

CURRICULUM VITAE

JOSEPH ROACH

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EDUCATION

Ph.D. Cornell University, 1973
M.A. University of Newcastle upon Tyne, 1970
B.A. University of Kansas, 1969

PROFESSIONAL APPOINTMENTS

2008- Sterling Professor of Theater and English, Yale University
1997-08 Professor of Theater, English and African-American Studies; 2001-08 Charles C. and Dorathea S. Dilley Professor, Yale University
1990-97 Professor of English, Tulane University
1993 Visiting Professor, Performance Studies, Tisch School of the Arts, NYU
1987-90 Professor of Theatre and English, Northwestern University
1982-87 Associate Professor, Performing Arts, Washington University in St. Louis
1975-82 Assistant-Associate Professor of Theatre Arts, Sweet Briar College, 1979-1982
1973-75 Assistant Professor, Department of Theatre, SUNY-Albany

HONORS, FELLOWSHIPS, AND GRANTS

Interdisciplinary Performance Studies at Yale, Andrew W. Mellon Foundation, 2011-
Honorary Doctor of Letters, University of Warwick (UK), 2009
Fletcher Jones Foundation Distinguished Fellow, Huntington Library, 2008-09
William Clyde Devane Lectures, Yale University, 2007
Distinguished Achievement Award, Andrew W. Mellon Foundation, 2006-09
Lifetime Distinguished Scholar Award, American Society for Theatre Research, 2004
Andrew W. Mellon Foundation Grant, Writing Performance History, 2003
James Russell Lowell Prize, Modern Language Association, 1997
Joe E. Calloway Prize in Drama and Theatre, 1997
Senior Fellowship, National Endowment for the Humanities, 1992-93
Association for Theatre in Higher Education, Outstanding article in the field, 1992
Barnard Hewitt Award for outstanding research in theatre history, 1985
Mednick Fund Grant, Virginia Foundation for Independent Colleges, 1980-1981

ACADEMIC ADMINISTRATION

Principal Investigator, Interdisciplinary Performance Studies at Yale, 2011- (842k)
Principal Investigator, World Performance Project at Yale, 2006-2012 (2.1m)
Director of Graduate Studies in English, Yale University, 1998-2000
Chair, Theater Studies Program, Yale, 2009-12, 1997-2001; Acting Chair, 2006-08
Principal Investigator, Writing Performance History, 2003 (103k)
Chair, Department of Performance Studies, Tisch School of the Arts, New York University, 1993.
Director, Ph.D. in Theatre and Drama, Northwestern University, 1987-1990; Director of Graduate Studies, Department of Theatre, Northwestern, 1989-1990
Chair of Performing Arts, Washington University in St. Louis, 1982-1987
Chair and Producing Director of Theatre, Sweet Briar College, 1975-82

PUBLICATIONS

Books:

It. Ann Arbor: University of Michigan Press, 2007
Cities of the Dead: Circum-Atlantic Performance. New York: Columbia University Press, 1996. Lowell and Calloway prizes (1997)
The Player's Passion: Studies in the Science of Acting. London and Toronto: Associated University Presses; Newark: University of Delaware Press, 1985. Barnard Hewitt Award (1985). Outstanding Academic Book, Choice (1986-87). Rpt. University of Michigan Press, 1993. Croatian trans., Strasti glume: Studije o znanosti glume. Zagreb: Hrvatski Centar. ITI-UNESCO, 2009

Edited Volumes:

Theater (Special Issue: Postglobal Dance). Edited with Emily Coates. 40.1 (2010)
Changing the Subject: Marvin Carlson and Theatre Studies, 1959-2009. Ann Arbor: University of Michigan Press, 2009
Critical Theory and Performance. Edited with Janelle Reinelt. Ann Arbor: University of Michigan Press, 1992; Second Edition Revised, 2007

Articles:

"Nell Gwyn and Covent Garden Goddesses," The First Actresses: Nell Gwyn to Sarah Siddons (London: National Portrait Gallery, 2011), 64-75
"Viva Voce: The Efficacy of Oral Interpretation," Yale Review 99.4 (2011): 108-18
"The Doubting Thomas Effect," PMLA 126.4 (2011): 1127-30
"Deep Play, Dark Play: Framing the Limit(less)," The Rise of Performance Studies:

- Rethinking Richard Schechner's Broad Spectrum, eds. James M. Harding and Cindy Rosenthal (London and New York: Palgrave Macmillan, 2011), 275-83
- "Gossip Girls: Lady Teazle, Nora Helmer, and Invisible-Hand Drama," Modern Drama 53.3 (2010): 297-310
- "Performance: The Blunders of Orpheus," PMLA 125.4 (2010): 1078-1086
- "Teaching African-American Dance/History to a 'Post-Racial' Class: Project O," co-authored with the World Performance Project creative team, Theater Topics 19.1 (2009): 1-14
- "Sweating Blood: Intangible Heritage and Reclaimed Labor in Caribbean New Orleans," Performance Research 13.4 (2008): 140-48
- "Herbert Blau and the Makeup of Memory in The Winter's Tale," Modern Language Quarterly 70.1 (2009): 117-31
- "Elizabethan Acting," "The Kembles," "Charles Kean," "Edmund Kean," forthcoming articles in the five-volume "Shakespeare Encyclopedia," ed. Patricia Parker
- "The Uncreating Word": Silence and Unspoken Thought in Fielding's Drama," in Henry Fielding: Novelist, Playwright, Journalist, Magistrate, ed. Claude Rawson (Newark: University of Delaware Press, 2008), 40-57
- "America : Society : Theatre : Research," Theatre Survey 47 (2006): 309-312
- "Public Intimacy: The Prior History of 'It,'" in Theatre and Celebrity in Britain, 1660-2000, ed. Mary Luckhurst and Jane Moody (London: Palgrave, 2005), 15-30
- "Fresh Produce," in Writing Race across the Atlantic World, ed. Philip Beidler and Gary Taylor (New York: Palgrave, 2005), 137-152
- "It," Theatre Journal 56:4 (2004): 555-68
- "Intangible Heritage," Theatre Studies: Journal of the Japanese Society for Theatre Research (in Japanese translation) 42 (2004): 129-144
- [with Margaret K. Powell], "Big Hair," Eighteenth-Century Studies 38.1 (2004): 79-99
- "Patina: Sarah Siddons and the Depth of Surfaces," in Notorious Muse: The Actress in British Art and Culture, ed. Robyn Asleson (New Haven and London: Yale University Press, 2003), 195-209
- "The Global Parasol: Accessorizing the Four Corners of the World," in The Global Eighteenth Century ed. Felicity Nussbaum (Baltimore: Johns Hopkins University Press, 2003), 93-106
- "Celebrity Erotics: Pepys, Performance, and Painted Ladies," The Yale Journal of Criticism 16.1 (2003): 211-230; rpt. in Politics, Transgression, and Representation at the Court of Charles II, ed. Julia Marciari Alexander and Catherine MacLeod (New Haven and London: The Yale Center for British Art and the Paul Mellon Centre for Studies in British Art, 2007), 233-250
- "'All the Dead Voices': The Landscape of Famine in Waiting for Godot," in Land/Scape/Theater, eds. Elinor Fuchs and Una Chaudhuri (Ann Arbor: University of Michigan Press, 2002), 84-93
- "The Three Unities," in Teaching Performance Studies eds. Nathan Stucky and Cynthia Wimmer (Carbondale: Southern Illinois University Press, 2002), 33-40
- "Foreword," The Body Can Speak: Essays on Creative Movement Education, ed.

- Annelise Mertz (Carbondale: Southern Illinois University Press, 2002)
- "The Great Hole of History: Liturgical Silence in Beckett, Osofisan, and Parks," The South Atlantic Quarterly 100.1 (2001): 307-17
- "Cutting Loose: Burying the 'First Man of Jazz,'" Issues in Death and Dying, ed Robert Harvey (Occasional Papers of the Humanities Institute: SUNY-Stony Brook, 2001)
- "Deep Skin: Reconstructing Congo Square," African American Performance and Theater History, ed. Harry Elam, Jr. and David Krasner (Oxford, 2001), 101-13
- "Vicarious Tourism in Restoration Adaptations of The Tempest," The Tempest and Its Travels, ed. William T. Sherman and Peter Hulme (Reaktion, 2000), 60-70
- "Performance," The Cambridge Companion to Restoration Theatre, ed. Deborah Payne Fisk (Cambridge: Cambridge University Press, 2000), 19-39
- [with Shelby Richardson] "Writing the Breast, Performing the Trace: Madame D'Arblay's Radical Prosthesis," Acting on the Past: Historical Performance across the Disciplines, ed. Mark Franko and Annette Richard (Wesleyan, 2000), 52-66
- "Reconstructing Theatre/History," Theatre Topics 9 (1999): 3-10
- "Territorial Passages: Time, Place, and Action," Of Borders and Thresholds: Theatre History, Practice, and Theory, ed. Michal Kobialka (Minnesota, 1999), 110-24.
- "The Future That Worked," Theater 28 (1998): 19-26. (Special issue on Meyerhold and Biomechanics)
- "Barnumizing Diaspora: The 'Irish Skylark' Does New Orleans," Theatre Journal 50 (1998): 39-51 (Special issue on theatre, diaspora, & the politics of home)
- "Body of Law: The Sun King and the Code Noir," From the Royal to the Republican Body: Incorporating the Political in Seventeenth and Eighteenth-Century France, ed. Sara Melzer (Berkeley: University of California Press, 1998), 113-30
- "History, Memory, Necrophilia," The Ends of Performance, ed. Peggy Phelan, (NYU Press, 1998), 23-30
- "The Emergence of the American Actor," The Cambridge History of American Theatre, Vol. 1 (Cambridge: Cambridge University Press, 1998), 338-72
- "Kinship, Intelligence, and Memory as Improvisation: Culture and Performance in New Orleans," Performance and Cultural Politics, ed. Elin Diamond (London: Routledge, 1996), 217-236
- "Culture and Performance in the Circum-Atlantic World," Performativity and Performance, ed. Eve Kosofsky Sedgwick and Andrew Parker (New York: Routledge, 1995), 45-63. Rpt. in Performance Studies, ed. Erin Striff (London: Palgrave, 2003), 124-36
- "Bodies of Doctrine: Headshots, Jane Austen, and the Black Indians of Mardi Gras," Choreographing History, ed. Susan Foster (Bloomington: Indiana University Press, 1995), 149-61
- "Material Girls: Madonna and Women Beware Women," Continuum 7 (1994): 92-108.
- "Carnival and the Law in New Orleans," The Drama Review: A Journal of Performance Studies 37 (1993): 42-75
- "Mardi Gras Indians and Others: Genealogies of American Performance," Theatre

- Journal 44 (1992): 461-83. Award for Outstanding Article, ATHE, 1993.
- "Slave Spectacles and Tragic Octoroons: A Cultural Genealogy of Antebellum Performance," Theatre Survey 33 (1992): 176-87
- "Normal Heartlands," Text and Performance Quarterly 12 (1992): 377-84
- "Darwin's Passion: The Language of Expression on Nature's Stage," Discourse: Journal for Theoretical Studies in Media and Culture 13.1 (1990-91): 40-58
- "The Artificial Eye: Augustan Theatre and the Empire of the Visible," in The Performance of Power: Theatrical Discourse and Politics, ed. Sue-Ellen Case and Janelle Reinelt (Iowa City: University of Iowa Press, 1991), 131-45
- "Theatre History and the Ideology of the Aesthetic," Theatre Journal, 41 (1989), 155-68
- "Power's Body: The Inscription of Morality as Style," Interpreting the Theatrical Past, ed. Thomas Postlewait and Bruce McConachie (Iowa City: University of Iowa Press, 1989), 99-118
- "Acting Styles," article for International Encyclopedia of Communications (New York and Oxford: Oxford University Press, 1989)
- "Garrick, the Ghost, and the Machine," Theatre Journal, 34 (1982): 431-40
- "Diderot and the Actor's Machine," Theatre Survey, 22 (1981): 51-68
- "G. H. Lewes and Performance Theory: Towards a Science of Acting," Theatre Journal, 32 (1980), 312-28. Reprinted in Nineteenth-Century Literary Criticism (1991).
- "From Baroque to Romantic: Piranesi's Contribution to Stage Design," Theatre Survey, 19 (1978): 91-118
- "Cavaliere Nicolini: London's First Opera Star," Educational Theatre Journal, 28 (1976): 185-205

REVIEWS AND REVIEW ESSAYS

- [Review of Performance and Evolution in the Age of Darwin by Jane R. Goodall] Modern Drama 48.1 (2005)
- "The History of the Future," Theatre Survey 45.2 (2004): 275-78
- "Flickless in Dublin," The Yale Journal of Criticism 15.1 (2002): 215-17
- "Revenge of the Nerds," Response to David Savran, Theater 31 (2001): 96-7
- "Space Wars," [review of Drama and Social Space in London by Jeanette Dillon], Theater 30 (2000): 128-31
- "The Little Engine That Could," [review of The Crazy Locomotive by Stanislaw Witkiewicz], Slavic and East European Performance 20 (2000): 69-74
- "Take Up the Bodies," [review of Mourning Sex: Performing Public Memories by Peggy Phelan], Theater 29 (1999): 134-36
- "The Theatre of Gender" [review of Sexual Suspects: Eighteenth-Century Players and Sexual Ideology by Kristina Straub], The Eighteenth Century: Theory and Interpretation 35 (1994): 190-92
- "Imagined Communities: Nation, Culture, and Audience Restaged." Nineteenth Century Theatre 21 (1993): 41-49
- "Cold War, Hot Tickets: Gender and Performance." Review essay: David Savran,

- Communists, Cowboys and Queers; Laurence Senelick, ed., Gender in Performance. Gay and Lesbian Newsletter, Fall 1993
- Ronald W. Vince, Neoclassical Theatre: A Historiographical Handbook (1988) in Theatre Research International 15 (1990): 179-81
- Laurence Senelick, The Age and Stage of George L. Fox (1988) in Theatre History Studies 10 (1990): 239-40
- P. Kolin, ed., Shakespeare in the South: Essays in Performance, in Theatre History Studies 7, (1987): 174-76
- Phyllis T. Dircks, David Garrick (1985) in Theatre Journal 38 (1986): 120
- Leigh Woods, Garrick Claims the Stage: Acting as Social Emblem in Eighteenth Century England (1984) in Theatre Journal 37 (1985): 387-88

LECTURE SERIES

- Institute for Advanced Studies, University of Warwick, four-lecture series, "The Argument of Performance Studies," May-June 2008
- William Clyde Devane Lectures, fourteen-lecture series, "World Performance," Yale University, September-December 2007

KEYNOTE ADDRESSES

- "'Pretty Ghost': On Dying While You Still Look Good," Theatre Ghost Conference, York University (UK), July 2011
- "The Big Easy: Literary New Orleans," Southern Comparative Literature Association, Baton Rouge, LA; October 2010
- "The Return of the Last of the Pequots: Disappearance as Performance," World Conference on Indigeneity, Royal Holloway College, London, September 2009
- "Sweating Blood: Masking and Magic from Trinidad to New Orleans," Carnival: Taking Back the Streets, York University, Toronto, August 2008
- "Outlaw Glamour: Time Pirates of the Caribbean," Society of Early Americanists, Alexandria, Va., April, 2005; also for "Atlantic Rhythms," University of Michigan, Ann Arbor, March, 2005.
- "Theater Outside the Box," Mid-America Theater Conference, March 2003.
- "Ghost Notes," Conference on Cultural Memory, University of Colorado Humanities Center, March 2002
- "Vicarious Tourism and 'The Milk of Amnesia,'" Gottschalk Lecture, Cornell University, March 2000
- "Essential Gestures: Performance and Cultural Memory." Society of Dance History Scholars, Brigham Young University, February 1994
- "Windsor Forest: Culture and Performance in the Circum-Atlantic World." Keynote address, Western Society for Eighteenth-century Studies, February 1993

INVITED LECTURES

- “The Second Life of the First Actresses,” Gender, Representation, and Performance, National Portrait Gallery, London; November 2011
- “‘Mistaking Earth for Heaven’: Eliza Linley’s Voice,” Newberry Library, Chicago; October 2011
- “A New Poetics: Performance Studies and the Research University,” Inaugural Albert Wertheim Memorial Lecture, Indiana University; April 2011; repeated at the Mellon School of Theater & Performance Studies, Harvard; June 2011
- “Necropolis: Foxwoods Casino as Paradise Lost,” Wellesley Humanities Center, October 2010
- “Ritual as Deep Play,” National Endowment for the Humanities Seminar, Folger Shakespeare Library, Washington, DC; July 2010
- “Performing Intangible Heritage,” Atlantic Studies Program, Graduate Center-CUNY; March 2010
- “Romance and Tragedy: Shakespeare’s Second Life,” Huntington Library and Research Center (Fletcher Jones Memorial Lecture), April 2009
- “Actors as Avatars in the Deep Eighteenth Century, Department of English, University of California, Los Angeles, March 2009
- “Theater, Inside and Out,” Claire Trevor School of the Arts, University of California-Irvine, March 2009
- “Remembering Where We Came From: The Efficacy of Oral Interpretation,” Wallace Bacon Memorial Lecture, Northwestern University, October 2008
- “‘Unpath’d Waters, Undream’d Shores’: Shakespeare in the Correspondence of Sir Charles Hanbury-Williams,” Charles Petrou Lecture, University of Maryland, April 2008
- “Secret Carnival,” Duke University, March 2008; repeated at Brown University
- “Silence and Unspoken Thought in Fielding’s Drama,” Faber Lecture, Princeton University, February 2008
- “Shakespearean Romance and Epistolary Performances in the Age of Garrick,” Helen Morrin Lecture, Washington University in St. Louis, January 2008; repeated at the University of Pennsylvania, April 2008
- “History Stages Shakespeare,” University of Washington Center for the Humanities, “What History?” February, 2007
- “A Rake’s Progress: The Deep Eighteenth Century,” George Ford Memorial Lecture, University of Rochester, October, 2006
- “Animating Mrs. Siddons,” Clark Library, “Vitalism and Vitality in the Eighteenth Century,” May, 2006
- “Silence in Fielding’s Drama,” Fielding Conference, Yale, October, 2004
- “World Bank Drama,” World Literatures Conference, WHS, March, 2004
- “Intangible Heritage,” Seijo University, Tokyo, Japan, December, 2003
- “Johnson and Boswell in Scotland,” Martin Ridge Lecture, Huntington Library, February 2003
- “Cultural Studies and Performance,” University of California, Davis, February 2003

- "All the Dead Voices," Samuel Beckett Lecture, Trinity University, Dublin, May 2002
- "London's Covent Garden and Theater History," Huntington Library, March 2002
- "The Global Parasol," Center for Early Modern Culture, University of California, Santa Barbara, March 2002
- "Public Fantasy: The Erotics of the Stage," Conference at the opening of the exhibition "Painted Ladies," British Art Centre at Yale, February 2002
- "Performing the Washington Mall: Maya Lin, Suzan-Lori Parks and 'The Great Hole of History,'" Georgetown University, March 2001; repeated University of Michigan, Ann Arbor March 2003
- "Pepys, Shakespeare, and the Performance of Everyday Life," Shakespeare Association of America, May 2001
- "The Principles of Performance History," ATHE, "Fresh Print," Washington, DC, August, 2000
- "Patina: Mrs. Siddons and the Depth of Surfaces," The Huntington Library, September, 1999
- "Reconstructing Congo Square," Hall Center for the Humanities, Kansas University, September, 1999
- "Time Ports: Performance as Lingua Franca," Oceans Connect: Mapping the New Global Scholarship, Duke University, October, 1998
- "Performance Studies: Paradigm or Practice?" Points of Contact: Performance, Places, and Pasts, University of Wales, Aberystwyth, September, 1998
- "Burying the First Man of Jazz," Bryn Mawr, March, 1998
- "Landscape of Hunger, Theatres of Shame: Mapping the Irish Famine," Nineteenth-Century Geographies Conference, Rice University, March, 1998
- "Genealogy of the Passions," Hudson Strode Lecture, University of Alabama, January, 1998
- "Suburbs of the Dead," Robert Penn Warren Institute for the Humanities, Vanderbilt University, September 1996
- "On the Bubble: The Modernity of Modern Drama," Department of English, Yale University, April 1996
- "Echoes in the Bone: Memory, History, Performance," Center for Interdisciplinary Research in the Arts, Northwestern University, October 1995
- "The Segregation of the Dead: The Corpse as Object of Performance," Seeing Through the Body: Performing Art and Culture, Wayne State University, April 1995
- "The Future of Theatre History," Performance Studies Conference, New York University, March 1995
- "Feathered Peoples," Department of English and Program in Cultural Studies, University of Pittsburgh, October 1994
- "Whiteface Minstrelsy in Plessy v. Ferguson," School of Law, University of Pittsburgh, October 1994
- "Culture and Performance in the Circum-Atlantic World," English Institute, August 1993.
- "Body of Law: The Sun King and the Code Noir." William Andrews Clark Memorial Library: Constructing the Body in the 17th and 18th Centuries, Part III,

- Performing the Body, Los Angeles, May 1993
"Carnival and the Law," University Lecture, Madison, Wisconsin, September, 1991.
"Material Girls: Madonna and Women Beware Women," School of Drama, University of Washington, Seattle, May, 1991
"The School for Scandal and The Wealth of Nations," Theatre Department, NEH Visiting Scholar, University of Kentucky, February, 1991

PAPERS

- "Authorship and the Literature of Movement" (co-authored with the World Performance Project Creative Team), English Institute, Cambridge MA, September 2010
"Marvin Carlson and Theater Studies: The First Fifty Years," American Society for Theatre Research, San Juan, Puerto Rico; November 2009
"Walpole's Shakespeare," Yale Center for British Art, October 2009
"Theater History and Performance Studies," Performance Studies International, Zagreb, Croatia; July 2009
"Staging the Muse of Tragedy" (gallery talk), Huntington Library, Art Museum, and Botanical Garden; San Marino, California, April 2009
"The Wilder West," First International Thornton Wilder Conference, College of New Jersey, October 2008
"Clothes," Modern Language Association, Philadelphia, 2006
"It," Yale Center for Cultural Sociology, Founding Conference, May 2005
"Orthodoxies of Performance," American Society for Eighteenth-Century Studies, Philadelphia 2000
"One Hundred Years of Plessy v. Ferguson," Performance Studies Conference, Evanston, March 1996.
"Culture and Performance," American Society for Eighteenth-Century Studies, Tucson, 1995
"Performance Studies" (panel discussion), Princeton University, March 1993.
"Kinship, Intelligence, and Violence as Improvisation," Modern Language Association, New York, December 1992
"Iconophobia," American Society for Theatre Research, Newport, RI, November 1992.
"The Collier Controversy Revisited," Actors' Theatre of Louisville, October 1992.
"Betterton's Two Bodies," Association for Theatre in Higher Education Conference, Atlanta, August 1992
"The Mohawk Macbeth," American Society for Eighteenth-Century Studies, Seattle, April 1992
"The Study of the Body as Interdiscipline," Choreographing History Conference, UC-Riverside, February, 1992
"Mardi Gras Indians and Others: The Cultural Politics of American Performance," American Theatre Seminar, ASTR, Seattle, November, 1991
"Classics and the Boundaries of Culture," Symposium on Classics in Contemporary Theatre, University of California, San Diego, February 23, 1990

- "Heterologies: Sex as Performance in the Old Regime," ATHE Convention, Chicago, August 8, 1990
- "Classics and the Boundaries of Culture," Symposium on Classics in Contemporary Theatre, University of California, San Diego, February 23, 1990
- "Darwin's Passion: The Language of Expression on Nature's Stage," Center for Twentieth-Century Studies, University of Wisconsin, Milwaukee, February 16, 1990
- "Layers of Meaning in the Visit of Four Iroquois 'Kings' to London in 1710," American Society for Ethnohistory, Chicago, November 2-5, 1989
- "Mechanical Reproduction in the Age of the Work of Art," ATHE Convention, New York, August 7-10, 1989
- "The Artificial Eye: Augustan Theatre and the Empire of the Visible," Newberry Library, May, 1989
- "Who's There?: Hamlet's Questions," Tulane University, March, 1989
- "New Directions in Theatre Research," Brown University, February, 1989
- "Theatrical Taxonomy of the Passions," Modern Language Association, New Orleans, December, 1989
- "The Wild and the Tame: The Augustan Colonization of the Visible," ASTR Conference, Ohio State University, November, 1988
- "The Ruins of a Decayed Word': Language and Subtext in the Augustan Theatre," New Languages for the Stage, Kansas University, October, 1988
- "Theatre History and the Ideology of the Aesthetic," ATHE Convention, San Diego, 1988
- "Darwin on Drama," ATHE Convention, Chicago, 1987
- "Creating a Character: Mill, Ibsen, and A Doll's House in England" (with Janice Carlisle), Victoria's Jubilees Centennial Conference, University of Kansas, 1987
- "The Uncreating Word: Language and the Crisis of Representation in the Augustan Theatre," English Colloquium, Washington University, 1987
- "Doubling and Surrogation in The Winter's Tale: Hermione at the RSC," Ohio Shakespeare Conference, Toledo, 1987
- "Evidence and Language: Gaps in the Fossil Record of Theatrical Style," American Society for Theatre Research, Charleston, 1986
- "David Garrick's Influence on Shakespearean Production in France," Mid-America Theatre Conference, Omaha, 1984
- "Sechenov, Pavlov, and Stanislavski," ATA Convention, Minneapolis, 1983
- "Galen, Betterton, and the Old Oratorical Right Hand," ATA Competitive Panel in Theatre History, New York, 1982
- "The Reflex of a Star: The Paradox of Theatrical Spontaneity," Southeastern Theatre Conference, Louisville, 1982
- "Garrick, the Ghost, and the Machine," ATA Competitive Panel in Theatre History, Dallas, 1981

TEACHING

Graduate: Theatre History (Yale School of Drama), Postcolonial Drama, Modern Drama and Mass Culture, Seminar in Restoration and Eighteenth-Century Drama, Seminar in Ibsen and Strindberg, A Natural History of Theatrical Style, Introduction to Graduate Research, Seminar in Neoclassical and Romantic Theatre, Culture and Performance in Augustan London, Carnival and the Law, The Secret History of Covent Garden, Performance Theory, Sex as Performance in the Old Regime

Undergraduate: Performance Studies, Celebrity and Stardom, Production Seminar: Project O, Dreaming New Orleans, Survey of Theater and Drama, The European Literary Tradition, Oral Interpretation of Poetry, English Drama 1660-1737, Development of Dramatic Art, Early Modern Drama, Modern Drama, Dramatic Literature and Theory, Theatre History, Historic Theories of Dramatic Production, Shakespeare, Acting, Directing, Playwriting, Opera Workshop, Introduction to Theatre, Production and Performance, Contemporary American Drama, Performance Studies

ACADEMIC SERVICE

Yale University: Faculty Advisory Committee, Yale Center for British Art; Dean of Students Search Committee; Chair, Yale College Dean Search Committee; Committee Yale College Curriculum; Senior Appointments Committee; Junior Appointments Committee; Aims and Procedures Committee, Curriculum Review Committee; Chair, Theater Studies Advisory Committee; Chair, Theater Search Committee; Chair, Drama School Dean Search Committee; Departmental Self-Study (English); Sudler Prize Committee; Metcalf Prize Committee

New York University: Chair, Search Committee, Performance Studies, Fall 1993

Tulane University: University Senate, President's Advisory Council, Graduate Program Review Committee for the Social Sciences, Departmental search committee, Search Committee for Arts and Science Dean, Semester Abroad Committee, Departmental faculty salary committee

Northwestern University: Chair, Task Force on Research in the Arts (School of Speech); Committee on Tenure and Promotion; Chair, Search Committee (Department of Theatre); Program Review Committee (School of Music); Appointments Committee (Department of English); Graduate Committee (Dept. of English)

Washington University: Edison Theatre and Mallinckrodt Committees; Baroque Festival Planning Committee

Sweet Briar College: Committees on Faculty Research, Lectures, Library, Faculty Advisory Board, Long-range Planning, Admissions

SUNY-Albany: Search Committee, Undergraduate Committee, Student-Faculty Liaison Committee

MEMBERSHIPS

American Society for Theatre Research
Modern Language Association
Association for Theatre in Higher Education
American Society for Eighteenth-Century Studies
American Studies Association

ORGANIZATIONAL ADMINISTRATION

Second Vice President, American Society for Eighteenth Century Studies, 2011-
External Evaluation Committee, Theater Consortium, Brown University and Trinity
Repertory Theatre, 2008
Panel Chair, "Subjugated Pasts and Histories of the Present," ASA October 2008
External Evaluation Committee, Department of English, Harvard University, 2007
Fellow, Whitney Humanities Center, Yale University, 2006-08
Board of Visitors, Department of Theatre and Film, Kansas University, 2006-
External Evaluation Committee, School of the Arts, Carnegie-Mellon University, 2006
External Evaluation Committee, PhD Program in Theatre, CUNY-Graduate Center, 2004
Fellow, Whitney Humanities Center, Yale University, 2000-2
Co-Chair, "Theatricality and Anti-Theatricality in the Eighteenth Century," Yale 300th
Conference, 2001.
Program Chair, American Society for Theatre Research, "Geographies of Performance,"
1999
External Evaluation Committee, Department of Theater and Dance, Brown University,
1999
Chair, External Evaluation Committee, Department of Theater, Wesleyan University,
1998
Executive Committee, Drama Division, MLA, 1995-98
Associate Editor, Theatre Journal, 1998-2011
Editorial Board, Theatre Survey, 1991-2002, 2008-11
Consulting Editor, Theatre History Studies 1985-90
External Assessor to Search Committee, Samuel Beckett Chair of Drama and Theatre
Studies, Trinity College, University of Dublin, June 1994; February 2011
Executive Committee, American Society for Theatre Research (ASTR), 1990-4; ASTR
Representative to ACLS, 1992-4; Local Arrangements, ASTR meeting, New
Orleans, November 1993
External Evaluator, PhD in Dance, University of California, Riverside (UC central
review), 1989
Program Committee, 1989 ASTR Convention. Moderator, "Race and Ethnicity in the
Theatre," Williamsburg, VA
Member, Committee on Standards for Accreditation, PhD in Theatre, National

Association of Schools of Theatre (NAST)
 Consultant, International Bibliography of Theatre Consortium
 Theatre and Dance Program Review Committee, Princeton University
 Panel Chair, "Victorian Revisions," Mid-America Theatre Conference, Omaha, 1989
 President, Mid-America Theatre Conference, 1986-87
 Panel Chair, "The Organization and the Avant-Garde," Mid-America Theatre Conference, Lincoln, 1987
 Local Presenter, USITT Biennial Scenography Exhibit, Steinberg Gallery of Art, 1987
 Program Chair, Mid-America Theatre Conference, St. Louis, 1985
 Panel Chair, "Current Research in Theatre History," ATA Convention, Toronto, 1985
 NEH Panelist, Fellowships, Senior Scholars, 1996, 1990; Interpretive Research Program, 1989; Programs for Adults, 1986; Division of Research Programs (Basic Research), 1983-84; Division of Fellowships and Seminars, 1984-85; Division of General Programs (Younger Scholars), 1984-85
 Panel Chair, "Historical Contexts of Natural Acting," ATA Convention, San Francisco, 1984
 University and College Theatre Association, Committee on Standards, 1983-86
 Reader: Palgrave-Macmillan, SUNY University Press, Cornell University Press, Routledge, Fordham University Press, Cambridge University Press, University of California Press, Associated University Presses, Johns Hopkins University Press, University of Michigan Press, Indiana University Press, Duke University Press, University of Chicago Press, Stanford University Press, Yale University Press, University of Pennsylvania Press, University of Minnesota Press, Columbia University Press, University of Wisconsin Press, AQ, TS, TJ, THS, TPQ, boundary 2, SEL, PMLA, The Eighteenth Century

DRAMATURGY/ARTS ADMINISTRATION

"The Actor's Body: An Owner's Manual" (with Martha Lavey, Artistic Director of Steppenwolf Theatre Company), Chicago Humanities Festival, 2010
 International Festival of Arts and Ideas, "Rebuilding Culture in Iraq and Cambodia" 2010
 International Festival of Arts and Ideas, "Eastern European Playwrights" 2008
 International Festival of Arts and Ideas, "Radio Macbeth," SITI Company, 2007
 Mentor, Yale College Playwrights' Festival, 2003, 2004, 2009
 "Staging Soyinka's The Road," Yale School of Drama, 1997
 "Contemporary Italian Theatre," Chicago International Theatre Festival and Instituto Italiano di Cultura, June 1990
 "Staging French Revolutionary Theatre Today," Fictions of the French Revolution: A Bicentennial Colloquium in conjunction with the world premiere of the Taborski translation of Stanisława Przybysewska's The Danton Case, November 1989.
 "Roving," in Showbill for the Goodman Theatre production of Aphra Behn's The Rover, February 1989
 "Arnold Wesker and John Ruskin: Finding the Right Orange," in Sidelights, for the

Northlight Theatre production of Wesker's Love Letters on Blue Paper, 1988
Director and Dramaturg, St. Louis Playwrights' Festival, 1984-86; script development on
a number of plays including: Brian Griffin, On the Edge of the World,
subsequently produced at Organic Theatre, Chicago; Brock Norman, Monster,
Verity Bargate Award Winning Play (Methuen), Soho Theatre Company, 1988.
Co-founder and Director, Albany Opera Workshop, 1974
Founding member, Creede Colorado Repertory Theatre, 1966-1969

DIRECTING

Over forty plays and operas, most recently "PsychoHamlet" (2006), "Don't Look Back!:
a Rock 'n' Roll Orpheus" (2008), and "Henry 5.1" (2010) Resume on request