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ELIN F. DIAMOND

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(732) 932-7606

### EDUCATION:

Ph .D. University of California at Davis, September 1980  
M.A. University of California at Davis, March 1975  
Exeter College, Oxford University, British Summer  
School Program, 1971  
B.A. Brandeis University with Honors in English and American Literature, June 1970

### AREAS OF SPECIALIZATION:

English, American, and Continental Modern Drama, Literary and  
Dramatic Theory and Criticism; Modernism; Comparative Literature;  
Feminist Theory; Women and Literature; Twentieth-Century British and  
American Cultural Studies.

### TEACHING EXPERIENCE:

1983- RUTGERS UNIVERSITY, Professor of English. Affiliated with Comparative Literature and  
Women's Studies. Graduate Seminars: Dramatic Modernism; Dramatic Postmodernism and  
Performance; Performing Feminisms; Introduction to 20th Century Studies; Feminist Theory.  
Undergraduate: Brecht and Contemporary Political Theater (Honors); Modern Drama; American  
Drama; Women in Drama; Introduction to Literature; Drama and Poetry.

Fall 1998 NEW YORK UNIVERSITY, Visiting Professor in Performance Studies, Drama, Dramatic Writing.  
Graduate & Undergraduate Seminar: Brecht, Theater and Theory.

Spring 1990 COLUMBIA UNIVERSITY, Visiting Professor of English  
and Comparative Literature - Graduate Seminar: Modernism,  
Gender and Representation. Undergraduate Seminar: Brecht  
and Contemporary Political Drama.

Fall 1986 HARVARD UNIVERSITY, Mellon Faculty Fellow - Freshman  
Seminar: Brecht and Contemporary Political Drama.

1980-83 ILLINOIS STATE UNIVERSITY, Assistant Professor of  
English - Graduate Seminar: Pinter and Beckett; Comedy,  
theory and practice. Undergraduate: Modern British  
and American drama; Introduction to drama, poetry,  
and fiction; Composition

1973-79 UNIVERSITY OF CALIFORNIA, Davis - Introduction to  
Literature; Creative Writing, Fiction; Composition.

1976-77 UNIVERSITY OF BORDEAUX, France - English and  
American Literature; Grammar; Conversation.

1968-70 BRANDEIS UNIVERSITY - Tutor in Composition, Upward  
Bound Program

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### AWARDS AND HONORS:

2006-2007	Faculty Academic Study Program plus Departmental Leave
Fall 2003	Faculty Academic Study Program
2002	ATHE (American Theatre in Higher Education) Research Award for Outstanding Article in 2001 ("Modern Drama/Modernity's Drama" in <u>Modern Drama</u> [44:1], Spring 2001)
2001-2002	Faculty Fellow, Center for the Critical Analysis of Contemporary Culture, Rutgers University, New Brunswick
1997-1998	Faculty Fellow, Institute for Research on Women, Rutgers Univ.
1998	Rutgers University, Faculty Academic Study Program
1995	Rutgers University, Faculty Academic Study Program
1990-91	Faculty Fellow, Center for the Critical Analysis of Contemporary Culture, Rutgers University, New Brunswick
Fall 1987	Rutgers University, Faculty Academic Study Program
1986-87	Andrew W. Mellon Faculty Fellowship in the Humanities, Harvard University
1985	Rutgers University Research Council Grant
1984	Rutgers University Summer Fellowship
1983	NEH Summer Seminar Fellowship, "Theory of Performance: Problems in Contemporary Theater" Director: Herbert Blau, Center for Twentieth Century Studies. University of Wisconsin-Milwaukee

### PROFESSIONAL ORGANIZATIONS:

Modernist Studies Association  
Modern Language Association  
Association for Theatre in Higher Education  
Women and Theatre Program, ATHE  
American Society for Theatre Research  
International Federation of Theatre Research  
American Comparative Literature Association

### PROFESSIONAL SERVICE beyond Rutgers:

2008	Referee for faculty hire with tenure, Barnard College, Wesleyan
2008	Referee for faculty hire with tenure, Dept of English, New York University
2008	Referee for faculty hire with tenure, Dept of English, Tufts University
2008	Referee for promotion and tenure, Dept of English, Northwestern University
2008	Referee for faculty hire with tenure, Dept of English, University of Pittsburgh
2006-2011	Executive Committee of the Drama Division, MLA
2005	Referee for the Andrew W. Mellon Distinguished Achievement Award at Yale University
2005	Chair of Committee, Essay in Criticism Prize, Assoc. for Theatre in Higher Education
2001	Referee for the John Simon Guggenheim Award Fellowship
2000-present	Editorial Board, <u>Modern Drama</u>
1999-present	Editorial Board, <u>Theatre Journal</u>
1998	Advisor to N.Y.S.C.A. (New York State Council on The Arts)--Women in Theater Initiative
1996	Advisor to the Rutgers Millennium Project: The Impact of Women on American Arts and Cultures at the Millennium
1994-97	Advisory Committee, <u>PMLA</u> (referee for drama submissions)
1989-94	Executive Committee Member of the Drama Division, Modern Language Association
1989-98	Referee for <u>Publications of the Modern Language Association</u>

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- 1989 (PMLA), The Pinter Review, Theatre Journal  
Critique of Drama for The Norton Anthology of Literature  
by Women. Solicited by W. W. Norton & Co.
- 1987-present Editorial Board, The Pinter Review: Annual Essays.  
1987- Referee for Indiana University Press, Routledge/Methuen,  
Theatre Journal, The Pinter Review: Annual Essays.
- 1986-87 Honors Thesis Advisor, Harvard University:  
"Theatricality and the Hero in the Plays of W. B. Yeats"  
by Keith Sheehan.
- 1985 Grants Advisor to Women's Interart Theater, New York City.
- 1985 External Examiner for Honors Candidate in Modern Drama,  
Swarthmore College, May, 1985.
- 1985 Referee for Theatre Journal.
- 1984 External evaluator in tenure decision, Iowa State University.
- 1984 Referee for Papers in Language and Literature.
- 1981-83 Editor, "Theatre Review" of Theatre Journal.
- 1983 Critique of Drama for The Norton Introduction to Literature.  
Solicited by W.W. Norton & Co.

Books:  
University

Co-Editor with Elaine Aston, The Cambridge Companion to Caryl Churchill (Cambridge  
Press (in preparation, due Fall 2009)

Unmaking Mimesis: Essays on Feminism and Theater, (Routledge, June 1997)

Editor, Performance and Cultural Politics (Routledge, 1996) with  
Introduction by Elin Diamond

Pinter's Comic Play, Bucknell University Press, 1985.

Articles in  
Journals:

"What are You Reading" essay on Paul Mann's *Theory-Death of the Avant-Garde*, *Theatre Survey*  
49: 1 (May 2008), pp 129-132.

Invited comment, Forum on Tragedy, Theatre Journal (54:1), March 2002, pp 12-14.

"Modern Drama/Modernity's Drama," Modern Drama (44:1), Spring 2001, pp. 3-15. \*\*Research  
Award for Outstanding Article in 2001.

"Re: Blau, Beckett, and the Politics of Seeming," The Drama Review (TDR), Winter 2000, pp. 31-  
43.

"Groza Katarze v perfmansu 20. Stoletja" ("The Shudder of Catharsis in Twentieth-Century  
Performance"), trans. Simona Kri)aj, MASKA (Winter, 1995/1996) pp. 59-64.

"Rethinking Identification: Kennedy, Freud, Brecht," Kenyon Review (vol XV, no 2) Spring 1993,  
86-99.

"Realism and Hysteria: Toward a Feminist Mimesis," Discourse, vol. 13, no. 1 (Fall-Winter 1990-  
91), 59-92.

"Crossing the Corpus Callosum: An Interview with Joan Schenkar," The Drama Review, vol. 35,  
no. 2 (Summer 1991), 99-128.

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“Gestus and Signature in Aphra Behn’s The Rover,” ELH, vol. 56, no. 3 (September 1989), 519-541.

“An Interview with Adrienne Kennedy,” Studies in American Drama, 1945-Present, vol. 4 (1989), 143-157.

“Mimesis, Mimicry, and the ‘True-Real,’” Modern Drama, vol. 32, no. 1 (March 1989), 58-72.

“(In)Visible Bodies in Churchill’s Theatre,” Theatre Journal, vol. 40, no. 2 (May 1988), 189-205.

“Brechtian Theory/Feminist Theory: Toward a Gestic Feminist Criticism,” The Drama Review, vol. 32, no. 1 (Spring 1988), 82-94.

“(Theoretically) Approaching Megan Terry: Issues of Gender and Identity,” Art and Cinema, vol. 1, no. 3 (Fall 1987), 5-7 (17-page article, printed in tabloid format).

“Stoppard’s Dogg’s Hamlet, Cahoot’s Macbeth: The Uses of Shakespeare,” Modern Drama, vol. 29, no. 4 (December, 1986), 593-600.

“Refusing the Romanticism of Identity: Narrative Interventions in Churchill, Benmussa, Duras,” Theatre Journal, vol. 37, no. 3 (October, 1985), 273-286.

“Les adaptations de Simone Benmussa, des textes venus d’ailleurs” (“Benmussa’s Adaptations: Unauthorized Texts from Elsewhere”), trans. Sylvie Goldstein, Cahiers Renaud-Barrault, no. 115 (Gallimard, 1988), 100-125.

“Parody Play in Pinter,” Modern Drama, vol. 25, no. 4 (December, 1982), 477-488.

“Pinter’s Betrayal and the Comedy of Manners,” Modern Drama, vol. 23, no. 3 (September, 1980), 238-245.

Chapters  
in Books:

“On Churchill and Terror” in *The Cambridge Companion to Caryl Churchill*, eds Elaine Aston and Elin Diamond (Cambridge: Cambridge University Press), due out in Nov or Dec 2009, 125-143.

“Introduction” [with Elaine Aston] in *The Cambridge Companion to Caryl Churchill*, eds. Elaine Aston and Elin Diamond (Cambridge: Cambridge University Press), due out in Nov or Dec 2009, pp. 1-17

“Deploying/Destroying the Primitivist Body in Hurston and Brecht,” reprinted in *Modern Drama: Critical Concepts in Literary and Cultural Studies*, vol. III (London and New York: Routledge, 2008), pp. 136-154.

“Churchill and Beckett Along the Möbius Strip” in *Beckett at 100: Revolving It All*, eds. Linda Ben-Zvi and Angela Moorjani (Oxford: Oxford University Press, 2008), 285-298.

“Bloody Aprons: Suzan-Lori Parks, Deborah Warner, and Feminist Performance in the age of Globalization” in *Performing Global Feminisms*, eds. Sue-Ellen Case and Elaine Aston (London:

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Palgrave, 2007), 9-22.

“Caryl Churchill: Feeling Global” in *The Blackwell's Companion to Modern British and Irish Drama*, ed. Mary Luckhurst (Oxford: Blackwells, 2006), pp. 476-87.

“Rethinking Identification: Kennedy, Freud, Brecht,” reprinted in *Twentieth Century American Drama, vol III, 1960-1979*. ed. Brenda Murphy with Laurie J.C. Cella (London and New York: Routledge, 2006), pp. 277-291.

“Deploying/Destroying the Primitivist Body in Hurston and Brecht” in *Against Theatre: Creative Destructions on the Modernist Stage*, eds. M. Puchner and A. Ackerman (London: Palgrave, 2006), pp. 112-132.

“Beckett's *Parler-Femme*” in *Palgrave Advances in Samuel Beckett Studies*, ed. Lois Oppenheim (New York and London: Palgrave, 2004), pp. 45-67.

“Modern Drama/Modernity's Drama” in *Modern Drama: Defining the Field*, eds. Ric Knowles, Joanne Tompkins, and W.B. Worthen (Toronto: Univ of Toronto Press, 2003), pp. 3-14.

“Freud, Futurism, and Polly Dick,” in *Psychoanalysis and Performance*, eds. Patrick Campbell and Adrien Kear (London: Routledge, 2001), pp. 169-176.

Excerpt from “Introduction,” *Performance and Cultural Politics*, ed. Elin Diamond in *The Routledge Reader in Politics and Performance*, eds. Lizbeth Goodman and Jane de Gay (London and New York: Routledge, 2000), pp. 66-69.

“Gestus and Signature in Aphra Behn's *The Rover*” rpt. in *Restoration and Eighteenth Century Comedy*, ed. Scott McMillan (New York: W. W. Norton, 1996), pp 597-611.

“Brechtian Theory/Feminist Theory: Toward a Gestic Feminist Criticism” rpt. in *A Sourcebook of Feminist Theatre and Performance*, ed. Carol Martin (London and New York: Routledge, 1996), pp120-135.

“The Shudder of Catharsis in Twentieth-Century Performance” in *Performativity and Performance*. Eds. Andrew Parker and Eve Kosofsky Sedgwick (New York and London: Routledge, 1995), pp. 152-172.

“Drama” entry in the *Oxford Companion to Women's Writing in the United States*. (New York:Oxford University Press, 1995), pp 255-261.

“Mimesis, Mimicry, and the ‘True-Real,’ rpt. with minor revisions in *Acting Out: Feminist Performances*, eds. L. Hart and P. Phelan (Ann Arbor: University of Michigan Press, 1993), pp. 363-382.

“The Violence of ‘We’: Politicizing Identification: in *Critical Theory and Performance*, eds. Janelle G. Reinelt and Joseph R. Roach (Ann Arbor: University of Michigan Press, 1992), pp 390-398.

“Speaking Parisian: Beckett and French Feminism” in *Women in Beckett: Performance and Critical Perspectives* ed. Linda Ben-Zvi (Urbana: Univ. of Illinois Press, 1990), 208-216.

Diamond, p. 6

“Refusing the romanticism of Identity: Narrative Interventions in Churchill, Benmussa, Duras,” rpt. In Performing Feminisms, ed. Sue-Ellen Case (Baltimore: The Johns Hopkins University Press, 1990), pp. 92-105.

“Benmussa’s Adaptations: Unauthorized Texts from Elsewhere” In Feminine Focus: The New Women Playwrights, ed. Enoch Brater, (Oxford: Oxford University Press, 1989), pp. 64-78.

“(In)Visible Bodies in Churchill’s Theatre” in Making a Spectacle: Feminist Essays on Contemporary Women’s Theatre, ed. Lynda Hart (Ann Arbor: University of Michigan Press, 1989), pp. 259-281.

“Closing No Gaps: Empire in Behn and Churchill” forthcoming in Caryl Churchill: A Casebook, ed. Phyllis Randall, (New York: Garland, 1988), pp. 161-174.

“Parody Play in Pinter” reprinted for the Pinter volume of Modern Critical Views, ed. Harold Bloom, New York: Chelsea House, 1987. First published in Modern Drama, vol. 25, no. 4 (December 1982), pp 477-488.

“Adrienne Kennedy” and “Michelene Wandor” for Contemporary Dramatists (reference), St. James Press, 1988.

“What?...who?...no!...she’ -- The Fictionalizers in Beckett’s Plays,” in Samuel Beckett, A Collection of Criticism, ed. Ruby Cohn (New York: McGraw-Hill, 1975), pp. 111-119.

Book  
Reviews:

In Search of Opera by Carolyn Abbate (Princeton: Princeton University Press, 2001). The Cambridge Opera Journal ( Spring 2005), 111-115.

Between Jesus and the Market: the Emotions that Matter in Right-Wing America by Linda Kintz (Durham: Duke University Press, 1997). Comparative Literature, vol. 52, no. 2 (Spring 2000), 188-192.

The Death of Character: Perspectives on Theater After Modernism , by Elinor Fuchs (Indiana University Press, 1996). Performing Arts Journal, 57, (19:3, September 1997), 111-113.

Carry On, Understudies by Michelene Wandor (Routledge, 1986). Theatre Journal, vol. 39, no. 4 (December 1987), pp 531-533.

Tom Stoppard by Thomas Whitaker (Grove, 1983). Comparative Drama, 27, no. 1 (March 1984), pp 79-81.

Understudies by Michelene Wandor (Methuen, 1981). Modern Drama, 27, no. 1 (March 1984), pp. 145-148.

Theater Reviews:

“Medea.” Theatre Journal 55:1, March 2003, 135-136

“Lear” (Mabou Mines), Theatre Journal, vol. 42, no. 4

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(December 1990), pp 481-484.

“Female Parts: An Open Couple, The Rape, Medea” (Franca Rame), Theatre Journal, vol. 40, no. 1 (March 1988), pp 102-105.

“Childhood: For No Good Reason” (Sarraute/Benmussa), Theatre Journal, vol. 37, no. 4 (December 1985), pp 487-489.

“Beckett Directs Beckett: Krapp’s Last Tape and Endgame, Theatre Journal, vol. 3, no. 1 (March 1981), pp 109-111.

PUBLIC LECTURES  
AND PANELS:

“‘or the machine...more likely the machine’: Mouth and Voice in Beckett” at “Beckett and Media,” conference, Center for Cultural Analysis, Rutgers University, 13 February 2009

Invited speaker for public event: Audience “talk-back” at Biltmore Theatre, New York City, following Manhattan Theatre Club’s production of *Top Girls*, 10 May 2008.

Invited speaker for “*Top Girls*: Caryl Churchill and Feminist Performance,” Institute for Research on Women and Gender, Columbia University, Deutsches Haus, 21 April 2008

Discussant, “The “F” Word: Redefining Feminism in the Visual Arts,” Rutgers University, 26 October 2007.

“Bloody Aprons, Smelly Goblins: Women Playwrights Dramatize the Global,” Symposium on Women in Theatre/Spectacle,” Aristotle University of Thessaloniki, Greece, 27 April 2007

“Amour non-propre: Beckett, Irigaray, Churchill,” Modern Language Association, 29 December 2006.

“Performance, Temporality, and the Archive,” Plenary Panel, American Society of Theatre Research, Chicago, IL., 17 November 2006.

“Folk Modernism: Hurston’s Plays,” Modernist Studies Association, Tulsa, OK, 21 October 2006.

“Churchill and Beckett Along the Möbius Strip,” International Federation of Theatre Research, Helsinki, Finland, 10 August 2006.

“Churchill and Globalization,” Feminist Research Group, International Federation of Theatre Research, Helsinki, Finland, 7 August 2006.

“Cook-pots and Behabitives in J.L. Austin and Zora Neale Hurston.” Invited Speaker. Department of Theatre and Dance, University of Texas, Austin, 14 April 2006.

Invited speaker by NYU Theatre Department: Panel on performance of Adrienne Kennedy’s *A Movie Star Has to Star in Black and White*, 3 April 2006.

“The Uses of Primitivism in Hurston and Brecht.” Invited speaker. Departments of Theatre and

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German, Brown University, Providence RI, 27 October 2005.

“Cook-pots and Behabitives: Hurston, Austin and Embodied Speech,” Modern Language Association, 28 December 2004.

“Riffing on Wagner: Brecht’s *Drums in the Night*,” Modernist Studies Association, Vancouver, 23 October 2004.

“Suzan-Lori Parks: ‘Suffering is an Enormous Turn-On’,” American Theatre in Higher Education, Toronto, 31 July 2004.

“Feminism, Violence, and Globalization,” International Federation of Theatre Research, St. Petersburg, Russia, 24 May 2004.

“*Unmaking Mimesis* Revisited,” Invited speaker. Dept of Theater and Film, University of California, Los Angeles, 13 November 2003.

“Social Mimesis in Benjamin, Meyerhold, and Hurston,” Marxism and the World Stage, University of Massachusetts, Amherst, 7 November 2003

“Bloody Aprons: Staging Globalization,” Keynote Address, Women and Theatre Program, New York, 30 July 2003.

“The Primitive-Social Body in Brecht and Hurston,” Modern Language Association, New York, 29 December 2002.

“Social Mimesis and ‘Second Nature’: Performance Interventions,” Modernist Studies Association, Madison, Wisconsin, 1 November 2002.

“Towards a Progressive Catharsis,” International Federation of Theatre Research, Amsterdam, The Netherlands, 6 July 2002.

Roundtable on Performance Theory, Association for Theatre in Higher Education, San Diego, 26 July 2002.

Roundtable on “Theory,” Association for Theatre in Higher Education  
Chicago, 3 August 2001.

“The ‘Modern’ in Modern Drama,” Graduate Centre for Study of Drama, University of Toronto, 6 May 2000.

“Transnational Modernism and Performance: Hurston and Brecht,” invited speaker at Institute for The Study of Culture and Society, Bowling Green State University, 21 October 1999.

“Historicizing Performativity: Modernism’s Political Bodies,” invited speaker at Center for Ideas and Society, University of California at Riverside, 3 May 1999.

“Brecht, Hurston and the Performance of Social Life,” International Brecht Society, Modern Language Association, 28 December 1998.

“Bad Behavior and Social Agency in Brecht and Hurston,” Symposium on Brecht, New York University, 15 October 1998.



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“Performance: Practice or Paradigm,” Symposium on Performance Studies, University of Wales, Aberystwyth, UK, 8 September 1998.

“Polly Dick and the Politics of Fisticofollia,” Feminist Working Group Paper, International Federation of Theatre Research, Canterbury, UK, 28 July 1998.

“‘Rockabye baby gone the treetop’: Space and Nature in Feminist Performance,” invited speaker at Graduate Research Centre in Culture and Communication, University of Sussex, Sussex, England, 23 February 1998.

“Signaling through the Flames: the Poem’s Body in Twentieth Century Performance,” Poetry and the Public Sphere, Rutgers, New Brunswick, 24-27 April 1997.

“Automophilia: the ‘Fifties’ in Performance,” Plenary Speaker, Third Annual Performance Studies Conference, Atlanta, 10-13 April 1997.

“The Shudder of Catharsis in Twentieth-Century Performance,” Invited Speaker at the English Institute, Harvard University, 27 August 1993.

Organizer and Chair of “Performance in Cultural Studies,” Drama Division Panels, Modern Language Association, New York, 1992.

“Mimesis in Syncopated Time: Reading the Theater of Adrienne Kennedy,” Institute for Research on Women, Rutgers, 12 November 1992.

NEH Distinguished Humanist Panel on Pinter’s The Homecoming, American Repertory Theatre, Harvard University, 7 January 1991.

“From Melodrama to Realism,” Invited speaker at the University of the Arts, Philadelphia, 19 November 1990.

“The Violence of ‘We’: Perverting Identification in the Theater,” Performance Studies International, New York University, 4-7 October 1990.

“Staging Hysteria,” Berkshire Conference on Women’s History, 6-8 June 1990.

“Ron, Nancy and Lear: The Politics of Crossdressing,” University of Pennsylvania, 19 May 1990.

“Hystericizing Brecht and ‘Reading’ Kennedy,” Columbia University, 30 April 1990.

“Hystericizing Brecht and ‘Reading’ Kennedy,” Invited guest to the PARSS (Program for Assessing and Revitalizing the Social Sciences) Seminar, University of Pennsylvania, 27 April 1990.

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“Kennedy in Syncopated Time,” at “Beyond Images: Women, Culture, and the Arts,” Dubrovnik, Yugoslavia, 16-21 April 1990.

“Hystericizing Brecht,” Invited Speaker at University of Wisconsin, Madison, 30 March 1990.

“Obscene Emotions,” Center for Twentieth Century Studies, Invited Speaker to Colloquium on Theater and the Emotions, University of Wisconsin, Milwaukee, 16 February 1990.

“Mimesis in Syncopated Time,” Association for Theater in Higher Education, 3-6 August 1989.

“Spacing the Stage: Gender, Gestus, and the Theatrical Body” at “Deconstruction Reviewed, a conference at Rutgers and Princeton,” 21-22 April 1989.

“Realism and Our Discontents,” Invited speaker at Cornell Graduate Literature Forum, 3 April 1989.

“Mimesis, Mimicry, and the ‘True-Real’” Toward a Feminist Postmodernism,” Modern Language Association, December 1988.

“Mimesis, Mimicry, and the ‘True-Real’” Invited speaker, at conference: “New Languages for the Stage,” The University of Kansas, 27-29 October 1988.

“Staging Hysteria,” CUNY Graduate Centre Conference: “Victorian Literature: The (Melo)dramatic Impulse,” 6 May 1988.

“Closing No Gaps: Feminist Sightings on Empire,” Modern Language Association, December 1987.

Invited speaker/critic at the Humanities Institute Forum on Women and Theatre, University of Michigan, November 1987.

“Performing Stein,” University of Maryland, Baltimore County, 18 September 1987.

“Feminist Theory/Brechtian Theory: Intertextual Effects,” American Theatre for Higher Education, August 1987.

“Megan Terry: Issues of Gender and Identify,” Invited \ speaker at symposium on “Gender, Identity, and Contemporary Drama” at Swarthmore College (honoring Megan Terry), 24-25 January 1987.

“The Politics of Paint in Aphra Behn’s The Rover,” Modern Language Association Convention, December 1986.

“Caryl Churchill’s Textual Bodies,” a conference on Women and Representation in Theater and Film, University of Maryland

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Baltimore County, March 1986.

“Women in Drama and Performance: Theory, History and the Body”--chair of Drama Division panel, Modern Language Association Convention, December 1985.

“The Character, the Performer, and the Critique of Gender,” Department of Performance Studies, New York University, April 1985.

“Refusing the Romanticism of Identity: The Plays of Caryl Churchill, Marguerite Duras, Simone Benmussa,” Modern Language Association Convention, December 1984.

“Feminist Drama and the Limits of Representation,” American Theatre Association Convention, San Francisco, August 1984.

“Freud’s Hysterics and Problem Play Heroines,” National Women’s Studies Association Convention, June 1984.

“Language and Power in Stoppard’s Dogg’s Hamlet, Cahoot’s Macbeth” Shakespeare Association of America Convention, April 1984.

“Parody Play in Pinter,” Modern Language Association Convention, Los Angeles, December 1982.

“Beckett’s Babblers - The Problem of Saying ‘I,’” Invited speaker at Indiana University, April 1982.

“Terry Tunes: Megan Terry’s Musicals,” Midwest Modern Language Association, November 1981.

“Beckett’s Babblers - The Battle of Discourses,” Samuel Beckett Symposium, Ohio State University, May 1981.

“Pinter’s Betrayal and the Comedy of Manners,” Modern Language Association Convention, San Francisco, December 1979.

DEPARTMENTAL  
AND UNIVERSITY  
SERVICE:

Nov 2008	Drama Group: Arranged lecture by Helen Gilbert, “Postcolonial Theater and the Problem of Cosmopolitics” (10 Nov)
Sept 2008	Drama Group: Arranged lecture by Susan Banyas, “Making Performance from Historical Documents (26 Sept)
Sept 2008	Co-sponsored lecture by Martin Puchner, “Socrates on Stage” (24 Sept)
April 2008	Drama Group: Arranged lecture by Elizabeth Sakellaridou, “Phenomenology and Pinter” (11 April)
3-4 April 2008	TRANSLATION <sup>3</sup> (Culture • Institution • Theory) Leadership role in this University-wide conference organized by the Program in Comparative Literature
March-April 2008	Drama Group theater outings: <i>Medea</i> , <i>Drunk Enough to Say I Love You</i> , <i>The Homecoming</i>
March 2008	Faculty Roundtable for Graduate Admissions Open House panel, 31 March 2008

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March 2008	Arranged guest artist performance: Wendy Salkind, "Performed Narration of Gertrude Stein's <i>Ida</i> " Jameson Theatre, Douglass Campus, 12 March 2008
2007-2008	Student Review Committee, Graduate Program of Literatures in English
2007-2009	Orals committee: Candice Amich, Sarah Balkin, Josh Gang, Craig Iturbe, Nimanthi Rajasingham, Mary-Rush Yelverton, Graduate Program of Literatures in English
March 2008	Member, Faculty Ad Hoc Committee for Hire with Tenure of Prof. Yolanda Martinez-San Miguel, in the Programs of LHCS (Latino, Hispanic & Caribbean Studies) and Comparative Literature
Feb 2008	Chair, Defense Committee and Director of Dissertation of Piia Mustamäki
Jan 2008	Chair, Orals Committee, Emma Raub, Graduate Program of Literatures in English
Sept 2007	Member, Faculty Ad Hoc Committee for Promotion of Prof. Jeffrey Shandler, Jewish Studies
2007-2010	Graduate Director of Comparative Literature
2007-2009	Senator representing Graduate School-New Brunswick, University Senate
2007-2009	Member, Executive Council, Graduate School-New Brunswick
May 2007	Chair of Defense Committee and Director of Dissertation of Sunny Stalter, English
2003-present	Director of Dissertation of Leslie Dovale
April 2006	Chair of Defense Committee and Director of Dissertation of Iva Popovičová, Comparative Literature
Feb 2006	Chair of Defense Committee and Director of Dissertation of Kenneth Urban, English
Feb 2006	"British Theatre NOW!" Panel, Department of English
Dec 2005	Chair, Defense Committee and Director of Dissertation of Carrie Preston, English
Nov 2005	Chair, Defense Committee and Director of Dissertation of Sujatha Moni, Comparative Literature
Aug 2005	"Master Class in the Humanities" for the Graduate School's TA Orientation, GS-NB
2005-06	Acting Graduate Director of Comparative Literature
May 2005	Directed staged reading in English Department of Wesley Brown's play <i>Murderess</i> , English
Fall 2004	Dean's Committee to redesign the Graduate Program in Comparative Literature
2004-05	Senator representing Graduate School-New Brunswick, University Senate
2003-05	Executive Council, Graduate School-New Brunswick
2004-06	Personnel Committee, Department of English
2003-present	Director, Dissertations of Carrie Preston, Sunny Stalter, Piia Mustamäki, Sujatha Moni Leslie Dovale, Katherine Carlstrom, Iva Popovicova, Kenneth Urban
2003-04	Executive Committee, IRW
2001-02	Executive Committee, Department of English
2001-02	Personnel Committee, Department of English
2001	Director, Classes for Colleagues, Center for the Critical Analysis of Contemporary Culture
2001	Appointments and Promotions Committee, Faculty of Arts and Sciences
2000	Co-Founder Drama Group with Matthew Buckley, Carolyn Williams, Wesley Brown
1999-02	Associate Director of the Graduate Program, Department of English
1999-02	Rutgers University Senate
1999-	Director, Dissertation of Kenneth Urban
1998-02	Director, Dissertation of Alison Pruitt, completed
1998- 01	Co-Chair, Humanities Gender Group (with Jennifer Morgan, History and Women's Studies)
1997	Appointments and Promotions Committee, Faculty of Arts and Sciences
1997	Curriculum Committee
1997-99	Director, Dissertation of Bouriana Zaharieva, completed
1996-7	Executive Committee, Department of English
1996-7	Graduate Foreign Language Examination Committee
1995-7	Co-Chair, Humanities Gender Group (with Belinda Davis, History)
1994	Reader, Dissertation Committees of Gwendolyn Bradley, Sarah Ellenzeig, Jason Gieger, Beth Loffreda, Martin Springer
1994	Organized University-wide performance event: <u>Sally's Rape</u> with Robbie McCauley, Levin Theater, Douglass
1991	Director, Classes for Colleagues, Center for the Critical Analysis of Contemporary Culture

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1991-4 Director, Dissertation of Deborah Burks  
1991-5 Reader, Dissertation Committees of Thomas Crochunis, Patricia Bellanco  
1989- Graduate Women's Program Committee  
1988- Women and Literature Committee  
1988- Graduate Faculty, Department of English, Rutgers University  
1988 Co-Chair of the Gender Group, Spring 1988 (with Judith Walkowitz,  
History), Rutgers University  
1988-90 Honors Committee, Department of English, Rutgers University  
1987- Reader on Dissertation Committee of Anne Fleche, Department of  
English, Rutgers University  
1983-89 Introduction to Literary Study, Department of English, Rutgers University  
1986 Participant in Graduate Colloquium on "Conventions and Professional  
Organizations," Department of English, Rutgers University  
1985-86 Dean's Committee to organize NEMLA at Rutgers: Job Information  
Committee  
1983-85 Honors Thesis Adviser, Department of English, Rutgers University  
1983-86 Women and Literature Committee, Department of English, Rutgers  
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1983-86 Junior Faculty Forum, Department of English, Rutgers University  
1982-83 Graduate Committee, Illinois State University, Normal, IL

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