

**Carrie J. Preston**  
**Professor, Department of English**  
**Women's, Gender, & Sexuality Studies Program**  
**Associate Director, Center on Forced Displacement**  
**Boston University**

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## **PROFESSIONAL HISTORY**

Professor of English and Women's, Gender, & Sexuality Studies, Boston University, 2018-present  
Associate Director, Center on Forced Displacement, 2022-present  
Arvind and Chandan Nandlal Kilachand Professor & Director, Kilachand Honors College, 2017-2023  
Director of the Program in Women's, Gender, & Sexuality Studies, 2014-2016  
Associate Professor, 2012-2018  
Assistant Professor, 2006-2012

## **EDUCATION**

Ph.D. Literatures in English, Women's Studies Certification, Rutgers University, 2006; M. A., 2003  
B.A. English and Dance, Michigan State University, 2000

## **SELECTED PUBLICATIONS**

### **Books**

*Complicit Participation: The Liberal Audience for Theater of Racial Justice* (Oxford University Press, 2024) examines the political and pedagogical work of audience participation, with studies of Jean Genet's *The Blacks*, Branden Jacobs-Jenkins's *An Octoroon*, Broadway's *Shuffle Along* and *Hamilton*, Anna Deavere Smith's *Notes from the Field*, and Claudia Rankine's *The White Card*.  
*Mexico-US and Serbia-EU Border Lives and Works* (Anthem Press, 2025) an edited volume that brings interdisciplinary perspectives to bear on the practices and policies the US and EU use to externalize their borders and prevent migrants from reaching their states. Authors consider the impact of illegal pushbacks, policing by third parties, permanent encampment, and more on the health and wellbeing of migrants.

*Learning to Kneel: Noh, Modernism, and Journeys in Teaching* (Columbia University Press, 2016); considers the influence of Japanese noh theater on transnational modernism with chapters on W. B. Yeats, Ito Michio, Ezra Pound, Bertolt Brecht, Benjamin Britten, and Samuel Beckett.

*Finalist for the Modernist Studies Association Book Prize*

*Modernism's Mythic Pose: Gender, Genre, Solo Performance* (Oxford University Press, 2011); a study of modernist solos in modern dance, film, and poetic recitation and the subjectivities they construct, with case studies of Isadora Duncan and H.D.

*Winner of the 2011 De La Torre Bueno Award in Dance Studies*

### **Articles and Essays**

"Highlighting the Need for More Holistic, Participatory Design of Assistive Technologies in Displacement Settings," *Frontiers in Public Health* (February 2026), with Helen Lindsay, Rashmina J. Sayeeda, Yanina Nahum, Rana Hussein, and Muhammad H. Zaman.

"Tijuana-San Diego Border Acts: To Externalize, Marry, Erase, and Prototype the Border," in *Mexico-US, Serbia-EU Border Lives and Works*, eds. Marina Lazetic, Carrie J. Preston, and Muhammad Zaman (Anthem: 2025), pp. 179-198.

"Pine Barrens," in *Intercultural Japanese Noh Theatre: Texts and Analyses of English-language Noh*, eds. Richard Emmert & Ashley Thorpe (Bloomsbury: Methuen Drama, 2024).

- “Shuffle Along (1921) and the Challenges of Black Modernist Performance on the Contemporary Stage,” in *Edinburgh Companion to Modernist Drama as Contemporary Theatre*, ed. Claire Warden (2023).
- “Honors Liberal Arts for the 21<sup>st</sup> Century,” in *A Comprehensive Guide to Honors Colleges*, ed. Richard Badenhausen (National Collegiate Honors Council, 2023).
- “The Humanities of Migration and Health,” in *Migration and Health*, eds. Sandro Galea, Catherine Ettman, and Muhammad Zaman (Chicago: University of Chicago Press, 2022).
- “Participation, Pandemic, and the Pucker in Taylor Mac’s *The Lily’s Revenge*” in *Taylor Mac*, eds. Sean Edgecomb & David Román (University of Michigan Press, 2022).
- “Ozu’s *A Story of Floating Weeds* and the Art of Being Behind,” in *A Modernist Cinema*, eds. Scott Klein & Michael Valdez Moses (New York: Oxford University Press, 2021).
- “Ezra Pound as Noh Student: The Lessons of *Hagoromo’s Angel*,” *Approaches to Teaching Pound*, eds. Ira Nadel & Demetres Tryphonopoulos (Modern Language Association, 2021).
- “Teaching ‘Problematic’ Yeats: Relevance without Recuperation,” *International Yeats Studies* 4.1 (2020): 1-14.
- “Gender and Sexuality,” in *The New Ezra Pound Studies*, ed. Mark Byron (Cambridge University Press, 2019): 196-207.
- “Fluidity,” in *Reading “The Waste Land” with the #MeToo Generation, Modernism/modernity Print Plus*, Vol. 4 Cycle 4 (Mar 4, 2019). <https://modernismmodernity.org/user/394>
- “Modernism and Performance: A Conversation with Carrie Preston,” in *Modernism on the World Stage, Modernism/modernity Print Plus*, Vol. 4 Cycle 3 (Oct 15, 2019). <https://soundcloud.com/user-341064034-729419482>
- “Blackfaced at *The Blacks*: Audience Participation in Jean Genet’s Lessons on Race and Gender,” *Modern Drama*, 62.1 (2019): 1-22.
- “*Sweeney Agonistes* in Noh Mask: T. S. Eliot, Japanese Noh, and the Fragments of World Drama,” *Neohelicon*, ([online](#) 11 Dec. 2018). 46.1(2019): 97-113
- “Hissing, Bidding, and Lynching: Participation in Jacobs-Jenkins’s *An Octoroon* and the Melodramatics of American Racism,” *The Drama Review*, 62.4 (2018): 64-80.
- “Translation in Noh Time,” *Modernism/modernity Print Plus*, Vol. 3 Cycle 3 (Aug 20, 2018), <https://modernismmodernity.org/forums/posts/translation-noh-time>
- “Chapter 8. Dance,” in *Cambridge Companion to Modernist Cultures*, ed. Celia Marshik (Cambridge, UK: Cambridge University Press, 2014): 128-144.
- “Modernism’s Dancing Marionettes: Oskar Schlemmer, Michel Fokine, and Ito Michio,” *Modernist Cultures* 9.1 (2014): 115-133.
- “Michio Ito’s Shadow: Searching for the Transnational in Solo Dance,” in *On Stage Alone: Soloists and the Formation of the Modern Dance Canon*, eds. Claudia Gitelman & Barbara Palfy (Gainesville: University Press of Florida, 2012): 7-30.
- “Taking Direction from Beckett: Noh/No, *Footfalls/Pas*,” in *Back to the Beckett Text*, ed. Tomasz Wiśniewski (Gdansk: University of Gdansk Press, 2012): 155-78.
- “Joyce’s Reading Bodies and the Kinesthetics of the Modernist Novel,” *Twentieth-Century Literature* 55.2 (2009): 232-254.
- “Posing Modernism: Delsartism in Modern Dance and Silent Film,” *Theatre Journal* 61.2 (2009): 213-233.
- “The Motor in the Soul: Isadora Duncan and Modernist Performance,” *Modernism/modernity* 12:2 (2005): 273-289.
- Guest Editing**
- Special Issue, “Modernism and Dance,” *Modernist Cultures* 9.1 (2014). Seven essays including Preston’s “Introduction” and “Modernism’s Dancing Marionettes: Oskar Schlemmer, Mikhail Fokine, and Ito Michio” were published to coincide with the centenary of *Le Sacre du Printemps*.
- Review Essays**

“*You! hypocrite lecteur!*: New Readings of T. S. Eliot, New Modernisms,” *Twentieth-Century Literature* 53:3 (2007): 414-420.

#### Reviews and Short Pieces

“The Border Crossed Us’: Memory and Resistance in the Shadow of the Wall,” *CFD Magazine* (Nov. 2025): <https://www.criticalforceddisplacement.com/>

Review of *The Home I Worked to Make: Voices from the New Syrian Diaspora*, *CFD Magazine* (Nov. 2024): <https://www.criticalforceddisplacement.com/cfd-magazine-articles/thehomeiworkedtocomplete>

“Joining Little Amal’s Journey Across America: Words and Images about Mobility,” *CFD Magazine* (April, 2024): <https://www.criticalforceddisplacement.com/cfd-magazine-articles/nbspjoining-little-amals-journey-across-america-words-and-images-about-mobility-and-human-rightsnbsp>

“It’s Time to Upgrade to Ungrading,” op-ed with Sarah Madsen Hardy, Davida Pines, and Deborah Breen, *BU Today* (May 11, 2022): <https://www.bu.edu/articles/2022/pov-upgrade-to-ungrading/>

“The Importance of Teaching and Learning about Afghan Refugees,” op-ed with Muhammad Zaman, *BU Today* (September 20, 2021): <https://www.bu.edu/articles/2021/pov-the-importance-of-teaching-and-learning-about-afghan-refugees/>

“The Trump Administration has used COVID to realize its longstanding anti-immigration agenda,” op-ed in *Uncertainty and Force Displacement* (November 11, 2020):

<https://mailchi.mp/ed6da3443423/return-forced-displacement-3566404?e=9592a13eaa>

“Lost and Found,” *Bright Lights Festival*, Lincoln Center, Fall 2018.

“Do You Make Them Call You ‘Professor’? Why I began to rethink my views on classroom decorum,” *The Chronicle of Higher Education* (November, 2, 2016) <http://www.chronicle.com/article/Do-You-Make-Them-Call-You/238282>.

“Review of *America Dancing: From the Cakewalk to the Moonwalk* by Megan Pugh,” *Modernism/modernity* 23.4 (2016): 913-916.

“*Zahdi Dates and Poppies*: Noh Drama at Boston University” with Ty Furman, *Howlround* (March 29, 2016) <http://howlround.com/zahdi-dates-and-poppies-noh-drama-at-boston-university>

“Isadora Duncan” and “François Delsarte,” *Routledge Encyclopedia of Modernism* <http://rem.routledge.com> (2016).

“Review of *Social Dance and the Modernist Imagination in Interwar Britain* by Rishona Zimring,” *Woolf Studies Annual* 20 (2014): 114-117.

“Review of *Modernist Writings and Religio-scientific Discourse: H.D., Loy, and Toomer* by Lara Vetter,” *Twentieth-Century Literature* 59.1 (2013).

“Yvonne Rainer: Posing Feeling in Film and Dance,” *tanz* [dance] (April 2012): 60-61.

“Theatre Nohgaku at Boston University,” *In the Noh* 6.1-2 (2011): 4-5.

“Beckett at MLA 2011,” *The Beckett Circle* 34.1 (2011): 5-6.

“Forrest Coggan’s *ToYoZa, Theatre of the Far East*,” *In the Noh* 5.3-4 (2010): 10-12.

“*Isadora...no apologies*,” *Theatre Journal*. 55.3 (2003): 511-513.

#### Interviews

“Interview with Jim Harrison,” *Conversations with Jim Harrison*, ed. Robert DeMott (Jackson: University Press of Mississippi, 2002), 221-240.

“Interview with Diane Wakoski,” *Red Cedar Review* 35.1 (1999): 14-28.

#### SELECTED CREATIVE PUBLICATIONS AND PERFORMANCES

*Zahdi Dates and Poppies* and “Introduction,” in *Intercultural Japanese Noh Theatre: Texts and Analyses of English-language Noh*, eds. Richard Emmert & Ashley Thorpe (Bloomsbury: Methuen Drama, 2024).

“Falling Paper” in *Souvenir: Foreign Expressions of Japan*, at MAGMA, Gloucester, February 22, 2020. *Zahdi Dates and Poppies*, an original noh-inspired play written and choreographed by Preston with a score by David Crandall; developed in residency at the Ko Festival, Amherst, July 13-25; premiered in Boston, March 30-31, 2016.

“Having given you so little (draft #12),” awarded the Scene MetroSpace poetry prize and publication in *City Pulse*, December 5, 2012.

Choreographer, *Where Heaven and Earth Meet*, directed by Ron Richardson, Boston University College of Fine Arts, December 8-12, 2010.

*The Origins of the Nodo and Other Postcards from Japan*, performance of original poetry with a score composed and performed by David Crandall at Scene MetroSpace, East Lansing, Michigan, September 23, 2010.

“Baking Bread One Morning of my Country’s Dying,” Finalist and Publication in the 2008 War Poetry Contest. [http://www.winningwriters.com/contests/war/2008/wa08\\_preston.php](http://www.winningwriters.com/contests/war/2008/wa08_preston.php).

“Diane Wakoski and the Sapphos,” poetry reading at Scene MetroSpace, East Lansing, Michigan, November 22, 2008.

*War and Quiet Flowers*, performance of original poetry in Challenge Theatre’s program at 6<sup>th</sup> at Penn Theater, San Diego, CA, January 7-24, 2007. Reviewed by NPR Theater Critic, Pat Launer.

“I Also Married the War,” “The camis come out,” and “War Paperwork,” Third Place and Publication in the 2006 War Poetry Contest. [http://www.winningwriters.com/contests/war/2006/wa06\\_preston.php](http://www.winningwriters.com/contests/war/2006/wa06_preston.php).

“Just Before I Marry, My Mother Teaches me to Eat Grapefruit,” “Fly Fishing with a man who is not my Fiancé,” “Anniversary,” “Moss,” and “Matryoshka Doll,” poems in *LOCUSPOINT*, Sept. 2006.

“slice,” poem in *Red Cedar Review* 40.1, 2005.

*Lake Effect 8*, a chapbook of original poems published by Paper Airplane Press, March 2004.

"In the Waiting Room, NJ Cancer Institute," poem in *Ellipsis...Literature and Art*, 2004.

“Dear Sheba,” poem in *Solomon and Sheba Midrash with Alicia Ostriker*, May 2004.

"Coloring the Shells," poem in *Red Cedar Review* 39.1, 2004.

*Writing Ground Zero: The 9/11 Theater Project*, a full-length play co-written, directed, and performed by Carrie J. Preston, Jody P. Persons, and Alex S. DeFazio at Dixon Place (NY), The Raw Space (NY), and Mason Gross (NJ). Awarded a 2002 Puffin Grant, September 2002.

“The Black Egg,” a performance piece co-written, choreographed, and directed by Carrie J. Preston, Jody P. Persons, and Alex Defazio at Dixon Place (NY) and Mason Gross (NJ), September 2001.

"Two Sidewalks Out of Eden," a performance piece co-written, choreographed, and performed by Carrie J. Preston and Jody P. Persons at The Raw Space, New York City, June 2001.

"To the Stomping Ground," poem in *Red Cedar Review* 35.2. Winner of 2000 Swarthout Literary Prize.

"Caduceus," poem in *Red Cedar Review* 34.2. Winner of the 1999 Jim Cash Poetry Prize.

## AWARDS, FELLOWSHIPS, AND GRANTS

### National and International

2022	Mellon Foundation Sawyer Seminar Grant
2013	Breeden Eminent Scholar Chair in the Arts and Humanities, Auburn University (declined)
2012	De La Torre Bueno Award for a book in dance studies
2012	Charles A. Ryskamp Research Fellowship, Alternate (not funded)
2009	Japan Society for the Promotion of Science Postdoctoral Research Grant, Co-Principal Investigator, “Noh and Euro-American Performance: Possibilities for New Perspectives” with partners at Nogami Memorial Noh Research Institute of Hosei University, Tokyo
2007	National Endowment for the Humanities Seminar Participant, <i>Ulysses: Texts and Contexts</i> , Dublin, Ireland, June 25-August 4, 2007
2005	Andrew W. Mellon Dissertation Research Grant
2003	Cavanaugh Award, National Society of Arts and Letters Poetry Competition
2000	Andrew W. Mellon Fellowship in Humanistic Studies

### At Boston University

2015	United Methodist Church Scholar-Teacher of the Year Award
2013	The Frank and Lynne Wisneski Award for Excellence in Teaching

2010-2011 Boston University Humanities Foundation, Junior Faculty Fellowship  
2007-2010 Peter Paul Career Development Professorship  
2008 Excellence in Student Advising Award

## CONFERENCES AND PRESENTATIONS

### Invited Lectures

- “The Modernist Origins of Critical Forced Displacement Studies: Hannah Arendt’s ‘We Refugees’ and James Joyce’s *Ulysses*,” Nanjing University, China, June 23, 2025.
- “*Ulysses*, Movement, and the Origins of Critical Displacement Studies,” Keogh-Naughton Institute, Notre Dame University, February 9, 2024.
- “The F-Word: Approaching Feminism and Allyship,” Bank of New York Mellon, New York, November 15, 2023.
- “Gender and Sexuality on the Balkans Route to Europe,” 2023 Interdisciplinary Summer School on Forced Displacement, University of Belgrade, July 17 – 28, 2023.
- “New Trends in Theater and Performance Studies,” Symposium in Honor of Elin Diamond, Rutgers University, December 12, 2022.
- “Broadway’s 2016 Duel: *Shuffle Along* and *Hamilton*,” Nanyang Technological University, Singapore, February 23, 2022.
- “Performing Borders, Policing Borders,” Mellon School of Theater and Performance Research, Harvard University, June 10, 2021.
- “Interdisciplinary Perspectives on Refugee Crises and the Role of the Humanities,” Emergent Trends in Refugee and Humanitarian Studies: Bridging the Arts and Sciences, University of Cypress, January 7, 2019.
- “The 2016 Broadway Duel between *Shuffle Along* and *Hamilton*: Black Performance and American History,” *Institute of Contemporary Art*, Boston, MA, February 26, 2018.
- “Translation in Noh Time,” The Unbinding Prometheus Project Seminar Series, University of Pennsylvania, March 21, 2017.
- “Theater in the ‘Deep’: W. B. Yeats’s *At the Hawk’s Well* and Japanese Noh,” Keynote talk for the Yeats and Asia Symposium, East Asian Studies & Research Centre, Universitat Autònoma de Barcelona, December 15-17, 2016.
- “Blackfaced at *The Blacks*: Lessons about Race and Gender from Jean Genet” and a workshop on graduate professionalization, New York/New Jersey Modernism Seminar, Rutgers University, April 29, 2016.
- “Learning to Kneel for *Hagoromo*: Ezra Pound as Noh Student” and a workshop on interdisciplinary research, Wake Forest University, November 4-5, 2015.
- “Performance and Pedagogy,” Rutgers University, Performance and... Symposium, October 30, 2015.
- “Yeats and the dancer in a ‘terrible mask with golden eyes,’” Boston College, Yeats Symposium, October 24, 2015.
- “Undead Plays: Yeats’s Irish National Theater and Japanese Noh Drama,” Interdisciplinary Performance Studies at Yale University, New Haven CT, April 18, 2015.
- “Noh Movement and Contemporary Performance,” Tufts University, Medford, MA, March 15, 2014.
- “Noh Echoes, No Conductor: Benjamin Britten’s *Curlow River* and the Measures of Intercultural Performance”: DramaNet 2013, Institut für Romanische Philologie/Peter Szondi-Institut, Freie Universität Berlin, November 28, 2013.
- “Isadora Duncan’s Modernist Pose: Looking Back and to the *Rite*” and “What’s modernist about modern dance?”: University of North Carolina, April 9, 2013.
- “Learning to Kneel for *Hagoromo*: Ezra Pound as Noh Student”: University of Georgia’s Modernism Seminar, Athens, GA, October 8, 2012.
- “Yeats, Noh Lessons, and Haunting Nationalism”: Harvard Drama Colloquium, Cambridge, MA, September 25, 2012.

- "Yeats's Irish Theater, Japanese Noh Drama, and the Play of Undead Nations": Keynote at the New England Branch American Conference for Irish Studies, Bridgewater State University, Bridgewater, MA, October 14-15, 2011.
- "Orientalism[s]: Ito Michio 伊藤, W.B. Yeats, and Noh 能 Performance": Hosei University, Tokyo, Japan, June 3, 2009.
- "Noh and Euro-American Performance: Possibilities for New Perspectives": Performance/presentation sponsored by the Nogami Memorial Noh Research Institute, Hosei University, Tokyo, Japan, May 18, 2009.
- "Posed Performance and the Kinaesthetics of Modernism": Modernism Seminar, Harvard Humanities Center, May 1, 2007.
- "Gesture and Pose: Nineteenth Century Solo Performances and the Advent of Modernism": Twentieth-Century Studies Colloquium, Rutgers University, New Brunswick, NJ, December 14, 2005.
- Conference Papers**
- "Joyce's 'new Bloomusalem' in Critical Displacement Studies: Or why K.D. will never let me shake Ulysses," Modernism and the Music of Irony, San Diego, CA, April 18, 2026.
- "Asias in the Americas: Performances, Exhibitions, Archives, Repertoires," Modernist Studies Association Annual Conference (MSA), Boston, MA, October 9-12, 2025.
- "Ulysses, Hannah Arendt, and the Modernist Origins of Critical Forced Displacement Studies," Modernist Studies Association Annual Conference (MSA), Chicago, IL, November 7-10, 2024.
- "The Mobilities of Little Amal through States in/of Polycrisis," IMISCOE 2024 Spring Conference, MiReKoc Migration Research Center, Istanbul, Turkey, April 17-19, 2024.
- "Who is Learning from Experiential Learning? Iterations across programs created by BU's Center on Forced Displacement," International Studies Association Annual Conference, San Francisco, CA, April 4-6, 2024.
- "Climate Migration Narratives and their Impact: A Case Study of Pakistan," Development Studies Association Annual Conference, University of Reading, June 28-30, 2023.
- "Teaching Forced Displacement: The Power and Limits of Empathy," with Muhammad, Zaman, International Studies Association, Quebec, Montreal, March 15-18, 2023.
- "Filming from Behind and Below: How Ozu Yasujirō Frames Modernism, Tradition, and the Transnational," Modernist Studies Association Annual Conference (MSA), Portland, Oregon, October 27-30, 2022.
- "Is the New Modernist Studies Feminist," British Association for Modernist Studies, University of Bristol, UK, June 24-25, 2022.
- "A multidisciplinary approach to teaching forced displacement: Ethics, Engagement and Enabling of a constructive space," co-authored with Muhammad Zaman, International Humanitarian Studies Conference, Paris, France, November 3-5, 2021.
- "The Role of the University in the Crisis of Forced Displacement," Boston University, September 26-27, 2019.
- "Is it hard work? Teaching, Researching, Serving Modernism," Modernist Studies Association Annual Conference (MSA 20), Columbus, Ohio, November 8-11, 2018.
- "The Seen and the Obscene *Octoroon*," Modernist Studies Association Annual Conference (MSA 20), Columbus Ohio, November 8-11, 2018.
- "Artist Residencies – Inclusion, Community, and Service Through the Arts at Boston University," Alliance for the Arts in Research Universities Conference, Boston, MA, November 1-4, 2017.
- "*Shuffle Along* and the Politics of Remembering Black Modernist Performance," Modernist Studies Association Annual Conference (MSA 19), Amsterdam, Netherlands, August 10-12, 2017.
- "A Rough Theory of the Modernist and Metamodernist Audience for Minstrelsy," Modernist Studies Association Annual Conference (MSA 19), Amsterdam, Netherlands, August 10-12, 2017.
- "*Sweeney Agonistes* in Noh Mask: Eliot, Pound, Yeats, and the Japanese Noh Theater," Modern Language Association Annual Convention, Philadelphia, PA, January 5-8, 2017.
- "Blackfaced at *The Blacks*: How revolutionary are Genet's Lessons on Race?" Modernist Studies

- Association Annual Conference (MSA 18), Pasadena, CA, November 17-20, 2016.
- “Modernist Performance and Global Transmission,” Seminar Invited Guest, Modernist Studies Association Annual Conference (MSA 18), Pasadena, CA, November 17-20, 2016.
- “Telling the Personal through a Universal Form: An Iraq Veteran’s Story Told as Noh,” Network of Ensemble Theaters, “Intersection: Ensembles + Universities,” Chicago, IL, May 20-22, 2016.
- “Ozu and Modernist Cinema,” Modern Language Association Annual Convention, Austin, TX, January 7-10, 2016.
- “Japanese Noh and Modernist Performance: Zeami and Yeats on Mimesis,” Modernist Studies Association Annual Conference (MSA 17), Boston, MA, November 19-22, 2015.
- “The ‘Sword-Dance and Spear-Dance’ Recitals of Ezra Pound, Ito Michio, et. al. and the Intermedial Collaborations of Modernism”: Modernist Studies Association Annual Conference (MSA 16), Pittsburgh, PA, November 6-9, 2014.
- “Bertolt Brecht’s Failed Teachings: *Der Jasager* and the *Lehrstück*”: Modern Language Association Annual Convention, Chicago, IL, January 9-12, 2014.
- “Dancing Submission: A Movement Pedagogy for Feminist and Gender Theory”: Congress on Research in Dance Annual Conference, Riverside, CA, November 14-17, 2013.
- “Ozu’s *A Story of Floating Weeds* and the Art of Being Behind”: Modernist Studies Association Annual Conference (MSA 15), University of Sussex, UK, August 28-September 1, 2013.
- “Queer Christian Submission in Drag: Benjamin Britten and William Plomer’s *Curlew River*”: Modern Language Association Annual Convention, Boston, MA, January 3-6, 2013.
- “Dancing with Moonlight: Cinema and Modern Dance”: Modernist Studies Association Annual Conference (MSA 14), Las Vegas, NV, Oct. 17-21, 2012.
- “Performance of Erick Hawkins’s *Early Floating* and Roundtable on Modernism and Dance” (organizer and moderator): Modernist Studies Association Annual Conference (MSA 14), Las Vegas, NV, Oct. 17-21, 2012.
- “NEH Summer Seminar: *Ulysses, Texts and Contexts*”: Modernist Studies Association Annual Conference (MSA 14), Las Vegas, NV, Oct. 17-21, 2012.
- “Pound’s Noh Pedagogies: Lessons on the Transnational Image”: Modern Language Association Annual Convention, Seattle, WA, January 5-8, 2012.
- “Yeats’s Dance-Plays and the Ghostly Pedagogies of Nationhood”: Modern Language Association Annual Convention, Seattle, WA, January 5-8, 2012.
- “Taking Direction from Beckett and the Problem of Agency”: New England Branch, American Conference for Irish Studies, Bridgewater State University, Bridgewater, MA, October 14-15, 2011.
- “Dancing Marionettes and other Machines in Avant-garde, Ballet, and Modern Dance”: Modernist Studies Association Annual Conference (MSA 13), Buffalo, NY, Oct. 6-9, 2011.
- “tangled in this coarse cloth”: *Nishikigi* and the Transnational”: Modern Language Association Annual Convention, Los Angeles, CA, January 5-9, 2011.
- “Amy Lowell Out Loud and the Discipline of Expression”: Modernist Studies Association Annual Conference (MSA 12), Victoria, B.C., Canada, November 11-14, 2010.
- “Noh/no, *Footfalls/Pas*: The Art of Stepping Forward and Back”: Back to the Beckett Text, University of Gdansk Samuel Beckett Seminar, Sopot, Poland, May 10-15, 2010.
- “Training to be a Silent Film Star: Griffith and Kuleshov’s Delsartean Semiology of Gesture”: Modernist Studies Association Annual Conference (MSA 11), Montreal, Quebec, November 5-8, 2009.
- “Performing Orientalisms: W.B. Yeats, Michio Ito, and Noh Performance Techniques”: Modernist Studies Association Annual Conference (MSA 10), Nashville, TN, November 13-16, 2008.
- “Beyond Primitivism: Yeats, the Noh, and World Modernism in Dance”: Modern Language Association Annual Convention, Chicago, IL, December 27-30, 2007.
- “Reading Bodies in James Joyce: The Kinaesthetics of the Text”: Modernist Studies Association Annual Conference (MSA 9), Long Beach, CA, November 1-4, 2007.
- “Yeats’s Dance Plays: Irish Folklore and Japanese Noh”: Modern Language Association Annual

- Convention, Philadelphia, PA, December 28-31, 2006.
- “Confessional Poetry and the Dramatic Monologue”: Modernist Studies Association Annual Conference (MSA 8), Tulsa, OK, October 19-22, 2006.
- "A Foot in Pop: Isadora Duncan's 'high religious art' and Modernist Performance": Popular Culture Association/American Culture Association Annual Conference, San Diego, March 23-26, 2005.
- "'-what name? I do not know': E.B.B. and the Origins of the Dramatic Monologue": “Culture/Politics” Conference on British Studies at the Center for British Studies, University of California, Berkeley, CA, January 28-29, 2005.
- "Sarah Kane's Postmortem Internet Advertisement and the Communities of Performance": "Performing Communities," 12<sup>th</sup> Annual Interdisciplinary Conference, Center for the Critical Analysis of Contemporary Culture, Rutgers University, New Brunswick, February 15, 2002.
- Seminars and Roundtables**
- “Jean Genet and Modernist Whiteness,” Modernist Studies Association Annual Conference (MSA), Portland, Oregon, October 27-30, 2022.
- “The Locations of Theater,” Mellon School of Theater and Performance Research at Harvard University, Cambridge, MA, June 12, 2014.
- “Interpretation as Translation: A Provisional Defense of the Visual and Textual Tropes in Dance Studies,” Modernist Studies Association Annual Conference (MSA 14), Las Vegas, NV, Oct. 17-21, 2012.
- “The Feminist Classroom,” facilitator for a seminar on syllabus design: Harvard University, Cambridge, MA, March 30, 2012.
- “Fidelity and Intimacy in Pound’s Noh ‘Translations’”: Modernist Studies Association Annual Conference (MSA 13), Buffalo, NY, Oct. 6-9, 2011.
- “Ezra Pound and Ito Michio’s Transnational Studies of the Noh Play *Hagoromo*”: Modernist Studies Association Annual Conference (MSA 12), Victoria, B.C., Canada, November 11-14, 2010.
- “Noh Modernisms: Yeats, Ito, and Transnational Pedagogies of Performance”: Modernist Studies Association Annual Conference (MSA 11), Montreal, Quebec, November 5-8, 2009.
- “Pacific Modernisms”: Modernist Studies Association Annual Conference (MSA 9), Long Beach, CA, November 1-4, 2007.
- “Yeats and the Play of Dance”: Irish Studies Colloquium, Boston College, April 7, 2007.
- “Women’s Solo Performance”: Modernist Studies Association Annual Conference (MSA 8), Tulsa, OK, October 19-22, 2006.
- Conference and Event Organizing**
- Mellon Funded Sawyer Seminar – Monthly events from February 2022 – June 2024  
Border Studies Program,” March 3 – 13, 2022, 2023, 2025. Organizer and faculty.
- “Summer Program for Humanitarian Education and Research Exchange,” June 7 – 17, 2021. Organizer and faculty.
- “Beyond Borders: Refugee Resettlement and Corporate Communities,” February 11, 2021. Organizer and event moderator.
- “Summer Intensive for Global Engagement in Forced Displacement Studies,” online course with over one hundred participants from six continents, July 6 – 17, 2020. Organizer and faculty.
- “The Role of the University in the Crisis of Forced Displacement,” Boston, MA, Sept. 26-27. Chair of the organizing committee.
- Modernist Studies Association Annual Conference, Boston, MA, Nov. 19-22, 2015. Host and chair of the organizing committee.
- “Interdisciplinary Modernism and the Cultural Event,” Seminar leader: Modernist Studies Association Annual Conference (MSA 16), Pittsburgh, PA, November 6-9, 2014.
- “Confluences of Interdisciplinarity,” Roundtable chair: Modernist Studies Association Annual Conference (MSA 16), Pittsburgh, PA, November 6-9, 2014.
- “Modernism and Interdisciplinarity,” Roundtable organizer and chair, Modernist Studies Association Annual Conference, University of Sussex, UK, August 28-September 1, 2013.
- “Movements, Incantations, and Parables of Queer Performance,” Special Session organizer, Modern

- Language Association Annual Convention, Boston, MA, January 3-6, 2013.
- “The Eve Sedgwick Memorial Lecture” featuring Professor Andrew Parker. Event organizer and introduction, Boston University, October 27, 2011.
- “Modernist Transnationalism and Japanese Noh: Reconsidering the Possibility of Intercultural Performance through W. B. Yeats, Ezra Pound, Konishi Jin’ichi, and Akira Matsui”: Special session organizer and chair, Modern Language Association Annual Convention, Los Angeles, CA, January 5-9, 2011.
- “Honoring Eve: A Symposium Celebrating the Work of Eve Sedgwick”: Conference Organizing Committee, Boston University, October 31, 2009.
- “Dancing with Danger in 19<sup>th</sup> and 20<sup>th</sup> Century Literature”: Special session organizer and chair, Modern Language Association Annual Convention, San Francisco, CA, December 27-30, 2008.
- “The Media of Modernist Performance”: Panel organizer and chair, Modernist Studies Association Annual Conference (MSA 10), Nashville, TN, November 13-16, 2008.
- “Modernism and the Moving Body”: Panel organizer, Modernist Studies Association Annual Conference (MSA 9), Long Beach, CA, November 1-4, 2007.

### LECTURES AND PANELS AT BOSTON UNIVERSITY

- “Gender and Performance Theory,” a guest lecture for AM 735, February 5, 2018.
- “Gender and the Educated Electorate,” a guest lecture for WR 120, February 2, 2018.
- “Isadora Duncan,” a guest lecture for TH 102, “Aesthetics and Dance,” January 25, 2018, January 29, 2019, February 9, 2021, February 8, 2022.
- “Diversity and Inclusion and its Discontents,” a guest lecture for HC 501, April 20, 2017.
- “Disability and Dance,” a guest lecture for TH 102, “Aesthetics and Dance,” March 16, 2017.
- “Performance Theory,” a guest lecture for EN 792, *Seminar in Theory and Criticism*, Boston University, October 23, 2007; repeated December 11, 2009, December 6, 2010, December 12, 2011, November 5, 2012, December 7, 2015, November 1, 2016, November 8, 2017, November 6, 2018.
- “Scripting History,” a guest lecture for HI 480, “The Theater of History,” November 7, 2016.
- “Genji and European Modernism,” *The Worlds of Genji Conference*, November 5, 2016.
- “Yeats and Dance,” invited talk for the Yeats at 150 Celebration, Boston University Irish Studies Center, September 24, 2015.
- “Critical Pedagogies,” a workshop for graduate students, April 1, 2015.
- “Japanese Noh and Global Theaters: A Lecture-Demonstration,” Boston Playwrights’ Theatre, November 2, 2014.
- “Benjamin Britten’s War Requiem,” address to the Symphonic Choir, October 22, 2014.
- “Faculty Address,” 2014 Boston University Matriculation,” August 31, 2014.
- “Creativity and Thought Experiments in Science and Science Fiction,” lecture for the WISE (Women in Science and Engineering) residential floor, December 10, 2013.
- “Gender in any Course,” a pedagogical seminar for candidates of the Graduate Certificate in Women’s, Gender, & Sexuality Studies, November 11, 2013.
- Movement and Composition Workshop for the MFA Playwriting Program, Boston University Playwrights’ Theater, March 21, 2013.
- “What do we mean by the word *Women* in “Women of Color,” invited talk for the Center for Gender, Sexuality and Activism, February 28, 2013.
- “Gender Theory and Activism: From the Ivory Tower to the Streets,” invited talk for the Boston University Feminist Collective, November 19, 2012.
- The Invisible War*, organizer of screening and panel participant, October 24, 2012.
- New Faculty Orientation, panel participant, August 20, 2012.

- “Learning to Kneel: W. B. Yeats’s Irish National Theater and Japanese Noh Performance,” invited talk for the Boston University Center for the Humanities, Arts, Culture, and Ideas Series, November 10, 2011.
- “Kneeling Before Gender and Culture, or the Ache of Transnational Studies,” invited talk for the Women’s Resource Center, Boston University, December 2, 2010.
- “Japanese Noh and Transnational Performance, a Lecture-Demonstration”: Boston University, November 2, 2010.
- “The Professor, the Sensei, and Learning to Feel Culture in the Knees,” invited lecture for the College of Arts and Sciences Dean’s Leadership Advisory Board, October 15, 2009.
- “Gender and Performance,” a guest lecture for EN 752, *Gender on the Early Modern Stage*, Boston University, 2006, 2007, 2009, 2010, 2011, 2012, 2014, 2016.
- “Gender Studies, Literature, and Food,” a yearly guest lecture for MET ML 701, *Introduction to the Liberal Arts: Theory, Methodology, and Readings*, Boston University, October 2006-2009.
- “Feminist Theory,” a guest lecture for EN 792, *Seminar in Theory and Criticism*, Boston University, November 3, 2008.
- “Women Trailblazers,” Student Discovery Seminars, Gotlieb Archival Research Center, Boston University, October 29, 2008.
- “Who’s in a Cage? Ethnicity and Performance Art,” a lecture for the College of Arts and Sciences Open House, Boston University, April 11, 2008.
- “Nietzsche, Isadora Duncan, and Modern Dance,” a guest lecture for EN 772, *Nietzsche and Modern Drama*, Boston University, March 31, 2008.
- “The History of Women’s Studies at BU,” a panel presentation for the Genderfest Conference, Boston University, March 26, 2008.
- “Poetry and Global Feminisms,” a guest lecture for WS 305, *Global Feminisms*, Boston University, November 26, 2007.
- “Peace, War, Poetry,” a reading and lecture with Alicia Ostriker, September 24, 2007.
- “My Feminisms,” a panel presentation, *The F Word: De-mystifying Feminism Today*: Boston University, November 1, 2006.

## TEACHING EXPERIENCE

- KHC EN 799: Critical Forced Displacement Studies (Spring 2025)
- HUB XC 433: Border Studies Program (Spring 2025)
- KHC EN 446/546: Border Studies (Fall 2024)
- KHC HC 302: The Global Crisis of Forced Displacement (Spring 2020, Spring 2021, Spring 2022, Spring 2023)
- Humanitarian Engineering and Refugee Studies in Lebanon (Summer 2019, Winter 2019)
- KHC HC 302: Global Health – HIV/AIDS (Spring 2018, Spring 2019)
- KHC HC 450: Keystone Proposal Workshop (Fall 2018, Spring 2019, Spring 2020, Fall 2020, Spring 2021)
- English Work for Distinction Advisor: *Deconstructing the Violence of Silencing: How Postmodern Theater Constructs Trauma Narratives* (2017-2018)
- KHC Keystone Project Advisor: 1 student (2017-2018), 4 students (Fall 2020-2021), 4 students (Fall 2021 – 2022)
- EN/WS 326: Arts of Gender (Fall 2015)
- Directed Graduate Seminar (1 student): Transnational Dance and Theater (Fall 2015)
- WS 801: Theories and Methods in Women’s, Gender, & Sexuality Studies (Spring 2015)
- EN 476: Queer Theater and Performance (Spring 2013)
- EN 476: Feminist and Gender Theories and Movements (Spring 2008, Spring 2012)
- WS 101: Interdisciplinary Introduction to Women’s, Gender, & Sexuality Studies (Fall 2011, 2012, 2014)
- EN 855: Modernist Exoticisms: Transnational Exchanges, Collaborations, Appropriations, Graduate

Seminar (Fall 2010, Fall 2014)  
EN 446/666: (Post?)Feminisms, the Sacred, and the Secular (Fall 2009)  
EN 776: Performing Gender in the Twentieth Century, Graduate Seminar (Fall 2008)  
Directed Study: The Gendering of Libraries (Fall 2008)  
Directed Study: Filming Rape (Spring 2008)  
EN 544: The Modern British Novel (Spring 2008, Spring 2007)  
Directed Study (2 students): The Female Voice and Activism (Fall 2007)  
EN 220: Sex and Gender in Literature (Fall 2012, Fall 2011, Fall 2008, Spring 2007, Fall 2006)  
Directed Study (2 students): Text, Intertext, and Literary Tradition (Spring 2007)  
EN 326/WS 326: Performing Gender: Drama, Dance, Film, Theory (Fall 2006-2015)

## **SERVICE**

### **National**

Editorial Board, *Tulsa Studies in Women's Literature* (2019-)  
Editorial Board, *Modernism/modernity* (2019-)  
Editorial Board, *Feminist Modernist Studies* (2017-)  
Associate Editor, *Signs: Journal of Women in Culture and Society* (2014-2020)  
Host and Organizer, Modernist Studies Association Annual Conference (2015)  
Reviewer for *PMLA*, *Modernism/modernity*, Cambridge University Press, University of Florida Press, Oxford University Press, Columbia University Press, *Feminist Modernist Studies*  
Reviewer for the American Academy in Berlin  
Mellon School for Drama & Performance Research, Harvard University, Faculty/Advisory Board (2013-)  
Chair of Interdisciplinary Approaches, Modernist Studies Executive Board (2012-2015)  
Executive Board for the Graduate Consortium in Women's Studies (2012-2013)

### **University**

LGBTQIA+ Center Naming Committee (2022-)  
Global Faculty Advisor Committee, BU Strategic Implementation Group (2021-)  
Task Force on the Future of the Humanities (2020-2021)  
Undergraduate Assessment Working Group (2018-)  
Free Speech Task Force (2018-2019)  
Committee on Scholarly Resources and Services – Libraries, as part of the Strategic Planning Process (2018-2019)  
Office of Diversity and Inclusion Advisory Board (2018-)  
Director, Kilachand Honors College (2017-)  
BAHEC/BU Core Working Group (2017-)  
Task Force on Transgender Student Issues (2015-2020)  
University Teaching Awards Committee (2015-2016)  
Task Force on Faculty Inclusion and Diversity (2015-2016)  
Sexual Misconduct Climate Survey Task Force (2014-)  
Provost's Arts Initiative Advisory Board (2014-2019)  
Advisor, Center for Gender, Sexuality, & Activism (2014-2016)  
Rhett Talk Lecturer, 2014

### **College**

Advisory Board for the College of Arts and Sciences Society of Fellows (2021 - )  
College of Arts and Sciences Strategic Planning Committee (2021-2022)  
Kilachand Curriculum Review Committee, Chair (2017-)  
Director, Women's, Gender, & Sexuality Studies Program (2014-2016)  
CRA@150 Committee Chair (2014)  
Women Faculty Leadership Group for WISE (Women in Science and Engineering) (2013-2014)  
Peter Paul Career Development Professorship, Selection Committee (2012-2014)  
Humanities Curriculum Review Committee, College of Arts and Sciences (2012-2013)

Chair of the Task Force on Graduate Education in Women's, Gender, & Sexuality Studies (2011-2012)  
Member of the Task Force on the Future of Women's Studies at Boston University (2009-2010)  
Presentations for Admitted Students: San Juan, Puerto Rico (2012), Vienna, VA and Bethesda, MD (2011), Denver, CO (2010)

**Department**

Graduate Admissions Committee (2006-present)  
Director of Graduate Studies, Women's, Gender, & Sexuality Studies Program (2013-2014)  
Search Committees: Drama and Critical Perspectives on Race and Gender (2016-17), Contemporary Drama and Performance (2012-2013), Film and Literature (2011-2012), Victorian (2006-2007)  
Merit Review Committee (2012, 2011)  
Curriculum Review Committee (2007-2012), Chair (2010-2011)

**Dissertation Committees**

Ken Alba (writing), Shannon Draucker (2019), Christian Engley (2018), Paul Edwards (2017), Sarah Levanter (2017), Cara McClintock Walsh (2014), Holly Schaaf (2014), Patricia Stuelke (2013), Sheila Cordner (2012), Stephanie Byttebier (2012), Sara Pearson (2008), Timothy Jackson (2008), Sarah Sullivan (2007), Alex Bove (2006)

**Orals Examination Committees**

Kristin Lacey (2018), Korine Powers (2018), Ken Alba (2018), Bryan Russo (2017), Shannon Draucker (2015), Ryan Weberling (2014), Kate Neilsen (2013), Rachel Greenough (2013), Claire Kervin (2012), Heather Barrett (2012), Christian Engley (2011), Cara McClintock-Walsh (2008), Holly Schaaf (2008), Stephanie Byttebier (2007)

**PROFESSIONAL MEMBERSHIPS AND ACTIVITIES**

2020-2021	Higher Education Resource Services (HERS) Leadership Institute Fellow
2000-present	Modern Language Association
2000-present	Modernist Studies Association
2006-present	Modernism Seminar, Harvard Humanities Center
2008-present	American Conference for Irish Studies
2011-present	Society of Dance History Scholars
2003-2005	Isadora Duncan Dance Foundation's Summer and Fall Intensive Workshops
2000	Labanotation Certification, Dance Notation Bureau, New York City