

SHANE VOGEL

Yale University
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ACADEMIC POSITIONS

Yale University

Chair of Theater, Dance, and Performance Studies (2023-present); Professor of African American Studies and English (2021-present)

Indiana University

Ruth N. Halls Professor of English (2019-2021); Interim Susan D. Gubar Chair (2020-2021); Associate Chair of English (2019-2020); Ruth N. Halls Associate Professor of English (2017-2019); Director of Cultural Studies Program (2012-2015, 2016-2019); Associate Professor of English (2010-2017); Assistant Professor of English (2004-2010); Affiliate faculty: Departments of African American and African Diaspora Studies; American Studies; Gender Studies; Theater, Drama, and Contemporary Dance; Cultural Studies Program; The Kinsey Institute for Research in Sex, Gender, and Reproduction.

EDUCATION

New York University

Ph.D., Performance Studies, 2004; M.A., Performance Studies, 2000

Tulane University

B.A., English and Classics, *magna cum laude* with departmental honors, 1997

PUBLICATIONS

Books

Stolen Time: Black Fad Performance and the Calypso Craze (Chicago: University of Chicago Press, 2018).

2019 John W. Frick Award, American Theater and Drama Society

2019 Honorable Mention, Errol Hill Award, American Society for Theatre Research

2020 Honorable Mention, Joe A. Callaway Prize, New York University

The Scene of Harlem Cabaret: Race, Sexuality, Performance (Chicago: University of Chicago Press, 2009).

2010 Honorable Mention, Errol Hill Award, American Society for Theatre Research

Co-Edited Volume

Race and Performance after Repetition, ed. by Soyica Diggs Colbert, Douglas A. Jones Jr., and Shane Vogel (Duke University Press, 2020).

2021 Errol Hill Award, American Society for Theatre Research

Peer-Reviewed Journal Articles

“Ann Petry and the Existential Phenomenology of Race,” *American Literature* vol. 95, no. 1 (2023): 169-183.

“*Waiting for Godot* and the Racial Theater of the Absurd,” *PMLA* vol. 137, no. 1 (2022): 19-35.

2023 Oscar G. Brockett Essay Prize, American Society for Theatre Research

2022 William Riley Parker Prize, Modern Language Association

“Projection without Representation: Screening Maya Angelou in *Calypso Heat Wave*,” *The Cine-Files: A Scholarly Journal of Cinema Studies* 8 (2015). <http://www.thecine-files.com/projection-without-representation-screening-maya-angelou-in-calypso-heat-wave/>

“Performative Affectivity and the *Letitia Ernestine Brown* Divorce Case,” *Signs: Journal of Women in Culture and Society* vol. 40, no. 2 (2015): 417-440.

“Touching Ecstasy: Muñozian Theory and the Extension of the Soul,” *Social Text* vol. 32, no. 4 (2014): 47-57.

“Madam Zaij and US Steel: Blackness, Bioperformance, and Duke Ellington’s Calypso Theatre,” *Social Text* vol. 30, no. 4 (2012): 1-24.

“*Jamaica* on Broadway: The Popular Caribbean and Mock Transnational Performance,” *Theatre Journal* vol. 62, no. 1 (2010): 1-22.

“By the Light of What Comes After: Eventologies of the Ordinary,” *Women & Performance: A Journal of Feminist Theory* vol. 19, no. 2 (2009): 247-260.

“Lena Horne’s Impersona,” *Camera Obscura* vol. 23, no. 1 (2008): 10-45.

2009 Outstanding Essay Award, Association for Theatre in Higher Education

2009 Honorable Mention, Gerald Kahan Scholar’s Prize, American Society for Theatre Research

“Performing ‘Stormy Weather’: Ethel Waters, Lena Horne, and Katherine Dunham,” *South Central Review* vol. 25, no. 1 (2008): 93-113.

“Closing Time: Langston Hughes and the Queer Poetics of Harlem Nightlife,” *Criticism* vol. 48, no. 3 (2006): 397-425.

“*Where Are We Now?:* Queer World Making and Cabaret Performance,” *GLQ: A Journal of Lesbian and Gay Studies* vol. 6, no. 1 (2000): 29-60.

Peer-Reviewed Book Chapters

“Harlem’s Sensuous Poetics,” *Cambridge History of African American Poetry*, ed. by Keith Leonard (under contract with Cambridge University Press). Completed; 6,000 words.

“Queer Nightlife Autopoiesis: A Self-Guided Downtown Bowie Walking Tour,” in *We Can Be Heroes: Blackstar Rising and the Purple Reign*, ed. Daphne Brooks (under contract with Duke University Press). Completed; 4,600 words.

“Alain Locke and the Value of the Harlem Renaissance” in *A History of the Harlem Renaissance*, ed. by Rachel Farebrother and Miriam Thaggert (Cambridge: Cambridge University Press, 2021), 361-377.

“Introduction: Tidying Up after Repetition” (co-authored with Soyica Diggs Colbert and Douglas A. Jones, Jr.), in *Race and Performance after Repetition*, ed. by Soyica Diggs Colbert, Douglas A. Jones, Jr., and Shane Vogel (Duke University Press, 2020), 1-28.

“The Sensuous Harlem Renaissance: Sexuality and Queer Culture,” in *A Companion to the Harlem Renaissance*, ed. by Cherene Sherrard-Johnson (Chichester, UK: Wiley Blackwell, 2015), 267-283.

Book and Performance Reviews

“Insurgent Existentialism and the Black Radical Tradition,” symposium on *Radical Vision: A Biography of Lorraine Hansberry* by Soyica Diggs Colbert. *Black Perspectives*. 2022 (1,902 words).

“Repetition and the Vulnerable Archive,” symposium on *Infamous Bodies: Early Black Women’s Celebrity and the Afterlives of Rights* by Samantha Pinto. *Syndicate*. 2022 (3,549 words).

Review of *The Rebel Cafe: Sex, Race, and Politics in Cold War America’s Nightclub Underground* by Stephen R. Duncan. *American Literary History Online Review*. Series 20. 2019 (1,585 words).

Review of *Staging the Blues: From Tent Shows to Tourism* by Paige McGinley. *Theater Research International* vol. 40, no. 3 (2015): 349-350.

Review of *Weyward Macbeth: Intersections of Race and Performance* edited by Scott L. Newstok and Ayanna Thompson. *African American Review* vol. 44, no. 1-2 (2012): 315-317.

Review essay, “The New Queer Essentialism,” *American Literature* vol. 83, no. 1 (2011): 175-184.

Review of *Highbrow/Lowdown: Theatre, Jazz, and the Making of the New Middle Class* by David Savran. *TDR* vol. 55, no. 4 (2011): 163-167.

Review of *James Baldwin’s Turkish Decade: Erotics of Exile* by Magdalena J. Zaborowska and *The Scary Mason-Dixon Line: African American Writers and the South* by Trudier Harris. *American Literature* vol. 82, no. 1 (2010): 225-227.

Review of *Nothin’ Beats Pussy* by John Fleck. La Mama E. T. C. (The Club), New York City. *Theatre Journal* vol. 56, no. 2 (2004): 281-283.

Review of *The New York Concert Saloon: The Devil’s Own Nights* by Brooks McNamara. *TDR* vol. 48, no. 1 (2004): 185-188.

Review of *Fifth Annual Sex Workers’ Art Show*. Capitol Theatre, Olympia, Washington. *Theatre Journal* vol. 54, no. 3 (2002): 496-498.

Review of *The Wild Party* by Michael John LaChiusa and George C. Wolfe, The Joseph Papp Public Theatre/New York Shakespeare Festival; and *The Wild Party* by Andrew Lippa, Manhattan Theatre Club. *Theatre Journal* vol. 53, no. 1 (2001): 145-148.

Short Pieces

“Carl Van Vechten,” *Routledge Encyclopedia of Modernism* (online). Stephen Ross, General Editor.
<https://www.rem.routledge.com/articles/van-vechten-carl-1880-1964>.

“Remembering Lena Horne,” *Social Text* online, <http://www.socialtextjournal.org/blog/2010/06/remembering-lena-horne.php>. June 4, 2010.

“The Harlem Renaissance,” *Encyclopedia of Sex and Gender*, 4 vols. Fedwa Malti-Douglas, ed. (Detroit: Macmillan Reference USA, 2007), 675-677.

“Nightclubs,” *Encyclopedia of the Harlem Renaissance*, 2 vols., Cary Wintz and Paul Finkelman, eds. (New York: Routledge, 2004), 907-912.

Book Series

Minoritarian Aesthetics, co-editor with Uri McMillan and Sandra Ruiz. New York University Press. 2019-present.

Tina Post, *Deadpan: The Aesthetics of Black Inexpression* (2023)

Winner, 2023 National Book Critics Circle Award for Criticism

Winner, 2023 Association for the Study of the Arts of the Present (ASAP) Book Prize

Winner, 2024 Outstanding Book Award, American Theater in Higher Education (ATHE)

Rachel Jane Carroll, *For Pleasure: Race, Experimentalism, and Aesthetics* (2023)

HONORS AND AWARDS

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| 2023 | Oscar G. Brockett Essay Prize (for best essay in theater research), American Society for Theatre Research, for “ <i>Waiting for Godot</i> and the Racial Theater of the Absurd” |
| 2022 | William Riley Parker Prize (for outstanding article published in <i>PMLA</i>), Modern Language Association, for “ <i>Waiting for Godot</i> and the Racial Theater of the Absurd” |
| 2021 | Errol Hill Award (for best book in African American theater and performance studies), American Society for Theatre Research, for <i>Race and Performance after Repetition</i> . |
| 2020 | Honorable Mention, Joe A. Callaway Prize (for best book in drama and theater in the previous two years), New York University, for <i>Stolen Time</i> . |
| 2019 | John W. Frick Award (for best book in American theater and performance), American Theatre and Drama Society, for <i>Stolen Time</i> . |
| 2019 | Honorable Mention, Errol Hill Award (for best book in African American theater and performance studies), American Society for Theatre Research, for <i>Stolen Time</i> . |
| 2010 | Honorable Mention, Errol Hill Award (for best book in African American theater and performance studies), American Society for Theatre Research, for <i>The Scene of Harlem Cabaret</i> . |
| 2010 | Trustees’ Teaching Award, Indiana University |
| 2009 | Outstanding Essay Award, Association for Theatre in Higher Education |
| 2009 | Honorable Mention, Gerald Kahan Scholar’s Prize (for best essay published in theater and performance studies), American Society for Theatre Research |
| 2005 | Dean’s Outstanding Dissertation Award, New York University |
| 2005 | Michael Kirby Memorial Prize for Distinguished Doctoral Dissertation, New York University |

- 2003 Graduate Student Theory and Criticism Award (for outstanding work in theatre theory/criticism), Association for Theatre in Higher Education
2000 Ph.D. qualifying examinations passed with distinction
1997 University Prize in Classics, Tulane University

FELLOWSHIPS AND GRANTS

- 2023-2024 Whitney Humanities Fellow, Yale University.
2023 Visiting Professor and Gilbert Fellow in the Humanities, Sydney Social Sciences and Humanities Advanced Research Center, University of Sydney.
2016-2019 José Esteban Muñoz Targeted Research Working Group, American Society for Theater Research, co-organized with Soyica Colbert (Georgetown University) and Douglas Jones (Rutgers University)
2017 Individual Research Award, Institute for Advanced Study, Indiana University
2016-2017 New Frontiers in Creativity and Scholarship Award, Indiana University
2017 Faculty Fellowship, College Arts and Humanities Institute, Indiana University (declined)
2017 Conference Award, “The Future in the Present: Race, Time, and Performance,” College Arts and Humanities Institute, Indiana University
2017 Conference Award, “The Future in the Present: Race, Time, and Performance,” Institute for Advanced Study, Indiana University
2015-2016 National Endowment for the Humanities Fellowship
2015-2016 American Council of Learned Societies Fellowship
2014 Individual Research Award, Institute for Advanced Study, Indiana University
2013 College Arts and Humanities Institute Workshop Grant, “Sonic Interventions: The Listening Practices of Cultural Studies,” Indiana University
2012 Grant-in-Aid of Research, Office of the Vice Provost of Research, Indiana University
2011 College Arts and Humanities Institute Workshop Grant, “New Queer Imaginaries: Theorizing Sex at the Twenty-First Century” speaker series, co-directed with Scott Herring
2010 College Arts and Humanities Institute Travel Research Grant, Indiana University
2008 Summer Faculty Fellowship, Indiana University
2008 Grant-in-Aid of Research, Office of the Vice Provost of Research, Indiana University
2007 Grant-in-Aid of Research, Office of the Vice Provost of Research, Indiana University
2006-2007 Bill and Carol Fox Center for Humanistic Inquiry Postdoctoral Fellowship, Emory University
2005 Summer Faculty Fellowship, Indiana University
2003 Michael Kirby Dissertation Fellowship, New York University
2002 Paulette Goddard Fellowship, New York University

SYMPOSIA ORGANIZED

Visual and Material Cultures in a Global Perspective. Indiana University, Cultural Studies Program. September 28-29, 2018.

The Future in the Present: Race, Time, and Performance. Indiana University, May 26-27, 2017.

Cultural Studies at IU: 25 Years and Beyond. Indiana University, Cultural Studies Program. October 6-7, 2017.

Engagements, Events, Energies: The Humanities Between Affirmation and Critique. Indiana University, Cultural Studies Program. April 18-19, 2014.

Sonic Interventions: The Listening Practices of Cultural Studies. Indiana University, Cultural Studies Program. April 13, 2013.

New Queer Imaginaries: Theorizing Sex at the Twenty-First Century, co-organized with Scott Herring. Indiana University, 2012-2013.

PAPERS PRESENTED

Invited Talks

“Ordinary Lorraine,” Futures of American Studies Summer Institute, Dartmouth College. June 2024.

“*Waiting for Godot* and the Racial Theater of the Absurd,” Department of English and Sydney Social Sciences and Humanities Advanced Research Center, University of Sydney. March 2023.

“Absurd Realism in Taylor Mac’s *Hir*,” Hunt-Simes Institute in Sexuality Studies, University of Sydney. February 2023.

“*Waiting for Godot* and the Racial Theater of the Absurd,” University of Illinois, Chicago. Dance, Theatre, and Performance Studies Working Group. April 2021.

“The Calypso Craze Archive,” New York University. March 2019.

“Black Fad Performance and the Calypso Craze,” Rutgers University. March 2019.

“Downtown Bowie,” at *Blackstar Rising and The Purple Reign: Celebrating the Legacies of David Bowie and Prince*. Yale University. January 2017.

“Jumping the Groove: A Counterfactual History of Performance Studies,” at *Crossings: Interdisciplinary Performance Studies* conference. Yale University. April 2016.

“The Story of the Lost Watch: The Calypso Craze and the Ontology of Black Fad Performance,” New York University. April 2015.

“The Story of the Lost Watch: The Calypso Craze and the Ontology of Black Fad Performance,” Washington University in St. Louis. April 2015.

“Stolen Time: Black Fad Performance and the Calypso Craze,” Yale University. January 2015.

Keynote address, “The Sensuous Harlem Renaissance,” at *Queer Nightlife* conference. Northwestern University. March 2014.

Keynote address, “The Sensuous Harlem Renaissance,” at the Second Annual Black Queer Sexuality Studies Graduate Student Conference. Princeton University. October 2013.

Master Class at Rice University Humanities Research Center. March 2013.

Seminar on *The Scene of Harlem Cabaret*. UCLA. February 2013.

“Divorce, American Style: Letitia Ernestine Brown, the Passionate Utterance, and the Performativity of Race,” at *Queer Places, Practices, and Lives: A Symposium in Honor of Samuel Steward*. Ohio State University. May 2012.

“Duke Ellington’s Queer Transubstantiation and the Philosophy of the History of Jazz,” at *Resoundingly Queer* conference. Cornell University. March 2012.

Keynote address, “Madam Zaji and US Steel: Bioperformance, Calypso Theatre, and Duke Ellington’s Philosophy of the History of Jazz,” at *Backward Glances: Media and Historiography* conference. Northwestern University. November 2011.

“Madam Zaji and US Steel: Blackness, Bioperformance, and Duke Ellington’s Calypso Theatre,” Stanford University. January 2011.

“Lena Horne’s *Jamaica*: Black Broadway, the Popular Caribbean, and Mock Transnational Performance,” DePaul University. February 2010.

“Race, Nation, and Sexuality on Black Broadway,” Stanford University. February 2010.

“Lena Horne’s *Jamaica*: Black Broadway, the Popular Caribbean, and Mock Transnational Performance,” Duke University. January 2009.

“Stormy Weather: Ethel Waters, Lena Horne, Katherine Dunham, and the Staging of African American Modernism,” University of Calgary. October 2007.

“The Scene of Harlem Cabaret,” The Center for Global Culture and Communication Summer Institute. Northwestern University. June 2007.

“Against Uplift: Literature, Performance and the Queer Harlem Renaissance,” Emory University. February 2007.

“Lena Horne’s Impersona,” Emory University. January 2007.

“Unperforming the Self: Lena Horne and Segregated Cabaret Performance,” Penn State University. March 2006.

“Stormy Weather: Popular Music, Cabaret Performance, and African American Modernism,” Staging Modernism Symposium. Texas A&M University. March 2006.

“Cabaret Performance and the Production of Intimacy,” University of Wisconsin, Milwaukee. December 2003.

“When the Little Dawn Was Grey: Sexuality, Criminality, Primitivism, and Harlem Cabaret in the Jazz Age,” University of California, Santa Cruz. January 2003.

“Queer Nightlife and the Harlem Renaissance,” *Homotext: The Harlem Renaissance*. Dixon Place, New York City. October 2002.

“Queer Performance Genealogies,” *The Theatre of the Ridiculous Revisited*, Axis Theatre. New York City. November 2001.

Manuscript Workshops

Publishing a Scholarly Journal Article workshop (co-organized with Scott Herring). Sydney Social Sciences and Humanities Advanced Research Center, University of Sydney. March 2023.

Book proposal workshop, Society of Fellows, University of Chicago. January 2021.

Manuscript workshop, Department of Drama and Dance, Tufts University. September 2018.

Manuscript workshop, Department of English, University of Toronto. May 2018.

Manuscript workshop, School of Theater, Film, and Television, UCLA. May 2017.

Juried Conference Presentations

Roundtable participant, "Race and Performance after Repetition," Modern Language Association. Toronto/online conference. January 2021.

Plenary panel, "*Waiting for Godot* and the Racial Theater of the Absurd," American Society for Theatre Research. Richmond, Virginia. November 2019.

Roundtable participant, "In the Flesh: Black and Brown Performance in the Age of Emergence," American Studies Association. Atlanta, Georgia. November 2018.

"Blackness and Beckett: *Waiting for Godot* and the Racial Absurd," Association for the Study of the Arts in the Present. New Orleans, Louisiana. October 2018.

Roundtable participant, "Performances of Dissent," American Studies Association. Chicago, Illinois. November 2017.

Roundtable participant, "Modernist Bodies in and out of Motion," Modernist Studies Association, Amsterdam, Netherlands. August 2017.

"The Calypso Program: Race, Technology, Ethnography," Association for Theater in Higher Education. Montreal, Canada. July 2015.

"Projection without Representation: Screening Maya Angelou in *Calypso Heat Wave*," American Studies Association. Los Angeles, California. November 2014.

"Being a Fad: Black Performance and the Calypso Craze," American Studies Association. San Juan, Puerto Rico. October 2012.

"The Ontology of Black Fad Performance," American Society for Theatre Research working group. Nashville, Tennessee. November 2012.

Roundtable participant, "Seeing the Harlem Renaissance" Modernist Studies Association. Las Vegas, Nevada. November 2012.

“Madam Zaij and US Steel: Duke Ellington’s Calypso Theatre,” American Studies Association. Baltimore, Maryland. October 2011.

“Divorce, American Style: The Letitia Ernestine Brown Trial and the Performativity of Race,” Performance Studies International. Toronto, Ontario. June 2010.

“Global O’Neill,” American Studies Association. Washington, D.C. November 2009.

Plenary panel, “Lena Horne’s *Jamaica*,” American Society for Theatre Research. Boston, Massachusetts. November 2008.

“Black Broadway and Mock Transnational Performance,” American Studies Association. Albuquerque, New Mexico. October 2008.

“Irrealizing the Queer Harlem Renaissance,” Performance Studies International. New York City. November 2007.

“Tight Spaces/Loose Spaces: A Response to ‘Expanding the Boundaries of Race and Performance in American Studies,’” American Studies Association. Oakland, California. October 2006.

“Sport Subjectivity and Black Performance,” Association for Theatre in Higher Education. Chicago, Illinois. August 2006.

“Archiving Afterhours: Queer Langston Hughes,” Modern Language Association. Washington, D. C. December 2005.

“Of Nostalgia and the Cotton Club: Lena Horne’s Critical Memory,” American Studies Association. Washington, D. C. November 2005.

“The Scene of Harlem Cabaret,” The International Society for the Study of Narrative. Louisville, Kentucky. April 2005.

“Queerness, Proletarianism, and Expressive Nightlife Culture in *Home to Harlem*,” *Black Masculinities*. City University of New York. February 2005.

“An American Cabaret in Paris: Ada ‘Bricktop’ Smith and the Production of Black Atlantic Intimacy,” Modernist Studies Association. Vancouver, British Columbia. October 2004.

“Re-Reading Du Bois Reading McKay,” *Temples for Tomorrow: The Harlem Renaissance, New Readings and Contexts*. Rhode Island College. May 2004.

“Cabaret Performance, the Underworld, and Interclass Intimacies in Claude McKay’s *Home to Harlem*,” American Studies Association. Hartford, Connecticut. October 2003.

“Cabaret as a Mode of Performance,” Association for Theatre in Higher Education. New York City. July 2003.

“Strategies of Normalization and the Problem of Amusement in the Early Sociological Work of W.E.B. Du Bois,” *The Speakable, the Unspeakable, and the Politics of Listening: The Ethics of Confronting the Real*. New York University. April 2002.

“Some Nocturnal Wanderings: Nightlife and Sexual Publics in Claude McKay’s Harlem,” *Room for Play: Drama, Theatre, and Performativity*. University of Southern California. February 2001.

“Criminal Intimacies: Queer World Making, Black Publicity, and Cabaret Performance,” *Performance Studies International*. Arizona State University. March 2000.

“Epitaphs and Epithets,” *Corrupting the Body: Representing the Corporeal Across the Centuries*. Cornell University. February 2000.

“Criminal Intimacies: Queer World Making, Black Publicity, and Cabaret Performance,” *Performing Unnatural Acts: Critically Queering Racial Cultural Studies*. University of California, Berkeley. November 1999.

“Queer Cabaret: Kiki and Herb,” *Queer Pop: Representations and Productions in Queer Popular Cultures*. New York University. October 1999.

“Criminal Intimacies and Cabaret Performance,” *Disruptive Disciplines: A Joint American Studies and Ethnomusicology Conference*. Michigan State University. April 1999.

“On Naughtiness,” *Passions, Obsessions, Addictions*. Simmons College. April 1999.

“Sexualizing the Grotesque in Justin Bond and Kenny Mellman’s ‘Kiki and Herb,’” *The Body Eclectic: Navigating Public and Private Space*. Louisiana State University. February 1999.

“Reviving Medea,” *Sex on the Edge: An Interdisciplinary Symposium on Sexuality and Marginality*. Concordia University. October 1998.

Panels Organized and Chaired

Panel organizer, “Minoritarian Aesthetics,” American Studies Association. New Orleans. November 2022.

Panel co-organizer, “Performing Slavery’s Preinventions,” Modern Language Association. Seattle. January 2020.

Panel chair and organizer, “Apocalypse: What Comes after the Future?” Modern Language Association. Chicago, Illinois. January 2019.

Working Session co-convener, “New Research in Minoritarian Performance,” José Esteban Muñoz Targeted Research Working Session, American Society for Theater Research. San Diego, California. November 2018.

Panel chair and organizer, “*The Archive and the Repertoire* at 15,” Modern Language Association. New York City. January 2018.

Working Session co-convener, “The Transtemporalities of Minoritarian Performance II: Extra/Ordinary Bodies across Time,” José Esteban Muñoz Targeted Research Working Session, American Society for Theater Research. Atlanta, Georgia. November 2017.

Panel chair, “The Harlem Renaissance After the Transnational Turn,” Modern Language Association. Philadelphia, Pennsylvania. January 2017.

Panel co-chair and co-organizer, “The *Hamilton* Effect: Race, Sexuality, Historiography, Performance,” Modern Language Association. Philadelphia, Pennsylvania. January 2017.

Working Session co-convener, “The Future in the Present: The Transtemporalities of Minoritarian Performance,” José Esteban Muñoz Targeted Research Working Session, American Society for Theater Research. Minneapolis, Minnesota. November 2016.

Working Session co-convener, “Race between Theater and Performance,” American Society for Theater Research. Portland, Oregon. November 2015.

Working Session co-convener, “Ephemera and Materiality,” American Society for Theater Research. Baltimore, Maryland. November 2014.

Panel chair and organizer, “Controlled Substances/Altered States,” American Studies Association. Los Angeles, California. November 2014.

Panel organizer, “Performance Re/Visions: American Theatre and National Identity,” American Studies Association. Washington, D.C. October 2009.

Panel chair, “Re-Reading Canonical Women,” *Transmission, Translation, Relocation*. Indiana University. March 2009.

Panel organizer, “Re-Casting Black Transnationalism: Race and Performance on the Global Stage,” American Studies Association. Albuquerque, New Mexico. October 2008.

Panel chair, “Illusion and the Interruption of Identity,” Performance Studies International. New York City. November 2007.

Panel chair, “Expanding the Boundaries of Race and Performance in American Studies,” American Studies Association. Oakland, California. October 2006.

Panel chair, “Queering Race,” *New Directions in African American Literature, Theory, and Cultural Studies*. Indiana University. April 2006.

Panel co-organizer, “Underworlds and American Modernisms,” Modern Language Association. Washington, D. C. December 2005.

Campus Engagement

Colloquium on *Stolen Time* sponsored by the Global Popular Music Platform. Indiana University. September 2018.

“Dispensing the Poison Cookie: Art and Politics in *Cabaret*,” a pre-show discussion for the IU Auditorium Circle of Friends. Indiana University. March 2018.

“Stolen Time: The Ontology of Black Fad Performance,” *En/Counternarratives: A Critical Ethnic Studies Symposium*. Indiana University. March 2017.

Roundtable participant, 18th Annual Cultural Studies Conference: *Engagements, Events, Energies: The Humanities Between Affirmation and Critique*. Indiana University. April 2014.

“Race, Sex, and Sports in Richard Greenberg’s *Take Me Out: A Locker Room Chat*,” a pre-show discussion for the IU Department of Theatre and Drama and the Theatre Circle. March 2010.

“Panoramal,” a pre-concert panel for the *The Legacy of Martha Graham*. IU Dance Theatre, Indiana University. January 2010.

Colloquium on *The Scene of Harlem Cabaret* sponsored by the American Research Colloquium (ARC). April 2009.

“Black Broadway’s Backstage Relations,” 13th Annual Cultural Studies Conference: *Cultural Studies/Performance Studies*. Indiana University. February 2009.

“Listening to Lena: Gender, Race, and Performance on the Segregated Stage,” *Performing Community: Aesthetics and Politics, Violence and Re-mediation* colloquium. Indiana University. September 2007.

“Unperforming the Self: Lena Horne and Segregated Cabaret Performance,” *New Directions in African American Literature, Theory, and Cultural Studies*. Indiana University. April 2006.

“Closing Time (Queer Langston Hughes, Again),” *Variations on Blackness: Race-Making in the Americas and the World*. Indiana University. April 2006.

“Archiving Afterhours: Queer Langston Hughes.” Closing plenary, *Going Awry*, graduate student conference, Indiana University. March 2006.

TEACHING

Undergraduate (Yale University)

African American Drama through 1959

Readings in American Literature

Theatre, Performance, and American Modernity, 1850-1950

Graduate (Yale University)

Hurston, Hughes, and Black Modernisms

Black Existentialisms

Undergraduate (Indiana University)

Introduction to Advanced Literary Interpretation

Introduction to Drama

The Harlem Renaissance

Performance and American Modernity, 1850-1950

Global O’Neill

Marx, Nietzsche, Freud, and Their Legacies

African American Literature and Performance in the Jim Crow Era

Hurston, Wright, Ellison, Baldwin

The Theatre of the Absurd

Independent Studies: Tragedy, Ancient to Modern; The Carnavalesque

Graduate (Indiana University)

Performance and Performativity

Queer Performance/Theory, 1960 to the Present
Intimacy and Alienation in Modern American Drama, 1900-1950
After Affect: Performance Studies, Race, and the Senses
Performance and Theories of Value
20th/21st Century African American Literature and the Construction of a Research Project
Readings in Comparative Ethnic and Post-Colonial Studies
Introduction to Cultural Studies
Independent Studies: The Black Radical Tradition; Gender Theory and Avant-Garde Film; Performance Studies and the Nation; Phenomenology and Film

DISSERTATION AND THESIS ADVISING

Dissertations directed (Yale University, 1 student)

Alana Edmonson, “In Search of Ira: Locating the Tradition of Ira Aldridge” (in progress).

Dissertations directed (Indiana University, 7 students)

Stephanie Kung (co-director), “Sensory Disorder in African American and Asian American Literature” 2023. Recipient of the 2020-2021 College of Arts and Sciences Dissertation Fellowship and the 2021-2022 Albert Wertheim Dissertation Fellowship.

John Brooks, “The Racial Unfamiliar: Contemporary African American Culture and Performance,” 2018. Recipient of the 2017-2018 Albert Wertheim Dissertation Fellowship.

Savannah Hall (co-director), “Fashioning Africa: Racial Imagination in American Modernism and the African Diaspora, 1920s-1970s,” 2017. Recipient of the 2016-2017 Albert Wertheim Dissertation Fellowship.

Adam Coombs, “Entrepreneurial Uplift and the Making of a Black Modernity, 1910-1937,” 2017. Recipient of the 2016 Susan D. Gubar Fellowship.

Clark Barwick (co-director), “Obscurity, Blackness, and the Making of the Harlem Renaissance, 1919-Present,” 2015.

Sarah Withers, “Theatrical Properties: Inheritance and Modern American Drama,” 2012. Recipient of the 2009-2010 Albert Wertheim Dissertation Fellowship and the 2011-2012 College of Arts and Sciences Dissertation Fellowship.

Pat Maley (co-director), “Speech Acts at Work in Tragedy: Ordinary Language from the Classical to the Contemporary Stage,” 2010. Recipient of the 2008-2009 Albert Wertheim Dissertation Fellowship.

Dissertation committees (Indiana University, 33 students)

Erin Pryor Ackerman; Jaclyn Bitsis; Scarlett Brooks; Edward Chamberlain (Comparative Literature); Derek DiMatteo; Sharyn Emery; Adam Fajardo; Ghassan Nasr (Near Eastern Studies), Kelly Hanson; Terence Hartnett; Mica Hilson; Harmony Jankowski; Patrick Kindig; Olivia Landry (Germanic Studies); Heather A. Love; L. Bailey McDaniels; John McGlothlin; Brian O'Connor; Catherine Ozment; Rebecca Peters-Golden; Justin Rawlins (American Studies); Lynn Ramert; Kristen Renzi; Joshua Robinson (Theater, Drama, and Contemporary Dance); Amy Rubens; Sami Schalk (Gender Studies); Carrie Sickman; Cody St. Clair; Will Stockton; Alex Svensson (The Media School); Jess Waggoner; Alexis Wilson; Eric Zobel (The Media School)

PhD exam committees (Yale University, 2 students)

Alana Edmonson (English); Katherine Ponds (American Studies)

PhD exam committees (Indiana University, 52 students)

James Bishop (chair); Brianna Best (co-chair); John Brooks (chair); Adam Coombs (chair); Alex Dodge (chair); Savannah Hall (chair); Eric Hultgren (chair); Stephanie Kung (chair) Pat Maley (co-chair); Sarah Withers (chair); Erin Pryor Ackerman; Natalie Bainter; Rory Boothe; Shannon Boyer; Scarlett Brooks; Mark Casello; Edward Chamberlain (Comparative Literature); Derek DiMetteo; Sharyn Emery; Steven Gallick; Kathryn Goldstein; Mark Hain (American Studies); Kelly Hanson; Huihui Huang (Theater, Drama, and Contemporary Dance); Harmony Jankowski; Aaron Kessler; Patrick Kindig; Sarah Le; John McGlothlin; Holly Mayne (American Studies); Tracy Metivier; Brian O'Connor; Catherine Ozment; Jennifer Pacenza; Rebecca Peters-Golden; Lynn Ramert; Justin Rawlins (American Studies); Kristen Renzi; Joshua Robinson (Theater, Drama, and Contemporary Dance); Matthew Robinson; Lane Rogers; Cody St. Clair; Sami Schalk (Gender Studies); Carrie Sickman; Bridget Sundin (Theater, Drama, and Contemporary Dance); Will Stockton; Alexander Svensson (The Media School); Jess Waggoner; Lydia Wilkes; April Witt; Jill Wood; Eric Zobel (The Media School)

Master's thesis committees (Indiana University, 2 students)

Pat Maley (director); Edward Chamberlain (Comparative Literature)

Senior thesis committees (Yale University, 6 students)

Jacob Kaufman-Shalett (director); Ruoqi Li (director), Honorable Mention for the Alvin B. Kernan Prize in Literature; EC Mingo (director); M. Hughes Fitzgerald (reader); David Hou (reader); Joshua Atwater (reader)

Senior honor's thesis committees (Indiana University, 10 students)

James Hooks (director), winner of the Honor's Award for Best Thesis; Connor Rafferty (director); Adam Shurtleff (director); Kehla West (director), winner of Honor's Award for Best Thesis; Lisa Inks (director), winner of Honor's Award for Best Thesis; Kara Frederickson; Cole Wehrle; Margaret Duvall; Brittany Stigler; Olivia Calloway.

SERVICE

Service to the Profession

For the American Society for Theatre Research (ASTR):

Oscar G. Brockett Essay Prize Committee. 2023-2025 (Chair, 2025).

Co-Chair, Conference Programming Committee. 2020-2021; 2019-2020.

Executive Committee (elected). 2013-2015.

Partnership and Collaboration Task Force. 2013-2015 (Chair, 2013-2014).

Search Committee, Association Management Company. 2014.

Research, Targeted Research, and Brooks McNamara Subvention Committees. 2011-2014 (Chair, 2014).

Domestic Exchange Committee. 2009-2010.

For the American Studies Association (ASA):

Chair, Lora Romero First Book Prize Committee. 2018.

Conference Programming Committee. 2013-2014.

For the Modern Language Association (MLA):

William Riley Parker Prize Selection Committee. 2023-2026.

Drama and Performance Forum (elected). 2015-2020 (Chair, 2020, 2019).
Regional Delegate, Delegate Assembly (elected). 2007-2010.

Editorial Service:

Editorial Advisory Board, *jml: Journal of Modern Literature*, 2017-present.
Editorial Board, *Theatre Survey*. 2023-2024.
Editorial Board, *Journal of Popular Music Studies*. 2010-2018.

Competition Review:

John W. Frick Award Committee, American Theater and Drama Society. 2019-2021.
Peer review panelist, American Academy in Berlin. 2020, 2022.
Peer review panelist, National Endowment for the Humanities Coronavirus Aid, Relief, and
Economic Security (CARES) Act: Cultural Organizations Program. 2020.
Peer review panelist, National Endowment for the Humanities Fellowship Competition. 2019.
Fulbright Specialist Program, Theatre and Dance Peer Review Committee. Council for International
Exchange of Scholars. 2011-2014.
Darwin T. Turner Award and Joe Weixmann Award Committee, *African American Review*. 2009.
Outstanding Essay Award Committee, Association for Theatre in Higher Education. 2006-2011
(Chair, 2010-2011).

Manuscript Referee:

*a/b: Autobiography Studies; African American Review; The Black Scholar; College English; Criticism; Cultural
Dynamics: Insurgent Scholarship on Culture Politics and Power; English Language Notes; GLQ: A Journal of
Lesbian and Gay Studies; jml: Journal of Modern Literature; Journal of the American Musicological Society; Journal
of Dramatic Theory and Criticism; Journal of Homosexuality; Journal of Popular Music Studies; LIT: Literature
Interpretation Theory; MELUS; Modern Drama; Modernism/modernity; PMLA; Public Culture; Theatre Journal;
Theatre Survey; Women & Performance: A Journal of Feminist Theory; Cambridge University Press;
Columbia University Press; Duke University Press; New York University Press; Northwestern
University Press; Oxford University Press; Rutgers University Press; University of Chicago Press;
University of Michigan Press; University of Minnesota Press; Palgrave Macmillan Press; Ashgate
Press*

Tenure/Promotion review: 24 cases

Service to the Department of African American Studies, Yale University

Graduate Admissions Committee. 2021-2022, 2023-2024
Awards and Prizes Committee. 2023-2024.
Department Representative to the Joint Board of Permanent Officers. 2021-2022.
Curriculum Committee. 2021-2022
Doctoral Reform Committee. 2021-2022

Service to the Department of English, Yale University

Job Search Committee, Early Modern Drama. 2021-2022.
Graduate Admissions Committee. 2021-2022; 2023-2024.
Department Representative to the Joint Board of Permanent Officers. 2023-2024.

Service to the Theater, Dance, and Performance Studies Program, Yale University

Chair, Theater, Dance, and Performance Studies. 2023-2026.
Theater and Performance Studies Executive Committee. 2021-2022

Service to the College of Arts and Sciences, Indiana University

Director, Cultural Studies Program. 2012-2015; 2016-2019.
Advisory Committee, American Studies Department. 2018-2021.
Advisory Board, New Queer Imaginaries Lecture Series. 2013-2016.
Review Committee, Wells Scholars Program. 2011.

Service to the Department of English, Indiana University

Advisory Committee (elected). 2020-2021; 2019-2020; 2017-2018; 2013-2014; 2012-2013; 2009-2010; 2005-2006.
Associate Chair, 2019-2020.
Chair Selection Committee (elected). 2019-2020; 2008-2009.
Chair, Department Faculty Promotion Review Committee. 2019.
Chair, ad hoc committee on Criteria for New Teaching Professorship. 2019.
Graduate Admissions Committee. 2017-2018; 2016-2017; 2010-2011; 2007-2008; 2004-2005.
Graduate Studies Committee. 2018-2019; 2014-2015; 2009-2010.
Graduate Student Labor Committee. 2018-2019.
Chair, Department Faculty Tenure and Promotion Review Committee. 2014.
Chair, Job Search Committee, Susan D. Gubar Chair in American Literature. 2013-2014.
Job Search Committee, Booth Tarkington Chair in African American Literature. 2012-2013.
Job Search Committee, 20th/21st Century American Poetry. 2011-2012.
Job Search Committee, Creative Writing—Fiction. 2010-2011.
Honor's Committee. 2008-2010.
Job Search Committee, Rhetoric and Composition. 2005-2006.
Undergraduate Studies Committee. 2004-2005.

Service to the Community

Mather's—More than a Café (life-long learning program), Chicago, IL. 2020.
Consultant, Experimental Station (community-based arts organization), Chicago, IL. 2019.
Advisory Board, Bloomington Playwright's Project, Bloomington, IN. 2009-2014.

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