

Michael Y. Bennett

CURRICULUM VITAE

bennettm@uww.edu

<http://michaelybennett.com>

ACADEMIC POSITIONS

Associate Professor of English; Affiliated Faculty in Philosophy, University of Wisconsin-Whitewater, 2014-present

Assistant Professor of English, University of Wisconsin-Whitewater, 2010-2014

Adjunct Assistant Professor, University of Hartford, 2006-2010

Teaching Associate, University of Massachusetts, Amherst, 2002-2009

FELLOWSHIPS AND AWARDS

University of Cambridge, Clare Hall

Life Member of Clare Hall

Visiting Fellow, June-August 2022

University of Wisconsin-Whitewater

Outstanding Research Award, 2015

Institute for Research in the Humanities (University of Wisconsin-Madison)

UW System Fellow, 2013-2014

EDUCATION

Ph.D. student, Philosophy, University of Wisconsin-Madison (2023-present)

Ph.D. 2009, English and American Literature, University of Massachusetts, Amherst

M.A. 2004, English and American Literature, University of Massachusetts, Amherst

B.A. 2002, English, University Honors Program, The George Washington University

Phi Beta Kappa, Magna cum Laude

PUBLICATIONS

Books (Monographs)

8. *Between the Lines: A Philosophy of Theatre*. Oxford University Press, (in production) forthcoming May 2024.

7. *The Problems of Viewing Performance: Epistemology and Other Minds*. Foreword by David Krasner. Routledge, 2021 [**Paperback 2023**].

Reviewed in *Journal of Aesthetics and Art Criticism* and *Journal of Dramatic Theory and Criticism*

6. *Edward Albee's Who's Afraid of Virginia Woolf?* Routledge, 2018 (Pb).

Reviewed in *American Literary Scholarship*

5. *Analytic Philosophy and the World of the Play*. Foreword by Marvin Carlson. Afterword by James R. Hamilton. Routledge, 2017 [**Paperback 2020**].

Reviewed in *Theatre Journal* and *Philosophy and Literature*

4. *The Cambridge Introduction to Theatre and Literature of the Absurd*. Cambridge University Press, 2015. [**Hb & Paperback 2015**]

Reviewed in *The Modern Language Review*; *Year's Work in English Studies*; *American Literary Scholarship*

3. *Narrating the Past through Theatre: Four Crucial Texts*. Palgrave Macmillan, 2012.

2. *Words, Space, and the Audience: The Theatrical Tension between Empiricism and Rationalism*. Palgrave Macmillan, 2012. [**Paperback 2016**]

Reviewed in *Theatre Survey*; *Theatre History Studies*; *Journal of Philosophy: A Cross-Disciplinary Inquiry*; and *The Year's Work in English Studies*

1. *Reassessing the Theatre of Absurd: Camus, Beckett, Ionesco, Genet, and Pinter*. Palgrave Macmillan, 2011. [**Paperback 2013**]

Reviewed in *Journal of Modern Literature*; *Theatre Survey*; *Journal of Dramatic Theory and Criticism*; *Theatre Research International*; *Journal of Philosophy: A Cross-Disciplinary Inquiry*; *The Year's Work in English Studies*; *CHOICE*; and *Text & Presentation*

Books (Edited Collections)

7. Editor. *Philosophy, Analytic Aesthetics, and Theatre*. Routledge, under contract.

6. Editor. *The Routledge Companion to Absurdist Literature*. Routledge, (in production) forthcoming May 2024.

5. Editor. *Philosophy and Oscar Wilde*. Palgrave Macmillan, 2017. [**Paperback forthcoming**]

Reviewed in *SEL: Studies in English Literature 1500-1900*; *CHOICE*; *The Wildean: A Journal of Oscar Wilde Studies*; *The OScholars*; *The Heythrop Journal*; and *ELT: English Literature in Transition, 1880-1920*

4. Editor. *Edward Albee and Absurdism*. Brill, 2017.

3. Editor. *Oscar Wilde's Society Plays*. Palgrave Macmillan, 2015. [**Paperback 2016**]

Reviewed in *Nineteenth Century Theatre and Film*; *The OScholars*; and *The Year's Work in English Studies*

2. Co-Editor, with Benjamin D. Carson. *Eugene O'Neill's One-Act Plays: New Critical Perspectives*. Palgrave Macmillan, 2012. [**Paperback 2014**]

Reviewed in *Eugene O'Neill Review*; *CHOICE*; and *The Year's Work in English Studies*

1. Editor. *Refiguring Oscar Wilde's Salome*. Rodopi, 2011 (Pb).

Reviewed in *New Theatre Quarterly*; *Upstage: A journal of turn-of-the-century theatre*; *Nineteenth Century Theatre and Film*; and *TheaterForschung (TheaterResearch)*

Articles (Peer-Reviewed Journals and Books)

38. "Theatre of the Absurd." *Routledge Encyclopedia of Modernism*. Ed. Ann C. Hall. Routledge, commissioned.
37. "What Theatre Can and Can't Do: A Reply to Chatman." *Philosophy, Analytic Aesthetics, and Theatre*. ed. Michael Y. Bennett. London: Routledge, under contract.
36. "Introduction." *Philosophy, Analytic Aesthetics, and Theatre*. ed. Michael Y. Bennett. London: Routledge, under contract.
35. "Universals and Particulars in Thornton Wilder's *Our Town*: A Response to DeGrazia." *Thornton Wilder Journal*, forthcoming.
34. "Introduction: Albee around the World." *Albee Abroad*. ed. Esther Santana. Brill, 2023, 1-14.
33. "In Defense of Abstract Creationism: A Recombinatorial Approach." *Philosophy and Literature* 45.2 (October 2021): 489-495.
32. "Edward Albee's "A Certain Man Had Two [Kids]": Tragic Parables, "The Prodigal Son," and Albee's *The Goat*." *Journal of American Drama and Theatre* 34.1 (Fall 2021): <<https://jadtjournal.org/2021/12/10/edward-albees-a-certain-man-had-two-kids-tragic-parables-in-jesus-the-prodigal-son-and-albees-the-goat>> (Open Access).
31. "Intrinsic-Extrinsic Properties in Theatre." *Philosophy and Literature* 45.1 (April 2021): 34-38.
30. "Love and Lies in the Living Rooms Dramas of John Guare, Tennessee Williams, and Edward Albee." *Albee and Influence*. eds. John M. Clum and Natka Bianchini. Leiden: Brill, 2021, 77-86.
29. "The Philosophy of Theater." *Oxford Bibliographies*. ed. Eugene O'Brien. New York: Oxford University Press, 2020. <<https://www.oxfordbibliographies.com/view/document/obo-9780190221911/obo-9780190221911-0095.xml?rskey=tvAHcI&result=62>>
28. "Theatre of the Absurd." *Oxford Bibliographies*. ed. Eugene O'Brien. New York: Oxford University Press, 2020. <<https://www.oxfordbibliographies.com/view/document/obo-9780190221911/obo-9780190221911-0094.xml?rskey=bq4cky&result=81>>
27. "Arthur Miller, Edward Albee, and Crises of the American Family: American Civilization and its Discontents." *Arthur Miller for the 21st Century: Contemporary Views of his Writings and Ideas*. eds. Stephen Marino and David Palmer. New York: Palgrave Macmillan, 2020, 65-73.
26. "Propositions in Theatre: Theatrical Utterances as Events." *Journal of Literary Semantics* 47.2 (November 2018): 147-152.

25. "The Chorus 'In between': 'Rep and Rev[ing]' Athenian Drama in Suzan-Lori Parks' *Imperceptible Mutabilities in the Third Kingdom*." *Journal of Dramatic Theory and Criticism* 32.1 (Fall 2017): 91-106.
24. "Wilde Thoughts on Philosophical Reference in *An Ideal Husband*: 'An Ideal' versus 'The Ideal' Husband." *Philosophy and Oscar Wilde*. ed. Michael Y. Bennett. New York: Palgrave Macmillan, 2017, 151-165.
23. "Introduction: A Wilde Mind: The Witty Aesthete and Serious Thinker, or the Witty Thinker and Serious Aesthete." *Philosophy and Oscar Wilde*. ed. Michael Y. Bennett. New York: Palgrave Macmillan, 2017, 1-5.
22. "Editor's Introduction: Albee -ism(s)." *Edward Albee and Absurdism*. ed. Michael Y. Bennett. Leiden: Brill, 2017, 1-5.
21. "Carrying the Private in Public: Language and Performance in Susan Jahoda's *Flight Patterns*." *Text and Performance Quarterly* 36.2-3 (2016): 137-148.
20. "James Purdy as Playwright: A Retrospective Reading of *A Day After the Fair* and *The Paradise Circus*." *Journal of American Drama and Theatre* 27.1 (Winter 2015): <<http://jadtjournal.org/2015/03/06/james-purdy-as-playwright-a-retrospective-reading-of-a-day-after-the-fair-and-the-paradise-circus/>> (Open Access)
19. "The Tragicomedies of Oscar Wilde: A Wilde Response to Melodrama." *Oscar Wilde's Society Plays*. ed. Michael Y. Bennett. New York: Palgrave Macmillan, 2015, 37-49.
18. "Introduction: The Importance of Laughing in Earnest." *Oscar Wilde's Society Plays*. ed. Michael Y. Bennett. New York: Palgrave Macmillan, 2015, 1-12.
17. "Theatrical Names and Reference." *Palgrave Communications* 1, Article number: 14005 (2015). doi:10.1057/palcomms.2014.5:<<http://www.palgrave-journals.com/articles/palcomms20145>> (Open Access)
16. "Dominance and the Triumph of the White Trickster Over the Black Picaro in Amiri Baraka's *Great Goodness of Life: A Coon Show*." *Callaloo* 36.2 (Spring 2013): 312-321.
15. "Camus' Unbeknownst Legacy: Or, 'I'm having an existential crisis!' Don't you *really* mean a Camusian crisis?" *The Originality and Complexity of Albert Camus's Writings*, ed. Emmanuelle A. Vanborre. New York: Palgrave Macmillan, 2012, 53-62.
14. "Family Dynamics in O'Neill's Drama: The Diseased Body in *Long Day's Journey into Night*." *Critical Insights: Eugene O'Neill*. ed. Steven F. Bloom. Pasadena: Salem Press, 2012, 189-204.

13. "Epistemological Crises in O'Neill's *S. S. Glencairn Plays*," *Eugene O'Neill's One-Act Plays: New Critical Perspectives*. eds. Michael Y. Bennett and Benjamin D. Carson. New York: Palgrave Macmillan, 2012, 97-111.
12. "The Cartesian Beckett: The Mind-Body Split in *Murphy* and *Happy Days*." *ANQ: A Quarterly Journal of Short Articles, Notes, and Reviews* 25.2 (May 2012): 118-122.
11. "The Response to the Offstage Presence in Beckett's 'Act Without Words I' and 'Act Without Words II.'" *Contemporary Irish Writing*, Special Issue of *ANQ: A Quarterly Journal of Short Articles, Notes, and Reviews* 25.1 (February 2012): 16-18.
10. "'The Essential Doesn't Change': Essence Precedes Experience and Cartesian Rationalism in Samuel Beckett's *Waiting for Godot*." *Notes on Contemporary Literature* 42.1 (January 2012): 5-7.
9. "A Wilde Performance: Bunburying and 'Bad Faith' in *Salome* and *The Importance of Being Earnest*." *Refiguring Oscar Wilde's Salome*. ed. Michael Y. Bennett. Amsterdam: Rodopi, 2011, 167-181.
8. "Introduction: *Salome* as Anomaly?" *Refiguring Oscar Wilde's Salome*. ed. Michael Y. Bennett. Amsterdam: Rodopi, 2011, vii-xii.
7. "Trajectories: mapping rhizomes." *Journal of Philosophy: A Cross-Disciplinary Inquiry* 6.15 - (Spring 2011): 56-64.
6. "The Circle of Unmeaning: Beckett's 'Come and Go.'" *Notes on Contemporary Literature*: 40.4 (November 2010): 7-10.
5. "The Minoritarian Linguist in Translation: Homebody/Kabul's Answer to Deleuze and Guattari." *Boundaries of Publication: Posthumography*, Special Issue of *Rhizomes* 20 (Summer 2010): <<http://www.rhizomes.net/issue20/bennett.html>> (Open Access).
4. "Sartre's 'The Wall' and Beckett's *Waiting for Godot*: Existential and Non-Existential Nothingness." *Notes on Contemporary Literature* 39.5 (November 2009): 2-3.
3. "Clowning Around in James Purdy's *The Paradise Circus*." *Notes on Contemporary Literature* 38.3 (May 2008): 7-10.
2. "Brecht in the Wilde: *Salome's* Liminal Spaces and the Storyteller." *Journal of Theatre and Drama* 7/8 (2001/2002): 145-158. [Published 2005]
1. "Recipe for The [Historical] Public Sphere: The Borgesian Catalogue." *Variaciones Borges* (October 2003): 131-156.

Book Entries and Non-Peer-Reviewed Essays

“EDITOR’S NOTE: *Micro- and Macro- Philosophical Approaches in the Theatrical and Performing Arts: Rethinking the “Analytic”/“Continental” Divide.*” *Theatre and Performance Notes and Counternotes* 1.2 (2024): *forthcoming*.

“*Dutchman* (1964) by Amiri Baraka.” *How to Teach a Play: Essential Exercises for Popular Plays*. Eds. Miriam Chirico and Kelly Younger. Methuen Drama, 2020.

“*Who’s Afraid of Virginia Woolf?* (1962) by Edward Albee.” *How to Teach a Play: Essential Exercises for Popular Plays*. Eds. Miriam Chirico and Kelly Younger. Methuen Drama, 2020.

“New Directions in Dramatic and Theatrical Theory: The Emerging Discipline of Performance Philosophy,” in “The State of the Field.” *Journal of American Drama and Theatre* 28.1 (Winter 2016): <<http://jadtjournal.org/2016/03/23/new-directions-in-dramatic-and-theatrical-theory-the-emerging-discipline-of-performance-philosophy/>> (Open Access)

THEATRE EXPERIENCE (ARTISTIC WORK/PERFORMANCES)

Dramaturgical Consultant. *Who’s Afraid of Virginia Woolf?* by Edward Albee. The Gamm Theatre. Warwick, RI, January 25-February 8, 2024.

Dramaturg. *The Importance of Being Earnest* by Oscar Wilde. Strollers Theater. Bartell Theater. Madison, WI, April 28-May 14, 2022.

Playwright. *Calling it Home*. Staged Reading (of full-length play). Madison Theatre Guild. Incubator Series. Bartell Theater. Madison, WI, February 25, 2019.

Dramaturg. *Exit the King* by Eugene Ionesco. American Players Theatre (APT). Touchstone Theatre. Spring Green, WI, June 30-September 27, 2018.

Dramaturg. *Rhinoceros* by Eugene Ionesco. Strollers Theater. Bartell Theater. Madison, WI, November 3-18, 2017.

Dramaturg. *A Delicate Balance* by Edward Albee. Strollers Theater. Bartell Theater. Madison, WI, September 15-30, 2017.

Playwright. *Calling it Home*. Invited Reading (of full-length play) at Missouri Playwrights Workshop. University of Missouri. Columbus, MO, September 20, 2016.

Director. *Boredom and Ecstasy* by Gregory Ramos. Queer Shorts 10. StageQ. Bartell Theater. Madison, WI, June 12-20, 2015.

Assistant Dramaturg. *Eyewitness Blues* by Mildred Ruiz and Steven Sapp. New WORLD Theater. Northampton Center for the Arts, November 12-13, 2003.

Intern. New WORLD Theater, Amherst, MA, 2003-2004.

Director. Staged reading of *Dangerous Moonlight* by James Purdy. *Assessing James Purdy* Conference. UMASS, Amherst, October 24, 2003.

REVIEWS

Review-Essays

“Away from the Absurd?: The Critical Response to Beckett at 100.” Linda Ben-Zvi; Angela Moorjani (eds.): *Beckett at 100. Revolving it All* (New York: Oxford University Press, 2008); Christopher Murray (ed.): *Samuel Beckett. 100 Years. Centenary Essays* (Dublin: New Island, 2006); Brigitte Le Juez: *Beckett Before Beckett* (London: Souvenir, 2008); S. E. Gontarski; Anthony Uhlmann (eds.) *Beckett After Beckett* (Gainesville: University Press of Florida, 2006); Ronan McDonald: *The Cambridge Introduction to Samuel Beckett* (Cambridge: Cambridge University Press, 2006). *Kritikon Litterarum* 36.3/4 (December 2009): 230-238.

Performance Reviews

Performance Review of *Edward Albee’s Who’s Afraid of Virginia Woolf?*, by Edward Albee. A Steppenwolf Theatre Production. Dir. Pam MacKinnon. The Booth Theatre. New York. *Theatre Journal*, 65.3 (October 2013): 416-417.

Performance Review of *Long Day’s Journey into Night*, by Eugene O’Neill. Dir. Joe Dowling. Guthrie Theater. Minneapolis. *Eugene O’Neill Review* 34.2 (2013): 273-275.

Performance Review of *Spring Awakening: A Sin of Omission*, by Frank Wedekind. Adapted by Toby Berkovici and Emily Denison. Dir. Toby Bercovici. Looking Glass Theatre. New York. *Theatre Journal* 63.2 (May 2011): 269-270.

Performance Review of *Waiting for Godot*, by Samuel Beckett. Dir. Anthony Page. Studio 54. New York. *Theatre Journal* 62.1 (March 2010): 110-111.

Performance Review of *Salome: The Reading*, by Oscar Wilde. Dir. Estelle Parson. Ethel Barrymore Theatre. New York. *Theatre Journal* 56.2 (May 2004): 305-306.

Book Reviews

Review of David Kornhaber. *Theatre & Knowledge*. (Red Globe Press, 2020). *Theatre Research International* 45.3 (2020): 367-368.

Review of David Krasner. *A History of Modern Drama: Volume II: 1960-2000*. (Wiley-Blackwell, 2016). *Modern Drama* 61.3 (Fall 2018): 471-473.

Review of Philip E. Smith II, ed. *Oscar Wilde’s Historical Criticism Notebook*. (Oxford University Press, 2016). *The OScholars*. November 2017. <<https://oscholars.files.wordpress.com/2012/09/bennett-on-smith.docx>> (Open Access)

Review of Daniel Sack. *After Live: Possibility, Potentiality, and the Future of Performance* (University of Michigan Press, 2015). *Kritikon Litterarum* 44.1-2 (2017): 133–136.

Review of Penny Farfan and Lesley Ferris, eds. *Contemporary Women Playwrights: Into the Twenty-First Century* (Palgrave Macmillan, 2013). *Text & Presentation* (2014): 217-220.

Review of Anna McMullan and S. E. Wilmer, eds. *Reflections on Beckett: A Centenary Celebration* (The University of Michigan Press, 2009). *Modern Drama* 53.3 (Fall 2010): 417-419.

Review of Stephen Bottoms, ed. *The Cambridge Companion to Edward Albee* (Cambridge University Press, 2005). *Theatre Journal* 60.1 (March 2008): 151-152.

Review of Tracy C. Davis and Thomas Postlewait, eds. *Theatricality* (Cambridge University Press, 2004). *Kritikon Litterarum* 34.3/4 (2007): 182-186.

Review of Shannon Jackson. *Professing Performance: Theatre in the Academy from Philology to Performativity* (Cambridge University Press, 2004). *Kritikon Litterarum* 32.3/4 (2005): 154-157.

Review of Austin Sarat, Lawrence Douglas, and Martha Merrill Umphrey, eds. *The Place of Law* (The University of Michigan Press, 2003). *The Drama Review* T185, 49.1 (Spring 2005): 171-173.

PROFESSIONAL SERVICE

EDITORSHIPS

Editor. *Theatre and Performance Notes and Counternotes*. Journal. Penn State University Press, 2019-present. [Founding Editor]
1.1 (2024) and 1.2 (2024), in production.

Editor. *Routledge Studies on Edward Albee and American Theatre*. Book Series. Routledge, 2022- [Founding Editor]

David A. Crespy and Les Gray, eds. *Emergence of Difference and Diversity in US and World Theatres, 1950s-1970s: Albee and his Contemporaries*, under contract.

Editor. *New Perspectives in Edward Albee Studies*. Book Series. Brill, 2013-2023. [Founding Editor]

Volume 1: *Edward Albee and Absurdism* (2017), ed. Michael Y. Bennett

Volume 2: *Sex, Gender, and Sexualities in Edward Albee's Plays* (2018), eds. John M. Clum and Cormac O'Brien

Volume 3: *Edward Albee as Dramatic and Theatrical Innovator* (2019), eds. David A. Crespy and Lincoln Konkle

Volume 4: *Albee and Influence* (2021), eds. John M. Clum and Natka Bianchini

Volume 5: *Albee Abroad* (2023), ed. Esther Santana

JOURNAL POSITIONS

Advisory Boards:

- *Comparative Drama*, 2017-present
- *Journal of American Drama and Theatre*, 2015-present

Editorial Boards:

- Associate Editor, *Palgrave Communications*, 2015-2019 (Editorial Board, 2013-2019)
- Associate Editor, *Journal of Philosophy: A Cross-Disciplinary Inquiry*, 2011-2015

Referee:

- *Journal of Dramatic Theory and Criticism*, 2013-present

PEER REVIEWER

Book Manuscripts:

- Cambridge University Press
- Palgrave Macmillan
- Routledge
- Bloomsbury

Article Manuscripts:

Theatre Journal; Theatre Topics; Philological Quarterly; British Journal of Aesthetics; African American Review; Modern Language Review; ANQ: A Quarterly Journal of Short Articles, Notes, and Reviews; Irish Studies Review; Nineteenth Century Studies; Victorians Institute Journal; Papers on Language and Literature; Arizona Quarterly; Journal of Popular Television

OFFICES

Societies

- The Edward Albee Society
President, 2023-present
Board of Directors, 2013-present

PROFESSIONAL SERVICE

- Nominator, Kyoto Prize in Arts and Philosophy, Inamori Foundation, 2019, 2024
- External Evaluator, Promotion, Lesley Broder, Kingsborough Community College, CUNY, 2022
- External Evaluator, Tenure and Promotion, Max Shulman, University of Colorado, Colorado Springs, 2021
- External Evaluator, Tenure and Promotion, Jeff Kennedy, Arizona State University, 2018
- External Evaluator, Tenure and Promotion, Ian Andrew MacDonald, Dickinson College, 2014

PROFESSIONAL ASSOCIATION SERVICE

- Research and Publication Committee, Association for Theatre in Higher Education (ATHE), 2014-present
- Emerging Scholars Panel Selection Committee, American Theatre and Drama Society (ATDS), *Chair*, 2017-2018; committee member, 2016-2018
- Outstanding Book Award Selection Committee, Association for Theatre in Higher Education (ATHE), 2014-2015
- *Theatre Topics* Co-Editor Search Committee, 2014

PROFESSIONAL COMMUNITY SERVICE

- American Theatre and Drama Society
Research in Theatre & Performance: Online Research Share
<<https://onlineconversations.wixsite.com/research>>
 - Co-Organizer, “First Book Bootcamp,” 2023-2026
 - “Dissertation Bootcamp,” 2020-2021
 - “Online Research Conversations: Strategies for Writing and Publishing Articles, Michael Bennett & Kirsten Pullen Discuss Articles,” 2020-2021
<<https://onlineconversations.wixsite.com/research/resources>>

CONFERENCE PARTICIPATION

Chair. “Analyzing Play Texts” Panel. 56th Annual *International Federation for Theatre Research* (IFTR/FIRT) Conference. Barcelona, Spain, July 26, 2013.

Chair. “Victorian Theatre” Panel. 35th Annual *Comparative Drama* Conference. Loyola Marymount University, March 24, 2011.

Chair. “Performing at the Edge” Panel. *Getting Our Act Together: Performance Studies in Uncertain Times* Conference. UMASS, Amherst, June 4, 2005.

GRANTS AND OTHER AWARDS

- Student Undergraduate Research Fellowship (SURF), UWW Undergraduate Research Program, Summer 2022
- UWW College of Letters & Sciences Mid-Career Summer Research Stipend, 2017
- Excellence in Research Award, UWW College of Letters & Sciences, 2015
- UWW College of Letters & Sciences Partial Course Release Grant, Spring 2014
- Student Undergraduate Research Fellowship (SURF), UWW Undergraduate Research Program, Summer 2013
- Student Research Training Program Grant, UWW Undergraduate Research Program, 2012-2013
- Research Assistantship Grant, UWW Office of Undergraduate Research, 2010-2011
- Residential First Year Experience Student Choice Award, UMASS, Amherst, 2009

CONFERENCES AND INVITED TALKS

“Theatrical Utterances as Events,” *International Federation for Theatre Research* (IFTR/FIRT) Conference. University of Ghana. Accra, Ghana, July 27, 2023.

Roundtable Discussion Participant. “On *Albee and Influence*,” 45th Annual *Comparative Drama* Conference, Rollins College, April 1, 2023, Virtual Panel.

Respondent to James R. Hamilton, “How Performer Power and Character Power are Related,” *American Society for Aesthetics* (ASA) Eastern Division Meeting. Philadelphia, April 22, 2022.

“Witnessing History in, and through, Theatrical Time,” *American Society for Theatre Research* (ASTR) Conference, November 7, 2020, Virtual Panel.

Invited Talk. “The World of the Play.” Zhejiang University, May 30, 2018.

Roundtable Discussion Participant. “Responding to *Edward Albee and Absurdism*.” 28th Annual *American Literature Association* (ALA) Conference. Boston, May 27, 2017.

Invited Talk. “Theatrical Names and Reference.” Theatre Research Series. University of Melbourne, April 15, 2014.

Invited Talk. “Introducing Absurd Literature: Defining without Reducing.” Institute for Research in the Humanities. University of Wisconsin-Madison, February 3, 2014.

“Presenting Beckett to the 21st Century General Reader and Theatregoer.” 56th Annual *International Federation for Theatre Research* (IFTR/FIRT) Conference. Barcelona, Spain, July 22, 2013.

“Presenting Albee to the 21st Century General Reader and Theatregoer.” 37th Annual *Comparative Drama* Conference. Stevenson University. April 6, 2013.

Roundtable Discussion Participant. “Call to Form The Edward Albee Society.” 37th Annual *Comparative Drama* Conference. Stevenson University. April 6, 2013.

“‘Gathering Thinglessness’ into Thinghood: Beckett’s Re-Creation of Nothingness into Being.” 36th Annual *Comparative Drama* Conference. Stevenson University. March 31, 2012.

“After The Great War: Contextualizing the Self in Pirandello’s *Six Characters in Search of an Author*.” 54th Annual *International Federation for Theatre Research* (IFTR/FIRT) Conference. Osaka University, Toyonaka Campus, August 9, 2011.

“Camus’ Unknown Legacy: Or, “I’m having an existential crisis!” Don’t you mean a Camusian crisis?” *Northeast Modern Language Association* (NeMLA) Conference. Rutgers University, April 7, 2011.

“Land Ahoy?: *Desire Under the Elms*’ Response to the Desire for Land in the Sea Plays.” 35th Annual *Comparative Drama* Conference. Loyola Marymount University, March 24, 2011.

Invited Talk. “1952 Paris: *Waiting for Godot* and the Great Quarrel.” University of Wisconsin-Whitewater, December 1, 2010.

“The Female Absurd.” 34th Annual *Comparative Drama* Conference. Loyola Marymount University, March 26, 2010.

“Berenger, The Sisyphean Hero and the Title in Ionesco’s *Rhinoceros*.” 33rd Annual *Comparative Drama* Conference. Loyola Marymount University, March 27, 2009.

“Role-Reversals in Purdy’s *A Day After the Fair*.” 18th Annual *American Literature Association* (ALA) Conference. Boston, May 26, 2007.

“Frankl, ‘The Parable of Estragon’s Struggle with the Boot,’ and the Reliable and Unreliable Saviors in *Waiting for Godot*.” 31st Annual *Comparative Drama* Conference. Loyola Marymount University, March 31, 2007.

“Danton’s Memory: Historical and Structural Impossibilities.” 48th Annual *International Federation for Theatre Research* (IFTR/FIRT) Conference. University of Maryland, June 28, 2005.

“Clowning Around in James Purdy’s *The Paradise Circus*.” 16th Annual *American Literature Association* Conference. Boston, May 28, 2005.

“Border Crossings in *Le Jeu de Saint Nicolas* and *The Castle of Perseverance*: The Heightened Importance of Land Ownership.” 3rd Bi-Annual *New England Renaissance* Conference. Massachusetts Center for Renaissance Studies, April 23, 2005.

“Brecht in the Wilde: *Salome*’s Liminal Spaces and the Storyteller.” 29th Annual *Comparative Drama* Conference. California State University – Northridge, March 28, 2005.

“Danton’s Memory: Structural Impossibilities and the Translation of History.” 14th Annual *Central New York Conference on Literature and Language*. SUNY – Cortland, October 30, 2004.

“Dislocating Homebody?: Language, the Body and ‘a succession of displacements, bloody, [and] beautiful’ in Tony Kushner’s *Homebody/Kabul*.” 13th Annual *Central New York Conference on Literature and Language*. SUNY – Cortland, October 26, 2003.

“Clowning Around: Becoming Another/Becoming Oneself.” *Assessing James Purdy* Conference. UMASS – Amherst, October 24, 2003.

TEACHING EXPERIENCE

Graduate

University of Wisconsin-Whitewater, Department of Languages and Literatures, Fall 2010-present

Dissertation Committees:

- Pedro Querido, “Listening to the Tale of the Old Man: Conceptions of Old Age in Radio Work by Samuel Beckett and Wolfgang Hildesheimer.” Ph.D., Comparative Studies, University of Lisbon, 2021 (Committee Member)
- Rhona Trauvitch, “Adventures in Fictionality: Sites Along the Border Between Fiction and Reality,” Ph.D., Comparative Literature, University of Massachusetts, Amherst, 2013 (Consulting Member)

Graduate Courses:

- “Survey of Modern Drama,” ENGL 546

Undergraduate

University of Wisconsin-Whitewater, Department of Languages and Literatures, Fall 2010-present

- “Multicultural Drama in the United States,” ENGL/THEATRE 369
- “Survey of Modern Drama,” ENGL/THEATRE 346
- “‘The Question of Absurdity’: Controversies in Criticism” ENGL 483 [Capstone]
- “‘Tragicomedy’: Seminar in Literature after 1800,” ENGL 482 [Capstone]
- “Absurd Drama: Critical Writing in the Field of English” ENGL 271
- “‘The Mirror of Nature’: World of Ideas” GENED 390 (In person, hybrid, and online)
- “‘Being vs. Doing’: World of Ideas” GENED 390
- “‘Memory, Ethics, and Truth’: World of Ideas” GENED 390 (Fall 2011, Spring 2011) [Team-taught with David Reinhart]
- “Introduction to College Writing and Reading,” ENGL 101
- “Introduction to College Writing, Reading, and Research,” ENGL 102

University of Hartford, English Department, Fall 2006-Spring 2010

- “Modern British Drama and Literature: Intro. to Lit.,” ENGL 140 (Spring 2008)
- “Modern American Drama and Literature: Intro. to Lit.,” ENGL 140 (Fall 2007)
- “Contemporary British Drama and Literature: Intro. to Lit.,” ENGL 140 (Fall 2008)
- “Contemporary American Drama and Literature: Intro. to Lit.,” ENGL 140 (Fall 2008)
- “Absurdism: Introduction to Literature,” ENGL 140 (Fall 2007)
- “Samuel Beckett: Intro. to Lit.,” ENGL 140 (Spring 2009)
- “Samuel Beckett and His Affiliates: Intro to Lit.,” (Spring 2010)
- “Harold Pinter: Intro to Lit.,” ENGL 140 (Spring 2010)
- “Oscar Wilde: Intro to Lit.,” ENGL 140 (Fall 2009)
- “George Bernard Shaw and the Fabian Society: Intro to Lit.,” ENGL 140 (Fall 2009)
- “Existential Literature: Intro to Lit.,” ENGL 280 (Spring 2009)
- “Banned Books: Intro. to Lit.,” ENGL 140 (Fall 2009)
- “Performance Studies and Literature: Intro. to Lit.,” ENGL 140 (Spring 2007) [special Saturday section for adult learners]
- “The Performance of Desire and Sexuality: Intro. to Lit.,” ENGL 140 (Fall 2006)
- “The Parable: Introduction to Literature,” ENGL 140 (Fall 2006)

University of Massachusetts, Amherst, English Department and UMASS Writing Program, Fall 2002-Spring 2009

- “Parables in Drama: World Literature in English,” ENGL 144 (Spring 2006)
- “Plays Adapted into Movies: Film and Literature,” ENGL 339 (Winter 2005)
- “American Parables and Fairy Tales: American Experience,” ENGL 115 (Fall 2005)
- “College Writing,” ENGL 112 (Spring 2009, Fall 2008, Fall 2007, Spring 2007, Fall 2006, Fall 2004, Spring 2004, Fall 2003, Fall 2002)
- “The Original and its Double: Man and Woman in Literature” (Online), ENGL 132 (Summer 2004)
- “Modern American Drama” (T.A. for Joseph Donohue), ENGL 368 (Spring 2005 & Spring 2003)

Teaching Workshops (Attended)

- “From Good to Great: Elevating Student Success through Canvas Course Improvement,” Canvas Learn Technology Center (LTC) Workshop, October 24, 2023.

UNIVERSITY SERVICE

UWW Languages & Literature Departmental Service

- Undergraduate Advisor (8-11 students), 2011-present
- Retention, Promotion, and Tenure Committee, 2014-2018
- Planning and Budget Committee, 2013-2015
- Majors and Minors Committee, 2010-2012; 2016-2018
- Literature Committee, 2014-2016; 2022-present
- Library Committee, 2012-2016; 2019-present
- Social Committee, 2010-2014 (Chair, 2011-2014); 2022-present
- English Assessment Committee (ex-officio), 2011-2012
- Shakespeare Search Committee, 2010-2011

UWW College of Letters and Science Service

- Constituency Standards Committee, 2014-2015; 2016-2018
- Planning and Budget Committee, Spring 2013, 2023-present

UWW University Service

- Faculty Salary Committee, 2012-2016
- Honors Council, 2013-2014
- Marshal, UW-W Commencement, May 2013, May 2021

UMASS, Amherst

- Graduate Student Mentor, 2005-2009
- Text Book Committee, UMASS, Amherst University Writing Program, 2003-2005
Co-Editor with Donna LeCourt, et al., *The Text-Wrestling Book*. Dubuque: Kendall/Hunt Publishing Company, 2005. (UMASS Writing Program Textbook)

COMMUNITY SERVICE AND PUBLIC OUTREACH

Invited Panel Participant, “Meighen Forum on Tragedy,” Stratford Festival, Stratford, ON, Canada, August 29, 2024.

Public Lecture, “Tragicomedy in the 20th Century,” UWW’s Fairhaven Lecture Series, Fairhaven Retirement Community, Whitewater, WI, February 12, 2024.

Invited Public Lecture, Play Talk on Eugene Ionesco’s *Exit the King*, Play Talks, American Players Theatre (APT), Spring Green, WI, August 4, 2018.

Public Lecture, “Theatre Trends of the Last Three Decades: From Absurd and Experimental to Multicultural Drama and Performance,” UWW’s Fairhaven Lecture Series, Fairhaven Retirement Community, Whitewater, WI, September 23, 2013.

Public Lecture, “Thornton Wilder’s *Our Town* and its Place in Theatre History,” Dwight Foster Public Library, Fort Atkinson, WI, April 23, 2013.

Public Lecture, On *Reassessing the Theatre of the Absurd*, The George Washington University. March 27, 2012.

PROFESSIONAL AFFILIATIONS

- International Federation for Theatre Research (IFTR)
- Association for Theatre in Higher Education (ATHE)
- American Society for Theatre Research (ASTR)
- American Theatre and Drama Society (ATDS)
- American Society for Aesthetics (ASA)
- International Association of Literary Semantics
- The Edward Albee Society (Founding Board Member)
- The Eugene O’Neill Society
- The James Purdy Society (Founding Member)
- The Dramatist Guild of America

LANGUAGES

- Spanish – advanced proficiency (reading/writing/speaking)
- French – basic proficiency (reading)