

**Catherine M. Young**  
Curriculum Vitae

<http://catherineyoung.net/>

New York University  
Tisch School of the Arts, Department of Drama  
712 Broadway, 3<sup>rd</sup> Floor  
New York, NY 10003  
212.998.1950

Bernard L. Schwartz Communication Institute  
One Bernard Baruch Way  
Baruch College  
New York, NY 10010  
646.312.2060

**EDUCATION**

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Ph.D. in Theatre, The Graduate Center, CUNY, 2016

Dissertation Title: "Animal Performance in Big-Time Vaudeville"

Dissertation Committee: David Savran, Chair; Maurya Wickstrom; James Wilson

M.A. in English, SUNY at Buffalo

Thesis: "*Medea* and Monstrosity: Confounding Taxonomy and Containing Violence"

B.A. in Early Childhood Studies, Bennington College, Bennington, VT

**PUBLICATIONS**

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Refereed Journal Article

"Let Our Freak Flags Fly": *Shrek the Musical* and the Branding of Diversity." Co-authored with Jessica Brater *et al. Theatre Journal*, vol. 62, no. 2, May 2010, pp. 151-72.

Book Chapters

"I Wanna Be Like You": Negotiating Race, Racism and Orientalism in *The Jungle Book* on Stage." Co-authored with Emily Clark, Donatella Galella, and Stefanie Jones in *The Disney Musical on Stage and Screen: Critical Approaches from Snow White to Frozen*, edited by George Rodosthenous, Bloomsbury Methuen Drama, 2017, pp. 185-203.

"A Very Good Act for an Unimportant Place": Animals, Ambivalence, and Abuse in Big-Time Vaudeville." *Performing Animality: Animals in Performance Practices*, edited by Jennifer Parker-Starbuck and Lourdes Orozco, Palgrave Macmillan, 2015, pp. 77-96.

Reviews

Book. "*Ruth Maleczek at Mabou Mines: Woman's Work*. By: Jessica Silsby Brater. London: Methuen, 2016." *Journal of American Drama and Theatre*, vol. 29, no. 2, 2017, [jadtjournal.org/2017/06/04/ruth-maleczek-at-mabou-mines](http://jadtjournal.org/2017/06/04/ruth-maleczek-at-mabou-mines).

Book. “*Animal Acts: Performing Species Today*. Ed: Una Chaudhuri and Holly Hughes. Ann Arbor: University of Michigan Press, 2014.” *Journal of Dramatic Theory and Criticism*, vol. 30, Spring 2016, pp. 147-149.

Book. “*Wild and Dangerous Performances: Animals, Emotions, Circus*. By Peta Tait. New York: Palgrave Macmillan, 2012.” *Theatre Survey*, vol. 54, September 2013, pp. 462-64.

Performance. “*Le Bourgeois Gentilhomme*. Comédie-ballet by Molière, with music by Lully. Directed by Denis Podalydès. Théâtre des Bouffes du Nord, Paris.” *Theatre Journal*, vol. 65, May 2013, pp. 273-75.

Performance. “*The Tempest*. By William Shakespeare. Directed by Des McAnuff. Stratford Shakespeare Festival, Festival Theatre, Stratford, Ontario.” *Theatre Journal*, vol. 63, May 2011, pp. 264-67.

### Websites

“Real-Time Research: *The Hairy Ape*.” *Theatre Historiography*, 18 July 2017.

“‘Glitterwashing’ Orientalism in Molière’s *Le Bourgeois Gentilhomme*.” *HowlRound*, 21 September 2016.

“Don’t Blame Pregnancy for *Shuffle Along* Closing.” *HowlRound*, 18 July 2016.

### In-Progress

“*Pages of Remembrance*: the memoir of Therese Renz, the ‘White Lady’ of European circus.”  
Introductory essay and co-translation with Sascha Just and Christine Marks, *Early Popular Visual Culture* special issue on circus (forthcoming).

### Book Manuscript

*Marble Stallions and Blackface Clowns: Performing Animals and Animality in the Vaudeville Era*. Advance contract with University of Michigan Press “Theater: Theory/Text/Performance” series.

## **FELLOWSHIPS, GRANTS, AND AWARDS**

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Collaborative Research Award, American Society for Theatre Research, 2017  
\$1000 to support a collaborative translation and staged student reading of *The Dog of Aubri* (1869) by Albert Lindner

Bursary, International Federation of Theatre Research, 2014  
\$500 to travel to Warwick, England to participate in conference working group

Dissertation Fellowship, The Graduate Center, CUNY, 2013-2014  
One year of funding with no service requirement

American Theatre Research Fund, Theatre Department, The Graduate Center, CUNY, 2012  
\$2280 to visit theatre and circus archives in the United States for dissertation research

Doctoral Student Research Grant, The Graduate Center, CUNY, 2012

\$1450 to visit theatre archives in the United States for dissertation research

Enhanced Chancellor's Fellowship, The Graduate Center, CUNY, 2007-2012  
Five years of funding and tuition waiver for doctoral studies

Emerging Scholar Award, Mid-America Theater Conference, 2009  
Cash prize and registration waiver for debut panel at annual conference

Graduate Assistantship, State University of New York at Buffalo, 2002-2003  
Graduate funding and tuition waiver

## **TEACHING EXPERIENCE**

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### **Adjunct Instructor**

NYU Tisch School of the Arts, Department of Drama, Fall 2016 to present

### **Adjunct Assistant Professor**

Brooklyn College Department of Theater, MFA PAM Program, Spring 2017  
Baruch College English Department, Spring 2016

### **Adjunct Lecturer**

Brooklyn College Department of Theater, MFA PAM Program, Spring 2016  
Baruch College Fine and Performing Arts Department, Fall 2013-Fall 2015  
Baruch College Communication Studies Department, Fall 2012-Spring 2013

### **Graduate Teaching Fellow**

Baruch College Fine and Performing Arts Department, Fall 2008-Spring 2011

## **COURSES TAUGHT**

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### **Global Theatre History and Theory III** (one graduate section)

Examining performance practices from the mid-nineteenth century to today, this graduate seminar covers global theater facilitated by modern media and global communications.

### **Theatre History From 1642** (one graduate section)

This graduate seminar covers major theories, dramatic texts, and performance practices in Western theatre from the Restoration to postmodernism.

### **Introduction to Theatre Arts / Theatre Studies** (16 sections)

This course introduces students to the many aspects of live performance, including playwriting, directing, acting, costumes, music, props, venue, and audience response. Students read plays from throughout theatre history and attend performances.

### **Introduction to Acting** (four sections)

This course introduces students to the fundamentals of body, voice, and breath awareness for the stage. Students learn improvisation games, conduct scene work, and compose and present original monologues.

**Modern US Drama** (two sections)

This survey tracks depictions of labor, leisure, and life (the domestic, the romantic, the political) in “legitimate” US drama throughout the twentieth and twenty-first century.

**Advanced Studies in Theatre: Contemporary US Drama** (one section)

This seminar considers the diversity of voices, aesthetic approaches, and performance practices that have taken place in US theatre from 2006-2016.

**Great Works of Literature II** (one section)

This required course sets major literary works in their social historical, religious, economic, and political contexts, while covering a truly global range of cultures.

**Speech Communication** (four sections)

This required course provides training and practice in the preparation and delivery of original speeches, encourages the use of clear language, develops students' awareness of intellectual and ethical aspects of communication, and promotes critical thinking and academic research.

**INVITED TALKS**

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“*The Dog of Aubri* Controversy at the Weimar Court,” SUNY Buffalo Theatre and Dance Department, 13 April 2017

#BlackLivesMatter Applied Pedagogy Roundtable, Doctoral Theatre Students Association, The Graduate Center, CUNY, 27 October 2016

“Anthropomorphism and Abuse: Animal Vaudevillians in the Keith-Albee Circuit,” US Theatre History, Tisch School of the Arts, New York University, 16 April 2013

“Cherrie Moraga and Betty Friedan: Personal Experience and Political Positions,” People and Power: Introduction to Sociology, Brooklyn College, 19 March 2012

“Preparing for the First Exam: A Student Perspective” Doctoral Theatre Students Association Professionalization Session, The Graduate Center, CUNY, 17 September 2009

**CONFERENCES**

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Paper. “The Politics and Performance of Concurrent Temporalities in George C. Wolfe’s *Shuffle Along*.” *Time and Performance* symposium, Indiana University, Bloomington, IN, May 2017

Working Session. “Tapping into *Shuffle Along*'s Temporal Transformations.” José Esteban Muñoz Working Session, American Society for Theatre Research Annual Conference, Minneapolis, MN, November 2016

Paper. “Working the Circuit: Celebrity Chimpanzees in Vaudeville.” American Theatre and Drama Society Focus Group, Association for Theatre in Higher Education Annual Conference, Chicago, IL, August 2016

Paper. “From Parodic to Patriotic: Animals and Vaudeville’s Pivot Toward World War I,” panel, Northeast Modern Languages Association Annual Conference, Hartford, CT, March 2016

- Working Session. “‘The Right to Bodily Liberty’: Primates, Personhood, and Performance,” American Society for Theatre Research Annual Conference, Portland, OR, November 2015
- Co-Chair. “Fantasy Feminisms: Remembering and Reimagining Feminist Pedagogies,” Respondent: Jill Dolan, Princeton Dean of College, [www.fantasyfeminisms.com](http://www.fantasyfeminisms.com), roundtable, Women and Theatre Focus Group, Association for Theatre in Higher Education Annual Conference, Montreal, Canada, July 2015
- Moderator. “Creating Community Within (and Beyond) the Composition Classroom,” panel, Feminist Pedagogy Conference 2015: Transformations, The Graduate Center, CUNY, April 2015
- Working Group. “Animals, Animality, and the Dyad of Black and White in Vaudeville,” American Society for Theatre Research Annual Conference, Baltimore, MD, November 2014
- Working Group. “Audiences and Animality: Taste, Laughter, and Animal Vaudevillians,” Popular Entertainments Working Group, International Federation for Theatre Research Annual Conference, Warwick, UK, August 2014
- Co-Chair. “Fantasy Feminisms: Dreaming of the Perfect Syllabus,” [www.fantasyfeminisms.com](http://www.fantasyfeminisms.com), roundtable, Women and Theatre Focus Group, Association for Theatre in Higher Education Annual Conference, Scottsdale, AZ, July 2014
- Chair. “Play: Animals in Action,” Performance Studies Focus Group panel, Association for Theatre in Higher Education Annual Conference, Orlando, FL, August 2013
- Paper. “‘A Very Superior Children’s Act’: The Theatricalization of Mammalian Play in Vaudeville Mini-Circuses,” Association for Theatre in Higher Education Annual Conference, Orlando, FL, August 2013
- Paper. “Animal Vaudevillians: Their Lives and Times,” ‘Four Footed Actors’: Live Animals on the Stage Conference, University of Valencia, Spain, December 2012
- Paper. “‘Beautiful Horse, Pretty Woman’: Equine Vaudevillians and Their Trainers,” Graduate Student Panel, Woman and Theatre Pre-Conference, Association for Theatre in Higher Education Annual Conference, Washington D.C., August 2012
- Paper. “African Americans as Animal Sidekicks on Disney’s Broadway,” Association for Theatre in Higher Education Annual Conference, Chicago, August 2011
- Moderator. “Race, Gender, and Performing Bodies,” Graduate Student Conference of the Doctoral Theatre Students’ Association, CUNY Graduate Center, May 2010
- Working Session. “Merci Beaucoup, Stew: Identity and National Fantasy in the Musical *Passing Strange*,” American Society for Theatre Research Annual Conference, San Juan, Puerto Rico, November 2009

Paper. "Imaging Domestic Poverty: Intertextuality Between O'Casey's *Juno and the Paycock* and Ngũgĩ's *I Will Marry When I Want*," Mid-America Theatre Conference, Chicago, March 2009

## **RELATED EXPERIENCE**

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Communication Fellow, Bernard L. Schwartz Communication Institute, Baruch College, 2012-2017  
Workshop development: Cross Disciplinary Communication Skills, Faculty Development, Student Peer Development. Conducted over 170 workshops in research methods, rhetorical specificity, content organization, and oral presentation skills for students' capstone projects.

Writing Fellow, Lehman College, 2011-2012  
Assisted professors with applying Writing Across the Curriculum principles to their class designs and directly supported students with planning, drafting, and revising their writing.

Education and Outreach Manager, WNED-TV (PBS station), Buffalo, NY, 2004-2007  
Managed federal Ready to Learn and private grant writing and project implementation (over \$100,000), professional development for educators, production assistance on educational documentaries, major literacy-themed community outreach initiatives.

## **SERVICE**

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Reviewer, *Popular Entertainment Studies*, a peer-reviewed, inter-disciplinary eJournal dedicated to the exploration of all aspects of popular entertainment, Spring 2016

Fellow Representative, Search Committee for Assistant Director of Bernard L. Schwartz Communication Institute, Spring 2015

Co-Facilitator, "The Structure of Success: Scaffolding Assignments," Faculty Professional Development Roundtable, Baruch College, 10 April 2014

Ad Hoc Doctoral Student Council committee member, The Graduate Center, CUNY, 2012-2013

Conference Planning Committee, (Re)making (Re)presentation, Graduate Student Conference of the Doctoral Theatre Students' Association, The Graduate Center, CUNY, 2009-2010

Professionalization Liaison, Doctoral Theatre Students Association, The Graduate Center, CUNY, 2008-2009

Mentor for incoming Theatre Department students, The Graduate Center, CUNY, 2008-2010

## **MEMBERSHIPS**

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American Humor Studies Association  
American Society for Theatre Research  
American Studies Association  
American Theatre and Drama Society  
Association for Theatre in Higher Education  
Modern Language Association