

Brenda Murphy
Professor, Department of English
University of Connecticut, Storrs

Date of first appointment: 1989

Revised: March 26, 2010

Department of English
University of Connecticut
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EDUCATION

Ph.D. 1971-75 Brown University
A.B. 1968-71 summa cum laude, University of Dayton

DISSERTATION

“William Dean Howells and Brahmin Boston: A Study in Cultural Ambivalence”

PROFESSIONAL HISTORY

Dates	from to	title, place
2005-		Board of Trustees Distinguished Professor of English, University of Connecticut
1989-	2005	Professor of English, University of Connecticut.
1987-	89	Professor of English, St. Lawrence University
1985-	87	Associate Dean of Academic Affairs, St. Lawrence University
1980-	87	Associate Professor of English, St. Lawrence University
1975-	80	Assistant Professor of English, St. Lawrence University

RESEARCH INTERESTS

Modern Drama and Performance; 20th-Century American Literature

PUBLICATIONS

Books

The Provincetown Players and the Culture of Modernity. Cambridge: Cambridge University Press, 2005. (Critical book)

O’Neill: Long Day’s Journey Into Night. Plays in Production Series. Cambridge and New York: Cambridge University Press, 2001. (Critical book)

Congressional Theatre: Dramatizing McCarthyism on Stage, Film, and Television. Cambridge and New York: Cambridge University Press, 1999. Paperback Ed. 2003. (Critical book)
American Society for Theatre Research, 1999 Hewitt Award Competition for Outstanding Research in Theatre History and Cognate Theatre Studies, Honorable Mention.

Miller: Death of a Salesman. Plays in Production Series. Cambridge: Cambridge University Press, 1995. (Critical book)

Tennessee Williams and Elia Kazan: A Collaboration in the Theatre. Cambridge: Cambridge University Press, 1992. (Critical book)

American Realism and American Drama, 1880-1940. Cambridge Studies in American Literature and Culture Series. Cambridge and New York: Cambridge University Press, 1987. (Critical book)

A Realist in the American Theatre: Drama Criticism by William Dean Howells, Athens, OH: Ohio University Press, 1992. (Critical/Textual edition)

John Hay--Howells Letters: The Correspondence of John Milton Hay and William Dean Howells 1861-1905 (with George Monteiro). Boston: Twayne, 1980. (Textual edition)

Twentieth Century American Drama: Critical Concepts in Literary and Cultural Studies, 4 volumes, Routledge Taylor & Francis, 2006. (Edited collection, with Laurie J. C. Cella).

The Cambridge Companion to American Women Playwrights. Cambridge: Cambridge University Press, 1999. (Edited collection)

Chinese Edition. Shanghai: Shanghai Foreign Language Education Press, 2001.

Critical Insights: A Streetcar Named Desire. Pasadena: Salem Press, 2010. Simultaneous electronic publication www.Literature.Salempress.com (Edited Collection)

Critical Insights: Death of a Salesman. Pasadena: Salem Press, 2010. Simultaneous electronic publication www.Literature.Salempress.com (Edited Collection)

Understanding Death of a Salesman: A Student Casebook to Issues, Sources, and Historical Documents. (With Susan C. W. Abbotson). Westport, CT: Greenwood, 1999. (Casebook)

Forthcoming Books

In Press

Critical Insights: Arthur Miller. Pasadena: Salem Press, 2010. Simultaneous electronic publication www.Literature.Salempress.com (Edited Collection)

Critical Insights: Tennessee Williams. Pasadena: Salem Press, 2010. Simultaneous electronic publication www.Literature.Salempress.com (Edited Collection)

After the Fall. Edited with Commentary and Notes by Brenda Murphy. London: Methuen, 2010. (Edition)

Articles

Book Chapters and Essays

“*Man on a Tightrope: Kazan as Liberal Anti-Communist.*” *Kazan Revisited*. Ed. Lisa Dombrowski. Middletown, CT: Wesleyan University Press, forthcoming.

“The Provincetown Players in American Culture.” *Oxford Handbook of American Drama*. Ed. Jeffrey H. Richards. New York: Oxford University Press, forthcoming.

“Modern and Contemporary Drama.” *The Cambridge History of American Women Writers*. Ed. Dale Bauer. Cambridge and New York: Cambridge University Press, forthcoming.

“Drama in American Culture.” *A Companion to American Literature and Culture*. Ed. Paul Lauter. Oxford: Blackwell, 2010. 478-90.

“The Tragic Turn in the Film Adaptation of *Glengarry Glen Ross*.” *Crossings: David Mamet’s Work in Different Genres and Media*. Ed. Johan Callens, Cambridge: Cambridge Scholars Press, 2009. 165-76.

“J. M. Synge in America.” *The Cambridge Companion to John Millington Synge*. Ed. P. J. Matthews. Cambridge: Cambridge University Press, 2009. 162-72.

“Williams, Mamet, and the Artist in Extremis.” *The Influence of Tennessee Williams*. Ed. Philip C. Kolin. Jefferson, NC: McFarland, 2008. 136-47.

“The Tragedy of *Seven Guitars*.” *The Cambridge Companion to August Wilson*. Ed. Christopher Bigsby. Cambridge: Cambridge University Press, 2007. 124-34.

“Theater.” *The Cambridge Companion to Modern American Culture*. Ed. Christopher Bigsby. Cambridge: Cambridge University Press, 2006. 411-29.

“Modern American Tragedy.” *The Blackwell Companion to Tragedy*. Ed. Rebecca Bushnell. Oxford: Blackwell, 2005. 488-504.

“Albee’s Threnodies: *Box-Mao-Box*, *All Over*, *The Lady from Dubuque*, and *Three Tall Women*.” *The Cambridge Companion to Edward Albee*. Ed. Stephen Bottoms. Cambridge: Cambridge University Press, 2005. 91-107.

“Tennessee Williams.” *The Blackwell Companion to Twentieth-Century American Drama*. Ed. David Krasner. Oxford: Blackwell, 2005. 175-92.

“*Oleanna: Language and Power.*” *The Cambridge Companion to David Mamet*. Ed. Christopher Bigsby. Cambridge and New York: Cambridge University Press, 2004. 124-37.

“The Allusive A. R. Gurney.” *A. R. Gurney: A Casebook*. Ed. Arvid F. Sponberg. New York: Routledge, 2004. 140-49.

“Tennessee Williams and Cold War Politics.” *Staging a Cultural Paradigm: The Political and the Personal in American Drama*. Ed. Barbarba Ozieblo and Miriam López Rodríguez. Bruxelles: Peter Lang, 2002. 33-50.

“Shepard Writes about Writing.” *The Cambridge Companion to Sam Shepard*. Ed. Matthew Roudané. Cambridge and New York: Cambridge University Press, 2002. 123-38.

“The 1999 Revival of *Death of a Salesman*: A Critical Commentary.” “*The Salesman Has a Birthday*”: *Essays Celebrating the Fiftieth Anniversary of Arthur Miller’s Death of a Salesman*. Ed. Stephen A. Marino. Lanham, MD: University Press of America, 2000. 29-45.

“A. R. Gurney.” *American Writers: A Collection of Literary Biographies Supplement V*. Ed. Jay Parini. New York: Charles Scribner’s Sons, 2000. 95-113.

“Plays and Playwrights, 1915-1945.” *The Cambridge History of American Theatre*. Vol. 2 Ed. Don B. Wilmeth and Christopher Bigsby. Cambridge and New York: Cambridge UP, 1999. 289-342.

“Feminism and the Marketplace.” *The Cambridge Companion to American Women Playwrights*. Ed. Brenda Murphy. Cambridge and New York: Cambridge UP, 1999. 82-97.

“O’Neill’s America: The Strange Interlude between the Wars.” *The Cambridge Companion to Eugene O’Neill*. Ed. Michael Manheim. Cambridge and New York: Cambridge UP, 1998. 135-47.

“Williams and the Broadway Audience: The Revision of *Camino Real*.” *Critical Essays on Tennessee Williams*. Ed. Robert A. Martin, G. K. Hall, 1997. 107-19.

“Seeking Direction.” *The Cambridge Companion to Tennessee Williams*. Ed. Matthew Roudane. Cambridge and New York: Cambridge UP, 1997. 189-204.

“The Tradition of Social Drama: Miller and His Forebears.” *The Cambridge Companion to Arthur Miller*. Ed. Christopher Bigsby. Cambridge and New York: Cambridge UP, 1997. 10-19.

“Arthur Miller: Revisioning Realism,” *Realism and the American Dramatic Tradition*. Ed. William Demastes. Tuscaloosa: University of Alabama, 1996. 189-203.

“The Reformation of Biff Loman: A View from the Preproduction Scripts,” *The Achievement of Arthur Miller: New Essays*. Ed. Steven R. Centola. Dallas: Contemporary Research Press, 1995. 51-59.

“Courtly Love in the Shopping Mall,” *Courtly Love in the Shopping Mall: Humanities Programming for young Adults*. Ed. Susan Goldberg and Rolly Kent. Chicago: American Library Association, 1991. 23-28.

Journal Articles

“Uneasy Collaboration: Miller, Kazan, and *After the Fall*.” *The Arthur Miller Journal*. 1.1 (Spring 2006): 49-59.

“*The Iceman Cometh* in Context: An American Saloon Trilogy.” *The Eugene O’Neill Review*. 26 (2004): 215-25

“The Thirties: Public and Private: A Reassessment of Mary McCarthy’s *The Group*.” *LIT: Literature, Interpretation, Theory*. Special Issue on Mary McCarthy. 15.1 (January-March, 2004): 81-101.

“Blanche or Stanley? Decisive Moments in Elia Kazan’s *Streetcar*.” Special Issue: Tennessee Williams et *Un Tramway Nommé Désir. Coup de Théâtre* 19 (December 2003): 196-208.

“Nelson Rodrigues and North America: A Case Study in Cultural Anthropophagy.” *Journal of American Drama and Theatre* 14 (Spring 2002): 25-34.

“Arendt, Kristeva, and Arthur Miller: Forgiveness and Promise in *After the Fall*.” *PMLA* 117.2 (March 2002): 314-16.

“The ‘Genius’ as Iceman: Eugene O’Neill’s Portrayal of Theodore Dreiser.” *American Literary Realism* 34.2 (Winter 2002): 41-51.

“Brick Pollitt Agonistes: The Game in ‘Three Players of a Summer Game’ and *Cat on a Hot Tin Roof*,” *The Southern Quarterly* 38.1 (Fall 1999): 36-44.

“‘Personality Wins the Day’: *Death of a Salesman* and Popular Sales Advice Literature,” *South Atlantic Review* (Winter 1999): 1-10.

Rpt. *Contemporary Literary Criticism*. Vol. 179 Ed. Janet Witalec. Detroit: Thomson Gale, 2004. 212-16.

“Willy Loman: Icon of Business Culture,” *Michigan Quarterly Review*, Special Issue on Arthur Miller 37 (Fall 1998): 755-66.

Rpt. *The Essay Connection*. Ed. Lynn Z. Bloom. 6th Ed. Boston: Houghton Mifflin, 2001. 741-52.

Rpt. *Contemporary Literary Criticism*. Vol. 179 Ed. Janet Witalec. Detroit: Thomson Gale, 2004. 207-12.

Rpt. *Willy Loman*. Bloom’s Major Literary Characters Series. Philadelphia: Chelsea House, 2005. 121-31.

“*The Man Who Had All the Luck: Miller’s Answer to The Master Builder,*” *American Drama*, Special Issue on Arthur Miller 6 (1996): 29-41.

“McTeague’s Dream and *The Emperor Jones*: O’Neill’s Move from Naturalism to Modernism,” *Eugene O’Neill Review*. 17 (1993): 21-29.

“‘The Treachery of Law’: Reading the Political Synge,” *Colby Quarterly*, 28 (1992): 45-52.

“Fetishizing the Dynamo: Henry Adams and Eugene O’Neill,” *Eugene O’Neill Review* 16 (1992): 85-91.

“Breaking the Constraints of History: Recent Scholarly Treatment of Nineteenth-Century American Drama,” *Resources for American Literary Study* 17 (1990): 25-34.

“Interpreting *Marco Millions*: Two New York Productions,” *The Recorder*, special Eugene O’Neill Centennial Issue, 3 (1989): 127-36.

“Howells and the Popular Story Paradigm: Reading *Silas Lapham*’s Proairetic Code,” *American Literary Realism* special issue on Realism and Literary Theory 21 (1989): 21-34.
Rpt. *Twentieth-Century Literary Criticism*. vol. 41. Ed. Laurie DiMauro et al. Detroit: Gale, (1991): 282-86.

“Beyond the Horizon’s Narrative Sentence: An American Intertext for O’Neill,” *The Theatre Annual*, 41 (1986): 49-62.

“James’s Later Plays, A Reconsideration,” *Modern Language Studies*, Special Issue on Henry James, 13 (Fall 1983): 86-96.

“‘The Blue Hotel’: A Source in *Roughing It*,” *Studies in Short Fiction*, 20 (Winter 1983): 39-44.

“O’Neill’s Realism: A Structural Approach,” *Eugene O’Neill Newsletter*, 6 (Summer-Fall 1983): 3-6.

“Women, Will and Survival: The Figure in Margaret Drabble’s *Carpet*,” *The South Atlantic Quarterly*, 82 (Winter 1983): 38-51.

“Laughing Society to Scorn: The Domestic Farces of William Dean Howells,” *Studies in American Humor*, n. s. 1 (October 1982): 119-30.

“Wind Like a Bugle: Toward an Understanding of Emily Dickinson’s Poetic Language,” *Dickinson Studies*, 39 (1981): 2-13.

“A Woman with Weapons: The Victor in Crane’s *George’s Mother*,” *Modern Language Studies*, 11 (Spring 1981): 88-96.

“Emily Dickinson’s Use of Definition by Antithesis,” *Dickinson Studies*, 38 (1980): 21-24.

“The Problem of Validity in the Critical Controversy over *The Turn of the Screw*,” *Research Studies*, 47 (September 1979): 191-201.

“The Unpublished Letters of Bret Harte to John Hay,” (with George Monteiro), *American Literary Realism*, 12 (Spring 1979): 77-110.

“The John Hay--William Dean Howells Relationship as Reflected in Their Letters,” (with George Monteiro), *Books at Brown*, 26 (Fall 1978): 1-22.

“The Dean Celebrates His Birthday: Two New Howells Poems,” *PBSA*, 71 (1977): 368-69.

“‘Stoicism, Asceticism, and Ecstasy’: Synge’s *Deirdre of the Sorrows*,” *Modern Drama*, 17 (June 1974): 155-63.

Reference Works

“Experimental Theatre, Inc.,” “*The Masses*,” “The Liberal Club,” Nobel Prize.” *Critical Companion to Eugene O’Neill* Ed. Robert M. Dowling. *Facts on File*, 2009.

“The Emperor Jones.” *American History Through Literature, 1870-1920*. Ed. Tom Quirk and Gary Scharnhorst. Detroit: Charles Scribner’s Sons, 2006. 360-63.

“Theater in America.” *The Oxford Encyclopedia of American Literature*. Ed. Jay Parini. Oxford: Oxford University Press, 2004. 168-76.

“Hamlin Garland,” “Edward Harrigan,” “William Dean Howells,” “Charles Hale Hoyt,” “Langston Hughes,” “Robert Edmond Jones,” “Elia Kazan,” *The Facts on File Companion to American Drama*. Ed. Jackson R. Bryer and Mary C. Hartig. New York: Facts on File, 2004. 163-64, 194-95, 222-23, 224-24, 226-27, 251, 254-55.

“Politics,” *The Tennessee Williams Encyclopedia*. Ed. Philip C. Kolin. Westport, CT: Greenwood, 2004. 199-203.

“William Dean Howells.” *Encyclopedia of American Literature*. Ed. Steven Serafin and Alfred Bendixen. New York: Continuum, 1999.

“Rachel Crothers.” *Encyclopedia of American Literature*. Ed. Steven Serafin and Alfred Bendixen. New York: Continuum, 1999.

“Margaret Drabble,” *Contemporary Authors*, New Revision Series, vol. 18, Detroit: Gale, 1986, 124-30.

“Mathilde Cottrelly.” *American National Biography*. Vol. 5. New York: Oxford University Press, 1999. 570-71.

“Rose Eytinge.” *American National Biography*. Vol. 7. New York: Oxford University Press, 1999. 656-57.

25 entries in the *Cambridge Guide to American Theatre*. Ed. Don B. Wilmeth and Tice L. Miller. Cambridge and New York: Cambridge UP, 1993.

Book Reviews

Reviews have appeared in *Comparative Drama*, *Theatre Journal*, *Theatre Survey*, *Review*, *American Literature*, *Journal of American History*, *Text and Performance Quarterly*, *The Henry James Review*, *American Literary Realism*, *New England Quarterly*, *Resources for American Literary Study*, *Modern Language Studies*, *MELUS*, , and *Western Illinois Regional Studies*.

CONFERENCE PAPERS AND COLLOQUIA

Invited Lectures and Symposia, Selected

Connecticut Repertory Theatre Panel Discussion: “The Past, Present and Future of *Galileo*,” December 2009.

“Naming Names: Miller, Kazan, and McCarthyism,” University of Connecticut Humanities Institute Day in the Humanities, April, 2008

“A House is Not Necessarily a Home,” Eugene O’Neill: Visions of Home, Eugene O’Neill Theatre Center, Waterford, CT, October, 2007

Symposium on “Arthur Miller: Artist’s Struggle in the Face of Repressive Government Censorship,” Westport Country Playhouse, August 27, 2006.

“American Women Playwrights,” Panel Discussion, The Mint Theater, New York, June, 2006.

“American Theater in the Thirties,” Symposium on “Mid-Twentieth-Century American Culture and Politics,” Bard Music Festival, August, 2005.

“What the Modernist Poets Brought to the Provincetown,” Keynote Address, Sixth International Eugene O’Neill Society Conference, Provincetown, MA, June, 2005.

“Blanche or Stanley? Decisive Moments in Elia Kazan’s *Streetcar*.” Colloque International Tennessee Williams, Université de Paris-Sorbonne (Paris IV), November, 2003 (delivered by proxy).
Connecticut Humanities Panel, “8 by Tenn,” Hartford Stage, October, 2003.

“Williams Scholars Discuss the Late Plays.” Tennessee Williams Festival, New Orleans, March, 2002

“From James to Eugene” Panel Discussion, Second Annual Eugene O’Neill Celebration, Eugene O’Neill Theater Center, Waterford, Connecticut, October, 2001.

“ATDS Presidential Debate: ‘Whose American Theatre Is It, Anyway?’” Association for Theatre in Higher Education Annual Convention, Washington, DC, August, 2000.

“Tennessee Williams’ Metaphors of McCarthyism,” Plenary Lecture, First University of Málaga International Conference on American Theatre and Drama, May 2000.

“Tennessee Williams and the Cold War,” Keynote, Southern Connecticut State University Graduate Conference, April, 2000.

Connecticut Humanities Panel, *Camino Real*, Hartford Stage, September, 1999.

“*Camino Real* and *Casablanca*,” Scholars Conference, 13th Annual Tennessee Williams/New Orleans Literary Festival, New Orleans, March, 1999

“*Death of a Salesman*’s Cultural Legacy,” International Symposium on Arthur Miller, Evansville University, April, 1998.

“WDH: Culture Critic,” Harvard Symposium on Howells Studies: Past, Passing, and to Come, Kittery Point, Maine, June, 1996.

“Lies Like Truth: Realism and American Stories,” Keynote Address, Valparaiso University Symposium on Literary Realism, March, 1988.

“Courtly Love in the Shopping Mall: Developing Library-Based Programs in the Humanities for Young Adults,” given as part of an NEH/ALA Workshop at Madison, Wisconsin, September, 1986; in Pomona, California, December, 1986; in Austin, Texas, March, 1987; in San Francisco, California, June, 1987; in St. Augustine, Florida, October, 1988; and in Philadelphia, Pennsylvania, November, 1988.

“Technology/Dehumanization/Expressionism: Elmer Rice’s *Adding Machine*,” presented as part of the National Humanities Center Public Seminar on Reading the Humanities, June 1982.

Two interviews on American drama and theatre on “Soundings,” a radio program produced at the National Humanities Center and distributed by NPR, spring 1982.

(Papers)

“The Other David Mamet: Symbolic Tragedy in *The Woods*.” International American Drama Conference, Brooklyn, NY, November, 2008.

“Wilder, Kazan, and Hurricane Tallulah: The Original Production of *The Skin of Our Teeth*.” First International Conference on Thornton Wilder, Ewing, NJ, October, 2008.

“Teaching the Modernist O’Neill. American Literature Association annual conference, Boston, MA, May, 2007.

“From *The Sign of the Archer* to *All My Sons*.” Eleventh International Conference on Arthur Miller, Las Vegas, NV, October, 2006.

“Modernist Poetry/Modernist Theater: The *Others* Poets Experiment at the Provincetown Playhouse,” Plenary Paper, American Society for Theatre Research Annual Convention, Toronto, November, 2005.

“Creating an Avant-Garde Theatrical Space: Modernist Artists and the Provincetown Playhouse,” Modernist Studies Association Annual Convention, November, 2005.

“Uneasy Collaboration: Miller, Kazan, and *After the Fall*,” Seventh International Conference on Arthur Miller, October, 2005 and MLA Convention, December, 2005.

“Mamet’s Edwardian Family: Adapting *The Winslow Boy*,” Second International Conference on David Mamet, London, June, 2004.

“*Iceman* in Context: The American Saloon Trilogy.” Eugene O’Neill Society, Fifth International Conference, Tours, France, June, 2003

“Nelson Rodrigues in North America: A Case Study in Cultural Cross-Fertilization.” MLA Convention, New Orleans, 2001.

“Hannah Arendt, Julia Kristeva, and Arthur Miller: Forgiveness and Promise in *After the Fall*.” Sixth International Conference on Arthur Miller, Lodi, NJ, September, 2001.

“*Death of a Salesman*: the 1999 Revival.” 5th International Conference on Arthur Miller, Brooklyn, April, 1999.

“*Camino Real* and *Casablanca*.” 13th Annual Tennessee Williams Conference, New Orleans, March 1999.

“Possession, Responsibility, and the Holocaust in Arthur Miller’s Plays,” Kean University Symposium on Arthur Miller and the Holocaust, Union, NJ, February 1999.

“Teddy Who?: O’Neill, Dreiser, and *The Iceman Cometh*,” International Conference on Eugene O’Neill, Bermuda, January, 1999

“Subversion by History: HUAC, the Blacklist, and *You Are There*,” American Literature Association Annual Convention, San Diego, May, 1998.

“Battleground for Ideology: Dramatizing the U.S.S. *Caine*,” Association for Theatre in Higher Education Annual Convention, Chicago, August 1997.

“The Hook, the Bridge, and the Waterfront: Miller, Kazan, and Informers,” American Literature Society Annual Convention, Baltimore, May, 1997.

“William Dean Howells and the ‘Theatrical Trust,’” MLA Annual Convention, Washington, D.C., December, 1996.

“*You’re Next*: Miller’s Anti-HUAC Poster Play,” Third International Arthur Miller Conference, Utica, New York, September, 1996.

“Williams, Kazan, and *The Rose Tattoo*,” Association for Theatre in Higher Education Annual Convention, New York, August, 1996.

“*Strange Interlude*: O’Neill’s Modernist American Myth,” American Literature Association Annual Convention, San Diego, May, 1996.

“The Man Who Had All the Luck: Miller’s Answer to The Master Builder,” Second International Conference on Arthur Miller and His Contemporaries, Millersville, Pennsylvania, April 1995.

“Subversion by Allegory: Joan of Arc and the Crisis of McCarthyism,” Plenary Session, American Society for Theatre Research Annual Convention, New York, November, 1994.

“What to Say and When to Say It: Rachel Crothers’ Feminism in 1920,” National Conference on the Theatre of the 1920s, Hempstead, New York, November, 1994.

“Was She a Feminist? Rachel Crothers in the Teens,” Women in Theatre, National Interdisciplinary Conference, Hempstead, NY, October, 1994.

“McTeague’s Dream and *The Emperor Jones*: O’Neill’s Move from Naturalism to Modernism,” MLA Convention, Toronto, December, 1993.

“The Material Encoding of American Dualism: Henry Adams and Eugene O’Neill,” American Literature Association Conference, San Diego, May 1992.

“The Reformation of Biff Loman: A View from the Preproduction Scripts,” International Conference on Arthur Miller, Millersville, PA, April, 1992.

“Victimization and Survival: Crane’s ‘Open Boat’ and Atwood’s ‘Whirlpool Rapids,’” MLA Convention, Chicago, December, 1990.

“Realism and Metatheatre: *Sweet Bird of Youth* in Production,” MLA Convention, Chicago, December, 1990.

“Drama as Commodity: Howells on the Entertainment Industry,” American Literature Association Annual Convention, San Diego, June, 1990.

“A Failed Attempt at Programming Audience Response: The Case of *Camino Real*,” Northeast MLA, Toronto, April, 1990.

“Williams, Kazan, and the Question of ‘Co-Authorship,’” Cal State Symposium on American Literature, San Diego, June, 1989.

“Painting with Light: Williams, Mielziner, and *The Glass Menagerie*,” Northeast MLA Convention, Wilmington, April, 1989.

“Teaching American Drama in the Context of American Culture,” Association for Theatre in Higher Education Convention, San Diego, August, 1988.

“Recent Scholarly Treatment of Nineteenth-Century American Drama,” Northeast MLA Convention, Providence, April, 1988.

“‘An Era of Gauze’: Scene Design in the Nineteen-Fifties” ASA Convention, New York, November, 1987.

“Howells and the Popular Story Paradigm: Reading *Silas Lapham*’s Proairetic Code,” International Conference on Narrative Literature, Ann Arbor, April, 1987

“Miller-Kazan-Mielziner: American Drama as Collaborative Art,” MLA Convention, December, 1986.

“O’Neill, Belasco, and Herne: *Beyond the Horizon* and American Intertextuality,” MLA Convention, December, 1985.

“Catching Up with Europe: The Treatment of Social Issues in American Drama, 1890-1916,” MLA Convention, December, 1985.

“Rachel Crothers’ Discussion Plays: The New Woman Meets the Popular Audience,” ASA Convention, October, 1985.

“A Sense of Place: Setting in American Realistic Plays,” National Conference on William Inge, Independence, Kansas, April, 1985.

“Drama and the Canon in American Literature: The Genre Dis-missed,” MLA Convention, December, 1984.

“O’Neill’s Early Experiments with Realism,” International Eugene O’Neill Society Conference, Boston, Massachusetts, March, 1984.

“Elmer Rice: An American Expressionist?” Northeast MLA, April 1981.

“A Woman with Weapons: The Victor in Crane’s *George’s Mother*,” Mid-Hudson MLA, October 1980.

“The Drabble Women,” Mid-Hudson MLA, October 1979.

SERVICE

The University of Connecticut, 1989-2010:

Committees:

University Senate (Moderator, 2006-07); Faculty Review Board (Chair, 2005-06); Graduate Faculty Council; Faculty Standards Committee; Senate Enrollment Committee (Chair, 2008-2009); Research Advisory Committee; Research Foundation Review Committee for the Arts and Humanities (Chair, 1993-94); CLAS Academic Affairs Advisory Council; Dissertation Area Review Committee for the Humanities; Provost's Research Fellowship Review Committee; CLAS Strategic Planning Committee; CLAS Academic Affairs Advisory Committee; Departmental Executive Committee and Graduate Executive Committee; search committee for Vice President for Research and Graduate Education, various departmental search committees and working committees.

St. Lawrence University, 1975-1989:

Associate Dean of Academic Affairs, 1985-87: Responsible for several functions of the Academic Affairs Office, including coordinating a university-wide initiative on women's issues and establishment of a Gender Studies Program;

Committees, 1976-88: Chair, Admission and Financial Aid, Academic Petitions, Fellowships and Grants Committees; Vice Chair, University Committee on Professional Standards (promotion and tenure); Member, numerous committees, including Faculty Council, Committee on the Status of Women, Academic Affairs Committee, Athletics Committee, and more than thirty search committees, including those for President and Vice President of the University

Professional Associations

President, American Theatre and Drama Society, 1993-95; Vice President, 1991-93; Board of Directors 1987-1990, 1991-97; Editor, ATDS Newsletter, 1987-1990.

President, Eugene O'Neill Society, 2008-2010, Vice President, 2000-2001, 2005-07; Board of Directors, 2000-2011.

Forum Representative, Association for Theatre in Higher Education, 1991-93, 1994.

Board of Directors, Arthur Miller Society, 1999-present.

Advisory Boards: Cambridge Studies in American Theatre and Drama, 1992-2006.

Studies in American Literary Realism and Naturalism, University of Alabama Press, 1998-present.

Editorial Boards: *Journal of American Theatre and Drama*, 1995-1997; *American Drama*, 1993-present; *New England Theatre Journal* 1993-1999; Consulting Editor, *The Explicator*, 1990-2005; *Arthur Miller Journal*, 2006-present.

Guest Editor. *LIT: Literature, Interpretation, Theory*. Special Issue on Mary McCarthy. 15.1 January-March, 2004.

Boards of Directors: Eugene O'Neill Society, 1997-present; Arthur Miller Society, 1996-present.

Member of NEH Review Panels, Public Programs Division 1982, 1983, 1984, 1987, 2003; Education Division, 1987; Libraries Division, 1988, 1993; Fellowships Division, 1990, 1994.

Proposal Evaluator, The Annenberg Project, Corporation for Public Broadcasting, 1986; National Humanities Center, 1989, 1990, 1992-1993, 2000- 2003, 2007-2009.

Member, Faculty of Consulting Examiners, Charter Oak State College, 1993-97.

AWARDS

NEH Senior Fellow 2003-2004.

ACLS Fellow 1981-82.

National Humanities Center Fellow 1981-82.

University of Connecticut Humanities Research Center Fellow, 2007-08.

NEH Summer Stipend 1980, 1987.

NEH Summer Seminar, 1979.

NEH Travel Grant 1993.

Chancellor's Research Fellow, University of Connecticut, 1999.

Provost's Research Fellow, University of Connecticut, 1993.

Faculty Research Grant, University of Connecticut 1990, 92, 93, 94, 95, 96, 97, 98, 99, 2000, 01, 02, 03.

Faculty Research Grant, St. Lawrence University 1984, 1987.

LANGUAGES

French (read), German (read)