

BRENDA MURPHY

CURRICULUM VITAE

HOME: 59 Woodland Drive

Windham Center, CT

062804040

Phone/FAX: (860) 423-6852

Email: brenda.murphy@uconn.edu

OFFICE: Dept of English, Box U-4025

University of Connecticut

Storrs, CT 06269-4025

EDUCATION: Ph.D. 1971-75 Brown University

A.B. 1968-71 summa cum laude, University of Dayton

EXPERIENCE: 2012- Board of Trustees Distinguished Professor of English, Emeritus, University of Connecticut
2005-2012 Board of Trustees Distinguished Professor of English, University of Connecticut

1989-2005 Professor of English, University of Connecticut.

Date of Appointment: 9/1/1989

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 SUPPORT: NEH Senior Fellow 2003-2004.

ACLS Fellow 1981-82. National Humanities

Center Fellow 1981 -82. NEH Summer Stipend

1980, 1987. NEH Summer Seminar, 1979. NEH

Travel Grant 1993.

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

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.

PROFESSIONAL ACTIVITIES:

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

President, Eugene O'Neill Society, 2008-2010; Vice President, 2000-2001; 2006-2008.

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

Boards of Directors: American Theatre and Drama Society, 1987-1990; 1991-1997;

Eugene O'Neill Society, 1997-2010; Arthur Miller Society, 1996-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.

Co-Editor, Decades of American Drama Series, Bloomsbury Methuen Drama, 2013-present.

Editorial Boards: *Journal of American Theatre and Drama*, 1995-1997; *American Drama*, 1993-present; *Eugene O'Neill Review*, 2010-present; *Arthur Miller Journal*, 2006-present; *Edward Albee Review*, 2014-present, *New England Theatre Journal* 1993-1999; Consulting Editor, *The Explicator*, 1990-2005.

Advisory Board for American Library Association/NEH Project, "Library-Based Programming in the Humanities for Young Adults," 1985-88.

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, 2007-2011.

Manuscript Reviewer for Oxford University Press, Cambridge University Press, University of Toronto Press, Ohio University Press, University of Alabama Press, Louisiana State University Press, University of Iowa Press, University of Missouri Press, Fairleigh Dickinson University Press, Kent State University Press, Bloomsbury Methuen Drama, Edwin Mellen Press.

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

PUBLICATIONS

BOOKS: CRITICAL

BOOK

The Theatre of Tennessee Williams. London: Bloomsbury Methuen Drama, 2014.

Understanding David Mamet. Columbia, SC: University of South Carolina Press, 2011.

The Provincetown Players and the Culture of Modernity. Cambridge: Cambridge University Press, 2005. Paperback edition, 2009.

O'Neill: Long Day's Journey Into Night. Plays in Production Series. Cambridge and New York: Cambridge University Press, 2001. Paperback edition, 2001.

Congressional Theatre: Dramatizing McCarthyism on Stage, Film, and Television. Cambridge and New York: Cambridge University Press, 1999. Paperback Edition, 2003. Recognized in American Society for Theatre Research 1999 Hewitt Award Competition for Outstanding Research in Theatre History and Cognate Theatre Studies.

Miller: Death of a Salesman. Plays in Production Series. Cambridge: Cambridge University Press,

1995. Paperback edition, 2003.

Tennessee Williams and Elia Kazan: A Collaboration in the Theatre. Cambridge: Cambridge University Press, 1992. Paperback edition, 2006.

American Realism and American Drama, 1880-1940. Cambridge Studies in American Literature and Culture Series. Cambridge and New York: Cambridge University Press, 1987. Paperback edition, 2009.

Textual Editions

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

A Realist in the American Theatre: Drama Criticism by William Dean Howells, Athens, OH: Ohio University Press, 1992. Paperback edition, 2008.(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)

Edited Collections

Intertextuality in American Drama. Jefferson, NC: McFarland, 2012. (Co-edited volume with Drew Eisenhauer)

Critical Insights: Tennessee Williams. Pasadena: Salem Press, 2012. Simultaneous electronic publication www.Literature.Salempress.com (Edited Collection)

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

Critical Insights: A Streetcar Named Desire. Pasadena: Salem Press, 2009. Simultaneous electronic publication www.Literature.Salempress.com (Edited Collection)

Critical Insights: Death of a Salesman. Pasadena: Salem Press, 2009. Simultaneous electronic publication www.Literature.Salempress.com (Edited Collection)

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

The Cambridge Companion to American Women Playwrights. Cambridge: Cambridge University Press, 1999. Paperback edition 1999. (Edited collection) Chinese Edition. Shanghai: Shanghai Foreign Language Education Press, 2001.

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

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

Forthcoming Books In

Press

Eugene O'Neill Remembered. Tuscaloosa: University of Alabama Press, forthcoming (co-edited volume with George Monteiro).

BOOK CHAPTERS AND ESSAYS:

"The Provincetown Players in American Culture." *Oxford Handbook of American Drama*. Ed. Jeffrey H. Richards and Heather Nathans. New York: Oxford University Press, 2014. 234-47.

"O'Neill and the Lost Generation: O'Neill's *Strange Interlude* and Hemingway's *A Farewell to Arms*." *Critical Insights: Eugene O'Neill*. Ed. Steven Bloom. Pasadena: Salem Press. 2013. 81-94

"American Women Playwrights." *The Cambridge History of American Women's Literature*. Ed. Dale Bauer. Cambridge: Cambridge University Press, 2013. 352-68.

"David Mamet Brings Film to *Oleanna*." *Modern American Drama on Screen*. Ed. Robert Bray and R. Barton Palmer. Cambridge: Cambridge University Press, 2013: 238-54.

"Tennessee Williams's Silent Movie: *The Glass Menagerie* in Production." *One Hundred Years of Desire: Tennessee Williams, 1911-2011*. Ed. Alessandro Clericuzio. Perugia: Guerra Edizione, 2012. 13-22.

"Anti-Communism on the American Stage." *Global Cold War Literatures: Western, Eastern and Postcolonial Perspectives*. Ed. Andrew Hammond. Cambridge: Cambridge University Press, 2012. 17-29.

"*Man on a Tightrope*: Kazan as Liberal Anti-Communist." *Kazan Revisited*. Ed. Lisa Dombrowski. Middletown, CT: Wesleyan University Press, 2011. 56-71.

"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 Lopez Rodriguez. Bruxelles: Peter Lang, 2002. 33-50.

"Shepard Writes about Writing." *The Cambridge Companion to Sam Shepard*. Ed. Matthew Roudane. 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 Roily Kent. Chicago: American Library Association, 1991. 23-28.

JOURNAL ARTICLES:

"Getting to Know O'Neill," forthcoming *Eugene O'Neill Review*

"Toward a Map for the Camino Real: Tennessee Williams's Cultural Imaginary." *The Southern Quarterly* 48.4 (Summer 2011): 73-90.

"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." *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 Nomme Desir*. *Coup de Theatre* 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,^M *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 Lapharn'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. Rpt. *Drama Criticism*. Vol. 41 Ed. Marie C. Toft. Detroit: Gale, 2011.
- "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:

- "David Mamet," *Fifty Modern and Contemporary Dramatists* Ed. John F. Deeney and Maggie B. Gale. London: Routledge forthcoming 2014.
- "Mary McCarthy." *The Encyclopedia of Twentieth-Century Fiction*. Ed. Patrick O'Donnell, Justus Nieland, and David Madden. Oxford: Blackwell, 2010.
- "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 Eyttinge." *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.

REVIEWS:

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

PROFESSIONAL PRESENTATIONS

INVITED LECTURES AND SYMPOSIA (Selected):

Panel Discussions of *Cat on a Hot Tin Roof*, Tennessee Williams's Women, and Williams's Intertextuality, and Recent Scholarship on Williams, Tennessee Williams Literary Festival, New Orleans, March, 2014.

"Bohemianism and Politics in Greenwich Village: Self-Representation by the Provincetown Players" Littauer Lecture, Babson College, November, 2011

"Rachel Crothers' Journey," The Mint Theatre, New York, NY, May, 2011

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

"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, Universite de Paris-Sorbonne (Paris IV), November, 2003 (delivered by proxy).
- "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 Malaga International Conference on American Theatre and Drama, May 2000.
- "Tennessee Williams and the Cold War," Keynote, Southern Connecticut State University Graduate Conference, April, 2000.
- "*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.
- PAPERS:
- "What New London Said about the O'Neills," Ninth International Eugene O'Neill Conference, New Lond, CT, June, 2014.
- "*Lady of the Drowned: Nelson Rodrigues's Appropriation of Mourning Becomes Electra*" American Literature Association Annual Conference, Washington, DC, May, 2014.
- "Eugene O'Neill and the Trauma of War," American Literature Association Annual Conference, Boston, May, 2013.
- "Who Is Sylvia?: Anthropomorphism and Genre Expectations," Comparative Drama Conference, Baltimore, MD, April 2013.
- "Staging Bohemia: Theatrical Self-Representation in Greenwich Village," Eighth International Conference on Eugene O'Neill, New York, June, 2011
- "Toward a Map for the Camino Real," International Centennial Conference on Tennessee Williams Plenary Panel, Narni, Italy, March, 2011.
- "Traitors, Bolsheviks, and Eggheads: Anti-Communist Drama on the American Stage," Kean International American Drama Conference," Union, NJ, October, 2010.

- "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,"¹ 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, 1990.¹⁴

- "A Failed Attempt at Programming Audience Response: The Case of *Camino Real*," Northeast MLA, Toronto, April, 1990.
- "Williams, Kazan, and the Question of ^fCo-Authorship,^{fM} 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 15 1980.
- "The Drabble Women," Mid-Hudson MLA, October 1979.

TALKS AND PANEL DISCUSSIONS (Selected)

"*Anna Christie*:' Opportunity, Immigration, and Employment in O'Neill's Plays," Panel Discussion, Eleventh Annual Eugene O'Neill Celebration, Eugene O'Neill Theater Center, New London, CT, November, 2010.

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

"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.

"Eugene O'Neill on Film," Panel Discussion, Sixth Annual Eugene O'Neill Celebration, Eugene O'Neill Theater Center, Waterford, Connecticut, October, 2005.

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.

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

"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.

"Packaging Ideas for the Popular Theatre," presented as part of the Clemson University Chautauqua, October 1981.

OTHER CONFERENCE PARTICIPATION:

Academic Program Chair, 7th International Conference on Eugene O'Neill, 2008; Chairperson and Organizer, ALA combined meeting of the five American drama societies, 2009; MLA Session on Eugene O'Neill, 2001 and 2000; ALA Sessions on Eugene O'Neill, 2010, 2011, 2013; 2 MLA Sessions on *Streetcar* at Fifty for ATDS, 1997; MLA special sessions on Ethnicity, Oppression, and Resistance in American Drama, 1995; American History and American Drama, 1994; Poetry and Performance, 1992; American Drama, 1989, 1987; ALA Sessions on August Wilson, and Television and American Drama, May, 1998, American Women Playwrights, 1997, American Drama, 1990, 1991; NEMLA section on Eugene O'Neill, 1991, section on American Drama, 1990, section on Modern Drama, 1985, section on Drama in Transition, 1983; Mid-Hudson MLA section on 19th-century American Literature, 1980; Secretary, NEMLA section on Eugene O'Neill, 1990, section on American Drama, 1988, section on Modern Drama, 1984, section on Drama in Transition, 1982.

COURSES TAUGHT:

Graduate: Modern Drama (several versions); American Literature, 1914 to the Present; Mediations of Modern Drama; Modern American Drama; Drama and American Culture; Post-War Women Intellectuals; New York Modernity, 1908-1930; Literary Historiography: The 1920s; American Women Writers; The American 1890s

Undergraduate: Modern British and American Drama; American Drama; Drama and the Cold War; Eugene O'Neill; Tennessee Williams; Women Writers; Ernest Hemingway and David Mamet; Tennessee Williams and Arthur Miller; Dramatic Comedy; Melodrama; American Women Playwrights; Introduction to Drama; American Literature Survey (I and II); The New York Renaissance; The Jazz Age; American Nobel-Prize Winners; McCarthy, Hellman, and Hurston; Henry James; Mark Twain and William Dean Howells; American Realism; The Businessman in American Literature; Hollywood in Literature; Introduction to Fiction; Advanced Expository Prose; Argumentation; Composition; Elements of English Composition.

ADMINISTRATIVE AND COMMITTEE WORK:

The University of Connecticut, 1989-2007:

Committees: University Senate (Moderator, 2005-2006); Faculty Review Board (Senate Committee on Promotion and Tenure, Chair 2005-2006); Graduate Faculty Council; Faculty Standards Committee; Senate Enrollment Committee (Chair, 2008-2009); Board of Trustees Distinguished Professor Selection Committee; Research Foundation Advisory Council; CLAS Academic Affairs Advisory Council; CLAS Book Support Committee; Research Foundation Review Committee for the Arts and Humanities (Chair, 1993-94); Dissertation Area Review¹⁷

Committee for the Humanities; Provost's Research Fellowship Review Committee; Review Committee of CLAS Dean; Departmental Executive Committee PTR 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.