

Curriculum Vitae

Shannon Steen

Department of Theater, Dance, and Performance Studies
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Education

2001: Ph.D., Drama and Humanities, Stanford University

Dissertation: "Racing Modernity: Orientalism, Primitivism, and Whiteness in Early Twentieth-Century Performance."

1996: M.A., Theatre, Northwestern University

1993: B.A., Theatre, University of California, San Diego; *cum laude* with High Distinction, emphasis in dramaturgy and performance

Teaching

Fields

Critical Race Theory; Performance Theory; Race, Gender, and Sexuality in Performance; Cultural History of Broadway; General Theater History.

Appointments

University of California, Berkeley: Assistant Professor, Department of Theater, Dance, and Performance Studies, 2003-present; Associated Faculty, Program in American Studies

Northwestern University: Assistant Professor, Department of English, 2001-2003.

Fall 2002-2003, associated faculty for Program in American Studies; associated faculty for Interdisciplinary Ph.D. in Theatre and Drama

American Conservatory Theatre: Visiting Faculty, M.F.A. Program, San Francisco, Fall 2000

Stanford University: Graduate Instructor, 1996-2001

Publications

Books

Racial Geometries: The Black Atlantic, the Asian Pacific, and American Performance. Considers how a range of America performance prior to World War II (for example, high-art dance and drama, popular and musical theater, international acting tours and tourist spectacles) entwined black and Asian racial representation in early twentieth-century America. (In Progress)

AfroAsian Encounters: History, Culture, Politics, co-edited with Heike Raphael-Hernandez. An interdisciplinary anthology sampling a range of AfroAsian cross-racial dynamics, from the absorption of Asian signifiers by black hip-hop artists, to U.S. segregation law, to Asian-Caribbean artists, to the history of jazz in Japan. (New York University Press, November 2006).

Articles in Collections

"Pacific Peregrinations: Black Atlantic Negotiations of Asia and the 'Swing' Mikados." *AfroAsian Crosscultural Encounters*, co-edited with Heike Raphael-Hernandez (NYUP, Fall 2006).

Articles in Journals

"Melancholy Bodies: Racial Subjectivity and Whiteness in O'Neill's *The Emperor Jones*." *Theatre Journal*, 52.3 (October 2000): 339-360.

"Bodies, Technologies, and Subjectivities: The Production of Authority in Robert Lepage's *Elsinore*." *Études Théâtrales/Essays in Theatre* 16.2 (May 1998): 139-153 (Co-written with Margaret Werry).

Reviews and Short Pieces

Book review, *Ethnic Drag: Performing Race, Nation, and Sexuality in West Germany*, Katrin Sieg, in *Theatre Survey* (Spring 2006).

Book review, *Cold War Orientalism: Asia in the Middlebrow Imagination*, Christina Klein, and *Yellowface*, Chrystyn Moon, in *Theatre Journal* (Fall 2005).

Book review, *Shakespeare and Race*, Eds. Catherine Alexander and Stanley Wells, in *Theatre Journal* (Summer 2002).

"Clare Boothe Luce." *Dictionary of Literary Biography: Twentieth-Century American Drama*. Ed. Christopher Wheatley. Detroit: Bruccoli Clark Layman, 2000; 186-192.

"Dance." *Mercury Vindicated: A text with commentary and notes*. Ed. Stephen Orgel. Stanford, CA: Steven McGriff, 1999 (Limited publication); 29-32.

Papers

Invited Talks

"Barack Obama: Performing Race on the American Political Stage," Stanford University, Drama Department, October 2007

"Racing American Modernity." University of California at Berkeley, Dept. of Theater, Dance, and Performance Studies, May 2002.

"Circum-Atlantic Performance and Pacific Peregrinations: Racing American Modernity in *The Swing Mikado*." Northwestern University, Dept. of English, February 2001.

"Circum-Atlantic Performance and Pacific Peregrinations: Racing American Modernity in *The Swing Mikado*." Princeton University, Dept. of English, January 2001.

Conferences

"California as 'The East': The Impact on Performance Studies," Performance Studies International, New York, 2007.

"ReOrientations: California, The East, and Airport Terminals," American Studies Association, Philadelphia, October 2007 (panel organizer)

"Internationalism and Cosmopolitanism: The AfroAsian Encounter," symposium for Internationalism and Performance, University of Warwick, United Kingdom, May 2007 (co-sponsored by UCMRG on Internationalism and Performance).

- Seminar Coordinator, "Racial States: Maps for the Future," American Society for Theater Research, Chicago, November 2006.
- "Of Viruses and Virtue: Resisting Asian Bodies as Transnational Contagion," American Studies Association, Oakland, October 2006 (panel organizer).
- "Pacific Rim: A History," for roundtable on "Asia in Transnational Contexts," at "Performing Asia," a symposium of the UC Multi-Campus Research Group (MRG) on Internationalism and Performance, UC Berkeley, September 2006.
- "Biraciality & Political Performance in Barak Obama's Autobiography," Multi-Ethnic Society of Europe and the Americas, Pamplona, Spain, May 2006.
- "Screen," (paper for roundtable on "Keywords: Race, Screen, Skin") Association for Theatre in Higher Education, San Francisco, August 2005.
- "Reorientation, or, California as 'the East'," Plenary, Performance Studies Pre-conference, Association for Theatre in Higher Education, San Francisco, August 2005.
- Panel Commentary, "Performing Racialized Womanhood," Berkshire Women's Studies Conference, Pomona College, June 2005.
- "Of Viruses and Virtue: Resisting Asian Bodies as Transnational Contagion," American Society for Theater Research, Las Vegas, November 2004.
- "Immigration Counter-time: *Ghost Dog* and American Post-colonial Temporality," American Studies Association, Atlanta, GA, October 2004.
- "Racial Opacity: Blackface vs. Yellowface on Stage and Screen," Fresh Print Panel, Association for Theatre in Higher Education, Toronto, August 2004.
- "Of Viruses and Virtue: Resisting Asian Bodies as Transnational Contagion," Performance Studies International, Singapore, June 2004.
- "Racial Geometries: Broadway and Beyond the Binary," The Afro-Asian Century, Boston University, April 2004.
- "Finding the Foreign: From Intercultural to Interracial Performance," Plenary Paper, American Society for Theatre Research, Durham, NC, November 2003.
- "Racial Opacity: Blackface vs. Yellowface on Stage and Screen," American Studies Association, Hartford, CT, October 2003.
- "Racial Geometries: Performing Beyond the Binary," Association for Theatre in Higher Education, New York, August 2003.
- "Broadway and Beyond the Binary," Collegium for African American Research, Winchester, United Kingdom, April 2003.
- "History, Repetition, and Farce," Women in Theatre and Performance, University of California at Irvine, July 2002.
- "Beyond the Binaries of 'Race': Black Atlantic Negotiations of Asia," Multi-Ethnic Studies of Europe and the Americas (MESEA), Padua, Italy, June 2002.

"Realizing 'Race,' Realizing 'Nation': Black Atlantic Negotiations of Asia in *The Swing Mikado*," Plenary Paper, American Society for Theatre Research, San Diego, November 2001.

"Pacific Peregrinations: Black Atlantic Negotiations of Asia in *The Swing Mikado*," American Studies Association, Washington D.C., November 2001 (panel organizer).

"American Progress: Mei Lanfang's 1930 U. S. Tour." Drama Division Panel, Modern Language Association, Washington D.C., December 2000.

"American Progress: Mei Lanfang's 1930 U. S. Tour." "Room for Play" Conference, University of Southern California, Los Angeles, February 2001.

"Autumn of the Body: Michio Ito, Orientalism, and Irish Nationalism in Yeats's *At the Hawk's Well*." American Society for Theatre Research, New York, November 2000.

"Resurrection: Re-membering Trauma in Suzan-Lori Parks's *Venus*." Association for Theatre in Higher Education, Washington D.C., August 2000 (co-written with Irma Mayorga).

"Melancholy Bodies II: Yeats and Orientalism in *At the Hawk's Well*." Association for Theatre in Higher Education, Washington D.C., August 2000.

"Melancholy Bodies: Articulations of Whiteness in O'Neill's *The Emperor Jones*." American Society for Theatre Research, Minneapolis, November 1999.

"Melancholy Bodies: Articulations of Whiteness in O'Neill's *The Emperor Jones*." St. Clair Drake Forum, Center for the Study of Race and Ethnicity, Stanford University, February 2000.

"Screening Visible Acts: Obscenity, Theatricality and Performativity in the NEA Four Controversy." Symposium for Graduate Program in the Humanities, Stanford University, May 1998.

"Structuring Identities: (Dis)ease and the Filmic Subject in Bill T. Jones *Still/Here*." Association for Theatre in Higher Education, Chicago, August 1997 (panel organizer).

"Bodies, Technologies, and Subjectivities: The Production of Authority in Robert Lepage's *Elsinore*." American Society for Theatre Research, Pasadena, November 1996. (co-written with Margaret Werry).

"There's No Place Like Home: Politics and Location in the work of Théâtre de Jeune Lune and Culture Clash." Why Theatre? International Convention, Toronto, November 1995.

Awards

U.C. Berkeley

Humanities Research Fellowship, Fall 2004; Fall 2007.

Stanford University

Graduate Research Opportunity Award, School of Humanities and Sciences, 2000-2001.

Kristen Davis Memorial Fellowship, 1996-97

Courses

University of California, Berkeley

Courses Taught (2003-present)

Undergraduate:

Post/Modern: Twentieth-Century Experimental Theater, Fall 2003, Spring 2006, Spring 2008

The Cultural History of Broadway, Spring, Fall 2005, Fall 2006

The Drama of American Cultures, Spring 2006, Spring 2007

Graduate:

Feeling Global: Performing Race in Transnational Contexts, Spring 2008
 Keywords and Critical Futures: An Introduction to Performance Theory, Spring, Fall 2005
 Critical Race Theory and Performance (provides an in-depth examination of recent scholarship on racial formation and possible relationships to performance studies), Fall 2003
 Introductory Colloquium: Research at Berkeley, Fall 2006
 Lab-Run, Spring 2007

Independent Studies (all graduate):

Carrie Gaiser, U.S. Dance History (Fall 2005)
 Patricia Rodriguez, Performance Theory (Fall 2005)
 Emine Fisek, Modern/Post-colonial Francophone Drama and Theory (Fall 2006)
 Joy Crosby, Performance Theory: the Sacred and the Anti-theatrical (Fall 2006)
 Charlotte McIvor, Kate Kokontis, Nilgun Bayraktar, Kate Duffly, Michelle Baron, Race and Transnationalism (Spring 2007)

Dissertations Advised (all in progress):

Joyce Lu (completed May 2007)
 Monica Stufft (co-chair)
 Carrie Gaiser
 Khai Nguyen (chair)
 Nina Billone
 Kathleen Polling (History)
 Patricia Rodriguez (Spanish and Portuguese)
 Emine Fisek
 Joy Crosby
 James Brad Rogers (Rhetoric)

Northwestern University

Courses Taught (2001-2003)

Undergraduate:

Contemporary American Theatre: History, "Authenticity," and Strategies of Representation (emphasizes multicultural theatre), Fall 2001
 Race, Modernism, Performance (examines the influence of primitivism and orientalism on early-twentieth century avant-garde theatre), Winter 2002
 Ways of Seeing (Introductory seminar for English majors; a multi-genre course that explores the relationship between visual and textual representation), Fall 2001, Winter 2003
 "Post" (avant-garde theatrical practice after World War II, through the lens of post-modern and post-colonial artists), Winter 2003

Graduate:

Critical Race Theory and Performance (provides an in-depth examination of recent scholarship on racial formation and possible relationships to performance studies), Fall 2002

Graduate Independent Study

Multicultural American Theatre, with Melinda Wilson, Interdisciplinary Ph.D. in Theatre and Drama, Winter 2002

American Conservatory Theatre, M.F.A. Program

Cultural Research: Identity and Ensemble Performance, Fall 2000

Stanford University

Primary Instructor:

Performance Art: History and Practice, Spring 1999
 Beginning Acting, Fall 1997, Winter 1998, Summer 2000

Teaching Assistant:

Performance and the Actor (for Alice Rayner; survey of twentieth-century avant-garde theories of acting and directing), Winter 1999

Professional Activities and Affiliations

Manuscript Consultant, *Theatre Journal*, *Modern Drama*, *Modern Language Quarterly*, SUNY Press.

Member: American Society for Theatre Research; Association for Theatre in Higher Education; American Studies Association; Performance Studies International; Multi-Ethnic Societies of Europe and the Americas (MESEA)

Service

U.C. Berkeley

Placement Director, Ph.D. in Performance Studies, 2005-2007

Advised finishing graduate students and helped organize their job search. Organized mock interviews, workshops to prepare application materials, etc.

Executive Committee, Ph.D. Program in Performance Studies, 2003-present

Participated in admissions process, wrote fellowship letters, reviewed graduate student progress reports, helped create policies regarding exams, curriculum, etc.

Executive Committee, Program in American Studies, 2003-present

Oversight of policies and curriculum for undergraduate major, faculty recruitment and search events.

Undergraduate Curriculum Committee, Theater, Dance, Performance Studies (Spring 2008)

Chair, Committee for Speakers and Visiting Artists, Summer 2006-Spring 2007

Coordinated visiting artists and research lecturers for events in TDPS at UC Berkeley

Faculty Sponsor, KARE (Alternative Spring Break Project in Gulf Coast), Spring 2006-Spring 2009

Faculty sponsor for student-organized, service-learning project in the Katrina-devastated region.

Worked with break student leader Emily Novick and Cal Corps head Mike Bishop to structure D-Cal course, create local contacts for student relief work in the region, and functioned as faculty advisor.

This is a three-year project, funded both by the Vice-Chancellor's office and by Berkeley student donations.

Northwestern University

Undergraduate Committee

Committee for Undergraduate Major in Drama