

TRACY C. DAVIS — CURRICULUM VITAE

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

ACADEMIC POSITIONS

NORTHWESTERN UNIVERSITY

2026 Professor Emerita
 2001 Ethel M. Barber Professor of Performing Arts
 1999 Promoted to Full Professor
 1994 Appointed to the Department of Performance Studies
 1994 Promoted to Associate Professor
 1991 Assistant Professor, Departments of Theatre and English

HARVARD UNIVERSITY

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

UNIVERSITY OF CALGARY

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

QUEEN'S UNIVERSITY, KINGSTON

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

UNIVERSITY OF WARWICK

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

ADMINISTRATIVE POSTS AT NORTHWESTERN

2022–24 Associate Chair, Department of Theatre
 2022–24 Mentoring Champion, Department of Theatre
 2021–22 Chair, Program Review, Department of Theatre
 2018–20 Chair, School of Communications Humanities Council
 2015–17 Chair, Mentoring Council (The Graduate School and Provost's Office)
 2012–15 Associate Dean for Academic Affairs (The Graduate School)
 2012–15 Chair, Academic Affairs Council (The Graduate School)
 2011–18 Director, Excellence in Doctoral Mentoring Initiative
 Regular trainings for faculty, graduate students, and postdocs to improve mentoring skills; institution-wide advocacy and consultation
 2011–14 Chair, Northwestern University Press Board
 1999–2001 Chair, University Research Grants Committee
 1996–2009 Director, Interdisciplinary PhD in Theatre and Drama (IPTD)

EXTERNAL ADMINISTRATIVE POSTS

2021–24, 25–28 Member (elected), Executive Committee International Federation for Theatre Research
 2025–26 Co-Chair, Prizes Sub-Committee, International Federation for Theatre Research
 2023–25 Co-Chair, Working Group Sub-Committee, International Federation for Theatre Research
 2020–24 Co-Director, [sic!] Consortium
 2019–21 Member, PSi Conference Curator's Board (Rijeka, Croatia)
 2017–20 Chair, Committee on Mentoring, American Society for Theatre Research
 2016–20 Member, SSRC Advisory Board Dissertation Proposal Development
 2012–20 Co-Director, [sic!] Summer Institute in Cologne

2007–12	Board of Directors, Performance Studies International
2007–11	Chair, ASTR Fundraising Committee
2006–09	President, American Society for Theatre Research
1997–2002	Member, ASTR and ATHE Joint Committee on NRC Report on Doctoral Programs
1992–93	Executive Committee, Women and Theatre Program, Association for Theatre in Higher Education
1991–98	Executive Committee, American Society for Theatre Research

EDUCATION UNIVERSITY OF WARWICK, PhD IN THEATRE STUDIES, 1985

Awards:

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

UNIVERSITY OF CALGARY, BFA IN DRAMA, 1981

Awards:

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

BANFF SUMMER SCHOOL OF FINE ARTS (ACTING), 1979

UNIVERSITY OF ALBERTA, FACULTY OF EDUCATION, 1977–78

MAJOR RESEARCH AWARDS

(Co-PI) National Science Foundation (Geoscience workforce development through training inclusive geoscience leaders for a diverse talent pool), 2024–27 (Cancelled by Trump administration)
 (PI) Sawyer Seminar, Mellon Foundation, [“On Decolonizing Theatre,”](#) 2023–24
 URAP Grant, Northwestern University 2022–23
 (Co-PI) National Science Foundation (GEOPATHS pilot grant) 2020–22
 Buffett Virtual Global Campus Collaborative Initiative Grant, 2020–21
 Alice Kaplan Institute for the Humanities Faculty Fellow 2020–21
 (Lead applicant) Wenner Gren Foundation Workshop Grant, 2018
 (Co-applicant) Alexander von Humboldt Stiftung Kolleg, 2018
 Alexander von Humboldt Research Award, 2016–18
 Andrew W. Mellon Foundation Fellow, Huntington Library, 2009
 Stanley J. Kahrl Fellowship in Theatre History, Houghton Library, Harvard, 2008
 Distinguished Scholar’s Prize, American Society for Theatre Research, 2005
 White House Historical Foundation Grant, 2004
 Folger Library Short-Term Fellowship, 1997
 National Endowment for the Humanities Research Fellowship, 1995
 American Philosophical Society Research Grant, 1994
 Andrew W. Mellon Faculty Fellowship, Harvard University, 1990

PUBLICATION AWARDS AND HONORS

Joanne Tompkins Prize for Excellence in Editing, ADSA 2025
 Edited Works Award, ATHE, 2025
 Edited Collection Prize Special Mention, TaPRA 2025
 Honorable Mention, Barnard Hewitt Award, ASTR, 2024
 Shortlisted for Outstanding Book Award, ATHE, 2024
 Annibel Jenkins Prize in Performance and Theatre Studies, 2023
 George Freedley Memorial Book Award. Theatre Library Association, 2001
 Honorable Mention, Bernard Hewitt Prize, 2001

**OTHER RESEARCH
AWARDS (RECENT)**

Kaplan Institute for the Humanities Co-sponsorship Grant, 2023
Buffett Institute for International Studies, Interdisciplinary Research on Race and Justice
Collaborative Seed Fund Grant, 2023
Kaplan Institute for the Humanities, Sovereignty Series funding, 2023

**TEACHING
AWARDS AND
HONORS**

Educational Technology Fellow, 2018–19
Lane Humanities Institute Teaching Professor, 2007
Clarence Ver Steeg Graduate Faculty Award, 2004
Alumnae Professor for Curriculum Development, 1996–97
Educational Excellence and Academic Initiative Program Grant, 1992–93

**VISITING
POSITIONS**

Distinguished Visiting Scholar, De LaSalle University, Manila, 2026
National Yang Ming Chiao Tung University, Taipei, 2026
National Tsing Hua University, Hsinchu (Taiwan), 2026
Alexander von Humboldt Foundation Short Visit Award, 2025
Dyason Visiting Fellow, University of Melbourne, 2022
Visiting Fellow, New College, Oxford University, 2018
Visiting Professor, Royal Central School of Speech and Drama, 2018
Visiting Professor, John Rylands Research Institute, University of Manchester, 2017
Visiting Professor, University of Malta, 2017
Humboldt Research Fellow, University of Cologne, affiliated with the Institute for Media
Culture and Theater and Theaterwissenschaftliche Sammlung, 2016, 2017, 2018
Visiting Scholar at Jawaharlal Nehru University (Delhi), 2016
Visiting Fellow, Centre for Advanced Studies, Ludwig Maximilians Universität (Munich) 2012
Distinguished Lecturer, University of Windsor Humanities Research Group, 2012
Distinguished Visitor Professorship, Queen Mary University of London, 2010
Helen Morrin Lecturer, Washington University at St. Louis, 2009
Ida Cordelia Beam Distinguished Visiting Professor, American Studies, University of Iowa,
2009
Benjamin Meaker Visiting Professorship, Institute for Advanced Studies, University of Bristol,
2005
Visiting Researcher, Centre for Business History, University of Glasgow, 1995

**MAJOR WORKS IN
PROGRESS****Books**

Here Be Dragons (edited collection with Peter W. Marx and Erith Jaffe-Berg, Northwestern University Press). Authors focus on what it means for cultures to reckon with dragons' primordial powers by asking "how are/were dragons done in performance?" This invites reflection on challenges of embodiment and mimesis as well as establishing performance history as a problem for world history, for it facilitates ways that regional and comparative approaches toward performance, art history, and social history can counteract the geographic and temporal balkanization of our fields of expertise.

St. George, Redux: Revisiting Sources to Find Performance (Bloomsbury). A popular upswell of veneration for St. George by the start of the 15th century led to enactments of his battle with the dragon in towns and villages across Europe. This study, which deploys multiple corpuses of visual and textual evidence to posit how the performance tradition developed, is the first study of this phenomenon.

Performing Heritage Repertoires and the Decolonizing Mandate (edited collection with Caroline Gleason-Mercier and Keary Watts, Routledge). The collection focuses on narrative, sonic, design, casting, and acting choices, offering a multitude of possibilities

of how historical repertoire is being adapted, reimagined, updated, and redressed to speak through and against colonial legacies.

Doing Critical Media History (co-authored with Peter W. Marx, Bloomsbury). This lays out how theatrical performance is interdependent with other media as a “connected history,” drawing on case studies from various periods and contexts, and including strategies on how to undertake such research.

Book Series

Critical Media Histories: Performance and Repertoires (Co-editor with Peter W. Marx, monograph series, Bloomsbury). Critical Media Histories is a short-form (40,000 word) monograph series that explores a new paradigm of cultural history, recognizing the centrality and criticality of media circulation in the expression and circulation of performance.

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

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

PUBLICATIONS BOOKS

Forthcoming

- St. George, Redux: Revisiting Sources to Find Performance* (Bloomsbury, 2027)
- Doing Critical Media History*, co-authored with Peter W. Marx (Bloomsbury, 2027)
- Heritage Repertoires and the Decolonizing Mandate*, ed. Caroline Gleason-Mercier, Tracy C. Davis, and Keary Watts (Routledge, 2027)
- Here Be Dragons*, ed. Tracy C. Davis, Erith Jaffe-Berg, and Peter Marx (Northwestern University Press, 2027/28)

Published

- 2024 *The Cambridge Guide to Mixed Methods Research for Theatre and Performance Studies*, co-edited with Paul Rae (Cambridge University Press).
 - Winner, Edited Works Award, ATHE, 2025
 - Winner, Joanne Tompkins Award for Excellence in Editing, ADSA, 2025
 - Special Mention, TaPRA Edited Collection Award, 2025
- 2023 *Liberal Lives and Activist Repertoires: Political Performance and Victorian Social Reform* (Cambridge University Press).
 - Shortlisted, Outstanding Book Award ATHE 2024
 - Honorable Mention, Barnard Hewitt Award for Outstanding Research in Theatre History ASTR 2024
- 2021 *The Routledge Companion to Theatre and Performance Historiography* (Routledge), co-edited with Peter W. Marx. Released in PB 2022.
- 2018 *Uncle Tom’s Cabins: The Transnational Histories of America’s Most Mutable Book*, co-edited with Stefka Mihaylova (University of Michigan Press). Released in PB 2020.

- meLê Yamomo, Amsterdam School for Cultural Analysis 2019 Best Article Award
- César Braga-Pinto, Latin American Studies Association Best Article in the Humanities, Honorable Mention, 2018
- 2017 *A Cultural History of Theatre*, 6 volumes, General Editor (with Christopher Balme) (Bloomsbury UK). Released in PB 2022.
 - Erika Lin, Volume 3, Medieval and Renaissance Drama Society's 2018 Barbara D. Palmer Award for Best New Essay in Early Drama Archival Research
- 2012 *The Broadview Anthology of Nineteenth-Century British Performance*, Editor (Broadview Press).
- 2008 *The Cambridge Companion to Performance Studies*, Editor (Cambridge University Press).
- 2007 *Stages of Emergency: Cold War Nuclear Civil Defense* (Duke University Press).
- 2007 *The Performing Society: Nineteenth-Century Theatre's History*, Volume 5 of "Redefining British Theatre History," co-edited with Peter Holland (Palgrave Macmillan). Reissued in paperback, 2010.
- 2003 *Theatricality*, co-edited with Thomas Postlewait (Cambridge University Press).
- 2000 *The Economics of the British Stage, 1800–1914* (Cambridge University Press). Reissued in paperback, 2007.
 - Winner of the George Freedley Memorial Award for 2000 (Theatre Library Association), representing excellence in writing on live theatre
 - *Choice's* 2001 Outstanding Academic Titles
 - Honorable Mention, Bernard Hewitt Prize (American Society for Theatre Research), 2001
- 1999 *Playwriting and Nineteenth-Century British Women*, co-edited with Ellen Donkin (Cambridge University Press).
- 1994 *George Bernard Shaw and the Socialist Theatre* (Westport, CT: Praeger/Greenwood).
- 1991 *Actresses as Working Women: Their Social Identity in Victorian Culture* (London: Routledge).

REPRINTS AND TRANSLATIONS

- 2023 *A Cultural History of Theatre*, 6 volumes, General Editor (with Christopher Balme) (Bloomsbury UK). Reissued in Chinese (Simplified) by China Press Co., Ltd., Beijing.
- 2022 "Theatricality" (with Tom Postlewait), "'Theatricality' de lishiweidu he dangdai yongfa" [Introduction to *Theatricality*], 戏剧艺术 (*Xiju yishu* Theatre Arts, Shanghai): 1-18.
- 2020 "Introduction" (with Stefka Mihaylova), *Uncle Tom's Cabins: the Transnational History of America's most Mutable Book*, in [Journal of Transnational American Studies](#) 11.2.
- 2020 "Teaching Performing Arts During the Pandemic," *Ludere Theatre Magazine* [Turkey].
- 2018 "Questions pour une méthodologie féministe dans l'histoire du théâtre," trans. Raphaëlle Doyon, *Horizons/Théâtre*.
- 2014 "'Reading Shakespeare by Flashes of Lightning': Challenging the Foundations of Romantic Acting Theory," *Critical Essays on European Theatre Performance Practice*, ed. Jim Davis (Ashgate). Reprinted from *ELH A Journal of English Literary History* (1995): 933–54.
- 2008 "Theatricality: an Introduction," *Modern Drama: Critical Concepts in Literary and Cultural Studies*, ed. Martin Puchner (Routledge) 4: 251–66. Reprinted from *Theatricality*.
- 1998 "The Sociable Playwright and Representative Citizen," [Romanticism on the Net](#) no. 12.
- 1998 "Ibsen's Victorian Audience," *Readings on "A Doll's House"*, ed. Hayley R. Mitchell (San Diego: Greenhaven Press). Reprinted from *Essays in Theatre* 4.1 (November 1985): 21–38.

- 1998 "The Social Dynamic and 'Respectability,'" in *Routledge Reader in Gender and Performance*, ed. Lizbeth Goodman (London: Routledge) 70–3. Reprinted from *Actresses as Working Women: Their Social Identity in Victorian Culture* (1991).
- 1996 "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) 137–54. Reprinted from *Modern Drama* 32.1 (March 1989): 89–103.
- 1995 [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).

CONTRIBUTIONS TO BOOKS AND ANTHOLOGIES

Forthcoming

- "Afterword," *The Business of Georgian Theater: Finance, People, and Culture, 1766-1809*, ed. Jennifer Buckley, David O'Shaughnessy, and Leo Shipp (University of Michigan Press, 2028)
- "By George! How to Perform a Dragon," *Early European Puppetry: Materiality, Animacy, and Performance*, ed. Nicole Sheriko and Michelle Ong (Bloomsbury, 2027)
- "What's the Difference between Deconstruction and Performative Decolonizing?," *Heritage Repertoires and the Decolonizing Mandate*, ed. Caroline Gleason-Mercier, Tracy C. Davis, and Keary Watts (2027)
- "The National Saint's Extraordinary Combat," *Here Be Dragons*, ed. Tracy C. Davis, Erith Jaffe-Berg, and Peter Marx (Northwestern University Press, 2027-2028)

Published

- 2026 ["A History of a Theatre and Performance Historiographic Project: Interview with Tracy C. Davis and Peter W. Marx"](#) (with Pavel Drábek," *Divadelni Revue* 37.1 (2026).
- 2024 "Mix and Stir," *The Cambridge Guide to Mixed Methods Research for Theatre and Performance Studies*, ed. Tracy C. Davis and Paul Rae (Cambridge) 1-36.
- 2023 "Amelia Chesson," *The Routledge Anthology of Women's Theatre Theory and Dramatic Criticism*, ed. Catherine Burroughs and Ellen Gainor (Routledge) 131–6.
 • 2023 George Freedley Memorial Award Special Jury Prize
- 2021 (With Peter W. Marx) "On Critical Media History," *The Routledge Companion to Theatre Historiography*, ed. Tracy C. Davis and Peter W. Marx (Routledge) 1–39.
- 2021 "Setasidedness," *The Routledge Companion to Theatre Historiography*, ed. Tracy C. Davis and Peter W. Marx (Routledge) 188–40.
- 2018 "Oh Canaan! Following the North Star to Canada," *Uncle Tom's Cabins: The Transnational History of America's most Mutable Book*, ed. Tracy C. Davis and Stefka Mihaylova (University of Michigan Press).
- 2016 ["What is Performance Studies?"](#) Edited by Diana Taylor and Marcos Steuernagel, Duke UP.
- 2013 (With Barnaby King) "Performance, Again: Resuscitating the Repertoire," *Archives of Performance*, ed. Gunhild Borggreen and Rune Gade (Copenhagen: Museum Tusculaneam Press) 179–98.
- 2012 "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) 252–71.
- 2012 "Introduction: Repertoire," *The Broadview Anthology of Nineteenth-Century British Performance* (Peterborough: Broadview): 13–26.
- 2010 "Performative Time" *Representing the Past: Essays in the Historiography of Performance*, ed. Charlotte Canning and Thomas Postlewait (University of Iowa Press) 142–67.

- 2009 "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) 153–84.
- 2008 "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) 1–8.
- 2007 "What are Fairies For?" *The Performing Society: Nineteenth-Century Theatre's History*, ed. Tracy C. Davis and Peter Holland (Palgrave Macmillan) 32–59.
- 2007 "Rehearsing Nuclear Civil Defence," *Considering Calamity: Methods for Performance Research*, Co-edited with Linda Ben-Zvi (Tel Aviv: Assaph Books, Tel Aviv University) 113–28.
- 2005 "What to do When Nuclear War Breaks Out," *Handbook of Performance Studies*, ed. Judy Hamera and D. Soyini Madison (Sage) 124–42.
- 2004 "The Show Business Economy, and its Discontents," *Cambridge Companion to Victorian and Edwardian Theatre*, ed. Kerry Powell (Cambridge University Press) 36–51.
- 2003 "Theatricality and Civil Society," *Theatricality*, ed. Tracy C. Davis and Thomas Postlewait (Cambridge University Press) 127–55.
- 1999 "The Sociable Playwright and Representative Citizen," in *Playwriting and Nineteenth-Century British Women*, ed. Tracy C. Davis and Ellen Donkin (Cambridge: Cambridge University Press) 15–34.
- 1998 "Shaw's Interstices of Empire: Decolonizing at Home and Abroad," *The Cambridge Companion to Bernard Shaw*, ed. Christopher Innes (Cambridge: Cambridge University Press) 218–39.
- 1998 "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) 146–65.
- 1998 "'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) 161–86.
- 1996 "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) 111–29.
- 1994 "Let Glasgow Flourish," *Scenes from Provincial Stages: Essays in Honour of Kathleen Barker*, ed. Richard Foulkes (London: Society for Theatre Research) 98–113.
- 1992 "Shotgun Wedlock: Annie Oakley's Power Politics in the Wild West," *Gender in Performance*, ed. Laurence Senelick (University of New England Press) 141–57.
- 1991 "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).
- 1992 "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) 299–312.
- 1992 "The Actress in Victorian Pornography," *Victorian Scandals: Representations of Gender and Class*, ed. Kristine Ottesen Garrigan (Ohio University Press) 99–133. Revised from *Theatre Journal* 41.3 (October 1989).
- 1989 "A Doll's House and the Evolving Feminist Agenda," *Feminist Research: Retrospect and Prospect: Recherche Féministe Bilan et Perspectives d'Avenir*, ed. Peta Tancred-Sheriff (Montreal and Kingston: McGill-Queen's University Press) 218–26.
- 1989 "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) 59–81.
- Winner of the Silver Medallion at the Ninth International Triannual Exhibition of Theatre Books and Periodicals (1991).

ARTICLES

- 2022 "Opera Fans: Female Stratagems and Social Power" *Journal of Eighteenth-Century Studies*, 55.4: 517–43.
 ▪ Winner of the Annibel Jenkins Prize in Performance and Theatre Studies, 2023
- 2022 (With Sara Malou Strandvad and Megan Dunn) "Mermaids as Market Creators: Cultural Entrepreneurship in an Emerging Practice" *International Journal of Cultural Studies* 28.1: 68–85.
- 2021 (With Sara Malou Strandvad and Megan Dunn) "From Pretty to Powerful Pictures: Activist Mermaids as Skilled Strategists" *Text and Performance Quarterly* 41.1/2: 1–21.
- 2020 Forum: "After Covid-19, What?" *TDR: The Drama Review* 64.3: 198–201.
- 2020 "Teaching Performing Arts During the Pandemic," *Howlround* 23 March.
- 2020 (With Sara Malou Strandvad) "Aquarium Mermaids: Multi-Skilled Entrepreneurs in the Creative Economy," *TDR: the Drama Review* 64.1: 119–44.
- 2019 "How do you Know a Mermaid When You See One? How do you See a Mermaid When you Know One?" *Theatre Journal* 71.3: 257–87.
- 2019 "How do you Know a Mermaid when you See One? A Photo Essay," *Theatre Journal online* 71.3.
- 2019 "A Dissertation is an Act of 1,000 Days," *Theatre Topics* special issue on graduate education *Theatre Topics* 29.1: 153–60.
- 2018 "Libraries," *Performance Research* 23.4: 55–8.
- 2017 "Virtuosic Incursions," *Global Performance Studies*, 1.1.
- 2017 "Welcome to the Experience Election," *TDR: The Drama Review* 61.1: 8–13.
- 2016 (With Christopher Balme) "A Cultural History of Theatre: A Desideratum," *Theatre Survey* 57.3: 459–70.
- 2016 (With Sara Malou Strandvad) "The Disappearing Act: Geometries of Freediving," *Performance Research* 21.2: 125–37.
- 2015 "International Advocacy for Fire Prevention: Calculating Risk and Brokering Best Practices" *Popular Entertainment Studies*.
- 2015 (With Christophe Balme), "A Cultural History of Theatre: A Prospectus," *Theatre Survey* 56.3: 1–20.
- 2015 "The Witness Security Program: Navigating the Relocation Matrix," *TDR: The Drama Review*, 59.2: 74–91.
- 2013 (With Catherine Cole) "Routes of Blackface," introduction to guest edited special issue of *TDR: The Drama Review* 57.2: 7–12.
- 2013 "'I Long for My Home in Kentuck': Christy's Minstrels in Mid-19th-Century Britain," *TDR* 57.2: 39–65.
- 2011 "Acting Black, 1824: Charles Mathews's *Trip to America*," *Theatre Journal* 63.2: 163–89.
- 2009 "Nineteenth-Century Repertoire," *Nineteenth Century Theatre and Film* 36.2: 6–28.
- 2007 "Rehearsing Nuclear Civil Defence," *Assaph: Studies in Theatre*, 21: 113–28.
- 2006 "Operation Northwoods: the Pentagon's Scripts for Overthrowing Castro," *TDR: The Drama Review* 50.1: 134–49.
- 2005 "Do You Believe in Fairies?: the Hiss of Dramatic License," *Theatre Journal* 57.1: 57–81.
- 2004 "The Context Problem," *Theatre Survey* 45.2: 203–10.
- 2003 "Stages of Emergency: The Casualties Union," *Modern Drama* 46.2: 151–81.
- 2002 "Between History and Event: Rehearsing Nuclear War Survival," *TDR: The Drama Review*: 11–45.
- 2000 "Female Managers, Lessees, and Proprietors Of the British Stage (to 1914)," *Nineteenth Century Theatre* 28.2: 114–44.
- 1995 "Performing and the Real Thing in the Postmodern Museum," *TDR: The Drama Review* 39.3: 15–40.
- 1995 "'Reading Shakespeare by Flashes of Lightning': Challenging the Foundations of Romantic Acting Theory," *English Literary History* 62: 933–54.

- 1994 "Labourers of the Nineteenth-Century Theatre: the Economics of Gender and Industrial Organization," *Journal of British Studies* 33.1: 32–53.
- 1993 "Reading for Economic History," *Theatre Journal* 45.4: 487–504.
- 1992 "Jessie H. Wilton, Victorian Provincial Actress: Two Historiographical Approaches to Documentation. Part II: The Discarded Daughter," *Theatre History Studies* 12: 125–37.
- 1991 (With Jim Davis), "The People of the 'People's Theatre': The Social Demography of the Britannia Theatre (Hoxton)," *Theatre Survey* 32: 137–66.
- 1991 "'The Moral Sense of the Majorities': Indecency and Vigilance in Late-Victorian Music Halls," *Popular Music* 10.1: 39–52.
- 1991 "Theatrical Antecedents of the Mall that Ate Downtown," *Journal of Popular Culture* 24.4: 1–16.
- 1990 "The Savoy Chorus," *Theatre Notebook* 44.1: 26–38.
- 1990 "Sex in Public Places: The Zaeo Aquarium Scandal and the Victorian Moral Majority," *Theatre History Studies*: 1–13.
- 1990 "The Sex Ratio: Social Demography and the Female Surplus Question on the Victorian Stage," *Nordic Theatre Studies*: 71–74.
- 1990 "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: 447–54.
- 1990 "Theatrical Employees of Great Britain: Demography of an Industry," *Nineteenth Century Theatre* 18.1/2: 5–34.
- 1989 "*Extremities and Masterpieces*: A Feminist Paradigm of Art and Politics," *Modern Drama* 32.1: 89–103.
- 1989 "The Actress in Victorian Pornography," *Theatre Journal* 41.3: 294–315.
- 1989 "The Spectacle of Absent Costume: Nudity on the Victorian Stage," *New Theatre Quarterly* 5.20: 321–33.
- 1989 "Sexual Language in Victorian Society and Theatre," *American Journal of Semiotics* 6.4: 33–49.
- 1988 "Actresses and Prostitutes in Victorian London," *Theatre Research International* 13.3: 221–34.
- 1987 "Victorian Charity and Self-help for Women Performers," *Theatre Notebook* 41.3: 114–28.
- 1986 "The Employment of Children in the Victorian Theatre," *New Theatre Quarterly* 2.6: 117–35.
- 1986 "'Does the Theatre Make for Good?': Actresses' Purity and Temptation in the Victorian Era," *Queen's Quarterly* 93.1: 33–49.
- 1985 "Acting in Ibsen," *Theatre Notebook* 39.3: 113–23.
- 1985 "Spoofing 'The Master': Parodies and Burlesques of Ibsen on the English Stage and in the Popular Press," *Nineteenth Century Theatre Research* 13.2: 87–102.
- 1985 "Ibsen's Victorian Audience," *Essays in Theatre* 4.1: 21–38.
- 1984 "Theatre Critics in Late Victorian and Edwardian Periodicals: A Supplementary List," *Victorian Periodicals Review* 17.4: 158–64.

REVIEW ESSAYS AND EDITORIALS

- 2012 "Forging an English Bohemia," (Review Essay) *Theatre Journal*: 287–97.
- 2007 "Drama in Practice: Response," *Victorian Studies* 49.2: 268–76.
- 2002 "Theatre, but Wherefore Politics?" (Review Essay) *Nineteenth Century Studies* 16: 91–102.
- 2001 [Review Essay on 20th-century Acting Theory], *Modern Drama* 44.3: 369–79.
- 1996 "Editorial," *Nineteenth Century Theatre* 24.1: 36–41.
- 1994 "Private Women in the Public Realm," Introduction to special section "Feminists Theorize the Past," *Theatre Survey* 35.1: 65–72.
- 1993 "Riot, Subversion, and Discontent in New Victorian Theatre Scholarship," (Review Essay) *Victorian Studies*: 307–16.

- 1992 (With Susan Bennett and Kathleen Foreman) "Breaking the Surface at Calgary," *New Theatre Quarterly* 30: 187–93.
- 1992 "'Voices of Authority': Second International Women Playwrights Conference/Deuxième Conférence Internationale Auteurs Dramatiques," *Women and Theatre Occasional Papers* 1: 127–29.
- 1991 "Spectacles of Women and Conduits of Ideology," *Nineteenth Century Theatre* 19.1: 52–66.

ENCYCLOPEDIAS

- Sage Encyclopedia of Criminal Psychology*: "Witness Protection" (2019).
- American National Biography*: "Maude Adams," "Minnie Madern Fiske."
- Dictionary of National Biography*: "Edward Moss."
- Oxford Encyclopedia of Economic History*, ed. Joel Mokyr: "Theatre Arts" (v. 5, pp. 107–15) encompassing an historical overview of economic importance of theatrical productions, technological change, and industrial organization.
- Consultant to *Encyclopedia Britannica* (2001), involving review of 260,000 words of existing text covering the spectrum of drama and theatre entries; updating and revising key historical and conceptual entries including "Theatre History" and "Theatre Design"; recommending shorter articles to prioritize for revision; recommending additions, deletions, and other revisions.
- Oxford Encyclopedia of Theatre and Performance*, ed. Dennis Kennedy: "Toilets" co-authored with Peter Holland, v. 2, pp 1366–7.

REVIEWS (SELECT LIST)

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

MEDIA

- Featured interviewee, NPR and KUER News (Utah), "[Merlympics](#)"
- Featured interviewee with Peter Marx, [On Tap](#) podcast (2021)
- Featured interviewee for Deschutes Public Library, "[Mermaids Among Us](#)" (2020)
- Historical consultant and interviewee on American song repertoire, podcast *Wait Five Minutes*, "[Florida's State Song](#)" (2020)
- Historical consultant, *99% Invisible*, "[Atomic Tattoos](#)" (2018)
- Historical consultant for BBC Wales TV series on music hall (provisional title "Tales of the Empire")
- Consultant, BBC "Who Do You Think You Are?" (2013)
- Consulting Advisor, *Topsy-Turvy*, directed by Mike Leigh (released 1999).
- Contributing Reviewer, "The Arts Tonight," Canadian Broadcasting Corporation/Radio Canada, 1990.
- Consultant and Interviewee, Ideas program "The Vaticans of Commerce," a series on the sociology of shopping malls, Canadian Broadcasting Corporation/Radio Canada, Produced by Don Hill, 1989.
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THEATRE AUTHOR

The Great Sea Serpent, directed by David Catlin (Northwestern University), 2024.

PERFORMER

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

DRAMATURGY

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

The Voysey Inheritance, Remy Bumpo Theatre, Chicago, 2008.

Getting Married, Northwestern University Theatre Interpretation Centre, 2000.

PROGRAMME ESSAYS

English Touring Opera, spring season 2017.

Denver Theatre Center *The Voysey Inheritance* 2009.

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

Chicago Shakespeare Theatre *St. Joan* 2008.

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

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

PAPERS READ FOR PROFESSIONAL SOCIETIES/ MEETINGS

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| 2026 | (Panelist) Canadian Association for Theatre Research, Victoria; (Participant) ASTR Working Session on "Animal Accounts: Taking Stock of Live/Stock in Performance Histories" |
| 2025 | (Keynote) Realms of Performance conference, JNU Delhi; (Panelist) IFTR Cologne (Panelist) Arabic Theatre Conference, Tangier; (Co-Convenor) Working Session, ASTR Denver |
| 2024 | (Panelist) IFTR Manila; (Presenter) Working Session, ASTR Seattle; Panelist) Victorian Studies Conference, Purdue |
| 2023 | (Presenter) Yale Early Modern Puppetry Conference, New Haven; (Panelist), SEASACS, Decatur GA; (Panelist), IFTR Accra |
| 2022 | (Panelist), IFTR, Reykjavik; (Co-author with Ann Thomas and Suzan van der Lee), American Geoscience Union; (Keynote) "On Decolonizing Acting," Actio! Actio! Actio! European Acting techniques in Historical Perspective, Leiden |
| 2021 | (Discussant) University of Chicago conference on "Concerted Realisms"; (Co-author with Suzan van der Lee), American Geophysical Union; (Presenter) Working Session, ASTR, San Diego; (Presenter, online); IFTR, Galway |
| 2019 | (Featured Presentation) IFTR Historiography Working Group, Berlin; PSi Annual Conference "Elasticity," Calgary; (Keynote Panel) ASTR, Arlington VA; (Keynote) Charles University, Prague, "Creativity and Performativity" |
| 2018 | (Featured Panel) City, Space, and Spectacle in Nineteenth-Century Performance, Palazzo Pesaro-Papafava, Venice; (Keynote) London Stage Conference, New College Oxford; (Keynote) Systematic Crisis, Goethe Institute London; Working Group ASTR, San Diego |
| 2017 | (Round Table) Theatre Without Borders, Cologne; Performance Studies international, Hamburg; (Keynote) Consulta Universaria del Teatro, University of Naples; Island Dynamics, Copenhagen; (Plenary) ASTR, Atlanta |
| 2016 | International Federation for Theatre Research; North American Victorian Studies Association |
| 2015 | (Keynote) University of Galway "Performance and the Archive"; ASTR Working Group on the Public Sphere |
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- 2014 Ibsen and the Play of Politics (Humanities Center, Johns Hopkins University); Cultural Brokers (Center For Advanced Study, LMU Munich); (Keynote) "Repeat" (Goldsmiths College, University of London)
- 2013 Performance Studies International; (Working Group Co-Convenor) ASTR.
- 2012 (Plenary panel) Shakespeare Association of America, Boston; (Respondent) European Social Science History Conference, Glasgow; PSi ; (Plenary panel) ASTR; North American Conference on British Studies
- 2010 (Keynote) Theatre and Performance Research Association, Cardiff; (Working Group Convenor) "Racial Impersonation?: Blackface Minstrelsy, Many Times, Many Places," ASTR; Shift and Panel PSi ("Horseback Views") presenter and organizer
- 2011 (Shift organizer and presenter) PSi; (Presenter) "The Francophone World and the Anglo world: Empires of Culture, c. 1700–2000" (University of Galway); "Popular Performance" (University of Lancaster); (Keynote) British Association for Victorian Studies (Birmingham); (Seminar Organizer) North American Conference for British Studies
- 2009 (Keynote) "Expertise: Media Specificity and Interdisciplinarity" University of Tel Aviv; PSi, Zagreb; (Keynote) "Boom and Bust" Australasian Drama Studies Association, Perth
- 2008 (Keynote) Congress of the Humanities and Social Sciences, Canadian Association for Theatre Research, Vancouver; (Keynote) "Buried Treasures" conference, Royal Holloway University of London; (Keynote) "Performance Studies: Directions in Research," University of Warwick; (Presidential Address) ASTR, Boston; North American Victorian Studies Association
- 2007 (Keynote) Stedman Lecture, Mid-West Victorian Studies Conference; (Keynote) Ruskinian Theatre and "The New Theatre History" Birmingham UK; PSi, New York, Performance in Historical Paradigms Working Group
- 2006 Nineteenth-Century British Theatre: the Performing Society, Huntington Library, San Marino CA; PSi, London; Diva Culture, University of Leeds; North American Victorian Studies Association (Seminar) and Pre-conference on Nineteenth-Century Theatre (Respondent)
- 2005 PSi; Oak Ridge conference on "The Atomic Bomb and American Society"; International Federation for Theatre Research, Historiography Working Group; ASTR Working Group on Feminist Historiography
- 2004 International Federation for Theatre Research, Historiography Working Group; Performance Studies Focus Group, ATHE; North American Society for the Study of Romanticism
- 2003 (Keynote) Mid-America Theatre Conference; Society for Military History Conference on the Military and Society during Domestic Crisis; North American Victorian Studies Association Conference; ASTR
- 2002 (Seminar Chair) ASTR
- 2001 ASTR Seminar "Realizing a Discipline: Institutional and Theoretical Histories of Theatre and Performance"; (Keynote) Irish Theatre History Conference "Archives, Historiography, Politics," Galway; (Respondent) Romanticism Conference, London Ontario
- 2000 ATHE; (Keynote) PSi, Mainz
- 1999 Women and Theatre Program; ATHE; (Respondent) National Communication Association
- 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" ASTR
- 1997 ASTR; Modern Languages Association; University of Chicago Workshop on Politics, Institutions, and Economics in Historical Perspective
- 1996 PSi; Association for Theatre in Higher Education; Conference on Problems in Historiography and Performance, Royal Holloway and Bedford New College, University of London; North American Conference on British Studies

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

**OTHER INVITED
PUBLIC LECTURES
AND
PRESENTATIONS**

- 2025 (Lecture) De La Salle University Manila; (Workshop) De La Salle University, Philippines
 (Lectures) National Yang Ming Chiao Tung University, Taiwan
 (Lectures) National Tsing Hua University, Taiwan
 (Presentation) Beijing Centre University of Chicago, China
 2024 (Lecture) "The National Saint: Versions of an Extraordinary Combat," Cambridge University
 (Panel) "How to Perform a Dragon, Part II," hic sunt dracones group, Chicago
 (Chair) New Scholars panel, IFTR Manila
 (Round Table) Centre for Native American and Indigenous Research, Northwestern
 2023 (Lecture) Theatre Museum, Düsseldorf
 (Panel) "By George! How to Perform a Dragon," hic sunt dracones group, Cologne
 (Chair) New Scholars' Panel, IFTR, Accra
 2022 (Chair) New Scholars panel, IFTR, Reykjavik
 (Workshop Facilitator) "How to be an Effective Mentee," University of Melbourne
 (Panelist) "CommFutures: Developing Thematic and Impact Research Statements for Artists and Humanists," School of Communication, Northwestern
 (Panelist) "Grant Writing Workshop: Creating a Strong Fellowship Application," Kaplan Institute, Northwestern
 (Workshop Facilitator) Faculty Mentoring Skills, Department of Earth and Planetary Science, Northwestern
 (Chair) "Re-Activating Restoration and Eighteenth-Century for Today's Stages," Newberry Library
 (Chair) "Elizabeth Inchbald: A Bicentennial Conference," St. Hugh's College, Oxford University
 (Respondent) "Nuclear Spectacles: Melodrama and Silence 1945-1964," TaPS Workshop, University of Chicago
 2021 (Chair) New Scholars panel, IFTR, Galway
 Kaplan Institute for the Humanities, "How is History a Performance History?"
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- (Featured Author) Performance and Business Research Working Group, University of Calgary, "Scenarios and Narratives in Organizational Change"
- (Workshop Participant) Royal National Theatre, "Secret Histories of Costume"
- (Presenter) School of Communication, Northwestern University, "Building a Compelling Tenure Dossier for Artists and Humanists: The Research/Creative Statement"
- (Interviewee) "[On Tap](#)" with Peter W. Marx and Pannill Camp
- 2019 University of Vienna Department of Theatre, Film and Media Studies (Lecture and Workshop); Ethnography Workshop, Department of Sociology Northwestern University; (Keynote) "Mapping the Past into the Future," Manchester University; (Invited lecture and seminar) University of Vienna; (Invited lecture) University of Zagreb; Feinberg Medical School, Northwestern University, Orientation for Staff Mentors
- 2018 Materiality of Performance/Performance Residues Workshop, University of Cologne; Newcastle University Humanities Research Institute; Royal Central School of Speech and Drama, London; New Dialogues between Performance Studies and Anthropology, Penang Malaysia
- 2017 University of Georgia Department of Theatre and Film Studies; University of Georgia Mentoring Academy; University of Manchester Department of Drama; John Rylands University Library, Manchester; University of Malta Department of Theatre Studies; University of Washington, Seattle, Humanities Center; University of Chicago Committee on Performance
- 2016 Jawaharlal Nehru University (Delhi) keynote lecture; Faculty of Arts and Humanities Lecture University of Cologne; Northwestern University Summer Institute in Theatre and Performance; LMU-Munich meeting on Transnational Theatre History; Mentor Training Workshop at Center for Teaching University of Kansas
- 2015 University of Cologne Summer Institute; Mentor Training Workshop for American Society for Theatre Research
- 2014 University of Zagreb Department of Comparative Literature; Zagreb Academy of Dramatic Arts; (Keynote) Feminism in a Transnational Perspective (Dubrovnik) institute; (Seminar co-leader) Summer Institute in Cologne; University of Cambridge CRASH lecture; ASTR Brown Bag organizer and presenter on "Readers' Reports on Book MSS: Writing and Utilizing Advice"
- 2013 Centre for Teaching and Learning University of Windsor; (Respondent) Performance Studies "In Bodies We Trust," Northwestern University; Presenter, Teaching, Learning, and Assessment Forum, Northwestern University
- 2012 (Distinguished Visitor's Lecture) University of Windsor Humanities Research Group; (Workshop leader) Centre for Teaching and Learning, University of Windsor; Harvard University Mellon Summer School (Theatre, Theory, and Philosophy); Cologne Media Lecture, Zentrum für Medienwissenschaften, Universität zu Köln
- 2011 Queen's University, Belfast; ATHE Performance Studies Preconference, Charles Mathews' *Trip to America* (moderator); ASTR two-day workshop on Mentoring PhD Students (facilitator)
- 2010 Queen Mary University of London Annual Drama Lecture; Queen Mary Workshop Training for Graduate Advisors; Roehampton University; Cambridge University; Aberystwyth University; University of California at Berkeley; University of California at Santa Barbara
- 2009 Helen Morrin Lecture, Washington University at St. Louis; Distinguished Visiting Lecturer in American Studies, Iowa University; Moderator, "Platforms for Public Scholars" conference on publicly engaged scholarship, Iowa University; ASTR professional development seminar on grant writing; Performance Studies Workshop, University of Chicago

- 2008 University of Wisconsin, Madison; "Theatre at the Crossroads of the Humanities" Northwestern University; University of Warwick Staff Colloquium; Brown University, Department of Theatre and Performance Studies
- 2007 Roehampton University; Representing the Past: Issues in the Historiography of Performance, Phoenix AZ
- 2006 University of London Royal Holloway; London Theatre Seminar; University of Leeds "Diva Cultures" symposium; University of Calgary Performance Studies Atelier
- 2005 University of Warwick; University of Birmingham; "Considering Calamity" conference, Northwestern University; University of Bristol
- 2004 Rice University Department of English; Shaw Seminar, Shaw Festival (Niagara-on-the-Lake)
- 2003 Department of Theatre, Virginia Commonwealth University; Northwestern University Center for Global Culture and Communication "Diaspora Performance: Theory, History, Praxis," Center for the Study of War and Society, University of Tennessee
- 2002 Department of Drama and Dance, Brown University
- 2001 Department of English Faculty Colloquium, Northwestern University; University of Maryland; School of Drama, Trinity College Dublin
- 2000 Chicago Midwest Faculty Seminar (on Shakespeare) at University of Chicago; Department of Musicology, University of Maryland
- 1997 Economic History Seminar, Northwestern University; Harvard University Victorian Studies & Performance Studies symposium; University of Bristol; Shakespeare Institute, Stratford-upon-Avon
- 1996 Lincoln Centre New York Library for the Performing Arts "Speaking Out" series; Women and Theatre Program Conference; Department of Sociology Colloquium, Northwestern
- 1995 Society for Theatre Research, London; Centre for Business History in Scotland, University of Glasgow; University of Manchester Department of History
- 1994 Northwestern University Women's Studies Graduate-Faculty Seminar
- 1993 University of Chicago Victorian Colloquium; Centre for Interdisciplinary Research in the Arts Seminar, Northwestern University; Visiting Scholar, University of Washington; Department of Theatre, University of Pittsburgh
- 1991 St. Louis Urban History Seminar; Brown University
- 1992 Centre for Interdisciplinary Research in the Arts, Northwestern University; Department of English Colloquium, Northwestern University
- 1987 Social and Economic History Colloquium, Queen's University; Social Science Teachers' Conference on Women in History and the Social Sciences
- 1986 Kingston Feminist History Workshop
- 1985 Social and Economic History Colloquium, Queen's University; History and Social Science Teachers' Conference, Queen's University; Webster Lecture, Queen's University

RESPONSIBILITIES

EDITORIAL APPOINTMENTS: JOURNALS

- 2021– Editorial Board, "Nineteenth-Century British Theatre" (book series)
- 2019–23 Editorial Board, *Nineteenth Century Studies*
- 2015–19 Associate Editor, *Theatre Journal*
- 2015– Editorial Board, *Theatre Research in Canada*
- 2014–15 Editorial Board, *Theatre Survey*
- 2007 Advisory Board, *Assaph*
- 2005– Contributing Editor, *TDR: The Drama Review*
- 2005–08 "Provocations." Editor, *TDR: The Drama Review*
- 2003– Honorary Advisory Editor, *New Theatre Quarterly*
- 2002– Advisory Editor, *Nineteenth Century Theatre and Film*
- 1998–2005 Editorial Board, British Women Playwrights Around 1800
- 1997–2002 Editorial Board, *Nineteenth Century Studies*

1995–99	Book Review Editor, <i>Nineteenth Century Theatre</i>
1995–2010	Advisory Board, “Cambridge Studies in Modern Theatre”
1994–2000	Editorial Board, <i>Theatre Survey</i>
1992–96	Consulting Editor, <i>Theatre History Studies</i>
1991–2002	Advisory Editor, <i>New Theatre Quarterly</i>
1991–2003	Editorial Board, <i>Essays in Theatre</i>

EDITORIAL APPOINTMENTS: BOOKS

2025–	(Under Review) Series Co-Editor (with Peter W. Marx), “Critical Media Histories: Performance and Repertoires” with Bloomsbury Press
2022–	Editorial Board, <i>Women’s Innovations in Theatre, Dance, and Performance</i> (4 volume set, ed. Liz Son, Melissa Blanco, and Wendy Arons), Bloomsbury
2021	Editorial Board, <i>19th-Century British Theatrical Culture</i> , Boydell and Brewer
2013–16	General Editor, <i>A Cultural History of Theatre</i> , 6 volumes (Bloomsbury) • Volume editors: Martin Revermann, Jody Enders, Rob Henke, Mechele Leon, Peter W. Marx, Kim Solga
2014–	Series Co-Editor, Transnational Theatre Histories (Palgrave). • Rashna Nicholson, winner of the 2022 George Freedley Memorial Award
2000–	General Editor, “Theatre and Performance Theory,” Cambridge University Press. ▪ Shannon Jackson, winner of the 2005 Lilla A. Heston Award for Outstanding Scholarship in Interpretation and Performance Studies from the National Communication Association ▪ Shannon Jackson, winner of the 2005 Research Award from the Association for Theatre in Higher Education
1990–2000	Co-Editor of Routledge’s monograph series “Gender and Performance” Published 9 titles including ▪ Catherine Schuler, inner of the 1997 Barnard Hewitt Prize, ASTR ▪ Laurence Senelick, winner of the 2001 George Jean Nathan Award ▪ Runner-up for the George Freedley Memorial Award for 2000, Theatre Library Association

OTHER

Reader for *British Journal for the History of Science*, *Ibsen Studies*, *Journal of British Studies*, *Journal of Cold War Studies*, *Nordic Theatre Studies*, *PMLA*, *Popular Entertainment Studies*, *Theatre Journal*, *Victorian Studies*, *Theatre Survey*; Broadview Press, Cambridge University Press, Manchester University Press, Methuen, Ohio University Press, Oxford University Press, Palgrave, Routledge, Stanford University Press, University of Chicago Press, University of Michigan Press, Wesleyan University Press, etc.

PROFESSIONAL SERVICE

RESEARCH BOARDS AND CONSORTIA

Editorial Board, New Mermaids (Bloomsbury)
Advisory Board, Adam Matthews “Nineteenth-Century Stage” digital collection
Advisory Board, ERC Grant “Rockefeller’s Funding of Asian theatre and the emergence of Performance Studies as a discipline,” PI Rashna Nicholson
Senior Researcher, “Millennium Nucleus Art, Performativity and Activism (2022-2024)” PI Milena Grass (Pontificia Universidad Católica de Chile)
Board Member, ERC Grant “Theatre & Gentrification” PI Emine Fisek Türem (Austrian Academy of Sciences)
Member, Reactivating the Repertoire ([R/18 Collective](#))
Advisory Committee, Social Science Research Council Dissertation Proposal Development
Advisory Board, Gate Theatre Project
Advisory Board, Shanghai Theatre Academy

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

JURIES

2025	Beiling Wu Prize, Northwestern University
2024	European Union/Humboldt Foundation MSCA4Ukraine competition
2017	David Bradby Award (TaPRA)
2012	Austrian Science Fund
2009–12	Distinguished Scientist Referee, European Research Council (Cultures and Cultural Production)
2006–09	ASTR Distinguished Scholar Award Committee
2005–	TDR Student Essay Prize
2004	Chair, ATHE Essay Prize Committee
2002–03	Member, ATHE Essay Prize Committee
1999–2001	Chair, Gerald Kahan Prize Committee (ASTR)
1999–2001	Member, Fellowships and Scholarship Committee (ASTR)
1996–99	(Member) Gerald Kahan Prize Committee (ASTR)
1990	Judge, ATHE Competitive Panel in Current Research

OTHER

Periodic reviewer for the American Council of Learned Societies, Andrew W. Mellon Foundation, Arts and Humanities Review Board (UK), Austrian Science Fund (FWF), European Research Council, Irish Research Council, Israeli Science Foundation, National Endowment for the Humanities, Social Sciences Humanities Research Council of Canada, Swiss National Science Foundation, Woodrow Wilson Foundation, etc.

CONFERENCE ORGANIZATION

2026	(Co-Chair) ASTR 70 th Anniversary Conference (Minneapolis)
2025	Conference Committee, IFTR (Cologne)
2024	“Hic sunt dracones” Research Collaboration, Northwestern University
2020	Co-curator, Historical Stream of PSi “Crises of Care,” Rijeka (cancelled due to Covid-19)
2018	Co-Convenor “New Dialogues Between Anthropology and Performance Studies,” Penang, Malaysia
2016	Co-Convenor, “Mentoring Summit,” Northwestern University Director, “Disagreement” Symposium, Northwestern University (jointly sponsored by the University of Cologne)
2012–15	Advisory Committee, 2015 “Fluid States” conference, PSi
2006	Program Committee, ASTR (Chicago)
2006	Organizer, Conference on 19 th -Century Theatre, Huntington Library
2004	Program Chair, American Society for Theatre Research Annual Conference (Las Vegas)
2000	Member, ASTR Program Committee
1996	Conference Co-Chair, Mid-America Theatre Conference (Theatre History)
1992–93	ATHE Conference Organizer, Women and Theatre Program
1992–93	ATHE Conference Program Committee and Seminar Convenor (New Orleans)

PROGRAM REVIEW/CONSULTANT

2026	External Reviewer, Tufts University
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2025	External Assessor, University of Vienna
2019	External Assessor, University of Vienna
2012	(Chair) Program Review, Yale School of Drama (MFA & DFA in Dramaturgy)
2008	Ohio State University, Department of Theatre
2007	External Assessor, University of Bristol
1998	Consultant, University of Maryland Department of Theatre PhD Program

COMMITTEES

2025-26	Co-Chair, Prizes Committee, IFTR
2021-24, 24-28	Elected Member, Executive Committee, IFTR
2023-	Co-Chair, Working Groups Committee, IFTR
2024-25	Member, Publications ad hoc Committee, IFTR
2021-24	Member, New Scholars' Prize and Helsinki Prize, IFTR
2021-	Member, Finance Committee, IFTR
2017-20	Chair, Committee on Mentoring, ASTR
2014-16	Member, Committee on Mentoring, ASTR
2010-15	Member, International Committee PSi
2008-12	Founding Archivist and Director of the Oral History Project, PSi
2006-09	Delegate, American Council of Learned Societies
2003-06	Member, American Society for Theatre Research Committee on the National Research
2002-04	Member, American Society for Theatre Research Nominating Committee
1989	Canadian Delegate, International Federation for Theatre Research (IFTR) Biennial Meetings, Stockholm
1988-90	Executive Member-at-Large, Victorian Studies Association of Western Canada

UNIVERSITY SERVICE AT NORTHWESTERN (SINCE 1991)

2023-24	Member, Graduate Student Union Bargaining Committee
2019-23	Member, Northwestern University Press Board
2018-20	Chair, School of Communication Humanities Council
2018	Faculty Advisor and Organizer, IPTD 30 th Reunion conference
2018-19	Member, Graduate Admissions Committee, Department of English
2018-19	Member, Search Committee Department of Classics
2016-19	Member, University Research Grants Committee
2016-19	Member, Graduate Policy Committee, Department of English
2016-	Member, IPTD Executive Committee
2016-17, 2019-	Teaching Mentor, Searle Center
2015-	Affiliate, Rhetoric and Public Culture (Mellon Cluster)
2015-	Affiliate, Global Avant-garde and Modernist Studies (Mellon Cluster)
2015	Member, Search Committee for Director of Searle Center for Teaching and Learning
2012-18	Faculty Mentor, Department of Theatre
2012-15	Member, Educational Technologies Committee
2012-15	Member, Assessment and Accreditation Council
2010-11, 07-09	Member, Department of English Graduate Policy Committee
2008-12	(Voting Member) Department of Spanish and Portuguese
2008	Member, Post-doctoral Search in Classics
2007	Member, General Faculty Committee Sub-committee on Faculty Rights
2007-14	Member, Northwestern University Press Board
2007	Faculty Advisor, "Locus Theatrum: Crossroads of the Humanities" (conference)
2007	Member, Social and Behavior Sciences, Economics, Humanities, and Communications Diversity Committee (TGS)
2007-	Member, Critical Studies in Theatre and Performance (Mellon Cluster)

2007-09	Coordinator, Critical Studies in Theatre and Performance
2007-09	Member, Theatre Interpretation Centre Advisory Committee
2006-07	Fellowships Director, Department of English
2005	Faculty Advisor, "Considering Calamity: an Interdisciplinary conference on Methods for Performance Research"
2005-10	Member, Rhodes and Marshall Scholarship Committee
2004-05	Member, National Research Council Steering Committee
2004-06	Member, American Music Theatre Project Executive Committee
2003-05	Honors Coordinator, Department of Theatre
2003-04	English Department ad hoc Committee on Courtesy Appointments
2002-03	Member, English Department Graduate Policy and Review Committee
2002-05	Member (elected), Executive Committee Department of Theatre
2002-03	Member, School of Communications Academic Policy and Review Committee
2001	Convenor, "Theories of Theatricality" conference
2000-00	Member, Search Committee in English
2000-04, 09-	Member, Administrative Board of the Graduate School
1999-2000	Advisor, Major in Drama, Weinberg College of Arts and Sciences
1999-2000	Member, Search Committee in Performance Studies
1998	Member, Search Committee for Associate Provost and Dean of the Graduate School
1998	Ad Hoc Committee on Doctoral Studies in Culture, School of Speech
1998-99	Member, University Research Grants Committee
1998-2000	Chair, Search Committee Theatre/English
1997-98	Chair, Department of Theatre Graduate Studies Committee
1996-97	Member, Provost's Task Force on PhD Programs —Chair, Sub-committee on Musical, Performing and Broadcasting Arts —Member, Sub-committee on Languages and Literatures —Member, Sub-committee on Physical and Chemical Sciences —Member, Sub-committee on Fellowships and Funding
1995-96	Member, Department of English Honors Committee
1993	Member, Ad Hoc Committee on Departmental Governance Structure (Theatre)
1993-94, 96-97	Member, English Department Graduate Studies Committee
1993-94	Associate Chair, Department of Theatre
1993-94/97	Member, Executive Committee, Department of Theatre
1993-95	Chair, Research and Grants Committee, Department of Theatre
1992	Search Committee, Women's Collection Archivist, Deering Library
1992-93	Member, Undergraduate Committee, Department of English
1992-96	Freshman Advisor, Department of Theatre
1992	Chair, Sub-Committee Reviewing IPTD Comprehensive Exams
1991-2009	Member, Executive Committee, IPTD
1991-97	Chair, Academic Curriculum Committee, Department of Theatre
1991-92	Member, Theatre Freshman Curriculum Committee

SUPERVISION

Post-docs

2023–24 Dr. Keary Watts, Mellon Sawyer Seminar

Dr. Caroline Gleason-Mercier, Mellon Sawyer Seminar

2021–22 Dr. Prateek (Asst. Professor, BITS-Pilani), Fulbright Post-Doc Fellow to US

DOCTORAL DISSERTATIONS IN PROGRESS

Interdisciplinary PhD in Theatre and Drama (IPTD)

(Director) Emry Sottile: “Dungeons and Dreamers: Role-playing Game Performances, Queer Worldmaking, and Communal Resistance in the Face of Digital Age American Neoliberalism”

(Reader) Jooyoung Kim: “Performance and the Animal Rights Movement in South Korea”

Classics

(Reader) Sophia Elzie: “Greek Tragedy in Chicago”

PHD DISSERTATIONS COMPLETED

2025 (Director) Elena Weber, “Staging *Romanità*: Tracing Fascist Legacies in Rome’s Tourism and Right-Wing Performances”

(Director) Alex Knapp (Board Member and Administrator, Pennsylvania Youth Theatre), “Corpse Ecologies: Breathing, Meating, and Eating the Fleshes of the World”

(Director) Liz Laurie, “Cosplay: Conventions and Digital Platforms, 2017–2025”

2024 (Reader) Holly Swenson (Chabreja CCHS Postdoctoral Teaching Fellow, Northwestern University), “Cultural Commerce: How Media Export Made the British World in Australia, 1860-1985”

- Winner, 2026 Butlin Prize for best dissertation (Economic History Society of Australia & New Zealand)
- Honorable Mention, Blanchard Prize (American Journalism Historians Association)
- Finalist, dissertation prize ([British] Association of Business Historians)

2023 (Director) Steven Keary Watts (Lecturer, Auburn University) “Strategic Blackface: Re-Deploying American Minstrelsy from Black Arts to #BlackLivesMatter”

(Director) Chelsea Taylor (Asst. Prof. of Instruction, University of Texas - Dallas) “Bringing the Bible to Life: Biblical Adaptations and Christian Nationalism in the Twenty-first Century United States of America”

(Director) Rebekah M. Bryer (Adjunct instructor, Maine College of Art & Design): “National Acts: Performance, Commemoration, and the Construction of American Public Memory in the Aftermath of the Civil War”

(Reader) Hayana Kim (Asst. Prof. Korean Studies, Ohio State University): “Embodying Democracies: The Gwangju Uprising, Women, and the Politics of Mourning in South Korea”

(Reader) Andrea Christmas (Coordinator, American University of Paris), “Choreographing Desire: Sexuality and Citizenship at the Paris Opéra Ballet, 1789-1848”

2022 (Director) Laura Ferdinand (Assistant Director of Content and Communications, Searle Center for Learning and Teaching, Northwestern University), Ladies Made: Racialized Performances of Femininity in the Segregated South

(Reader) Weston Twardowski (Associate Director Center for Environmental Studies and the Rice Sustainability Institute’s EcoStudio, and Lecturer in Environmental Studies and Theatre Programs, Rice University), “‘They’re Tryin’ to Wash Us Away’: Performance, Urban Adaptation, and the New New Orleans”

- Honorable Mention, IFTR New Scholars Prize 2020

- (Reader) Dwayne Keith Overton-Mann (Theatre Manager, Gershwin Theatre), "His Grotesque Swagger; or, Morgan Benson, The Black Joke, and the Nineteenth-Century Target Parade"
- (Director) Maria de Simone (Lecturer, MIT), "Embodying Race, Performing Citizenship: Racial Impersonation and Immigrant Identity in American Popular Entertainment, 1870–1920"
- 2020 (Director) Tova Markenson (Assistant Professor, Academy for Jewish Religion), "Entrance Forbidden to the Yiddish Theatres: Performance, Prostitution, and Protest in Buenos Aires (1900–1930)"
- 2019 (Director) Lisa Kelly (Theatrical Operations Manager, Norwegian Cruise Line), "Constructing Celebrity: Strategies of 19th Century British Actresses to Enhance their images and Social Status"
- 2018 (Reader) Elliot Mercer (ACLS Emerging Voices Fellow in the Humanities, University of Chicago), "Moving Archives and Choreographic Afterlives: Legacy Practice in American Postmodern Dance"
- (Director) Lauren Beck (Lecturer, Cal Poly San Luis Obispo), "Oto theatre: Learning to Listen and Perform in Sonically Augmented Spaces"
- (Reader) Sarah Roth (Upper School Director, Columbia Independent School), "An Interesting Condition: Reproduction and the Un-Domestication of the Victorian Novel"
- 2016 (Director) Dawn Brandes (Asst. Prof., Dalhousie University), "Puppet Life and the Phenomenology of Consciousness"
- (Co-Promoter, University of Amsterdam, Program in International Relations) Laurel Borisenko (Strategic Oversight Officer, UNHCR): "Arts-Based Peacebuilding: Functions of Theatre in Uganda, Kenya, and Zimbabwe"
- (Director) Aileen Robinson (Asst. Prof., Stanford University): "Technological Wonder; the Theatrical Framing of Scientific Practice, 1780–1905"
- (Reader) Emily Hoyler (Adjunct Assoc. Prof., School of the Art Institute of Chicago): "Broadcasting 'Englishness': National Music in Interwar BBC Periodicals"
- 2015 (Reader) Liz Kinsley (Dean of Undergraduate Admissions, Northwestern University): "This Island's Mine: Enacting Shakespeare, Race, and U.S. Belonging in Progressive Era Manhattan"
- Winner of the Best Article Award from National Communication Association's American Studies Division
- (Reader) Jordana Cox (Asst. Prof., University of Waterloo): "'Propaganda for Democracy': Dialogue and Dissemination in the Federal Theatre Project's Living Newspapers, 1936–1939"
- 2014 (Co-Director) David Calder (Senior Lecturer, University of Manchester): "Visible Machinery: Street Theatre and Industrial Space in Contemporary France"
- Winner of the *TDR* Student Essay Contest, 2012
- 2013 (Reader) Barnaby King (Senior Lecturer, Edge Hill University, UK): "Carnavalesque Economies: Clowning as Transformative Social Practice in Colombia"
- 2012 (Director) John Carnwath (Principal, Wolf Brown, San Francisco): "The Institutional Development of Municipal Theatres in Germany, 1815–1933"
- (Director) Derek Lee Barton (Playwright): "Staging Nature: Ecology, Performance, and Environments"
- (Reader) Katherine Zien (Assoc. Prof., McGill University): "Claiming the Canal: Performances of Race and Nation in Panama, 1904–1999"
- 2011 (Director) Adrian Curtin (Assoc. Professor, University of Exeter, UK): "Staging Sonic Modernity: Sounding Out the Modernist Theatrical Avant-Garde"
- Winner of the New Scholar's Prize, International Federation for Theatre Research (2010)
 - TaPRA Early Career Research Award (2015) for monograph related to dissertation
- (Director) Nathan Hedman (Assoc. Professor, High Point University): "Theaterlogik: Public Thinking as Theater in Lessing's Philosophical Dramaturgy"

- 2009 (Reader, Performance Studies) Jennifer Tyburczy (Assoc. Prof., University of California Santa Barbara): "Sex Objects: Performance, Pleasure, and Pedagogy in Sex Museums, 1973–2008"
- Named Book of the Year by the GLBTQ Division of the National Communication Association (2016) for revision of dissertation
- (Director, IPTD) Daniel Smith (Assoc. Prof., Michigan State University): "Libertine Dramaturgy: Reading Obscene Closet Drama in 18C France"
- (Director, IPTD) Oona Kersey Hatton (Assoc. Prof., San José State University): "Taking on History: Children's Perspectives on Performing the American Past"
- 2008 (Director, IPTD) Stefka Mihaylova (Assoc. Prof., University of Washington): "From Gestus to the Abject: Feminist Strategies in Contemporary British and American Radical Theatre"
- (Reader, Performance Studies) David Donkor (Assoc. Prof., Texas A&M): "Spiders in the City: Trickster and the Politics/Economics of Performance in Ghana's Popular Theatre Revival"
- (Reader, English) Scott Proudfit (Assoc. Prof., Elon University): "Authority, Quotation, and Collective Composition in 20th and 21st Century U.S. Theatre and Drama"
- 2007 (Director, IPTD) Ann Folino White (Assoc. Prof., Michigan State University): "'Paradox of Want amid Plenty': Aesthetics of New Deal Food Rights Performances"
- Winner of the Working-Class Studies Association, CLR James Award for Best Book (2016) for revision of dissertation
- (Director, English) Douglas O'Keefe (Senior Lecturer, Auburn University): "Ballad Opera, Imitation, and the Formation of Genre"
- (Reader, Performance Studies) Amber Day (Prof., Bryant University): "Prankly Speaking: Performative Satire and Political Dialogue"
- (Reader, Performance Studies) Kamran Afary (Professor, California State Los Angeles): "A Tale of Three Performances After the Los Angeles Rebellion of 1992"
- (Reader, IPTD) Anne Pulju (Head of Upper School English at Sandy Spring Friends School, Wilmington NC): "Theatrical Discourse and Nationalist Development in Ireland, 1919–1932"
- (Director, IPTD) Jacob Juntunen (Professor, Southern Illinois University): "Profitable Dissents: The Theatre of Larry Kramer and Tony Kushner as a Negotiating Force Between Emergent and Dominant Ideologies"
- 2006 (Director, IPTD) Shelly Scott Harman (Lecturer, Indiana University-Bloomington): "Theorizing Performances of the Human-Animal Relationship"
- (Director, IPTD) Kimberly (Tony) Korol-Evans (Training & Special Projects Administrator at Maryland Network Against Domestic Violence): "Modern Carnival: Performer and Patron Interaction and Immersion at the Maryland Renaissance Festival"
- 2005 (Director, Performance Studies) Amy Partridge (Assoc. Prof. of Instruction, Gender & Sexuality 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 (Writer): "Benevolent Actors and Charitable 'Objects': Physical Disability and the Theatricality of Charity in Nineteenth and Twentieth-Century America"
- (Reader, English) Emily Bryan (Asst. Prof., Sacred Heart University): "In the Company of Boys: The Place of the Boy Actor on the Early Modern English Stage"
- 2004 (Reader, IPTD) Emily Colborn Roxworthy (Dean and Professor, USC School of Dramatic Arts): "Home Front Spectacles: The Theatrical Strategies of Japanese American Evacuation"
- (Reader, Performance Studies) Ioana Szeman (Assoc. Prof., University of East): "Performing for Europe at its Borders: Gender, Nation and the Roma Minority in Post-Communist Romania"
- (Director, Performance Studies) Natsu Onoda (Professor, Northwestern University): "Tezuka Osamu: an Intertextual History of Comics in Post-World War II Japan"
- 2003 (Reader, IPTD) Aaron Anderson (Professor, Virginia Commonwealth University): "Reading the Fights: Gestures Toward a Semiotics of Staged Violence"

- (External Examiner, U. of Texas at Austin) Jane Barnette (Professor, University of Kansas): "Locomotive Leisure: the Effects of Railroads on Chicago-area Theatre, 1870–1920"
- (Reader, Performance Studies) Barbara Webb (Lecturer, Roosevelt University): "'The Real Character of the Negro on the Stage': African American Theatre as Risk and Possibility, 1890–1908"
- (Reader, IPTD) Lesley Delmenico (Assoc. Prof., Grinnell College): Dramas in Darwin
- 2001 (Director, Performance Studies) Peter Glazer (Professor, University of California at Berkeley): "Radical Nostalgia: Spanish Civil War Commemoration and the Politics of Desire"
- (Director, Performance Studies) Larry Bogad (Professor, University of California at Davis): "Electoral Guerrilla Theatre in Recent Democracies: Speaking Mirth to Power"
- (Director, Performance Studies) Margaret Werry (Assoc. Prof., University of Minnesota): "Tourism, Ethnicity, and the Performance of New Zealand Nationalism, 1889–1914"
- (Director, Performance Studies) Karen McLaughlin (Fellow, University of Wisconsin-Madison Women's Research Center): "How Women's Words Fail in the Public Arena and What They Do about It"
- (Reader, Performance Studies) Daniel Moser (Instructor, Northwestern University): "Victory Gardens 1974–2001: A Cultural History of Chicago Theatre"
- 2000 (Director, IPTD) Michael McKinnie (Professor, Queen Mary University of London, UK): "Worksites: Theatre Work and its Urban Environment in Toronto Since 1967"
- Winner of the Distinguished Dissertation Award (1999–2001) from the Association for Canadian Studies in the United States
 - Winner of the Ann Saddlemeyer Award (2008) for most distinguished book in Canadian theatre studies (revision of dissertation)
- (Reader, IPTD) Kim Dixon (Brand and Idea Strategist, Facilitator, Dual Role Strategy LLC): "'Taking Place as We Speak': the Construction, Expression and Interpretation of Black Female Identity in the Careers of Suzan-Lori Parks, Regina Taylor, and Anna Deavere Smith"
- 1999 (Reader, IPTD) Loren Mayor (COO World Wildlife Fund): "Broadway at the Crossroads: Urban Planning and Theatrical Production in New York City in the 1950s"
- (Director, IPTD) Beth Friedman-Romell (Music Therapist): "Producing the Nation: Nationalism and Gender in the Theatre of Hannah Cowley, Elizabeth Inchbald, and Joanna Baillie"
- 1998 (Director, Performance Studies) Carol Burbank (Consultant; Faculty, Pacifica Graduate Institute): "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 (Professor, Rutgers): "Performing Local and Global Change: Revivalist Folklore Troupes in Twentieth-Century Portugal"
- (Reader, English) John Bishop (Lecturer, The Writing Program, Northwestern University): "Figures of Arithmetic: Statistical culture in Early Victorian Britain"
- 1997 (Reader, IPTD) Marvin McAllister (Assoc. Prof., Winthrop University): "'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 (High School Teacher): "Recuperating Breen: Toward a Feminist Chamber Theatre Method"
- 1996 (Reader, IPTD) Catherine Cole (Professor, University of Washington): "Ghanaian Popular Theatre: A Historical Ethnography of the Ghanaian Concert Party, 1865–1965"
- (Director, Performance Studies) Lisa Wolford (Assoc. Prof., York University), "The Occupation of the Saint: Grotowski's Art as Vehicle"
- Winner of the New Scholar's Prize, International Federation for Theatre Research (1998)

(External Examiner, University of Sydney) Josephine Fantasia (Consultant)
“Entrepreneurs, Empires and Pantomimes: J.C. Williamson’s Pantomime Productions as a Site to Review the Cultural Construction of an Australian Theatre Industry 1882 to 1914”

Master’s

2012 (Director) Katie Swimm (Literature) (Sr. Assoc. Dir. Of Academic Support, Tufts University): “‘The Greatest Mirth of the Greatest Number’: The Emergence of the British Middle Class in the Fiction and Drama of Catherine Gore”

Undergraduate Honors

2020–21 Riley Nelson (Theatre)

2023-24 Lucy London (Performance Studies)

TEACHING

INSTITUTES AND WORKSHOPS

2024 [sic!] Summer Institute at Northwestern University, “Historical Repertoires Then/Now” (Seminar on Critical Media History)
2023 [sic!] Summer Institute at University of Cologne (Seminar on Critical Media History)
2022 Co-PI GEOPATHS (with Suzan Van der Lee), Northwestern University
2021 Co-PI GEOPATHS (with Suzan Van der Lee), Northwestern University
2020–1 Co-Director [sic!] 7-month on-line workshop on World Theatre Festivals
2020 Co-Director [sic!] Theater der Welt, Düsseldorf [cancelled due to Covid-19]
2019 Co-Director [sic!] Summer Institute in Cologne “History/Imprints/Media” (also co-facilitator of Theatre Historiography seminar)
2018 Co-Director [sic!] Summer Institute in Cologne “Under Construction” (also co-facilitator of Theatre Historiography seminar)
2017 Co-Director [sic!] Summer Institute in Cologne “Belief” (also co-facilitator of Theatre Historiography seminar)
2016 Co-Director, [sic!] Summer Institute in Cologne “In Situ” (also co-facilitator of Theatre Historiography seminar)
2015 Co-Director, [sic!] Summer Institute in Cologne “Intermingling” (also facilitator of Theatre Historiography seminar)
2014 Co-Director, [sic!] Summer Institute in Cologne “The Invisible” (also facilitator of Theatre Historiography seminar)
2014 Feminisms in a Transnational Perspective 8th annual postgraduate course (Dubrovnik); NEH Dickens Summer Seminar, Santa Cruz; Co-Facilitator, Summer School in Theatre, Media, and Art History (Köln Universität) “The Invisible”
2013 Co-Director [sic!] Summer Institute in Cologne “Techniques of the Imagination” (also facilitator of Theatre Historiography seminar)
2009 Director, Performance Studies Summer Institute (Northwestern University) “Past Imperfect”
2008 Co-Director (with Will West and Valerie Traub) CIC Summer Institute in Theory and Criticism (for advanced doctoral students) “Textual States, Theatrical Stances, Performative Turns”

GRADUATE SEMINARS

Decolonizing the Repertoire
18C Repertoires
Performance Activism
Comedic Theory
Theatre Historiography
Historical Ethnography

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

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

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

INTRODUCTORY COURSES IN THEATRE AND ENGLISH

Introduction to Theatre
Survey of Western Theatre History
Introduction to Drama

INDEPENDENT STUDIES (SELECT LIST)

Protest and the City

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