

Marc Robinson

September 2021

Yale University
 Department of English
 Program in Theater and Performance Studies
 Department of Dramaturgy and Dramatic Criticism
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Education

D.F.A., Dramaturgy and Dramatic Criticism, Yale School of Drama: 1992
 M.F.A., Dramaturgy and Dramatic Criticism, Yale School of Drama: 1990
 B.A., English, Hamilton College: 1984

Appointments

Yale University:

Professor of English: 2005-present
 Professor of Theater and Performance Studies: 2005-present
 Professor of American Studies: 2007-present

Chair, Theater and Performance Studies: 2019-20, 2012-15, 2005-09
 Director, Theater Studies: 1993-2005

Associate and Assistant Professor Adjunct of Theater Studies: 1993-2005
 Associate Professor Adjunct of English: 2002-05

Yale School of Drama:

Professor in the Practice of Dramaturgy and Dramatic Criticism, 2017-present

Assistant, Associate, and Professor Adjunct of Dramaturgy and Dramatic
 Criticism: 1993-2017

Amherst College:

Visiting Assistant Professor of Theater and Dance: 1992-93

Books

(as editor) *The Myopia and Other Plays by David Greenspan* (Ann Arbor: University of Michigan Press, *Critical Performances series*, 2012)

- *Lambda Literary Award for LGBTQ Drama: 2013*

Reviewed in Performing Arts Journal, Bomb Magazine, The New Yorker
 (“*Critic’s Notebook*”).

The American Play: 1787-2000 (New Haven: Yale University Press, 2009; paperback rpt., 2010)

- George Jean Nathan Award in Dramatic Criticism: 2009
- George Freedley Special Jury Prize, Theater Library Association: 2010
- Honorable Mention, Outstanding Book Award, Association for Theater in Higher Education: 2010
- An "Outstanding Academic Title," *Choice* magazine: 2009

Reviewed in *Theatre Journal*, *Theater*, *Performing Arts Journal*, *American Theatre*, *Theatre Research International*, *New Theatre Quarterly*, *Theatre History Studies*, *Studies in Theatre and Performance*, *American Literature*, *American Literary Scholarship*, *Eugene O'Neill Review*, *Arthur Miller Journal*, *Dramatics*, *Choice*, *Anglia*.

The Other American Drama (New York: Cambridge University Press, Cambridge Studies in American Theater and Drama, 1994, reprinted 1995; Baltimore: Johns Hopkins University Press, 1997 [paperback]; New York: PAJ Publications, 2005 [paperback])

- Arabic translation by Mahmud Kamil (Cairo: Wizarat al-Thaqafah, 2002)
- Chapter 3 ("Sam Shepard") reprinted in *Twentieth-Century American Drama*, ed. Brenda Murphy (London: Routledge, 2006).

Reviewed in *Theatre Journal*, *Modern Drama*, *Theatre Studies*, *American Theatre*, *American Literature*, *Journal of Modern Literature*, *Yearbook of English Studies*, *Revue Française d'Études Américaines*, *Referatedienst zur Literaturwissenschaft*, *Choice*, *Village Voice*.

(as editor) *The Theater of Maria Irene Fornes* (Baltimore: Johns Hopkins University Press, 1999; New York: PAJ Publications, 2005)

Reviewed in *New Theatre Quarterly*, *Review: Literature and Arts of the Americas*, *American Literary Scholarship*.

(as editor) *Altogether Elsewhere: Writers on Exile* (Boston: Faber and Faber, 1994; paperback rpt: San Diego: Harcourt Brace, 1996)

Reviewed in *Salmagundi*, *World Literature Today*, *New York Newsday*, *Washington Post*, *Publishers Weekly*, *Booklist*, *Kirkus Reviews*, *Library Journal*.

Publications in books (selected):

"No Adjectives: New American Realism." In *American Dramaturgies of the 21st Century*, ed. Julie Vatain-Corfdir. Sorbonne University Press, e-Theatrum Mundi series, vol. 6 (forthcoming 2021).

"Running Lines: Narratives of Twenty-first-century American Theater." In *Oxford Handbook of American Drama*, ed. Jeffrey Richards and Heather Nathans (New York: Oxford Univ. Press, 2014), 500-522.

"Introduction." In *The Myopia and Other Plays* by David Greenspan, ed. Marc Robinson (Ann Arbor: Univ. of Michigan Press, 2012), 1-28.

"The Drawings of Robert Wilson." In *Robert Wilson From Within*, ed. Margery Arent Safir (Paris: Arts Arena/New York: D.A.P., 2011), 223-231.

--French translation by Jean-François Allain and Johan-Frédéric Hel-Guedj (Paris: Flammarion, 2011).

"Declaring and Rethinking Solidarity: *Antigone* in Cracow." In *Antigone on the Contemporary World Stage*, ed. Helene P. Foley and Erin B. Mee (Oxford: Oxford Univ. Press, 2011), 201-220.

"Robert Wilson, Nicolas Poussin, and *Lohengrin*." In *Land/Scape/Theater*, ed. Elinor Fuchs and Una Chaudhuri. (Ann Arbor: Univ. of Michigan Press, 2002), 159-85.

"Joseph Chaikin and Sam Shepard in Collaboration." In *The Cambridge Companion to Sam Shepard*, ed. Matthew Roudané. (Cambridge: Cambridge University Press, 2002), 83-110.

"Introduction." In *The Theater of Maria Irene Fornes*, ed. Marc Robinson. (Baltimore: Johns Hopkins Univ. Press, 1999), 1-21.

"*The Summer in Gossensass: Fornes and Criticism*." In *The Theater of Maria Irene Fornes*, ed. Marc Robinson. (Baltimore: Johns Hopkins Univ. Press, 1999), 109-29.

"A Theatre of One's Own: The Mellowing of Richard Foreman." In *Richard Foreman*, ed. Gerald Rabkin. (Baltimore: Johns Hopkins Univ. Press, 1999), 60-63.

"Introduction." In *From the Other Side of the Century II: A New American Drama 1960-1995*, ed. Mac Wellman and Douglas Messerli. (Los Angeles: Sun and Moon Press, 1998), 11-18.

"Introduction." In *My Head Was a Sledgehammer: Six Plays*, by Richard Foreman. (New York: Overlook Press, 1995), i-viii.

Publications in journals (selected)

"On the Edge of Our Seats: Theater and Its Politics" (interview with Branden Jacobs-Jenkins), *The Yale Review*, 109:3 (Fall 2021), 160-177.

"Talking to Themselves" (James Laughlin and Tennessee Williams). *Times Literary Supplement*, August 10, 2018, 23.

"Doing the Facts of Feelings': *Einstein on the Beach*." *Theater* magazine, 48:2 (June 2018) 124-49.

"Not to Be Compared" (Robinson Jeffers). *Times Literary Supplement*, May 6, 2016, 21-22.

"Tennessee Williams's Restraint." *The Yale Review*, 103:4 (October 2015), 131-143.

"In the Wind" (Eugene O'Neill). *Times Literary Supplement*, May 8, 2015, 13.

"Squinting" (Stephen Crane). *Times Literary Supplement*, October 17, 2014, 10.

"To Shoot and Keep Cats" (William S. Burroughs). *Times Literary Supplement*, May 16, 2014, 12-13.

"Who's Toe?" (Malcolm Cowley). *Times Literary Supplement*, March 7, 2014, 9-10.

"Gods and Slime" (Jack London). *Times Literary Supplement*, Nov. 22, 2013, 7-8.

"Openhearted and Close-Lipped: Thornton Wilder's Letters." *The Yale Review* 97:4 (October 2009), 138-152.

"On Suzan-Lori Parks." *HotReview.org* (Hunter Online Theater Review), <http://www.hotreview.org/articles/remarksparks1.htm>. (May 2004).

--Reprinted in *Suzan-Lori Parks in Person: Interviews, Addresses, Commentaries*, ed. Philip Kolin and Harvey Young (London: Routledge, 2013), and, in different form, in Marc Robinson, *The American Play* (New Haven: Yale Univ. Press, 2009).

"The Mind King Abdicates" (on Richard Foreman's *Panic!*). *Theater* 33:3 (2003), 138-141.

"New Frequencies: Meredith Monk." *Theater* 30:2 (2000), 45-57.

"Robert Wilson's Berlin Triptych" (on Wilson's *Oceanflight*). *Theater* 29:1 (1999), 27-43.

"Richard Foreman Loses His Head" (on *Pearls for Pigs*). *Theater* 28:1 (1997), 5-14.

"Liz Diamond" (Interview). *Bomb Magazine* 51 (Spring 1995).

--Reprinted in *Speak Theater and Film!*, ed. Betsy Sussler (New York: G+B Arts International, 1999), 213-224.

"Don't Cry for Me, Alexandria" (André Aciman). *The New Republic* 212:13 (March 27, 1995), 37-39.

"Shadow Play" (John Banville). *The New Republic* 210: 8 (February 21, 1994), 39-41.

"Four Writers" (Wallace Shawn, David Greenspan, Suzan-Lori Parks, Mac Wellman). *Theater* 24:1 (1993), 31-42.

"Field Work" (Adam Thorpe). *The New Republic* 208:17 (April 26, 1993), 42-45.

"Seeing Oneself from All Sides" (Robert Wilson's *Malady of Death*). *Performing Arts Journal* 15:1 (1993), 28-30.

"Figure of Speech: An Interview with Mac Wellman." *Performing Arts Journal* 14:1 (1992).

--Reprinted in *Conversations on Art and Performance*, ed. Bonnie Marranca and Gautam Dasgupta (Baltimore: Johns Hopkins Univ. Press, 1999), and in *Theater of the Avant-Garde: 1950-2000*, ed. Robert Knopf and Julia Listengarten, (New Haven: Yale Univ. Press, 2011).

"Barnum's Children" (Maureen Howard). *The New Republic* 207:20 (November 9, 1992), 46-49.

- "Mortal Coils" (Heinrich von Kleist). *American Theatre*, September 1992, 34, 65-66.
- "Gertrude Stein: Forgotten Playwright." *South Atlantic Quarterly* 91:3 (1992), 621-43.
- "Criticism, Culture, and Performance: An Interview with Edward Said" (with Una Chaudhuri and Bonnie Marranca). *Performing Arts Journal* 37 (January 1991) 21-42.
 --Reprinted in *Power, Politics, and Culture: Interviews with Edward W. Said*, ed. Gauri Viswanathan (New York: Pantheon, 2001), 94-117, and in *Interculturalism and Performance*, ed. Bonnie Marranca and Gautam Dasgupta (New York: PAJ Books, 2001) 38-59.
- "The Conversion of Saint Genet" (Jean Genet). *American Theatre*, March 1990, 15-19, 57-58.
- "Breaking the Bond with Edward Bond." *Theater* 21:1-2 (1990), 23-28.
- "Introduction," with Becke Buffalo (Thomas Brasch's *Mercedes*) *Theater* 21:1-2 (1990), 54.
- "Lead Me Not into *Temptation*" (Vaclav Havel). *Theater* 21:1-2 (1990), 102-106.
- "The Body in Question" (Andrzej Wajda). *American Theatre*, November 1989, 23, 60-61.
- "Weimar and its Discontents." *Theater Three* 7 (1989), 103-107.
- "A Week in Prague" (Czech theater). *Performing Arts Journal* 11:3, 12:1 (1989), 226-32.
 --Italian translation published under the title "Sul palcoscenico di Praga," *Internazionale extra*, no. 10, November 2019, 32-36.
- "Don't Fence Them In" (Len Jenkin, Mac Wellman, Eric Overmyer, Jeffrey Jones). *American Theatre*, September 1989, 28-34.
- "Ireneusz Iredynski's Drama of Exposure." *Modern Drama* 32:3 (1989), 356-73.
 --Polish translation by Danuta Kuznicka published in *Dialog* 33:3 (March 1988).
- "Prince of the Clouds: Juliusz Slowacki and *Kordian*." *Theater* 20:1 (1989), 6-10.
- "Resurrected Images" (Jean-Luc Godard). *Performing Arts Journal* 11:1 (1988), 20-25.
- "Dual Nationals: Squat, Squat/Love, and Robbie McCauley." *Theater* 19:2 (1988), 46-53.
- "Who Cares About Mickiewicz?" (Polish Romanticism). *Theater Three* 4 (1988), 51-64.
- "A Talk with Tadeusz Rozewicz." *Slavic and East European Performance* 8:2-3 (December 1988).
 --A longer version appears in Polish in *Dialog* 33:1 (January 1988) under the title "Od Tego Sie Zaczyna..."
- "Performance Strategies" (Karen Finley, John Kelly, Richard Elovich, Ishmael Houston-Jones). *Performing Arts Journal* 10:3 (1987).
 --Reprinted in *Conversations on Art and Performance*, ed. Bonnie Marranca and Gautam Dasgupta (Baltimore: Johns Hopkins Univ. Press, 1999).

"All the World's a Cage" (Tadeusz Rozewicz). *Theater* 19:1 (1987), 81-85.

"Theater as Metaphor" (Brecht). *Theater Three* 2 (1987), 87-92.

"*Bloody Poetry/Black Sea Follies/Josephine*" (reviews). *Theatre Journal* 39:4 (December 1987), 506-509.

"*Crime and Punishment/The Robbers/Cosi fan Tutte*." (reviews). *Performing Arts Journal* 10:2 (1986), 72-81.

"We Won, Therefore We Exist" (underground Polish theater). *The Drama Review* 30:3 (1986), 73-80.

"Impossible Theater: *Social Amnesia*" (review). *High Performance* #36 (Winter 1986), 77.

"Richard Foreman: *The Cure/Theodora Skiptares: Cooking with the Elements*" (reviews). *High Performance* #35 (Fall 1986), 86.

Antigone (Andrzej Wajda) (review). *Performing Arts Journal* 10:1 (1986), 50-54.

(This list does not include theater and book reviews in *The Village Voice*, 1986-2003 and 2008, book reviews in *New York Newsday*, articles in *The New York Times*, and short book reviews in *Performing Arts Journal*.)

Program essays:

"Marc Robinson on The Wooster Group" (on The Wooster Group's *A Pink Chair (In Place of a Fake Antique)*). In "Indefinite Articles" series, NYU Skirball Center. December 2019. <https://nyuskirball.org/article/marc-robinson-wooster-group/>. (Also published in print.)

"The Wooster Group's Construction Sites." Bard Summerscape, production of *A Pink Chair (In Place of a Fake Antique)*, July 2017, 8-10.

"Designs for Living: Richard Maxwell's *Isolde*." *360° Series* (Theatre for a New Audience, New York), September 2015, 4-6. <http://www.tfana.org/education/360-series/current-season>.

"Tennessee Williams." *Performance Journal* (Arena Stage, Washington, D.C.), production of *Orpheus Descending*, vol. 5, no. 4 (2004), 32-37. (Excerpted from *The Other American Drama*).

"Don't Fence Them In." *Stagebill* (American Conservatory Theater, San Francisco), production of *Dark Rapture* by Eric Overmyer, March 1996. 21-28, 45. (Excerpted from "Don't Fence Them In," *American Theatre*).

Editorial

Theater

Contributing Editor: 1994-present

Guest Editor, "New Writing" issue: Spring/Summer 1990

(includes Suzan-Lori Parks's *The Death of the Last Black Man in the Whole Entire World*)

Co-Editor, "Theater and Revolution" issue: Winter 1989

(includes Dario Fo's *The Story of the Tiger* and Thomas Brasch's *Mercedes*)

Performing Arts Journal

Contributing Editor: 1991-2003

Book Review Editor: 1987-90

American Theatre

Literary Adviser: 1992-94

Associate Editor: 1991-92

Fellowships and Awards

Bogliasco Foundation fellowships (Bogliasco, Italy), Fall 2022, Spring 2016

Humanities/Humanity grant, Whitney Humanities Center: "The Aesthetics of (Anti) Fascism in 1930s Central Europe," (co-recipient): 2020-22

Whitney Humanities Center fellowship: 2020-22

La Devignère writing residency (Lussac, France): July-August 2019

New York Institute for the Humanities, Fellow: 2015-present

A. Whitney Griswold faculty research grants, Yale University: 2018, 2013, 2009, 1996, 1994

STAR faculty research grants, Yale School of Drama: 2013, 2009

Lambda Literary Award for Drama (for *The Myopia and Other Plays*, David Greenspan): 2013

Fund for Lesbian and Gay Studies grant, Yale University: 2010-11

Honorable Mention, Outstanding Book Award, Association for Theater in Higher Education (for *The American Play*): 2010

George Jean Nathan Award in Dramatic Criticism (for *The American Play*): 2009

George Freedley Special Jury Prize, Theater Library Association (for *The American Play*): 2009

Frederick W. Hilles Publication Fund grant (for *The American Play*): 2009

Whitney Humanities Center fellowship: 2007-10

Betty Jean Jones Award for Outstanding Teaching of American Theater, American Theater and Drama Society: 2004

Thornton Wilder fellowship, MacDowell Colony: 2003-04

MacDowell Colony fellowships: 1995, 1993, 1990

Whitney Humanities Center junior faculty fellowship, Yale University: 1999-2000

Association for Theater in Higher Education Essay in Criticism prize (for "Robert Wilson's Berlin Triptych"): 1999

American Council of Learned Societies fellowship: 1998-99

Jerome Foundation/TCG Affiliated Writers fellowships: 1990-91, 1989-90

Millay Colony for the Arts fellowship: 1990

Ragdale Foundation fellowship: 1990

Edward Albee Foundation fellowship: 1990

John Gassner Prize in Criticism, Yale School of Drama: 1990

Rebecca West fellowship, Yale School of Drama: 1989-90

Mayer Foundation fellowship, Yale School of Drama: 1988-89

Kellogg Prize for Essays in English Literature (co-winner), Hamilton College: 1983

Lectures, Panels, Other Presentations (selected)

“All Images Too Static: American Performance in 1976,” Whitney Humanities Center, Yale University, April 2021.

“Maria Irene Fornes’s *Promenade*.” Panelist, NYU Tisch School of the Arts, March 2020.

“Theater Matters” (on Taylor Mac’s *Gary* and James Graham’s *Ink*). Panelist, Invisible Dog, NYC, May 2019.

“Will democracy win? The recurring battle between liberalism and its adversaries,” Panelist (with Norman Eisen and others). Brookings Institution, Washington, D.C., September 2018.

“American Neo-Realism,” Anglophone Histories conference, Yale University, April 2018.

“American Neo-Realism,” keynote address, American Dramaturgies of the 21st Century conference, Université Paris-Sorbonne, March 2018.

“The Case of the Wooster Group” (on *The Town Hall Affair*). Panel chair, American Dramaturgies of the 21st Century conference, Université Paris-Sorbonne, March 2018.

“Pieces: The Afterlives of American Experimental Theater.” Duke University/John Hope Franklin Humanities Institute, April 2017.

“Pieces: The Afterlives of American Experimental Theater.” Harvard University/Mellon School of Theater and Performance Research, June 2015.

Career session on academic publishing (panelist). American Society for Theatre Research conference, Baltimore, MD, November 2014.

“Running Lines: Twenty-First Century Narratives.” USC School of Dramatic Arts, March 2014.

“Listening to Richard Nelson.” (Introduction to Nelson’s Winton Tolles lecture.) Hamilton College, March 2014.

“Andy Warhol with Dancers and Playwrights.” “Queer Underground Film” series, Yale University, November 2013.

“American Drama Between the Wars.” Westport Country Playhouse, October 2013.

“Doing the Facts of Feelings: *Einstein on the Beach*. Watermill Center (Water Mill, NY), April 2013.

“Realism Against Itself in David Belasco.” Presentation and discussion in "American Performance Culture circa 1900," Amherst College, February 2013.

“The Future of the Book: Staging the Imaginative Act of Reading.” A conversation with John Collins, artistic director of Elevator Repair Service. Cushing/Whitney Medical Library, Yale University, January 2012.

“Meredith Monk.” (Introduction to Meredith Monk lecture and performance.) Leading Women in the Arts series, Mount Holyoke College, April 2011.

“The Hand of Robert Wilson” (on *Einstein on the Beach*). ACLA conference, New Orleans, April 2010.

“The Drawings, or The Line of Thought” (on Robert Wilson’s visual art). “Robert Wilson: Quarante ans de creation” conference. Centre Pompidou, Paris, April 2010.

“The Hand of Robert Wilson.” “Beyond Opera: Staging Theatricality” conference. Stony Brook University, April 2010.

“On *La Didone*” (production by the Wooster Group). Panel discussion at “Beyond Opera” conference. Yale University, April 2010.

“The Queer Underground and the Warhol Factory: The Case of *The Bed*.” Panel discussion. “Postwar Queer Underground Cinema” conference. Yale University, February 2009.

“Realism Against Itself.” Whitney Humanities Center, Yale University, September 2007.

“The Transit of *Venus*” (on Suzan-Lori Parks). “Remarks on Parks” conference. Hunter College, April 2004.

“Paying Attention: Four American Productions” (on Meredith Monk, Lucinda Childs, Mac Wellman, and Collapsible Giraffe). Barnard College, December 2003.

“Envisioning Nineteenth-Century American Theater.” Americanist Colloquium, Yale University, November 2001.

“Robert Wilson and Nicolas Poussin.” Whitney Humanities Center, Yale University, October 1999.

“Paradise Lost: The Theater of Richard Foreman.” University of Aarhus (Aarhus, Denmark) and Kanonhallen Theater (Copenhagen), September 1999.

“Maria Irene Fornes and Criticism: *The Summer in Gossensass*.” “Focus on Fornes” conference. Hunter College, April 1998.

“New American Playwriting.” “Adventures in Language: New Waves in Contemporary Playwriting” conference. San Francisco State University/American Conservatory Theater, March 1996.

“On *Buried Child*.” Panelist, ART INQUIRIES. American Repertory Theater (Cambridge), January 1996.

“Following Through: Continuity and Context in Performance” (Panel chair, with Anne Bogart, Yoshiko Chuma, and Michael Stumm [the Wooster Group]). Studies Project/Movement Research, Inc. (New York). January 1990.

Teaching

Courses include:

Survey of Theater and Drama I and II
 Modern European Drama
 American Drama to 1914
 Modernism and American Theater
 American Drama 1960-2000
 The American Avant-Garde
 Theater Now
 Contemporary British Theater (Yale-in-London program)
 Realism
 American Performance in the 1970s
 Criticism Workshop
 Playwriting
 Modern American Drama (online)
 Independent Study: Adolphe Appia, Robert Wilson, James Turrell
 Independent Study: Shakespeare and his Theatrical Legacy

Dissertations advised

Director or Co-Director:

Ariel Sibert: “Encoding Performance: Information, Media, and Technology, from the Avant-Garde to the Algorithm” (in progress)
 Charles O’Malley: “Insurgent City: Performance, Radicalism, and Queer Liberation in 1970s San Francisco” (in progress)
 Samantha Lazar: “An Alternative Engine: Devised Theater and Urban Ecology in Philadelphia, 1995-2015” (in progress)
 Brian Valencia: “‘Our Artless Muse’: Ballad Opera, the Hallam Company, and How the Musical Became American” (2020)
 Dana Tanner-Kennedy: “The Postsecular Stage: Religion in Contemporary American Drama and Performance” (2019) (current position: postdoctoral fellow, University of British Columbia)
 Kee-Yoon Nahm: “Surface Tension: Stereotypes, Subversion, and the Politics of Irony in American Theater and Drama” (2016) (current position: Asst. Professor of Theater, Illinois State University)
 Jacob Gallagher-Ross: “Re-Enchanting the World: American Theaters of the Everyday” (2013) (current position: Assoc. Professor of English and Drama, University of Toronto)
 John Muse: “Short Attention Span Theaters: Modernist Shorts Since 1880” (2011) (current position: Assoc. Professor of English, University of Chicago)
 Katherine Profeta: “More Lost than Found: Charting Ralph Lemon’s *Geography* Trilogy from Conception through Performance” (2009) (current position: Professor in the Practice of Dramaturgy and Dramatic Criticism, Yale School of Drama)
 Claudia Wilsch Case: “Developing American Drama: Representative Productions of the Theatre Guild” (2007) (current position: Assoc. Professor of Theater and Dance, Lehman College)
 Kate Bredeson: “The End of the Absurd: Protest and Performance of May '68” (2006)

(current position: Assoc. Professor of Theater, Reed College)

Jonathan Shandell: “American Negro Theater: Staging Inter-Racialism in Harlem, 1940-1949” (2006) (current position: Assoc. Professor of Theater, Arcadia University)

Tom Sellar: “Mind Attacks: Richard Foreman and the Ontological-Hysteric Theater” (2003) (current position: Professor in the Practice of Dramaturgy and Dramatic Criticism, Yale School of Drama)

Committee:

Andie Berry: “Dramatic Speculations: African American Performances at the Turn of the Century” (in progress)

Emily Coates: “Science Dances” (American Studies) (in progress)

Ryan Davis: “Ad Nauseum: Disgust, Boredom, and Twentieth-Century Performance” (in progress)

Anne Erbe: “Playing in the Ruins: Theater of Site and the Millennial American City” (in progress)

Elizabeth Wiet: “Minor Maximalisms: Theater and the American Novel Since 1960” (in progress)

David Bruin: “Theater at the Limit: Abjection on the American Stage, 1959-2019” (2021)

Helen Jaksch: “‘I Want Everyone to Witness My Youth’: Youth-Created Theater in America: 1980-Present” (2021)

Jennifer Schmidt: “The Silent Sex Speaks: Female Solo Performance in America from 1890-2000” (2018) (current position: Asst. Professor of Theater, Hanover College)

Ilinca Todorut: “The Life and Times of Realist Theater: Propositions, Aesthetics, and Radical Propositions” (2018) (current position: United World College, Changshu, China)

Kamala Schelling, “Sounding out the Stage: Music and Sonic Design in Robert Wilson’s Theater” (Music) (2017) (current position: Metropolitan Opera)

Shawn-Marie Garrett: “Suzan-Lori Parks’ History Plays” (2006)

Ana Puga: “Stages of Resistance: Three South American Playwrights” (2002) (current position: Assoc. Professor of Spanish and Portuguese, Ohio State Univ.)

External Examiner:

Jason Fitzgerald (Columbia University, 2017)

University Service (selected since 2005)

University-wide:

Committee on Copyright Ownership of Digital Materials: 2020

Creative Arts Advisory Committee: 2019-present (chair), 2015-16

Sudler Prize Selection Committee: 2019-20

Arts Schools Standing Appointments and Advisory Committee: 2017-present

Board of Incorporators, Elizabethan Club: 2019-present

Secretary/Treasurer, Elizabethan Club: 2019-present

Maynard Mack Lecture committee: 2019-present

COVID-19 Task Force— Studio-, Performance-, and Collection-based Teaching: 2020

Humanities Advisory Committee: 2017-19, 2010-12

Humanities Tenure and Promotion Committee: 2017-19, 2010-12
 Film Study Center Advisory Committee: 2016-18
 Arts Librarian search committee: 2015
 Griswold and Hilles Awards selection committee: 2014-16
 Integrated Humanities steering committee: 2012-15
 Beinecke Library Fellowships selection committee: 2014
 Creative Arts in Yale College ad hoc committee: 2012-13
 Yale-in-London appointments committee: 2012-13, 2008-10
 Freshman/Sophomore Student and Academic Affairs review committee: 2012
 Drama Standing Advisory and Appointments committee: 2011-14, 2007-09, 2005-06
 Board of Governors, Elizabethan Club: 2010-12
 Special Committee on the Arts: 2008-09 (chair); 2004-06
 Search committee for Associate Dean for the Arts in Yale College: 2008-09 (chair)
 Search committee for Curator of American Literature and Drama, Beinecke Library:
 2007-08
 Computing and the Arts committee: 2007-08
 Arts Area advisory committee: 2005-06
 Sophomore adviser: ongoing

English department:

Search committee, Drama and Performance senior position: 2018-20 (chair)
 Writing Program steering committee: 2011-present
 English department representative in Saybrook College: 2019-present, 2018 (Fall)
 Graduate Admissions: 2020-present, 2016-18, 2007-12, 2004-06
 Quorum officer, Joint Board of Permanent Officers: 2019-20
 Junior Appointments committee: 2016-17
 Yale Studies in English committee: 2010-16
 Graduate Studies committee: Fall 2015, 2013-14, 2005-06
 Senior Essays and Special Projects committee: 2011-12 (chair), 2007-09
 Undergraduate Studies committee: 2008-10
 Lectures and Social Arrangements committee: 2007-08 (chair, Fall 2007)
 Junior Appointments reading committee: 2007-08
 Search committee for senior Early Americanist: 2005-06
 Prizes committee: 2004-05

Theater and Performance Studies program:

Multiple promotion and reappointment review committees: 2005-present
 Theater and Performance Studies Advisory Committee: 1993-present (chair: 2019-20,
 2012-15, 2005-09, 1993-94)
 Search committee, Professor in the Practice: 2020-21 (chair)
 Chair, Theater and Performance Studies program: 2019-20, 2012-15, 2005-09
 Quorum officer, Joint Board of Permanent Officers: 2018-20
 Search Committee for Assistant Professor of Theater Studies: 2016-17 (chair)
 Search committee for senior position in Theater Studies/American Studies: 2013-15
 Search committee for technical director: 2015
 Director of Theater Studies: 1993-2005
 Director of Undergraduate Studies: Fall 2008, Fall 2000, Spring 1997
 James A. Metcalfe Prize committee: 2007-2011, 2005-06
 Search committee for Associate Professor Adjunct of Theater Studies/Drama:
 2007-08 (co-chair)
 Search committee for Assistant Professor of Theater Studies and American
 Studies: 2007-08 (co-chair)

Search committee for technical director: 2007-08 (chair)

American Studies program

Advising team, PhD student: 2020-present

Search committee for senior position in American literature: 2019-20

School of Drama:

Admissions committee, Dramaturgy and Dramatic Criticism: 1993-present

Faculty sponsor, CEC ArtsLink Residency Award (Marcell Szabó, Hungary): 2017

Search committee, Playwriting dept. Associate Chair: 2005-06

Search committee, Editor of *Theater* magazine: 2002-03

Strategic Plan: faculty issues committee: 2002-03

Saybrook College (Yale):

First-Year student advisor: ongoing

English department representative: 2018-present, 2005-12

Fellowships selection committee: 2013-16, Spring 2012, Fall 2012

Mellon fellowship selection committee: Fall 2005

Tenure and promotion reviews

Harvard (3), Columbia (4), Princeton (2), Stanford, Brown (2), Cornell, Duke (2), NYU, Tufts, Barnard (2), Univ. of Toronto (2), Univ. of Michigan, Univ. of Buffalo, Univ. of South Carolina, Univ. of San Francisco, Univ. of California—San Diego, Univ. of Texas—Austin, Univ. of Massachusetts—Amherst, Univ. of California—Santa Barbara (2), Boston College, Washington Univ. (3), Colgate, Fordham (2), DePaul, New School, Georgetown.

Other service to the field and related professional activities (selected)

Reader: Oxford University Press, Cambridge University Press, Yale University Press, University of Michigan Press, Northwestern University Press, Temple University Press, University of Minnesota Press, Syracuse University Press, Routledge, Bloomsbury/Methuen, Theatre Communications Group, Palgrave, *Modern Drama*

Fellowship application evaluator: National Endowment for the Humanities, Amherst College, Oberlin College, Educational Foundation of America, and others

Transmedia Performance Lab, Humanities Advisory Board: 2018-present

Windham Campbell Award, selection committee: 2016, 2015

Pulitzer Prize in Drama, jury member: 2014-15

Alpert Awards in the Arts, theater selection committee: 2014-15, 2000-01

George Jean Nathan Award in Dramatic Criticism selection committee, 2011-present, 2007

Obie Awards selection committee: 2005-06

ATHE essay prize selection committee: 2000-02 (Chair, 2002)

External Review committee, Fordham University, Department of Theater: 1999

Columbia University Faculty Seminar: “Drama: Text and Performance”:

Associate Member, 1992-94

Fund for New American Plays, reader: 1992

New Dramatists admissions committee: 1990-91