

Curriculum Vitae

DEBORAH ELIZABETH WHALEY

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EDUCATIONAL & PROFESSIONAL HISTORY:

HIGHER EDUCATION:

2002: University of Kansas, Doctorate of Philosophy in American Studies (Honors)
1996: California State University, Fullerton, Master's of Arts in American Studies
1993: University of California, Santa Cruz, Bachelor of Arts in American Studies

PROFESSIONAL AND ACADEMIC POSITIONS:

2007 - present: Assistant Professor, American Studies Department and African American Studies Program, University of Iowa, Iowa City, IA.
2007 - 2006: Visiting Assistant Professor, American Studies Department, Saint Louis University, Saint Louis, MO.
2006 - 2004: Lecturer, Africana Studies Department, University of Arizona, Tucson, AZ.
2004 - 2003: Resident Visiting Scholar, Center for Cultural Studies, University of California at Santa Cruz, Santa Cruz, CA.
2003 - 2001: Assistant Professor, American Studies Program, University of Massachusetts, Boston, MA.

HONORS AND AWARDS:

2007: Center for Ethnic Studies and the Arts Junior Faculty Publication Workshop Fellow, University of Iowa, Iowa City, IA.
2007: College of Liberal Arts and Sciences Old Gold Fellowship, University of Iowa, Iowa City, IA.
2005: Association of Women Faculty Travel Grant, University of Arizona, Tucson, AZ.
2003-2002: Faculty and Research Associate Grant, William Monroe Trotter Institute for Black Culture, University of Massachusetts, Boston, MA.
2002: Faculty Mentor Award, Black Student Center, University of Massachusetts, Boston, MA.
2002: Honors, Ph.D. dissertation, *By Merit, By Culture: The Cultural and Counterpublic Sphere Work of Alpha Kappa Alpha Sorority*.
2001-2000: Outstanding Mentor Award, McNair Scholar Program, San Jose State University, San Jose, CA.
2000-1998: Graduate Teaching Assistantship, University of Kansas, Lawrence, KS.
1999: Honors, Ph.D. oral comprehensive examination, University of Kansas, Lawrence.

1999-1998: Scholarship, Black Faculty and Staff Association, University of Kansas, Lawrence, KS.

1998-1996: Graduate Fellowship, University of Kansas, Lawrence, KS.

1995: Graduate Equity Fellowship, California State University, Fullerton, CA.

1993: Dean of Humanities Award, Bachelor of Arts Senior Thesis in American Studies, University of California, Santa Cruz, Santa Cruz, CA.

PROFESSIONAL MEMBERSHIPS:

1996 - present: American Studies Association

1996 - present: Mid America American Studies Association

2003 - present: International Association of Popular Music Studies

TEACHING AT THE UNIVERSITY OF IOWA

TEACHING ASSIGNMENTS:

SEMESTER / YR	ADVISEES		COURSES TAUGHT	
	Undergraduate	Graduate	Course Number and Title	Students Enrolled
Fall 2007	8	0	045:090 Diversity and American Identities	12
			045:150 Black Popular Culture	7
Spring 2008	10	3	045:030 Introduction to African American Culture	30
			045:129 African American Cinema and Culture	25
	Undergraduate	Graduate	Course Number and Title	Students Enrolled
Fall 2008	10	3	045:020 Sources in American Studies	24
			045:025 Diversity and American Identities	29
Spring 2009	TBA	TBA	045:030 Introduction to African American Culture	TBA
			045:250 Critical Dialogues in Cultural Studies: Stuart Hall	TBA

STUDENTS SUPERVISED:

Student Name	Committee Role	Outcome
<u>Doctoral Dissertations:</u>		
Brian Hallstoos	Member	Spring 09 expected defend date
Sharon Romeo	Member	Spring 09 expected defend date
<u>Doctoral Comprehensive Exams:</u>		
Jonathan Hansen	Chair	Spring 09 expected defense date
Eric Johnson	Member	4/7/08 defense date [passed]
<u>Master's Exam:</u>		
Ashley Brewer	Member	4/11/08 exam date [passed]
Regina Range	Member	4/11/08 exam date [passed]

SCHOLARSHIP:

Book Manuscripts Under Review:

Deborah Elizabeth Whaley, *Disciplining Women: Alpha Kappa Alpha, Black Counterpublics, and the Cultural Politics of Black Sororities*.

Exhibitions and Installations:

Deborah Elizabeth Whaley and Kembrew McLeod (co-curators), *Two Turntables and a Microphone: Hip-Hop Contexts and the Photography of Harry Allen*, University of Iowa Art Museum, forthcoming April 2009.

Book Chapters:

Deborah Elizabeth Whaley, "Links, Legacies and Letters: A Cultural History of Black Greek-letter Organizations," *Brothers and Sisters: Diversity in College Fraternities and Sororities*, Gregory Parks & Craig Torbenson eds. (Madison: Farleigh Dickinson University Press, 2008), forthcoming.

Deborah Elizabeth Whaley, "The Tragedy of Whiteness and Neo-Liberalism in Brad Kaaya's *O/Othello*," Daniel Bernardi ed., *The Persistence of Whiteness: Race and Contemporary Hollywood Cinema* (London: Routledge, 2008).

Deborah Elizabeth Whaley "Black Bodies/Yellow Masks: The Orientalist Aesthetic in Hip-hop and Black Visual Culture," *Afro-Asian Encounters*, Heike Raphael-Hernandez and Shannon Steen eds. (New York: New York University Press, 2006).

Deborah Elizabeth Whaley, "The Empty Space of Sorority Representation: Spike Lee's *School Daze*," *African American Sororities and Fraternities: The Legacy and the Vision*, Tamara Brown [et al], (Lexington: University Press of Kentucky, 2005).

Deborah Elizabeth Whaley, "To Capture A Vision Fair: Margaret Walker and the Predicament of the African American Woman Intellectual," *Fields Watered with Blood: Critical Essays on Margaret Walker*, Maryemma Graham ed., (Athens: University of Georgia Press, 2001).

Maryemma Graham and Deborah Elizabeth Whaley, "The Most Famous Person Nobody Knows," *Fields Watered with Blood: Critical Essays on Margaret Walker*, Maryemma Graham ed., (Athens: University of Georgia Press, 2001).

Refereed Journal Articles:

Deborah Elizabeth Whaley, "Black Expressive Art, Resistant Cultural Politics, and the (Re)Performance of Patriotism," *Trotter Review*, (17):1 (Autumn 2007).

Deborah Elizabeth Whaley, "We Strive and We Do: The Counterpublic Sphere Work of Alpha Kappa Alpha Sorority," *Contours: A Journal of Africa and the Diaspora*, (3): 2 (Fall 2005).

Deborah Elizabeth Whaley, "With/Out Sanctuary: Teaching Race, Trauma, and Collective Memory through Photography in a Graduate Humanities Course," *Journal of Pedagogy, Pluralism, and Practice*, Issue 10 (Fall 2005).

Creative Works:

Deborah Elizabeth Whaley, "A Poem for the Lynched," *Journal of Pedagogy, Pluralism, and Practice*, Issue 10 (Fall 2005) [poetry].

Book Reviews:

Deborah Elizabeth Whaley, a review of Daphne A. Brooks, *Bodies in Dissent: Spectacular Performances of Race and Freedom, 1850-1910* (Durham: Duke University Press, 2006) *American Studies*, forthcoming [completed & submitted].

Deborah Elizabeth Whaley, a review of Susan Courtney, *Hollywood Fantasies of Miscegenation: Spectacular Narratives of Gender & Race* (Princeton: Princeton University Press, 2005) *American Studies*, forthcoming [completed & submitted].

Deborah Elizabeth Whaley, a review of Paula Massood, *The Spike Lee Reader* (Philadelphia: Temple University Press, 2005) *American Studies*, forthcoming.

Book Review Essays:

Deborah Elizabeth Whaley, "The 'O' Factor: Oprah Winfrey and the Cultural Politics of the Commodified Lifestyle," a review essay of Eva Illouz's *Oprah Winfrey and the Glamour of Misery* (New York: Columbia, 2003) and *The Oprah Phenomenon*, Jennifer Harris and Elwood Watson eds., (Lexington: New York: Kentucky, 2002) *American Studies*, forthcoming.

Deborah Elizabeth Whaley, "The Neo-Soul Vibe and the Post-Modern Aesthetic: Black Popular Music and Culture for the Soul Babies of History," a review essay of Mark Anthony Neal's *What the Music Said: Black Popular Music and Public Culture* (New York: Routledge, 1998) and *Soul Babies: Black Popular Culture and the Post-Soul Aesthetic* (New York: Routledge, 2002), *American Studies* (43): 2.

Deborah Elizabeth Whaley, "What is this 'New' in the New American Studies?" a review essay of George Lipsitz's *American Studies in a Moment of Danger* (Minneapolis: University of Minnesota Press, 2002) and John Carlos Rowe's *The New American Studies* (Minneapolis: University of Minnesota Press, 2002), *49th Parallel: A Journal of North American Studies*, Issue 12 (Autumn 2003).

Invited Talks, Keynotes, and Workshops:

- Deborah Elizabeth Whaley and Kembrew McLeod, "Two Turntables and a Microphone: Hip-Hop Contexts and the Photography of Harry Allen," University of Iowa Art Museum, April 2009, forthcoming. (Gallery Talk)
- "Black Cat Got Your Tongue?: *Catwoman* from DC Comics to Halle Berry," Faculty Fellows Speaker Series, University of Arizona, Tucson, AZ, 19 April 2006. (Guest Lecture)
- "The Black Eye of the Storm: Representations of Hurricane Katrina and Displaced Communities in Tucson, AZ.," University of Arizona Town Meeting on Homelessness, 21 November 2005. (Panelist Presenter)
- "Creating an Effective Poster for Poster Session Conferences in the Humanities and Social Sciences," sponsored by the McNair Achievement Program, University of Arizona, Tucson, Arizona 28 July 2005. (Workshop)
- "Engaged Pedagogy/Engaged Learners: Making the College Classroom a Transformative Space" sponsored by the Writing Program, University of Arizona, Tucson, Arizona, 13 July 2005. (Guest Speaker)
- "The Tragedy of Solipsistic Whiteness and Neo-Liberalism in Brad Kaaya's Postmodern *O/Othello*," sponsored by the English Department and the History of Black Writing Project, Lawrence, Kansas, 17 November 2004. (Guest Speaker)
- "Disciplining Women, Respectable Pledges, and the Meaning of a 'Soror': Reconstituting the Cultural Politics of Violence in a Predominantly Black Sorority" sponsored by the Center for Cultural Studies, University of California, Santa Cruz, Santa Cruz, California, 4 February 2004. (Colloquium)
- "Across the Color Lines: Representation and Recuperation in Popular Culture and the Arts," sponsored by the National Association for the Advancement of Colored People, Boston College, Boston, Massachusetts, 19 November 2003. (Guest Speaker)
- "Black Expressive Art, Resistant Cultural Politics, and the (Re)Performance of Patriotism," sponsored by William Monroe Trotter Institute for the Study of Black Culture, Boston, Massachusetts, 2 December 2002. (Guest Presenter)
- "Scenes of Subjection(tivity): Scopophilia, Scatology, and Sexuality in the Art of Kara Walker," sponsored by American Studies Department and Hall Center for the Humanities, The American Seminar, Lawrence, Kansas, 11 November 1999. (Colloquium)

Papers Presented:

- "Rustle Your Bones, Honey Lambs: *Torchy Brown* Comics, Popular Front Politics, and Hip-hop Feminists' Revenge," American Studies Association Meetings, Albuquerque, NM (forthcoming Fall 2008).
- "*All Night Long*: The Cinematics of Cool in Basil Dearden's Jazz Opera," International Association for the Study of Popular Music Meetings, Iowa City, IA (Spring 2008).

- “African Goddesses, Mixed-Race Wonders, and Baadasssss Women: Black Female Comic Book Characters of the 70s and 80s,” American Studies Association Meetings, Philadelphia, PA, (Fall 2007).
- “Black Cat Got Your Tongue?: Making Space for Race, Gender, and Sexuality in DC Comics’ *Catwoman*,” American Studies Association Meetings, Washington DC, (Fall 2005).
- “Afro-Asian Solidarity and Interventionist Art in the Wake of ‘Kung-fusion,’ Cultural Studies Association Conference, Tucson, AZ, (Spring 2005).
- “Black Bodies/Yellow Masks: The Tactical Orientalist Aesthetic in Black Visual Culture,” American Studies Association Meetings, Atlanta, Georgia, (Fall 2004).
- “For Those Who Claim Not to See: ‘O,’ Epistemological Solipsism, and the New(?), Neo-Liberalism,” American Studies Association Meetings, Hartford, Connecticut, (Fall 2003).
- “Pick Up the Brand New Flava in Ya Ear’: the Funkamentals, Grassroots Hiphop, and the Secondary School Revolution,” International American Society for Popular Music Studies Meetings, Los Angeles, California, (Fall 2003).
- “Get Up, Get-Get Get Down, 9/11 Ain’t a Joke in Your Town: Patriotism and Contestation in Black Expressive Culture,” American Studies Association Meetings, Houston, Texas, (Fall 2002).
- “Affirmative Acts: A Performative Analysis and Cultural Prescription for the 21st Century,” Sixty-seventh Annual Conference for the Association of Social and Behavioral Scientists, Greensboro, North Carolina, (Spring 2002).
- “Black Women Professors, Cultural Ideology, and the Struggle for Institutional Change,” New England American Studies Association Meetings, Boston, Massachusetts, (Spring 2002).
- “Hypertext(ed) and its Discontents: Using Web-based Technology in Humanities Teaching,” Instructional Technology Center and Center for the Improvement of Teaching Conference on Multi-Media and Teaching, University of Massachusetts, Boston, Boston, Massachusetts, (Spring 2002).
- “Put Some Skirts on the Cards!’: Viewing Sexualities, Working Class Consciousness, and Womanist Praxis in the Art of Annie Lee,” American Studies Association Meetings, Washington D.C., (Fall 2001).
- “Stepping Into the Black Atlantic: Performing Diasporic Identities in African American Sorority Step Shows,” American Studies Association Meetings, Detroit, Michigan, (Fall 2000).
- “(E)rasing Technology?: African American Cultural Production and the New Information Technologies,” Sixty-fifth Annual Conference for the Association of Social and Behavioral Scientists, Jackson, Mississippi, (Spring 2000).
- “Cultural Diversity or Cultural Diversion?: American Studies and the Rhetoric of Difference,” Mid America American Studies Association Conference, Iowa City, Iowa, (Spring 1998).
- “Recreating Public Space, Redefining African American Masculinity: The Million Man March and Spike Lee’s *Get On the Bus*,” Mid America American Studies Association Conference, Minneapolis, Minnesota, (Spring 1997).

Panels Chaired and Comments Delivered:

- “Reading Jazz,” International Association for the Study of Popular Music Meetings, Iowa City, IA (Spring 2008).
- “The Problem of Reality and Television Studies,” American Studies Association Meetings, Oakland, CA., (Fall 2006).

“Globalization and Film,” Cultural Studies Association Conference, University of Arizona, Tucson, AZ, (Spring 2005).

“Faculty of Color in Academe: Programmatic Prescriptions for the Twenty-first Century,” University of Massachusetts, Boston, Boston, Massachusetts, (Spring 2002).

“Diasporic Productions: Subjects and Theory,” Performing Diasporas, Graduate Student Conference, University of Kansas, Lawrence, Kansas (Spring 1999).

Funding Proposals Accepted:

University of Iowa Lecture Committee Co-Sponsorship Fund (co-submitted with Kembrew McLeod) for the guest lecture of photographer and journalist Harry Allen.

Funding Proposals Submitted But Not Funded:

Obermann Center for Advanced Research Interdisciplinary Conference Grant (co-submitted with Kembrew McLeod) for the proposed University of Iowa Conference and University of Iowa Art Museum Exhibition *Two Turntables and a Microphone: Hip-Hop Contexts and the Photography of Harry Allen*.

Arts and Humanities Initiative Grant (co-submitted with Kembrew McLeod) for the University of Iowa Conference and University of Iowa Art Museum Exhibition *Two Turntables and a Microphone: Hip-Hop Contexts and the Photography of Harry Allen*.

SERVICE WORK:

Profession:

2008: Local Arrangements Conference Committee, International Association for The Study of Popular Music

2008: Manuscript Reviewer, *African American Review*

Department:

2008: Graduate Admissions Committee, American Studies Department

2008: Graduate and Research Committee, African American Studies Department

2007: Graduate Student Travel Fund Award Committee, American Studies Department

2007: Fall Plan of Study Committee, American Studies Department

University:

2008: Board Member, Center for Ethnic Studies and the Arts, University of Iowa, Iowa City, IA.

2008: Faculty Assembly Representative, University of Iowa, Iowa City, IA.