

# James M. Cherry

Byron K. Trippet Assistant Professor of Theater  
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## Education

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### **Ph.D. and M.Phil.—Theatre**

The Graduate School and University Center of The City University of New York, 1998-2005

*Doctorate of Philosophy in Theatre*

*Master of Philosophy in Theatre*

*Film Studies Certificate*

- **Dissertation:** “Melodrama, Parody, and the Transformations of an American Genre.” Defended April 1, 2005. Committee: Prof. Daniel Gerould (Chair), Prof. Jane Bowers, Prof. David Savran.
- **Comprehensive Examination Areas:** Greco-Roman Theatre, Theatre of the Nineteenth Century, and Theatre of the Early Twentieth Century.
- **Language Examination Areas:** French and Spanish.

### **Certificate—Theatre Studies**

International Centre for Advanced Theatre Studies, University of Helsinki, Finland, 2004

### **M.A.—Theatre**

Villanova University, 1996-1998

*Master of Arts in Theatre*

- **Final Project:** Character Study/Performance (*In the Boom Boom Room*)
- **Graduate Fellowship:** Scenic Construction

### **B.A.—History**

Bates College, 1991-1995

- **Major:** History (Early Modern European) with Secondary Concentrations in History (Early American) and Theatre.
- **Senior Thesis:** “Anti-Semitism and Millennialism in the Works of Martin Luther: Understanding the Intolerance of the Reformer.” Prof. John Cole (Chair).

## Courses Taught

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- History and Literature of the Theater: Ancient Greece to Spanish Golden Age
- History and Literature of the Theater: The French Renaissance to the Rise of Realism
- American Theater and Drama
- Modern European Drama
- Dramatic Theory and Criticism
- Introduction to the Theater
- Introduction to Film

- Cultures and Traditions I (Sophomore General Education Course)
- Cultures and Traditions II (Sophomore General Education Course)
- Enduring Questions (First-Year General Education Course)
- Beyond Heroes and Villains: Melodrama and the Development of Popular Culture (1/2 semester course)
- Henrik Ibsen: The Father of Modern Drama (1/2 semester course)
- Political Performance in America (1/2 semester course)
- Multicultural Theater in America (1/2 semester course)
- Great Directors: Alfred Hitchcock and Orson Welles (1/2 semester course)
- The Antihero in American Film (1/2 semester course)
- Parody and American Culture (1/2 semester course)
- The Drama of Edward Albee (semester-long Independent Study)
- Contemporary Baltic Theater (semester-long Independent Study)
- Contemporary Musical Theater (semester-long Independent Study)
- Speech Communication

## **Publications**

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### **Articles:**

“*Babbitting Broadway: Satire, The Gospel of Success, and Americanization of Expressionism.*” In *To Have or Have Not: New Essays on Commerce and Capital in Modernist Theatre* (under review, McFarland, 2011).

“Connecting in the Aftermath: Trauma, Performance, and Catharsis in the Plays of Anne Nelson.” In *Memory in the Making: Mediations of 9/11 in Films, Fiction, and Comic Books*, (under review, McFarland, 2011).

“In Edgewise: Examining Parodic Responses to David Mamet.” In *Crossings: David Mamet’s Work in Different Genres and Media*, (Cambridge Scholars, 2009).

“Rituals of Nostalgia: Melodrama at the Millennium.” *Americana: Readings in American Popular Culture* (Press Americana, 2006). Previously published in *Americana: The Journal of American Popular Culture* (Fall 2005).

### **Book Reviews:**

“*Suzan-Lori Parks: Essays on the Plays and Other Works* edited by Philip C. Kolin.” *Theatre Topics* (under review)

“*American Drama in the Age of Film* by Zander Brietzke.” *Theatre Journal* 60:4 (December 2008), 682-683.

“*Staging Whiteness* by Mary F. Brewer.” *Theatre Journal* 58:4 (December 2006), 725-726.

### **Performance Reviews:**

“Kamp.” *Theatre Journal* 63:1 (March 2011), 109-111

“FABRIK: The Legend of M. Rabinowitz.” *Theatre Journal* (March 2010), 108-110.

“Hell House.” *Theatre Journal* 59:3 (October 2007), 517-519.

“The Musical of Musicals: The Musical!” *Theatre Journal* 56:4 (December 2004), 705-706.

“Kiki and Herb: Coup de Théâtre.” *Theatre Journal* 55:3 (December 2003), 716-717.

### **Teaching and Academic Experience**

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#### **Bryon K. Trippett Assistant Professor: Spring 2007-Present**

Wabash College, Crawfordsville, IN

- Designing and teaching classes in theater history, theory, and film
- Teaching Freshman and Sophomore General Education classes
- Directing plays involving student actors
- Freshman Tutorial: Co-Chair, 2011-Present
- Academic Policy Committee: Secretary, 2010-2011
- Faculty Film Committee Member: 2007-Present
- Visiting Artists Committee Member: 2007-Present
- Wellness Committee Member: 2009-2010
- “Ides of August” Participant, “Speaking in the Aftermath: Oratory and Catharsis in the Plays of Anne Nelson”: Summer 2009
- Panel Participant, “Faculty Conversation about the Art of Samuel Bak”: Spring 2009
- Senior Colloquium Participant, *Orlando* by Virginia Woolf: Spring 2011
- Senior Colloquium Participant, *Les Fleurs du Mal* by Charles Baudelaire: Spring 2010
- Senior Colloquium Participant, *After the Quake* by Haruki Murakami: Spring 2009
- Cultures and Traditions “Faculty Guide,” *A Raisin in the Sun* by Lorraine Hansberry, *Frankenstein* by Mary Shelly, and *Modern Times* by Charlie Chaplin: Spring 2010
- Cultures and Traditions “Faculty Guide,” *Frankenstein* by Mary Shelly, and *Modern Times* by Charlie Chaplin: Spring 2009
- Cultures and Traditions Textbook Introduction Writer, *Modern Times* by Charlie Chaplin: Fall 2008
- Cultures and Traditions “Expert” Presenter, *The Clouds* by Aristophanes: Fall 2008
- Senior Colloquium Participant, *The Oresteia* by Aeschylus: Fall 2008
- “Ides of August” Participant, “From ‘The Big Sandy’ to ‘The Great White Way’: The Reinventive Career of Billy Bryant”: Summer 2008
- Panel Participant, Teaching and Learning Committee—Writing: Summer 2008
- Panel Participant, “On *Topdog/Underdog*”: Spring 2008
- Cultures and Traditions “Expert” Presenter, film versions of *Hamlet*: Spring 2008
- Organizer, Graduate School in Theater Roundtable: Fall 2007

#### **Adjunct Professor: Fall 2006**

Baruch College (CUNY), New York, NY

- Designed and taught a course in speech communication

**Graduate Teaching Fellowship: Spring 2002-Fall 2003**

Borough of Manhattan Community College (CUNY), New York, NY

- Designed and taught courses in speech communication

**Adjunct Lecturer: Fall 2001**

The City College (CUNY), New York, NY

- Designed and taught a large lecture Introduction to the Theater class

**Adjunct Lecturer: Spring 2001**

**Teaching Assistant: Spring 2000-Fall 2000**

Hunter College (CUNY), New York, NY

- Designed and taught a large lecture Introduction to the Theater class

**Private Tutor: Fall 1998-Spring 2004**

- Worked with numerous New York City high school and college students on topics in English, American history, European history, psychology, philosophy, cultural studies, comparative literature, and speech communication.

**Conference Papers**

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“Welcome Home: Seeing ‘The Next Great American Play’ in *August: Osage County*,” *ATHE 2009, New York, NY, July 2009*.

“Diagnosis Paper: Borrowing from TV Medical Dramas to Improve Writing,” *ATHE 2009, New York, NY, July 2009*.

“Speaking in the Aftermath: Oratory and Catharsis in the Plays of Anne Nelson,” *“Violence on Stage,” III International Conference on American Theatre and Drama, Cadiz, Spain, May 2009*.

“Nostalgia, Melodrama, and the Aesthetics of Obsolescence.” *ATHE 2008, Denver, CO, July 2008*.

“This *is* Then: Melodrama, Nostalgia, and the Body in Performance.” *NEMLA 2008, Buffalo, NY, April 2008*.

“From ‘The Big Sandy’ to ‘The Great White Way’: The Reinventive Career of Billy Bryant.” *ATHE 2007, New Orleans, LA, July 2007*.

“Making History: The Federal Theatre Project and the Production of an American Past.” *ATHE 2006, Chicago, IL, July 2006*.

“Ritualized Nostalgia: Melodrama at the Millennium.” *ATHE 2005, San Francisco, CA, July 2005*.

“Going Nativist.” *Writing, Teaching, Performing America: An Interdisciplinary Conference, Lawrence, KS, March 2005*.

“Melodrama with a Twist: Parodic Adaptations of Temperance Drama.” *ATHE 2004, Toronto, Canada, August 2004.*

“Making a New ‘Myth of America’”: Melodramatic Adaptations.” *The Thirteenth Annual Central New York Conference on Language and Literature, Cortland, NY, October 2002.*

“The Politics of Parody: Caricaturing Social Melodrama on the Fin-de-Siècle American Stage.” *ATHE 2002, San Diego, CA, August 2002.*

“Viewing with a Difference/Distance: Parodic Triangulations of The Other in *Uncle Tom’s Cabin*.” *The Twelfth Annual Central New York Conference on Language and Literature, Cortland, NY, October 2001.*

“The Powerpuff Girls: Camp, Suburban Angst, and Other(ed) Villainy.” With Crystal Benedicks. *The Thirteenth Annual Meeting of the Far West Popular Culture & Far West American Culture Associations, Las Vegas, NV, February 2001.*

“From Wily to Wicked: The Evolution of Terence’s Stock Characters in the Drama of Hrotisvit von Gandersheim.” *The Eighteenth Annual Medieval Graduate Student Conference: “Medieval Matters,” Storrs, CT, April 2000.*

### **Professional Presentations**

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**Panel Participant:** “Survival Tactics: Theatre in American General Education.” *ATHE 2010, Los Angeles, CA, August 2010.*

**Panel Participant:** “Surviving Graduate School and the Job Market.” *ATHE 2010, Los Angeles, CA, August 2010.*

**Panel Organizer:** “Redeploying Melodrama.” *ATHE 2008, Denver, CO, July 2008.*

**Panel Chair:** “Theatrical Metaphors for Mourning and Renewal: Eastern European and Anglo-American Depictions of Eastern Europe in the Aftermath of War.” *ATHE 2007, New Orleans, LA, August 2007.*

**Panel Respondent:** “Situating WAC and WID on the Campuses: Examples from the Field.” *From Basic Writing to Multiple Literacies: A WAC/WID Professional Symposium, New York, NY, August 2006.*

**Panel Organizer:** “Constructing the ‘Authentic’ on the American Stage.” *ATHE 2006, Chicago, IL, July 2006.*

**Panel Respondent:** “Writing in the Disciplines: Business and Technology.” *The CUNY Writing Across the Curriculum Professional Development Conference, New York, NY, August 2005.*

**Film Screening:** “Three Writing Fellow Tales or, How I Learned to Stop Worrying and Love Process Pedagogy.” *The CUNY Writing Across the Curriculum Inquiry Project Conference, New York, NY, May 2005.*

**Panel Chair:** “The Erotics of Nostalgia.” *The Fourteenth Annual Central New York Conference on Language and Literature, Cortland, NY, October 2004.*

**Panel Chair:** “Parodic Perspectives.” *The Thirteenth Annual Central New York Conference on Language and Literature, Cortland, NY, October 2002.*

**Performer:** “The Ref” for The New Play Development Workshop and in The David M. Cohen reading of “Sun-Yat-Sen in the Mouth of the Dragon.” *ATHE 2000, Washington, DC, August 2000.*

### **Professional Awards and Fellowships**

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**CUNY Postdoctoral Research Fellowship in Undergraduate Education:** Fall 2005-Fall 2006. *The City University of New York.*

**American Theatre and Drama Society:** *Graduate Student Travel Award, 2005*

**CUNY Writing Fellowship:** Fall 2003-Spring 2005. *The City University of New York.*

**CUNY Graduate Teaching Fellowship:** Fall 2002-Spring 2003. *The City University of New York.*

**Philadelphia Theatre Critics’ Awards:** Best Supporting Actor Nomination for *Racing Demon* (Villanova Theatre), 1998. Honorable Mention for “Outstanding Season,” 1998.

### **Professional Committee Positions**

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**American Theatre and Drama Society:**

*Emerging Scholars Committee Member, 2008-present*

*Fundraising Committee Member, 2009-Present*

*Graduate Student Professional Development Committee Member, 2009-Present*

*Panel Selection Committee Member for 34<sup>th</sup> Comparative Drama Conference, 2009-2010*

*Panel Coordinator for American Literature Association Conference, 2009-2010*

**The CUNY Writing Fellow Program, CUNY Graduate Center:**

*Charter Member of CUNY Writing Fellow Council, 2004-2005*

*CUNY Writing Fellow Task Force Member, 2004-2005*

*CUNY Writing Fellow Representative to The Inquiry Project Subcommittee, 2004-2005*

**The Doctoral Theatre Students Association, CUNY Graduate Center:**

*President, 2001-2002*

*Treasurer, 2000-2001*

**The Department of Theatre, CUNY Graduate Center:**

*Co-Founder and Artistic Associate of The Active Theatre Group, 2000-2005*

## **Directing Experience**

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*Incident at Vichy* (Director, Wabash College, Crawfordsville, IN, 2010)

*The Bacchae* (Director, Wabash College, Crawfordsville, IN, 2009)

*The Importance of Being Earnest* (Director, Wabash College, Crawfordsville, IN, 2009)

*Glengarry Glen Ross* (Director, Wabash College, Crawfordsville, IN, 2008)

*The Santaland Diaries* (Co-Director, Wabash College, Crawfordsville, IN 2007)

*The Two Gentlemen of Verona* (Director, Wabash College, Crawfordsville, IN, 2007)

*Aspiration: Housewife* (Contributing Director, Odonata Dance Project, 2006 New York Fringe Festival)

*Doctor Faustus* (Co-Director, Baruch College, New York, NY, 2006)

*Three Writing Fellow Tales or, How I Learned to Stop Worrying and Love Process Pedagogy* (Director, Digital Film, York College, Jamaica, NY, 2005)

*Man's Disobedience and the Fall of Man* (Director, Active Theatre Group, New York, NY, 2002)

*The Great American Breakdown* (Director, Turtle Theatre, Middletown, CT, 1997)

## **Acting Experience**

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*The Tempest* (Wabash College, Crawfordsville, IN, 2010, Dir. Michael Abbott): Prospero

*Out to Lunch* (2002 New York Fringe Festival, revival: Spring 2003, Brokenarm Productions, New York, Dir. Joseph Langham): Numba Won

*Dysteria!: The Play* (TOAST, New York, 2002, Dir. Matthew Barton): Larry

*Occupational Hazards and Dangerous Diversions* (TOAST, New York, 2001, Dir. Matthew Barton): Larry

*Accidental Death of an Anarchist* (The Crowd, New York, 1999, Dir. Kurt Taroff): Capt. Pasani

*The Bald Soprano* (The Crowd, New York, 1998, Dir. Paul North): Mr. Smith

*Art Talk* (1999 Philadelphia Fringe Festival, O.T.C. Productions, Dir. Joanna Rotté): Stewart

*A Moon for the Misbegotten* (Venture Theatre, Philadelphia, 1998, Dir. Harriet Power): T. Stedman Harder

*In the Boom Boom Room* (Villanova University Theatre, 1997, Dir. Joanna Rotté): Guy

*Racing Demon* (Villanova University Theatre, 1997, Dir. Harriet Power): Tommy Adair

*Speed-the-Plow* (Villanova University Theatre, 1997, Dir. Wesley Truitt): Bobby Gould

*The Devil's Disciple* (Villanova University Theatre, 1997, Dir. James Christy): Rev. Anthony Anderson

*The Art of Dining* (Villanova University Theatre, 1996, Dir. Joanna Rotté): Cal

### **Professional Memberships**

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American Theatre in Higher Education, 2000-Present.

American Society for Theatre Research, 2002-Present.

American Theatre and Drama Society, 2002-Present.

Modern Language Association, 2002-Present.

Northeast Modern Language Association, 2007-Present.

The Ibsen Society of America, 2007-Present.

### **References**

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