**CURRICULUM VITAE**

**Deborah R. Geis**

615 E. Seminary St. #1 English Dept., 314 Asbury Hall

Greencastle, IN 46135 DePauw University

865-300-6237 (cell) Greencastle, IN 46135

email: dgeis@depauw.edu 765-658-4675 (dept. office)

**Education**:

1988 Ph.D., University of Michigan, Ann Arbor

 Dissertation: "Mythmaking and Storytelling: The
 Monologue in Contemporary American Drama"

 Director: Enoch Brater

 Committee: Arnold Aronson, Benedict Nightingale,
 William Alexander

1985 M.A., University of Michigan, Ann Arbor
 Field of concentration: American literature

1982 B.A., summa cum laude, Cornell University
 Double major, English and French

**Academic Experience**:

2015-present Professor, Dept. of English,

 DePauw University (Raymond W. Pence [endowed] Professor 2015-2020)

2002-present Associate Professor, Dept. of English,

 DePauw University

2000-2002 Visiting Associate Professor, Dept. of English,

 Oberlin College

1999-2000 Assistant Professor, Dept. of English,
 University of Tennessee, Knoxville

1993-1995, Visiting Associate Professor, Dept. of English,
1997-1999 University of Tennessee, Knoxville

1994-1998 Associate Professor, Dept. of English,
 Queens College, City University of New York

1996-1998 Doctoral faculty, Program in Theater,
 City University of New York Graduate Center
 (co-appointment with Queens College, CUNY)

1988-1993 Assistant Professor, Dept. of English,
 Queens College, CUNY

1982-1987 Teaching Assistant, Dept. of English,
 University of Michigan, Ann Arbor

**Academic Specialties**: contemporary/postmodern and multicultural literature; dramatic literature and theory; performance poetry; African American literature; film studies; culinary literature; the Beat Generation

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**Courses Taught at DePauw University:**

Eng. 398: Black Arts Poetry 1965-1975

 Eng. 181: Reading Literature: Ethics and Society

Hon. 300: Banned Books (Honor Scholar seminar)

Hon. 300: Politics through Poetry (Honor Scholar seminar)

Hon. 300: The Lives of Objects (Honor Scholar seminar)

Eng. 264: African American Women Poets

Eng. 369: Postmodern British Literature

Eng. 393: Soul Food: African American Culinary Literature

Eng. 264: American Women Poets

Eng. 255: African American Women Playwrights

Eng. 451: Literature and Material Culture (Senior Seminar)

Eng. 283: Survey of American Literature

Eng. 263: African American Literature

Eng. 197: First Year Seminar: Alternative Autobiographies

Eng. 171: Reading Literature: Intercultural Perspectives

 Eng. 373: Modern American Literature 1920-1950

 Eng. 251: Writing in Literary Studies

 Eng. 255: African American Drama

 Eng. 364: Milton

 Eng. 368: Modern British Writers 1900-1950

 Eng. 155: Performance Poetry

 Eng. 155/255: Culinary Cinema

 Eng. 374: American Literature, Postwar-Postmodern

 Eng. 393: The Literature of Food

 Eng. 392: Postmodern Drama

 Eng. 461: Narrative Games (senior seminar)

 Eng. 391: Authors: Toni Morrison

 Eng. 155: African American Poetry

 Eng. 395: Film Theory

 Eng. 393: Literature and Culture of the Beat Generation

 Eng. 130: College Writing II

 Eng. 151: Literature and Interpretation

 Eng. 282: British Writers II (Romantics-present)

 Eng. 264: Women in American Film

 Eng. 264: Contemporary American Women Playwrights

 Eng. 155: Poetic Drama/Dramatic Poetry

 Eng. 167: Introduction to Film Studies

 Eng. 264: American Women Writers

 Eng. 461: Race/Ethnicity in Contemporary Drama (senior seminar)

 Eng. 390: Contemporary British Women Writers

**Courses taught at Oberlin College:**

 British and American Women Playwrights

 Survey of Drama

 Contemporary British/Irish and Contemporary American Drama

 Theater, Politics, and Community

**Courses taught at the Univ. of Tennessee:**

 Contemporary/Postmodern Literature (also taught as graduate seminar)

 Postmodern Fiction

 American Women Writers

 Twentieth-Century African-American Literature

 British Women Writers

 Writing Drama and the Screenplay

 Modern British and American Drama

 Continental Drama

 Major Black Writers

 Introduction to Film Studies

 Introduction to Drama

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**Courses taught at Queens College, CUNY:**

 Literary Creation and Creativity (senior seminar)

 Postmodern Literature (graduate seminar)

 Narrative Voice (honors seminar)
 British and American Drama, 1945 to the Present
 British and American Drama, 1890-1945

 African-American Drama
 American Experimental Theater

 British and American Women Playwrights

 Political Theater

 Experimental Drama Since 1960 (graduate seminar)

 Team Teaching Seminar

 Writing Non-Fiction Prose

 Introductory Composition for ESL Students

 Introduction to Poetry

 Introduction to Women's Studies

 Multicultural Playwriting Workshop

 Forum Theater Workshop

**Scholarly and Artistic Work: Publications**

**Books:**

Culinary Cinema: Appetite, Narrative, and Community in Contemporary Film.

 Lanham, MD and London: Bloomsbury/Lexington Books, 2025.

Read My Plate: The Literature of Food. Lanham, MD: Lexington Books, 2019

 [**second printing (paperback), 2021**].

Beat Drama: Playwrights and Performances of the `Howl’ Generation. Edited

 volume of essays. London: Bloomsbury Methuen, 2016.

Suzan-Lori Parks. Ann Arbor: University of Michigan Press, 2008.

Considering *Maus*: Approaches to Art Spiegelman’s “Survivor’s Tale” of the

 Holocaust. Edited volume of essays. Tuscaloosa: University of Alabama

 Press, 2003 [**second printing (paperback), 2007**].

Approaching the Millennium: Essays on Tony Kushner's *Angels* *in America*. Edited

 with Steven F. Kruger. Ann Arbor: University of Michigan Press (1997).

 [**third printing, 2005**].

Postmodern Theatric(k)s: Monologue in Contemporary American Drama. Ann Arbor:

 University of Michigan Press, 1993 [**second printing (paperback), 1995**].

Deborah R. Geis, 4

**Articles in Journals and Anthologies:**

“‘Radical Vulnerability’ in Kerouac’s *Big Sur*, *Satori in Paris*, and *Vanity of*

 *Duluoz*.” Rethinking Kerouac: Afterlives, Continuities, Reappraisals.

 Eds. Erik Mortenson and Tomasz Sawczuk. New York: Bloomsbury, 2025.87-96.

“Say Their Names: Drama of the Black Lives Matter Era.” Black Theatre Review 1.1 (2022): 71-80.

“Angelheaded (Neo-)Hipsters: Two Cultural Re-productions of Ginsberg’s ‘Howl.’” Journal of Beat Studies 9: 5-19.

“Beat Performance Poetry: Ginsberg, Kaufman, and Waldman.” The Beats: A

 Teaching Companion. Ed. Nancy M. Grace. Clemson, SC: Clemson University

 Press, 2021. 289-300.

“Response: State-of-the-Field.” Journal of Beat Studies 8 (2020): 77.

“Foreword.” Eddie Paterson, The Contemporary American Monologue. London and New

 York: Bloomsbury Methuen, 2015. xi-xii.

“Sarah Ruhl.” Methuen Drama Guide to Contemporary American Playwrights. Ed.

 Martin Middeke, Peter Paul Schnierer, Christopher Innes, and Matthew C.

 Roudané. London and New York: Bloomsbury Methuen, 2014. 261-278.

“Offstage and Offscreen Space in Mamet’s Theatre/Film ‘Translations.’”

 Crossings: David Mamet’s Work in Different Genres and Media. Ed. Johan

 Callens. Cambridge, UK: Cambridge Scholars Publishing, 2009. 95-104.

“Deconstructing (A Streetcar Named) Desire: Gender Re-citation in *Belle*

 *Reprieve*” [extensive revision of earlier journal article]. Feminist

 Theatrical Revisions of Classic Works. Ed. Sharon Friedman. Jefferson, NC

 and London: McFarland, 2009. 237-46.

“Not ‘*Very* Steven Spielberg’: Angels in America on Film.” Interrogating

 America Through Theater and Performance. Eds. Wiliiam Demastes and Iris

 Smith Fischer. New York: Palgrave MacMillan, 2007. 243-55. Pbk. rpt. 2009.

“In Willy Loman’s Garden: Contemporary Re-visions of *Death of a Salesman*.”

 Arthur Miller’s America: Theater and Culture in a Century ofChange. Ed.

 Enoch Brater. Ann Arbor: University of Michigan Press, 2005. 202-218.

“Hawthorne’s Hester as a Red-Lettered Black Woman: Suzan-Lori Parks’s *In the*

 *Blood* and *Fucking A*.” The Journal of American Drama and Theatre 16.2

 (Spring 2004): 77-87.

“Deconstructing (A Streetcar Named) Desire: Gender Re-citation in *Belle*

 *Reprieve*.” American Drama 11.2 (Summer 2002): 21-31.

“The Talking Stage: Drama’s Mono-Dialogics” (with S.I. Salamensky). Talk,

 Talk, Talk: The Cultural Life of Everyday Conversation. Ed. S.I.

 Salamensky. New York and London: Routledge, 2001. 77-82.

"Feeding the Audience: Food, Feminism, and Performance Art." Eating Culture.

 Ed. Ron Scapp and Brian Seitz. Albany: SUNY Press, 1998. 216-236.

 Deborah R. Geis, 5

"`The delicate ecology of your delusions': Insanity, Theatricality, and the
 Thresholds of Revelation in Kushner's Angels in America." Approaching the
 Millennium: Essays on Tony Kushner's *Angels in America*. Ed. Deborah R. Geis

 and Steven F. Kruger. Ann Arbor: University of Michigan Press, 1997.

"On Filming Angels" (interview with Robert Altman), co-written with Steven F.

 Kruger. Approaching the Millennium, 227-233.

"`You're Exploiting My Space': Ethnicity, Spectatorship, and the (Post)colonial

 Condition in Mukherjee's `A Wife's Story' and Mamet's Glengarry Glen Ross."

 Glengarry Glen Ross: Text and Performance. Ed. Leslie Kane. New York:
 Garland, 1996. 123-30.

"`And this strength is in me still': Embodying Memory in Works by Jewish Women

 Performance Artists." Yearbook of English Studies 24 (1994): 172-79.

"Staging Hypereloquence: Edward Albee and the Monologic Voice," American Drama

 2 (Spring 1993): 1-11. Rpt. in New Readings in American Drama: Something’s

 Happening Here. Ed. Norma Jenckes. New York: Peter Lang, 2002. 1-8.

"`A Spectator Watching My Life' Adrienne Kennedy's A Movie Star Has to Star in

 Black and White." Intersecting Boundaries: The Theatre of Adrienne

 Kennedy. Ed. Paul Bryant Jackson and Lois More Overbeck. Minneapolis:
 University of Minnesota Press, 1992. 170-78.

"David Mamet and the Metadramatic Tradition: Seeing `the Trick from the Back.'"

 David Mamet: A Casebook. Ed. Leslie Kane. New York: Garland, 1992. 49-68.

"`Fighting to Get Down, Thinking it Was Up': A Narratological Reading of The

 Basic Training of Pavlo Hummel." David Rabe: A Casebook. Ed. Toby

 Silverman Zinman. New York: Garland, 1991. 71-83.

"Wordscapes of the Body: Performative Language as *Gestus* in Maria Irene Fornes's Plays." Theatre Journal 42 (October 1990): 291-307. Reprinted in

 Feminist Theatre and Theory. Ed. Helene Keyssar. London: Macmillan; New

 York: St. Martin's Press. 168-88.

"Distraught Laughter: Monologue in Ntozake Shange's Theater Pieces." Feminine

 Focus: The New Women Playwrights. Ed. Enoch Brater. Oxford: Oxford

 University Press, 1989. 210-25. Reprinted in Drama Criticism, vol. 3. Ed.
 Lawrence J. Trudeau. Detroit: Gale Research, 1993. 473-79. Also rptd. In

 Black American Poets and Dramatists. Ed. Harold Bloom. New York: Chelsea

 House, 1996. 213-14. Also rptd. in Major Modern Black American Writers. Ed.

 Harold Bloom. New York: Chelsea House, 1995. 161-62.

**Creative work:**

“Leaves” [poem]. One Trick Pony 1 (Fall 2013): 1-2.

“Salon” (with John Grayson), “Dry” (with John Grayson), and “He, Not Him”

 (with Karen Wurl) [poems], Mixitini Matrix: A Journal of Creative

 Collaboration 1.2 (Spring 2012): 12-13.

“All My Son” [poem], New Verse News (Sept. 5, 2007): 1.

“Letter from Grandma’s Roommate at the Nursing Home” [poem], Free Lunch 34

 (Autumn 2005): 19-20.

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“Dunk Bobo: 3 Shots for a Buck” [poem], First Class 20 (November 2002): 27.

“Please Press 1” [poem], Monkey 8 (March 2000): 13.

“Devil Incarnate” [poem], Bellicose Lettres 1 (July 1995): 1.

“Graceland Honeymoon” [poem], Pandemonium (Spring 1993): 41.

“Working the Phone” [poem], Pandemonium (Spring 1992): 16-17.

**Book Reviews (selected):**

Review of Make-Believe Town, by David Mamet, David Mamet Review 4 (Fall 1997):

 11-12.

Review of Modern/Postmodern: A Study in Twentieth-Century Arts and Ideas, by

Silvio Gaggi, Theatre Journal 44 (May 1992): 257-58.

Review of Conversations with Edward Albee, ed. Philip C. Kolin, South Central

 Review 5 (Winter 1988): 105-07.

**Conference Presentations:**

“Homage and Subversion: *Howl* in Parodies and Performance Poetry.” Louisville Conference on Literature and Culture, Louisville, February 2025.

“Sarah Ruhl’s *Eurydice*, Anais Mitchell’s *Hadestown*, and the Postmodern Underworld.” Comparative Drama Conference. Orlando, Florida, April 2024.

“Size, Sovereignty, and Appetite in *Last Holiday* (2006): Queen Latifah as Five-Star Chef.” Louisville Conference on Literature and Culture, Louisville, February 2024.

“Art Spiegelman’s MAUS as a Banned Book.” 11th Ben and Louise Klatch Lecture in Jewish Arts [invited lecture]. Purdue Univ., April 10, 2023.

“I don’t know what I’m doing with poetry”: Kerouac’s and Ginsberg’s Letters on

 *Howl*. Louisville Conference on Literature and Culture, Louisville, February 2023.

“’Radical Vulnerability’ in Kerouac’s *Big Sur*, *Satori in Paris*, and *Vanity of Duluoz*.” Kerouac Centenary Conference, Beat Studies Association, Harper College, Palatine, Illinois, November 2022.

“Harvey Pekar’s Cranky Graphic History of the Beats.” Louisville Conference on Literature and Culture, Louisville, February 2020.

“Reconsidering Tony Kushner’s *Angels in America*.” AWP (Association of Writers and Writing Programs) Annual Conference, Portland, OR, March 2019.

“Feed Your Head: Allen Ginsberg’s Poetry and the Beat Recipe Book,” Louisville Conference on Literature and Culture, Louisville, February 2019.

“Migrating Identities in Suzan-Lori Parks’ The Book of Grace.” Migrations:

 Fifth International Conference on American Drama and Theatre, Nancy, France,

 June 2018.

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“Chukla Bukla: Merging Cultures in Shelby Silas’ Calcutta Kosher.” Louisville

 Conference on Literature and Culture, Louisville, February 2018.

“`Highs! Ephiphanies! Despair!’: The Beats as Performance Poets.” Louisville

 Conference on Literature and Culture, Louisville, February 2017.

“Donald Margulies’ Plays and the Paradoxes of Jewishness.” Louisville

 Conference on Literature and Culture, Louisville, February 2016.

“Sweating and Schlepping and Yelling and Crying: Negotiations of Jewish

 Identity in Donald Margulies' Plays.” Scholarly Keynote address, William Inge

 Center Theatre Conference, Independence, Kansas, April 2015.

“Cowboy in the Rock Garden: Beat Influences in Sam Shepard’s Early Plays.”

 Louisville Conference on Literature and Culture, Louisville, February 2015.

“Performing the Beats: Playwrights in the `Howl’ Generation.” Louisville

 Conference on Literature and Culture, Louisville, February 2014.

“Trial by Fire: Animating Ginsberg’s *Howl*.” American Literature Association

 Conference, Boston, MA, May 2013.

“Angelheaded (Neo-)Hipsters: Two Recent Cultural Re-productions of Allen

 Ginsberg’s *Howl*.” Louisville Conference on Literature and Culture,

 Louisville, February 2013.

“Six (Graduate) Degrees of Separation.” The Rackham Centennial Lecture (invited

 talk). University of Michigan. Ann Arbor, October 26, 2012.

“Love after Death: Sarah Ruhl’s Drama and the Postmodern Romance.”

 International Conference on American Drama and Theatre: The Romance of

 of Theatre. Seville, Spain. May 28-30, 2012.

“School Lunch: Bicultural Conflicts in Asian-American Women’s Food Memoirs.”

 Louisville Conference on Literature and Culture, Louisville, February 2012.

“The Last Black Man’s Fried Chicken: Food and Memory in Suzan-Lori Parks and

 Jeff Henderson.” The Art of Public Memory Conference, Univ. of North

 Carolina-Greensboro, April 2011.

“The Paper Lantern: Tennessee Williams’ Enduring Magic at 100.” Invited keynote

 speaker. Tennessee Williams at 100 Conference, Univ. of Michigan,

 Ann Arbor, October 2011.

“Eat and Run: Issues of Masculinity in `Male Midlife Crisis’ Food Memoirs.”

 Louisville Conference on Literature and Culture, Louisville, February 2011.

“The Hungry Yawp: Eating and Orality in Whitman and Ginsberg.” Whitman

 and the Beats Conference, St. Francis College, Brooklyn, NY, March 2010.

“The Politics of Gluttony in Second-Generation Holocaust Literature.”

 Louisville Conference on Literature and Culture, Louisville, February 2010.

“Suzan-Lori Parks.” Invited lecture, Dept. of Undergraduate Drama,

 New York University, March 24, 2009.

“Cooking Up a Storm: Angry Daughters in Recent Food Memoirs.” Louisville

 Conference on Literature and Culture, Louisville, February 2009.

 Deborah R. Geis, 8

“`Unfair Arguments with Existence’: Ferlinghetti’s One-Acts and the Modes of

 Beat Drama.” Beat Generation Symposium, Columbia College, Chicago, October

 2008.

“Offstage and Offscreen Space in Mamet’s Theater/Film `Translations.’”

 Crossings: David Mamet’s Work in Different Genres and Media. University

 of Brussels, Belgium, April 2008.

“Becoming Janie: Suzan-Lori Parks’s Adaptation of Their Eyes Were Watching

 God.” Literature/Film Association Conference, Lawrence, KS, October 2007.

“Suzan-Lori Parks’s Getting Mother’s Body: Race, Place, and Willa Mae’s Blues.”

 The Louisville Conference on Literature and Culture Since 1900, Louisville,

 February 2007.

“Love(ly) in the Big City: Girl 6 and the Racial Politics of Phone Sex.” Film

 and Literature Conference, Tallahassee FL, February 2007.

“Spiegelman’s *Maus* and Second-Generation Holocaust Survivors.” Invited

 lecture delivered at the University of Louisville (Book in Common Program),

 October 4, 2006.

 “Dis-membering and Ill-legitimizing in the Drama of Suzan-Lori Parks.”

 American Literature Association Conference, San Francisco, May 2006.

“Horse Races and Pickle Jars: Suzan-Lori Parks’s Debut Plays and the Stein-

 Beckett Connection.” Twentieth Century Literature Conference, Louisville,

 February 2006.

“Childhood and the Spaces of Terror: Sadie Benning and Jonathan Caouette.”

 Film and Literature Conference, Tallahassee FL, February 2006.

“Mamet, Lost in Translation?: Medium-Specificity and the Filming of Four Stage

 Works.” American Literature Association Conference, Boston, May 2005.

“Not ‘*Very* Steven Spielberg’?: *Angels in America* on Film.” New Literacies

 Conference, Lawrence KS, March 2005. Revised version, “’And I’m Ground

 Zero’: The HBO Film of *Angels in America*.” Modern Language Association

 Conference, Washington, D.C., December 2005.

 “Identity Politics in the Gulf War: Naomi Wallace’s *In the Heart of America*,”

 Twentieth Century Literature Conference, Louisville, February 2005.

 “Super Size Me, Starve Me: Food and the Politics of Excess in Recent American

 Drama.” American Society for Theatre Research Conference seminar, Las

 Vegas, November 2004.

“Acting in Black and White: African-American Characters/Performers in Mamet’s

 Work.” David Mamet Conference, London, June 2004.

“Hawthorne’s Hester as a Red-Lettered Black Woman: Suzan-Lori Parks’s In the

 Blood and Fucking A.” Modern Language Association Convention, San Diego,

 December 2003.

“Three-Card Monte: Selling the Audience on Suzan-Lori Parks’s Topdog/Underdog.”

 Twentieth Century Literature Conference, Louisville, KY, February 2003.

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“*Angels in America* after September 11.” Comparative Drama Conference,

 Columbus, OH, April 2002.

“Consuming Identities in Suzan-Lori Parks’s Venus.” Comparative Drama

 Conference, Columbus, OH, April 2001.

"Millennial Loman: Three Contemporary Re-Visions of Death of a Salesman."

 Twentieth-Century Literature Conference, Louisville, KY, Feb. 2000;

 International Arthur Miller Symposium, Ann Arbor, MI, October 2000.

"Ideology and Gender in the Modernist/Postmodernist Dystopia of Godard's

 Alphaville." 25th Annual Conference on Film and Literature, Tallahassee,

 FL, Jan. 2000.

"Seizing the Elevator: Forum Theater as a Cooperative High School/College

 Venture." Popular Education & Social Change Conference, New York, June 1999.

"`This Side Should Face You': Performing Gender in Megan Terry's

 `Transformation' Plays." Modern Language Association Convention, San

 Francisco, December 1998.

"Glengarry Glen Plaid and Other Outfits: Three Parodies of David Mamet." David

 Mamet at 50 Conference, Las Vegas, October 1997.

"Home/Shopping/Network." Performance Studies Conference: Performance and

 Technology, Atlanta, April 1996.

"Deconstructing (A Streetcar Named) Desire: Blanche and Stanley Meet Bloolips

 & Split Britches." Modern Language Association Convention, Chicago, Dec. 1995.

"Classroom Space: A Boalian Workshop," co-led with Jan Cohen-Cruz. Performance

 Studies Conference: The Future of the Field, New York University, March 1995.

"Illegal Spaces and Judicial Bodies: Sexuality in Sophie Treadwell's Machinal."

 Art Glitter and Glitz: American Theater of the 1920s Conference, Hempstead,

 New York, November 1994.

"Imitation, Co-optation, Transgression: Anna Deavere Smith and Postmodern

 Performance." South Atlantic Modern Language Association Convention,

 Baltimore, November 1994.

"Imag(in)ing Communities: A Multicultural Theater Workshop at a City

 University." Association for Theater in Higher Education Convention,

 Chicago, August 1994.

"Un(re)presentable Legacies: Contemporary Jewish-American Drama and the

 Holocaust," Northeast Modern Language Association Convention, Pittsburgh,

 April 1994.

"Transgressive Cabaret and Ridiculous Theater: The Politics of Parodic

 Holocaust Performance," Modern Language Association Convention, Toronto,

 December 1993.

"Invasions of Privacy: Performance Art and the Violating Body," South Atlantic

 Modern Language Association Convention, Knoxville, November 1992.

"`And this strength is in me still': Embodying Memory in Works by Jewish Women

 Performance Artists," MLA Convention, San Francisco, Dec. 1991.

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"Student Writing and the Confrontation of Rape Culture," Conference on College

 Composition and Communication, Chicago, March 1990.

"`A Spectator Watching My Life': Adrienne Kennedy's A Movie Star Has to Star in

 Black and White," NLA Convention, Washington, D.C., December 1989.

"Wordscapes of the Body: Performative Language in the Plays of Maria Irene

 Fornes," New Languages for the Stage Conference, Lawrence, KS, Oct. 1988.

"Crossing Time and Space: The Boundaries of Monologue in Drama," Society for

 the Study of Narrative Literature Conference, Columbus, April 1988.

"Closed Books, Open Texts: The Use of Film in Introductory Composition,"

 College English Association Conference, Charleston, April 1987.

**Service**

**Departmental Service, DePauw University:**

Associate Chair of English Dept., 2024-present

Chair of English Dept., 2009-2012

Associate Chair of English Dept., Spring 2007

Associate Chair/Director of English Dept. Self-Study, 2005-2006

Visiting Writers Committee (Kelly Writers Series), 2002-present (co-chair,

 2004-2005; chair 2005; chair 2012-2013, chair 2013-2014

Advisor, *Eye on the World* (student travel magazine), 2004-2018

Awards/Student Affairs Committee, 2002-2007 and 2016-2018 (chair 2002-

 2005, 2006-2007, 2016-18, 2020-21, 2022-present)

Small Personnel Committee, English Dept., 2008-2014

Department Personnel Committee, English Dept., 2004-present

**University Service, DePauw University:**

Diversity, Equity, and Inclusion Committee (Chair), 2022-2024

Africana Studies Steering Committee, 2015-2020 and 2022-present

Honorary Degrees Committee, 2015-present (Chair, 2016-18 and 2019-21)

Faculty Development Committee, Spring 2013

Film Studies Steering Committee, 2003-2010, 2012-2014

Chair of Film Studies, Spring 2007

“S” [Speaking/Listening Competency] Steering Committee, 2009-2014

WPCC (Writing Program Coordinating Committee), 2010-2012

Women’s Studies Steering Committee, 2005-2007

Public Occasions Committee, Fall 2008

Grievance Committee, Fall 2008

President, Phi Beta Kappa, 2006-2007, 2012-2013, and 2019-2020

Faculty Advisor to National Society for Collegiate Scholars, 2009-2010

Faculty Advisor, Poetry Club, 2014-present

Faculty Advisor, LACE (crosscultural student org.), 2008

Organizer of events for *The Crucible* semester, Fall 2012

Organizer of Literary Darwin event for “Darwin Days,” April 2009

Speaker for many Faculty Development events, including but not

limited to Teaching Roundtable on Low-Stakes Assessment, New Chair

Orientation Panel of Experienced Chairs, New Faculty Orientation,

Faculty Roundtable on “Getting Your Book Published,” and others, 2005-2014

Speaker at many university events, including but not limited to

 Deborah R. Geis, 11

Artsfest panels on Vampires and on Art and Censorship, Northern Ireland Awareness Week, Focus the Nation, Banned Books, Faculty Forum, Art for Africa,

and others, 2005-2014

Senior Night speaker (elected by class of ’05), May 2005

Women’s Studies Affiliated Faculty, 2002-present

Jewish Studies Affiliated Faculty, 2003-present

Publications Board [elected], 2003-2005

Director, Crimmel Colloquium, 2004

Freshman English Committee, 2002-2003

**Professional service activities:**

**Service in national professional organizations:**

Executive Board, Beat Studies Association, 2012-present

Modern Language Association Delegate Assembly, Drama Division

 Representative, 1999-2001

Association for Theatre in Higher Education, Article Award

 Committee, 1998-2001; Committee Chair, 1999-2001

Executive Board, David Mamet Society, 1994-2000

**Service for professional publications:**

Reviewer of book manuscripts for University of Michigan Press, Modern Language

 Association Press, Rutgers University Press, University of Virginia Press,

 Columbia University Press, Routledge, and others, 1993-present

Reviewer of article manuscripts for American Drama, Modern Drama, PMLA, Theatre

 Journal, Twentieth Century Literature, African American Review, and others,

 1993- present

Editorial Board, Modern Drama, 1995-2008

Book Review Editor, The David Mamet Review, 1994-2000

**Service at other universities:**

Dramaturge, Production of *Angels in America*, Oberlin College, Dec. 2001

Student advisor, Oberlin College, 2001-2002

Events and Speakers Committee, Oberlin College, 2001-2002

Majors, Prizes, and Assessment Committee, Oberlin College, 2000-2002

Speakers Committee, Univ. of Tennessee, 1999-2000

English major advisor, Univ. of Tennessee, 1999-2000

Acting Director, Women's Studies Program, Queens College, 1992-1993

Acting Director, ESL Composition, Queens College, 1990-1991

Curriculum Committee, Queens College, 1990-1996

Advisor to student literary magazine, Queens College, 1991-1996

Coordinator, Faculty Creative Writing Series, Queens College, 1995-1996

Women's Studies Faculty Advisory Committee, Queens College, 1991-1996
English Dept. Prizes Committee, Queens College, 1990-1996

Planning Committee, Bornstein Conference, Queens College, 1990-1994

Composition Committee, Queens College, 1990

English-Theater Major Advisor, Queens College, 1989-1996

Representative (elected), Introductory Composition Committee, Univ. of

 Michigan, 1984-1987
Representative (elected), Rackham Student Government, Univ. of Michigan, 1984-1987