

**PAIGE A. MCGINLEY**

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**ACADEMIC POSITIONS**

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**Washington University in St. Louis**

Associate Professor, Performing Arts. 2017-present.  
Assistant Professor, Performing Arts. 2013-2017.

Affiliate Faculty, American Culture Studies. 2013-present.

Faculty Affiliate, Center for the Study of Race, Ethnicity, and Equity. 2020-present.

**Yale University**

Assistant Professor, American Studies, Theater Studies, and African American Studies. 2008-2013.

**Princeton University**

Postdoctoral Lecturer, Princeton Writing Program. 2007-2008.

**ADMINISTRATIVE and LEADERSHIP POSITIONS**

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**Washington University in St. Louis**

Director, American Culture Studies Program. 2022-present.

Director of Graduate Studies, Theatre and Performance Studies. 2018-2021.

**Yale University**

Director of Undergraduate Studies, Theater Studies. 2012-2013.

**EDUCATION**

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**Brown University**

Ph.D., Theatre and Performance Studies.

**Cornell University**

M.A., Theatre Studies

## Trinity College (CT)

B.A. with Honors, Theatre and Dance

Phi Beta Kappa

## PUBLICATIONS

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### Books

*Staging the Blues: From Tent Shows to Tourism* (Durham: Duke University Press, 2014)

Errol Hill Award, American Society for Theatre Research

John W. Frick Award, American Theatre and Drama Society

Honorable Mention, Barnard Hewitt Award, American Society for Theatre Research

Finalist, George Freedley Memorial Award, Theatre Library Association

Reviewed in *African American Review*, *American Studies*, *Arkansas Review*, *Callaloo*, *Journal of American Ethnic History*, *The Journal of American History*, *Journal of Popular Music Studies*, *The Journal of Southern History*, *Library Journal*, *Modern Drama*, *Studies in Theatre and Performance*, *TDR: The Drama Review*, *Theatre Journal*, *Theatre Research International*, *Theatre Survey*, *Women and Performance*.

*People Get Ready: Performance and Practice in the Long Civil Rights Movement* (in progress)

### Articles and Book Chapters

“Freedom Time: New Directions in Civil Rights Movement Scholarship.” Invited review essay for *American Quarterly*, vol. 75, no. 1 (March 2023).

“On (Not) *Waiting for Godot* in Mississippi.” Part of a special section on “Existentialisms: Blackness, Literature, and Performance” in *American Literature*, vol. 95, no. 1 (March 2023).

Guest Editor (with Soyica Colbert, Douglas A. Jones, Jr., and Shane Vogel), Special Section, “Existentialisms: Blackness, Literature, and Performance.” *American Literature*, vol. 95, no. 1 (March 2023).

“‘Experimenting with a New Technique:’ Performance and Rehearsal in the Civil Rights Movement.” *Theatre Journal*, vol. 73, no. 1 (March 2021): 1-17.

- Co-Winner, Oscar Brockett Essay Prize, 2022. Awarded by the American Society for Theatre Research for the best theatre essay written and published in English during the preceding calendar year.
- Honorable Mention, Outstanding Article Award, 2022. Awarded by the Association for Theatre in Higher Education.

“Teaching *The Second Sex*: A Conversation.” Co-authored with Soyica Colbert and Amber Musser. Special issue, “Teaching the Feminist ‘Classics’ Now,” ed. by Jennifer Nash and Samantha Pinto. *Feminist Formations*, vol. 32, no. 1 (2020): 98-116.

“Generational Schism, Fannie Lou Hamer, and the Future of Protest.” *TDR: The Drama Review* vol. 63, no. 1 (2018).

“Reconsidering the ‘American Style:’ Black Performers and Black Music in *Streetcar* and *Cat*.” *Theatre Journal*, vol. 68, no. 1 (2016): 1-15.

“A ‘Southern, Brown, Burnt Sensibility:’ *Four Saints in Three Acts*, Black Spain, and the Theatrical Pastoral.” Invited contribution to *Creating and Consuming the American South*, ed. by Martyn Bone, Brian Ward, and William A. Link (Tallahassee: University Press of Florida, 2015): 226-247.

“Next Up Downtown: A New Generation of Ensemble Performance.” *TDR: The Drama Review* vol. 54, no. 4. (2010): 11-38.

“‘The Magic of Song!’ John Lomax, Huddie Ledbetter, and the Staging of Circulation.” Invited contribution to *Performance in the Borderlands*, ed. by Harvey Young and Ramón Rivera-Servera (London: Palgrave MacMillan, 2010): 128-146.

“Highway 61 Revisited.” *TDR: The Drama Review* vol. 51, no. 3. (2007): 80-97.

“Floods of Memory (a post-Katrina Soundtrack).” *Performance Research* vol. 12, no. 2 (2007): 57-65.

## **Book and Performance Reviews**

Review of *Fictional Blues: Narrative Self-Invention from Bessie Smith to Jack White* by Kimberly Mack. *Journal of Popular Music Studies* vol. 34, no. 2 (2022): 146-148.

Review of *Rehearsing Revolutions: The Labor Drama Experiment and Radical Activism in the Early Twentieth Century* by Mary McAvoy. *Theatre Journal* vol. 72, no. 1 (2020): 118-119.

Review of *Stolen Time: Black Fad Performance and the Calypso Craze* by Shane Vogel. *Journal of American History*, vol. 106, no. 3 (2019): 815-816.

Review of *The Black Radical Tragic: Performance, Aesthetics, and the Unfinished Haitian Revolution* by Jeremy Matthew Glick. *TDR: The Drama Review* vol. 61, no. 2 (2017): 178-180.

Review of *Staging Faith: Religion and African American Theater from the Harlem Renaissance to World War II* by Craig R. Prentiss. *Modern Drama* vol. 58, no. 1 (2015): 152-154.

Review of *The African American Theatrical Body* by Soyica Diggs Colbert. *Theatre Journal* vol. 65, no. 2 (2013): 298-299.

Review of *Beyond Lift Every Voice and Sing* by Paula Marie Seniors. *African American Review* vol. 43, no. 4 (2009): 755-757.

Review of *Utopia in Performance* by Jill Dolan. *TDR: The Drama Review* vol. 52, no. 1 (2008): 206-208.

“Theatre is Hell.” Performance Review of *Oedipus X* by Rinde Eckert. *PAJ: A Journal of Performance and Art* vol. 28, no. 3. (2006): 56-59.

“I Didn’t See Anything: Performance, Eavesdropping and Sound.” Exhibition Review of Janet Cardiff and Georges Bures Miller. *PAJ: A Journal of Performance and Art* vol. 28, no. 1 (2006): 52-57.

### **Selected Additional Publications**

“The Empress of the Stage.” Invited contribution for NPR Music’s *Turning the Tables* series. August 2019. <https://www.npr.org/2019/08/09/748402597/empress-of-the-stage>

“Mama Ain’t Nobody’s Fool.” Invited contribution on the work of blueswoman Esther Mae “Mother” Scott to [hoodedutilitarian.com](http://hoodedutilitarian.com). November 2014.

“Theatre History in the New Millennium.” Invited response, Editor’s Forum. *Theatre Survey* vol. 46, no. 1 (2005): 119.

### **HONORS AND AWARDS**

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- 2022 Co-Winner, Oscar Brockett Essay Prize for “‘Experimenting with a New Technique:’ Performance, Rehearsal, and the Long Civil Rights Movement.” Awarded by the American Society for Theatre Research for the best theatre essays written and published in English during the preceding calendar year.
- 2022 Honorable Mention, Outstanding Article Award for “‘Experimenting with a New Technique:’ Performance, Rehearsal, and the Long Civil Rights Movement.” Awarded by the Association for Theatre in Higher Education.
- 2015 Errol Hill Award for *Staging the Blues*. Awarded by the American Society for Theater Research for outstanding scholarship in the field of African American theater and performance.
- 2015 John W. Frick Book Award for *Staging the Blues*. Awarded by the American Theatre and Drama Society for the best book published in American theatre and performance.
- 2015 Honorable Mention, the Barnard Hewitt Award for Outstanding Research in Theatre History for *Staging the Blues*. Awarded by the American Society for Theatre Research.
- 2015 Finalist, the George Freedley Memorial Award for *Staging the Blues*. Presented annually by the Theatre Library Association to an English-language book of exceptional scholarship that examines some aspect of live theatre or performance.
- 2011 Poorvu Family Prize for Interdisciplinary Teaching, Yale University.
- 2011 Vera Mowry Roberts Prize in Research and Publication for “‘The Magic of Song!’ John Lomax, Huddie Ledbetter, and the Staging of Circulation.” Awarded by the American

- Theatre and Drama Society for the best essay published in English by a junior faculty member.
- 2008 Honorable Mention, Gerald Kahan Prize. Awarded by the American Society for Theater Research for the best essay written by an untenured scholar.
- 2006 Co-Winner, *TDR: The Drama Review*, Graduate Student Essay Contest.

## **FELLOWSHIPS AND GRANTS**

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- 2022-2024 Indigenous St. Louis, a collaboration between settler institutions (including Wash U) and Native Community members focused on highlighting Native presence, art, and history in the St. Louis region. Supported by a Mellon-funded Divided City Grant from the Center for the Humanities (\$20,000) and the Provost's Office "Here and Next" (\$5000).
- 2022-2024 Incubator for Transdisciplinary Futures (Arts & Sciences) for the Black Joy Collaborative. \$15,000. Co-lead with Karma Frierson and Miguel Valerio.
- 2022 Faculty Fellowship, Center for the Humanities, Washington University in St. Louis.
- 2021 Small Grant, Center for the Study of Race, Ethnicity, and Equity, Washington University in St. Louis.
- 2018 Course Innovation Grant, Arts and Sciences, Washington University in St. Louis.
- 2017 National Endowment for the Humanities (NEH) Fellowship.
- 2017 Course Innovation Grant, Arts and Sciences, Washington University in St. Louis.
- 2015 Faculty Research Grant, Center for the Humanities, Washington University in St. Louis.
- 2014 Seed Grant, Center for the Humanities, Washington University in St. Louis.
- 2011 Hilles Publication Grant, Yale University.
- 2010 Morse Fellowship, Yale University.
- 2008 Research Grant, The Program in Ethnicity, Race, and Migration, Yale University.
- 2004 Thomas J. Marshall Travel Grant, American Society for Theater Research.

## INVITED LECTURES, WORKSHOPS, AND PRESENTATIONS

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### Invited Lectures

“People Get Ready: Practicing and Prefiguring Freedom.” Invited Keynote Speaker, Civil Rights and Civic Virtue Symposium. Auburn University at Montgomery. May 2024 (invited).

“The Freedom Vote of 1963.” Boyd School of Law, University of Nevada, Las Vegas. November 2020.

“On Action and Acting.” The Futures of American Studies Summer Institute. Dartmouth College. June 2019.

“The Sociodramatic Experiment.” Wake Forest University. February 2018.

“The Sociodramatic Experiment: Performing Nonviolence in the Civil Rights Movement.” Washington University in St. Louis. February 2018.

“Performing Nonviolence: Sociodrama and Sincerity in the Civil Rights Movement.” Texas A&M University. March 2017.

“Performing Nonviolence: Sociodrama and Sincerity in the Civil Rights Movement.” Florida State University. February 2017.

“Actresses, Empresses, and Queens: Blueswomen on the Tent Show Stage.” Women’s Society of Washington University. September 2016.

“Enacting Justice: Legal Performance in the Civil Rights Era.” Chicago Humanities Festival. October 2015.

“Rehearsing Nonviolence: Towards a Performance History of the Civil Rights Movement.” Washington University in St. Louis. April 2015.

“(Don’t) Take a Bow: On Curtain Calls and Concluding Songs.” Yale University. April 2015.

“Sequins and Civil Rights: Sister Rosetta Tharpe and *The Blues and Gospel Train*.” Interdisciplinary Performance and the Liberal Arts Center (iPLACE), Wake Forest University. February 2015.

“Rehearsing, Practicing, Testing: The Mississippi Freedom Vote of 1963.” Brown University. February 2012.

“Bejeweled Blues: Performances of Value on the Tent Show Stage.” Yale University. September 2011.

Keynote address, “Tennessee Williams, Paris Blues, and the Circum-Atlantic South.” “Transatlantic Acts: Performance on the Move” conference. August 2011.

“Staging the South: Theatricality with a Double Edge.” University of Copenhagen. August 2010.

“The Delta Comes to Chorltonville.” Center for Research in the Arts, Humanities, and Social Sciences. University of Cambridge. June 2009.

### **Invited Workshops and Presentations**

“Tennessee Williams, Black Arts, and the Long Civil Rights Movement.” Tennessee Williams Festival, St. Louis, Missouri. September 2023.

“Acting As If You Were Free to Act.” Faculty Colloquium, Danforth Center for Religion and Politics. Washington University in St. Louis. September 2021.

“Practicing Parallelism: The Freedom Vote of 1963.” Workshop on Politics, Ethics, and Society. Washington University in St. Louis. April 2021.

“Practicing Parallelism.” Performance Studies Working Group, Yale University. March 2021.

“On Readiness: Rehearsal and Anticipation in the Long Civil Rights Movement.” Harvard University. November 2020.

“American Studies in Performance.” Radcliffe Institute for Advanced Study, Harvard University. July 2017.

### **Other Presentations**

Panelist, “A Passion for American Studies: Attracting Majors, Encouraging Our Students.” American Studies Association. November 2023.

Panelist, “Applying for Grants and Fellowships.” Center for the Humanities. Washington University in St. Louis. August 2022.

Panelist, “Applying for Grants and Fellowships.” Center for the Humanities. Washington University in St. Louis. April 2019.

Panelist, “Arts Research.” [moving.media@brown](mailto:moving.media@brown) conference. Brown University. October 2016.

Moderator, “Our Blood is Strong: A Conversation on Community, Identity, and Policing.” A conversation between journalist Amy Alexander and playwright Dael Orlandersmith, St. Louis Repertory Company. October 2016.

Respondent to Amber Musser. Women’s, Gender, and Sexuality Studies Colloquium Series. Washington University in St. Louis. October 2016.

Respondent to Jasmine Mahmoud. Workshop on Politics, Ethics, and Society Colloquium Series. Washington University in St. Louis. September 2016.

Panelist, “A 50-Year Reflection: From ‘Blues for Mister Charlie’ to Ferguson.” Washington University in St. Louis. February 2015.

Featured faculty author, “Staging the Blues.” Center for the Humanities Faculty Book Celebration. Washington University in St. Louis. November 2014.

Moderator, “Fresh Faces,” Symposium at Double Edge Theater, Ashfield, MA. April 19, 2009.

## CONFERENCE PRESENTATIONS

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Working Session Convenor, “Repetition, Readiness, and the Future Effects of Rehearsal.” American Society for Theatre Research. 2020, 2021.

“*Unmarked at 25.*” American Studies Association. Atlanta, Georgia. November 2018.

“Augusto Boal, H. Rap Brown, and Rehearsing for Revolution.” Association for Theater in Higher Education. Boston, Massachusetts. August 2018.

“Dramatizing Dissent: Nonviolence Training and Theatrical Tactics in the Civil Rights Movement.” American Studies Association. Chicago, Illinois. November 2017.

“Rehearsing Nonviolence: Towards a Theater History of the Civil Rights Movement.” Plenary presentation, American Society for Theatre Research. Portland, Oregon. November 2015.

“Conditional Histories: Notes on Performances that (Never) Occurred.” Performance Studies International. Stanford, California. June 2013.

“A Place to Sing, to Dance, and to Talk: Theatrical Performance and Social Reform at the Highlander Folk School.” American Society for Theatre Research. Nashville, Tennessee. November 2012.

“Reframing in Retrospect: The Fourteenth Amendment Reconsidered.” Association for Theater in Higher Education. Washington, D.C. August 2012.

“Mock Trials: Rehearsing for *Brown v. Board of Education.*” Association for Theater in Higher Education. Washington, D.C. August 2012.

“Reconsidering Waste: Rehearsing Voting Rights in Mississippi.” American Society for Theatre Research Working Session. Montreal, Quebec. November 2011.

“Casting the Vote.” Association for Theater in Higher Education. Chicago, Illinois. August 2011.

“Bejeweled Blues: Performances of Value on the Tent Show Stage.” EMP Pop Conference. Los Angeles, California. February 2011.

“Casting the Vote: The Mississippi Freedom Vote of 1963.” American Studies Association. San Antonio, Texas. November 2010.

“Cottonopoli: The Delta Comes to Chorltonville.” American Studies Symposium. Yale University. May 2010.

“Performing the Interrogative: The Question of ‘How Long Brethren?’” American Society for Theater Research Working Session. San Juan, Puerto Rico. November 2009.

“The Delta in Chorltonville.” Association for Theater in Higher Education. New York, New York. August 2009.

“The Blues and Gospel Train.” American Society for Theater Research. Boston, Massachusetts. November 2008.

“*On the Road* On the Road: Touring the Kerouac Scroll.” Association for Theater in Higher Education. Denver, Colorado. July 2008.

“Staging Mobility/Staging Otherness: The Allegory of *Four Saints in Three Acts*.” Performance Studies International. New York, New York. November 2007.

“Jesus, the South is Fine, Isn’t it?: Alan Lomax in Mississippi.” American Studies Association. Philadelphia, Pennsylvania. October 2007.

“Let the Curtain Fall Upon this Final Scene: The Lomaxes and the American South.” Association for Theater in Higher Education. New Orleans, Louisiana. July 2007.

“Putting the Soul Back in the Home.” Association for Theater in Higher Education. Chicago, Illinois. August 2006.

“Mobile Modernisms: Circum-Atlantic Performance.” The Space Between: Literature and Culture Between the Wars. Bucknell University. June 2006.

“Staging the Black Atlantic.” Space as a Category of Analysis: New Perspectives. Brown University. April 2006.

“I Didn’t See Anything: Performance, Eavesdropping, and Spatialized Sound.” Association for Theater in Higher Education. San Francisco, CA. July 2005.

“Your Home Away from Home: Travel, Performance, and The Shack Up Inn.” Association for Theater in Higher Education. Toronto, Canada. July 2004.

“Sketches of Spain? *Four Saints in Three Acts*, Black Spain, and African-America.” American Society for Theater Research. Durham, NC. November 2003.

“Where You At? Over Here! Race, Rap, and Aural Drag.” American Studies Association. Hartford, CT. October 2003.

## **TEACHING and ADVISING**

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### **Graduate**

On Location: An American Culture Studies Travel Seminar to Charleston, the Low Country, and the Sea Islands (3 week, 3 credit summer course team-taught with Geoff Ward)\*

Prefiguration and Performance

Performing Sound: Pleasure and Politics in Popular Music\*

Performing Nonviolence

Race, Memory, and Performance\*

Performance and Protest in the Long Civil Rights Movement

Introduction to Graduate Studies in Theatre and Performance Studies

Dramatic Theory\*

Black Politics and Performance in the Twentieth-Century US (team-taught with Jonathan Holloway)

Performance Historiography

\*Indicates mixed graduate/undergraduate courses

### **Undergraduate**

Performance and Politics in Historical Practice

African American Theater and Performance

Introduction to American Studies

Artists and Crisis

Contemporary American Theatre and Performance

Race and Performance

Populism, Politics, and Performance

Theatre Culture Studies III: Melodrama to Modernism

Modern Drama and Modern Technologies

Staging the South

Survey of Theater and Drama I and II

### **Special Project**

“Black Acts: Creativity and Celebrity in Twentieth-Century Theater.” May 2013. During this semester-long project, undergraduate students explored archival materials in the James Weldon Johnson Collection at the Beinecke Library and curated a web exhibition featuring the work of artists including Harry Belafonte, Zora Neale Hurston, Langston Hughes, and Aida Overton Walker.

### **Dissertation Committees**

Varun Chandrasekhar (Wash U, Music); Felipe Guz Tinoco (Wash U, Music); Stephen Reaugh (Wash U, English); Ashley Pribyl (Wash U, Music); Daniel Fister (Wash U, Music); Madison Moore (Yale, American Studies)

### **Master’s Thesis Committees**

Chair: Sophie Capobianco (2024), Ryan Hung (2023), Ellie Maag (2021), Madison House-Tuck (2021), Emily Finck (2020); Nathan Lamp (2019); Dan Washelesky (2019). Committee Member: Minjoo Kim, Will Bonfiglio, Jay Buchanan, Holly Gabelmann, Myles Hesse, Alex Knapp, David Turkel, Kelley Abell, Justin Wright, Brett Carr, Vincent “Jim” Short, Rachel Blumer, Alina Volobuyeva

### **Mellon Mays Undergraduate Fellowship Mentor**

Jordan Coley; Cienna Thompson; Chelsea Whitaker

### **Senior Thesis Advisor**

Amanda Chang; Jamie Kallestad (awarded Norman Pearson Prize in American Studies); Sam Ng (awarded the Pickens Prize in African American Studies); Michael Liebenluft (awarded Metcalf Prize in Theater Studies); Naomi Bland (awarded the Lily Rosen Prize in Women's, Gender, and Sexuality Studies); Melinda Paul; Madeline Johnson; Emily Jenda; Quincy O'Neal; Mark Sonnenblick; Simon Swartzman; Brendan Ternus; Lian Walden.

## **SERVICE**

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### **Service to Washington University in St. Louis**

Co-convenor (with Elizabeth Childs), "Native Art, Collections, and NAGRPA." April 2024 (anticipated).

Member, Playwriting Search Committee, Performing Arts/English. 2023.

Faculty Lead Organizer, Distinguished Visiting Scholar Malinda Maynor Lowery. March 2023.

Coordinator, Performing Arts Department Works-in-Progress Series. September 2022-present.

Chair, Latinx Performance Search Committee, Performing Arts/American Culture Studies. 2022.

Executive Committee, Arts & Sciences New Building. 2022-present.

Long Range Capital Planning Committee for Arts & Sciences. 2021-present.

Architect Selection Committee, Arts & Sciences New Building. 2022.

Ad-hoc Faculty Hiring Proposal Review Committee (Arts & Sciences). April 2021-May 2021.

Strategic Planning Working Group (Provostial Level): Research, Scholarship, and Creative Practice. 2021.

Arts and Sciences Faculty Council. 2018-2021 (co-chair 2020-2021 AY).

Director of Graduate Studies, A.M. in Theatre and Performance Studies. 2018-2021.

Graduate Committee, Performing Arts Department. 2013-2015; 2018-2021; 2023-present.

Equity, Diversity, and Inclusion Working Group. Performing Arts Department. 2018-2021.

Production Committee, Performing Arts. 2017-2021.

Search Committee, Music/Ethnomusicology. 2018-2019.

Faculty Advisory Committee, University College. 2017-2020.

Faculty Advisory Board, American Culture Studies. 2015-2020.

Arts and Sciences Curriculum Advisory Committee. 2018-2020.

Co-Convenor (with Amber Musser), “Embodying Intimacy: New Work in Voice and Performance.” A two-day conference featuring three invited guests. February 2018.

Colloquium Committee (chair). Performing Arts. 2015-2018.

Co-Director (with Patrick Burke), “RPM: Race and Popular Music” Faculty Initiative and Lecture Series. American Culture Studies. 2014-2018.

Co-Director (with Amber Musser), “Voice and Sexuality” Working Group. Center for the Humanities. 2016-2018.

Executive Committee, Center for the Humanities. 2014-2017.

Discussion Leader, First Year Reading Program. 2015, 2016.

Faculty Advisor, Student Liaison Board, Performing Arts Department. Fall 2014-2016.

### **Service to Yale University**

Director of Undergraduate Studies, Theater Studies. Fall 2012.

Job Search Committee, Theater Studies and East Asian Languages and Literatures. 2011-2012.

Job Search Committee, African American Studies and English. 2009-2010.

Theater Studies Advisory Committee, 2009-2013.

Graduate Admissions Committee, American Studies. 2010.

Graduate Admissions Committee, African American Studies. 2009-2013.

Curriculum Committee, American Studies. 2009-2010.

Curriculum Committee, African American Studies. 2008-2009.

### **Service to the Profession**

Review Panelist, Ford Foundation. 2022, 2023.

John W. Frick Book Prize Committee, American Theatre and Drama Society. 2022-2025 (chair AY 2022-2023, 2023-2024).

Executive Committee Member, American Society for Theatre Research. Elected position. Term of service: 2020-2022.

Mentor to first-time conference attendees. American Society for Theatre Research. 2022.

Review Panelist, National Endowment for the Humanities. 2019.

Co-Editor (with Dominika Laster), Book Review section. *TDR: The Drama Review*. 2013-2017.

Editorial Board, *Global Performance Studies*. 2016-present.

Co-Convener (with Gad Guterman), Field Conversation/Career Development Sessions, American Society for Theatre Research. 2015-2018.

Mentor, Emerging Scholars Program. Performance Studies Focus Group. 2013, 2014.

Focus Group Representative, Performance Studies Focus Group. 2010-2012.

Conference Planner, Performance Studies Focus Group. 2009-2010.

Manuscript reviewer for *Theatre Journal*, *Women and Performance*, *ASAP/Journal*, *American Music*, *Feminist Formations*, *Theatre Survey*, *African American Review*, Oxford University Press, University of California Press, Duke University Press, Yale University Press.

Tenure and promotion reviews completed for Northwestern University, University of Indiana, Franklin and Marshall College

## **PRODUCTION EXPERIENCE**

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### **Directing**

*Grand*, by Sophie Tegenu. Hotchner Festival of New Plays, October 2020. Staged Reading.

*Mrs. Kelley's Igloo*, by Sophie Tegenu. Hotchner Festival of New Plays, September 2019. Staged Reading.

*Library Love Story*, by Rachel Wilson. Hotchner Festival of New Plays, September 2015. Staged Reading.

*Adding Machine: A Musical*. Yale University. November 2011.

*It or Her*, by Alena Smith. Philadelphia Live Arts Festival. September 2006.

*Red Herring*, by Michael Hollinger. Brown University. February 2006.

*Anamnesis*. Created by Paige McGinley and Christina Tsoules. Providence College. February 2005.

*The Correspondence Project.: A Performance in Three Parts*, created by Paige McGinley and Christina Tsoules. Providence, RI (October 2003), Hartford, CT (February 2004), Smithfield, RI (June 2004).

*Waiting for Godot* (assistant director to Richard Schechner). Theater Confrontations Festival. Lublin, Poland. 2002.

*Dancing Girls*, by Ailene King. Adapted from short stories by Margaret Atwood. 2001.

*Hamletmachine*. Co-director, with Megan Shea. Trinity College, 1999.

### **Dramaturgy**

Dramaturgical supervisor, *Angels in America, Part I: Millennium Approaches* (Performing Arts Department production, Washington University in St. Louis). 2018-2019.

*Book of Days*, by Lanford Wilson. Leeds Theater, Brown University. 2004.

*The Museum Play*, by Jordan Harrison. McCormack Theater, Brown University. 2004.

*God Save Gertrude*, by Deborah Stein. McCormack Theater, Brown University. 2003.

*Shapeshifter*, by Laura Schellhardt. McCormack Theater, Brown University. 2003.

Literary Assistant. Magic Theater, San Francisco, CA. 2000-2001.