

## Jennifer A. Buckley

PhD, Columbia University, English and Comparative Literature, 2011  
MPhil, Columbia University, English and Comparative Literature, 2007  
MA, Columbia University, English and Comparative Literature, 2005  
BA, University of Michigan, English, 1998

### Professional appointments

2019-, University of Iowa, English and Theatre Arts Departments, Associate Professor  
2016-19, University of Iowa, English Department, Assistant Professor  
2013-16, University of Iowa, English and Rhetoric Departments, Assistant Professor  
2011-13, University of Iowa, Rhetoric Department, Lecturer

### Professional awards and honors

2020, Association for Theatre in Higher Education Outstanding Book Award for *Beyond Text: Theater and Performance in Print after 1900* (2019)  
2018, CLAS Collegiate Teaching Award

### Professional Service

2019-, Vice President, International Shaw Society  
2018-2020, Modern Language Association Delegate Assembly  
2018-, editorial board member, *SHAW: The Journal of Bernard Shaw Studies*  
2018-, reviewer of manuscripts for *Modern Drama*, *Modernism/modernity*, *Comparative Literature*, *Papers on Language and Literature*

### Refereed scholarship

#### Book

[\*Beyond Text: Theater and Performance in Print after 1900\*](#), University of Michigan Press, 2019

#### Edited journal issues

Buckley, Jennifer and Joyce C. Tsai, ed., *Dada Futures. Dada/Surrealism* 23 (2020).  
Buckley, Jennifer, ed. *Bernard Shaw and New Media. SHAW: The Journal of Shaw Studies* 40, no. 1 (2020).  
Buckley, Jennifer, and Annie Holt, ed., *Action, Scene, and Voice: 21<sup>st</sup> Century Dialogues with Edward Gordon Craig*, *Mime Journal* 26 (2017).

#### Articles and invited chapters

“Taylor Mac, Walt Whitman, and America: Cruising Utopia with the Good Gay Poet.” In *Get Up and Play: Taylor Mac’s 24-Decade History of Popular Music*, edited by Sean Edgecomb and David Román. Submitted, 2020.  
“The Pragmatic Partnerships of *Plays Pleasant*.” In *Bernard Shaw’s Marriages and Misalliances*, edited by Robert A. Gaines. New York: Palgrave Macmillan, 2017.  
“Long ‘Live’ Theatre: Feeling Time and Togetherness in Forced Entertainment’s Livestreamed Durational.” *Theater* 46, no. 2 (Summer 2016): 35-53.  
Buckley, Jennifer and Paola Coletto. “What Works and What Doesn’t Work: On Play.” In *The Routledge Companion to Jacques Lecoq*, edited by Rick Kemp and Mark Evans. New York: Routledge, 2016.  
“Talking Machines: Shaw, Phonography, and *Pygmalion*.” *SHAW: The Journal of Bernard Shaw Studies* 35, no. 1 (July 2015): 21-45.

“The *Bühnenkunstwerk* and the Book: Lothar Schreyer’s Theatre Notation.” *Modernism/modernity* 21, no. 2 (April 2014): 407-28.

“Symbols in Silence’: Edward Gordon Craig and the Engraving of Wordless Drama.” *Theatre Survey* 54, no. 2 (May 2013): 207-30.

### **Conference and invited presentations (7 of 30 over career)**

2020, College Art Association, “Now We Women Reach to Each Other’: Feminist Community-Building in Carolee Schneemann’s Bookworks”

2019, Modernist Studies Association, “Relocating the Living Newspaper”

2018, Modernist Studies Association, “From Blue Blouse to Speech 211: Living Newspapers, the Federal Theatre Project, and the State University of Iowa”

2018, Shaw Summer Symposium, “The English Don’t Want Art’: Bernard Shaw, Joan Littlewood, and Theatre Workshop”

2018, American Comparative Literature Association, “From the Workers’ Collective to the College Campus: Living Newspapers at the University of Iowa”

2017, University of Toronto Seminar on Digital and Mixed Reality Performance, “#betterthanbeing there: Streaming, Seeing, Hearing, and Feeling Forced Entertainment’s durational and Complicité’s *The Encounter*”

2017, American Society for Theatre Research, “Taylor Mac’s Archival Bodies”

### **Recent external research funding**

Getty Research Institute Library Research Grant, 2017

Harry Ransom Center Research Fellowship, Travel Grant, 2014

### **Teaching areas/specialized courses**

Modern drama, theatre, and performance art: North American, British, and European

*Selected undergraduate courses:* ENGL4002 (Honors Seminar: Samuel Beckett, Modernism, and Media), ENGL:3440 (American Drama after 1900), ENGL:3320 (Modern British Drama), ENGL:2310 (Selected British Authors After 1900), ENGL:2015 (Reading and Writing About Drama)

*Graduate courses:* ENGL6730 (Modernist Studies), ENGL7050 (Performance Theory and Practice), CNW6656 (Approaches to Nonfiction: Performance, Criticism, and the Essay), THTR6401 (Modern Drama)

### **Service to the institution**

Co-director, [\*What Can Museums Become?\*](#) (Obermann Humanities Symposium), 2018-2020

Faculty Council, 2019-

Faculty Senate, 2017-

CLAS Faculty Assembly, 2014-2016

English Department Executive Committee, 2014-2017, 2019-