

DENNIS KENNEDY

CURRICULUM VITAE

[December 2009]

SCHOOL OF DRAMA FILM & MUSIC, TRINITY COLLEGE, DUBLIN 2, IRELAND
dkennedy@tcd.ie

EDUCATION

Ph.D. (1972) and M.A. (1968) in English Literature, University of California, Santa Barbara.
Graduate Research (1968-69) at Wadham College, Oxford.

B.A. (1962) in English and Philosophy, University of San Francisco.

OTHER DEGREE

M.A. (*jure officii*, 1996), University of Dublin.

CHIEF ACADEMIC APPOINTMENTS

Trinity College Dublin, Samuel Beckett Professor of Drama and Theatre Studies, 1995-2006
(inaugural holder of endowed chair, now emeritus).

University of Pittsburgh, Professor of Theatre Arts, 1988-1996; Associate Professor of
Theatre Arts, 1983-88.

Grand Valley State University, Michigan, Associate Professor of English (1976-83) with
joint appointment in Performing Arts Center; Assistant Professor of English (1970-75).

DISTINGUISHED VISITING APPOINTMENTS

University of California, Santa Barbara, Distinguished Visiting Professor, 2008.

Chinese Central Academy of Drama, Beijing, Distinguished Visiting Director, 2005.

National University of Singapore, Meyer Fellow, 2003.

University of Wisconsin-Madison, Halls Visiting Scholar, 1997.

University of Victoria, Visiting Orion Professor, 1995.

McMaster University, Hooker Distinguished Visiting Professor, 1994.

OTHER VISITING AND ADJUNCT APPOINTMENTS

Fellow, Verflechtungen von Theater Kulturen (Interweaving Performance Cultures) Institute,
Freie Universität Berlin, scheduled for September-December 2010.

University of Pittsburgh, Adjunct Professor of Theatre Arts (1996-99).

University of Oregon, Visiting Associate Professor of English and Playwright-in-Residence
(1976-77).

University of Karachi, Pakistan, Senior Fulbright Lecturer in Literature and Drama (1973).

OTHER POSITIONS

Head of School of Drama and Director of the Samuel Beckett Centre, Trinity College, Dublin, 1995-2003.
Co-ordinator of Graduate Studies, Trinity School of Drama, 1995-2006.
Acting co-ordinator of Bachelor in Acting Studies degree, Trinity School of Drama, 2003-04.
Director of Graduate Studies, Department of Theatre Arts, University of Pittsburgh, 1987-95.
Head of Ph.D. program in Theatre & Performance Studies, University of Pittsburgh, 1983-95.
Literary Manager, City Theatre Company, Pittsburgh, 1986-88.
Director of Studio Theatre, University of Pittsburgh, 1983-87.
Founder and Artistic Director, Michigan New Plays Festival, 1978-81.
Director, New Plays Project, University of Oregon, 1976-77.
Associate Director, Stage 3, Grand Rapids, 1971-81.
Graduate Teaching Fellow, University of California, Santa Barbara, 1967-70.
U. S. Navy officer, 1963-66.

HONORS

Member, Royal Irish Academy (elected 2005).
Member, Academia Europaea (the Academy of Europe, elected 2004).
Fellow of Trinity College Dublin (elected 1998).
Chancellor's Distinguished Research Award, University of Pittsburgh (1994).
George Freedley Award, presented by the Theatre Library Association for "outstanding contribution to the literature of the theatre" for *Looking at Shakespeare* (1993).
George Freedley Award for *Granville Barker and the Dream of Theatre* (1985).
Office for Advanced Drama Research award for playwriting (1977).
Wayne State University Bicentennial Award for playwriting (1975).
Alpha Sigma Nu national honor society (1962).

PUBLICATIONS

Books as sole author

The Spectator and the Spectacle: Audiences in Modernity and Postmodernity. Cambridge University Press, 2009. 249 + x pp.
Looking at Shakespeare: A Visual History of Twentieth-Century Performance, second edition, with a new chapter. Cambridge University Press, 2001. 408 + xxv pp. Estonian edition as *Shakespeare ja stsenograafia: XX sajandi lavastuste ajalugu*, trans. Lilja Blumenfeld (Tallinn: Estonian Theatre Institute, 2004). Translation to Chinese underway (Taipei: Bookman Publishing).
Looking at Shakespeare: A Visual History of Twentieth-Century Performance. Cambridge University Press, 1993. 358 + xxiii pp. Reprinted 1994. Paperbound edition 1996.
Granville Barker and the Dream of Theatre. Cambridge University Press, 1985. 231 + xiv pp. Revised paperbound edition, 1989. Digitally reprinted 2008. Japanese edition trans. Shin Kishida (Tokyo: Camomile Publishing, 2008).

Books edited

In press: *The Oxford Companion to Theatre and Performance*. A concise and updated version of *The Oxford Encyclopedia of Theatre and Performance* (see below). About 520,000 words and 735 pp. Oxford University Press, due August 2010.

- In press: *Shakespeare in Asia: Contemporary Performance*, collection of 13 essays by various hands edited with Yong Li Lan, with an introduction by the editors. Cambridge University Press, due February 2010. 289 + xiv pp.
- The Oxford Encyclopedia of Theatre and Performance*. Oxford University Press, 2003. 2 vols., 1650 pp., 4500 entries, 1.3 million words. Reprinted with corrections, 2003. Electronic version in Oxford Reference Online, 2005.
- Foreign Shakespeare: Contemporary Performance*. Cambridge University Press, 1993. 311 + xxviii pp. Collection of 16 essays by various hands, two written by editor. Reprinted 1995 and subsequently. Reissued in paperback 2004. Digitally reprinted 2008.
- Plays by Harley Granville Barker*, critical edition with introduction, variants, and notes. 257 pp. Cambridge University Press, 1987, hardcover and paperbound editions. Digitally reprinted 2008.

Chapters in books

- “Shakespeare e o espetáculo globalizado” (Shakespeare and globalized performance), Portuguese trans. Rita Queiroz de Barros, in *Shakespeare entre nós*, ed. Maria Helena Serôdio, João Almeida Flor, *et al.* (Ribeirão: Húmas, 2009).
- “Beckett and Trinity College Dublin,” Foreword to *Reflections on Beckett: A Centenary Celebration*, ed. Anna McMullan and S. E. Wilmer (University of Michigan Press, 2009).
- “Politics and/on the Stage,” section introduction for *Shakespeare and European Politics*, ed. Dirk Delabatista, Jo Devos, and Paul Franzen (University of Delaware Press, 2008).
- “Memory, Performance, and the Idea of the Museum,” *Shakespeare, Memory and Performance*, ed. Peter Holland (Cambridge University Press, 2006).
- “British Theatre 1895-1946: art, entertainment, audiences,” Introduction to volume 3 (the twentieth century) of *The Cambridge History of British Theatre*, ed. Baz Kershaw (Cambridge University Press, 2004).
- “Histories and Nations,” Foreword to *Shakespeare’s History Plays: Performance, Translation and Adaptation in Britain and Abroad*, ed. Ton Hoenselaars (Cambridge University Press, 2004).
- “Confessions of an Encyclopedist,” *Theorizing Practice: Redefining Theatre History*, ed. W. B. Worthen and Peter Holland (London: Palgrave/Macmillan, 2004).
- “Shakespeare and the Cold War,” *Four Hundred Years of Shakespeare in Europe*, ed. Ton Hoenselaars and Angel-Luis Pujante (University of Delaware Press, 2003).
- Three programme essays for the Shaw Festival (identified under that category below) reprinted in *Granville Barker at the Shaw Festival*, ed. Denis Johnston (Niagara-on-the-Lake: Academy of the Shaw Festival, 2002).
- “Shakespeare Worldwide,” *Cambridge Companion to Shakespeare*, ed. Margreta di Grazia and Stanley Wells (Cambridge University Press, 2001).
- “Shakespeare and Cultural Tourism,” in *Shakespeare and His Contemporaries in Performance*, ed. Edward J. Esche (London: Ashgate Press, 2000).
- “Koreya Senda and Political Shakespeare” (with J. Thomas Rimer), in *Shakespeare on the Japanese Stage*, ed. Takashi Sasayama, Ronnie Mulryne and Margaret Shewring (Cambridge University Press, 1998).
- “Performing Inferiority: Shakespeare’s Lesser Plays in the Twentieth Century,” in *Shakespeare in the Twentieth Century: Selected Papers from the World Shakespeare Congress in Los Angeles*, ed. Jill Levenson, Jonathan Bate and Dieter Mehl (University of Delaware Press, 1998).

- “The New Drama and the New Audience,” in *The Edwardian Theatre: Essays on Performance and the Stage*, ed. Michael Booth and Joel Kaplan (Cambridge University Press, 1996).
- “Shakespeare without His Language,” in *Shakespeare, Theory, and Performance*, ed. James C. Bulman (London: Routledge, 1996).
- “The Transformations of Granville Barker,” in *Harley Granville Barker: An Edinburgh Retrospective*, ed. Jan McDonald and Leslie Hill (Glasgow: Theatre Studies Publications, 1993).
- “His Majesty in Performance,” essay including an interview with the director Sam Walters, in *Harley Granville Barker: An Edinburgh Retrospective*.
- “A Wide-Awake Dream” (chapter 8 from *Granville Barker and the Dream of Theatre*) reprinted in *Shakespearean Criticism*, ed. Sandra L. Williamson & James E. Person, Jr. (Detroit: Gale Research, 1991), 12:231-5.
- “Shakespeare Alive” (chapter 7 from *Granville Barker and the Dream of Theatre*) reprinted in *Shakespearean Criticism*, vol. 15 (Detroit: Gale Research, 1991), 15:454-60.

Articles

- In press: “The spectator, the text, and Ezekiel,” *The Shakespeare International Yearbook*, special issue in honour of Robert Weimann (2010).
- “What Are You Reading?,” *Theatre Survey* 49 (2008): 295-298.
- “Shakespeare, Histories and Nations,” *European Review*, 13 (July 2005).
- “The Director, the Spectator, and the Eiffel Tower,” *Theatre Research International*, 30.1 (2005): 36-48.
- “Sports and Shows: Spectators in Contemporary Culture,” *Theatre Research International*, 26.3 (2001): 277-284.
- “Shakespeare and the World,” Chinese translation by William Sun of “Shakespeare Worldwide,” in *Theatre Arts* (Shanghai), October 2000.
- “Shakespeare and Cultural Tourism,” *Theatre Journal* 50 (May 1998): 175-188.
- “The Language of the Spectator,” *Shakespeare Survey* 50 (1997): 29-40.
- “The Spectator and the Spectacle,” inaugural lecture, published as chapbook by University of Dublin Press, 1996.
- “Shakespeare and the Global Spectator,” *Shakespeare Jahrbuch* 131 (1995): 50-64.
- “Shakespeare Played Small: Three Speculations about the Body,” *Shakespeare Survey* 47 (1994): 1-13. (Reprinted in *The Cambridge Shakespeare Library*, Cambridge University Press, 2003.)
- “Ich Bin ein (Ost) Berliner: *Hamlet* at the Volksbühne,” *Western European Stages* 2 (1990): 11-15.
- “Re-viewing Shaw: Recent Biographical Publications” (review essay), *Nineteenth Century Theatre* 17 (1989): 93-106.
- “The Director as Scenographer: Ciulei’s Shakespeare at the Guthrie,” *Theatre Three* 7 (1989): 35-47.
- “Granville Barker’s Sexual Comedy,” *Modern Drama* 23 (1980): 75-82.
- “King Lear and the Theatre,” *Theatre Journal* 28 (1976): 35-44.
- “The Shiraz-Persepolis Festival,” *Theatre Journal* 25 (1973): 516-21.

Electronic publications

The Oxford Encyclopedia of Theatre and Performance (editor, as listed under Books edited, above) in Oxford Reference Online [www.oxfordonline.com], 2005. Complete and regularly updated version of the work.

“Shakespeare without his language,” essay included in *The Cambridge King Lear CD-ROM Text and Performance Archive*, ed. Christie Carlson and Jacky Bratton (Cambridge University Press, 2001).

Extracts from *Looking at Shakespeare* in hypertext CD-ROM *Shakespeare Quartet*, which contains texts of four Shakespeare plays with commentary and performance history (Knoxville: Bookworm Electronic Publishers, 1994).

Translation

Translated Patrice Pavis’ essay “Wilson, Brook, Zadek: An Intercultural Encounter?” for *Foreign Shakespeare*, ed. Kennedy (see above).

Reference articles

11 entries for *The Oxford Companion to Theatre and Performance*, ed. Kennedy (Oxford University Press, 2010).

Memoir on Lillah McCarthy for *The New Dictionary of National Biography* (Oxford University Press, 2004).

15 entries for *The Oxford Encyclopedia of Theatre and Performance*, ed. Kennedy (Oxford University Press, 2003).

22 entries for *The Oxford Companion to Shakespeare*, ed. Stanley Wells and Michael Dobson (Oxford University Press, 2001).

“Theatrical Style,” essay-entry for *Encyclopedia of English Studies and Language Arts*, ed. Alan C. Purves (New York: Scholastic, 1994).

Essay-entries for *The International Dictionary of the Theatre* (London, St. James Press): “Man and Superman” and “Major Barbara” (vol. 1, 1991); “Harley Granville Barker” (vol. 2, 1994); “Peter Stein” (vol. 3, 1996).

Ph.D. dissertation

“Character and Disguise in Ben Jonson’s Major Plays,” University of California, Santa Barbara, 1972.

Book and theatre reviews (selected)

Shakespeare and Modern Popular Culture by Douglas Lanier, *Around the Globe*, issue 23 (Spring 2003).

William Archer by Peter Whitebrook (review written with Melissa Gibson), *Theatre Survey* 35 (1994): 120-1.

The Social Significance of Modern Drama by Emma Goldman (reissue), *Theatre Three*, no. 5 (Fall 1988): 123-5.

Granville Barker and His Correspondents, ed. Eric Salmon; *The “New Drama” 1900-1914* by Jan McDonald; *Harley Granville Barker: A Preface to Modern Shakespeare* by Christine Dymkowski, *Theatre Journal* 39 (1987): 537-9.

Antony and Cleopatra and *The Changeling* at Royal Shakespeare Company, Stratford and London, *Theatre Journal* 31 (1979): 420-3.

Betrayal at the National Theatre, London, *Theatre Journal* 31 (1979): 418-19.

Free Shakespeare by J.R. Brown, *Theatre Journal* 28 (1976): 283-4.

Olivier, ed. Logan Goulay, *Theatre Journal* 27 (1975): 285.

Orghast at Persepolis by A.C.H. Smith, *Theatre Journal* 25 (1973): 524-6.

Program essays for professional theatre productions (selected)

Abbey Theatre, Dublin (National Theatre of Ireland):

“Sheridan and the Theatre of Politics,” for *The Rivals* by R. B. Sheridan, 2009.

“The Politics of Angels,” for *Angels in America* by Tony Kushner, 1995.

BoarsHead: Michigan Public Theatre, Lansing:

“*The Hypochondriac*: From the Playwright,” 1982.

Central Academy of Drama Theatre, Beijing:

“The Uses of Adversity” (director’s note on *As You Like It*), 2005

City Theatre, Pittsburgh:

“Faust, Foustka, and Truth” and “Havel and Czechoslovakia,” for *Temptation* by Václav Havel, 1993.

“The Principles of a Writer,” for *Principia Scriptoriae* by Richard Nelson, 1988.

“Family Ties,” for *Rose Cottages* by Bill Bozzone, 1987.

“Danger: Miller,” for *Danger: Memory!* by Arthur Miller, 1987.

“The Geography of Yearning,” for *On the Verge* by Eric Overmeyer, 1987.

“David Mamet,” for *Glengarry Glen Ross*, 1986.

George Street Playhouse, New Brunswick, NJ:

“Sex, Money & Shaw,” for *Mrs. Warren’s Profession*, 1985.

Long Wharf Theatre, New Haven, CT:

“Acting for Your Life,” for *Booth Is Back* by Austin Pentleton, 1991.

“Killing the Lawyers,” for *The Voyage Inheritance* by Granville Barker, 1990.

Quantum Theatre, Pittsburgh:

“Franz Kafka and the Nightmare of Europe,” for *The Trap* by Tadeusz Rozewicz, 1993.

Shaw Festival, Niagara-on-the Lake, Ontario:

“The Philosophy of Underwear,” for *The Madras House* by Granville Barker, 1999.

“The Waste, the Waste,” for *Waste* by Granville Barker, 1995.

“GB, GBS, and Lillah,” for *Rococo* by Granville Barker and *Anajeska the Bolshevik Empress* by Shaw, 1994.

(These three essays are reprinted in *Granville Barker at the Shaw Festival*, noted above.)

Poems

Published in a number of small literary magazines, chiefly between 1965 and 1976.

EDITORSHIPS

Advisory Editor, *Oxford Companion to Shakespeare*, ed. Stanley Wells and Michael Dobson (Oxford University Press, 2001).

General Editor for series of academic books from Peter Lang Publishing, Pittsburgh Studies in Theatre and Culture, 1990-95.

FELLOWSHIPS AND GRANTS

Berkeley Fellowship, Trinity College Dublin (2001-2).

Pennsylvania Playwrights Fellowship (Pennsylvania Council on the Arts, 1991-92).

National Endowment for the Humanities (NEH) publication subvention grant for *Looking at Shakespeare* (1991-93).

NEH twelve-month Fellowship for University Teachers (1989-90).

NEH Summer Stipend (1987).
NEH twelve-month Fellowship for College Teachers (1982).
Numerous research grants.

ORIGINAL PLAYS PRODUCED

(Plays represented by Joyce Ketay Agency, 1501 Broadway, Suite 1910, New York 10036 USA. Telephone: +1.212.354.6825.)

Artaud in Ireland (And then in St Stephen's Green an Albino Dwarf Hit Me across the Back with a Crowbar). Writer for devised project, directed by Michael Bogdanov, for final year of the actor-training programme, Trinity College Dublin, 1999.

Confessions of a Plumber.

Workshop production, Carnegie Mellon Showcase of New Plays, 1994.

Staged readings of earlier version at Pelican Studios in New York and at City Theatre in Pittsburgh, 1990.

Alternative selection for Eugene O'Neill National Playwrights Conference, 1990.

The Changeling/Re:vision, adaptation of the Jacobean tragedy by Middleton and Rowley.

Script developed for a workshop production at the University of Pittsburgh, February 1992.

The Hypochondriac: A Comedy about Sickness and Death.

City Theatre Company, Pittsburgh, 1985.

BoarsHead: Michigan Public Theatre, Lansing, 1982.

Stage 3, Grand Rapids, 1981.

Readings at Douglas Fairbanks Theatre and at American Kaleidoscope Theatre, New York, 1983.

Selected for TCG Playsource, the professional script distribution service for non-profit theatres.

Internal Combustion.

BoarsHead: Michigan Public Theatre, 1983.

Reading at Douglas Fairbanks Theatre, New York, 1982.

Taking Flight (one-act).

Commissioned by Actors Theatre of Louisville, 1982.

Telephone Man (one act).

The Almost Free Theatre, London, 1980.

New York Stageworks, New York, 1980.

Cowpoke.

The Almost Free Theatre, London, 1980.

Sara's Dance: A Morality Play for Now (play with music).

Stage 3, Grand Rapids, 1979.

Voices in the Dark: Four Plays for Actor and Accompaniment.

Stage 3, Grand Rapids, 1978.

Forgetting and Remembering.

American Conservatory Theatre of San Francisco, 1977 (workshop).

The War Is Over.

Bicentennial Award, Wayne State University Playwriting Competition, 1975.

ADVISOR FOR ACADEMIC PRESSES

Cambridge University Press: regular consultant since 1984.

Oxford University Press: regular consultant since 1997.

Also University of California Press, Palgrave/Macmillan, Methuen, Allyn and Bacon, University of Iowa Press, University of Pittsburgh Press.

PUBLISHING and ADVISORY BOARDS

Editorial Board for book series Studies in International Performance, ed. Janelle Reinelt and Brian Singleton (Palgrave/Macmillan), 2004- .
Advisory Board, *International Journal of Scottish Theatre*, 2000- .
Editorial Board, Film Institute of Ireland, 1998-2001.
Editorial Board, *JTD*, 1995-.
Editorial Board, *Theatre Studies*, 1986-93.
Occasional assessor for *Theatre Journal*, *Theatre Research International*, *Theatre Survey*, *Nineteenth Century Theatre*, *The Journal of Ritual Studies*, and other refereed journals.
Reviewer for NEH Research Programs (USA), Killam Research Fellowships (Canada), Social Sciences and Humanities Research Council (Canada), AHRB Fellowships (UK), Institució Catalana de Recerca (Catalan Research Institute), and others.

PROFESSIONAL MEMBERSHIPS

Academia Europaea, American Society for Theatre Research, Association for Theatre in Higher Education, Dramatists Guild of America, International Federation for Theatre Research, International Shakespeare Association, Royal Irish Academy.

KEYNOTE LECTURES AND PLENARY PAPERS (invited)

Shakespeare in Culture conference, National Taiwan University, Taipei: "Shakespeare, Asia, and Interculture" (opening keynote, November 2009)
Lecture series, University of Bern: "The Culture of the Spectator" (October 2009)
Shakespeare en l'orient, Société Française Shakespeare, Paris: "Pourquoi Shakespeare en l'Asie?" (March 2009)
Translation: Process and Performance, University of London: "Directing Shakespeare in Beijing: Translation and Dislocation" (closing plenary, November 2007).
Watching Ourselves Watching Shakespeare, University of Michigan: "Shakespeare and the Intercultural Spectator" (November 2006).
Lit Moon International Shakespeare Festival, Santa Barbara: "Shakespeare and Globalized Performance" (closing keynote, October 2006).
Shakespeare entre Nos, University of Lisbon: "Shakespeare and the World" (keynote, November 2005).
Shakespeare: Remembering Performance, University of Notre Dame: "Memory, Performance, and the Idea of the Museum" (November 2004).
The Director in the Modern World, International Federation for Theatre Research conference, St Petersburg: "The Director, the Spectator, and the Eiffel Tower" (keynote, May 2004)
Changing Worlds/Changing Audiences, Dundalk Institute of Technology, Ireland: "Society, Spectacle, and Sport" (opening address, May 2003).
Deutsche Shakespeare-Gesellschaft, Berliner Ensemble, Berlin: "Shakespeare, Berlin, and the Cold War" (November 2002)
Redefining Theatre History, Huntington Library, San Marino, California: "Confessions of an Encyclopedist" (March 2002).
Scaena: conference on Shakespeare in performance, St John's College, Cambridge: "Shakespeare and the Cold War" (August 2001).

- Lavailm/Sceonowweather, Tallinn, Estonia, international scenography conference: "When Scenography Becomes Performance" (November 2000).
- Shakespeare Association of America, Montréal: "Shakespeare without Shakespeare" (April 2000).
- The Salzburg Seminar: "Shakespeare and the Foreign" (opening address for week-long seminar on Shakespeare around the Globe, February 2000).
- Four Centuries of Shakespeare in Europe, Murcia, Spain: "Shakespeare and Postwar Reconstruction" (opening keynote, November 1999).
- Scaena: conference on Shakespeare in performance, St John's College, Cambridge: "Shakespeare and Cultural Tourism" (opening keynote, August 1997).
- Acts of Reconstruction: Rebuilding the Globe conference, University of California, Santa Barbara: "Shakespeare and Cultural Tourism" (May 1997).
- International Shakespeare Association, Stratford-upon-Avon: "The Language of the Spectator" (August 1996).
- Scenofest 1996, Central St Martin's School of Art and Design, London: "Visual Shakespeare" (keynote, September 1996).
- Conference on Why Theatre/Pourquoi le théâtre, University of Toronto: "Theatre in Crisis" (opening address, November 1995).
- Conference on "the dark corners of the Shakespearean canon," Slippery Rock University: "Performing Inferiority" (keynote, April 1995).
- Deutsche Shakespeare-Gesellschaft, Bochum: "Shakespeare and the Global Spectator" (April 1994).
- The Abbey Theatre, Dublin (the Ernest Blythe Lecture, delivered as capstone to a day-long series of panels called The Abbey Debate, December 1994).
- University of Maryland, College Park (keynote, Center for Renaissance and Baroque Studies Drama Workshop, 1988).

OTHER PAPERS AND ACADEMIC ADDRESSES

- International Federation for Theatre Research conference, Lisbon: "Censorship and the Spectator" (submitted, July 2009)
- International Federation for Theatre Research conference, Helsinki: "The Local/Global Spectator" (submitted, August 2006).
- World Shakespeare Congress, Brisbane: "Whose Asia: The Intercultural Spectator" (invited, July 2006).
- American Society for Theatre Research, Las Vegas: "The Aroused Spectator" (submitted, November 2004).
- International Shakespeare Association conference, Stratford-upon-Avon: "Shakespeare and the Asias" (with Yong Li Lan, invited seminar paper, July 2004).
- International Federation for Theatre Research conference on scenography, Prague Quadrennial: "Money and Mise-en-scène" (submitted, June 2003).
- World Shakespeare Congress, Valencia: "When Scenography becomes Performance" (seminar, April 2001).
- International Federation for Theatre Research conference, Canterbury: "Sports and Shows: The Spectator in Contemporary Culture" (submitted, July 1998).
- American Society for Theatre Research, San Antonio: "The Spectator as Tourist, the Tourist as Spectator" (submitted, November 1997).
- Shakespeare and Theatrical Modernism, McGill University, Montréal: "Cultural Capital and Cultural Tourism" (invited, October 1997).

- World Shakespeare Congress, Los Angeles: "Performing Inferiority: Shakespeare's Lesser Plays in the Twentieth Century" (invited, April 1996).
- International Shakespeare Association conference, Stratford-upon-Avon: "Intercultural Politics" (seminar, August 1994).
- American Society for Theatre Research conference, Newport, RI: "Towards a Postmodern Shakespeare: Zadek and the Ascent of Scenography" (seminar, November 1992).
- Edwardian Theatre Conference, University of Victoria, BC: "The New Drama and the New Audience" (invited, September 1992).
- Edinburgh International Festival, Granville Barker Symposium: "The Transformations of Granville Barker" (invited, August 1992).
- International Shakespeare Association conference, Stratford-upon-Avon: "Shakespeare without His Language" (seminar, August 1992).
- American Society for Theatre Research, Seattle: "Shakespeare and Interculturalism" (submitted, November 1991).
- American Society for Theatre Research, Columbus: "The Phenomenology of Applause" (submitted, November 1988).
- Shakespeare Association of America conference, Boston: "The Director as Scenographer: Ciulei at the Guthrie" (seminar, April 1988).
- Ohio Shakespeare Conference, University of Toledo: "Shakespeare Scenography and Performance Style" (submitted, February 1987).
- Modern Language Association conference, San Francisco: "Teaching in the Dark: The Uncritical Use of Translations and the MLA" (submitted, December 1975).

PUBLIC LECTURES / THEATRE WORKSHOPS

- 2009: East Anglia University (2 lectures); Queen's University Belfast (lecture and workshop); National Sun-Yat-Sen University, Kaohsiung, Taiwan.
- 2008: University of California, Santa Barbara; Pennsylvania State University (3 lectures); University of Pittsburgh; Queen's University Belfast (acting workshop); Dublin Business School.
- 2007: Queen's University Belfast; Shakespeare Institute Summer School, Stratford (acting workshop); Irish Film Institute, Dublin.
- 2006: Shakespeare Institute, Stratford; The Memorial Discourse, Trinity College Dublin, for the centenary of Samuel Beckett; University of California, Santa Barbara; Stanford University (lecture and directing workshop); Ohio State University (lecture and acting workshop).
- 2005: National University of Ireland, Galway; Chinese Central Academy of Drama, Beijing (two lectures and workshops); Centre for Theatre Studies, University of Lisbon.
- 2004: Beijing University (two lectures); Shanghai Theatre Academy (three lectures and a workshop); Kyoto University.
- 2003: National University of Singapore (two lectures and a two-week acting workshop); Queen's University Belfast; Charles University, Prague.
- 2002: The first annual Glynne Wickham Lecture for the Society for Theatre Research, at Bristol University; Indiana University; University of Pittsburgh.
- 2001: Cambridge University; Shakespeare Institute, Stratford-upon-Avon.
- 1999: UCLA.
- 1998: Shakespeare Institute, Stratford-upon-Avon; University of Birmingham; UCLA; University of California, Davis; Irish Film Institute, Dublin.
- 1997: Société Française Shakespeare, Paris; University of Pittsburgh; University of Wisconsin, Madison; Irish Film Institute, Dublin.

- 1996: Trinity College Dublin, "The Spectator and the Spectacle," inaugural lecture as Samuel Beckett Professor of Drama and Theatre Studies; Shakespeare Institute, Stratford-upon-Avon; University of Birmingham.
- 1995: University of Victoria, BC; University of California, Santa Barbara; West Virginia Shakespeare Association.
- 1994: Technische Universität Braunschweig; Trinity College, Dublin; McMaster University, Ontario.
- 1993: University of California, Santa Barbara; Amherst College.
- 1992: Brown University.
- 1991: Shakespeare in the Non-English Speaking World Conference, Los Angeles (two lectures introducing readings of *Measure for Measure* in French and in Chinese); University of California, Riverside.
- 1990: University of Maryland, College Park.
- 1989: Shakespeare in the Catskills, State University of New York College at Oneonta (intensive weekend workshop on *Romeo and Juliet* that included seven hours of lecturing); Union College, Schenectady, NY; Allegheny College, Meadville, PA.
- 1987: State University of New York at Albany; Northwestern University.
- 1982: King Alfred College, Winchester, England.
- 1979-81: Michigan Council for Humanities Lectures on Shakespeare (various locations).
- 1973: Fulbright lectures at University of Kathmandu, Nepal; in Pakistan at University of Lahore; American Center, Peshawar; American Center, Karachi; University of Hyderabad.

CONFERENCES ORGANIZED

- The Beckett Centenary Symposium, Trinity College Dublin, co-chair of organizing committee, April 2006. A five-day international gathering of lectures, panel discussions, a meeting of the IFTR Beckett Working Group, and performances.
- Shakespeare Performance in the New Asias, National University of Singapore, with Yong Li Lan and John Phillips, June 2002.
- Where extremes meet: Re-reading Brecht and Beckett, Trinity College Dublin, with Antony Tatlow and Anna McMullan, April 2001. Proceedings published in *The Brecht Yearbook 27* (2002), ed. Antony Tatlow.
- Symposium on Harold Pinter, Trinity College Dublin, April 1997.
- Shakespeare and Ireland, Trinity College Dublin, with Nicholas Grene, March 1997.
- Beckett 90, series of events in celebration of the ninetieth anniversary of Beckett's birth, including the first Samuel Beckett Lecture, Trinity College Dublin, April 1996 (and annually thereafter).
- Theatre in Crisis/Theatre of Crisis, annual conference of American Society for Theatre Research, New York, November 1994.

CONFERENCE PANELS (selected)

- History and Development of Performance Studies. Panellist at Performance Studies Symposium, UCLA, February 2008.
- Shakespeare and Globalization. Organizer of plenary panel for the World Shakespeare Congress, Brisbane, July 2006.
- Patronage, Spectacle, and the Stage: international conference on scenography. Speaker at concluding roundtable on the director-designer relationship, Prague, June 2003.
- Shakespeare Performance in the New Asias, National University of Singapore, chaired opening and closing sessions, June 2002.

- Performance in Europe. Organizer for seminar at the conference of the European Shakespeare Association, Basel, November 2001.
- Shakespeare and the Millennial Market. Organizer for panel at the conference of the Shakespeare Association of America, Montréal, April 2000.
- Is Shakespeare Universal? Chair of working group at the week-long Salzburg Seminar, February 2000.
- Theatre in a Postmodern World. Chair of final open forum at conference in the Royal Irish Academy to commemorate the centenary of the Irish Literary Theatre, April 1999.
- Shakespeare and Ireland. Chair of final session at conference in Trinity College Dublin, March 1997.
- Authenticity. Conference on Tudor staging, International Shakespeare Globe Centre, London, September 1996.
- The Dark Corners of the Shakespearean Canon. Chair of panel, Slippery Rock University, April 1995.
- Performing Crisis. Co-chair (with Sue-Ellen Case) of final discussion session at conference on Theatre in Crisis/Theatre of Crisis, annual meeting of American Society of Theatre Research, New York, November 1994.
- Shakespeare in the Communist Theatre. Chair of panel at conference on Shakespeare in the World of Communism, Pennsylvania State University, October 1994.
- Digging It Up Again: The Globe Project and the Historians. Organizer and chair of panel on recent discoveries and reconstruction plans relating to Elizabethan playhouses in London, American Society for Theatre Research annual meeting, Toronto, November 1990.
- Foreign Shakespeare. Leader of Seminar at Shakespeare Association of America meeting, Philadelphia, April 1990.
- Samuel Beckett Symposium. Leader of panel on Beckett and Modern Literature, and speaker on panel on Beckett in the Theatre, international conference at Carnegie-Mellon University, Pittsburgh, 1990.
- The Relevance of Ibsen in the Theatre. Speaker at panel, Ibsen Symposium, international conference at Carnegie-Mellon University, Pittsburgh, 1989.
- Establishing Faculty Workloads. Speaker at panel at National Association of Schools of Theatre Administrators' Conference, San Diego, 1988.

PUBLIC FORUMS (selected)

- Shakespeare and Europe. Speaker on panel for Lit Moon Shakespeare Festival, Santa Barbara, October 2006.
- Speaker at the Alabama Shakespeare Festival, Montgomery, May 2003.
- Speaker at four-day public seminars, the Shaw Festival, Niagara-on-the-Lake, Canada: July 2002, August 1997, August 1995, September 1993.
- Shakespeare for Today. Speaker on panel with Richard Monette and David William of Stratford Festival, McMaster University, September 1994.
- Shakespeare: Text, Stage and Screen. Panel on performing Shakespeare, Western Pennsylvania Symposium on World Literatures, Duquesne University, Pittsburgh, April 1993.
- Speaker on panels at Long Wharf Theatre, New Haven, for *Booth Is Back*, October 1991; for Granville Barker's *The Voyage Inheritance*, 1990.
- Many informal media appearances (BBC, US National Public Radio, local TV and radio)

THEATRE PRODUCTIONS DIRECTED AND DESIGNED

Numerous classic and new plays in professional and academic venues.

Selected examples:

- Shakespeare, *The Merchant of Venice* (director), in planning, Project Arts Centre, Dublin, a collaboration with the Estonian scenographer Lilja Blumenfeld.
- Brecht, *The Caucasian Chalk Circle* (directed/designed), graduation production for professional actor training program, Trinity College Dublin (2006).
- Shakespeare, *As You Like It* (directed), Chinese Central Academy of Drama, Beijing (2005).
- Shakespeare, *Pericles, Prince of Tyre* (directed/designed), Trinity College Dublin (2003).
- Middleton & Rowley, *The Changeling* (designed set and music), University of Pittsburgh (1992).
- Richard Nelson, *Principia Scriptoriae* (designed), City Theatre Company, Pittsburgh (1988).
- Molière, *Tartuffe* (directed), University of Pittsburgh (1985).
- Kennedy, *The Hypochondriac* (directed), Stage 3, Grand Rapids (1981).
- Kennedy, *Sara's Dance* (directed), Stage 3, Grand Rapids (1979).
- Kennedy, *Voices in the Dark* (directed/designed), Stage 3, Grand Rapids (1978).
- Six new scripts in full productions (directed/designed), and numerous staged readings, for the Michigan New Plays Festival, Stage 3, Grand Rapids (1978-81).
- Beckett, *Krapp's Last Tape, Play, and Come and Go* (directed/designed), Stage 3, Grand Rapids (1972).

DRAMATURG FOR PROFESSIONAL THEATRE PRODUCTIONS

- Trinity College Dublin: dramaturg and writer for *And then in St Stephen's Green an Albino Dwarf Hit Me across the Back with a Crowbar: Artaud in Ireland* (1999).
- The Shaw Festival, Niagara-on-the-Lake, Canada: Granville Barker's *Waste* (1995).
- City Theatre, Pittsburgh: Václav Havel's *Temptation* (Festival of the New Europe). In addition to regular work, prepared a lobby exhibit on "Faust and the Devil" with photos and narrative and moderated two post-performance discussions with audience (1993).
- Quantum Theatre at Pittsburgh Center for the Arts: Tadeusz Rozewicz's *The Trap* (Festival of the New Europe, 1993).
- Lyric Theatre, Hammersmith (London): Granville Barker's *The Madras House* at Edinburgh Festival and London (1992).
- University of Pittsburgh: dramaturg and adapter of *The Changeling* (1992).
- Long Wharf Theatre, New Haven, CT: Granville Barker's *The Voysey Inheritance* (1990).
- City Theatre Company, Pittsburgh: as Literary Manager, direction of script selection and of literary department, 1986-88. Director of Tuesday Night Theatre, a program of staged readings of new scripts, selected from national submissions; six readings performed each season. Resident playwright and dramaturg. Editor of New City News, the theatre's newsletter. Dramaturg for Richard Nelson's *Principia Scriptoriae* (1988) and Eric Overmeyer's *On the Verge* (1987).
- George Street Playhouse, New Brunswick, NJ: Shaw's *Mrs. Warren's Profession* (1986).
- Numerous new scripts at the Michigan New Plays Festival, Stage 3, Grand Rapids (1978-81); and at the University of Oregon (1976-77).

PLAYWRIGHT'S RESIDENCIES

- Carnegie Mellon Showcase of New Plays, Pittsburgh, for *Confessions of a Plumber* (1994).

City Theatre Company, Pittsburgh, for *The Hypochondriac* (1985).
Boars Head: Michigan Public Theatre for *Internal Combustion* (1983).
Boars Head for *The Hypochondriac* (1982).
New York Stage Works for *Telephone Man* (1980).
Squaw Valley Community of Writers for *Forgetting and Remembering* (1977).

ROLES ACTED (selected)

Understudy roles at City Theatre, Pittsburgh, 1986-88.
Clive/Cathy in *Cloud 9*, University of Pittsburgh (1985-86).
Frequent roles in Michigan New Plays Festival, Stage 3, Grand Rapids (1979-81).
Marquis de Sade in *Marat/Sade*, Stage 3, Grand Rapids (1977).
Lophakin in *The Cherry Orchard*, Stage 3, Grand Rapids (1974).
Duke in *Measure for Measure*, University of California, Santa Barbara (1968).
Mosca in *Volpone*, California Repertory Theatre (1967).

BOARDS OF DIRECTORS / ADVISORS

Advisory Board, the Asian Shakespeare Intercultural Archive (A-S-I-A), National University of Singapore (2009-)
Samuel Beckett Centenary Festival Board (Department of Arts, Republic of Ireland, 2005-6)
Corresponding Scholar, Shaw Festival, Niagara-on-the-Lake, Canada (1998-2002)
Board of Directors, Douglas Hyde Gallery, Dublin, a contemporary art gallery (1996-2003)
Board of Advisors, Quantum Theatre, Pittsburgh, an intercultural theatre company (1990-2000)
Board of Advisors, the New Rude Mechanicals, a theatre company, New York (1987-92)

EXTERNAL EXAMINER / REVIEWER

University of London, King's College: external examiner of PhD thesis of Yeeyon Im, "Shakespeare and Cultural Translation: from Elizabethan to Intercultural," 2004-05.
University of Bristol: external reviewer for Department of Drama, 2003.
University of Toronto: external reviewer for programs in the Graduate Center for Drama and University College, 2001.
University of Glasgow: external examiner of BA, MA, and MPhil courses in theatre, Department of Theatre, Film and Television, 2000-04.
Cambridge University: external examiner of PhD thesis of Mary Luckhurst, "The History and Practice of Dramaturgy in England," 2000.
University of British Columbia: external examiner of PhD thesis of Sheila Stowell, "A Stage of Their Own: Feminist Playwrights of the Suffrage Era," 1989. (Published under same title by Manchester University Press, 1991.)

SUPERVISOR OF PH.D. DISSERTATIONS / THESES

Trinity College Dublin

Mark Bates, "Peter Sellars and the Persistence of Modernity," 2001 (to be published by CUP).
Chou Chia-hsin, "After 1976: *Huaju*, National Body, and Embodied Modernity in the Peoples Republic of China," submitted October 2009.
Karen Fricker, "Robert Lepage and Québec," 2005.
Nicholas Johnson, on performing Beckett's prose, supervised 2004-6.
Anna Kamaralli, "'Let Her Speak Too': Shakespeare's Shrews and the Modern Stage," 2008.
Neal Rowland, "Morality and Causality in the Canonic Hollywood Screenplay," 2003.

University of Pittsburgh

John Barnes, "A Descriptive Language for Theatre History," 1995.

Jay Scott Chipman, "Toward a Scenic Performer: Theorizing the Avant-Garde Performing Body," 1997.

Lynne Conner, "The Development of Dance Criticism in the US," 1994. (Revised version published as *Spreading the Gospel of the Modern Dance*, University of Pittsburgh Press, 1997.)

Debra Freeberg, "Olaf Molander Directs Strindberg," 1995.

David Kuhns, "The Synthetic Actor: A Theory of German Expressionist Acting," 1988. (Revised version published as *German Expressionist Theatre: The Actor and the Stage*, Cambridge University Press, 1997.)

Hazel Carr Leroy, "Chorus Girls and Hegemony: The Actress in America, 1889-1919," 1995.

Erica Magnus, "World Enough, and Time: A Spatio-Temporal Examination of Theatrical Praxis," 2002.

Eugenia Popescu-Judetz, "The Language/Silence Connection in German Expressionist Drama," 1988.

David Skeele, "A Critical and Theatrical History of Shakespeare's *Pericles*," 1995. (Published as *Thwarting the Wayward Seas*, University of Delaware Press, 1998.)

PH.D. EXAMINATIONS, INTERNAL

Trinity College Dublin

Fintan Walsh, "Taking It Like Men: Masochistic Male Subjectivities in a Selection of Euro-American Drama, Live Art and Film, 1991-2004," 2006.

Róisín Sorahan, "Staging Space: Representing Im/material Spaces in Samuel Beckett's Later Drama," 1998.

Stephen Wade, "Dreaming of Being: The Nature of Identity in Sam Shepard," 1997.

University of Pittsburgh

Melissa Gibson, "1956 and All That," 1999.

David Tabish, "Kinesthetic Engagement Techniques: Theories and Practices for Training the Actor," 1995.

Donald Jukes, "The American Ibsen Theater, 1981-1985," 1993.

PROFESSIONAL SERVICE, INTERNATIONAL (selected)

Program Committee, conference of the American Society for Theatre Research, 2008.

External assessor for professorships: Bristol University; Manchester University; Roehampton University.

External assessor for other appointments, tenure, or promotion. *Canada*: University of Victoria. *UK*: University of Birmingham. *USA*: Brown University, Bucknell University, University of California-Davis, University of California-Santa Barbara, Carnegie Mellon University, Catholic University of America, City University of New York, Columbia University, Ohio State University, University of Pittsburgh, Stanford University, Washington University of St. Louis, University of Washington-Seattle, University of California-Los Angeles, University of North Carolina.

Executive Committee, American Society for Theatre Research (elected), 1990-93.

Committee on Research Awards, Association for Theatre in Higher Education (USA), 1991.

Nominating Committee, ASTR, 1991-94.

By-Laws Revision Committee, ASTR, 1991-93.

Advisor for NEH Younger Scholar, 1991.
Program Committee, ASTR annual meeting, Toronto, 1990.
Committee on Ph.D. programs, ASTR, 1989-94.
Younger Scholar's Award Committee, ASTR (two terms), 1987-93.

PROFESSIONAL SERVICE, LOCAL (selected)

Trinity College, University of Dublin

Working Party for Review of Promotions System, 2001-2004
Honorary Degrees Committee, 2001-2006
Academic Affairs Committee, 1999-2001
Appointment committee for Chair of English (1864), 1999.
University Senior Promotions Committee, 1998-2001
Provost's Committee for the Visual and Performing Arts Fund, 1998-2006
Chairman of Advisors for actor-training course with Abbey Theatre, 1996-2004
Executive Committee, Faculty of Arts (Letters), 1995-2003
Graduate Studies Committee, 1995-6
Two Subject Moderatorship Management Committee, 1995-8
Chief Examiner for Drama and Theatre Studies, 1995-2003
Organizer of series of lectures by distinguished theatre and film artists and scholars,
Trinity College Dublin (1995-2006).
Numerous appointment committees for lectureships.

University of Pittsburgh

Chair, Selection Committee for NEH Summer Stipends, 1993, 1994.
Graduate Recruiting Committee, Faculty of Arts & Sciences, 1993-94.
Program for the Study of Culture Committee, 1993-95.
Chair, Faculty Search Committee, 1992.
Convenor, Interdisciplinary Performance Studies, Faculty of Arts & Sciences, 1991-95.
Graduate Council representative, Faculty of Arts & Sciences, 1991-93 (elected).
Chair, departmental By-Laws Committee, 1991-92.
Chair, departmental review of chairperson, 1992 and 1995.
Tenure and Promotion Review Committee, Faculty of Arts & Sciences, 1988-93.
Committee for General Education in Humanities, College of Arts & Sciences, 1984-86.
Chair, Studio Theatre Reorganization Committee, 1984.
Performing Arts library representative, 1984-92.
Chief Examiner for PhD and MA comprehensive exams in Theatre Arts, 1983-95.

Grand Valley State University

Chair, President's Task Force on Honorary Degrees, 1977-78.
Director of annual film series, 1971-75.

COURSES TAUGHT

Graduate

Age of Shaw
Avant-Garde Theatre, 1887-1935
Brecht and the Brechtians
Critical Theory and Performance
Greek Theatre
History and Historiography for Theatre
History of Shakespeare Performance
Ibsen
Materials and Methods of Research
Playwriting
Research Seminar
Samuel Beckett and the Theatre of Images
Shakespeare in the Twentieth Century
Theatre and Culture in the Nineteenth Century
Theory and Practice of Acting
Shakespeare
Thinking of the Audience (the spectator in history and theory)

Undergraduate

Acting Shakespeare
American Culture/Performance: the 1950s
Comedy
Contemporary Theatre, 1945-present
Directing Shakespeare
Elizabethan and Jacobean Drama
Film Analysis
Film Noir / Cold War Paranoia Film
Greek and Roman Theatre
Medieval Theatre
Melodrama
Modern Theatre, 1880-1945
Molière
New Plays Production
Nineteenth-Century Theatre
Playwriting
Script Analysis for Actors
Shakespeare
Shakespeare on Stage and Screen
Shakespeare Scene Study
Studies in Samuel Beckett
Survey of World Theatre
U.S. Theatre: Modern/Postmodern
Western Theatre History, 1700-1900