

PAIGE A. MCGINLEY

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EMPLOYMENT HISTORY

Washington University in St. Louis

- Assistant Professor, Performing Arts. July 2013-present.
- Affiliated Faculty, American Culture Studies. July 2013-present.

Yale University

- Assistant Professor, Theater Studies and American Studies; courtesy appointment in African American Studies. July 2008-June 2013.

Princeton University

- Postdoctoral Lecturer, Princeton Writing Program. 2007-2008.

EDUCATION

Brown University, Providence, RI

- Ph.D., Theatre and Performance Studies, 2008.
 - Dissertation Director: Rebecca Schneider. Readers: Spencer Golub, Patricia Ybarra.
 - Member of the Brown/Trinity Repertory Consortium, inaugurated in Fall 2002.

Cornell University, Ithaca, NY

- M.A., Theatre Studies, 2002.

Trinity College, Hartford, CT

- B.A. with Honors, Theatre and Dance, 1999.
 - Phi Beta Kappa, 1999-present.

FIELDS OF EXPERTISE

- Twentieth and twenty-first-century theater and performance history and historiography; critical race studies and performance; African American drama; music as cultural performance; American modernism.

HONORS, GRANTS, AND AWARDS

- Fellowship, National Endowment for the Humanities. 2017.

- 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 in the previous calendar year. 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.
- Honorable Mention, the Barnard Hewitt 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. 2015.
- Faculty Research Grant, Center for the Humanities, Washington University in St. Louis. 2015.
- Summer Research Seed Grant, Center for the Humanities, Washington University in St. Louis. 2014.
- Poorvu Family Prize for Interdisciplinary Teaching at Yale. 2011.
- Vera Mowry Roberts Prize in Research and Publication. Awarded by the American Theatre and Drama Society for the best essay published in English by a junior faculty member. 2011.
- Hilles Publication Grant, Yale University. 2011.
- Morse Fellowship. Yale University. 2010-2011.
- Research Grant, The Program in Ethnicity, Race, and Migration. Yale University. 2008-2009.
- Honorable Mention, Gerald Kahan Prize. Awarded for the best article written by an un-tenured author. American Society for Theater Research. 2008.
- Winner, *TDR: The Drama Review* Student Essay Contest. 2006.
- American Society for Theater Research Thomas J. Marshall Travel Grant. 2004.

PUBLICATIONS

BOOKS

Published:

- *Staging the Blues: From Tent Shows to Tourism*. Duke University Press, 2014.

Singing was just one element of blues performance in the early twentieth century. Ma Rainey, Bessie Smith, and other classic blues singers also tapped, joked, and flaunted extravagant costumes on tent show and black vaudeville stages. The press even described these women as “actresses” long before they achieved worldwide fame for their musical recordings. *Staging the Blues* shows that even though folklorists, record producers, and festival promoters set the theatricality of early blues aside in favor of notions of

authenticity, it remained creatively vibrant throughout the twentieth century. Highlighting performances by Rainey, Smith, Lead Belly, Sister Rosetta Tharpe, Sonny Terry, and Brownie McGhee in small Mississippi towns, Harlem theaters, and the industrial British North, this pioneering study foregrounds virtuoso blues artists who used the conventions of the theater, including dance, comedy, and costume, to stage black mobility, to challenge narratives of racial authenticity, and to fight for racial and economic justice.

- Winner, John W. Frick Book Award, American Theatre and Drama Society
- Winner, Errol Hill Award, American Society for Theatre Research
- 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: A Journal of Delta Studies*, *Callaloo*, *Journal of American Ethnic History*, *The Journal of American History*, *The Journal of Southern History*, *Library Journal*, *Modern Drama*, *Studies in Theatre and Performance*, *TDR: The Drama Review*, *Theatre Research International*, *Women and Performance: A Journal of Feminist Theory*, *Theatre Survey*.

In Progress:

- *Rehearsing Civil Rights: Practicing the Law, 1934-1965*.

Rehearsing Civil Rights explores performances of the law that were ubiquitous in the middle decades of the twentieth century. During this period, activists strategically tested de jure and de facto segregation at sit-ins; black lawyers performed both legal authority and legal subjectivity as they argued cases in the highest courts of the land; and artists such as James Baldwin wrote plays that explored nonviolent resistance and the category of the legal subject. This book, which is being supported by a National Endowment for the Humanities (NEH) fellowship, brings the work of these activists, lawyers, and artists together under a common umbrella to explore the relationship between performance and the law from the dawn of the Popular Front to the close of the classical phase of the civil rights movement. In its consideration of performances both on and off stage, this book emphasizes the contestation of legal segregation as a fundamentally embodied act as well as the significance of the law as it was lived, rather than as it was written.

ARTICLES AND CHAPTERS

Articles in Peer-Reviewed Journals

- “Reconsidering the ‘American Style:’ Black Performers and Black Music in *Streetcar and Cat*.” *Theatre Journal*, March 2016. pp. 1-15.
- “Floods of Memory (a post-Katrina Soundtrack).” *Performance Research* 12.2. June 2007. pp. 57-65.

Articles in Non-Peer-Reviewed Journals

- “Next Up Downtown: A New Generation of Ensemble Performance.” *TDR: The Drama Review* 54.4. Winter 2010. pp. 11-38.
- “Highway 61 Revisited.” *TDR: The Drama Review* 51.3. Fall 2007. pp. 80-97.

Peer-Reviewed Chapters in Books

- “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* (Martyn Bone, Brian Ward, and William A. Link, eds). University Press of Florida. 2015. pp. 226-247.
- “‘The Magic of Song!’ John Lomax, Huddie Ledbetter, and the Staging of Circulation.” Invited contribution to *Performance in the Borderlands* (Harvey Young and Ramón Rivera-Servera, eds). Palgrave MacMillan. 2010. Winner of the Vera Mowry Roberts Prize (see below). pp. 128-146.

Book and Performance Reviews

- “*The Black Radical Tragic: Performance, Aesthetics, and the Unfinished Haitian Revolution* (Jeremy Matthew Glick).” Book Review. Forthcoming, *TDR: The Drama Review* 62.2, Summer 2017.
- “*Staging Faith: Religion and African American Theater from the Harlem Renaissance to World War II* (Craig R. Prentiss).” Book Review. *Modern Drama*. 58.1, Spring 2015. pp. 152-154.
- “*The African American Theatrical Body* (Soyica Diggs Colbert).” Book Review. *Theatre Journal*. 65.2, May 2013. pp. 298-299.
- “*Beyond Lift Every Voice and Sing* (Paula Marie Seniors).” Book Review. *African American Review*. 43.4, Winter 2009. pp. 755-757.
- “*Utopia in Performance* (Jill Dolan).” Book Review. *TDR: The Drama Review*, 52.1, Spring 2008. pp. 206-208.
- “Theatre is Hell.” Performance Review. *PAJ: A Journal of Performance and Art* 28.3. September 2006. pp. 56-59.
- “I Didn’t See Anything: Performance, Eavesdropping and Sound.” Exhibition Review. *PAJ: A Journal of Performance and Art* 28.1. January 2006. pp. 52-57.
- “*Disability and Contemporary Performance: Bodies on Edge* (Petra Koppers).” Book Review. *Body, Space, and Technology*. On-line Journal. May 2004.

Other Publications

- “Mama Ain’t Nobody’s Fool.” Invited contribution on the work of blueswoman Esther Mae “Mother” Scott to hoodedutilitarian.com. November 2014.
- “Theatre History in the New Millennium.” Invited response, Editor’s Forum. *Theatre Survey* 46.1. May 2005. p. 119.

INVITED LECTURES AND PRESENTATIONS

Invited Lectures

- “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.
- “Bewitched Blues: Performances of Value on the Tent Show Stage.” Yale University African American Studies Department. September 2011.
- “Tennessee Williams, Paris Blues, and the Circum-Atlantic South.” “Transatlantic Acts: Performance on the Move,” a conference organized by the Performance Studies Focus Group of ATHE. August 2011.
- “Staging the South: Theatricality with a Double Edge.” “Creating and Consuming the South,” a conference organized by the “Understanding the South, Understanding Modern America” symposium. 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.

Other University Presentations

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

- *Staging the Blues: From Tent Shows to Tourism*. Featured Faculty Author, Center for the Humanities Faculty Book Celebration. November 2014.

CONFERENCE PRESENTATIONS

- “Rehearsing Nonviolence: Towards a Theater History of the Civil Rights Movement.” Plenary Presentation, American Society for Theatre Research. 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 Working Session. 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, IL. August 2011.
- “Bejeweled Blues: Performances of Value on the Tent Show Stage.” EMP Pop Conference. Los Angeles, CA. February 2011.
- “Casting the Vote: The Mississippi Freedom Vote of 1963.” American Studies Association. San Antonio, TX. 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, NY. August 2009.
- “The Blues and Gospel Train.” American Society for Theater Research. Boston, MA. November 2008.
- “*On the Road* On the Road: Touring the Kerouac Scroll.” Association for Theater in Higher Education. Denver, CO. July 2008.
- “Staging Mobility/Staging Otherness: The Allegory of *Four Saints in Three Acts*.” Performance Studies International. New York, NY. November 2007.
- “‘Jesus, the South is Fine, Isn’t it?’: Alan Lomax in Mississippi.” American Studies Association. Philadelphia, PA. October 2007.
- “‘Let the Curtain Fall Upon this Final Scene:’ The Lomaxes and the American South.” Association for Theater in Higher Education. New Orleans, LA. July 2007.
- “Putting the Soul Back in the Home.” Association for Theater in Higher Education. Chicago, IL. 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.” Invited as part of the biannual “Emerging Scholars” series. 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

Courses Taught

- Performance and Protest in the Long Civil Rights Movement (Graduate Seminar, Fall 2016)
- Senior Capstone: Contemporary American Theatre and Performance (Senior Seminar, Fall 2016)
- Race and Performance (Freshman Seminar, Spring 2015)
- Dramatic Theory (Graduate Seminar, Spring 2015)
- Senior Capstone: Manifesto Now (Senior Seminar, Fall 2014, Fall 2015)
- Theater Culture Studies III: Melodrama to Modernism (Undergraduate Seminar, Spring 2014, Fall 2014, Fall 2015)
- Music and Performance (Undergraduate Seminar, Spring 2014)
- Black Politics and Performance in the Twentieth-Century United States (Graduate Seminar, Team-Taught with Jonathan Holloway, Fall 2012).
- Modern Drama and Modern Technologies (Production Seminar, Fall 2011)
- African American Theater (Undergraduate Seminar, Spring 2013, Spring 2012, Fall 2009)
- Performance Historiography (Graduate Seminar, Spring 2010)
- Performing American Identities (Undergraduate Seminar, Spring 2009, Fall 2010)
- Survey of Theater and Drama I (Introductory Lecture, Fall 2012, Fall 2011, Fall 2009)
- Survey of Theater and Drama II (Introductory Lecture, Spring 2013, Spring 2012, Spring 2010)
- Site Specific Theater and Performance (Undergraduate Seminar-Studio, Spring 2009)
- Staging the South (Undergraduate Seminar, Fall 2009)

Special Projects

- Black Acts: Creativity and Celebrity in Twentieth-Century Theater. Created by students in “African American Theater” in May 2013 at Yale University. During this semester-long project, students explored archival holdings in the James Weldon Johnson Collection at the Beinecke Library and curated a web exhibition exploring the work of artists such as Harry Belafonte, Zora Neale Hurston, Langston Hughes, and Aida Overton Walker. <http://blackacts.common.yale.edu/>

Advising and Independent Studies

Washington University in St. Louis

- Doctoral Committee Service: Ashley Pribyl (Dissertation Committee, Music, 2016-present).
- Mellon Mays Undergraduate Fellowship Mentor: Chelsea Whitaker (2014-2015)
- Master’s Thesis Committee Service: Brett Carr (Reader, Performing Arts, 2017), Vincent “Jim” Short (Reader, Performing Arts, 2015), Rachel Blumer (Reader, Performing Arts, 2015), Alina Volobuyeva (Reader, Performing Arts, 2014)
- Senior Project: Robert Kapeller (Reader, Performing Arts, 2016).

Yale

- Doctoral Committee Service: Adrienne Cohen (Prospectus Committee, Anthropology, 2012). Ana-Maurine Lara (First Year Committee, Anthropology, 2009-2010), Madison Moore (Dissertation Committee, American Studies, 2010), Uri McMillan (Reader, American and African American Studies, 2009).
- Oral Exams Committees: Anne Berke (2012-2013), Key Jo Lee (2011-2012), Michelle Morgan (2011-2012).
- Undergraduate Senior Theses Advised: Amanda Chang (Theater Studies, 2013), Jamie Kallestad (awarded Norman Pearson Prize by American Studies, 2010), Sam Ng (awarded the Pickens Prize by African American Studies, 2009), Michael Liebenluft (awarded Metcalf Prize by Theater Studies, 2010), Naomi Bland (awarded the Lily Rosen Prize in Women’s, Gender, and Sexuality Studies, 2010), Melinda Paul (2011), Madeline Johnson (2010), Emily Jenda (2010), Quincy O’Neal, (2010), Mark Sonnenblick (2012), Simon Swartzman (2009), Brendan Ternus (2012), Lian Walden (2009).
- Graduate Directed Reading: Black Performance Studies (2013).
- Undergraduate Independent Studies: The Plays of August Wilson (2009). Ritual, Theater, and Performance (2010).

DEPARTMENTAL AND UNIVERSITY SERVICE

- Chair, Colloquium Committee, Performing Arts, Washington University in St. Louis, 2015-present.
- Member, Executive Committee, Center for the Humanities, Washington University in St. Louis. Fall 2014-present.
- Member, American Culture Studies Faculty Advisory Board, Washington University in St. Louis. Spring 2015-present.

- Co-Director, American Culture Studies “RPM: Race and Popular Music” Faculty Initiative, 2014-present.
- Discussion Leader, First Year Reading Program. 2015, 2016.
- Faculty Advisor, Student Liaison Board, Performing Arts Department, Washington University in St. Louis. Fall 2014-2016.
- Member, Graduate Committee, Performing Arts Department. Washington University in St. Louis. 2013-2015.
- Director of Undergraduate Studies, Theater Studies. Yale University. Fall 2012.
- Member, Search Committee. Joint position in Theater Studies and East Asian Languages and Literatures. Yale University. 2011-2012.
- Member, Search Committee. Joint position in African American Studies and English. Yale University. 2009-2010.
- Resident Fellow, Silliman College, Yale University. 2009-2010.
- Member, Theater Studies Advisory Committee, Yale University. 2009-2013.
- Member, Graduate Admissions Committee. Program in American Studies, Yale University. 2010.
- Member, Graduate Admissions Committee, Department of African American Studies, Yale University. 2009-2013.
- Member, Curriculum Committee, Program in American Studies, Yale University. 2009-2010.
- Member, Curriculum Committee. Department of African American Studies, Yale University. 2008-2009.

SERVICE TO THE PROFESSION

- Co-Editor, Book Review section. *TDR: The Drama Review*. 2013-present.
- Editorial Board, *Global Performance Studies*. 2016-present.
- Co-Convener, Career Development Sessions, American Society for Theatre Research. 2016-2019.
- Mentor, Emerging Scholars Program. Performance Studies Focus Group, Association for Theater in Higher Education. 2013, 2014.
- Co-Convener, Performance in Historical Paradigms Working Group. Performance Studies International. 2013.
- Focus Group Representative, Performance Studies Focus Group. Association for Theater in Higher Education. 2010-2012.
- Conference Planner, Performance Studies Focus Group. Association for Theater in Higher Education. 2009-2010.
- Curator, Performance Studies Focus Group Pre-conference. With a co-curator, I planned and organized three annual conferences for members of the Performance Studies Focus Group in the Association for Theater in Higher Education. Responsibilities include organizing panels and performances, as well as maintaining registration and treasury. 2007-2009.
- Moderator, “Fresh Faces,” Symposium at Double Edge Theater, Ashfield, MA. April 19, 2009.

- Graduate Representative, Performance Studies Focus Group. Association for Theater in Higher Education. 2005-2006.

PRODUCTION EXPERIENCE

Directing

- *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. Leeds Theater, Brown University. February 2006.
- *Anamnesis*. Created by Paige McGinley and Christina Tsoules. Providence College Faculty Concert. 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.
- Co-director (with Megan Shea). *Hamletmachine*. Goodwin Theater, Hartford, CT. 1999.

Dramaturgy

- *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.