# James M. Cherry

Chair and Associate Professor of Theater History

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## Education

**Ph.D. and M.Phil. in Theatre**

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

*Doctor 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 in Theatre Studies**

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

**M.A. in Theatre**

Villanova University, 1998.

*Master of Arts in Theatre*

**• Final Project:** Character Study/Performance (*In the Boom Boom Room*)

**• Graduate Fellowship:** Scenic Construction

**B.A. in History**

Bates College, 1995.

**• Major:** History (Early Modern Europe)

**• Senior Thesis:** “Anti-Semitism and Millennialism in the Works of Martin Luther: Understanding the Intolerance of the Reformer.” Prof. John Cole (Chair).

**Publications**

**Articles and Book Chapters:**

“Theater and Ritual in American Politics.” In *American Political Culture*, (ABC-CLIO, 2015).

“Parody, E.E. Cummings, and the Twentieth-Century Rebuilding of *Uncle Tom’s Cabin.” Modern Drama* 57:2 (June 2014).

“*Babbitt*ing 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* (McFarland, 2011).

“Connecting in the Aftermath: Trauma, Performance, and Catharsis in the Plays of Anne Nelson.” In *Portraying 9/11: Essays on Representations in Comics, Literature, Film and Theatre*,(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* 53:1 (April 2012), 157-159.

“*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.

**Courses Taught**

**Theater:**

New York City on Stage and Screen; The Modern Stage; The Multicultural Stage; The American Stage; The Classic Stage; Modern European Drama; Dramatic Theory and Criticism; Introduction to the Theater; Beyond Heroes and Villains: Melodrama and the Development of Popular Culture; Henrik Ibsen: The Father of Modern Drama; Political Performance in America; Multicultural Theater in America; Parody and American Culture; Senior Seminar.

**Film:**

Introduction to Film; The Antihero in American Film; Great Directors: Alfred Hitchcock; Great Directors: Stanley Kubrick; Great Directors: Akira Kurosawa and Billy Wilder.

**General Education:**

Cultures and Traditions I & II; Freshman Tutorial: “9/11 and American Culture”; Freshman Tutorial: “Shakespeare: The Motion Picture!”; Enduring Questions.

**Independent Studies:**

The Drama of Edward Albee, Contemporary Baltic Theater, Contemporary Musical Theater, Theatre of the Absurd.

**Teaching and College Service**

**h\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_nts in the classroom. cluding Voice and Diction, ates College,**

**Wabash College, Crawfordsville, IN: Spring 2007-Present**

**•** Designing and teaching classes in theater history, performance theory, and film.

**•** Teaching All-College courses.

**•** Directing plays involving student actors.

**Principal Service:**

* Theater Department Chair, 2014-Present.
* Coordinator for Minor in Film and Digital Media, 2016-Present.
* Faculty Marshal, 2014-Present.

**•** Freshman Tutorial: Co-Chair, 2011-2014.

**•** Gender Issues Committee Member: 2011-Present; Chair, 2012-2014.

**•** Visiting Artists Committee Member: 2007-Present; Chair, 2012-2014.

* President’s Advisory Committee on Men’s Education: 2014.

**•** Fine Arts Scholarship Committee Member: 2007-Present.

**•** Academic Policy Committee: Member, 2010-11, 2013-14; Secretary, 2010-2011; Curriculum Appeals Sub-Committee, 2013-2014.

**•** College Lecture and Film Committee: Member, 2007-2011; 2014-Present.

**Additional College Service:**

* Wabash Liberal Arts Immersion Program Workshop Leader: Summer 2015.
* Senior Colloquium Participant: *View with a Grain of Sand* by Wislawa Szymborska, Spring 2016, 2015, 2013;*The Bluest Eye* by Toni Morrison, Spring 2014; *Walden* by Henry David Thoreau, Spring 2012;*Orlando* by Virginia Woolf, Spring 2011; *Les Fleurs du Mal* by Charles Baudelaire, Spring 2010; *After the Quake* by Haruki Murakami, Spring 2009; *The Oresteia* by Aeschylus, Fall 2008.
* College Wellness Committee: Member, 2009-2010.

**•** Cultures and Traditions “Faculty Guide” (2008-2011): *A Raisin in the Sun* by Lorraine Hansberry, *Frankenstein* by Mary Shelley*,* and *Modern Times* by Charlie Chaplin, *The Clouds* by Aristophanes*,* film versions of *Hamlet.*

 **•** Cultures and Traditions Textbook Introduction Writer, *Modern Times* by Charlie Chaplin:Fall 2008.

**College Lectures and Presentations:**

**•** “Leather Shadows in a Digital Age: Introducing Students to Chinese Shadow Puppetry.” Asian Studies Symposium, Wabash College: Fall 2015

* “An Introduction to Chinese Shadow Puppetry; or, How You Spend Two Weeks in Hawai’i Without Going Surfing Even *Once*.” Ides of August, Wabash College: Summer 2014
* “The Manly Arts; or, A Few Things I Think About Axe Body Spray.” Chapel Talk, Wabash College: Fall 2012

**•** “In the Shadow of *Uncle Tom’s Cabin.”* Humanities Colloquium, Wabash College: Spring 2012

**•**  “Speaking in the Aftermath: Oratory and Catharsis in the Plays of Anne Nelson.” Ides of August, Wabash College: Summer 2009

* “From ‘The Big Sandy’ to ‘The Great White Way’: The Reinventive Career of Billy Bryant.” Ides of August, Wabash College: Summer 2008

**•** Panelist:

 “A Conversation with Anthony Arnove.” Fall 2014

 “How to Make the Most of Your Visiting Position”: Summer 2010-2012

 “Interrogating Whiteness”: Spring 2011

“Teaching Film in EQ”; Spring 2011

 “A Faculty Conversation about the Art of Samuel Bak”: Spring 2009

 “Writing Strategies”: Summer 2008

“On *Topdog/Underdog*”: Spring 2008

“Graduate School in Theater Roundtable”: Fall 2007

**Selected Professional Papers and Lectures**

“‘Last Echoes’: Portraying the *Shoah* in Performing Objects.” American Society for Theatre Research, Baltimore, MD: Fall 2014.

“Hipsters in Hell: The Youth Group’s *Hollywood Hell House,* Les Freres Corbusier's *Hell House*, and the Parodic Interrogation of Evangelical Spectacle.” American Theatre in Higher Education Conference, Orlando, FL: Summer 2013.

“*Babbitt*ing Broadway: Satire, The Gospel of Success, and Americanization of Expressionism.” American Theatre in Higher Education Conference, Washington, DC: Summer 2012.

**h\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_nts in the classroom. cluding Voice and Diction, ates College,**

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

“Diagnosis Paper: Borrowing from TV Medical Dramas to Improve Writing.” American Theatre in Higher Education Conference, 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.” American Theatre in Higher Education Conference, Denver, CO, July 2008.

“This *is* Then: Melodrama, Nostalgia, and the Body in Performance.” Northeast Modern Language Association Conference, Buffalo, NY, April 2008.

“From ‘The Big Sandy’ to ‘The Great White Way’: The Reinventive Career of Billy Bryant.” American Theatre in Higher Education Conference, New Orleans, LA, July 2007.

“Making History: The Federal Theatre Project and the Production of an American Past.” American Theatre in Higher Education Conference, Chicago, IL, July 2006.

“Ritualized Nostalgia: Melodrama at the Millennium American Theatre in Higher Education Conference, 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.” American Theatre in Higher Education Conference, 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.” American Theatre in Higher Education Conference, 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.

**Selected Professional Presentations**

**Invited Panelist and Mentor:** “Mentorship in a Time of Transition: An ATHE Pre-Conference for Early- and Mid-Career Faculty”: Summer 2015.

**Panel Chair:** “The Utopic Frontier: Theatrical Explorations of the Dreams of America.” American Theatre in Higher Education Conference, Scottsdale, AZ: Summer 2014.

**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.

## National service

**American Theatre and Drama Society:**

Faculty Development Pre-Conference Planner: 2014-15

Conference Planner (ATHE), 2012-14

Committee Member, Vera Mowry Roberts Research and Publication Award, 2011-12.

Fundraising Committee Member, 2009-2011

Graduate Student Professional Development Committee Member, 2009-2011

Panel Selection Committee Member for 34th Comparative Drama Conference, 2009-2010

Panel Coordinator for American Literature Association Conference, 2009-2010

Emerging Scholars Committee Member, 2008-2010

**ATHE Leadership Institute:**

Participant, Summer 2014

**Journal Editorship:**

Editorial Team Leader and Board Member, *The Journal of American Drama and Theatre*: 2014-Present

Peer Review Committee Member, *Puppetry International*: 2014-Present

**External Reviews:**

Brigham Young University, 2015; Denison College, 2014; Marian University, 2012

**Directing Experience**

*Rosencrantz and Guildenstern are Dead* (Wabash College, Crawfordsville, IN, 2016)

*Macbeth* (Wabash College, Crawfordsville, IN, 2014)

*Picasso at the Lapin Agile* (Wabash College, Crawfordsville, IN, 2012)

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

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

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

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

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

*The Two Gentlemen of Verona* (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* (Digital Film, York College, Jamaica, NY, 2005)

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

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

**Acting Experience**

*The Beaux’ Stratagem* (Wabash College, Crawfordsville, IN 2015, Dir. Dwight Watson): Foigard

*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

**Voiceover Narration Experience**

“Carnival of the Animals” for *Music for Two Pianos* (Narration, Wabash College Music Department, 2015)

*Wabash Online Student Planning Tutorial* (Narration, Wabash Film Productions, 2014)

*Dynasty and Divinity: Ife Art in Ancient Nigeria* (Audio Tour, Indianapolis Museum of Art, 2011, Dir. Elizabeth Morton)

*Lamidi Olonade Fakeye: The Life of a Master Carver* (Narration, Wabash Film Productions, 2010, Dir. Joe Reese)

*Ectospasms* (Narration, 2009 New York Fringe Festival, Lola Lola Dance Theatre, New York, 2009, Dir. Jessica Bonnenfant)

## Professional Awards and Fellowships

**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 Memberships**

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.

The Ibsen Society of America, 2007-Present.

**References**

Prof. Michael Abbott

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Prof. Dwight Watson

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Prof. James Fisher

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The University of North Carolina at Greensboro

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