

# Susan Cannon Harris

## Curriculum Vitae

Department of English  
220 Decio Hall  
University of Notre Dame  
Notre Dame, IN 46556-0368  
Email: sharris2@nd.edu

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### **EDUCATION**

Ph.D., English, with specialization in twentieth-century Irish literature, University of Texas at Austin, May 1998.

M.A., English, University of North Carolina at Chapel Hill, May 1993.

B.A., English, Yale University, May 1991.

### **PREVIOUS POSITIONS**

1995-1998: Assistant Instructor, Department of English, University of Texas at Austin.

1993-1994: Teaching Assistant, Department of English, University of North Carolina at Chapel Hill.

### **CURRENT POSITION**

2022- Director of Graduate Studies, Department of English.

2018-present: Professor, Department of English and Keough Institute for Irish Studies, University of Notre Dame. (Concurrent Faculty, Gender Studies)

2004-2018: Associate Professor, Department of English and Keough Institute for Irish Studies, University of Notre Dame. (Concurrent Faculty, Gender Studies)

1998-2004: Assistant Professor, Department of English and Keough Institute for Irish Studies, University of Notre Dame.

### **Teaching Interests:**

Modern and Contemporary British, Irish, and American Literature; Drama and Theater; LGBT Literature; Performance Theory; Gender Studies; Queer Studies; Cultural Studies.

### **Courses Taught:**

Graduate:

ENGL 90513 Modern Irish Drama on the World Stage  
ENGL 90920 Theory and Practice of Theatrical Realism  
ENGL 90539 Gender and Sexuality in Yeats and Wilde\*  
ENGL 90520 Theater and Theory  
ENGL 92006/92007 Introduction to the Profession  
ENGL 92004/92003 Practicum for Profession  
ENGL 577A Irish Drama & Revolutionary Politics  
ENGL 571E Contemporary British Drama

Undergraduate:

ENGL 40670 Gender and American Drama\*+  
ENGL 43507 Gender Troubles: Gender & Sexuality in Irish Fiction After Joyce\*  
ENGL 40529 Gender and Irish Drama\*  
ENGL 40143 Queer Plots: Narrative and Sexuality\*  
ENGL 43502 Contemporary Irish Literature  
ENGL 40509 Modern Irish Drama  
ENGL 30101 Introduction to Literary Studies  
ENGL 53001 Honors Colloquium  
ENGL 30111 British Literary Traditions II: 1660-present  
ENGL 13186 Crime and Detection in British and American Fiction

\*Crosslisted with Gender Studies.

+Crosslisted with American Studies.

### **DISTINCTIONS, HONORS, AWARDS**

Marian Mullin Hancock Award in Gender Studies. University of Notre Dame, 2019.

Rev. Edmund P. Joyce, C.S.C. Award for Excellence in Undergraduate Teaching. University of Notre Dame, 2015.

Kaneb Teaching Award. College of Arts and Letters, University of Notre Dame, 2005.

Donald Murphy Prize for Distinguished First Book. American Conference for Irish Studies, 2003.

Robert Rhodes Prize for Books on Literature. American Conference for Irish Studies, 2003.

Department of English Teaching Excellence Award, University of Texas, 1997.  
Ruth Rose Richardson Prize, University of North Carolina, 1992.  
Summa cum laude, Yale University, 1991.

## **BOOKS AND MONOGRAPHS**

### **Monographs**

***Irish Drama and the Other Revolutions: Playwrights, Sexual Politics, and the International Left, 1892-1964.* Edinburgh University Press, 2017.**

*Irish Drama and the Other Revolution* is the second book in the Edinburgh Critical Studies in Modernism, Drama, and Performance series, edited by Olga Taxidou. The series's objective is "to highlight the significance of performance for the general study of modernism by bringing together two fields of scholarly research which have traditionally remained quite distinct—performance/theatre studies and modernism."

### **Selected Reviews:**

Kiberd, Declan. "Sodom and Begorrah: Twentieth-Century Irish Theatre and a 'Whiff' of the Future." *Times Literary Supplement*, November 6, 2018.  
<https://www.the-tls.co.uk/articles/private/sodom-and-begorrah/>

McNulty, Eugene. "*Irish Drama and the Other Revolutions...*" *The Irish University Review* 48.2 (2018): 390-393.

Townsend, Sarah L. "*Irish Drama and the Other Revolutions...*" *TDR/The Drama Review* 62.4 (2018): 171-173

***Gender And Modern Irish Drama.* Bloomington: Indiana University Press, 2002.**

*Gender and Modern Irish Drama* was awarded the Donald Murphy Prize for a Distinguished First Book in Irish Studies and the Robert Rhodes Prize for Books on Literature by the American Conference for Irish Studies, 2003. It was the first monograph in the history of the organization to win both awards.

## REFEREED PUBLICATIONS

"Mobilizing Maurya: J. M. Synge, Bertolt Brecht, and the Militant Mother." *Modern Drama* 56.1 (2013): 38-59. Honorable Mention, Best Paper Prize, 2013.

"Outside the Box: The Female Spectator, *The Fair Penitent*, and the Kelly Riots of 1747." *Theatre Journal* 57 (2005): 35-55.

"Clearing the Stage: Gender, Class, and the 'Freedom of the Scenes' in Eighteenth-Century Dublin." *PMLA* 119 (2004): 1264-1278.

"Pathological Possibilities: Contagion, Containment and Empire in Doyle's Sherlock Holmes Stories." *Victorian Literature and Culture* 31 (2003): 447-466.

"The Tender Mother and the Faithful Wife: Theater, Charity, and Female Subjectivity in Eighteenth-Century Ireland." *Eire-Ireland* 37 (2002): 207-230.

"More Than a Morbid, Unhealthy Mind: Public Health and the Playboy Riots." *A Century of Irish Drama: Widening the Stage*. Stephen Watt et al., eds. Bloomington: Indiana U P, 2000. 72-94.

"Invasive Procedures: Imperial Medicine and Population Control in *Ulysses* and *The Satanic Verses*." *James Joyce Quarterly* 35 (1998): 373-400.

"Watch Yourself: Performance, Sexual Difference, and Identity in the Work of Frank McGuinness." *Genders* 28 (1998).  
[www.genders.org/g28/g28\\_watchyourself.html](http://www.genders.org/g28/g28_watchyourself.html)

"All That Trouble and Nothing to Show for It: Yeats's *The Herne's Egg* and the Misbirth of Ireland." *Eire-Ireland* 32/33 (1997/1998): 29-65.

"The Ethics of Indecency: Censorship, Sexuality, and the Voice of the Academy in the Narration of *Jacob's Room*." *Twentieth-Century Literature* 43 (1997): 420-438.

"Blow the Witches Out: Gender Construction and the Subversion of Nationalism in Yeats's *Cathleen ni Houlihan* and *On Baile's Strand*." *Modern Drama* 39 (1996): 475-489.

"Illuminating the Eclipse: Dickinson's 'Representative' and the Marriage Narrative." *The Emily Dickinson Journal* 4.2 (1995): 44-61.

"Don the Robes and Taste Real Power: The Sacred, the Profane, and the Power of Ritual in Two Plays by Brian Friel." *Working Papers in Irish Studies* 94.3 (1994): 24-38.

## **REPRINTS**

“Sensationalizing Sacrifice.” Reprinted from *Gender and Modern Irish Drama*. In *Modern and Contemporary Irish Drama*, John P. Harrington ed. New York: W. W. Norton & Co., 2009. Second edition. 513-517.

## **UNREFEREED PUBLICATIONS**

### **Invited Articles and Chapters**

“The Second World War.” In *Sean O’Casey in Context*, ed. James Moran. Forthcoming from Cambridge University Press.

“Yeats’s Early Plays: Gender, Genre, and Queer Collaboration.” In *The Oxford Handbook of W. B. Yeats*, ed. Lauren Arrington and Matthew Campbell. Oxford: Oxford U P, 2023. 507-522.

“Supernaturalism: Femininity and Form in Conor McPherson’s Paranormal Plays.” *Breac: A Digital Journal of Irish Studies*. July 10, 2014.

<http://breac.nd.edu/articles/48939-supernaturalism-femininity-and-form-in-conor-mcphersons-paranormal-plays/>

“Synge and Gender.” *The Cambridge Companion to J. M. Synge*. P. J. Mathews, ed. Cambridge University Press, 2009. 104-116.

“Her Blood And Her Brother: Gender and Sacrifice in Frank McGuinness's *Carthaginians*.” *Renegotiating and Resisting Nationalism in 20<sup>th</sup>-Century Irish Drama*. Scott Boltwood, ed. Gerards Cross: Colin Smythe Press, 2009. 111-128.

“Mixed Marriage: Sheridan, Macklin, and the Hybrid Audience.” *Players, Playwrights, Playhouses: Investigating Performance, 1660-1800*. Michael Corder and Peter Holland, eds. Basingstoke: Palgrave Macmillan, 2007.

“Red Star Versus Green Goddess: Sean O’Casey’s *The Star Turns Red* and the Politics of Form.” *Princeton University Library Chronicle* 48 (2006-2007): 339-380.

## **OTHER PUBLICATIONS**

### **Selected Book Reviews**

*Bernard Shaw and the Making of Modern Ireland*. Aubrey McNamara and Nelson O Ceallaigh Ritschel, eds. Palgrave Macmillan, 2020. *Journal of Victorian Studies* 65.2 (Winter 2023). 342-344.

*The Theatre and Films of Conor McPherson: Conspicuous Communities*. *Theatre Journal*. 73.1 (March 2021). 125-126.

*Urban Plays of the Abbey Theatre: Beyond O'Casey in Modern Drama* by Elizabeth Mannion. *Modern Drama* 59.2 (Fall 2016)

*The 'Tinkers' in Irish Literature: Unsettled Subjects and the Construction of Difference*, by Jose Lanters. *Review of English Studies*, published online November 24, 2011. doi:10.1093/res/hgp072.

*Dissident Dramaturgies: Contemporary Irish Theater*, by Eamonn Jordan. *Modern Drama* 53 (2010): 590-592.

*Deep-Rooted Things: Empire and Nation in the Poetry of William Butler Yeats*, by Rob Doggett. *Modern Philology* 107 (2009): 308-311.

*Sean O'Casey: Writer at Work*, by Christopher Murray. *Modern Drama* 51 (2008): 305-307.

*Riotous Performances: The Struggle for Hegemony in the Irish Theater 1712-1784*, by Helen Burke. *South Atlantic Review* 69 (2004): 134-138.

*James Joyce: A Short Introduction*, by Michael Seidel. *Irish Studies Review* 11 (2003): 365-366.

*Ireland's National Theaters*, by Mary Trotter. *New Hibernia Review* 6 (2002): 151-153.

"James Joyce after Postcolonialism." *Modern Fiction Studies* 47 (2001): 1004-1008.

*Brendan Behan: A Life*, by Michael O'Sullivan. *The Irish Literary Supplement* 19.2 (2000): 4.

*James Joyce's Judaic Other*, by Marilyn Reizbaum. *Modern Fiction Studies* 46.2 (2000): 531-533.

*James Joyce and the Language of History: Dedalus's Nightmare*, by Robert Spoo. *Studies in the Novel* 28 (1996): 271-273.

## **INVITED LECTURES AND ADDRESSES**

## International

"Desiring Women: W. B. Yeats, Florence Farr, and the Rebirth of British Drama at the Avenue Theatre, 1894." Pázmány Péter Katolikus Egyetem (Pázmány Péter Catholic University), Piliscsaba, Hungary, March 10, 2015.

"What We Noh Now: Yeats, World Drama, and Global Modernism." Yeats International Summer School, Sligo, Ireland, July 29, 2010.

"Burning Down The House: T.C. Murray's *Autumn Fire* and the Irish Family." Reading the Decades, Abbey Theatre, Dublin, September 29, 2004.

## National

"The Sunflower and the Soviets: Re-Reading Sean O'Casey's Red Period, 1940-1964." Mahindra Humanities Center, Harvard University, September 30, 2013.

"Found in Translation: Baile Beag and Twenty-first Century America." University of Hawaii at Manoa, January 23, 2009.

"Remaking History: Friel, Field Day, and the first *Translations*." University of Hawaii at Manoa, January 22, 2009.

"O'Blunder in Love: Marriage, Masculinity, and Irishness on the Eighteenth-Century Stage." Princeton University, December 9, 2005.

"What Still Matters." Sequels. Annual symposium sponsored by the Ethnic and Third World Literatures graduate specialization in the Department of English at The University of Texas at Austin. Austin, Texas, March 31-April 1 2005.

"Mixed Marriage: Irish Playwrights and the Hybrid Audience." *Players, Playwrights, Playhouses: Investigating Performance, 1660-1800*. Huntington Library, San Marino, California, March 11-12 2005.

"Labor Pains: O'Casey, The Abbey, and Ireland's Other Martyrs." Georgia State University, April 11, 2003.

"A Morbid, Unhealthy Mind: Public Health and the *Playboy* Riots." *Nationalism and a National Theatre: One Hundred Years of the Irish Literary Theatre*. May 26-29 1999, Indiana University at Bloomington.

## **University of Notre Dame**

“Everywhere Around Us: Gen X Women Stage the Mediated Social.” Gender Studies Faculty Research Workshop. November 8, 2023.

“Not Your Mother’s Irish Drama: Geraldine Aron’s Twenty-First Century Divorce Comedy.” Pre-show talk for the Keough Institute-sponsored production of Geraldine Aron’s *My Brilliant Divorce* by the Irish Theatre of Chicago. Marie P. DeBartolo Center for the Performing Arts, November 1, 2018.

“Kiss the Good Fairy: New Women, Irish Playwrights, and Female Desire at the Avenue Theatre, 1894.” 20<sup>th</sup> Century Seminar Series, University of Notre Dame, February 10, 2017.

“Arrested Development: Utopian Socialism, Futurity, and George Bernard Shaw’s ‘John Bull’s Other Island.’ ” Keough Naughton Institute for Irish Studies, November 13, 2015.

“Supernaturalism: Contemporary Irish Drama and the Paranormal.” IRISH Seminar, O’Connell House, Dublin, Ireland, June 19, 2012.

“Red Star Rising: Sean O’Casey and British Left Theatre, 1934-1940.” Keough Naughton Institute for Irish Studies, Nov. 17, 2006.

"Theater and the Soldier's Body." The Irish Seminar, Keough-Notre Dame Center, Dublin, July 3 2003.

"Theater and the Mother's Body." The Irish Seminar, Keough-Notre Dame Center, Dublin, July 2 2003.

"The Kelly Riots, Eighteenth Century Irish Theater, and the Gendering of Class." Anglo-Irish Identities, 1600-1800. National Endowment for the Humanities Summer Seminar for College and University Teachers, University of Notre Dame, June-July 2003.

“Conditions of Anglo-Irish Performance: *The Distrest Mother* in Dublin.” Anglo-Irish Identities, 1600-1800. National Endowment for the Humanities Summer Seminar for College and University Teachers, University of Notre Dame, June-July 2001.

## **CONFERENCE PRESENTATIONS**



"The Circle of Attention." Comparative Studies Roundtable, 2018 Annual General Meeting of the American Conference for Irish Studies, University College Cork, June 18-22, 2018.

"Love, Logic and Land Nationalization in George Moore's *The Strike at Arlingford* and George Bernard Shaw's *Widowers' Houses*." 2018 Annual General Meeting of the American Conference for Irish Studies, University College Cork, June 18-22, 2018.

Roundtable on Boycott Literature. Modern Language Association annual meeting, Austin, Texas, January 7-10, 2016.

"Kiss the Good Fairy: Female Desires at the Avenue Theatre." American Conference for Irish Studies Annual General Meeting, Fort Lauderdale, Florida, March 25-28, 2015.

"Supernaturalism: Naturalism, Ghosts, and the Female Body in Conor MacPherson's Paranormal Plays." American Conference for Irish Studies Annual General Meeting, Chicago, April 10-13, 2013.

"What We Noh Now: Yeats, the Noh, and the 'Global Turn.'" American Conference for Irish Studies Annual General Meeting, New Orleans, March 13-17, 2012.

"Michio Ito's Mask: Sadayakko, Edward Gordon Craig, and W.B. Yeats's *At the Hawk's Well*." American Conference for Irish Studies Annual General Meeting, University of Wisconsin at Madison, March 30-April 2, 2011.

"Maurya Get Your Gun: Irish Drama, the Working Class Mother, and Left Theatre, 1904-1937." American Conference for Irish Studies Annual General Meeting, St. Ambrose University (Davenport, IA), April 16-19, 2008.

"Stealing with Decency: Irish Men, English Audiences, and the Marriage Act of 1753." Modern Language Association Annual General Meeting, Washington, D.C., December 27-30, 2005.

"To Wed A Fair One: Irish Masculinity and the Eighteenth-Century Marriage Comedy." Southern Region of the American Conference for Irish Studies Annual Meeting, University of St. Thomas (Houston, TX), February 24-28, 2005.

"The Jim Larkin Show: Political Theatre and the 1913 Dublin Lockout." American Conference for Irish Studies Annual General Meeting, University of Liverpool, July 12-16 2004.

"Is There a Text in This Riot?: Why There Isn't More Work Done On Eighteenth-century Irish Drama." Modern Language Association, San Diego, California, December 26-30 2003.

"Clearing the Stage: The Battle for the 'Freedom of the Scenes' in Dublin's Smock-Alley Theater." American Conference for Irish Studies Annual General Meeting, Minneapolis, Minnesota, June 4-7 2003.

"Ladies and Gentlemen: *The Fair Penitent*, the Kelly Riots, and the Gendering of Class." South Atlantic Modern Language Association. Baltimore, Maryland, November 15-17 2002.

"Brother Ireland: Padraig Pearse and the Erotics of Sacrifice." Annual General Meeting of the American Conference for Irish Studies. New York, New York, June 6-9 2001.

"Pathological Possibilities: Contagion and Empire in Conan Doyle's Sherlock Holmes Stories." Victorians Institute. Columbia, South Carolina, October 6-7, 2000.

"Double Reproduction: The Rotunda Hospital and the Production of Anglo-Ireland." Modern Language Association. Chicago, Illinois, December 1999.

"The 'Man' in 'Gunman': Masculinity, the Volunteers, and Sean O'Casey's *Shadow of a Gunman*." Annual General Meeting of the American Conference for Irish Studies. Roanoke, Virginia, May 1999.

"All That Trouble And Nothing To Show For It: Yeats, *The Herne's Egg*, and the Misbirth of Ireland." American Conference for Irish Studies Annual General Meeting. Nova University. April 1998.

"Mother Indira: Reproductive Anxiety and Nationalist Narratives in Salman Rushdie's *Midnight's Children*." Society for the Study of Narrative Literature 10th Anniversary Conference. Ohio State University. April 1996.

"Invasive Procedures: Medicine, Reproduction, and the Pathologization of the Colonial Body in *Ulysses*." American Conference for Irish Studies, Southern Region. University of North Carolina at Chapel Hill. February 1996.

"Bodies and Blood: Gender and the Revision of Ritual in the Work of Frank McGuinness." Ireland: Island of Diversity. American Conference for Irish Studies

and Canadian Association for Irish Studies Annual Convention. Queen's University Belfast. June-July 1995.

"Blow the Witches Out: Gender Subversion and the Nationalist Project in *Cathleen ni Houlihan* and *On Baile's Strand*." Fighting Irish Studies in America: Ninth Annual Graduate Irish Studies Conference. University of Notre Dame. March 1995.

"The Ethics of Indecency: Sexuality, Censorship, and the Academy in the Narration of *Jacob's Room*." Twenty-Third Annual Twentieth-Century Literature Conference. University of Louisville. February 1995.

"Watch Yourself: Performance, Sexual Difference, and Identity in the Plays of Frank McGuinness." American Conference for Irish Studies Annual General Meeting. Creighton University. April 1994.

"Fertility and the Fifth Province: Female Sexuality in *Dancing at Lughnasa*." American Conference for Irish Studies Southern Region. University of West Virginia. March 1994.

"Don the Robes and Taste Real Power: Ritual and Ceremony in Two Plays by Brian Friel." American Conference for Irish Studies Southern Region. University of Tulsa. February 1993.

## **DOCTORAL DISSERTATIONS DIRECTED**

### **2021**

Julian Dean, *Postcolonial Tragedy: Sacrifice, Failure, and the Resiliency of Hope*.

### **2019**

Eric Lewis, *Antagonistic Reading: Vilifying Readers in Modernist and Global Anglophone Fiction*. With Barry McCrae.

### **2018**

Nicole Winsor, *In the Wake of Revival: Irish, Australian, and New Zealand (Post)colonial Modern Drama*.

### **2016**

Angel Matos (Assistant Professor, Department of English, Bowdoin College). *Feeling Infinite: Optimism and Affect in Queer Young Adult Literature*. Co-directed with Barry McCrae.

Ana Jimenez-Moreno (Mellon University Press Diversity Fellow). *Writing out of the Center: English Interwar Writers Reflect on the Legacy of the Mexican Revolution*.

Robinson Murphy. *Castration Desire: Less is More in Global Anglophone Literature*.

#### **2014**

Lindsay Haney (English Instructor, Department of English, Bellevue College). *Performing Anxieties: Masculinities in Contemporary Irish Literature and Culture*.

#### **2011**

Stephanie Pocock Boeninger (Associate Professor, Department of English, Providence college). *'Submarine Roots': The Drowned Body and Postcolonial Memory in Irish and Caribbean Literature*.

#### **2008**

Katherine Hennessey (Assistant Professor, English Department, American University at Kuwait). *Memorable Barbarities and National Myths: Greek Tragedy and Irish Epic in Contemporary Irish Theatre*. Co-directed with Luke Gibbons.

#### **2007**

Julieann Veronica Ulin (Associate Professor, Department of English, Florida Atlantic University). *The Stranger in the House: Domestic Invasion in Twentieth Century Irish and American Literature*. Co-directed with Luke Gibbons.

#### **Dissertation Committees Served On, 1998-present:**

Samantha Cahill  
Heather Edwards  
Emily Hershman  
Bruce (Shan-Yun) Huang  
Jessica Kim  
Kyriana Lynch  
Kristin Mahoney  
Jennifer Molidor  
Nathaniel Myers  
Lau Ortiz-Mercado  
Spurgeon Thompson

## UNDERGRADUATE THESES SUPERVISED

Madilynn O'Hara, "Victorian Vamps, Lustful Lesbians: Vampirism as a Medium for Sexual and Narrative Agency in Joseph Sheridan Le Fanu's *Carmilla*." (Honors English Thesis, 2023)

Alexis Moskala, "*Home, Sweet Home?*": *The Effects of Racism on Motherhood in the Black Domestic Spaces of Angelina Weld Grimké's Rachel*. (Honors English Thesis, 2022)

Isobel Grogan, '*All Possibility Possible*': *Marina Carr and the Pursuit of a Tragic Anti-Theatre*. (Honors English Thesis, 2021)

Riulin Sang, *Reconciling with Heaney's Soundscape of Nature: An Acoustic Analysis of "Death of a Naturalist" and "Personal Helicon"*. (Honors English Thesis, 2021)

Stephanie Konrady, *Something Old, Something New: How The Slam Competition Restores Poetry's Roots in a New Forum* (Honors English Thesis, 2019)

Joshua Kuiper, *Breaking Barriers: Posuton Bungei ポストン文藝 and American Literary Discourse* (Honors Thesis, English, 2018; award for best English honors thesis)

Amanda Pilarski, "*Nasty Women*" and *Female Retaliation against Misogyny in Satire* (Honors English Thesis, 2019)

Margaret Arriola, "What Works? Modes of Drama and Modernization in Twentieth Century Irish Working Class Theatre." (Honors Thesis, English, 2017)

Paul Kuczinsky, " 'Not Meself and Yes Meself': Liminal Womanhood, Dangerous Motherhood and the Female Experience in Marina Carr's *By the Bog of Cats*." (Honors Thesis, English, 2015)

Margaret Waickman, "W. B. Yeats and Seamus Heaney as Contrasting War Poets." (Honors Thesis, English, 2015)

Joshua Whitaker, "There's Pleasure in Sado-Masochism: Bloody Sunday in South Bend (A Production Summary)." Joshua also directed a student production of Frank McGuinness's *Carthaginians*. (Capstone Project, Irish Studies, 2013)

Kiely King, "Lillith, Belladonna of *The Waste Land*" (Honors Thesis, English, 2011)

Melanie LeMay, "The Place of Lesbian Narratives in Young Adult Fiction"  
(Gender Studies, 2009)

## **PROFESSIONAL MEMBERSHIPS**

Modern Language Association  
American Conference for Irish Studies  
American Society for Theatre Research

## **OTHER NOTABLE CONTRIBUTIONS**

### **SERVICE**

#### **Profession**

Organizer, March Against Campus Carry, January 8, 2016, Austin, Texas. Co-sponsored by the Modern Language Association and Gun-Free UT.

Executive Committee, Anglo-Irish Discussion Group, Modern Language Association. 2009-2013.

Selection committee for the Robert Rhodes Book Prize, American Conference for Irish Studies. 2009.

Co-coordinator, Annual General Meeting of the American Conference for Irish Studies, 2004-2005.

Committee on Mission and Procedures, American Conference for Irish Studies, 1998-1999.

#### **External reviewer for candidates for promotion:**

Arizona State University  
University of Kansas  
Trinity College, Dublin  
University of Connecticut  
University College Cork  
University of Houston  
Yale University

#### **Reviewer for scholarly monographs:**

Oxford University Press  
Syracuse University Press  
Polity Press  
Palgrave Macmillan

**Reader for scholarly journals:**

*Eire-Ireland*  
*Eighteenth-Century Fiction*  
*Forum for Modern Language Studies*  
*GLQ*  
*Irish Studies Review*  
*Journal of Narrative Theory*  
*Modern Drama*  
*PMLA*  
*Religion & Literature*

**University of Notre Dame**

University Committee on Women Faculty and Staff, 2004-2005.

**College of Arts and Letters**

Chair, Committee on Appointment and Placement, Department of Irish Language and Literature, 2022-2023. (For Brian Ó Conchubhair's case only.)  
Joyce Award selection committee, 2016, 2019.  
College Council, 2010-2011.  
Graduate Council, 2010-2011.

**Keough Naughton Institute for Irish Studies**

Director, IRISH Seminar, Dublin, 2020. (Canceled due to COVID-19 pandemic.)  
Faculty, IRISH Seminar, Dublin, 2012, 2003.  
Committee on Appointments and Placement, Department of Irish Language and Literature, 2005-2006.  
Undergraduate Director, 1999-2001.

**Gender Studies**

Marian Mullin Hancock Award Selection Committee, 2020.  
Executive Committee, Gender Studies Program, 2002-2003, 2004-2005.

### **Department of English**

Honors Thesis Colloquium, 2019-2021  
Undergraduate Studies Committee, 1999-2001, 2010-2011, 2016-2017, present.  
Committee on Appointments and Placement, 2004-2006, 2008-2010, 2011-2013, 2014-present.  
Brennan Prize committee, 2015.  
Graduate Studies Committee, 2002-2004, 2008-2013.  
Moreau Diversity Fellowship Search Committee, 2011  
Chair of the Undergraduate Studies Committee, 2006-2007.  
Undergraduate Curriculum Review Steering Committee, 2004-2005.  
Chair, Lectures Committee, 2003-2004.  
First Year Composition Curriculum Committee, 2003-2004.

### **PUBLIC APPEARANCES**

Audience talkback, Regis Philbin Theater (Marie P. DeBartolo Performing Arts Center, Irish Theater of Chicago's production of *The Weir*)

Sunday Scholars panel, Timeline Theater, June 2, 2014 (audience talkback following Marc Blizstein and Jule Styne's musical *Juno!*)

*Sean O'Casey vs. Ireland*. Documentary. Written and directed by Karena O'Riordan. With David Krause and Frank McCourt. Lucasfilm, 2006.

### **COMMUNITY OUTREACH**

#### Hyde Park Community Players

Founded in January of 2009, the Hyde Park Community Players is a nonprofit, volunteer organization whose mission is to create theatre by, with, and for residents of the South Side of Chicago.

#### **Administration & Education**

Board of Directors, 2011-2020, 2022-2023  
Social media coordinator, 2016-2018  
Moderator, Friday Staged Readings Series  
Facilitator, Summer Shakespeare Workshop, 2010-2014

#### **Plays Directed:**



William Shakespeare, *Much Ado About Nothing* (2022)  
W. B. Yeats, *At the Hawk's Well* and *Dreaming of the Bones* (2017)  
Oscar Wilde, *An Ideal Husband* (2016)