

Marc Robinson

November 2025

Yale University
 Department of English
 Program in Theater, Dance, and Performance Studies
 Program in 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:

Dean of Humanities, FAS: 2024-present
 Malcolm G. Chace '56 Professor of Theater, Dance, & Performance Studies and
 English: 2021-present
 Professor of American Studies: 2007-present

Professor of English: 2005-2021
 Professor of Theater and Performance Studies: 2005-2021
 Assistant and Associate Professor Adjunct of Theater Studies: 1993-2005
 Associate Professor Adjunct of English: 2002-05

Acting Chair, English: 2022-23
 Chair, Theater and Performance Studies: 2019-20, 2012-15, 2005-09
 Director of Theater Studies: 1993-2005

David Geffen School of Drama at Yale:

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

Short-term Appointments:

Université Toulouse—Jean Jaurès:
Visiting Professor: March 2026

Books

American Performance in 1976: The Evolution of an Avant-Garde (Cambridge: Cambridge Univ. Press, Theatre and Performance Theory series, 2025)

- French translation forthcoming 2027 (Paris, Sorbonne University Press)

Adrienne Kennedy: Collected Plays and Other Writings (editor) (New York: Library of America, 2023)

Reviewed in *Modern Drama* and *PAJ: A Journal of Performance and Art*.

The Myopia and Other Plays by David Greenspan (editor) (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 Theater of Maria Irene Fornes (editor) (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*.

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])

- 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*.

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

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

Book under contract

Six Cities: A Life of Adrienne Kennedy (New Haven: Yale University Press, Black Lives series)

Publications in books (selected)

"No Adjectives: New American Realism" (on Jackie Sibblies Drury, Richard Nelson, Richard Maxwell, David Levine). In *American Dramaturgies for the 21st Century*, ed. Julie Vatain-Corffdir. Sorbonne University Press, e-Theatrum Mundi series, vol. 6 (2021), 15-36.

"Running Lines: Narratives of Twenty-first-century American Theater" (on Tarell Alvin McCraney, Annie Baker, Will Eno, Wallace Shawn). 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)

“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" to Thomas Brasch's *Mercedes* (with Becke Buffalo) *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 Skipitares: 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 (journals)

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

Frederick W. Hilles Publication Fund grant (for Adrienne Kennedy: *Collected Plays and Other Writings*): 2022

Bogliasco Foundation fellowships (Bogliasco, Italy), Fall 2022 (declined), 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 residency (Lussac, France): July-August 2019

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

A. Whitney Griswold faculty research grants, Yale University: 2022, 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: 2010 (declined), 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)

“The Unknown Adrienne Kennedy.” Université Toulouse, April 2025 (zoom).

“Resilience in Performance” (dialogue with Fernando Melo), Sorbonne University, Paris,
 March 2025.

“American Performance in 1976” (book talk), Sorbonne University, Paris, March 2025.

“Coffeehouse Chronicles: Adrienne Kennedy.” Panelist, La MaMa, New York,
 November 2024.

“Iberian Connections: *The Theater of Capital*” (panel on Alisa Zhulina book), Yale
 University, Dept. of Spanish and Portuguese, October 2024.

“The Legacy of Robert Wilson.” Panelist, CUNY Graduate Center/Martin E. Segal
 Theatre Center, August 2024.

[“The Startling Theater of Adrienne Kennedy,”](#) with Margo Jefferson and Branden Jacobs-Jenkins. LOA Live (online), Library of America (NY), October 26, 2023.

“All Images Too Static: American Performance in 1976,” followed by conversation with Tavia Nyong’o). 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 (selected courses)

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

Realism

American Performance in the 1970s

Criticism Workshop

Playwriting

Contemporary British Theater (Yale-in-London program)

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:

Ryan Adelsheim: “Unfinished: Queer Identity in Process on the American Stage, 1972-2022” (Dramaturgy, 2025) (current position: Assistant Professor Of Theatre Arts, University of Iowa)

Elizabeth Wiet: “Maximalism: An Art of the Minor” (English, 2024) (current position: Director of Exhibitions, A. I. R. Gallery, New York)

Charles O’Malley: “Insurgent City: Performance, Radicalism, and Queer Liberation in 1970s San Francisco” (Dramaturgy, 2021)

Brian Valencia: “‘Our Artless Muse’: Ballad Opera, the Hallam Company, and How

- the Musical Became American” (Dramaturgy, 2020) (current position: instructor, Florida International University)
- Dana Tanner-Kennedy: “The Postsecular Stage: Religion in Contemporary American Drama and Performance” (Dramaturgy, 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” (Dramaturgy, 2016) (current position: Associate Professor of Theater, Illinois State University)
- Jacob Gallagher-Ross: “Re-Enchanting the World: American Theaters of the Everyday” (Dramaturgy, 2013) (current position: Assoc. Professor of English and Drama, University of Toronto)
- John Muse: “Short Attention Span Theaters: Modernist Shorts Since 1880” (English, 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” (Dramaturgy, 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” (Dramaturgy, 2007) (current position: Assoc. Professor of Theater and Dance, Lehman College)
- Kate Bredeson: “The End of the Absurd: Protest and Performance of May '68” (Dramaturgy, 2006) (current position: Professor of Theater, Reed College)
- Jonathan Shandell: “American Negro Theater: Staging Inter-Racialism in Harlem, 1940-1949” (Dramaturgy, 2006) (current position: Assoc. Professor of Theater, Arcadia University)
- Tom Sellar: “Mind Attacks: Richard Foreman and the Ontological-Hysteric Theater” (Dramaturgy, 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” (English/African American Studies, 2024) (current position: Asst. Professor of Theater Arts & African American Studies, Brandeis Univ.)
- Emily Coates: “Science Dances: Choreographies on the Edge of Knowledge” (American Studies, 2024) (current position: Professor in the Practice of Theater & Performance Studies and Directing, Yale University/David Geffen School of Drama)
- David Bruin: “Theater at the Limit: Abjection on the American Stage, 1959-2019” (Dramaturgy, 2021) (current position: Artistic Director, Celebration Barn)
- Helen Jaksch: “‘I Want Everyone to Witness My Youth’: Youth-Created Theater in America: 1980-Present” (Dramaturgy, 2021) (current position: Extraordinary Professor of Theater Arts, Loyola University, New Orleans)

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

Ilinca Todorut: “The Life and Times of Realist Theater: Propositions, Aesthetics, and Radical Propositions” (Dramaturgy, 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” (Dramaturgy, 2006)

Ana Puga: “Stages of Resistance: Three South American Playwrights” (Dramaturgy, 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:

Search Committee, Dean of David Geffen School of Drama and Artistic Director of Yale Repertory Theater: 2025-present (chair)

Dean of Humanities, FAS: 2024-present

Library Advisory Committee: 2024-present

Wilbur Cross Medal Selection Committee: 2024-present

Whitney Humanities Center Executive Committee: 2022-present

Yale College Committee on Admissions and Financial Aid: 2021-present

Board of Incorporators, Elizabethan Club: 2019-present

Maynard Mack Lecture committee: 2019-present

University-Wide Committee on Sexual Misconduct: 2023-24

Windham Campbell Awards Steering Committee: 2022-23

Creative Arts Advisory Committee: 2019-21(chair), 2015-16

Arts Schools Standing Appointments and Advisory Committee: 2017-21

Committee on Copyright Ownership of Digital Materials: 2020

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

Sudler Prize Selection Committee: 2019-20

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:

Writing Program steering committee: 2011-2022, 2023-24
 Search committee, Professor in the Practice, 2023-24
 Graduate Admissions: 2023-24, 2020-22, 2016-18, 2007-12, 2004-06
 Acting Chair, 2022-23
 Aims and Procedures committee (chair): 2022-23
 Appointments committee (chair): 2022-23
 English department representative in Saybrook College: 2019-22, 2018 (Fall)
 Search committee, Drama and Performance senior position: 2018-20 (chair)
 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

Theater, Dance, and Performance Studies program:

Multiple promotion and reappointment review committees: 2005-24
 Theater, Dance, and Performance Studies Executive Committee: 1993-2024 (chair: 2019-20, 2012-15, 2005-09, 1993-94)
 Search committee, senior position in performance theory: 2023-24
 Search committee, Professor in the Practice: 2020-21 (chair)
 Quorum officer, Joint Board of Permanent Officers: 2018-21
 Chair, Theater and Performance Studies program: 2019-20, 2012-15, 2005-09
 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:

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

School of Drama:

Admissions committee, Dramaturgy and Dramatic Criticism: 1993-2024
 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: 2018-22, 2005-12
 Fellowships selection committee: 2013-16, Spring 2012, Fall 2012
 Mellon fellowship selection committee: Fall 2005

Tenure and promotion reviews

Harvard (3), Columbia (5), Princeton (2), Stanford, Brown (2), Cornell, Duke (2), NYU (3), Tufts, Barnard (2), Univ. of Toronto (2), Univ. of Michigan (2), Univ. of Buffalo, Univ. of South Carolina, Univ. of San Francisco, UC—San Diego, Univ. of Texas—Austin, Univ. of Massachusetts—Amherst, UC—Santa Barbara (2), Boston College, Washington Univ. (2), Colgate, Fordham (2), DePaul, New School, Georgetown, UC-Irvine.

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

Reader: University of Chicago Press, 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
 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, 2011-24,
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
MacDowell Colony admissions committee (Literature): 2007, 1999-2001
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
Production dramaturgy and other theater work: Primary Stages (New York), Los Angeles
Theater Center, Yale Repertory Theatre, Yale School of Drama, Yale Cabaret,
Danspace (New York), the Second Studio of Wrocław (Poland), Cucaracha
Theater (New York), Re.Cher.Chez Studio (New York), Art on the
Beach/Creative Time (New York): 1984-1992