

ANNETTE J. SADDIK, Ph.D.
e-mail: asaddik@citytech.cuny.edu

EDUCATION:

October 1995 Ph.D. English Literature and Drama: Rutgers University, New Brunswick, NJ.
January 1991 M.A. English Literature and Drama: Rutgers University, New Brunswick, NJ.
May 1988 B.A. with high honors: Rutgers College, New Brunswick, NJ.
Study Abroad: 1987 University of Southampton: Southampton, England.
 1986 Université de Tours: Tours, France.

SELECT TEACHING AND RESEARCH GRANTS/AWARDS:

2019-2020: Honorary "Chair Professor" of the School of Foreign Studies, Hunan University of Science and Technology. Xiangtan, China. I was awarded this appointment and invited to present lectures on American literature and theatre at the end of the Fall 2019-2020 semester at Hunan University.

2018 Short-Term Guest Professorship, The Catholic University of Eichstätt-Ingolstadt. Bavaria, Germany. I was awarded this grant to present a series of lectures in Eichstätt and Munich on 20th-century American and British drama, as well as attend German productions with faculty and graduate students, in December 2018.

2015 McAndless Distinguished Professor Award, Eastern Michigan University. Ypsilanti, MI. Co-sponsored by the Department of Communication, Media, and Theatre Arts and the Department of English Language and Literature. I was awarded this scholar-in-residence grant to provide public guest lectures, co-direct, and serve as dramaturge for student productions during my sabbatical in the Spring 2015 semester.

2007 New York City College of Technology Scholar on Campus Award.

1999-2000 Graduate Professor of the Year for the Dept. of English, Eastern Michigan University.

Nominations:

2002 Eastern Michigan University Distinguished Faculty Award for Teaching.
2001 Eastern Michigan University Distinguished Faculty Award for Research.

PROFESSIONAL APPOINTMENTS:

March 2016-May 2022: Lucille Lortel Awards Voter. League of Off-Broadway Theatres and Producers (in conjunction with the Lucille Lortel Foundation and Theatre Development Fund).

March 2013-present: Appointed Performance Review Editor for the *Tennessee Williams Annual Review*. Editor-in-Chief: Dr. R. Barton Palmer, Calhoun Lemon Professor Emeritus of English, Clemson University, South Carolina.

2012-present: Appointed to the Advisory Board of *The Journal of Contemporary Drama in English*. Editor-in-Chief: Prof. Dr. Martin Middeke, Chair of English Literature, Faculty of Philology and History, University of Augsburg, Germany.

2009-present: Appointed to the Editorial Board of *Tennessee Williams Annual Review*. Editor-in-Chief: Dr. R. Barton Palmer, Calhoun Lemon Professor Emeritus of English, Clemson University, South Carolina.

TEACHING EXPERIENCE:

February 2021-present: **Appointed Distinguished Professor of Theatre and Literature City University of New York (CUNY)**
Dual appointment at The Graduate Center Ph.D. Program in Theatre and New York City College of Technology Department of English

Spring 2008-Feb 2021: **City University of New York (CUNY):
The Graduate Center, Ph.D. Program in Theatre
Full Professor (since 2011)**
Appointed permanent member of the doctoral faculty in March 2011
(Dual appointment with NYCCT Department of English)

Sept. 2002-Feb 2021: **City University of New York (CUNY):
New York City College of Technology, Department of English
Full Professor (since 2011)**
Faculty Member, CUNY LGBTQ Courses Program

September 1998
to August 2002: **Eastern Michigan University, Ypsilanti, MI
Department of English
Associate Professor (awarded tenure and promotion 2001)**

1995 to 1998: **Rutgers University. Full-Time Instructor (3 year postdoc faculty appointment)**

1990 to 1995: **Rutgers University. Teaching Assistant and Part-time Instructor**

PUBLICATIONS:

Books:

Tennessee Williams and the Theatre of Excess: The Strange, The Crazy, The Queer (Cambridge UP, 2015): This book discusses Williams' canon in the context of what I have termed a "theatre of excess," which seeks liberation through exaggeration, chaos, ambiguity, and laughter. I focus especially on the post-1961 plays, and draw upon the theories of Antonin

Artaud, Mikhail Bakhtin, and Julia Kristeva, as well as psychoanalytic, feminist, and queer theory, to analyze recent productions of these plays around the world that successfully captured Williams' late aesthetic of grotesque excess.

Tennessee Williams: The Traveling Companion and Other Plays, Editor and Introduction (New Directions Publishing, 2008): I was selected by New Directions to research, choose, edit, and introduce twelve late, unpublished plays of Tennessee Williams for collection in this definitive volume.

Contemporary American Drama (Edinburgh UP [U.K.]/Oxford UP [U.S.], 2007): This book explores the development of contemporary theatre in the United States in its social, political, and theoretical dimensions, focusing on the postmodern performance of American identity on the stage since WW II. [*Edinburgh Critical Guides to Literature Series*. Ed. Martin Halliwell and Andy Mousley.]

The Politics of Reputation: The Critical Reception of Tennessee Williams' Later Plays (Associated University Presses/Fairleigh Dickinson UP, 1999): This was the first full-length study of Williams' late (post-1961) plays, and examined the critical reaction to his work throughout his career in conjunction with that of the work of his contemporaries in Europe, Britain, and the U.S.

Works-in-Progress:

Clowning Around?: Reimagining the Grotesque in Late Twentieth-Century Theatre

In this latest book project I explore how, in the latter half of the twentieth century, particularly from the 1960s to the 1990s during a period of political change in a world that was still negotiating the effects of two world wars, the ambiguous figure of the clown--a grotesque outlaw who moves between, within, across, and beyond boundaries--becomes a key subversive figure in plays that were reacting to systems of social and political oppression. In these plays, the grotesque body becomes a site for cultural and political transformation through its contradictions, oozing inconsistency and excess, and allowing a potential space for regeneration and renewal through instability and failure.

Select Essays, Articles, and Encyclopedia Entries:

“‘Be yo’self. It’s just a show’: Performing Community through the Comic Grotesque in Branden Jacobs-Jenkins *Neighbors*.” *The Journal of Contemporary Drama in English (JCDE)*. Issue 12.1 (2024).

“*The Rose Tattoo*.” Review of The Shakespeare Company of New Jersey’s Production of *The Rose Tattoo*. Written by Tennessee Williams. Directed by Bonnie J. Monte, 17 June 2023, Shakespeare Theatre of New Jersey, Madison, NJ. *Tennessee Williams Annual Review* (2024).

“Exploring the Line between Creation and Creator in Mabou Mines' *Glass Guignol: The Brother and Sister Play*.” This essay is part of a collaborative project of five full-length essays titled *From Page to Stage: The Role of Creative Interpretation Reconsidered*, with Kerstin Schmidt (Ludwig Maximilian University of Munich), Julia Rössler (University of Eichstätt-Ingolstadt), Ilka Saal (University of Erfurt), and Leopold Lippert (University of Münster). *The Journal of Contemporary Drama in English (JCDE)*. Issue 11.2 (2023).

“Unanswered Questions that Haunt Our Hearts: Tennessee Williams' Interrogation of Southern Whiteness.” *Theatre for a New Audience 360 Viewfinder: Orpheus Descending*.

Essay for the production of *Orpheus Descending* at Theatre for a New Audience, directed by Erica Schmidt and starring Maggie Siff and Pico Alexander (July 9-August 6, 2023). Brooklyn, NY. https://issuu.com/tfana/docs/orpheus_descending_360

"Clowning Around?: Crossing Boundaries in Late 20th-Century Grotesque Drama." In *Migrations in American Theater and Drama*. Ed. Josefa Fernández Martín. Seville: Seville University Press [Editorial Universidad de Sevilla], 2023.

"Lefty Lucy 'On Performing Burlesque and Nakedness': Interview by Annette J. Saddik, New York City, April 2021." *Revue Française d'Études Américaines/The French Journal of American Studies* (<https://www.cairn.info/revue-francaise-d-etudes-americaines.htm>). Special issue on “Undoing Naked Truths: Nudity on Stage/ Déconstruire la vérité nue : de la nudité à la scène.” Issue No. 171 (Spring 2022): 57-66.

"Reimagining Representation in Tennessee Williams's Late Plays" [translated into Portuguese]. Invited Introduction to *Nem loucas, Nem reprimidas: O confronto contracultural da mulher com o mainstream nas late plays de Tennessee Williams [Neither Crazy nor Repressed: Women's Countercultural Confrontations with the Mainstream in Tennessee Williams's Late Plays]*, Luis Marcio Arnaut. São Paulo: Alameda Publishing, 2022.

"Review of Pınar Karabulut's *Endstation Sehnsucht (A Streetcar Named Desire)* at the Volkstheater, Vienna." *Tennessee Williams Annual Review* (2021): 179-85.

"Tennessee's Battle with Orpheus." Invited (700-word) programme essay for the production of *Orpheus Descending* at the Menier Chocolate Factory Theatre, directed by Tamara Harvey (May 9-July 6, 2019). London, England.

"Animated Saints." Invited Introduction to *Broken Gates: Directing Tennessee Williams' Night of the Iguana*, Anthoullis Demosthenous. Technohoros ETHAL, 2019. Limassol, Cyprus.

"The Quality of Desire." Invited (1200-word) programme essay for the West End production of *Summer and Smoke*, directed by Rebecca Frecknall, at the Duke of York's Theatre (November 10, 2018-January 19, 2019). London, England. Reprinted with permission from the 2018 Almeida production programme (see below).

"Review of Mabou Mines' 'Glass Guignol: The Brother and Sister Play,' created from the works of Tennessee Williams and Mary Shelley," directed by Lee Breuer. *Tennessee Williams Annual Review* (2018): 185-88.

"The Quality of Desire." Invited (1200-word) programme essay for the production of *Summer and Smoke* at the Almeida Theatre, directed by Rebecca Frecknall (February 24-April 7, 2018). London, England.

"A sumptuous serving of Williams's dark hilarity that is 'Two by Tenn'." *Cape Times*, Arts Portal. Cape Town, South Africa. 13 July 2017.

Cairo! Shanghai! Bombay! (1935). I edited and introduced Williams' first performed play (located at the Harry Ransom archives at the University of Texas, Austin) for publication. *Tennessee Williams Annual Review* (2016): 7-19.

"There's Something Not Natural Here": Grotesque Ambiguities in Tennessee Williams' *Kingdom of Earth*, *A Cavalier for Milady*, and *A House Not Meant to Stand*." In *The Theatre of Tennessee Williams*. Ed. Brenda Murphy. London: Methuen, 2014: 243-62.

"Tennessee Williams' Theatre of Excess." Invited essay for the programme of Artscape's production of Tennessee Williams' *One Arm* (opened August 28, 2014). Cape Town, South Africa.

"Not Another *Streetcar*: The Tragicomic Playfulness of *A Lovely Sunday for Creve Coeur*." Invited essay for the programme of the Shaw Festival Theatre's production of Williams' *A Lovely Sunday for Creve Coeur* (opened July 12, 2014). Niagra-on-the-Lake, Canada.

"Tennessee Williams and the Cold War." Conference panel discussion. *Tennessee Williams Annual Review* (2014): 111-128.

"John Patrick Shanley." Invited 7000-word essay in *The Methuen Drama Guide to Contemporary American Playwrights*. Ed. Martin Middeke and Matthew C. Roudané. London: Methuen, 2014: 279-96.

"Sex, Lies, and Independent Film: Realism and Reality in Sam Shepard's *Fool for Love*." In *Modern American Drama on Screen*, ed. Robert Bray and Barton Palmer. Cambridge University Press, 2013: 203-19.

"Champion of the Fugitive Kind." Invited programme essay for the West End production of *Sweet Bird of Youth* at the Old Vic, starring Kim Cattrall (opened June 1, 2013). London, England.

Quoted in "30 Years Ago Monday: Tennessee Williams Dies In Manhattan Hotel Suite." *CBS New York*. February 25, 2013. [<https://newyork.cbslocal.com/2013/02/25/30-years-ago-today-tennessee-williams-dies-in-manhattan-hotel-suite/>]

“‘The Muted Warning of a River’: The Clash between Nature and Culture in *Kingdom of Earth*.” Invited essay for the programme of Artscape’s production of Tennessee Williams’ *Kingdom of Earth* (opened December 2012). Cape Town, South Africa.

“Drowned in Rabelaisian Laughter’: Germans as Grotesque Comic Figures in the Plays of Tennessee Williams.” *Modern Drama* 55.3 (Fall 2012): 356-72.

Invited essay (in Turkish) on Williams’ *The Glass Menagerie* for the program of the 2011 production at the Ankara Devlet Tiyatrosu (Turkish National State Theatre). Ankara, Turkey.

Contributor to *The Literary Encyclopedia* (2500-3000 word entry on Tennessee Williams’ *The Night of the Iguana*). London: The Literary Dictionary Company, Ltd. Published 06 January 2012. [<http://www.litencyc.com>]

“‘Too Grotesque and Too Funny for Laughter’: Publishing the Late Tennessee Williams.” In *Tenn at One Hundred*, ed. David Kaplan. East Brunswick, NJ: Hansen Publishing Group, 2011: 260-78.

Invited essays on Williams’ plays and life for the program of the *Georgetown University Tennessee Williams Centenary Festival*. March 2011. Washington, D.C.

“‘Something about the Deep South of America and London’s East End’: Tennessee Williams’s Late Plays and In-Yer-Face Theatre.” *Valley Voices* 10:1 (Spring 2010): 58-71.

Contributor to the *Encyclopedia of Broadway and American Culture* (2 Entries: *Angels in America: Parts One and Two* and “Tennessee Williams”), ed. Thomas A. Greenfield. Westport, CT: Greenwood Press, 2010: 31-34; 691-94.

“Recovering ‘Moral and Sexual Chaos’ in Tennessee Williams’ *Clothes for a Summer Hotel*.” *North Carolina Literary Review*, number 18 (2009): 53-65.

Contributor to *Encyclopedia of Contemporary LGBTQ Literature of the United States* (Entry: “Tennessee Williams”), ed. Emmanuel Nelson. Westport, CT: Greenwood Press, 2009.

“Image, Myth, and Movement in the Plays of Sam Shepard and Tennessee Williams.” In *The Influence of Tennessee Williams: Essays on Fifteen American Playwrights*. Ed. Philip C. Kolin. McFarland & Co., 2008: 106-121.

Afterword to *The Remarkable Rooming-House of Mme. Le Monde* by Tennessee Williams. *Make: a chicago literary magazine* (issue 6 - spring/summer 2008): 28-33.

"Critical Expectations and Assumptions: Williams' Later Reputation and the American Reception of the Avant-Garde." In *Bloom's Modern Critical Views: Tennessee Williams*. Ed. Harold Bloom. New York: Chelsea House Publishers, 2007: 123-142.

"Blueprints for the Reconstruction': Postmodern Possibility in *Stairs to the Roof*," *Tennessee Williams Annual Review* (2007): 67-75.

"Williams and His Contemporaries: William Inge." Conference panel discussion. *Tennessee Williams Annual Review* (2007): 108-128.

"Williams and the Grotesque" Conference panel discussion. *Tennessee Williams Annual Review* (2006): 175-192.

"The Inexpressible Regret of All Her Regrets': Tennessee Williams's Later Plays as Artaudian Theater of Cruelty," Rpt. in *20th-Century American Drama: Volume Two*, ed. Brenda Murphy and Laurie C.J. Cella, London: Routledge, 2006: 289-309

"The (Un)Represented Fragmentation of the Body in Tennessee Williams' 'Desire and the Black Masseuse' and *Suddenly Last Summer*." Rpt. in *Short Story Criticism*, volume 83: *Criticism of the Works of Short Fiction Writers*, ed. Thomas J. Shoenberg. Detroit, MI: Gale, 2005.

"You Just Forge Ahead': Image, Authenticity, and Freedom in the Plays of Tennessee Williams and Sam Shepard," *South Atlantic Review* 70:4 (Fall 2005): 73-93.

Invited essay on Williams' *Suddenly Last Summer* for the *Programme* of the 2004 production at England's Lyceum Theatre, starring Diana Rigg and Victoria Hamilton.

"Rap's Unruly Body: The Postmodern Performance of Black Male Identity on the American Stage," *TDR: The Drama Review* 47:4 (Winter 2003):110-27.

Contributor to the *Tennessee Williams Encyclopedia* (4 entries: "Samuel Beckett"; "Yukio Mishima"; "Harold Pinter"; *I Can't Imagine Tomorrow*), ed. Philip C. Kolin. Westport, CT: Greenwood Press, 2004.

"Performing the American Dream: Postmodern Blurrings of Myth and Reality in the Work of David Mamet and Sam Shepard," *Études Théâtrales/Essays in Theatre* 20:2 (May 2002): 103-112.

"The Inexpressible Regret of All Her Regrets': Tennessee Williams's Later Plays as Artaudian Theater of Cruelty." In *The Undiscovered Country*. Ed. Philip C. Kolin. New York: Peter Lang, 2002: 5-24.

"Looking at the Late Plays of Tennessee Williams." Conference panel discussion. *Tennessee Williams Annual Review* (2002): 1-16.

"Tennessee Williams 'Vieux Carré.'" Invited production notes to *Upside-Down Cloud Productions* (Riverside Theater, Ypsilanti, MI), July 2002.

"The (Un)Represented Fragmentation of the Body in Tennessee Williams' 'Desire and the Black Masseur' and *Suddenly Last Summer*." *Modern Drama* 41 (Fall 1998): 347-354.

"The Flowering of the Pen: Mediation, Transformation, and Rebirth in H.D.'s *Trilogy*." *Exit 9* (December 1998).

INVITED LECTURES/KEYNOTES, INTERVIEWS, CONFERENCE PRESENTATIONS, AND CHAIRED SESSIONS:

March 24, 2024: *Tennessee Williams/New Orleans Literary Festival*. "The Other Side of Desire: Tennessee Williams on Life, Love, and Death." Invited panel participant with Pulitzer Prize-winning journalist John Pope.

March 23, 2024: *Tennessee Williams Scholars Conference*. New Orleans, LA. "An Outrage for the Stage: Williams Productions in the 21st Century." Moderator.

March 23, 2024: *Tennessee Williams Scholars Conference*. New Orleans, LA. "Williams and the Postwar Broadway and Beyond." Invited speaker.

September 30, 2023: *Fifth International Conference on English Language, Literature, Teaching and Translation Studies (CELLTTS)*, on "The Art and Craft of Humor." Faculty of Philosophy. Sarajevo, Bosnia and Herzegovina. **Invited Keynote Lecture:** "Are you Funny Enough?": Grotesque Laughter in Matei Vişniec's *Old Clown Wanted* and Consuelo de Castro's *Walking Papers*. Via Zoom.

July 30, 2023: *Theatre for a New Audience, Brooklyn, NY*. I was invited to be interviewed for a post-show discussion of the production of Tennessee Williams' *Orpheus Descending*, directed by Erica Schmidt and starring Maggie Siff and Pico Alexander (July 9-August 6, 2023).

June 10, 2023: *31st annual conference of the German Society for Contemporary Theater and Drama in English* on "Theater & Community: Poetics, Politics." Erfurt, Germany. "Be yourself. It's just a show': Performing Community through the Comic Grotesque in Branden Jacobs-Jenkins *Neighbors*."

April 21, 2023: *A Celebratory Symposium Honoring the Career of David Savran*. The Graduate Center, CUNY. New York, NY. "Round Table and Q&A in Honor of David Savran." Invited speaker.

March 24, 2023: *Tennessee Williams Scholars Conference*. New Orleans, LA. "The Past, the Present, and the Perhaps: A Roundtable in Honor of Robert Bray." Invited speaker.

March 25, 2022: *Tennessee Williams Scholars Conference*. New Orleans, LA. "New Stagings from the Old World: German Perspectives on Tennessee Williams." I developed this panel discussion, and was also a participant/moderator. Via Zoom for a live audience.

November 18, 2021: *New York City College of Technology "Works in the Works."* Brooklyn, NY. "Clowning Around?: Reimagining Political Transformation in Late Twentieth-Century Grottesque Theatre." Via Zoom.

October 26, 2020: *Fifth Annual St. Louis Tennessee Williams Festival*. "Adaptations and Tennessee Williams Today." Invited lecture via Zoom. Available on: <https://www.facebook.com/844484728917409/videos/1055806941510851>.

October 8, 2020: *Western Connecticut State University*. Danbury, CT. "From Broadway Darling to Outrageous Outlaw: Tennessee Williams and the American Theatre." Invited Fall Faculty Lecture. Via Webex.

January 6-10, 2020: *Hunan University of Science and Technology*. Xiangtan, China. Invited to present lectures on American literature and theatre, particularly an overview of the history and culture of Broadway/off-broadway, and the work of Tennessee Williams and Arthur Miller.

November 11, 2019: Interviewed for the documentary film, "Nobody Does it Like This Anymore," on the avant-garde American theatre and the work of Mabou Mines in relation to Tennessee Williams' life and work. Directed by Eric Marciano. (delayed; as of Dec 2021, not sure of release date).

October 5, 2019: *American Airlines Theatre, Roundabout Theatre Company*, New York, NY. I was invited to be interviewed for a post-show discussion of the Broadway production of Tennessee Williams' *The Rose Tattoo*, starring Marisa Tomei (Sept. 9-Dec 8, 2019). Available online: <https://www.roundabouttheatre.org/about/our-blog/a-conversation-with-annette-saddik-tennessee-williams-scholar-and-playwright-joe-merlo-cousin-of-frank-merlo-to-whom-the-play-was-dedicated/>

September 26, 2019: *Provincetown Tennessee Williams Theater Festival*. Provincetown, MA. Invited to deliver a lecture/presentation on recent international productions of Williams' plays: Pinar Karabulut's *A Streetcar Named Desire* in Vienna, Tamara Harvey's *Orpheus Descending* in London, and Anthoullis Demosthenous' *Night of the Iguana* in Cyprus.

June 9, 2019: *ETHAL (Limassol Theatre Development Company)*. Limassol, Cyprus. Invited to present a lecture and be interviewed in conjunction with the Cypriot production of *The Night of the Iguana*, directed by Anthoullis Demosthenous.

December 20, 2018: *Amerika-Haus/The Bavarian American Academy (BAA)*. Munich, Germany. Invited to create and lead a workshop on textual adaptation and directing for scholars

from Austria and Germany: "From Page to Stage: The Role of Creative Interpretation Reconsidered."

December 18-19, 2018: *The Catholic University of Eichstätt-Ingolstadt Short-Term Guest Professorship*. Eichstätt, Germany. Invited to present two lectures on the politics of grotesque theatre during the later half of the 20th century ("Edward Bond's *Early Morning* and the Grotesque" and "The Comic Grotesque in Tennessee Williams' Late Plays").

October 27, 2018: *MEDAK (Modern English Drama Association of Korea) Autumn Conference on Text and Performance*. Kookmin University. Seoul, Korea. **Invited Keynote Lecture:** "The Performance of Ambiguity in Tennessee Williams' Late Plays."

September 30, 2018: *Provincetown Tennessee Williams Theater Festival*. Provincetown, MA. Invited to lead a panel discussion with directors and actors of Williams' *The Rose Tattoo* (directed by Dana Greenfield) and the world premiere of *Talisman Roses* (directed by Marsha Mason).

June 4-6 2018: *5th International Conference on American Drama and Theatre: Migrations in American Drama and Theatre*. Co-sponsored by the American Theater and Drama Society (ATDS), and working in partnership with the Spanish universities of Cádiz, Sevilla, and Madrid Autónoma, the research group I.D.E.A. ("Théories et pratiques de l'interdisciplinarité dans les études anglophones"), and the Université de Lorraine. Nancy, France. **Invited Keynote Lecture** (June 5, 2018): "Clowning Around? Crossing Boundaries in Late 20th-century Grotesque Drama."

March 22 and 23, 2018: *Tennessee Williams/New Orleans Literary Festival*. New Orleans, LA. Introductory lecture for a production of Tennessee Williams' "The Unsatisfactory Supper," directed by Paul Willis.

March 21, 2018: *Tennessee Williams/New Orleans Literary Festival*. New Orleans, LA. Opening night event, "Women of Williams." I worked with Pulitzer-nominated playwright Lisa D'amour to curate an evening of Williams' work with actresses, including Amy Ryan, Brenda Currin, and Beth Bartley.

March 7, 2018: *Morgan Library and Museum*, New York, NY. Conducted an invited seminar on Tennessee Williams' *The Glass Menagerie* in conjunction with their exhibition, "Tennessee Williams: No Refuge but Writing" (February 2-May 13, 2018).

February 28, 2018: *Morgan Library and Museum*, New York, NY. Conducted an invited seminar on Tennessee Williams' *Cat on a Hot Tin Roof* in conjunction with their exhibition, "Tennessee Williams: No Refuge but Writing" (February 2-May 13, 2018).

February 8, 2018: *White Horse Theatre Company*, New York, NY. Production of Tennessee Williams' *A Cavalier for Milady*. I was invited to be interviewed for a post-show discussion.

February 5, 2018: *Morgan Library and Museum*, New York, NY. Lecture on Tennessee Williams for docent training in conjunction with their exhibition, "Tennessee Williams: No Refuge but Writing" (February 2-May 13, 2018).

January 6, 2018: *American Airlines Theatre, Roundabout Theatre Company*, New York, NY. I was invited to be interviewed for a post-show discussion of the Broadway production of John Lithgow's solo show, *John Lithgow: Stories by Heart*.

October 18, 2017: *New York City College of Technology Faculty Colloquium*. Brooklyn, New York. "Tennessee Williams in Context."

October 13, 2017: *Rethinking Laughter in Contemporary Anglophone Theatre*. Université Toulouse-Jean Jaurès. Toulouse, France. **Invited Keynote Lecture:** "Laughter and Lamentation: The Comic Grotesque in Tennessee Williams' Late Plays."

October 9, 2017: *Annual American Studies Lecture*. University of Leicester. Leicester, England. Invited Annual Lecture: "Tennessee Williams on Broadway: Reimagining *The Glass Menagerie*."

March 24, 2017: *Tennessee Williams Scholars Conference*. New Orleans, LA. "Williams and the Female Persona." Invited panel speaker (with Pulitzer-nominated playwright Lisa D'amour).

February 13, 2017: *Lincoln Center Theater*. New York, NY. Invited seminar discussion for high school teachers in the Lincoln Center Education program on teaching *The Glass Menagerie* in the 21st century, presented in conjunction with the 2017 Sam Gold Broadway production at the Belasco Theatre, starring Sally Field and Joe Mantello.

January 23, 2017: *White Horse Theatre Company*, New York, NY. Production of Tennessee Williams' "A Perfect Analysis Given by a Parrot." I was invited to do a podcast on "Exceeding Boundaries: Tennessee Williams and the Grotesque." [<http://www.robkschulte.com/release-blog/2017/1/23/tennessee-williams-and-the-grotesque>]

May 11th-15th, 2016: Invited lectures and roundtable discussions. *First Annual St. Louis Tennessee Williams Festival*. St. Louis, MO.

April 1, 2016: *Tennessee Williams Scholars Conference*. New Orleans, LA. "Williams and Camp." Invited panel speaker.

September 23, 2015: *Provincetown Tennessee Williams Theater Festival*. Provincetown, MA. "Embracing the 'Monstrous' Woman in Tennessee Williams' Late Plays." Invited lecture/seminar.

April 15, 2015: *Eastern Michigan University*. Ypsilanti, MI. "Embracing the 'Monstrous' Woman in Tennessee Williams' Late Plays." Invited Public Lecture.

March-June 2015: *Roundtable Cultural Seminars*. New York, NY. "Tennessee Williams: His Enduring Presence." A series of 6 invited lectures on Williams' life and work.

March 28, 2015: *Tennessee Williams/New Orleans Literary Festival*. New Orleans, LA. "Tennessee Today: His Critical Reputation and Popular Image." Invited panel speaker (with John Lahr, in conjunction with the release of his new biography, *Tennessee Williams: Mad Pilgrimage of the Flesh*).

March 27, 2015: *Tennessee Williams Scholars Conference*. New Orleans, LA. "Tom's "good time girls": Burlesque and Chorus Girls in Williams's Early One-Act Plays." I organized this panel discussion and was one of the presenters.

February 10, 2015: *Eastern Michigan University*. Ypsilanti, MI. "'Sicker than Necessary': Tennessee Williams' Theatre of Excess." Invited Public Lecture.

November 22, 2014: *American Society for Theatre Research Conference (ASTR)*. Baltimore, MD. "The (Un)Absurd Universe: Epistemological Crosscurrents in Twentieth-Century Physics and Drama."

Sept 25, 2014: *Provincetown Tennessee Williams Festival*. Provincetown, MA. "Theories of the Grotesque in the Later Work of Tennessee Williams." Invited lecture/seminar.

March 22, 2014: *Tennessee Williams/New Orleans Literary Festival*. New Orleans, LA. "A Little Piece of Eternity Dropped into Your Hands': New Orleans as a Theatrical Setting." Invited panel speaker.

March 22, 2014: *Tennessee Williams/New Orleans Literary Festival*. New Orleans, LA. "Tennessee Williams' Women: Leading Ladies in His Life." Invited panel moderator.

March 21, 2014: *Tennessee Williams Scholars Conference*. New Orleans, LA. "Williams and Broadway." Invited panel speaker.

January 31, 2014: *White Horse Theatre Company*, New York, NY. Production of Tennessee Williams' "I Can't Imagine Tomorrow." I was invited to be interviewed for a post-show discussion.

September 27, 2013: *Provincetown Tennessee Williams Theater Festival*. Provincetown, MA. "'Sicker than Necessary': Tennessee Williams' Theatre of Excess." Invited lecture/seminar.

March 22, 2013: *Tennessee Williams Scholars Conference*. New Orleans, LA. "Tennessee Williams and the Cold War." Invited panel discussion.

March 23, 2013: *Tennessee Williams New Orleans/Literary Festival*. New Orleans, LA. "Tennessee Williams and Southern Gothic Tradition." Invited panel discussion.

March 24, 2013: *Tennessee Williams New Orleans/Literary Festival*. New Orleans, LA. "I Remember Tennessee." Interview with Academy Award Nominee Don Murray; former Consultant in Poetry to the Library of Congress (Poet Laureate) William Jay Smith; and New Orleans Captain Clarke Hawley.

March 9, 2013: *Roundabout Theater Company*, New York, NY. Production of Lanford Wilson's *Talley's Folly*. Invited interview and talk-back about Lanford Wilson's life and work.

December 2012: *Mass MoCa (in conjunction with Sundance Institute)*. Consultant for Mabou Mines' development of the play *Glass Guignol: The Brother and Sister Play* (directed by Lee Breuer).

September 20-23, 2012: *Provincetown Tennessee Williams Theater Festival*. Provincetown, MA. Invited series of lectures/seminars for selected doctoral students on Williams' post-1961 plays and critical theory (focusing on Mikhail Bakhtin, Julia Kristeva, Grand Guignol, the gothic, the grotesque).

March 23, 2012: *Tennessee Williams New Orleans/Literary Festival*. New Orleans, LA. "Teaching Tennessee: Williams in the Classroom." Invited panel discussion.

March 24, 2012: *Tennessee Williams New Orleans/Literary Festival*. "Tennessee Williams: Genontologist?" Invited panel discussion.

December 3, 2011: *International Tennessee Williams Centennial Conference: Embracing the Island of His Self*. Universidad de Extremadura. Cáceres, Spain. Invited Roundtable Participant, "New Directions in Teaching and Scholarship in Tennessee Williams Studies.

December 1, 2011: *International Tennessee Williams Centennial Conference: Embracing the Island of His Self*. Universidad de Extremadura. Cáceres, Spain. **Invited Keynote Lecture:** "The Strange, The Crazy, The Queer: Tennessee Williams' Late Plays and the Theater of Excess."

November 1, 2011: *CUNY Graduate Center, Martin Segal Theatre*. New York, NY. Invited to participate in a panel discussion with Portuguese playwright Armando Nascimento Rosa about his new play, *Dr. Feelgood*.

September 18, 2011: *White Horse Theatre Company*, New York, NY. Production of Tennessee Williams' *Suddenly Last Summer*. I was invited to be interviewed for a post-show panel discussion with David Savran and Thomas Keith.

August 28, 2011: *Westport Playhouse*. Westport, CT. Production of Tennessee Williams' *Suddenly Last Summer* (directed by David Kennedy). I was invited to be the featured speaker for a post-show discussion [was postponed for Hurricane Irene].

June 26, 2011: *Tennessee Williams in Europe: A Centenary Celebration 1911-2011*. Université de Nancy 2. Nancy, France. I was invited to participate in a panel discussion on Williams' reputation in Europe.

June 25, 2011: *Tennessee Williams in Europe: A Centenary Celebration 1911-2011*. Université de Nancy 2. Nancy, France. "Drowned in Rabelaisian Laughter': Germans as Grotesque Comic Figures in the Plays of Tennessee Williams." I was invited to present a paper at this international conference celebrating Williams' centenary at the University of Nancy.

April 18, 2011: *Panel Discussion on the Late Plays of Tennessee Williams*, Columbia University, New York, NY. I was invited to discuss the manuscripts of Williams' late plays that are housed in Butler Library of Columbia University, and my role in editing these plays for publication.

March 27, 2011: *Tennessee Williams New Orleans/Literary Festival*. New Orleans, LA. "The Humor of Tennessee Williams." Invited panel discussion.

March 26, 2011: *Tennessee Williams New Orleans/Literary Festival*. New Orleans, LA. "I didn't go to the moon, I went much further": A Look at *The Glass Menagerie*." Invited panel discussion.

March 24-25, 2011: *Georgetown University Tennessee Williams Centenary Festival*. Washington, D.C. Resident Festival Scholar and Dramaturg. I was invited to give a formal talk on Williams and provide dramaturgy for the brochure on productions of several Williams plays that took place during Georgetown's celebration of his centenary.

January 22nd, 2011: *Museum of Art and Design, New York, NY*. "The Kindness of Strangeness: Rethinking Tennessee Williams @100": A series of panel discussions to commemorate the 100th birthday of Tennessee Williams. I was invited to be part of a program on "Tennessee Williams' Queer Representations of Sex and Gender" in conjunction with the New York premiere of Williams' late play, *Green Eyes*, that I edited for the New Directions volume.

June 21, 2010: *Cathedral of St. John the Divine, New York, NY*. *Spirit of Pride: Honoring Gay Theater*. I was invited to give a talk for pride week on "The Development of Gay Theater in the U.S."

April 29, 2010: *New York City College of Technology (CUNY)*. New York, NY. Invited talk on publishing.

March 27, 2010: *Tennessee Williams New Orleans/Literary Festival*. New Orleans, LA. "Love in its Purest Terms: *The Night of the Iguana*." Invited panel discussion.

March 26, 2010: *Tennessee Williams Scholars Conference*. New Orleans, LA. "Out of the Closet, Onto the Page: A discussion of Williams' public coming out on the David Frost show in

1970 and his confessional writing of the '70s." I moderated a panel discussion with scholars David Savran, Michael Paller, and Dirk Gindt.

March 21, 2010: *Blue Roses Theatre Company*, "Happy Birthday Mr. Williams." New York, NY. I was invited to be the guest host/reader for an evening of theater and poetry in celebration of the 99th birthday of Tennessee Williams.

March 20, 2010: *Roundabout Theater Company*, New York, NY. Production of Tennessee Williams's *The Glass Menagerie* (directed by Gordon Edelstein) post-show interview and discussion. I was invited by the Roundabout Theatre to be interviewed by Dramaturg Ted Sod and answer audience questions after the show.

February 14, 2010: *White Horse Theatre Company*, New York, NY. Production of Tennessee Williams' *Clothes for a Summer Hotel*. I was invited to be interviewed for a post-show discussion.

December 5th, 2009: *Theatre for a New Audience*, New York, NY. Production of Rinde Eckert's *Orpheus X*. I was invited to speak at a post-show discussion.

October 17, 2009: *17th Mississippi Delta Tennessee Williams Festival*. Clarksdale, MS. Invited talk on my Introduction to *Tennessee Williams: The Traveling Companion and Other Plays*, and my experience editing the volume.

October 16, 2009: *17th Mississippi Delta Tennessee Williams Festival*. Clarksdale, MS. Panel discussion on Williams' *Spring Storm*.

May 2, 2009: *Roundabout Theater Company*, New York, NY. Production of *Waiting For Godot* on Broadway (with Nathan Lane, Bill Irwin, John Goodman, and John Glover), post-show lecture series. Invited interview and lecture on Samuel Beckett's life and work: "Nothing to be Done': Making Meaning Out of *Waiting for Godot*."

April 24, 2009. *Sewanee: University of the South*, Sewanee, TN. Invited panel discussion with director David Kaplan and editor Thomas Keith (*New Directions*), following the presentation of an evening of Williams' late plays for the celebration of the tenth anniversary of the Tennessee Williams Center.

April 23, 2009. *Sewanee: University of the South*, Sewanee, TN. Invited guest lecture for the celebration of the tenth anniversary of the Tennessee Williams Center: "The Tragicomic Vision of Tennessee Williams's Later Plays."

March 28, 2009: *Tennessee Williams/New Orleans Literary Festival*, New Orleans, LA. I was interviewed, along with Kenneth Holditch, on Williams and other gay writers of his generation, particularly Christopher Isherwood, James Baldwin, Gore Vidal, and Truman Capote.

March 27, 2009: *Tennessee Williams Scholars Conference*, New Orleans, LA. "Recovering 'Moral and Sexual Chaos' in Tennessee Williams' *Clothes for a Summer Hotel*." Conference Presentation.

March 27, 2009: *Tennessee Williams Scholars Conference*, New Orleans, LA. "Where I Live." Invited to participate in a panel discussion on Williams's collected prose, newly edited by John S. Bak and published by New Directions in 2009.

March 25, 2009: *Southeastern Louisiana University*, Hammond, LA. Invited guest lecture on American Theater in the Twentieth and Twenty-first Centuries, for graduate students and faculty: "The Postmodern Performance of Identity on the Contemporary American Stage."

March 25, 2009: *Southeastern Louisiana University*, Hammond, LA. Invited presentation on "Tennessee Williams and the Hollywood Production Code" for faculty and students.

March 25, 2009: *Southeastern Louisiana University*, Hammond, LA. Respondent to the presentation of student essays on Harper Lee's *To Kill a Mockingbird*.

February 19, 2009: *New York City College of Technology (CUNY)*. Panel discussion on publishing in the twenty-first century.

September 21, 2008: *White Horse Theater Company*, New York, NY. I was invited, along with my editor for *The Traveling Companion and Other Plays*, Thomas Keith, to be interviewed for the post-show discussion of Tennessee Williams' *Small Craft Warnings*.

May 31, 2008. *New York City College of Technology (CUNY) Honors Convocation*. **Invited Keynote address.**

May 17, 2008: *Clurman Theatre*, New York, NY. Invited interview for the post-show discussion of Tennessee Williams' *Eccentricities of a Nightingale*, presented by The Actors Company Theatre.

March 31, 2008: *Southeastern Louisiana University*, Hammond, LA. Invited (along with my editor at New Directions, Thomas Keith, and the editor of the *Tennessee Williams Annual Review*, Robert Bray) to give two presentations, one on Williams' late plays and the other on dramatic form in *The Glass Menagerie*.

March 29, 2008: *Tennessee Williams/New Orleans Literary Festival*, New Orleans, LA. "Tennessee Williams' Late, Late Show." Invited to participate on a festival panel to discuss the publication of *The Traveling Companion and Other Plays* and *A House Not Meant to Stand*, with director Gregory Mosher.

March 28, 2008: *Tennessee Williams Scholars Conference*, New Orleans, LA. "The Significance of Place in Williams's Work," moderator and respondent.

March 13, 2008: *New York City College of Technology (CUNY)*, Brooklyn, NY. "Contemporary American Drama." This was a talk for the college community based on the publication of my book on the postmodern performance of American identity on the stage from 1945 to the present, *Contemporary American Drama* (Edinburgh UP [and Oxford UP], 2007).

April 16, 2007: *New York City College of Technology (CUNY) Scholar on Campus Lecture*, Brooklyn, NY. "Transforming Madness Into Meaning: The Tragicomic Vision of Tennessee Williams 'Later Plays.'"

March 30, 2007: *Tennessee Williams Scholars Conference*, New Orleans, LA. "The Politics of Tennessee Williams," moderator and respondent.

November 5, 2006: *Abingdon Theatre Company's Presentation of Dragon Country: Two One-Act Plays by Tennessee Williams*. New York, NY. Invited Guest Lecture.

October 21, 2006: *Roundabout Theater Company*, New York, NY. Production of *Suddenly Last Summer* with Blythe Danner, post-show lecture series. "Desire and Language in *Suddenly Last Summer*." Invited to be interviewed about Tennessee Williams 'life and work for a post-show "talk back."

March 31, 2006: *Tennessee Williams Scholars Conference*, New Orleans, LA. "Tennessee Williams and the French Theatre: Artaud, Genet, and Williams 'Later Plays.'"

March 31, 2006: *Tennessee Williams Scholars Conference*, New Orleans, LA. "Williams and Inge," moderator and respondent.

November 17, 2005: *New York City College of Technology Faculty Research Colloquium*, Brooklyn, NY. "Contemporary American Drama: Performing Postmodernism."

November 10-13, 2005: *Midwest Modern Language Association (MMLA) Conference*, Milwaukee, WI. "The Absurd Universe: Crosscurrents in Post World War II Science and Literature."

March 30-April 1, 2005: *Tennessee Williams Scholars Conference*, New Orleans, LA. "Tennessee Williams and the Grotesque," moderator and respondent.

November 18, 2004: *New York City College of Technology Faculty Research Colloquium*, Brooklyn, NY. "Fragmented Representations of American Identity in the Theater of the Vietnam War."

November 4-7, 2004: *Midwest Modern Language Association (MMLA) Conference*, St. Louis, MO. "Curtains of Fire: Shifting Representations of American Identity in the Theater of the Vietnam War."

March 25-26, 2004: *Tennessee Williams Scholars Conference*, New Orleans, LA. "Make it New': *Stairs to the Roof* and Emerging Complexities of American Identity During WW II."

November 13, 2003: *New York City College of Technology Faculty Research Colloquium*, Brooklyn, NY. "Identity and the American Theater."

April 3, 2003: *New York City College of Technology Roundtable on George Bernard Shaw*, Brooklyn, NY. "Modernism and Social Class in *Pygmalion*."

March 29, 2003: *Tennessee Williams Scholars Conference*, New Orleans, LA. I was invited to present my work on modernism and *The Rose Tattoo* for a panel discussion of the play/film.

March 21-22, 2002: *Tennessee Williams Scholars Conference*, New Orleans, LA. I was invited to participate on a panel discussion of Williams scholars specializing in Tennessee Williams' later plays.

March 29-30, 2001: *Tennessee Williams Scholars Conference*, New Orleans, LA. Invited presentation and dialogue based on my article, "'The Inexpressible Regret of All Her Regrets': Tennessee Williams' *The Gnädiges Fräulein* as Artaudian Theater of Cruelty."

April 19-22, 2000: *2000 Popular Culture Association/American Culture Association Conference*: New Orleans, LA. "Rap Music's Unruly Body: The Postmodern Performance of Black Identity on the American Stage."

April 7-8, 2000: *Northeast Modern Language Association (NEMLA)*, Buffalo, NY. Chair: Panel on "'Gangsta Rap' as New American Drama: The Self-Conscious Performance of Black Identity."

April 7-8, 2000: *Northeast Modern Language Association (NEMLA)*, Buffalo, NY. "Rap Music's Unruly Body: The Performance of Black Identity on the American Stage."

January 1999: *Martin Luther King, Jr. Day Conference*, Eastern Michigan University, Ypsilanti, MI. "Black and Jewish Relations in America."

November 5-7, 1999: *Mid-Atlantic Popular Culture/American Culture Association (ACA/PCA)*, Valley Forge, PA. "Curtains of Fire: Recreations of the Vietnam War in American Drama."

March 11, 1999: *Society for the Interdisciplinary Study of Social Imagery (SISSI)*, Colorado Springs, CO. "Performing the American Dream: The Commodification of Myth in the Works of David Mamet and Sam Shepard."

March 12, 1998: *Tennessee Williams Scholars Conference*, New Orleans, LA. Invited presentation and dialogue based on my essay for *Modern Drama*, "The (Un)represented Fragmentation of the Body in Tennessee Williams' 'Desire and the Black Masseur' and *Suddenly Last Summer*."

October 31, 1997: *The David Mamet Society Conference*, Las Vegas, NV. "'The World Is Lies': Playing the Game With David Mamet and Sam Shepard."

August 9, 1996: *Association For Theatre in Higher Education (ATHE)*, New York, NY. "The (Un)represented Fragmentation of the Body in Tennessee Williams' 'Desire and the Black Masseuse' and *Suddenly Last Summer*."

April 19, 1996: *Rutgers Council of Languages and Literatures Annual Colloquium*, New Brunswick, New Jersey. "The Flowering of the Pen: Mediation, Transformation, and Rebirth in H.D.'s *Trilogy*" (read in absentia).

April 19-20, 1996: *Northeast Modern Language Association (NEMLA)*, McGill University, Montréal, Canada. "Realism and Resistance: Tennessee Williams' Heroines and the Rise of Industrial Capitalism."

April 19-20, 1996: *Northeast Modern Language Association (NEMLA)*, McGill University, Montréal, Canada. Chair: Panel on "Literature and The Transition to Print: The Dramatic Transition."

April 29, 1994: *Graduate Student Council of Languages and Literatures Annual Colloquium*, Rutgers University, New Brunswick, New Jersey. "Tennessee Williams and the Tragedy of Post-war Industrial Capitalism."

April 30, 1993: *Graduate Student Council of Languages and Literatures Annual Colloquium*, Rutgers University, New Brunswick, New Jersey. "Sweet Togetherness: Cannibalism and Homoerotic Desire in the Works of Tennessee Williams."

March 27, 1993: *Northeast Modern Language Association (NEMLA)*, Philadelphia, Pennsylvania. "'Do you not think this has gone on long enough?': Speech, Silence, and Meaning(lessness) in *Endgame*."

October 30, 1992: *Disordering the Disciplines: An Interdisciplinary Conference*, SUNY, Stony Brook, New York. "Samuel Beckett: Decentering the Power of Language."

October 9, 1992: *Fifth Annual TAMU/LSU Graduate Student Conference on Language and Literature*, Texas A&M University, College Station, Texas. "'Let Me Be Silent'/^Say Something': Indeterminacy, Panic, and the Plea for a New Language in Beckett's *Endgame*."

April 10, 1992: *Graduate Student Council of Languages and Literatures Annual Colloquium*, Rutgers University, New Brunswick, New Jersey. "'Let Me Be Silent'/^Say Something': Indeterminacy, Panic, and the Plea for a New Language in Beckett's *Endgame*."

April 12, 1991: *Graduate Student Council of Languages and Literatures Annual Colloquium*, Rutgers University, New Brunswick, New Jersey. "The Role of Women in *Beowulf* and the 'Otherness' of Grendel's Mother."

Book Reviews:

Murder Most Queer: The Homicidal Homosexual in the American Theater, Jordan Schildcrout. Ann Arbor: The University of Michigan Press, 2014. *American Literary History Online (Oxford Journals)*. The ALH Online Review Series IV: http://oxfordjournals.org/our_journals/alhist/annette%20j%20saddik%20online%20review%20iv.pdf

Suzan-Lori Parks: A Casebook, ed. Kevin J. Wetmore, Jr. and Alycia Smith-Howard. London: Routledge, 2007. *Text and Presentation* (2008): 226-227.

Contemporary African-American Playwrights: A Casebook, ed. Philip C. Kolin. London: Routledge, 2007. *Text and Presentation* (2008): 227-230.

The War Against Naturalism, Robert J. Andreach. University Press of America, 2008. *Modern Drama*, Vol. 5, No. 4 (Winter 2008): 607-608.

Understanding Adrienne Kennedy, Philip C. Kolin. Columbia, SC: University of South Carolina Press, 2005. *College Language Association Journal* 49.1 (September 2005): 103-106.

Horton Foote: Genesis of an American Playwright, ed. Marion Castleberry. Waco, TX: Baylor University Press, 2004. *New England Theatre Journal* 14 (2004).

Williams: A Streetcar Named Desire, Philip C. Kolin. Cambridge University Press, 2000. In *The Southern Quarterly* Vol. 39, Numbers 1-2 (Fall-Winter 2000/2001): 286-87.

Tennessee Williams: A Guide to Research and Performance, ed. Philip C. Kolin. Westport, CT: Greenwood Press, 1998. In *Mississippi Quarterly* Vol. 53, No. 1 (Winter 1999-2000): 185-88.

True and False: Heresy and Common Sense For the Actor, by David Mamet. New York: Pantheon Books, 1997. In *The David Mamet Review* Vol 5 (Fall 1998).

Past Editorial Experience:

2005-2015: Member, Editorial Board of *Theatre Topics*.

2009: Consulting editor for *The Explicator*.

2003-2007: Assistant Editor for *The Columbia Journal of American Studies*.

TEACHING DETAILS:

Graduate Courses taught at the CUNY Graduate Center Ph.D. Program in Theatre and the M.A. Program in Liberal Arts

(*In addition to serving as an ongoing advisor for doctoral and M.A. thesis committees):

2008-PRESENT:

Shifting Constructions of American Identity in 20th century U.S. Theatre: a doctoral course I developed that covers the work of key playwrights and theatre movements in the United States in the context of changing social, cultural, and political developments from the 1920s to the present in order to examine shifting representations of American identity in U.S. theatre, or what it means to "be American" on the stage in terms of gender, social class, sexuality, ethnicity, race, and the concept of family.

The Grotesque in Theatre: a doctoral course I developed that begins with The Theatre of the Grotesque, which emerged in Italy during the 1910s and 1920s, and moves through a more general study of the grotesque from the 1920s to the present in European, South American, Middle Eastern, South African, and American drama, using various theories of the grotesque in texts by Bakhtin, Kayser, Harpham, Meyerhold, Hugo, Bahktin, and Kristeva.

Tennessee Williams in Context: a doctoral course I developed which explores Williams' plays in the context of changing social, cultural, and political developments in the United States from the 1930s to the 1980s, and examines his relationship to the work of other playwrights in each period, as well as to the social and political background of each period.

Women's Performance Art and its Legacy: a doctoral course I developed which takes the "Unnatural Acts': Women's Performance Art" course (see below) a step further, and explores the more recent developments of neo-burlesque and cabaret as subversive performance models in response to shifting feminisms during the turn of our new century, when civil liberties were being stripped away.

"Unnatural Acts": Women's Performance Art: a doctoral course I developed which explores both the artistic and political challenges of performers as different as Holly Hughes, Anna Deavere Smith, Karen Finley, Deb Margolin, and Laurie Anderson, for example, in the context of how gender, racial, and social identities are both constructed and challenged.

The Politics of Excess, Ambiguity, and Laughter in 20th Century Culture: An MA-level course I developed for the Program in Liberal Arts. This course explores a variety of texts—drawn from literature, drama, painting, film, philosophy, and performance cultures such as circus aesthetics, "freak shows," burlesque, and cabaret—that embraced a subversive politics of excess and laughter in order to celebrate the irrational and the undefinable, often employing exaggeration, distortion of reality, and irony for the purpose of social resistance.

Undergraduate Courses taught at New York City College of Technology:

ENG 3403: One Major Author: Tennessee Williams

ENG 3402: Gender and Sexual Identity: Gay, Lesbian, and Transgender Literature

ENG 2400: Films from Literature

ENG 2003: Introduction to Literature III-Poetry

ENG 2002: Introduction to Literature II-Drama

ENG 2000: Perspectives in Literature
 ENG 1121: English Composition II
 ENG 1101: English Composition I
 ENG 1101: Community Learning/Composition I: Urban Life

**Graduate Courses taught at Eastern Michigan University:
 (*In addition to directing MA theses and serving as graduate advisor for several students):**

LITR 592: *Introduction to Graduate Literary Studies*—a course which provides an overview of major theoretical approaches to reading literature, the application of those approaches to various genres, as well as a general introduction to the profession (conference presentation, publishing, etc.)

LITR 580: *Current Trends in British and American Literature*—section on "Representing the Postmodern World: Anti-Mimetic Theater After WW II."

Undergraduate Courses taught at Eastern Michigan University:

LITR 450: Major Authors Seminar (Tennessee Williams)
 LITR 443: Women in Literature
 LITR 430: Studies in Drama
 LITR 342: Development of Modern Drama
 LITR 103: Reading of Drama (I taught both a large lecture course of 350 students and a traditional course of 40).
 LITR 102: Reading of Poetry
 LITR 100: Reading of Literature (a core large lecture hall course that introduces students to poetry, prose, and drama).
 ENG 227: Writing About Literature/Literary Theory
 ENG 225: Intermediate English Composition

Courses taught at Rutgers University:

300 level courses: Modern Drama; Literature and Psychology; Popular Culture and Film;
200 level courses: Principles of Literary Study; Writers: Blake to the Present;
100 level courses: Exposition and Argument 102: Research Writing (topic: Urban Life);
 Exposition and Argument 102: Research Writing (topic: The American West); Expository Writing 101.

Courses assisted at Rutgers University: English 354: Modern Drama after 1920; English 364: The Short Story; Comp. Lit. 316: Medieval Epic; Comp. Lit. 246: Arthurian Romance.

TEACHING INTERESTS: Drama (all levels and periods, but primarily nineteenth-, twentieth-, and twenty-first-century), Tennessee Williams, Sam Shepard, Samuel Beckett, Broadway/Off-Broadway, theories of the grotesque, Performance art, Cabaret and Burlesque performance, modernism, postmodernism, critical theory (particularly an emphasis on performance theory), dramaturgy, representations of science in drama ("science plays").

SELECT OTHER RELATED EXPERIENCE:

October 17-19, 2019: Invited Member of the Scientific Committee, *Conference on the Federal Theatre Project*. Sponsored by the University of Toulouse and Paris-Nanterre University. Toulouse, France.

January-April 2016: Dramaturge, Tennessee Williams' *Orpheus Descending*, directed by Austin Pendleton. New York, NY. April 23-May 14, 2016. St. John's Lutheran Church.

December-April 2013: Dramaturge, "The Gay Life Cafe." Director: Jeremy Halpern (New York, NY). Worked on a burlesque production for the Provincetown Tennessee Williams Festival, based on Tennessee Williams' early 1930s plays (this piece was ultimately not produced, due to scheduling constraints).

Research consultant for *Mister Paradise and Other One-Act Plays by Tennessee Williams* (New York: New Directions, 2005).

June/July 2002: Upside-Down Cloud Productions' presentation of Tennessee Williams' *Vieux Carré* (Riverside Theater, Ypsilanti, MI). Literary Consultant and Program Notes Director.

2000-2002: Resident Dramaturge, Greenhouse Theater Company. Ann Arbor, MI.

October 1994 to 1998: *Educational Testing Services (ETS)*, Princeton, N.J. Item Writer for SAT Verbal Section.

Research Analyst for *The Legacy: The Vietnam War and the American Imagination* (Boston: Beacon, 1990), ed. D. Michael Shafer.

1990 to 1998: Part-Time Administrative Assistant, George Street Playhouse, New Brunswick, N.J.

September 1990 to December 1993: *Rutgers University Writing Center*. Tutored students in all levels of English composition, development of ideas, style, and grammar.

RECENT COMPLETED THESIS COMMITTEES:

Spring 2022: Outside reader for M.A. thesis, Thanos Chrysanthopoulos. University of Athens, Department of Theater Studies. *Orientalism and Otherness in South Africa's Abrahamse and Meyer Productions Staging of Tennessee Williams's Works*.

Spring 2022 (defended): **Dissertation director**, Benjamin Gillespie. CUNY Graduate Center. New York, NY. *Performing Retro-Perspectives: Age, Memory/Loss, and Queer Legacy in the Later Works of Split Britches (2009-2020)*.

March 2020 (defended): Dissertation committee member, Alison Walls. CUNY Graduate Center, Doctoral Program in Theatre History. New York, NY. *Reframing the Family Portrait: The Surrogate Mother in U.S. Theatre and Film, 1939-1963*.

February 2018 (defended): Outside reader for doctoral dissertation, Daniel Ciba. Tufts University, Department of Drama and Dance. Boston, MA. *Brief Deceptive Rainbows: Cultural Memory in Productions of Tennessee Williams's The Glass Menagerie, A Streetcar Named Desire, and Cat on a Hot Tin Roof*.

October 2017 (defended): **Dissertation director**, Sarah Bess Rowen. CUNY Graduate Center, Doctoral Program in Theatre History. New York, NY. *The Lines Between the Lines: Stage Directions as Fluid, Affective Collaborations Between Theatre Texts and Theatre Makers*.

May 2017 (defended): Dissertation committee member, James Armstrong. CUNY Graduate Center, Doctoral Program in Theatre History. New York, NY. *Fit for the Stage: Regency Actors and the Inspiration Behind Romantic Drama*.

SELECT RESEARCH GRANTS AND ACADEMIC AWARDS:

PSC-CUNY 52 Research Grant (2021-2022), PSC-CUNY 48 Research Grant (2017-2018), PSC-CUNY 44 Research Grant (2013-2014), PSC-CUNY 43 Research Grant (2012-2013), PSC-CUNY 40 Research Grant (2009-2010), PSC-CUNY 39 Research Grant (2008-2009), PSC-CUNY 38 Research Grant (2007-2008), PSC-CUNY 37 Research Grant (2006-2007), PSC-CUNY 36 Research Grant (2005-2006), PSC-CUNY 35 Research Grant (2004-2005), Eastern Michigan University Spring/Summer Research Grant (2000), Eastern Michigan University Provost's New Faculty Award (1999), Eastern Michigan University Provost's Faculty Travel Grant (1999), Garden State Fellowship for Graduate Study (1989 to 1993: \$30 K), Golden Key Honor Society (1988), Rutgers Study Abroad Award (1987), Phi Beta Kappa (1987).