

JODY ENDERS

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ACADEMIC POSITIONS

- **University of California, Santa Barbara**, 1992-
Distinguished Professor of French, 2012-present.
Affiliate, Department of English, 2009-present.
Associate Professor of French, 1992-96.
- **University of Illinois at Chicago**, 1986-1992.
Assistant Professor of French. Director of Graduate Studies.

EDUCATION

- **University of Pennsylvania**, 1980-86.
Ph.D. in Romance Languages, 1986.
- **University of Virginia**, 1973-80.
M.A. in French Literature, 1979.
B.A. in French, Russian *summa cum laude*, Phi Beta Kappa, 1977.
- **Université de Paris III**, Institut de Langues et Civilisations
Orientales, 1975-76.

BOOKS

Classroom Farces: A Dozen More Medieval French Comedies in Modern English for the Stage. Edited and translated from the Middle French. *In progress*: the pedagogy plays.

Trial by Farce: A Dozen Medieval French Comedies in Modern English for the Stage. Edited and translated from the Middle French. Ann Arbor: University of Michigan Press, 2023.

Immaculate Deception and Further Ribaldries: Yet Another Dozen Medieval French Plays in Modern English. Edited and translated from the Middle French. Vol. 3 of a series. The Middle Ages. Philadelphia: University of Pennsylvania Press, 2022.

Holy Deadlock and Further Ribaldries: Another Dozen Medieval French Plays in Modern English. Edited and translated from the Middle French. Vol. 2 of a series. The Middle Ages. Philadelphia: University of Pennsylvania Press, 2017.

“The Farce of the Fart” and Other Ribaldries: Twelve Medieval French Plays in Modern English. Edited and translated from the Middle French. Vol. 1 of a series. The Middle Ages. Philadelphia: University of Pennsylvania Press, 2011; reprinted 2013.

Murder by Accident: Theater, Medievalism, and Critical Intentions. Chicago: University of Chicago Press, 2009.

Death by Drama and Other Medieval Urban Legends. 2002; rpt. Chicago: University of Chicago Press, 2005.

The Medieval Theater of Cruelty: Rhetoric, Memory, Violence. 1999; rpt. Ithaca: Cornell University Press, 2002.

Rhetoric and the Origins of Medieval Drama. *Rhetoric & Society*, 1. Ithaca: Cornell University Press, 1992.

EDITED BOOKS

The Norton Anthology of Rhetoric and Writing (“Rhetoric in the Middle Ages”). Introduction, commentary, selection of the body of rhetorical writings that make up the approximately 10 centuries of the medieval period. Editors: Andrea Lunsford and Susan Jarratt (General editors) and Robert Hariman, LuMing Mao, Thomas Miller, and Kirt Wilson. Forthcoming at Norton, 2024.

A Cultural History of Tragedy: The Middle Ages. With my Introduction, coedited with Theresa Coletti, John Sebastian, and Carol Symes. General editor: Rebecca Bushnell. Bloomsbury, 2020.

A Cultural History of Theatre: The Middle Ages. Edited with an introduction. Vol. 2 of *A Cultural History of Theatre*. General editors: Tracy Davis and Christopher Balme. 2017; rpt. Bloomsbury Academic, 2022.

Editor, *Theater History in the New Millennium*, a Special Issue of *Theatre Survey*, 45.2 (November 2004). Contributions from Herbert Blau, Charlotte Canning, Marvin Carlson, William Condee, Tracy C. Davis, Harry Elam, Annette Fern, Shannon Jackson, Toril Moi, Thomas Postlewait, Joseph Roach, David Savran, Richard Schechner, Virginia Scott, W. B. Worthen.

AWARDS AND HONORS

Barnard Hewitt Award, 2003. For outstanding research in Theater History and Cognate Studies, from the American Society of Theatre Research for *Death by Drama and Other Medieval Urban Legends*. Honorable Mention for the Joe A. Callaway Prize for Best Book in Drama or Theatre; Finalist for George Freedley Memorial Award from the Theatre Library Association.

John Simon Guggenheim Fellowship, 1999. For *Death by Drama and Other Medieval Urban Legends*.

Inaugural **Aldo and Jeanne Scaglione Prize**, 1993. For French and Francophone Studies, awarded by the Modern Language Association, to *Rhetoric and the Origins of Medieval Drama*.

Official Visitor to the **Institute for Advanced Study**, Princeton. Spring, 1997.

Mary Isabel Sibley Award from the United Chapters of Phi Beta Kappa, 1986-87.

EDITORIAL AWARDS

Gerald Kahan Prize, 2005. Awarded by the American Society for Theatre Research to the Editor who publishes the best essay in theater studies. For Kimberley Jannarone, "The Theatre before its Double: Artaud Directs in the Alfred Jarry Theatre," *Theatre Survey* 46.2 (2005): 247-73.

Martin Stevens Award for Best New Article in Early Drama Studies, 2007. Awarded by the Medieval and Renaissance Drama Society to the Editor who publishes the best essay in that field. For Noah D. Guynn, "A Justice to Come: The Role of Ethics in *La Farce de Maistre Pierre Pathelin*," *Theatre Survey* 47.1 (2006): 13-31.

CREATIVE WORK (Performances of My Translations)

The Pardoners' Tales, Not Getting' Any, and Bro Job. Special event on translation of the medieval theater at the University of Toronto. 14-16 April 2023.

Husband Swap. Mostly Medieval Theater Festival of the International Congress for Medieval Studies at Kalamazoo, MI (8 and 11 May 2019). David Beach, Director.

Cooch E. Whippet, or, The Farce of Martin of Cambray. Mostly Medieval Theater Festival (11 May 2017). David Beach, Director.

<https://www.youtube.com/watch?v=fMrySeNEht4>

The Farce of the Fart. Augsburg College, Minneapolis, MN. By the "Mardi Gras Madrigals," 2012. Nathan Keepers, Director.

Four plays performed at Shepherd College, West Virginia and, again at UCSB by "The Rude Mechanicals" *The Farce of the Fart; Confession Lessons; Monk-ey Business; Cooch E. Whippet* (2013). Mary Elizabeth Ellzey, Director.

Monkey See, Monkey Do (now "*Birdbrain*,"), trans. Jody Enders. Directed by Andrew Henkes. Medieval Studies Conference; UCSB, 2 May 2009.

The Farce of the Fart. Directed by Andrew Henkes. "Motion and Emotion" Conference; UCSB, 3 May 2008.

Selected MAJOR ARTICLES and BOOK CHAPTERS

- “Burlesque Signs.” In *Revealing New Perspectives: Studies in Honor of Stephen G. Nichols*. Medieval Interventions. New York: Peter Lang, 2021.
- “Rhetoric and Performance.” In *The Cambridge History of Rhetoric*, vol. 2, “The Middle Ages.” Ed. Jill Ross and Frédérique Woerther. Cambridge: Cambridge University Press, 2021.
- “Introduction: Miscarriages of Justice.” Introduction to *A Cultural History of Tragedy in the Middle Ages*, 1-14.
- “Comically Incorrect.” *Research Opportunities in Medieval and Renaissance Drama*. ROMARD [Research Opportunities in Medieval and Renaissance Drama] 51 (2013): 77-84.
- “Allegory Plays.” *Studies in English Literature* 55.2 (2015): 447-64.
- “History Trouble: Reenactment and Pseudoperformativity at the Witch Festival of Nieuwpoort.” *Theatre Journal* 65 (2013): 235-51.
- “Foul Play: Rape, Murder, and the Medieval Theater of Everyday Life.” Forthcoming in a special issue on “Loi et littérature.” *Cahiers de recherches médiévales* 25 (2013): 145-64.
- “Rhetoric and Theatre.” Chap. 18 of *Cambridge History of French Literature*, 164-73. Ed. Bill Burgwinkle, Nicholas Hammond, and Emma Wilson. Cambridge: Cambridge University Press, 2011.
- “Medieval Stages.” *Theatre Survey* 50.2 (2009): 317-25.
- “Memories and Allegories of the Death Penalty: Back to the Medieval Future?” In *Thinking Allegory Otherwise*. Ed. Brenda Machosky, 37-59. Stanford: Stanford University Press, 2009.
- “Coups de théâtre and the Passion for Vengeance.” In *The Passion Story: From Visual Representation to Social Drama*, 121-30. Ed. Marcia Kupfer. University Park: Penn State University Press, 2008.
- “The Devil in the Flesh of Theater.” In *Transformationen des Religioesen. Performativitaet und Textualitaet im geistlichen Spiel*, 127-138. *Trends in Medieval Philology*, 11. Eds. Ingrid Kasten and Erika Fischer-Lichte. Berlin/New York: de Gruyter, 2007.
- “Death by Dance.” *Mediaevalia* 27.1 (2006): 135-53.

- “Seeing is Not Believing.” In *Mel Gibson’s Bible: Religion, Popular Culture, and The Passion of the Christ, 187-93*. Ed. Tim Beal and Tod Linafelt. Chicago: University of Chicago Press, 2005.
- “Dramatic Rumors and Truthful Appearances: The Medieval Myth of Ritual Murder by Proxy.” In *Rumor Mills: The Social Impact of Rumor and Legend*, 15-29. Ed. Gary Alan Fine. Aldine Press, 2005.
- “Theater Makes History: Ritual Murder by Proxy in the *Mistere de la Sainte Hostie*.” *Speculum* 79 (October 2004): 991-1016.
- “The Spectacle of the Scaffolding: Rape and the Violent Foundations of Medieval Theatre Studies.” *Theatre Journal* 56 (2004): 163-81.
- “Performing Miracles: The Mysterious Mimesis of Valenciennes (1547).” In *Theatricality*, 40-64. Ed. Tracy C. Davis and Thomas Postlewait. Cambridge: Cambridge University Press, 2003.
- “The Music of the Medieval Body in Pain.” *Fifteenth-Century Studies* 27 (2002): 93-112.
- “The Theatrical Memory of Denis Coppée’s *Sanglante et Pitoyable tragédie de nostre Sauveur et Rédempteur Jesu-Christ*.” In *The Shape of Change: Essays on the Early Modern and La Fontaine in Honor of David Lee Rubin*, 1-21. Eds. Ann Birberick and Russell Ganim. Amsterdam: Rodopi, 2001.
- “Medieval Death, Modern Morality, and the Fallacies of Intention.” *New Medieval Literatures* 5 (2001): 87-114.
- “Homicidal Pigs and the Antisemitic Imagination.” *Exemplaria* 14.1 (2002): 201-38.
- “Of Miming and Signing: The Dramatic Rhetoric of Gesture.” In *Gesture in Medieval Drama and Art*, 1-25. Ed. Clifford Davidson. Early Drama, Art, and Music, 28. Kalamazoo: Medieval Institute Publications, 2001.
- “Violence, théâtralité, et subjectivité littéraire dans la rhétorique médiévale.” In *Ethos et Pathos: le statut du sujet dans la rhétorique*, 267-78. Eds. François Cornilliat and Richard Lockwood. Paris: Champion, 2000.
- “Rhétorique, performance et la mémoire de la violence.” *Revue de musicologie* 86 (2000): 65-76.
- “Dramatic Memories and Tortured Spaces in the *Mistere de la Sainte Hostie*.” In *The Medieval Practices of Space*, 199-222. Eds. Barbara Hanawalt and Michal Kobialka. Minneapolis: University of Minnesota Press, 2000.
- “Of Protestantism, Performativity, and the Threat of Theater.” *Medievalia* (1999): 53-72.

- “Memory, Allegory, and the Romance of Rhetoric.” *Yale French Studies* 95, Memorial Issue in Honor of Daniel Poirion (1999): 49-64.
- “Medieval Snuff Drama.” *Exemplaria* 10.1 (1998): 171-206.
- “Violence, Silence, and the Memory of Witches.” In *Violence Against Women in Medieval Texts*, 210-32. Ed. Anna Roberts. University of Florida Press, 1998.
- “Emotion Memory and the Medieval Performance of Violence.” “Medieval Studies Issue” of *Theatre Survey* 38 (1997): 139-60.
- “Delivering Delivery: Theatricality and the Emasculation of Eloquence.” *Rhetorica* 15 (1997): 253-78.
- “Rhetoric, Coercion, and the Memory of Violence.” In *Criticism and Dissent in the Middle Ages*. Ed. Rita Copeland, 24-55. Cambridge: Cambridge UP, 1996.
- “The Feminist Mnemonics of Christine de Pizan.” *MLQ* 55 (1994): 231-49.
- “The Theatre of Scholastic Erudition.” *Comparative Drama* 27 (1993): 341-63.
- “Music, Delivery, and the Rhetoric of Memory in Guillaume de Machaut’s *Remède de Fortune*.” *PMLA* 107 (1992): 450-464.
- “Memory and the Psychology of the Interior Monologue in Chrétien’s *Cligés*.” *Rhetorica* 10 (1992): 3-21.
- “Visions with Voices: The Rhetoric of Memory and Music in Liturgical Drama.” *Comparative Drama* 24 (1990): 34-54.
- “The Logic of the Debates in the *Chanson de Roland*.” *Olifant* 14 (1989): 1-18.
- “Rhetoric and Dialectic in Guido Cavalcanti’s ‘Donna me Prega.’” *Stanford Italian Review* 5 (1985): 161-74.
- “The Rhetoric of Protestantism: Book I of Agrippa D’Aubigné’s *Les Tragiques*.” *Rhetorica* 3 (1985): 285-94.

(updated 29 October 2022)