

CURRICULUM VITAE

SHANE VOGEL

Indiana University
Department of English
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ACADEMIC POSITIONS

Indiana University

Ruth N. Halls Associate Professor, 2017-present
Director, Cultural Studies Program, 2012-present (on leave 2015/16)
Associate Professor, Department of English, 2010-2017
Assistant Professor, Department 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 (with distinction)
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).

The Scene of Harlem Cabaret: Race, Sexuality, Performance (Chicago: University of Chicago Press, 2009).
2010 Errol Hill Award, Honorable Mention, American Society for Theatre Research.

Edited Volume

Time Signatures: Race and Performance After Repetition, ed. by Soyica Colbert, Douglas Jones, and Shane Vogel (under review at Duke University Press). 120,000 words; 12 contributors.

Peer-Reviewed Journal Articles

“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 Zaji 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 Gerald Kahan Scholar’s Prize, Honorable Mention, 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

“Alain Locke and the Value of the Harlem Renaissance: From Racial Axiology to Axiologies of Race,” in *The Cambridge History of Harlem Renaissance Literature*, ed. by Rachel Farebrother and Miriam Thaggert (Cambridge: Cambridge University Press, under contract). Completed; 6,000 words.

“Introduction: Tidying Up After Repetition” (co-authored with Soyica Colbert and Douglas Jones), in *Time Signatures: Race and Performance After Repetition*, ed. by Soyica Colbert, Douglas Jones, and Shane Vogel (under review, Duke University Press). Completed; 8,000 words.

“Downtown Bowie: Queer Nightlife Autopoiesis,” in *We Can Be Heroes: Blackstar Rising and the Purple Reign*, ed. Daphne Brooks (Durham: Duke University Press, under contract). Completed; 4,000 words.

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

Book and Performance Reviews

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.

HONORS AND AWARDS

2010 Honorable Mention, Errol Hill Award (for best book in African American theatre/performance studies), American Society for Theatre Research

- 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 theatre/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

- 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

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

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

PAPERS PRESENTED

Invited Talks and Workshops

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.

“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,” Princeton University. February 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.

Workshop 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.

“Advancing the Standard: Lena Horne, Ethel Waters, and the Staging of African American Modernism,” Penn State University. November 2006.

“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.

Juried Conference Presentations

“Blackness and Beckett: Toward a Materialist History of the Africana Absurd,” Association for the Study of the Arts in the Present. New Orleans, Louisiana. November 2018.

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

“Performances of Dissent,” roundtable participant, American Studies Association. Chicago, Illinois. November 2017.

“Modernist Bodies in and out of Motion,” roundtable participant, 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.

“Seeing the Harlem Renaissance” roundtable participant, Modernist Studies Association. Las Vegas, Nevada. November 2012.

“Madam Zaji 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.

“Lena Horne’s *Jamaica*,” plenary panel, 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.

“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,” 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 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.

Local Presentations

"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.

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

TEACHING

Graduate

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

Undergraduate

Introduction to Writing and the Study of Literature

Introduction to Advanced Literary Interpretation: Nightlife

Introduction to Drama

Performance and American Modernity, 1850-1950

Global O’Neill

Critical Practices: Marx, Nietzsche, Freud, and Their Legacies

African American Literature and Performance in the Jim Crow Era

American Authors: Hurston, Wright, Ellison, Baldwin

DISSERTATION AND THESIS ADVISING

Dissertations directed (7 students)

Stephanie Kung, “Sensory Disorder in African American and Asian American Literature” (in progress).

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, in progress (13 students)

Natalie Bainter; Shannon Boyer; Derek DiMetteo; Steven Gallick; Aaron Kessler; Patrick Kindig; Tracey Metivier; Brian O'Connor; Cody St. Clair; Joshua Robinson (Department of Theater, Drama, and Contemporary Dance); Bridget Sundin (Department of Theater, Drama, and Contemporary Dance); Alex Svensson (The Media School); Eric Zoebel (The Media School)

Dissertation committees, completed (25 students)

Erin Pryor Ackerman; Scarlett Brooks; Edward Chamberlain (Comparative Literature); Sharyn Emery; Adam Fajardo; Ghassan Nasr (Near Eastern Studies); Kelly Hanson; Terence Hartnett; Mica Hilson; Harmony Jankowski; Olivia Landry (Germanic Studies); Heather A. Love; L. Bailey McDaniels; John McGlothlin; Catherine Ozment; Rebecca Peters-Golden; Justin Rawlins (American Studies); Lynn Ramert; Kristen Renzi; Amy Rubens; Sami Schalk (Gender Studies); Carrie Sickman; Will Stockton; Jess Waggoner; Alexis Wilson

PhD exam committees (46 students)

James Bishop (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; Shannon Boyer; Scarlett Brooks; Mark Casello; Edward Chamberlain (Comparative Literature); Derek DiMetteo; Sharyn Emery; Steven Gallick; Kathryn Goldstein; Mark Hain (American Studies); Kelly Hanson; Harmony Jankowski; Aaron Kessler; Patrick Kindig; 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 (Department of Theater, Drama, and Contemporary Dance); Lane Rogers; Cody St. Clair; Sami Schalk (Gender Studies); Carrie Sickman; Bridget Sundin (Theater, Drama, and Contemporary Dance); Will Stockton; Alexander Svensson (Cinema and Media School); Jess Waggoner; Lydia Wilkes; April Witt; Jill Wood; George Zobel (Cinema and Media School)

Master's thesis committees (2 students)

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

Undergraduate honor's thesis committees (7 students)

James Hooks (director), winner of the Honor's Award for Best Thesis; 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

SERVICE

Service to the Profession

Editorial Advisory Board, *jml: Journal of Modern Literature*, 2017-present.
Editorial Board, *Journal of Popular Music Studies*. 2010-present.
Chair, 2018 Lora Romero First Book Prize Committee, American Studies Association.
MLA Drama and Performance Forum (elected position). 2015-2020 (Chair, 2019).
Executive Committee, American Society for Theatre Research (elected position). 2013-2015.
Search Committee, Association Management Company, American Society for Theatre Research. 2014.
Conference Programming Committee, American Studies Association. 2013-2014.
Partnership and Collaboration Task Force, American Society for Theatre Research. 2013-2015 (Chair, 2013-2014).
Fulbright Specialist Program, Theatre and Dance Peer Review Committee. Council for International Exchange of Scholars. 2011-2014.
Research, Targeted Research, and Brooks McNamara Subvention Committees. American Society for Theatre Research. 2011-2014 (Chair, 2013-2014).
Darwin T. Turner Award and Joe Weixlmann Award Committee, *African American Review*. 2009.
Outstanding Essay Award Committee, Association for Theatre in Higher Education. 2006-2011.
Domestic Exchange Committee, American Society for Theatre Research. 2009-2010.
Regional Delegate, Modern Language Association Delegate Assembly (elected position). 2007-2010.
External Tenure and Promotion Review 2018, 2016, 2015 (three cases), 2014, 2013, 2012, 2010.
Manuscript Referee for *a/b: Autobiography Studies*
African American Review
College English
Criticism
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
Modern Drama
Modernism/Modernity
PMLA
Public Culture
Theatre Journal
Theatre Survey
Women & Performance: A Journal of Feminist Theory
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

Service to the College of Arts and Sciences, Indiana University

Director, Cultural Studies Program. 2012-present (on leave 2015/16).
Advisory Board, New Queer Imaginaries Lecture Series. 2013-2016.
Review Committee, Wells Scholars Program. 2011.

Service to the Department of English, Indiana University

English Department Advisory Committee (elected position). 2017-2018; 2013-2014; 2012-2013; 2009-2010; 2005-2006.
Graduate Admissions Committee. 2017-2018; 2016-2017; 2010-2011; 2007-2008; 2004-2005.
Graduate Studies Committee. 2014-2015; 2009-2010.
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 position. 2011-2012.
Job Search Committee, Creative Writing Fiction position. 2010-2011.
Honor's Committee. 2008-2010.
Department Chair Selection Committee (elected position). 2008-2009.
Job Search Committee, Rhetoric and Composition position. 2005-2006.
Undergraduate Studies Committee. 2004-2005.
Co-Director, Theatre and Performance Studies Dissertation Writing Group. Indiana University. 2004-2006, 2008-2010.

Service to the Community

Advisory Board, Bloomington Playwright's Project. 2009-2014.