

DEANNA SHOEMAKER, Ph.D.
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Spring 2013 office hours: Tues/Fri 12-2 pm and by appointment

COURSES TAUGHT AT MU

Performance of Literature
Performance Theory and Practice
Performance and Social Activism
Introduction to Gender Studies
Introduction to Communication
Media Literacy
Voice and Diction
Public Speaking
Senior Capstone Seminar in Communication
Introduction to Graduate Foundations (graduate level)
Communication, Culture, Community (graduate level)
Communication Theory (graduate level)
Food, Culture, Communication, Performance (Freshman Seminar)

*Faculty Advisor for “CommWorks: Students Committed to Performance”

RESEARCH INTERESTS

Feminist/Activist performance art practices
Performance Auto/Ethnography
Popular Culture Representations of gender, race/ethnicity, sexuality, class
Performance and Activist Pedagogies

EDUCATION

Ph.D. Communication Studies/Theatre and Dance,
The University of Texas at Austin
 *Concentration: Performance Studies

Dissertation: “Unruly Femininities in Women’s Staged Performances”

M.A. Communication Studies, The University of Texas at Austin
 *Concentration: Performance Studies; Minor: Rhetoric

Thesis: “The Politics of Feminist Performance as Autoethnography:
Blurring Genres”

B.F.A. Regional Theatre/Acting (Conservatory Training)

Webster University, St. Louis, MO.

PUBLICATIONS

Journal Articles:

Shoemaker, D. (2011). Citlali, La Chicana Super Hero as community activist. *Liminalities: A Journal of Performance Studies*, 7:1, 1-19.

Shoemaker, D. (2011). Mamafesto! (Why Superheroes Wear Capes). *Text and Performance Quarterly*, 31:2, 190-202

Shoemaker, D. (2010). Queer punk macha femme: Leslie Mah's musical performance in Tribe 8. *Cultural Studies ⇔ Critical Methodologies Special Issue on Music and Performance*. 10:4, 295-306.

Shoemaker, D. (2007). Pink tornados and volcanic desire: Lois Weaver's resistant "femme(nini)tease" in 'Faith and Dancing: Mapping Femininity and Other Natural Disasters.' *Text and Performance Quarterly*, 27:4, 317-333.

Book Chapters:

Shoemaker, D. (May 2013). Autoethnographic journeys: Performing possibilities/utopias/futures. Invited chapter for forthcoming *Handbook of Autoethnography*. Adams, Tony; Ellis, Carolyn; Holman Jones, Stacy, Eds. Left Coast Press.

Conference Proceedings:

Shoemaker, D. (2004). Cartoon transgressions: Citlali, La Chicana Superhero avenges neo-colonialism. *Blackstream: A Publication of Black Theater Association*, 105-118.

Carr, T., & Shoemaker, D. (2002). Performance of gesture: A feminist enactment of heavy metal. *International Society for Gesture Studies*

Book Reviews:

Shoemaker, D. (Fall 2010). Carver, H. & E. Lawless. *Troubling Violence: A Performance Project*. Jackson: University Press of Mississippi, 2009. *Liminalities: A Journal of Performance Studies*, 6:2.

Research In Progress:

Carr, T. and D. Shoemaker. "Hauntings: Marking Flesh, Time, Memory." This original performance explores themes of loss, decay, desire, and transformative discovery through the aging female body. This work has been presented at the National Communication Association Conference in Nov. 2011 in New Orleans, at SIU Carbondale for the Patti Pace Performance Festival in Feb. 2012, at Monmouth University Oct. 2012; at Cal State University Northridge Feb. 2013.

Shoemaker, D. Spectacular trash or feminist sport? The mixed messages of and responses to women's roller derby (see conference presentations).

CREATIVE SCHOLARSHIP (ORIGINAL PERFORMANCES)

See "Hauntings" above

Mamafesto! (Why Superheroes Wear Capes). Written and performed by Deanna Shoemaker. Producer & Director: Dr. Chad Dell. Plangere TV Studio, Monmouth University, NJ. April 1, 2009.

"Performing Heavy Metal: Sex, Gender, and Rock n' Roll (Thugsluts, The World Tour)." Written and performed by Tessa Carr and Deanna Shoemaker.

"What It's Like To Be A White Girl (For Those Of You Who Are/n't)."

"Speaking Unspeakables, or 'There's No Place Like Home' (An Autoethnographic Exploration of Home and Whiteness)."

"Good Neighbors: A Performance Ethnography on Race, Gender, and Identity."

"Searching For Osun" (an interactive exhibition on cross cultural dislocations of identity): Conceived and directed by Dr. Joni L. Jones.

"Presenting! Marilyn Monroe as 'The Body!' (An Abject Drag Show). "

"Hotbox! (A Hetero Drag Show)." Conceived and written by Deanna Shoemaker; developed and performed by Deanna Shoemaker and Jessica Hedrick.

"Torch Song Possibility." Conceived and directed by Stacy Holman Jones, co-written and performed by Deanna Shoemaker, Teri Varner, Catherine Berry, and Stacy Holman Jones.

PROFESSIONAL THEATRICAL DIRECTION:

16 Spells to Charm the Beast, by Lisa D'Amour. Austin, TX, 2003 (Salvage Vanguard Theatre)

Desdemona: A Play About a Handkerchief, by Paula Vogel. Austin, TX 2001 (iron belly muses)

The Butcher's Daughter, by Jennifer Haley. Austin TX, 2000 (Refraction Arts)

HONORS AND AWARDS

2012 Awarded Grant-In-Aid of Creativity to perform "Hauntings: Marking Flesh, Time, Memory," an original performance by Shoemaker and T. Carr, at Monmouth University Fall 2012

2010-2011 Winner of OSCLG (Organization for the Study of Communication, Language, and Gender) Creative Expression Award for

“Mamafesto (Why Superheroes Wear Capes),” a solo performance and DVD exploring work/life balance for mothers on the tenure track.

- 2010 Awarded summer research sabbatical, Monmouth University
- 2007-2008 “Best Faculty Advisor of a Student Group” SOAR nomination, Monmouth University
- 2008 Nominated to teach Freshmen Orientation Lesson and host prospective students in Spring “Performance Theory and Practice” course, Monmouth University
- 2007 Awarded Grant-In-Aid of Creativity, Monmouth University
- 2006 Selected for “Top 3 Contributed Papers in Performance Studies,” National Communication Association
- 2002-2003 Awarded Women’s and Gender Studies Dissertation Fellowship, UT-Austin

PROFESSIONAL MEMBERSHIPS/AFFILIATIONS

National Communication Association
New Jersey Communication Association
Eastern Communication Association
Association for Theatre in Higher Education
Women and Theatre Program
Performance Studies International