

Elizabeth Reitz Mullenix

Education

Ph.D. in Theatre Studies (History/Theory/Criticism) University of Illinois, 1995

*Special Field: American Theatre and Performance; Gender and Race Studies

M.A. in Theatre Studies, University of Illinois, Champaign-Urbana, 1991

B.A. in Theatre and English, University of Vermont, 1987

Professional Employment

Miami University

Interim Provost/Executive Vice President, 2022-Present

*17 Direct Reports: 6 Academic Deans; Deans of Library, Graduate School, and Undergraduate Education; Vice President for Research and Innovation; Associate Provosts, Associate Vice Presidents, Provost's staff.

Dean, [College of Creative Arts](#) (CCA), 2013-2022

*CCA = 5 Departments: Architecture/Interior Design, Art (includes Fashion, Art Therapy, Design, Art Ed.), Music (includes Music Ed.), Theatre (includes Dance), Emerging Tech in Business + Design (includes Games + Simulation & Esports); also [Miami Art Museum](#), & [Performing Arts Series](#)

*Accreditation: Art, Music, & Theatre (NASAD, NASM, NAST); Arch/ID (NAAB & CIDA); Art Museum accredited by the American Alliance of Museums (AAM)

*14 Director Reports: 5 Department Chairs, Associate Dean, Assistant Dean, Directors of Miami Art Museum and Performing Arts Centers, Marketing Director, Business Manager, Academic Advisor, Director of IT, Assistant to Dean, & dotted lines for Career Liaison and Development Director

Chair of the Department of Theatre, 2006-2013

Full Professor of Theatre (Promotion to full in Fall of 2006)

*Artistic Director/Producer of Miami University Theatre, 2006-2013

Illinois State University

Associate Dean, College of Fine Arts, 1999-2001

Associate Chair, Department of Theatre, 1997-1999

Associate Professor, Department of Theatre, 2001-2006

(Tenure and Promotion in Spring 2001)

Director of Graduate Studies in the Department of Theatre, 1995-1997

Director of the Master's Degree Program in Theatre, 1995-2006

Theatre Studies Area Head, School of Theatre, Illinois State University, 2002-2006

Assistant Professor, Illinois State University, 1995-2001

University of Illinois

Visiting Scholar/Lecturer for Ford Foundation Grant, University of Illinois, Fall 1999

Professional Theatre

Festival Dramaturg, Illinois Shakespeare Festival, 1996 and 1997 seasons

*A dramaturg is a professional researcher, attached to a theatre company, who engages in production research and script development.

*The Illinois Shakespeare Festival operates under an Actor's Equity U/RTA Tier II Contract.

CCA Administrative Initiatives/Key Accomplishments

Diversity, Equity, and Inclusion

Arts programming (concerts, plays, exhibitions) focused on DE&I are central to each CCA Unit

Created new CCA Strategic Plan for Diversity, Equity, and Inclusion (Spring 2021)

Created new DEI Standing Committee in CCA (Spring 2021)

Required goals for DE&I for each Department in CCA

Implemented racial consciousness module (RC101) in partnership with Performing Arts Series

Dean's Brownbag on Anti-Racism (monthly during the 2021-2022 Academic Year)

CCA [Center for Community Engagement](#) program with Architecture and College of Education

Fundraising

Funds raised for the College of Creative Arts since 2013: \$34,300,000

[University Advancement Award](#) for Outstanding Service, Miami University 2018

Established external board: the [College of Creative Arts Advisory Board](#), 2015-present

Strategic Planning

Collaborated with CCA leadership to create 2 strategic plans: the [2020 Plan](#) & Miami RISE

Miami RISE Strategic Plan includes an embedded DE&I Strategic Plan and assessment measures

Recruitment and Retention

Enrollment growth (undergrad) since 2013: applications increased 98%; confirmations increased 68%

Increase (since 2015) in primary majors by 47%; second and co-majors by 145%; minors by 20%

Retention rate in the CCA high each year: 2020-2021 = 90.8%

[Come Play With Us](#) initiative to engage non-major participation in the arts

Divisional size, 2022: 2,455 undergraduate students (majors/minors) and 72 graduate students

CCA Faculty: Full-time T/TT = 58, Full-time Clinical/Lecturer = 16, Full-time Visiting = 10

Career Services/Student Success

[#thrivingartists](#): a 2016 rebrand of all career-oriented initiatives in the College, including alumni network

ROI: 93.4% of CCA #thrivingartists were employed or furthering their education by Fall of 2019

Budget Management

Oversight of 14.3 million annual budget including operating and personnel expenses for entire College

Fiscal oversight of 5 Departments (& interdisciplinary programs), Art Museum & Performing Arts Series

Oversight of multi-million dollar endowment (scholarships, capitol, professorships).

Facilities

Oversight of six arts buildings in addition to 4 other performance spaces and office/classroom suites

Creation of Strategic Plan for Arts Facilities as part of Miami's new Comprehensive Fundraising Campaign

Public Art Acquisitions

Two major gifts: ["Heart in Hand"](#) by Ursula von Rydingsvard; Jun Kaneko's "Capturing the Scent of Rain"

New Program Development

[Department of Emerging Technology in Business and Design](#) added to CCA in 2019

[Art Therapy](#) added to CCA in 2018 [partnership with Psychology]

[Arts Management/Arts Entrepreneurship](#) added to CCA in 2015 [partnership w/ Farmer School of Business]

[Fashion](#) (Design + Business) added to CCA in 2014 [partnership with Farmer School of Business]

Marketing/Social Media for College of Creative Arts

Twitter: [@MiamiOHCCA](#)

Instagram: [miamiohcca](#)

Facebook: <https://www.facebook.com/MiamiOHCCA>

Leadership Development

LeaderCare with Breakthrough Collaboration, Spring 2020

MU-LEAD, Miami University 2018-2019

ACE Leadership Academy for Department Chairs, Summer 2012

Leadership-in-Residence Program with President's Executive Committee, Miami University, Fall of 2012

Women's Institute for Leadership Development (WILD), 2011-2012

Institute for Miami Leadership Development (IMLD), Steering Committee, 2010-2013

Board Membership/Select University Service

Board of Directors, [Cincinnati Symphony Orchestra](#), 2015-2021

Chair, Community Engagement/Learning, 2016-2021

CSO Government Relations, 2018-2021

Board of Directors, [Richmond Shakespeare Festival](#), 2020-present

President, Performing Arts Series Advisory Board, Miami University 2009-2010

Board Member, Miami University/Oxford Seniors Partnership, 2009-2013

Board Member, Miami University/Knolls of Oxford Partnership, 2011-2013

Board Member, Havighurst Center for Russian and Post-Soviet Studies, 2009-2011

President's Executive Council, Miami University, 2022-present

Council of Academic Deans, Miami University, 2013-present

University Promotion and Tenure Committee, Miami University, 2013-present

Chair, Provost Search Committee, Miami University, Spring 2019

Chair, Farmer School of Business Dean Search Committee, Miami University, Fall 2020

Chair, Provost Search Committee, Miami University, Fall 2014

Graduate Faculty Member, Miami University Department of Theatre, 2006-present

National Association of Schools of Theatre, Administrator of Miami University Accreditation, 2009

National Association of Schools of Theatre, Administrator of Illinois State Accreditation, 2002-2003

Program Review Coordinator for Illinois Board of Higher Education's 1999/2000 Review

Honors and Awards

University Advancement Dave Roberts Award, Miami University 2018

Outstanding Professor Award, Runner-Up, Miami University 2012-2013

Women's Institute for Leadership Development, 2011-2012

Sabbatical Leave, Illinois State University, Spring 2005

University Research Grant, Illinois State University, 2002-2003
 University Research Grant, Illinois State University, 1999-2000
 University Research Grant, Illinois State University, 1997-98
 College of Fine Arts Research Initiative Award, Illinois State University, 1997
 College of Fine Arts Service Initiative Award, Illinois State University, 1997
 College of Fine Arts Teaching Initiative Award Nominee, Illinois State University, 1997
 Conference Travel Grant, University of Illinois, 1993
 Irene Ryan Award Nominee, American College Theatre Festival, U. of Vermont, 1987
 George B. Bryan Award for Academic Excellence, University of Vermont, 1988
 Helena Modjeska Award for Acting, University of Vermont, 1988

Publications/Editorships/Conference Presentations

Books

Wearing the Breeches: Gender on the Antebellum Stage. Palgrave Macmillan, 2000.
Staging Stowe: Abolitionist Theatre and the Politics of Slavery. Monograph in progress; 3 chapters complete.

Articles/Book Chapters (Peer-Reviewed)

- “Dion Boucicault’s *The Octoroon* and the Work of Republicanism,” in *Conspicuous Work: Mythology, Ideology, and Performance*, ed. Beth Osborne and Christine Woodworth, (Carbondale: Southern Illinois University Press, 2015): 141-155.
- “Performing Confederate Nationalism: Constructions of Southern Identity at the Richmond Theatre,” Chapter Two in *Enacting Nationhood Through Dramatic Literature and Live Performance, 1849-99* (Newcastle, UK: Cambridge Scholars, 2014) 25-42.
- “Yankee Doodle Dixie: Richmond Theatre on the Eve of Civil War,” *Journal of American Drama and Theatre* 18.3 (Fall 2006).
- “From Carnival To Myth: Performing Nationhood in Pre-Civil War New York.” *Journal of Dramatic Theory and Criticism* (Fall 2003).
- “The Sublime or the Ridiculous?: Hamlet’s Enigmatic Positing within the American Cultural Hierarchy,” in *Literature: Reading, Reacting, Writing*, ed. Laurie Kirsznner and Steve Mandell, 5th Edition, Heinle, June 2003.
- “Private Women/Public Acts: Petticoat Government and the Performance of Resistance.” *TDR: The Drama Review: the Journal of Performance Studies* T173 (Winter 2002).
- “Post-Symposium Discussion: An Excerpt.” *Theatre Symposium* Volume 10 (2002).
- “Preying upon the ‘Theatrical Parasite’: A Reexamination of Stoppard’s Influences in *Rosencrantz and Guildenstern*,” in *Valuing the Texts: Transformations*, New South Wales Department of Education, 2000.
- “So Unfemininely Masculine’: Discourse, True/False Womanhood, and the American Career of Fanny Kemble.” *Theatre Survey* 40.2 (November 1999).
- “Acting Between the Spheres: Charlotte Cushman as Androgyne.” *Theatre Survey* 37.2 (November 1996): 22-65.
- “‘A Doublet and Hose in My Disposition’: Sexology and the Cross-Dressed Theatrics of the Professional Women’s League.” *Theatre History Studies* 15 (1995):105-122.

"Katharine Corcoran and *Margaret Fleming*: Exploring the Feminist Dynamic." *Journal of American Drama and Theatre* 2.4 (Spring 1992): 63-87.

Book Reviews (Invited)

- Theatre, Culture and Temperance Reform in Nineteenth-Century America* by John W. Frick. Book Review for *Theatre Journal* 57.1 (March 2005).
- The Showman and The Slave: Race, Death and Memory in Barnum's America* by Benjamin Reiss. Book Review for *Theatre Journal* 56.2 (May 2004).
- Lydia Thompson: Queen of Burlesque* by Kurt Ganzl. Book Review for *Theatre Journal*. 55.2 (May 2003).
- Fanny and Adelaide: The Remarkable Kemble Sisters* by Anne Blainey. Book Review for *Theatre Journal*. 54.2 (May 2002).
- The Final Curtain: State Funerals and Theatre of Power* by Harry Garlick. Book Review for *Theatre History Studies* vol. 21 (2001).
- Passing Performances: Queer Readings of Leading Players in American Theatre History* edited by Robert Schanke and Kim Marra. Book Review for *Theatre History Studies* 19 (1999).
- Staging the Jew: The Performance of an Ethnicity: 1860-1920* by Harley Erdman. Book Review for *Theatre Survey* 39.1 (May 1998).
- Crucibles of Crisis: Performing Social Change* edited by Janelle Reinelt. Book Review for *Theatre Journal* 49.4 (December 1997).

Editorship

Editor, *Theatre History Studies*, 2012-2015

[Founded in 1981, *THS* is a peer-reviewed national journal, published annually through the University of Alabama Press with international subscription base and 25% acceptance rate while I was editor.]

Conference Papers and Panels (Peer-Reviewed)

- "Enacting and Re-enacting Confederate Nationalism: Constructions of Southern Identity in Civil War Richmond, 1861." Paper delivered at the American Society for Theatre Research, Nashville, 2012.
- "Performing Church and State: The Virginia Statue for Religious Freedom." Panel for the Association for Theatre in Higher Education, Washington, D.C., 2012.
- "Dion Boucicault's *The Octoroon* and the Work of Republicanism." Paper delivered at the Mid American Theatre Conference, Chicago, 2012.
- "John Brown's Body: Lies, Memory, and Grave Re-fashioning in Kate Edwards Swayze's Republican Melodrama." Paper delivered at the Association for Theatre in Higher Education Conference, Chicago, 2011.
- "Resistance is Futile: Forced Collaboration in an Age of Academic Downsizing." Plenary session in "Interdisciplinarity in Global/Local Contexts" for the Association for Theatre in Higher Education, Theatre History Focus Group, Chicago, 2011.
- "A Coterie of Womanly Genius: Making and Marketing Female Performance in the Mid-Nineteenth Century." Formal Remarks at the Society for Historians of the Early American Republic, Philadelphia, July 2011.
- "Art and Minstrelsy as Intertext (or High/low Humbuggery) in Barnum's *Dred*." Paper delivered at the Association for Theatre in Higher Education Conference, Los Angeles, 2010.

- “Deciphering the Stage Yankee: Community and Representation in Antebellum New York.” Paper delivered at the Mid-American Theatre Conference in Cleveland, March 2010.
- “This Rough Magic: Transforming Research and Pedagogy in the 21st Century.” Senior Scholars Roundtable for the American Theatre and Drama Society, part of the Association for Theatre in Higher Education conference, Denver, 2008.
- “Theatre History Textbook Roundtable.” Roundtable participant at the Association of Theatre in Higher Education conference, Denver 2008.
- “Working Without a Net: Performance Studies and Cultural Enactment, An Introduction.” American Academy of Religion and Society of Biblical Literature Annual Meeting, San Diego, November 2007.
- “Performing Nationalisms: Civil War Theatre and Constructions of American Identity.” American Studies Association, Philadelphia, October 2007.
- “Disciplining Uncle Harriett and other performances of False Womanhood on the Antebellum Stage.” Paper delivered at ATHE in Chicago, 2006.
- “*Uncle Tom’s Cabin* and the Drama of Compromise: Constructions of Sameness on the Antebellum Stage,” Paper delivered at the Mid-American Theatre Conference in Chicago, March 2006.
- “Collegial Collaborations: Exploring the Graduate Student/Mentor Relationship,” Pedagogy symposium panelist at the Mid-American Theatre Conference in Chicago, March 2006.
- “Barnum’s Woman in [Red,] White [and Blue]: Performing Text and Nationhood.” Paper given at the Modern Language Association’s annual conference, Washington D.C., December 2005.
- “Yankee Doodle Dixie: Performing Nationhood on the Eve of War.” Paper given at the American Drama and Theatre Society’s New Literacies Conference at the University of Kansas, March 2005.
- “A House Divided in the Old Dominion: Carnival, Myth, and the Performance of Southern Nationalism.” Paper given at the South Eastern Theatre Conference Symposium at Auburn University, Auburn, Alabama, April 2005.
- “Talking Back or Talking With: Issues in Nineteenth-Century Research.” Seminar Chair for the American Society for Theatre Research, Duke University, November 2003.
- “Building Theories about Bodies Past.” Multidisciplinary seminar at ATHE in New York City, August 2003.
- “A Confederate Yankee in Laura Keene’s *Burletta*: Explorations of Nationhood in Pre-Civil War New York.” Plenary paper delivered at the American Society for Theatre Research in Philadelphia, 2002.
- “Historicizing Theory, Theorizing History, Practicing Both.” Panel coordinator for the ATHE Conference in Chicago, August 2001.
- “Private Women/Public Acts: Gender and the Performance of Resistance.” Keynote Speaker for the South East Theatre Conference Symposium, Lynchburg, V.A. 2001.
- “Other Brothers: Framing the Enemy in Civil War Entertainments.” Paper delivered at the Mid-America Theatre Conference in Chicago, March 2001.
- “Converting Dissertation to Book: Ideas for Success.” Panel Discussion chaired by Robert Schanke given at the ATHE Conference in Washington D.C., August 2000.
- “Private Women/Public Acts: Petticoat Government and the Performance of Resistance.” Paper delivered at the American Society for Theatre Research in Minneapolis, November 1999.
- “‘Play-Acting in the Public Sphere’: First Wave Feminism and the Performance of Resistance.” Paper delivered at the ATHE Conference in San Antonio, August 1998.
- “‘So Unfemininely Masculine’: Discourse, True/False Womanhood and the American Career of Fanny Kemble.” Paper delivered at the Mid-American Theatre Conference in Omaha, March 1998

- “Barnum's 'Gift From Heaven': Female Iconography, Gender Production, Nationalism and Jenny Lind.”
Paper delivered at the Mid-American Theatre Conference in Chicago, March 1997.
- “Wearing the Breeches': Antebellum Female Theatrical Transvestism as Protofeminist Politic.” Paper
delivered at the American Society for Theatre Research Conference in Pasadena, November
1996.
- "Mapping the Bo[d]y Female: Immaturity, Femininity and the Antebellum Actress-as-Boy." Paper
delivered at the ATHE Conference in New York City, August 1996.
- ""Neither Fish, Flesh nor Fowl': Adah Isaacs Menken and the Re-Marginalization of American Mazeppas."
Paper delivered at the ATHE Conference in San Francisco, August 1995.
- "As *She* Likes It: Sexology and the Cross-Dressed Theatrics of the Professional Women's League." Paper
delivered at the ATHE Conference in Chicago, July 1994.
- "Acting Between the Spheres: Charlotte Cushman as Androgyne." Paper delivered at the ATHE
Conference in Philadelphia, August 1993.

Professional Service

- Board Member, American Drama and Theatre Society, 2007-2012
- Consulting Editor, *Theatre History Studies*, 2000-2012.
- Editorial Board Member, “Theatre in the Americas” Series, Southern Illinois University Press, 2000-2010.
- Executive Officer of the American Society for Theatre Research (ASTR), 2001-2004.
- ASTR Publications Committee, 2003-2005.
- Manuscript Review, University of Michigan Press and Southern Illinois University Press, 2000-2013.
- Focus Group Representative, Theatre History, Association for Theatre in Higher Education, 1999-2001.
- Conference Chair, Mid-America Theatre Conference (MATC), St. Louis, March 2000.
- Conference Co-Chair Theatre History Symposium, MATC, Minneapolis, March 1999
- Secretary, Theatre History Focus Group, Association for Theatre in Higher Education, August 1998-August
1999
- Association for Theatre in Higher Education, Theatre History Debut Panel Jury, 1999-1998 and 1996-1997
- Chair, Association for Theatre in Higher Education, Theatre History Focus Group's Nominating Committee,
1996-1997
- Member-at-Large, Association for Theatre in Higher Education, Theatre History Focus Group Executive
Officer, 1996-1997
- Association for Theatre in Higher Education, Theatre History Focus Group Graduate Student Member-At-
Large, 1995-1996
- Session Chair for multiple panels at the Association for Theatre in Higher Education and the Mid-America
Theatre Conference, 1996-2015.

Affiliations

- International Council of Fine Arts Deans (ICFAD), 2013-2019
- American Theatre and Drama Society (ATDS), 2005-2015
- American Society for Theatre Research (ASTR), 1991-2015
- Association for Theatre in Higher Education (ATHE), 1993-2015
- Mid-Atlantic Theatre Conference (MATC), 1995-2015
- Modern Language Association (MLA), 2005-2010
- American Studies Association (ASA), 2007-2008

Courses Taught at Miami University, 2006-Present

Experiencing the Theatre: THE 191

World Stages I and II: THE 291 and 292

American Theatre History: THE 493 and THE 593

Introduction to Undergraduate Research Methodology and Analysis: Theatre 102

Introduction to the Theatre Major: THE 107

Modern American Drama: Theatre 391

Modern European Drama: Theatre 392

Intercultural Theatre/Performance and Race in America: THE 393

London Theatre: THE 398

Graduate Seminar in Performance and Race in America: THE 610

*Major Playwrights and Major Themes in Renaissance Europe, THE 299 on Miami's Luxembourg Campus, 2014

Courses Taught at Illinois State University, 1995-2006

Foundations of Inquiry: Interdisciplinary Studies 100: Foundations of Inquiry

(A general education/freshman gateway course in critical thinking.)

Introduction to Dramatic Literature: Theatre 100 (for Freshman theatre majors)

Text and Context/*Uncle Tom's Cabin*: Interdisciplinary Studies 121 (gen ed course for non-majors)

Theatre and Society, The Civil War: Theatre 176.01 (gen. ed. course for non-majors)

Art and the Modern World: Theatre 250 (general education course for non-majors)

Theatre of Social Change: Theatre 289.18 (general education course for non-majors)

Advanced Dramatic Literature/Women's Dramatic Lit. and Feminist Theatre: Theatre 300

Theatre History I, Antiquity to Renaissance: Theatre 376

Theatre History II, Restoration to Present: Theatre 377

Graduate Seminar in American Drama and Theatre: Theatre 474

Graduate Seminar in Modern and Contemporary History and Criticism: Theatre 475

Graduate Seminar in Acting and Directing Theory: Theatre 476

Graduate Seminar in Dramatic Theory and Criticism: Theatre 479

Graduate Seminar in Research Methodology for the Theatre: Theatre 497