

## Jason T. Fitzgerald

2020 Roosevelt  
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### EMPLOYMENT

#### Assistant Professor

University of Michigan, 2020-present — Department of English

#### Postdoctoral Fellow

University of Pittsburgh, 2018-2020 – Humanities Center, affiliation: Dept of Theatre Arts

#### Adjunct Professor

Purchase College, SUNY, Fall 2017 - Liberal Studies and Humanities

Yale University, Spring 2018 – Lecturer with the Yale Residential College Seminar Program

Columbia University, Spring 2018 – English and Comparative Literature

### EDUCATION

#### Columbia University

PhD (2017), MPhil (2013), MA (2011), Theatre (Dpt of English and Comparative Literature)

Dissertation: “Exiting Eden: U.S. Avant-Garde Theatre’s Humanist Controversy”

(W.B. Worthen, Julie Peters, Bruce Robbins; outside readers: Elin Diamond, Marc Robinson)

#### Yale School of Drama

M.F.A. 2008, Dramaturgy and Dramatic Criticism

#### Harvard University

A.B. 2004, History and Literature, magna cum laude

#### Other

Futures of American Studies Institute, Dartmouth College, 2018

Modern and Contemporary Studies Initiative (MCSI) Summer Institute, Penn State U, 2017

School of Criticism and Theory, Cornell University, 2013

Harvard Mellon School of Theater and Performance Research, Harvard University, 2013

### PUBLICATIONS

#### Works in Progress

*Theatre at the End of Humanism: Universalism in Crisis in 1968* (book)

“A Diary for America: Grieving the Nation with Suzan-Lori Parks’s *365 Days/365 Plays*” (article)

#### Peer-Reviewed

“Amiri Baraka’s Humanist Theatre: A Reading of *A Black Mass*” (forthcoming *boundary 2* 51.4, November 2024)

“Climate Staged: The Place of Theatre in *The Great Immensity*” (*ISLE*, March 2021)

“Ratifying the Myth of Eden: The Open Theater’s Critique of Humanism,” *Modern Drama* 61.4 (Winter 2018)

#### Short Essays, Interviews, Book and Performance Reviews (Academic)

“The Possibility of Progress: An Interview with Bruce Robbins” (*boundary 2* 29.4, Nov 2022)

“Baraka, Amiri (LeRoi Jones)” in *Twentieth-Century and Contemporary American Literature in Context* (ABC-CLIO, May 2021)

“Showstoppers,” *Lights Camera Action Committee*, lightscamera.org, December 2019  
“Homo Defeatist?,” review of Yuval Harari, *Homo Deus. Politics/Letters*, August 2017.  
“The Lesson of David Greenspan,” *PAJ* 103 (2013).  
“I Had a Dream: ‘Rose’s Turn,’ Musical Theatre, and the Star Effigy,” *Studies in Musical Theatre* vol. 3, no. 3 (2009)  
“Rancière’s Counter-Modernism,” review Jacques Rancière, *Aisthesis. Public Books*, May 2014  
Review: *The Sixties, Center Stage*, eds. Harding and Rosenthal. *Theatre Journal* 70.1 (2018)  
Review: Wickstrom, *Performance in the Blockades of Neoliberalism. Modern Drama* 57.2(2014)  
Review: John M. Clum, *The Drama of Marriage. Modern Drama* vol. 56, no. 1 (2013)  
Review: Stephen Sondheim, *Finishing the Hat/Look, I Made a Hat. Theatre Survey* 54.2 (2013)  
Review: Tobin Nellhaus, *Theatre, Communication, Critical Realism. Theatre Survey* 53.1 (2012)  
Review: David Román, *Performance in America. Theater* vol. 37, no. 2 (2007)  
Review: *Standing on Ceremony: The Gay Marriage Plays. Theatre Journal* 63.1 (2011)  
Review: Taylor Mac’s *The Lily’s Revenge. Theatre Journal* vol. 62, no. 3 (2010)

### **Performance Reviews (trade press) (selected)**

*New Haven Independent*, 2018. Available: <http://www.newhavenindependent.org>  
*Village Voice*, 2014-2017. Available: <https://www.villagevoice.com/author/jasonfitzgerald/>  
*Slant*, 2013-2015. Available: <http://www.slantmagazine.com/author/1011/P0>  
*Backstage*, 2008-2013, Available: <http://www.backstage.com>

### **HONORS AND AWARDS**

Institute for the Humanities Summer Fellowship, U Michigan, 2021  
Theory and Criticism Graduate Student Paper Award, ATHE, 2010  
Bruce Kirle Emerging Scholarship Panel in Music Theatre/Dance, ATHE, 2009

### **PRESENTATIONS**

#### **Invited Talks**

“Keyword: Science,” More Soon: A Symposium Honoring Joe Roach, Chicago, 2019  
Public Lecture and campus visit as Visiting Educator, Whitman College, March 5-8, 2018  
“The Impossible Study: Joseph Chaikin’s Humanism,” Drama Colloquium, Harvard, 2015  
“Presence as Technique: Joseph Chaikin and Authenticity,” Performance Studies Working Group, Yale University, 2014

#### **Campus Talks and Presentations**

Critical Conversations: “Precarity” panel presentation, UM LSA English Dpt, Nov 2020  
“Making Humans, Making Humanism: History and Universalism on Amiri Baraka’s Black Nationalist Stage,” b2@pitt *boundary 2* conference, University of Pittsburgh, 2019  
“Against the Spectacle of Extinction: Bringing *The Great Immensity* Home,” Humanities Center Colloquium, University of Pittsburgh, Oct 4, 2018

#### **Conference Presentations (selected)**

“‘Thats Not a Play’: Political Trauma and Acting Out in Suzan-Lori Parks’s *365 Plays/365 Days*,” MLA 2024  
“The Feminist Barbaric in Rochelle Owens’s *Homo*,” ASTR 2022  
“Staying in Place: Bringing *The Great Immensity* Home,” MLA 2021

“Countercultural Humanism: A Recovery and Critique,” Considering the Counterculture conference, Princeton, 2019

“Undoing the Myth of Eden: Restaging a Theatrical Controversy,” MLA 2018

“The Beast and the Magician: Staging Amiri Baraka’s Black Humanism,” ASTR Plenary 2017

“Joseph Chaikin’s Impossible Study,” MCSI Summer Institute, 2017

“The Magic of Black Humanism: Amiri Baraka’s *Black Mass* and the Black Arts Counterpublic,” MLA 2016

“Postdramatic Theatre and the Humanist Mysterium in the U.S. 1960s,” ASTR 2015

“Notes Toward a Postdramatic Humanism,” ASTR 2014

“‘Never go back to the theatre!’: *Paradise Now* and the Paradoxical Politics of Authenticity,” ATHE 2014

“‘Never come to the theatre again!’: *Paradise Now*, Theatricality, and the Politics of Authenticity,” ACLA 2014

“Getting to the Point: Jacques Derrida Makes a Decision,” *UNSCRIPTED*, Columbia U Symposium for the study of performance, March 2013

“These Ghosts Were Made for Walking: Ira Sachs’s *Last Address*,” ATHE 2012

Roundtable participant: “Writing in the Sand: Performing John Herbert’s Memoirs,” ATHE 2011

Roundtable Book Discussion on Alice Rayner’s *Ghosts*, ATHE 2011

“What Happened: David Greenspan Faces the Void,” MLA 2011

“Immediate Family: Harvey Fierstein’s Imperfectly Catered Affair,” ATHE 2010

Roundtable Book Discussion on Peggy Phelan’s *Unmarked*, ATHE 2010

“The Whole World if I Can: Meta-Textuality and Political Discourse in David Greenspan’s *Old Comedy*,” Northeast MLA, April 2010

“Walking and Feeding the Dog: Gay Marriage in the Plays of Harvey Fierstein,” Mid-America Theatre Conference (MATC), May 2010

“I Had a Dream: ‘Rose’s Turn’ and the Illusion of Presence in Musical Theatre,” Bruce Kirle Emerging Scholarship Panel in Music Theatre/Dance, ATHE, 2009

### **Panels and Working Groups Organized**

Working Group: “Artists as Producers: Politics, Aesthetics, Institutions in the 21st Century,” ASTR 2019

Working Group: “The Afterlives of the Sixties in Contemporary Performance,” ASTR 2013

Roundtable: “This is What Democracy Looks Like: Neoliberalism and Performance on the Global Stage,” ATHE 2012

“There’s Not a Tune You Can Hum: A Roundtable on the Limits of ‘Musical Theatre,’” ATHE 2011

“A Very Good Place to Start: A Roundtable on the American Musical Theatre Canon,” ATHE 2010

Roundtable: “Witnessing Progress, Queerly,” LGBTQ Focus Group Preconference, ATHE, 2011

Facilitator and Talkback Moderator, Reading of *A Horse’s Ass* by David Greenspan, LGBTQ Focus Group Pre-Conference, ATHE, 2009

## **TEACHING**

### **University of Michigan**

Stage Readings: Interpretive Methods in Thtr & Perf Studies, F2021; grad seminar

Suzan-Lori Parks, W2023: undergrad seminar, complete dramatic works

Disaster Plays, W2023: undergrad seminar, 14 students, Kraus, Wilder, Beckett, Abdoh, Churchill

Antifascist Theatre, W2022: undergrad, 25 students, Brecht, Beckett, Fugard, Gambaro, Churchill

LGBTQ+ Theatre in the US: Theatre of the Ridiculous and Its Legacies, W2022, undergrad

Revolutionary Theatre: US 1960s Radical Theatre Groups, F2021; undergrad seminar

How to Be a Hippie: Youth Revolutions of 1968sh, W21, F22; undergrad seminar, lit, film, intellectual history: Buber, Marcuse, Hoffman, Mailer, Thompson, M Piercy

Eco-Theatre: Staging Climate Crisis, F2020; upper-level undergrad seminar, 4 students  
Theatre of US Women's Liberation, F2020, F22; undergrad seminar, ~20 students

### **University of Pittsburgh**

World Theatre I / III, fall 2019 / spring 2020: mixed grad/undergrad lecture, ~35 students, 1 TA  
Theatre, Counterculture, Avant-Garde, spring 2019: graduate seminar on 1960s theatre, 4 students  
Introduction to Dramatic Art, fall 2018: undergrad script analysis, department req, ~20 students

### **Purchase College**

Beat Generation, fall 2017: lit seminar, 20 students, Kerouac, Ginsberg, di Prima, Snyder, Corso  
Writing About Theatre (College Writing), fall 2017: comp, 17 students. Case study: Thornton Wilder

### **Columbia University**

Contemporary Civilization, The Core Curriculum, 2015-2017  
second-year undergraduate "Great Books" seminar, 22 students, Plato through Foucault  
American Theatre and Radical Politics after 1989, spring 2014  
undergraduate drama seminar, 14 students, Albee, Kushner, Parks, Jean Lee, Deveare Smith  
University Writing, The Core Curriculum, fall 2012–fall 2013: 1st-year composition, 14 students

### **Yale University**

The World is Ending: Human-Caused Catastrophe in Literature and Film, spring 2018  
undergraduate lit/film seminar, 18 students, Vonnegut, Ghosh, Robinson, Rich, Winterson  
How to Scare Men with Women: The Diva in Opera and Musical Theatre, spring 2010, co-taught

### **SERVICE**

Journal Referee: *ISLE* (2020, -24), *Feminist Studies* (2022), *LIT* (2019), *Ecozon@* (2018),  
*Studies in Musical Theatre* (2015) ; Book Proposal Referee: Routledge (2020)  
Assistant Editor, *boundary 2*, 2020-2023  
Book Review Editor, *Theatre Journal*, 2019-2021  
Organizer: Una Chaudhuri (NYU), visit U Pittsburgh, April 1-3, 2020 [canceled due to Covid-19]  
Mentoring Committee, ASTR, 2019-2022  
Assistant to Prof. Rachel Adams, Future of Disability Studies Project, Columbia U, 2013-15  
Editorial Assistant, Profs. Katherine Biers and Sharon Marcus, special issue of *Nineteenth  
Century Theatre and Film*, Columbia U, Spring 2015  
Conference Planner, LGBTQ Focus Group, ATHE 2012-2014  
Member-at-Large, Theatre & Criticism Focus Group, ATHE 2011-12  
Co-convener, Graduate Reading Group in Theatre & Performance Studies, 2010-2012  
Member-at-Large, LGBTQ Focus Group, ATHE 2010-2012  
Pre-Tenured Faculty Award Committee, American Theatre and Drama Society, ATHE, 2009-10  
Graduate Student Representative, Musical Theatre/Dance Focus Group, ATHE, 2009-2010  
Managing Editor, *Theater*, Ed. Thomas Sellar, 2006–2007

### **THEATRE EXPERIENCE (SELECTED)**

#### **Dramaturgy (selected)**

Dramaturg, Writing Fellows Group, The Playwrights Realm, 2010-2014  
*Finding Ways to Prove You're Not an Al-Qaeda Terrorist When You're Brown (and Other  
Stories of the gIndian)* by Snehal Desai, dir. Erik Pearson, HERE Arts Ctr, 2009  
*In the Continuum* by Nikkole Salter and Danai Gurira, dir. Robert O'Hara, Yale Repertory, 2007

*The Seagull* by Anton Chekhov, dir. Lisa Rothe, Second Yr Actors' Project, Yale Drama, 2006  
**Directing:** *The Homecoming Project*, by various playwrights, Yale Cabaret, 2008  
**Stage Management:** multiple productions at Yale Cabaret and Harvard Summer Thtr, 2003-06

#### PROFESSIONAL AFFILIATIONS

Modern Language Association, American Society for Theater Research, Association for Theater in Higher Education, American Studies Association, American Theatre and Drama Society, Association for the Study of Literature and Environment

#### REFERENCES

Jonathan Arac  
Andrew W. Mellon Professor of English  
(Emeritus)  
University of Pittsburgh  
(412) 624-6506  
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W.B. Worthen  
Alice Brady Pels Professor in the Arts  
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and Comparative Literature  
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Old Dominion Foundation Professor in the  
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Dramatic Literature & Professor of English  
and Theater  
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*Note: Professors Arac, Worthen, Peters, Robbins, and Brater have letters of reference ready upon request. Additional references also available.*