-winning play from the World Sinophone Drama Competition (WSDC) for young playwrights. It was produced by the Performing Arts Department (PAD) in collaboration with East Asian Languages and Cultures (EALC) as part of their joint grant from the Ministry of Education of the Republic of China (Taiwan). Video premiered on PAD's "Virtual Platforms" series, May 10-12, 2021, in conjunction with Asian American and Pacific Islander Heritage Month.

**CONFERENCES and INVITED LECTURES:**

"Habitus, Print, Embodiment: The History of Stanley Kowalski in Performance," presentation for "Generative Sequences as Historiography" session at the annual conference of the American Society for Theatre Research (ASTR), Denver CO, November 6-9, 2025.

**CONFERENCES and INVITED LECTURES, continued:**

“One World, Many Voices: Internationalizing our Curricula and Production Seasons through Drama in Translation,” moderator of field conversation at ASTR, Providence RI, November 9-12, 2023.

“Translation : Dramaturgy,” organizer of and presenter at academic conference held at Washington University in St. Louis, November 17-19, 2022.

“Performance & Modernity: Enacting Change on the Globalizing Stage,” invited speaker at the Faculty Book Celebration sponsored by the Center for the Humanities, Washington University in St. Louis, March 3, 2022.

“Translational Aesthetics: Orpheus and his Afterlives in Vinícius de Moraes’s *Orfeu da Conceição*,” participant in working session on Theatre and Performance in the Global South, ASTR, San Diego, CA, October 2021.

“‘Going Viral’ in the Anthropocene,” English Department Colloquium, Washington University in St. Louis, November 2021.

“What Does it Mean to Be Fearless? Three Reflections on Monika Weiss’s *Nirbhaya*,” invited presentation for session entitled “The Architecture of Memory, Gender, and Intersectionality,” the fourth panel in a series moderated by Rick Bell and hosted by Jasmin Aber, Director of the Creative Exchange Lab (CEL) Center for Architecture + Design, held in conjunction with the double exhibition of *Monika Weiss – Monument/Anti-Monument* at the Streaming Museum (US) and the Center for Polish Sculpture (Oronsko, Poland), April 2021.

“‘Going Viral’ in the Anthropocene,” invited presentation for session entitled “Doing Performance History in the Anthropocene: A Friendly Debate,” Bruce McConachie and Steve Wilmer, co-organizers. American Society for Theatre Research, Arlington VA, November 2019.

“Skin Temperature: Air Conditioning and Cross-Racial Identification in *Orfeu Negro*,” Performing Arts Department Colloquium, Washington University in St. Louis, November 2019.

“Bodies of Knowledge: Performing Epistemology on the Modern Stage,” English Department Faculty Colloquium, Washington University in St. Louis, April 2019.

“Skin Temperature: Air Conditioning and Cross-Racial Identification in *Black Orpheus*,” invited lecture presented at the Theater and Performance Colloquium, Harvard University, Cambridge, MA, February 2018.

“Lusotropicalismo e Negrura: Identity and Difference in Vinícius de Moraes’s *Orfeu da Conceição*,” paper presented at the annual meeting of the International Federation for Theatre Research (IFTR), São Paulo, Brazil, July 2017.

**CONFERENCES and INVITED LECTURES, continued:**

“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,” Baltimore, MD, 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, Columbus, OH, 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.

**CONFERENCES and INVITED LECTURES, continued:**

“Performing Modernisms,” seminar co-organizer, American Society for Theatre Research (ASTR) annual convention, Seattle, WA, November 2010; and San Juan, 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, MA, November 2008.

“Sontag on Theatre,” presentations at American Comparative Literature Association (ACLA), Puebla, Mexico, April 2007; and Utopian Studies Society annual meeting, Memphis, TN, October 2005.

“The City as Stage: Little, Art, and Settlement House Theatres,” invited presentation by the Marcus W. Orr Humanities Center, University of Memphis, Memphis, TN, March 2004; invited presentation at the second Tennessee Williams Colloquium, Department of Theatre, University of Illinois, Urbana-Champaign, IL, 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, Louisville, KY, February 2000.

“Why Performance? Why Now?: Textuality and the Rearticulation of Human Presence,” presented at the American Society for Theatre Research (ASTR), New York, NY, October 2000; the Unit for Criticism and Interpretive Theory, University of Illinois, Urbana-Champaign, IL, November 2000; also presented by invitation to the Sociocultural Anthropology Workshop, University of Illinois, Urbana-Champaign, IL, 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, Urbana-Champaign, IL, 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.

“The Changing Shape of the Actor-Audience Relationship in the 19<sup>th</sup>-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, NY, August 1996.

“A Class Act: John Howard Lawson and the Critique of Realist Acting Conventions on the American Stage,” paper presented at “Working Class Lives/Working Class Studies” conference, Youngstown State University, Youngstown, OH, June 1995.

**CONFERENCES and INVITED LECTURES, continued:**

“De New Dat’s Moiderin’ De Old:’ Oedipal Struggle as Class Conflict in Eugene O’Neill’s *The Hairy Ape*,” paper presented at “Art, Glitter and Glitz: Theatre of the 1920s Celebrates American Diversity” conference, Hofstra University, Hempstead, NY, November 1994. “The Living Newspapers: Documentary as Social Form,” paper presented at “The 1930s: History, Literature and Culture” conference, Youngstown State University, Youngstown, OH, May 1992.

“*Viet Rock*: Imperialism and the Mind/Body Problem,” paper presented at Comparative Drama Conference XVI: Text and Presentation, University of Florida, Gainesville, FL, March 1992.

“Dialogue Incorporated: Toward a Poetics of Character,” paper presented at South Atlantic Modern Language Association (SAML A), Atlanta, GA, 61<sup>st</sup> Annual Convention, November 1991.

“Iphigenia: A Study of Female Subjectivity in Drama,” paper presented at Twentieth-Century Literature Conference, University of Louisville, Louisville, KY, February 1990.

**COURSES TAUGHT:**

**Washington University in St. Louis—**

“Dramatic Theory”

“Shakespeare in Performance” (co-taught with Claire Sommers)

“Writing for and about the Theatre” (300-level writing-intensive seminar)

“Oscar Wilde and the Bohemian Brotherhood” (graduate/undergraduate research seminar)

“Rethinking Aesthetics” (English graduate seminar)

“Introduction to Graduate Studies” (Performing Arts Department)

“Performance Theory”

“Devising, Adaptation, Docudrama” (theatre studies/playwriting)

“Introduction to Literary Theory”

“Introduction to Literary Study: Modern Texts and Contexts”

“Theatre Culture Studies III: from Melodrama to Modernism”

“Melodrama”

“Tennessee Williams: Plays and Short Fiction”

“Nineteenth-Century American Drama”

“Postmodern Drama”

“Theories of Modern Drama”

“Expressionism in Drama and Film”

“American Drama”

**COURSES TAUGHT, continued:**

**University of Illinois at Urbana–Champaign—**

- “Performance Theory” (graduate seminar)
- “Professional Seminar in the Teaching of Literature” (graduate seminar)
- “American Theatre and Culture” (graduate seminar)
- “Major Authors: Susan Glaspell and Eugene O’Neill” (undergraduate honors seminar)
- “Theories of Modern Drama”
- “Modern Drama”
- “Introduction to the Study of Literature” (undergraduate lecture course)
- “The Short Story”
- “African American and Native American Short Fiction”

**The College of William & Mary—**

- “Modern Drama, from 1880-1945”
- “Modern Drama, from 1945-present”
- “The Art of Literature”
- “The Idea of Comedy” (freshman honors seminar)
- “Four Men in the American Theatre: Miller, Williams, Shepard, Mamet” (senior seminar)
- “Twentieth-Century American Theatre & Society” (co-taught with Bruce McConachie)
- “Theoretical Approaches to Literary and Cultural Studies”
- “Introduction to Film”

**THESIS ADVISING at Washington University in St. Louis:**

**Graduate—**

- Sara Brenes Akerman (ABD), Department of English. Dissertation: “Shakespeare Again: Transcending Originality, Redefining Authentic Performance,” in process.
- Stephanie Carlson, PhD Candidate, Department of English, ABD (April 2024).
- Stephen Reaugh (ABD), Department of English. Dissertation: “‘The Limit Does Not Exist:’ Narrative Ideologies and Utopian Pedagogies in 21<sup>st</sup> Century Musical Theater Adaptations,” defended July 2024.
- Eli Bradley (AM 2024), Performing Arts Department. Thesis: “We Have No Queen, We Have No Gods: Choral Response-ability in *The Oresteia*,” defended April 2024.
- Christina Irmén (AM 2024), Performing Arts Department. Thesis: “The books? Absolutely real: Manifesting *The Great Gatsby* through Novelistic Immersion,” defended April 2024; winner of the Excellence in Graduate Writing award.

**THESIS ADVISING at Washington University in St. Louis:  
Graduate, continued—**

Alexandra Swanson (PhD), Department of English. Dissertation: “Guilty Pleasures: Historicizing Melodrama’s Love of Romance,” defended May 2023.

Natasha Cole (AM 2023), Performing Arts Department. Thesis: “Speak the Speech (?): ASL Shakespeare and the Aesthetics of Performance,” defended April 2023. Accepted to PhD program in Theatre Arts, University of Pittsburgh.

Olivia “Liv” Jacobs (AM 2022), Performing Arts Department. Thesis: “Contra-ry Narratives: Dance History as Embodied Knowledge and Archived Practice.” Accepted to PhD program in American and New England Studies, Boston University.

James “Jay” Buchanan (AM 2021), Performing Arts Department. Thesis: “On the Road: Minimalist Sculpture, Theatricality, and the Power of Non-Aesthetics.” Accepted to PhD program in Archeology and Art History, Washington University in St. Louis.

John Myles Hesse (AM 2021), Performing Arts Department. Thesis: “‘The Taste of Blood? But Perchance the Taste of Love?’: The Consummation and Devastation of Oscar Wilde’s Spiritually Queer Vampires.” Accepted to PhD program in English, Saint Louis University.

Alex Knapp (AM 2020), Performing Arts Department. Thesis: “The Impossible Burger’s Performance as Meat and the Aesthetics of Carnal Craving.” Current student in the Interdisciplinary PhD in Theatre and Drama Program at Northwestern University.

Kelley Abel (AM 2019), Performing Arts Department. Thesis: “Toward a More Inclusive Theatre: Nina Raine’s *Tribes* and the Problem with ‘Normal.’”

Brent Nakamoto (MFA 2018), Sam Fox School of Design and Visual Arts. Thesis: “A Meditation in Three Parts.”

Thomas “Billy” Biegler, SJ (AM 2014), Performing Arts Department. Thesis: “The Choral Embodiment of Oedipus: Sacramental Performance in Oedipus at Colonus and Gospel at Colonus.”

Alina Volobuyeva (AM 2014), Performing Arts Department. Thesis: “Fantasy and Franchising: A Match Made in Heaven?” Current PhD student in the Department of Theatre Arts and Dance, University of Minnesota.

**Undergraduate—**

Andie Berry (Honors and Mellon Mays, 2015-2017), Department of English. Thesis: “When Race Does(n’t) Matter: Forging a Collective Memory of 9/11 in Suzanne Collins’s *The Hunger Games* Trilogy.” Completing her PhD in the Department of English and African American Studies, Yale University, while beginning as an Assistant Professor of African American Studies and Theatre at Brandeis University.

Leah Barsanti (Honors, 2013), Performing Arts Department. Thesis: “Tennessee Williams: Art, Life, and the Process of Revision.”

**THESIS ADVISING at Washington University in St. Louis,  
Undergraduate, cont'd—**

Anna Constantino (Honors, 2012), Performing Arts Department. Thesis: "I Propose Poverty in Theatre: The Role of Poverty in Jerzy Grotowski's Theatre Laboratory."

Elena Hight (Honors, 2011), Performing Arts Department. Thesis: "Society of the Spect-Actor: Augusto Boal and Postmodern Performance."

Eli Keehn (Honors, 2011), Performing Arts Department. Thesis: "The Words Which Come Through Them: Non-Speech and Referentiality in the Drama of Harold Pinter."

**PROFESSIONAL SERVICE:**

Chair, Performing Arts Department, Washington University in St. Louis, 2021-present.

Board member, Upstream Theatre, St. Louis MO, 2023 – 2024.

Center for Literary Arts, Executive Board member, Washington University in St. Louis, 2022-present

Book Review Editor, *Theatre Journal*, 2011-2013

Editorial Board member, *The Common Reader*, Washington University, 2015- present

Manuscript reviewer for Cambridge University Press, Columbia University Press, Palgrave, *Theatre Journal*, *Theatre Survey*, *Modern Drama*, and *Modernism/modernity*

Faculty Fellow, Institute for School Partnership, Washington University, 2011 – 2019

Probationary Review Committees, Departments of English, Performing Arts, Music, and Film & Media Studies, Washington University, 2012-present.

Search Committees, Departments of English and Performing Arts, Washington University, 2009-present.

Examiner, dissertation committees, Departments of English, Comparative Literature, Music, and Anthropology, Washington University, 2009 to 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, Master's Essay exam committees, Performing Arts Department, Washington University in St. Louis, 2014-present

Examiner, MFA thesis committees, Sam Fox School of Design and Visual Arts, 2013-present

Examiner, Honors Thesis committees, Departments of English and Performing Arts, Washington University, 2010 – present.

Juror, Graduate Certification, Film & Media Studies, Washington University, 2009-2011

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

**PROFESSIONAL MEMBERSHIPS:**

American Comparative Literature Association (ACLA)

American Society for Theatre Research (ASTR)

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)

**REFERENCES:**

Available upon request