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CURRICULUM VITAE

GRALEY HERREN

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Education

Ph.D. Florida State University, English, 1998
M.A. University of Tennessee, Knoxville, English, 1994
B.A. University of Tennessee, Knoxville, English, 1992

Academic Employment

Xavier University, Department of English
Professor, 2010-Present; Chair, 2013-19, 2022; Associate Professor, 2004-10; Assistant Professor, 1998-2004
Florida State University, Department of English
Teaching Assistant, 1994-98
University of Tennessee-Knoxville, Department of English
Teaching Assistant, 1993-94

Teaching Specialties

Modern Drama	Modern American Literature	Bob Dylan
Modern Irish Literature	Literature & the Moral Imagination	William Shakespeare

Books (author)

Dreams and Dialogues in Dylan's Time Out of Mind. Anthem Press, 2021.
The Self-Reflexive Art of Don DeLillo. Bloomsbury Academic, 2019.
Samuel Beckett's Plays on Film and Television. Palgrave Macmillan, 2007.

Books (editor)

Text & Presentation, 2016 (edited/introduced). McFarland, 2017.
Text & Presentation, 2015 (edited/introduced). McFarland, 2016.
Text & Presentation, 2014 (edited/introduced). McFarland, 2015.
Text & Presentation, 2013 (edited/introduced). McFarland, 2014.
Text & Presentation, 2012 (edited/introduced). McFarland, 2012.

Journal Edition (co-editor)

Co-Editor (with Niamh O'Leary) of "Shakespeare and Contemporary Fiction" special issue, *Comparative Drama*, vol. 57, nos. 1-2, 2023, <https://muse.jhu.edu/issue/50108>.

Book Chapters

- “Teaching *Chronicles*.” *Teaching Bob Dylan*, edited by Barry Faulk and Brady Harrison. Completed and Accepted. Forthcoming from Bloomsbury Academic in September 2024.
- “Bartleby and Beckett.” *The Routledge Companion to Absurdist Literature*, edited by Michael Y. Bennett. Routledge, 2024, pp. 42-52.
- “From DeLillo to Dylan.” *Bob Knows: Conversations with Dylanologists*, edited by Marco Zoppas. McFarland, 2024, pp. 68-77.
- “Time Out of Mind Revisited.” *Bob Knows: Conversations with Dylanologists*, edited by Marco Zoppas. McFarland, 2024, pp. 101-14.
- “The Warfield Cycle: Dylan’s Mystery Plays, San Francisco, November 1980.” *The Politics and Power of Bob Dylan’s Live Performances: Play a Song for Me*, edited by Erin C. Callahan and Court Carney. Routledge, 2024, pp. 89-116.
- “Ekphrasis.” *The Edinburgh Companion to Don DeLillo and the Arts*, edited by Catherine Gander. Edinburgh UP, 2023, pp. 195-208.
- “Dreams Deferred: Waiting for Freedom and Equality in Nwandu and Beckett.” *Beckett’s Afterlives: Adaptation, Remediation, Appropriation*, edited by Pim Verhulst, Jonathan Bignell, and Anna McMullan. Manchester UP, 2023, pp. 218-32.
- “Religion and Spirituality: Meditations on Mystery.” *Don DeLillo in Context*, edited by Jesse Kavadlo. Cambridge UP, 2022, pp. 229-42.
- “Teaching Tips for Paula Vogel’s *How I Learned to Drive*.” *How To Teach A Play: Essential Exercises for Popular Plays*, edited by Miriam Chirico and Kelly Younger, Bloomsbury Methuen, 2020, pp. 278-80.
- “Teaching Tips for Samuel Beckett’s *Waiting for Godot*.” *How To Teach A Play: Essential Exercises for Popular Plays*, edited by Miriam Chirico and Kelly Younger, Bloomsbury Methuen, 2020, pp. 178-79.
- “*Libranth*: Nicholas Branch’s Joycean Labyrinth in Don DeLillo’s *Libra*.” *Don DeLillo: Contemporary Critical Perspectives on Don DeLillo*, edited by Katherine Da Cunha Lewin and Kiron Ward, Bloomsbury, 2018, pp. 49-63.
- “*Love-Lies-Bleeding*: Self-Portrait of the Artist as a Dying Man.” *DeLillo after the Millennium*, edited by Jacqueline A. Zubeck, Lexington Books, 2017, pp. 137-55.
- “Flying Man and Falling Man: Remembering and Forgetting 9/11.” *Transatlantic Literature and Culture: The Wrong Side of Paradise*, edited by Kristine A. Miller, Palgrave Macmillan, 2014, pp. 159-76.
- “A Womb with a View: *Film* as Regression Fantasy.” *The Edinburgh Companion to Samuel Beckett and the Arts*, edited by S. E. Gontarski, Edinburgh UP, 2014, pp. 237-50.
- “The Return of the Repressed Mother in W. G. Sebald’s Novels.” *A Literature of Restitution: Critical Essays on W. G. Sebald*, edited by Jeannette Baxter, Valerie Henitiuk, and Ben Hutchinson, Manchester UP, 2013, pp. 231-46.
- “The Politics of Identification in *Waiting for Godot*.” *In Dialogue with Godot: Waiting and Other Thoughts*, edited by Ranjan Ghosh, Lexington Books, 2013, pp. 1-21.
- “‘Stations of a Mourner’s Cross’: Samuel Beckett, Killiney, 1954.” *Samuel Beckett: Debts and Legacies. New Critical Essays*, edited by Peter Fifield and David Addyman, Bloomsbury, 2013, pp. 109-31.
- “Working on Film and Television.” *Samuel Beckett in Context*, edited by Anthony Uhlmann, Cambridge UP, 2013, pp. 192-202.
- “A Conversation with Paula Vogel.” *Text & Presentation, 2012*, edited by Graley Herren,

- McFarland, 2012, pp. 7-22.
- “Beckett on Television, Beckett on Love: A Response to Badiou.” *The Plays of Samuel Beckett*, edited by Katherine Weiss, Methuen, 2012, pp. 165-77.
- “Mourning Becomes Electric: Mediating Loss in *Eh Joe*.” *Samuel Beckett and Pain*, edited by Mariko Hori Tanaka, Yoshiki Tajiri, and Michiko Tsushima, Rodopi Press, 2012, pp. 43-65.
- Excerpt from “Samuel Beckett’s *Quad*: Pacing Toward Byzantium.” Reprint. *Dance*, edited by André Lepecki, Whitechapel Gallery/MIT Press, 2012, pp. 221-22.
- “Beckett on Television.” *A Companion to Samuel Beckett*, edited by S. E. Gontarski, Wiley-Blackwell, 2010, pp. 389-402.
- “Menagerie à Trois: Surrogate Love in *The Glass Menagerie*.” *Text & Presentation, 2004*, edited by Stratos E. Constantinidis, McFarland, 2005, pp. 98-109.
- “The Performance of Ideology and Dialectics in Brecht’s *Galileo*.” Reprint. *Essays on Twentieth-Century German Drama and Theater: An American Reception, 1977-1999*, edited by Hellmut Hal Rennert, Peter Lang, 2004, pp. 205-11.

Articles in Refereed Journals

- “Gender Performance in Dylan’s *The Philosophy of Modern Song*.” Completed and accepted. Forthcoming in Winter 2025 from *The Dylan Review*.
- “The Prospero of Wonderland; or, Miranda Carroll, Author of *Station Eleven*.” *Comparative Drama*, vol. 57, nos. 1-2, 2023, pp. 139-64. <https://muse.jhu.edu/pub/75/article/904536>.
- “Introduction to ‘Shakespeare and Contemporary Fiction,’” co-written with Niamh J. O’Leary. *Comparative Drama*, vol. 57, nos. 1-2, 2023, pp. 1-7. <https://muse.jhu.edu/pub/75/article/904529>.
- “Mr. Tambo & Mr. Bones, Play a Song for Me: Foster & Poe in Dylan’s ‘Nelly Was a Lady’ Chapter.” *The Dylan Review*, vol. 5, no. 1, 2023, pp. 89-97. <https://thedylanreview.org/2023/08/26/world-of-bob-dylan-mr-tambo-mr-bones-play-a-song-for-me-foster-poe-in-dylans-nelly-was-a-lady-chapter/>.
- “Resurrecting Dying Voices in ‘Every Grain of Sand.’” *The Dylan Review*, vol. 3, no. 2, 2021-2022, pp. 76-91. <https://thedylanreview.org/2022/01/15/resurrecting-dying-voices-in-every-grain-of-sand-song-corner/>.
- “Shades of Shakespeare in the Queering of Hill House.” *Critique: Studies in Contemporary Fiction*, vol. 62, no. 2, 2021, pp. 152-65. <https://doi.org/10.1080/00111619.2020.1789542>.
- “Hungry Hearts and Broken Dreams at the Springsteen Motel.” *AMP: American Music Perspectives*, vol. 1, no. 1, 2020, pp. 4-22. <https://doi.org/10.5325/ampamermusipers.1.1.0004>.
- “Young Goodman Dylan: *Chronicles* at the Crossroads.” *The Dylan Review*, vol. 2, no. 1, 2020, pp. 65-82. <https://thedylanreview.org/2020/06/12/young-goodman-dylan-chronicles-at-the-crossroads/>.
- “The Twilight’s Last Gleaming: Dialogues and Debts in Bob Dylan’s ‘Chimes of Freedom.’” *Popular Music and Society*, vol. 43, no. 1, 2019, pp. 1-13. <https://doi.org/10.1080/03007766.2018.1564546>.
- “The Marriage of Heaven and Hell: Conor McPherson’s *Girl from the North Country*.” *New Hibernia Review*, vol. 22, no. 4, 2018, pp. 97-113. <https://doi.org/10.1353/nhr.2018.0050>.
- “Mythic Quest in Bob Dylan’s *Blonde on Blonde*.” *Rock Music Studies*, vol. 5, no. 2, 2018, pp.

- 124-41, <https://doi.org/10.1080/19401159.2018.1446246>.
- “Monstrous Beckett: Viewing *Eh Joe* through the Peephole of *Psycho*.” *Literature/Film Quarterly*, vol. 46, no. 1, 2018. http://www.salisbury.edu/lfq/issues/46_1/monstrous_beckett_viewing_eh_joe_through_the_peephole_of_psycho.html.
- “The Metaphysical Noir of W. G. Sebald’s *Vertigo*.” *Književna istorija [Literary History]*, vol. 159, 2017, pp. 311-38.
- “American Narcissus: Lacanian Reflections on DeLillo’s *Americana*.” *Orbit: Writing Around Pynchon*, vol. 4, no. 2, 2016. <http://dx.doi.org/10.16995/orbit.87>
- “Cosmological Metafiction: Gnosticism in Don DeLillo’s *Libra*.” *Religion & Literature*, vol. 47, no. 2, 2016, pp. 87-116.
- “‘The Martiniad’: Nick Shay as Embedded Author within Don DeLillo’s *Underworld*.” *Critique: Studies in Contemporary Fiction*, vol. 56, no. 4, 2015, pp. 449-65. <https://doi.org/10.1080/00111619.2014.959639>.
- “Don DeLillo’s Art Stalkers.” *Modern Fiction Studies*, vol. 61, no. 1, 2015, pp. 138-67. <https://doi.org/10.1353/mfs.2015.0007>.
- “DeLillo Variations: A Contrapuntal Reading of ‘Counterpoint,’ *The Body Artist*, and *Love-Lies-Bleeding*.” *Review of Contemporary Fiction*, vol. 34, no. 1, 2014, pp. 13-34.
- “Narrating, Witnessing and Healing Trauma in Paula Vogel’s *How I Learned to Drive*.” *Modern Drama*, vol. 53, no. 1, 2010, pp. 103-14. <https://doi.org/10.1353/mdr.0.0145>.
- “Different Music: Karmitz and Beckett’s Film Adaptation of *Comédie*.” *Journal of Beckett Studies*, vol. 18, no. 1, 2009, pp. 10-31.
- “Teaching the Compromised Lesson of Babi Yar in D. M. Thomas’s *The White Hotel*.” *Textus: English Studies in Italy*, vol. 16, 2003, pp. 111-30.
- “Facing the Darkness: Interrogations Across Genre in Samuel Beckett’s *What Where*.” *The Midwest Quarterly*, vol. 43, no. 3, 2002, pp. 322-36.
- “*Nacht und Träume* as Beckett’s Agony in the Garden.” *Journal of Beckett Studies*, vol. 11, no. 1, 2001, pp. 54-70.
- “Ghost Duet, or Krapp’s First Videotape.” *Samuel Beckett Today/Aujourd’hui*, vol. 11, 2001, pp. 159-66.
- “Splitting Images: Samuel Beckett’s *Nacht und Träume*.” *Modern Drama*, vol. 43, no. 2, 2000, pp. 182-91.
- “Samuel Beckett’s *Quad*: Pacing Toward Byzantium.” *Journal of Dramatic Theory and Criticism*, vol. 15, no. 1, 2000, pp. 43-60.
- “Unfamiliar Chambers: Power and Pattern in Samuel Beckett’s *Ghost Trio*.” *Journal of Beckett Studies*, vol. 8, no. 1, 1999, pp. 73-100.
- “Madness in the Method: Three Recent Versions of *Eh Joe*.” *Samuel Beckett Today/Aujourd’hui*, vol. 7, 1998, pp. 105-20.
- “Ruptures and Rituals: Beckett’s Re-vision of Yeats in *...but the clouds...*” *Nua: Studies in Contemporary Irish Writing*, vol. 1, no. 2, 1998, pp. 29-45.
- “The Performance of Ideology and Dialectics in Brecht’s *Galileo*.” *Text & Presentation*, vol. 17, 1997, pp. 25-29.

Online Articles

- “Dylan in Cincinnati: November 2019.” *Shadow Chasing* (2 August 2024), <https://shadowchasing.substack.com/p/dylan-in-cincinnati-november-2019>.

- “Dylan in Cincinnati: July 2013.” *Shadow Chasing* (15 July 2024), <https://shadowchasing.substack.com/p/dylan-in-cincinnati-july-2013>.
- “Dylan Lit: Dana Spiotta (Part 2, *Stone Arabia*).” *Shadow Chasing* (1 July 2024), <https://shadowchasing.substack.com/p/dylan-lit-dana-spiotta-3f8>.
- “Dylan Lit: Dana Spiotta (Part 1, *Eat the Document*).” *Shadow Chasing* (25 June 2024), <https://shadowchasing.substack.com/p/dylan-lit-dana-spiotta>.
- “Dylan in Cincinnati: August 2012.” *Shadow Chasing* (3 June 2024), <https://shadowchasing.substack.com/p/dylan-in-cincinnati-august-2012>.
- “Dylan in Cincinnati: November 2010.” *Shadow Chasing* (16 May 2024), <https://shadowchasing.substack.com/p/dylan-in-cincinnati-november-2010>.
- “Gender Performance, Part 3: Gorgeous George.” *Shadow Chasing* (1 May 2024), <https://shadowchasing.substack.com/p/gender-performance-part-3>.
- “Gender Performance, Part 2: Ricky Nelson.” *Shadow Chasing* (26 April 2024), <https://shadowchasing.substack.com/p/gender-performance-part-2>.
- “Gender Performance, Part 1: Johnnie Ray.” *Shadow Chasing* (21 April 2024), <https://shadowchasing.substack.com/p/gender-performance-part-1>.
- “Poem to Joanie: Liner Notes to *Joan Baez in Concert, Part 2*.” *Shadow Chasing* (9 March 2024), <https://shadowchasing.substack.com/p/poem-to-joanie>.
- “Dylan in Cincinnati: November 2001.” *Shadow Chasing* (18 February 2024), <https://shadowchasing.substack.com/p/dylan-in-cincinnati-november-2001>.
- “Dylan + Art: The Gaze (Part 2, Looking).” *Shadow Chasing* (30 January 2024), <https://shadowchasing.substack.com/p/dylan-art-the-gaze-ebd>.
- “Dylan + Art: The Gaze (Part 1, Bodies).” *Shadow Chasing* (20 January 2024), <https://shadowchasing.substack.com/p/dylan-art-the-gaze>.
- “Dylan + Art: Rodin.” *Shadow Chasing* (2 January 2024), <https://shadowchasing.substack.com/p/dylan-art-rodin>.
- “Dylan in Cincinnati: July 2000.” *Shadow Chasing* (26 December 2023), <https://shadowchasing.substack.com/p/dylan-in-cincinnati-july-2000>.
- “Dylan in Cincinnati: July 1999.” *Shadow Chasing* (8 November 2023), <https://shadowchasing.substack.com/p/dylan-in-cincinnati-july-1999>.
- “To Hell and Back: Bob Dylan & Anais Mitchell’s Underworld Songs (Part 3: *Rough and Rowdy Ways & Shadow Kingdom*).” *Shadow Chasing* (24 October 2023), <https://shadowchasing.substack.com/p/to-hell-and-back-bob-dylan-and-anais-6c0>.
- “To Hell and Back: Bob Dylan & Anais Mitchell’s Underworld Songs (Part 2: *Hadestown*).” *Shadow Chasing* (21 October 2023), <https://shadowchasing.substack.com/p/to-hell-and-back-bob-dylan-and-anais-25b>.
- “To Hell and Back: Bob Dylan & Anais Mitchell’s Underworld Songs (Part 1: *Blonde on Blonde*).” *Shadow Chasing* (17 October 2023), <https://shadowchasing.substack.com/p/to-hell-and-back-bob-dylan-and-anais>.
- “Dylan in Cincinnati: February 1998.” *Shadow Chasing* (21 September 2023), <https://shadowchasing.substack.com/p/dylan-in-cincinnati-february-1998>.
- “Dylan in Cincinnati: November 1992.” *Shadow Chasing* (31 August 2023), <https://shadowchasing.substack.com/p/dylan-in-cincinnati-november-1992>.
- “Dylan in Cincinnati: August 1989.” *Shadow Chasing* (10 August 2023), <https://shadowchasing.substack.com/p/dylan-in-cincinnati-august-1989>.
- “Dylan in Cincinnati: June 1988.” *Shadow Chasing* (24 July 2023),

- <https://shadowchasing.substack.com/p/dylan-in-cincinnati-june-1988>.
- “Dylan in Cincinnati: November 1981.” *Shadow Chasing* (6 July 2023), <https://shadowchasing.substack.com/p/dylan-in-cincinnati-november-1981>.
- “One Great Cover: Nina Simone’s ‘Just Like a Woman.’” *Cover Me* (27 June 2023), <https://www.covermesongs.com/2023/06/one-great-cover-nina-simones-just-like-a-woman.html>.
- “Just Like Nina Simone’s Blues.” *Shadow Chasing* (20 June 2023), <https://shadowchasing.substack.com/p/just-like-nina-simones-blues>.
- “Dylan in Cincinnati: October 1978.” *Shadow Chasing* (9 June 2023), <https://shadowchasing.substack.com/p/dylan-in-cincinnati-october-1978>.
- “Foster & Poe & Dylan.” *Shadow Chasing* (2 June 2023), <https://shadowchasing.substack.com/p/foster-and-poe-and-dylan>.
- “Dylan in Cincinnati: November 1965.” *Shadow Chasing* (7 May 2023), <https://shadowchasing.substack.com/p/dylan-in-cincinnati-november-1965>.
- “Dylan in Cincinnati: March 1965.” *Shadow Chasing* (23 April 2023), <https://shadowchasing.substack.com/p/dylan-in-cincinnati-march-1965>.
- “Dylannati: Introduction to Series on Dylan in Cincinnati.” *Shadow Chasing* (10 April 2023), <https://shadowchasing.substack.com/p/dylannati>.
- “Creole Trilogy: *Yellow Moon*, *Oh Mercy*, and *Acadie*.” *Shadow Chasing* (20 March 2023), <https://shadowchasing.substack.com/p/creole-trilogy>.
- “Witchy Women & Sketchy Men: Gender Dynamics in *The Philosophy of Modern Song*.” *Shadow Chasing* (21 February 2023), <https://shadowchasing.substack.com/p/witchy-women-and-sketchy-men>.
- “Ultrasound: *Time Out of Mind* in utero.” *Shadow Chasing* (2 February 2023), <https://shadowchasing.substack.com/p/ultrasound>.
- “Dylan & Obama: Speaking in Tongues.” *Shadow Chasing* (17 January 2023), <https://shadowchasing.substack.com/p/dylan-and-obama>.
- “Dylan’s Holy Outlaws.” *Shadow Chasing* (1 January 2023), <https://shadowchasing.substack.com/p/dylans-holy-outlaws>.
- “Gypsy Dylan.” *Shadow Chasing* (20 December 2022), <https://shadowchasing.substack.com/p/gypsy-dylan>.
- “The Art of the Unsaid in Dylan’s *The Philosophy of Modern Song*.” *Shadow Chasing* (10 December 2022), <https://shadowchasing.substack.com/p/the-art-of-the-unsaid-in-dylans-the>.
- “Come You Whiffenpoofs of War.” *The Dylantantes* (22 November 2022), <https://thedylantantes.substack.com/p/come-you-whiffenpoofs-of-war>.
- “Slow Trolley Coming.” *Flagging Down the Double E’s* (14 August 2022), <https://dylanlive.substack.com/p/slow-trolley-coming-by-graley-herren>.

Newsletter Editions

Editor for ten bi-annual issues of *The Beckett Circle*, Fall 2007 (30.2)-Spring 2012 (35.1)

Reviews

Review of August Wilson’s *Fences* by Cincinnati Shakespeare Company. *The August Wilson Journal*, vol. 1, no.1, 2019. <https://doi.org/10.5195/awj.2019.23>.

“Magical and Mundane: A Review of Norman Finkelstein’s *Files from the Immanent*

- Foundation.” *Dispatches from the Poetry Wars* (13 March 2018).
<http://dispatchespoetrywars.com/commentary/2018/03/magical-mundane-review-norman-finklesteins-files-immanent-foundation-graley-herren/>.
- Review of “Beckett at MLA 2008.” *The Beckett Circle*, vol. 32, no. 1, 2009, p. 6.
- Review of “Beckett at MLA 2007.” *The Beckett Circle*, vol. 31, no. 1, 2008, pp. 10-11.
- Review of *Stage Fright: Modernism, Anti-Theatricality, and Drama* by Martin Puchner. *Journal of Beckett Studies*, vol. 15, nos. 1-2, 2006, pp. 219-26.
- Review of “Beckett at 100: New Perspectives.” *The Beckett Circle*, vol. 29, no. 1, 2006, pp. 8-10.
- Review of *Comédie / Marin Karmitz / Samuel Beckett* ed. Carol Bourgeois. *The Beckett Circle*, vol. 26, no. 2, 2003, pp. 17-18.
- Review of *Beckett on Tape: Productions of Samuel Beckett’s Work on Film, Video and Audio* by Kees Hessing. *Journal of Beckett Studies*, vol. 6, no. 2, 1997, pp. 111-14.
- Review of *Samuel Beckett: Time and the Self in His Plays* by Lalita Ramakrishna. *Journal of Beckett Studies*, vol. 6, no. 1, 1996, pp. 163-66.

Invited Talks

- “Talkin’ *The Basement Tapes*: A Million \$ Bash Roundtable,” moderated by Jim Salvucci. *The Dylantantes* (23 July 2024), <https://thedylantantes.substack.com/p/talkin-the-basement-tapes-part-1>.
- “Talkin’ *Under the Red Sky*: A Million \$ Bash Roundtable,” moderated by Jim Salvucci. *The Dylantantes* (11 June 2024), <https://thedylantantes.substack.com/p/talkin-under-the-red-sky>.
- “Talkin’ *Masked and Anonymous*: A Million \$ Bash Roundtable,” moderated by Jim Salvucci. *The Dylantantes* (30 April 2024), <https://thedylantantes.substack.com/p/talkin-masked-and-anonymous>.
- “Talkin’ *Street-Legal*: A Million \$ Bash Roundtable,” moderated by Jim Salvucci. *The Dylantantes* (2 April 2024), <https://thedylantantes.substack.com/p/talkin-street-legal>.
- “Talkin’ *‘Love and Theft’*: A Million \$ Bash Roundtable,” moderated by Jim Salvucci. *The Dylantantes* (19 March 2024), <https://thedylantantes.substack.com/p/talking-love-and-theft>.
- “Women Covering Dylan: A Million \$ Bash Roundtable,” moderated by Jim Salvucci. *The Dylantantes* (6 February 2024), <https://thedylantantes.substack.com/p/women-covering-dylan>.
- “‘Ring dancing Christmas carols’: Christmas in the Heart: A Million \$ Bash Roundtable,” moderated by Jim Salvucci. *The Dylantantes* (24 December 2023), <https://thedylantantes.substack.com/p/ring-dancing-christmas-carols-christmas>.
- “Play a Song for Me: A Million \$ Bash Roundtable,” moderated by Jim Salvucci. *The Dylantantes* (12 December 2023), <https://thedylantantes.substack.com/p/play-a-song-for-me>.
- Dreams and Dialogues in Dylan’s Time Out of Mind*, moderated by Peter White. *It’s Alright, Ma (I’m Only Reading): A Bob Dylan Book Club*, <https://www.bobdylanbookclub.com/herren>.
- “Underrated Dylan: A Million \$ Bash Roundtable,” moderated by Jim Salvucci. *The Dylantantes* (31 October 2023), <https://thedylantantes.substack.com/p/underrated-dylan#details>.
- “Memento Mori: Dylan’s Living Legacy,” moderated by Jim Salvucci. *The Dylantantes* (4

- September 2023), https://thedylantantes.substack.com/p/memento-mori-dylans-legacy?utm_source=substack&utm_medium=email#details.
- “The World of Bob Dylan 2023 Postmortem,” moderated by Jim Salvucci. *The Dylantantes* (8 July 2023), https://thedylantantes.substack.com/p/the-world-of-bob-dylan-2023-postmortem?utm_source=substack&utm_medium=email#details.
- “The Definitive Roundtable on *Fragments*,” moderated by Jim Salvucci. *The Dylantantes* (17 March 2023), https://thedylantantes.substack.com/p/the-definitive-roundtable-on-fragments?utm_source=substack&utm_medium=email#details.
- “The Definitive Roundtable on *The Philosophy of Modern Song*,” moderated by Jim Salvucci. *The Dylantantes* (3 January 2023), <https://thedylantantes.substack.com/p/the-definitive-roundtable-on-the#details>.
- “Somnicide: Dream Songs as Murder Ballads in *Time Out of Mind*,” *Time Out of Mind: 25th Anniversary Celebration* (11 September 2022), *Dylan.FM*, <https://dylanfmc.castos.com/podcasts/44253/episodes/s0104-graley-herren-dreams-dialogues-in-dylan39s-time-out-of-mind-1>.
- “New Books on Dylan: A Roundtable Discussion.” Dylan @ 80 Virtual Conference, Tulsa University Institute for Bob Dylan Studies, 2021.
- “Death and Rebirth in Conor McPherson’s *Girl from the North Country*,” Bansha Castle, County Tipperary, 2018.
- “Mourning Becomes Electric: *Hamlet, Eh Joe*, and the Mediation of Loss,” Samuel Beckett’s Debts & Legacies Lecture Series, St. John’s College, Oxford University, 2011.
- “Digitally Unmastered Beckett,” Samuel Beckett’s Debts & Legacies Lecture Series, Regents Park College, Oxford University, 2008.
- “Samuel Beckett’s *Triple Play*,” Humanities Division Speakers Series, University of Jacksonville, Jacksonville, FL, 2003.

Conference Presentations

- “Gender Performance in *The Philosophy of Modern Song*,” Bob Dylan – Questions on Masculinity Symposium, Odense, Denmark, 2024.
- “To Hell and Back: Anaïs Mitchell, Bob Dylan, and Songs of the Underworld,” Comparative Drama Conference, Orlando, FL, 2024.
- Moderator for “Comparative Dylan, Comparative Drama Conference, Orlando, FL, 2024.
- Moderator for “*Hadestown* I & II,” Comparative Drama Conference, Orlando, FL, 2024.
- “Mr. Tambo & Mr. Bones, Play a Song for Me: Foster & Poe in Dylan’s ‘Nelly Was a Lady’ Chapter,” World of Bob Dylan Conference, Tulsa, OK, 2023.
- “Beckett and Bartleby,” Comparative Drama Conference, Orlando, FL, 2023.
- Moderator for “Wilde/Kaufman,” Comparative Drama Conference, Orlando, FL, 2023.
- Moderator for “Political Drama,” Comparative Drama Conference, Orlando, FL, 2023.
- “The Prospero of Wonderland; or, Miranda Carroll, Author of *Station Eleven*,” Comparative Drama Conference, Orlando, FL, 2021.
- Moderator for “Shakespeare in Fiction,” Comparative Drama Conference, Orlando, FL, 2021.
- Moderator for “Adaptations of Beckett,” Comparative Drama Conference, Orlando, FL, 2021.
- “Young Goodman Dylan: *Chronicles* at the Crossroads,” World of Bob Dylan Conference, Tulsa, OK, 2019.
- “A Dream Deferred: Waiting for Moses in Antoinette Nwandu’s *Pass Over*,” Comparative Drama Conference, Orlando, FL, 2019.

Moderator for “Musicals,” Comparative Drama Conference, Orlando, FL, 2019.

Moderator for “Silence and the Unsayable,” Comparative Drama Conference, Orlando, FL, 2019.

“‘Dark Cloud Rising’: Bruce Springsteen’s Dark Night of the Soul in *Darkness on the Edge of Town*,” Bruce Springsteen’s *Darkness on the Edge of Town: An International Symposium*, Long Branch, NJ, 2018.

“Death and Resurrection in Conor McPherson’s *Girl from the North Country*,” Comparative Drama Conference, Orlando, FL, 2018.

Moderator for “Adaptations,” Comparative Drama Conference, Orlando, FL, 2018.

Moderator for “Challenging Dramatic Genres,” Comparative Drama Conference, Orlando, FL, 2018.

“The Ideal and the Real: Beckett’s Collaborations with SDR,” Comparative Drama Conference, Orlando, FL, 2017.

Moderator for “Emerging Scholars on Beckett,” Comparative Drama Conference, Orlando, FL, 2017.

Moderator for “The Musical,” Comparative Drama Conference, Orlando, FL, 2017.

Moderator for “American Masters: Wilson and Miller,” Comparative Drama Conference, Orlando, FL, 2017.

Moderator for “Arabic and Nigerian Depictions,” Comparative Drama Conference, Orlando, FL, 2017.

“Subterranean Shakespeare Blues: *King Lear* and ‘Tears of Rage,’” Comparative Drama Conference, Baltimore, MD, 2016.

“Teaching Tips for Paula Vogel’s *How I Learned to Drive*,” Comparative Drama Conference, Baltimore, MD, 2016.

Moderator for “Bob Dylan and Drama” Panel, Comparative Drama Conference, Baltimore, MD, 2016.

Moderator for “20th Century Dramatists and Their Legacies,” Comparative Drama Conference, Baltimore, MD, 2016.

Moderator for “Medieval Plays and Their Contemporary Incarnations” Panel, Comparative Drama Conference, Baltimore, MD, 2016.

“The Twilight’s Last Gleaming: Dialogues and Debts in Dylan’s ‘Chimes of Freedom,’” Midwest Popular Culture Association Conference, Cincinnati, OH, 2015.

“Beckett at the Bates Motel: *Eh Joe* and *Psycho*,” Comparative Drama Conference, Baltimore, MD, 2015.

Moderator for “Highly Theoretical Theater” Panel, Comparative Drama Conference, Baltimore, MD, 2015.

Moderator for “Samuel Beckett” Panel, Comparative Drama Conference, Baltimore, MD, 2015.

“*Love-Lies-Bleeding*: Self-Portrait of the Artist as a Dying Man,” Comparative Drama Conference, Baltimore, MD, 2014.

“Teaching the Conclusion of August Wilson’s *Fences*,” Comparative Drama Conference, Baltimore, MD, 2014.

Organizer and Moderator for “Art, Death, and Undeath in Don DeLillo’s *Love-Lies-Bleeding*” Panel, Comparative Drama Conference, Baltimore, MD, 2014.

Moderator for “Beckett and Pinter” Panel, Comparative Drama Conference, Baltimore, MD, 2014.

Moderator for “Contemporary American Drama” Panel, Comparative Drama Conference,

Baltimore, MD, 2014.

“Don DeLillo’s Art Stalkers,” South Atlantic Modern Language Association, Atlanta, GA, 2013.

“A Womb with a View: Beckett’s *Film* as Regression Fantasy,” Comparative Drama Conference, Baltimore, MD, 2013.

Moderator for “Beckett” Panel, Comparative Drama Conference, Baltimore, MD, 2013.

Moderator for “‘Which Theatre Is the Absurd One?’: An Albee Retrospective 50 Years Later” Panel, Comparative Drama Conference, Baltimore, MD, 2013.

“Becoming Beckett: Revelations from the Letters,” Comparative Drama Conference, Baltimore, MD, 2012.

Moderator for “A Conversation with Paula Vogel” [live on-stage interview], Comparative Drama Conference, Baltimore, MD, 2012.

Organizer and Moderator for “Re-Circulating Beckett” Panel, Comparative Drama Conference, Baltimore, MD, 2012.

Moderator for “Performance as Preservation” Panel, Comparative Drama Conference, Baltimore, MD, 2012.

“Flying Man and Falling Man: Remembering and Forgetting 9/11,” Comparative Drama Conference, Los Angeles, CA, 2011.

Organizer and Moderator for “Mediating Memories of 9/11 through Performance and Spectacle” Panel, Comparative Drama Conference, Los Angeles, CA, 2011.

Moderator for “Re-Imagining the British Stage” Panel, Comparative Drama Conference, Los Angeles, CA, 2011.

“Biographical and Shakespearean Sources for Beckett’s *Eh Joe*,” Comparative Drama Conference, Los Angeles, CA, 2010.

Organizer and Moderator for “Comparative Hamlet” Panel, Comparative Drama Conference, Los Angeles, CA, 2010.

Respondent for Mary Trotter’s *Modern Irish Theatre*, “Author Meets Critics” Panel Discussion, Comparative Drama Conference, Los Angeles, CA, 2010.

“Political (Ab)Uses of *Waiting for Godot*,” Roundtable Discussion on Theater as a Political Forum for Human Rights, South Atlantic Modern Language Association Annual Convention, Atlanta, GA, 2009.

“Teaching Literature and the Arts as Study Abroad in Ireland,” American Conference on Irish Studies Annual Convention, Galway, Ireland, 2009.

“How I Learned to Mourn: Narrating and Witnessing Trauma in Paula Vogel’s *How I Learned to Drive*,” Comparative Drama Conference, Los Angeles, CA, 2009.

“Drama & the Moral Imagination: Principles and Application,” Comparative Drama Conference, Los Angeles, CA, 2009.

Moderator for “Absurd Drama” Panel, Comparative Drama Conference, Los Angeles, CA, 2009.

“The Return of the Repressed Mother in W.G. Sebald’s Novels,” International W.G. Sebald Conference, Norwich, England, 2008.

“Godot Arrives in New Orleans,” Comparative Drama Conference, Los Angeles, CA, 2008.

Organizer and Moderator for “Understanding Beckett” Panel, Comparative Drama Conference, Los Angeles, CA, 2008.

Moderator for “Shakespeare Stripped,” Comparative Drama Conference, Los Angeles, CA, 2008.

Moderator for “New Approaches to *Endgame*” Panel, Modern Language Association Annual Convention, Chicago, IL, 2008.

“Samuel Beckett’s *Quad: Eff It (in Color)*,” Comparative Drama Conference, Los Angeles, CA, 2007.

Organizer and Moderator for “Re-Viewing Beckett on Screen” Panel, Comparative Drama Conference, Los Angeles, CA, 2007.

Moderator for “Documenting Irish Theater” Panel, Comparative Drama Conference, Los Angeles, CA, 2007.

Moderator for “20th Century Stagings of Meaning” Panel, Comparative Drama Conference, Los Angeles, CA, 2007.

“‘The best’s to come’: Reconsidering the Suicidal Fantasy of *Eh Joe*,” Comparative Drama Conference, Los Angeles, CA, 2006.

Organizer and Moderator for “Staging Beckett for the New Century” Panel. Comparative Drama Conference. Los Angeles, CA. 2006.

“Repeat Beckett: Adapting *Play* from Stage to Screen,” Beckett at 100: New Perspectives, Tallahassee, FL, 2006.

“Beckett’s Film Adaptation of *Play*,” Comparative Drama Conference, Los Angeles, CA, 2005

Organizer and Moderator for “Beckett on the Boundaries” Panel, Comparative Drama Conference, Los Angeles, CA, 2005.

Moderator for “Tennessee Williams” Panel, Comparative Drama Conference, Los Angeles, CA, 2005.

Moderator for “Caryl Churchill, Gertrude Stein, Theory and Technology” Panel, Comparative Drama Conference, Los Angeles, CA, 2005.

“Menagerie à Trois: Surrogate Love in *The Glass Menagerie*,” Comparative Drama Conference, Columbus, OH, 2004.

Moderator for “The Absurd Revisited” Panel, Comparative Drama Conference, Columbus, OH, 2004.

Moderator for “Beckett Criticism and Scholarship” Panel, Samuel Beckett: A Celebration, Newark, DE, 2003.

“*Play* Again...Sam?: Minghella Adapts Beckett,” Comparative Drama Conference, Columbus, OH, 2003.

“Samuel Beckett’s Agony in the Garden,” Comparative Drama Conference, Columbus, OH, 2002.

“The Diluted Lesson of Babi Yar in D. M. Thomas’s *The White Hotel*,” Twentieth-Century Literature Conference, Louisville, KY, 2002.

Organizer and Moderator for “Ohio Reprise: Celebrating the 20th Anniversary of *Ohio Impromptu*” Panel, Comparative Drama Conference, Columbus, OH, 2001.

“Ghost Duet, or Krapp’s First Videotape,” Beckett in Berlin 2000, Berlin, Germany, 2000.

“Facing the Darkness: Interrogations across Genre in Samuel Beckett’s *What Where*,” Comparative Drama Conference, Columbus, OH, 2000.

“Vera Icon: Original and Copy in Samuel Beckett’s *Nacht und Träume*,” Modern Language Association Annual Convention, Chicago, IL, 1999.

“Captured on Film: Predatory Perception in Samuel Beckett’s *Film*,” Cinema and the City International Film Conference, Dublin, Ireland, 1999.

“The Foul Rag and Bone Shop of Television: Beckett’s *...but the clouds...* and Yeats’s ‘The Tower,’” Comparative Drama Conference, Gainesville, FL, 1998.

Moderator for “Race and Gender in Film” Panel, Florida State University Annual Conference on Literature & Film, Tallahassee, FL, 1998.

- “Beckett’s Tele(re)vision: From *Eh Joe* to *Ghost Trio*,” South Atlantic Modern Language Association, Atlanta, GA, 1997.
- “Beckett’s Prism-House of Language: From *Worstward Ho* to *Quad*,” Comparative Drama Conference, Gainesville, FL, 1997.
- Moderator for “Avant-Garde Auteurs” Panel, Florida State University Annual Conference on Literature & Film, Tallahassee, FL, 1997.
- “Theater Dead Theatrically: Creating Endings for Beckett’s *Endgame*,” Carolinas Symposium on British Studies, Myrtle Beach, SC, 1996.
- “Performing Ideology and Dialectics in Brecht’s *Galileo*,” Comparative Drama Conference, Gainesville, FL, 1996.
- Organizer and Moderator for “Contemporary Perspectives on Renaissance Drama” Panel, Florida State University Annual Conference on Literature & Film, Tallahassee, FL, 1996.
- “Filming Faustus: Richard Burton’s Approach to *Doctor Faustus*,” Florida State University Annual Conference on Literature & Film, Tallahassee, FL, 1996.
- “Joseph Conrad and Norman Douglas: An Unlikely Literary Relationship,” Conrad’s Century: The Past and Future Splendour, Kent, OH, 1995.
- “Hopkins’ Anxiety of Influence from Browning,” Louisiana State University Graduate Conference on Languages and Literature, Baton Rouge, LA, 1995.
- “How Mad Is ‘The Mad Mother’?,” Florida State University Annual Conference on Literature & Film, Tallahassee, FL, 1995.
- “The Mythological Quest in Sam Shepard’s *Buried Child*,” Association for Theatre in Higher Education Annual Conference, Chicago, IL, 1994.
- “Willis Richardson and the Evolution of an African-American Drama,” Florida State University Annual Conference on Literature & Film, Tallahassee, FL, 1994.

Interviews

- “What Is It About Bob Dylan?: Interview with Graley Herren” (16 August 2022), moderated by Jim Salvucci, *The Dylantantes*, https://thedylantantes.substack.com/p/interview-with-graley-herron?utm_source=substack&utm_medium=email#details.
- “Dreams and Dialogues in Dylan’s *Time Out of Mind*: A Conversation with Graley Herren, Part II” (27 November 2021), moderated by Marco Zoppas, *Mythologies in Comparison*, <https://medium.com/mitologie-a-confronto/dreams-and-dialogues-in-dylans-time-out-of-mind-bc6b6612410>.
- “From Don DeLillo to Bob Dylan: An Interview with Graley Herren” (18 September 2020), moderated by Marco Zoppas, *Mythologies in Comparison*, <https://medium.com/mitologie-a-confronto/from-don-delillo-to-bob-dylan-5fbde12dbb1c>.
- Discussion of Samuel Beckett’s *Waiting for Godot* (September 2008), moderated by Nancy Leahy, Tipperary Midwest Community Radio (104.8 FM).

Xavier English Department Service

- Department Chair, 2013-19, 2022
- Department Rank & Tenure Committee, Chair, 2022-Present
- Department Promotion Committee, Chair, 2022-Present
- Senior Mentor for Junior Faculty (Nate Windon), Spring 2023-Present
- Senior Thesis Assessment Team, 2024-Present
- Screening Committee for African American/Diasporic Literature, Chair, 2023

Screening Committee for Teaching Professor, Member, 2023
Subcommittee for Tenure and Promotion Criteria Revisions, Chair, 2021
Screening Committee for 19th Century Americanist, Member, 2021
Screening Committee for Professional/Technical Writing Hire, Member, 2017
Writing Concentration Task Force, Member, 2017
Screening Committee and Interview Team for Administrative Assistant, Member, 2016
Screening Committee for American Hire, Member, 2013
Senior Seminar Paper Assessment Team, Member, 2013
Screening Committee for Victorian Hire, Member, 2012
Subcommittee for Revising Department Criteria for Tenure & Promotion, Chair, 2012
Senior Mentor for Junior Faculty (Niamh O'Leary), 2010-16
Screening Committee for British Romanticism Hire, Member, 2010
Interview Team for Shakespeare Hire, Member, 2009
M.A. Thesis Advisor for Chelsie Hoskins (2010) and Courtney Anthony (2016)
M.A. Thesis Co-Advisor (with Jodi Wyett) for Kathy Hahn (2006)
M.A. Thesis Secondary Reader for Gary Blahnik (2004) and Libby Beiting (2012)
Mentor for Junior Faculty (Kara Northway), 2004-08
Sigma Tau Delta (international English honor society), Advisor, 2003-05
Interview Team, Rhetoric & Composition Hire, 2002
Screening Committee and Interview Team, Eighteenth-Century Literature Hire, 1999
Academic Advisor for English majors, 1999-Present
English Club, Co-Advisor, 1998-2001

Xavier College and University Service

Theatre Department Rank & Tenure Committee for Stephen Skiles, Member, 2023
College Rank and Tenure Criteria Task Force, Member, 2021
Fortin Award Selection Committee, Member, 2018-21, 2023; Chair, 2019
Diversity and Inclusion Teaching Academy, Member, 2018-19
Focus Group on Managerial Accounting System, 2018-19
College Leadership, Decision-Making, and Communication Task Force, Member, 2018
Introduction to Online Course Design, Member, Fall 2017
Theatre Department Rank & Tenure Committee for Stephen Skiles, Member, 2016
Search Committee for Administrative Assistant for CAS Dean's Office, Member, 2015
First Year Seminar Task Force, Member, 2014-16
Core Curriculum Committee, Member, 2013-16
Rank and Tenure Committee, Member, 2011-14
Search Committee for Executive Director of Career Development, Chair, 2012
Higher Learning Commission Steering Committee, Co-Chair, 2009-11; Self-Study Co-Editor
(with Kathleen Hart), 2009-11
Teaching Orientation Leader, Common Reading Experience, 2009-10
College of Arts and Sciences Curriculum Committee, Member, 2007-10
Phi Beta Kappa National Honor Society, Member, 2006-Present; Treasurer, 2006-08; Secretary,
2016-Present
New Plays Workshop Selection Committee, Member, 2005
Theatre Advisory Board, Member, 2001-12; Chair, 2003-12
Faculty Committee, Member, 2003-06; Chair of Subcommittee on Shared Governance, 2004-06;

Chair of Subcommittee to Review Committees, 2003-04
University Marketing Committee, Member, 2003-04
An Evening of One-Acts by Samuel Beckett, Dramaturg for Xavier Players, 2003
Mortar Board Society, Advisor, 2001-04
Occasional Papers Committee, Member, 1999-2002

Professional Service

The Dylan Review (peer-reviewed journal), Editorial Board Member, 2023-Present
Comparative Drama Conference, Executive and Editorial Board Member, 2004-Present
Text & Presentation (annual book series with McFarland), Editor, 2012-17; Associate Editor, 2008-11
The Beckett Circle (newsletter for the Samuel Beckett Society), Editor, 2007-12
Samuel Beckett Society, Executive Board Member, 2007-12

Journal of the Midwest Modern Language Association, Manuscript Evaluator, 2022
Bloomsbury (book publisher), Manuscript Evaluator, 2017-Present
Anthem Press (book publisher), Manuscript Evaluator, 2017
Modern Fiction Studies (peer-reviewed journal), Manuscript Evaluator, 2014-Present
Edinburgh University Press (book publishers), Manuscript Evaluator, 2013-Present
The Lion and the Unicorn (tri-annual journal), Manuscript Evaluator, 2012
Limit(e) Beckett (electronic journal), Manuscript Evaluator, 2009
Palgrave Macmillan (book publisher), Manuscript Evaluator, 2008-Present
W.W. Norton (book publisher), Manuscript Evaluator, 2008
Journal of Beckett Studies (peer-reviewed journal), Assistant Editor, 1996-98; Manuscript Evaluator, 2003-Present
Twentieth Century Literature (peer-reviewed journal), Manuscript Evaluator, 2000-Present
Penguin Books (book publisher), Bibliographer, 1997-98

Alfred University, Promotion External Evaluator for Robert Reginio, 2018
University of San Francisco, External Review of English Department, 2017
East Tennessee State University, Promotion External Evaluator for Katherine Weiss, 2015.
Loyola University Maryland, Tenure and Promotion External Evaluator for Natka Bianchini, 2014
Loyola Marymount University, Promotion External Evaluator for Kelly Younger, 2010
St. Mary's University (Nova Scotia), Tenure and Promotion External Evaluator for Seán Kennedy, 2008
Drake University, Tenure and Promotion External Evaluator for Craig Owens, 2008

Cincinnati Community Service

Know Theatre of Cincinnati (local theater group with an emphasis on multicultural issues), Executive Board Member, 2001-08; Chair of Grants Committee, 2005-07
Renegade Garage Players (drama group for people with disabilities), Community Liaison, 1999-2000
World Affairs Council of Cincinnati, Orientation Leader for Irish Literature, 1999

Cincinnati Community Presentations

“Bob Dylan’s ‘Every Grain of Sand,’” Spirituality and the Arts: Faculty Roundtable, McDonald Library, 2023.
 College of Arts and Sciences New Book Celebration, McDonald Library, 2023.
 “The Good, the Bard, and the Ugly” Podcast Discussion on David Tennant’s *Hamlet*, Cincinnati Shakespeare Company, 2020.
 English Department Celebration of Research, McDonald Library, Xavier University, 2019
 Public Reading of Sonnets, Poetry Club, Mercantile Library, 2019
 “Something Is Happening Here” Panel Discussion on Bob Dylan’s *Highway 61 Revisited*, Contemporary Arts Center, 2018
 Opening Remarks, McDonald Library Prize Ceremony, Xavier University, 2018
 “Beckett’s Ireland, Ireland’s Beckett.” Irish Heritage Center of Greater Cincinnati. 2014.
 Discussion Leader for Yeats Poetry, Poetry Club, Mercantile Library, 2012
 Lecture on the Yeats Exhibit from the National Library of Ireland, Irish Heritage Center, 2012
 Induction Address, Phi Beta Kappa Induction Ceremony, Xavier University, 2011
 “Irish Songs of Rebellion and Reconciliation.” Irish Salon. Queen City Club. 2011.
 Convocation Address, Honors Convocation, Xavier University, 2010
 “The 1916 Easter Rising in Literature,” Irish Salon, Queen City Club, 2007
 “The Re-Taking of Christ: Ireland’s Recovery of a Lost Masterpiece by Caravaggio,” Irish Salon, Queen City Club, 2006
 “Painting Influences on Samuel Beckett’s *Nacht und Träume*,” Xavier University Junior Faculty Forum, 2002
 “Samuel Beckett’s Agony in the Garden,” Xavier University Junior Faculty Forum, Xavier University, 2000
 “Yeats’ Reconciliation of Art and Life,” Irish Salon, Queen City Club, 2000
 “W. B. Yeats and the Irish Renaissance,” “Literature of Ireland” Lecture Series, Thomas More College, 2000.
 “Samuel Beckett’s Television Icon,” Xavier University Junior Faculty Forum, 2000
 “The Imaginary Life of W. B. Yeats,” Irish Table, Queen City Club, 2000
 “Inventing Modern Irish Literature,” World Affairs Council of Cincinnati, Northern Kentucky University, 1999

Academic Honors, Awards, and Fellowships

Wheeler Award for Academic Development, Fall 2022
 Xavier University Faculty Development Leave, Fall 2020
 Roger A. Fortin Award for Outstanding Teaching and Scholarship in the Humanities, 2017
 Xavier University Faculty Development Leave, Spring 2013
 President’s Award for Excellence, 2011
 Resolution of Thanks, Xavier University Board of Trustees, 2011
 Xavier University Summer Research Grant, 2011
 Alpha Sigma Nu Teacher of the Year, 2010
 Greater Cincinnati College Consortium “Celebration of Teaching” Honoree, 2010
 Wheeler Award for Academic Development (with George Farnsworth), 2009
 Xavier University Faculty Development Leave, Fall 2005
 McGregor Foundation Fellowship, 2005
 English Club Faculty Appreciation Award, 2005
 Xavier University Summer Research Grant, 2003

Wheeler Award for Academic Development, 2003
Xavier University Summer Research Grant, 2000