

SUSAN HARRIS SMITH
Curriculum Vitae

EDUCATION

- 1967 B.A. (English) Northwestern University
1968 M.A. (English) Northwestern University
1969 “Visiting Scholar,” Lucy Cavendish College, Cambridge University
1979 Ph. D. (English), Northwestern University
Area: Drama as a Genre; Dissertation: “Masks in Modern Drama”

HONORS AND AWARDS

- 1967 B.A. “With Distinction” & English Department Honors
1968 Woodrow Wilson Fellowship
2002 Chancellor’s Distinguished Teaching Award

GRANTS

- 1985 Salzburg Seminar in American Studies, Session 242:
“Contemporary American Literature: New Perspectives”
1986 Lilly Endowment Teaching Fellowship for Assistant Professors
1987 Office of Faculty Development (University of Pittsburgh)
1987 Lilly Endowment Project Development
1987 Faculty of Arts & Sciences Summer Research
1987 Theater Association of Pa. Scriptwriter’s Fellowship
1987 Office of Faculty Development (University of Pittsburgh)
1988 Theater Association of Pa. Augmentation Award
1992 Tennessee Williams Scholarship to Sewanee Writers’s Conference
1993 Univ. of Pittsburgh Infrastructure Computing Grant
1997 English Department Small Grants Fund (book support)
1998 English Department Small Grants Fund (book support)

JOB EXPERIENCE

University of Pittsburgh

- 2015 Professor Emerita
2000–2014 Full Professor, Department of English
1989–99 Associate Professor, Department of English
1985–89 Assistant Professor, Department of English
1980–85 Part-time Lecturer, Department of English
1971–73; 75–78 Part-Time Instructor, Department of English

Shanghai Foreign Languages Institute

- August 1979–August 1980 Visiting Professor, Department of English

Semester at Sea

Fall 1999

PUBLICATIONS

BOOKS:

Plays in American Periodicals: 1890–1918. (Palgrave/Macmillan 2007) CHOICE outstanding academic book of the year. Reissued in paper 2012.

The American 1890s: A Cultural Reader. Melanie Dawson, co-editor. (Durham: Duke UP 2000).

American Drama: The Bastard Art. (Cambridge: Cambridge UP 1997) reissued in paper 2007.

Masks in Modern Drama. (U of California P1984)

ARTICLES

“Double-crossing Time: Pinter Roughs Up the Past,” *The Harold Pinter Review* (Vol.1. 2017): 66–75.

“The Iniquitous Aesthete: Margaret Deland’s Velvet Man,” *American Literary Realism* 46:2 (Winter 2014): 158–175.

“Who is/was/are Willy Loman?” *Arthur Miller Journal*: 8:2 (Fall 2013): 43–56.

“*The Emperor Jones* and National Trauma.” *Modern Drama* 52.1 (Spring 2009): 57–72.

“Reading Drama: Plays in American Periodicals 1890–1918.” *Codifying the National Self: Spectators, Actors and the American Dramatic Text*. Barbara Ozieblo and Marc Maufort, eds. (P.I.E.-Peter Lang, 2006): 39–53.

“‘Pinterseque’ in the Popular Press.” *The Pinter Review: Collected Essays 2003 and 2004*. Francis Gillen and Steven Gale, eds. (U of Tampa P, 2004): 103–108.

“Reading the 1890s Through the Periodical Lens.” *American Periodicals* 12 (2002): 115–126.

“Trying to Like Sam Shepard: Or, the Emperor’s New Dungarees.” *Sam Shepard: Between the Margin and the Center. Contemporary Theatre Review*. Vol. 8 (1998): 31–40.

“Inscribing the Body: Lavinia Manon as the Site of Struggle.” *The Eugene O’Neill Review*. Special Issue on O’Neill and Gender. Vol. 19 Nos. 1 & 2. (Spring/Fall 1995): 45–54.

“Contextualizing *Death of a Salesman* as an American Play.” *Approaches to Teaching Miller’s “Death of a Salesman.”* Ed. Matthew Roudané. (NY: MLA 1995): 27–32.

“*Angels Fall: An American Melodrama of Beset Manhood.*” *Lanford Wilson: A Casebook*. Ed. Jackson Bryer. (NY: Garland 1994): 103–118.

“En-Gendering Violence: Twisting ‘Privates’ in the Public Eye.” *Public Issues, Private Tensions: Contemporary American Drama*. Georgia State Literary Studies No. 5. Ed. Matthew Roudané. (NY: AMS Press, 1993): 115–130.

“Actors Constructing an Audience: *Hughie’s* Post-Modern Aura.” *Eugene O’Neill and the Emergence of America Drama*. Ed. Marc Maufort. (Amsterdam: Rodopi, 1989): 169–180.

“Lula Vollmer.” *Notable Women in the American Theatre: A Biographical Dictionary*. Eds. Alice M. Robinson, Vera M. Roberts & Milly S. Baranger. (NY: Greenwood 1989): 890–893.

“Generic Hegemony: American Drama and the Canon.” *American Quarterly* (March 1989): 112–122; 138–140.

“Charles Gordone.” *American Playwrights Since 1945: A Research Survey of Scholarship, Criticism and Performance*. Philip C. Kolin, ed. (NY, Greenwood 1988): 133–141.

“An Interview with Charles Gordone.” *Studies in American Drama, 1945–Present*, Vol. 3 (1988): 123–132. Reprinted in *Speaking on Stage: Interviews with Contemporary American Playwrights*. Ed. Philip Kolin. (University of Alabama Press, 1996): 167–175. Reprinted in *Drama Criticism DC-8*. Ed. Larry Trudeau. (Gale Research 1998)

“Estrangement and Engagement: Sam Shepard’s Dramaturgical Strategies.” *Journal of Dramatic Theory and Criticism*. Vol. III, No. 1 (Fall, 1988): 71–84.

“Ironic Distance and the Theatre of Feigned Madness.” *Theatre Journal*. 39, 1 (March 1987): 51–64.

“Twentieth Century Plays Using Classical Mythic Themes: A Checklist.” *Modern Drama*. 29:1 (March 1986): 110–134.

“The Surrealists’ Window.” *The Dada/Surrealism Review*. 13 (1984): 48–69.

“A Transitional Decade: Higher Education in China in the Eighties.” *China: The Eighties Era*, ed. Norton Ginsburg (Boulder: Westview Press, 1984): 273–283.

“The History of British and American Detective Fiction.” *The Shanghai Foreign Languages Institute Journal* (December 1979): 52–69. Abridged version in Chinese in *A Forest of Translations* (Spring 1980): 162–169.

“*Frankenstein*: Mary Shelley’s Psychic Divisiveness.” *Women and Literature V*, No. 2 (Fall 1977): 42–53.

“Constance Naden: Late Victorian Feminist Poet and Philosopher.” *Victorian Poetry*, XV, No. 4 (Winter 1977): 367–370. Philip E. Smith II, co-author.

“The Case of the Corpse in the Classroom.” *The CEA Critic* XXXVIII, No. 4 (May 1976): 18–22.

“Breton’s ‘Femme et Oiseau,’ an Interpretation.” *The Dada/Surrealism Review* No. 6 (1976): 37–39.

“No Orchids for George Orwell.” *The Armchair Detective* IX, No. 2 (February 1976): 114–115.

“Paul Eluard’s ‘Yves Tanguy,’ an Analysis.” *The Dada/Surrealism Review* No. 5 (1975): 49–52.

“Some Biographical Aspects of *This Side of Paradise*.” *Fitzgerald/Hemingway Annual 1970*: 96–101.

CONFERENCE PRESENTATIONS

“‘The Endless Idiot’: Compressed Time,” Comparative Drama Conference. April 2017
Orlando

“Re-membering Place: Staging Grief,” Comparative Drama Conference. March 2015.
Baltimore

“Double-Crossing Time: Pinter Roughs Up the Past.” Modern Languages Association.
January 2015 Vancouver

“Eugene O’Neill: The Haunted Mind.” Modern Languages Association. January 2015
Vancouver

“Who is/was/are Willy Loman?” Arthur Miller Society. American Literature Association.
May 2013 Boston.

“Experiences of Time.” American Theatre and Drama Society “Works in Progress.”
March 2013 University of Pittsburgh.

“Charting Catastrophic Time.” American Theatre and Drama Society panel “Uncharted
Territories.” American Literature Association. May 2012 San Francisco.

The “Lebanonization” of Kentucky: Robert Schenkkan’s “Waste Land.” 10th
International Spanish Association for American Studies. Alcalá de Henares, Madrid April
2011. “The Backyard of the U.S. Mansion: Critical Readings of Poverty and Wealth in the
United States.”

“Staging Time: Paula Vogel’s Long Ride.” American Theatre and Drama Society panel

“Dramatizing Ideas.” American Literature Association. May 2011 Boston.

“*Everybody’s Shaw.*” Sesquicentennial Shaw: International Bernard Shaw Conference. Brown University (June 8–11, 2006).

“Constructing Americans as Models and Global Citizens: a Consideration of Plays in American Periodicals from 1890 to 1918.” II International Conference on American Theatre and Drama (“Acting America: The Plays and the Players”). University of Málaga, Spain. May 18–20, 2004.

“Pinteresque in the Popular Press.” “Pinter in London.” Harold Pinter Society, London, England (June 15–18, 2000).

“The Role of the Critic.” “Teaching Publics.” Modern Languages Association, San Francisco, Ca., December 28, 1998.

“Playwriting in English Departments.” Playwrights Panel. The Associated Writing Programs conference, Pittsburgh, Pa. March 9–11, 1995.

“Trying to Like Sam Shepard: Or, the Emperor’s New Dungarees.” “Between the Margin and the Centre: An International Shepard Symposium,” Belgian Luxembourg American Studies Association, Brussels, Belgium. May 28–30, 1993.

“Feminism and American Dramatic Realism: Limitations,” Modern Languages Association, Chicago, Ill., December 30, 1990.

“Coprophagites in the Kitchen: *Crimes of the Heartburn*,” American Literature Association Conference, San Diego, Ca., May 31–June 2, 1990.

“Generic Hegemony: American Drama and the Canon” presented at University of Augsburg, May 10, 1990 as part of responsibilities in University of Pittsburgh’s delegation to Augsburg, May 7–May 12, 1990.

“Inscribing the Body: Lavinia Manon as the Site of Struggle” for “Contemporary Critical Perspectives on Eugene O’Neill,” Modern Languages Association, Washington, D.C., December 28, 1989.

“Reclaiming the Subject? Dramatic Discourse Versus Modern Management” for “Modernity, Modernism, and the American Theatre,” American Studies Association, Toronto, Canada, Nov.5, 1989.

“En-gendering Violence: Trashing Mother’s Kitchen,” New Languages for the Stage, The University of Kansas, October 27–29, 1988.

“Actors Constructing an Audience: *Hughie’s* Post-modern Aura,” Conference on Eugene O’Neill and the Emergence of American Drama, Domaine Les Mesures, Han-sur-Lesse,

Belgium, May 20–22, 1988.

“Generic Hegemony: American Drama and the Canon,” Modern Languages Association, December, 1987.

“Estrangement and Engagement in Sam Shepard,” Southeastern Modern Languages Association, Atlanta, October 31–November 3, 1985.

“Hedda in Drag: Charles Ludlam and the American Ibsen Theater,” Comparative Drama Conference, University of Florida, March 28–30, 1985.

“Masks of Madness: The Darkened Mirror,” competitive faculty panel, Louisiana State University Theatre Mardi Gras Symposium, February 14–16, 1985.

“The Need for Masks,” American Imagery Conference on Transformational Images, New York, November 9–11, 1984.

“Is the Reviewer a Critic?” National Ibsen Symposium, Chatham College, Pittsburgh, Pa., August 9–11, 1984.

“Masks of Madness: The Darkened Mirror,” Comparative Drama Conference, University of Florida, March 22–24, 1984.

“Masks: An Overview,” “Academic Session: Masks and the Fantastic in Drama,” for the Fourth International Conference on the Fantastic in the Arts, Florida Atlantic University, March 24–27, 1983.

“A Transitional Decade: Higher Education in China in the Eighties,” Conference on China: The Eighties Era, Session IV, “Science, Education, and the Humanistic Arts,” University of Chicago, November 13–15, 1981.

“A Brief History of British and American Detective Fiction,” for the Shanghai Foreign Languages Institute Symposium, the Shanghai English Club, and Shanghai Normal University, 1979–1980.

PLAYS

Images [“ten-minute”] 1996

Genesis: Take One [“ten-minute”] (1992)

Lego [“ten-minute”] (1992)

Finalist: Actors Theatre of Louisville Ten-Minute Play Contest (1993)

Dead Weight (1989)

Produced: Omaha Magic Theatre, June 21-July 28, 1991.

Produced: Creighton University by Omaha Magic Theatre, March 25, 1992

Finalist: West Coast Ensemble Full-Length Play Competition, 1993

Bella (1989)

Amerikafka (1988)

Staged reading: The Phoenix Ensemble, Ubu Rep, New York, November 2, 1992

Semifinalist SETC New Play Project, Clemson University 1989

Semifinalist Elmira College Original Playwriting Award 1990

Dancers (1987)

Produced: York Little Theatre’s Studio 5, York PA, November 30-December 2, 1990.

Staged reading: Dobama Theatre, Cleveland, December 6, 1987

Finalist: John Gassner Memorial Playwriting Contest, October 1988

Body Language [one act] (1987)

Possession (1987)

Produced: Dobama Theatre, Cleveland, April 25-May 9, 1987

Runner-up: FS Drama Award, 1987

Staged readings:

Dramatic Risks, New York, May 1, 1988

Calliope Theatre Company, Williamstown, MA, June 19, 1988 Playwright’s

Preview Productions, New York, March 20, 1989 Boston Post Road Stage

Company, Westport, Ct., Oct. 24, 1990

Finalist, 1988–89 John Gassner Memorial Playwriting Contest

Then Patty Smiled (1987)

Thresholds (1986)

Honorable Mention: FS Drama Award, 1986

Finalist, 1988–89 John Gassner Memorial Playwriting Contest

Boy: Woyzeck in Black and Blues [one act] (1985)

Routines (1983)

Elizabeth Hardy Talks to Dr. Denneny
(1983) Staged readings:

Playwright's Preview Productions, New York, Oct. 30, 1989.
Detroit Center for the Performing Arts: Eastown Theatre, August 8 & 9, 1990
Roeper Commons Theatre, August 11, 1990

Maria: A Melodrama (1983) *Breakdown* [one act]

(1983) *Fortune's Ice* [one act] (1983)

Living Room (1982)

Staged reading: Boston Post Road Stage Company, Connecticut, November 14, 1989.

3 x 3: A Numerical Revue (1982)

Slide Show [one act] (1982)

The Hammer of Witches (1982)

Sound Systems (1982)

FILMSCRIPT

1987 *Privileges* (with a Theatre Association of Pennsylvania Scriptwriter's Fellowship)

REVIEWS FOR SCHOLARLY JOURNALS

Review of *Performing America: Cultural Nationalism in American Theatre. Text & Presentation* 21 (April 2000): 179–182.

“Jung Blood Must Have its Course.” Review of Bettina Knapp's *Machine, Metaphor, and the Writer: A Jungian View. Theater Three* (Fall 1989). 118–122.

David Rabe by Philip Kolin for *Theater Three* (Fall 1988), 133–135.

The Making of Theatre: From Drama to Performance, by Robert W. Corrigan, *Theatre Journal*, 35:3 (October 1983), 429–430.

Tibetan Inroads, by Stephen Lowe, Royal Court Theatre (London, October 1981), *Theatre Journal*, 34:4 (December 1982), 525–527.

REVIEWS

BOOK REVIEWS: 309 for *The Pittsburgh Press* from 1976 to May 1992

PLAY REVIEWS & Short Theatre Features: 343 for *The Pittsburgh Press* from November 23, 1983 to May 2, 1992.

PLAY REVIEWS FOR WQED-FM, Miles Sunday Arts Magazine: 11 from February 8, 1993 to December 2, 1993.

PROFESSIONAL ORGANIZATIONS

Modern Language
Association American
Drama Society American
Studies Association
American Society for Theatre Research
Theatre Communications Guild
Eugene O’Neill Society

COMMUNITY AND PROFESSIONAL SERVICE

Professional

American Periodicals: Editorial Advisory Board (2007–2012)

Pennsylvania Humanities Council Outside Evaluator (1999 & 2000)

Pennsylvania Humanities Council Commonwealth Speaker (January 1996-December 1997): “Pedaling into the Future: Selling the Bicycle in the 1890’s” and “Theodore Roosevelt’s America: 1890–1900.”

Community

Board of Directors of City Theatre (1994–1999)
Co-Vice President (1996–1997)

Board of Directors of Quantum Theatre (1997–2007; 2015–

Board of Directors of Society for Contemporary Craft (1999–2003)

DEPARTMENT AND UNIVERSITY SERVICE

English Department

Graduate Procedures Committee (2000; 2008; 2013)
Budget Policies Committee (1996–2014)
Honors Committee (Fall 1997–1999)
Literature Committee (1997–2014)
Development Committee (1996–2012)
Personnel Committee (1991–1995)
Sexual Harassment Officer (1991–92; Fall 1994)
Graduate Admissions Committee (1991) Library
Committee (1985–87)

TA/TF Supervisor for Dramatic Imagination 31 (1985-1989; 1991–92)

University

Dean's Budget and Planning Policy Committee (2008–2010)

Chancellor's Distinguished Teaching Award Committee (2003–2006)

Dean's FAS Tenure Council (2000–2003; 2012–2014)

Chair, USX/Toretti Undergraduate Research Award Committee (2000)

Semester at Sea Advisory Board (2000–2003)

CAS Humanities Curriculum Committee (1988–89)

RDF Selection Committee (1990)

Senate Educational Policies Committee (1990–92)

Provost's Advisory Committee (2002)

FAS Faculty Research Grants Committee (1991; Chair 1992; 2000)