

## Amy Muse

Professor, Department of English  
University of St. Thomas  
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### ACADEMIC EMPLOYMENT

2001- **University of St. Thomas**  
Present Professor (2021-present)  
Chair, Department of English (2014-2018)  
Associate Professor (2008-2021)  
Assistant Professor (2001-2008)

Spring 2010 **University of Athens**  
Fulbright Lecturer, Department of English Language and Literature

Spring 2005 **University of Glasgow**  
Visiting Lecturer, Department of English Literature

1999-2001 **University of Minnesota**  
Lecturer, Department of English

### EDUCATION

PhD, English Literature, Auburn University (1999)  
MA, English and American Literature, Washington University-St. Louis (1993)  
BA, Theatre Arts, University of Akron (1987)

### RESEARCH GRANTS & AWARDS

#### External:

Fulbright Lecturing/Research Award, Greece, 2010  
Summer Stipend, National Endowment for the Humanities, 2007

#### Internal:

University Scholars Grant: 2022-2025  
CAS Research in Action Grant: 2020-2021  
Graduate Research Team Grants: 2012, 2017  
Faculty Partnership Grants: 2017, 2019  
Research Grant, 2014  
Maxi Grant, 2008

### PUBLICATIONS

#### BOOKS

*The Drama and Theatre of Annie Baker*, Bloomsbury Methuen Drama. Contracted and in progress.  
*The Drama and Theatre of Sarah Ruhl*, Bloomsbury Methuen Drama, 2018.

*Composing a Civic Life: A Rhetoric and Readings for Inquiry and Action* (with Michael Berndt), Longman, 2003; second edition 2007.

### **EDITING**

*Text & Presentation, 2021* (McFarland & Company, in progress, forthcoming 2023)

*Text & Presentation, 2019* (McFarland & Company, 2020).

(with Efterpi Mitsi, University of Athens), special issue: "Hellenism Unbound," *Synthesis: An Anglophone Journal of Comparative Literary Studies* V (2013).

### **ARTICLES**

"The Alchemy of Influence: Paula Vogel and Sarah Ruhl," *The Theatre of Paula Vogel: Practice, Pedagogy, and Influences*, edited by Lee Brewer Jones. Bloomsbury Methuen Drama. Forthcoming 2022.

"Holding the Dead Close: The Comfort of Ghosts in the Plays of Sarah Ruhl," *Ghostly Demarcations*, edited by Ann Hall and Alan Nadel. Palgrave Macmillan. Forthcoming 2022.

"Sarah Ruhl's 100 Essays I Don't Have Time to Write," *The Routledge Anthology of Women's Theatre Theory and Dramatic Criticism*, edited by J. Ellen Gainor and Catherine Burroughs. Routledge. Forthcoming 2022.

"Encountering a Divine Dance of Solidarity at the Zalongo Monument," *Journal of Greek Media and Culture*, vol. 7, no. 2, December 2021, pp. 153-169.

"Sarah Ruhl's Woolfian Essay-Play vs. The Play of Ideas: Let's Talk About *How to Transcend a Happy Marriage*," *Journal of Dramatic Theory and Criticism*, vol. 34, no. 1, Fall 2019, pp. 29-44.

"A Conversation with Lisa Loomer," *Text & Presentation, 2017*: 1-18.

"Sympathetic Curiosity, Not Voyeurism: David Lindsay-Abaire Takes Up Joanna Baillie's Abandoned Grief Project," *Text & Presentation, 2015*: 198-207.

"Teaching *The Portrait of a Lady* as a Tale of Two Travelers," *Frontiers: The Interdisciplinary Journal of Study Abroad* XXV (Spring 2015). Web.

"Sarah Ruhl's Sex Ed for Grownups," *Text & Presentation, 2014*: 173-183.

"Introduction: The Difficulty of Unbinding Hellenism" (with Efterpi Mitsi), special issue: "Hellenism Unbound," *Synthesis: An Anglophone Journal of Comparative Literary Studies* V (2013).

"Encountering Ali Pasha on the London Stage: No Friend to Freedom?" *Romanticism: The Journal of Romantic Culture & Criticism*. 17.3 (2011): 340-350.

"Portrait of a Lady Hamlet," in *A Tyranny of Documents: The Performing Arts Historian as Film Noir Detective*, ed. Stephen Johnson, *Performing Arts Resources* 28. New York: Theatre Library Association, 2011. 93-100.

"Lifting the Painted Veil: Romantic Drama as Holy Theatre," in *Teaching Romantic Drama*, ed. Thomas C. Crochunis. *Romantic Circles*. May 2011.

"The Great Drama of the Revival of Liberty': Philhellenic Drama of the 1820s," in *Emancipation, Liberation, and Freedom: Emancipation, Freedom: Romantic Drama and Theatre in Britain 1760-1830*, ed. Gioia Angeletti. Monte Università Parma, 2010. 127-146.

"Actresses and the Making of the Modern Hamlet," *Text & Presentation, 2007*: 137-148.

"Nicholas Rowe's *The Tragedy of Jane Shore* Gives Actresses a Hamlet of Their Own," *Restoration and Eighteenth-Century Theatre Research*, 13.2 (Winter 1998): 43-59.

## **REVIEW ESSAYS, BOOK AND PERFORMANCE REVIEWS**

- Hillary Miller's *Drop Dead: Performance in Crisis, 1970s New York* (Northwestern University Press, 2016). *Text & Presentation*, 2018: 195-199.
- Jungle Theater's production of Sarah Ruhl's *The Oldest Boy*. Dir. Sarah Rasmussen. (November 9, 2016). *Theatre Journal* 70 (2018): 101-102.
- Churnjeet Mahn's *British Women's Travel to Greece, 1840-1914: Travels in the Palimpsest* (Ashgate, 2012). *Studies in Travel Writing* 20.4 (2016): 421-422.
- Noah Comet's *Romantic Hellenism and Women Writers* (Palgrave Macmillan, 2013). *SHARP News* (Society of the History of Authorship, Reading, and Publishing) 24.2 (Spring 2015): 12.
- Paul Lorenz and David Roessel, eds., *Americans and the Experience of Delphi* (Somerset Hall Press, 2013). *Phi Beta Kappa Key Reporter*.
- Gonda Van Steen's *Theatre of the Condemned: Classical Tragedy on Greek Prison Islands* (Oxford University Press, 2011). *Phi Beta Kappa Key Reporter*.
- Susan M. Cole and Erin Doherty's *A Sovereign Spectacle: Court Theaters of the Eighteenth Century* (Cambridge, MA: Constellation Productions, Inc., 2011). *Phi Beta Kappa Key Reporter*.
- Judith Pascoe's *The Sarah Siddons Audio Files* (University of Michigan Press, 2011). *Comparative Drama*. 46.1 (Spring 2012): 103-105.
- Brian Arkins' *Irish Appropriation of Greek Tragedy* (Carysfort, 2010). *New Hibernia Review*. 15.4 (Winter 2011): 147-148.
- Gonda Van Steen's *Liberating Hellenism from the Ottoman Empire: Comte de Marcellus and the Last of the Classics* (Palgrave Macmillan, 2010). *Bryn Mawr Classical Review* 6.5.2011.
- Vassiliki Kolocotroni and Efterpi Mitsi's *Women Writing Greece: Essays on Hellenism, Orientalism and Travel* (Rodopi, 2008). *Women's Studies* 40.4 (June 2011).
- Ten Thousand Things Theater Company's production of Beckett's *Endgame*. (February 27, 2009). *The Beckett Circle*. Fall 2009.
- Tony Howard's *Women as Hamlet: Performance and Interpretation in Theatre, Film, and Fiction* (Cambridge UP, 2007). *Comparative Drama* 41.4 (Winter 2007-8): 531-533.
- "Romantic Drama." Annual Review Essay for the *Year's Work in English Studies*, v. 77-87 (1996-2006).
- Stratos Constantinidis's *Modern Greek Theatre: A Quest for Hellenism* (McFarland, 2001), *Modern Greek Studies Yearbook* v. 16/17 (2000/2001).
- Catherine Burroughs's *Closet Stages: Joanna Baillie and the Theater Theory of British Romantic Women Writers* (UPennP, 1997), *British Association for Romantic Studies Bulletin and Review* n.15 (1998).

## **CONFERENCE PRESENTATIONS**

- "Hooked on a Feeling: Encountering Shakespeare in *Hamnet*" (Comparative Drama Conference, Rollins College, Orlando, October 13-15, 2021)
- "Caregiving in an Age of Precarity: The Affective Labor of Playwrights" (Association for Theatre in Higher Education virtual conference, July 23-August 1, 2020)
- "The Zalongo Monument: Where Myth and Art Meet to Convey a Potent Narrative" (Myth & Art Revisited Conference, University of Athens, December 18-19, 2019)
- "Attention-Induced Euphoria; or, Why I Like the Plays of Sarah Ruhl" (Comparative Drama Conference, Rollins College, Orlando, April 4-6, 2019)
- "Essaying the Drama: Sarah Ruhl's *How to Transcend a Happy Marriage* as an Essay Play" (Comparative Drama Conference, Rollins College, Orlando, April 5-7, 2018)
- "Love means acknowledging the reality of the other; but how much reality can we take?" (Comparative Drama Conference, Rollins College, Orlando, April 5-7, 2017)

- “The Dark Side of Europe: Grappling with Difficult Topics While Studying Abroad” (Forum on Education Abroad European Conference, Athens, October 3-5, 2016)
- “Be careful to fix your lens out of focus: Virginia Woolf’s Legacy to Sarah Ruhl” (International Conference on Virginia Woolf, Leeds Trinity University, June 16-19, 2016)
- “The Secret Life of Stage Directions in Sarah Ruhl’s *Dear Elizabeth*” (Comparative Drama Conference, Stevenson University, Baltimore, March 30-April 2, 2016)
- “Sympathetic Curiosities: *Rabbit Hole*’s demonstration of the power of intimate theatre” (Comparative Drama Conference, Stevenson University, Baltimore, March 26-28, 2015)
- “Companions on the Road Less Traveled” (Forum on Education Abroad, New Orleans, March 2015)
- “Strindberg’s Intimacy Issues” (Comparative Drama Conference, Stevenson University, Baltimore, April 3-5, 2014)
- “Byron and the Maids of Athens” (International Byron Conference, King’s College, July 1-6, 2013)
- “Sarah Ruhl’s Sex Ed Course for Grownups” (Comparative Drama Conference, Stevenson University, Baltimore, April 3-5, 2013)
- “Invoking the Presence of the Dance of Freedom” (Comparative Drama Conference, Stevenson University, Baltimore, March 29-31, 2012)
- “Ruined by Rochester” (Interdisciplinary Nineteenth-Century Studies conference, University of Kentucky, March 23-25, 2012)
- Panel Organizer & Moderator, “Questions of Independence in Sydney Owenson’s *Woman; or, Ida of Athens*” (North American Society for the Study of Romanticism, University of Utah/Brigham Young, August 11-14, 2011)
- “The Best Lack All Conviction and Need Melancholic Poetry” (Poetry & Melancholia Conference, University of Stirling, July 7-9, 2011)
- “The Wish-Fulfillment *Hamlet*” (Comparative Drama Conference, Loyola Marymount University, March 24-26, 2011)
- “Roundtable: Performing Eighteenth-Century Comedy.” (Southeastern American Society for Eighteenth-Century Studies, Auburn University, February 14-16, 2008)
- “‘The Great Drama of the Revival of Liberty’: Philhellenic Drama of the 1820s.” (British Association for Romantic Studies/North American Society for the Study of Romanticism, University of Bristol, July 26-29, 2007)
- “Actresses and the Making of the Modern Hamlet” (Comparative Drama Conference, Loyola Marymount University, March 29-31, 2007)
- “‘They Have Marked Me’: The Holy Theatre of Naomi Wallace’s *One Flea Spare*” (Comparative Drama Conference, Loyola Marymount University, March 30-April 1, 2006)
- “Negative Staging: The Grand Failure of *Hamlet*” (Comparative Drama Conference, Ohio State University, April 2004)
- “Discourses on Freedom Staged by Philhellenic Drama” (Comparative Drama Conference, Ohio State University, April 24-26, 2003)
- “Rehearsing Freedom: Byron, Shelley, and Nikolaos Pikkolos’s *The Death of Demosthenes*” (Comparative Drama Conference, Ohio State University, April 26-28, 2001)
- “Physicalizing Argument: Experiencing the Power of Words” (Pedagogy and Theatre of the Oppressed International Conference, June 15-18, 2000)
- “Using Learning Circles for Service Learning Partnerships” (workshop with the Highlander Education and Research Center, May 26-28, 2000)
- “From Civic Inquiry to Social Action: Teaching Composition in the Framework of Citizenship and Public Ethics” (with Michael Berndt and Tim Gustafson; Minnesota Council of Teachers of English, April 28-29, 2000)

- “Acting in Romantic Drama” (Symposium: Romantic Drama in Place: Geography, Scene, Milieu, University of Texas at Austin, April 10-12, 1998)
- “Serious Travesty: The Hamlets of Sarah Siddons and Jane Powell”  
(Southeastern American Society for Eighteenth-Century Studies, March 5-7, 1998).
- “Gothic Terror and Catharsis: Coleridge’s *Remorse* and the Presentation of Consciousness”  
(American Conference on Romanticism, October 3-7, 1996).
- “The Theories and Politics of Henry Fielding’s Dramatic Experiments with Genre/Generic Experiments with Drama” (South Central American Society for Eighteenth-Century Studies, February 1996).
- “‘She-tragedies o’errun the nation’: The Cultural Significance of *Jane Shore*” (MASECS, October 1994).

## TEACHING EXPERIENCE

### UNIVERSITY OF ST. THOMAS

#### **Undergraduate courses:**

- ENGL 110: Intensive Writing
- ENGL 111: Critical Reading and Writing I, emphasis on fiction and nonfiction prose
- ENGL 112: Critical Reading and Writing II, emphasis on poetry and drama
- ENGL 121: Critical Thinking: Literature & Writing
- ENGL 201: Eat, Pray, Love: A Study of Memoir
- ENGL 202: The Play’s the Thing: Drama & Psychology
- ENGL 202: Medical Dramas: Drama & Mental Health
- ENGL 212: British Authors II
- ENGL 220: The Classical Tradition
- ENGL 280: Introduction to English Studies
- ENGL 300: Theory and Practice of Writing
- ENGL 314: Professional Editing
- ENGL 324: Drama: Text and Performance: Twin Cities Theatre Experience
- ENGL 324: Love. Death. Drama.
- ENGL 324: The Healing Art of Drama
- ENGL 361: Shakespeare and the Early Modern Era
- ENGL 361: Bodying Forth Shakespeare (narrative medicine focus)
- ENGL 380: Issues in English Studies
- ENGL 481: Senior Seminar: Theatre and Revolutionary Movements
- ENGL 481: Senior Seminar: Performance and Social Change
- ENGL 481: Senior Seminar: English Majors in the World

#### **Undergraduate research project mentoring:**

- College Women in Crisis: Mental Health and the Campus Novel (Genna Palumbo, 2021)
- The Grief That Binds Us: Storytelling and Ritual as Pathways to Communal Healing (with faculty Bryana French and Bernard Armada and students Allison Bares, Anna Pasno, Peace Olowokere, Abby Hohol, Kyla Krohn, and Amanda Cavanaugh, 2020-2021)
- Drama for Social Change: creation of documentary drama *Somewhere Else Mother* (Nicole Gurgel, 2005)

#### **Study abroad:**

- Performance: Sport, Theatre, Self, and Society in Greece (with Dr. Liz Wilkinson) (January 2022)
- Thirteen Ways of Looking at Rome (Fall 2018)
- Connecting the Ancient and Modern Olympic Games in Greece (with Dr. Liz Wilkinson) (January 2017)

The Seeing Place: Introduction to Theatre in Greece (with Dr. Liz Wilkinson) (January 2015)  
In Byron's Shadow: Romanticizing and Realizing Greece (January 2004, 2006, 2008, 2010, 2013)  
Perceiving Islam in Modern Turkey (with Dr. Adil Ozdemir, Theology) (January 2009, 2011)

**Graduate courses:**

GENG 514: Good Literary Criticism  
GENG 514: Modern American Drama: Staging the Nation  
GENG 514: The Healing Art of Drama  
GENG 522: Global Shakespeare  
GENG 529: Romantic Hellenism  
GENG 590: Shakespeare: Our Contemporary, the Unknowable  
GENG 622: Shakespeare & Co. in the Renaissance Theatre  
GENG 672: Aesthetics & Politics of Drama  
GENG 672: The Public Intellectual and Civic Education  
GENG 672: Tragedy

**Graduate independent studies directed:**

Postmodern Dramaturgy and Performance; Shakespearean Tragedy in Dramatic and Cultural Context; Romantic Hellenism; Byron and Romantic-era Science; Performance Theory; Eugene O'Neill; Lady Morgan and Lord Byron: Philhellenism, Orientalism, Travel, and Questions of Influence; Lady Morgan, Maria Edgeworth, and Questions of the Reception of 19th-Century Irish Women's Writing; Shakespeare & Company in the Renaissance Theatre; Teaching Shakespeare; Historical Phenomenology of Early Modern Drama; Political Uses of Plays in the Contemporary Moment; Drama and Relationality in the Works of Sarah Ruhl and Annie Baker

**Master's essays advised:**

Martha Johnson, "Making Space for Butterflies: Locating *M. Butterfly* as Postmodern Drama"  
Sarah Taffee, "Towards a Poetical-Ethical Imagination Through Theater"  
JoAnn Hawkins, "The Forced Gaze at the Female Corpse: Women as Spectacle in Jacobean Tragedy"  
Kenneth Stern, "Understanding Aegeus in Robinson Jeffers' *Medea*"  
Catherine Ford, "Byron's Corsair as Greece: A Figure of Freedom, or One in Need of Saving?"  
Carolyn Krebs, "Civic Education in the American Literature Classroom"  
Laura Hagemann, "Influencing a New Live Structure: Dynamics Between Internet & Theatre"  
Joe Henkin, "The Theatre of the De-Universal"  
Erin Mulvany, "Desire for the Moon: Eugene O'Neill's Muddling of the Fallen Woman and the Mother"  
Nicole Smith, "'Delight to Move Men to Take that Goodness in Hand': An Analysis of Morality in Sarah Kane's *Blasted*"  
Marie Campbell, "'No freedom left to fight for at home': Sydney Owenson's disillusionment with Union between *The Wild Irish Girl* and *Woman; or, Ida of Athens*"  
Carly Vail, "Embracing Difficulty: Teaching Shakespeare's Language in the High School Classroom"  
Caleb Brooks, *Where the Shadow Meets the Sun*: a full-length play

**UNIVERSITY OF ATHENS**

William Shakespeare

**UNIVERSITY OF GLASGOW**

Honors Tutorial: Shakespeare

## **UNIVERSITY OF MINNESOTA**

EngL 1181: Introduction to Shakespeare

EngL 3231: American Drama

EngC 1014: University Writing and Critical Reading--Emphasis on Citizenship & Public Ethics

EngC 3014: Writing in the Social Sciences

EngC 3606: Literacy and American Cultural Diversity

## **SERVICE TO THE PROFESSION**

Editor, *Text & Presentation* (2019-2023)

Editorial Board member, *Frontiers: The Interdisciplinary Journal of Study Abroad* (2019-present)

Editorial Board member, *Text & Presentation* (2017-present)

Book Review Editor, *Text & Presentation* (2017-2019)

Executive Board member, Comparative Drama Conference (2016-present)

Peer reviewer for Playwrights' Center Jerome Fellowships (2016), Many Voices Fellowships (2017), Core Writers Program (2018, 2022), Many Voices Fellowships (2020)

Planning Committee, International Conference on Romanticism, Minneapolis (Sept. 25-28, 2014)

Peer reviewer for Fulbright Scholars Aegean/Black Sea region (2011-2013)

Peer reviewer for NEH public programs (2020)

Peer reviewer for NEH summer stipends (2011, 2017)

Peer reviewer for NEH summer seminars (2006)

Referee for the *Journal of Dramatic Theory and Criticism*, *Modern Drama*, *Frontiers: The Interdisciplinary Journal of Study Abroad*, *Text & Presentation*, *Studies in Travel Writing*, *The Journal of Modern Greek Studies*, *Literature Compass*, *New Hibernia Review*, *Victorian Periodicals Review*

Referee for Bloomsbury Publishing

## **SERVICE TO THE UNIVERSITY of ST. THOMAS**

Search Committee for Executive Vice President and Provost (2021)

Global Perspectives Advisory Committee (2020-2022)

College of Arts & Sciences Curriculum Committee (2019-2022)

College of Arts & Sciences Strategic Planning Committee (2019-2020)

Faculty Director, Rome Empower Program (Fall 2018, Fall 2022)

Chair, English Department (2014-2018)

Academic Review Committee for International Education (2014-2018; co-chair 2016-2018)

Study Abroad Advisory Committee (2013-2016)

Chair, English Department Major Curriculum Committee (2010-2013)

Faculty Mentor to Assistant Professor Emily James (2012-2014)

Chair, UST Fulbright Interview Committee (2011-2014)

English Department Assessment Committee (2012-2018)

UST board representative to HECUA (2010-2015)

English Department Hiring Committee (2004, 2007, 2012, 2014)

English Department Steering Committee (2010-2012)

Undergraduate Research and Collaborative Scholarship Board (2008-2012)

Faculty Director, Service-Learning (2007-2009)

Service-Learning Advisory Board (2002-2009)

Common Text Committee, English department (2001-2006; Committee Chair, 2006-2009)

Committee for Theater & Film Studies (2008-2009)

Co-coordinator, English Department Colloquium Series (2006-2009)

Václav Havel Civil Society Symposium (2005-2009)

Graduate Committee, English department (2005-2008)

Advisor, Sigma Tau Delta, English department, University of St. Thomas (2002-2004)

Core- And Core-area Review Committee, English department, University of St. Thomas (2003-2005)

ACTC English Majors Conference Committee, University of St. Thomas (2001-2002)

### **MEDIA COVERAGE**

Interviewed in *Specimen Magazine*, Twin Cities Issue 3 (Fall 2012): 22-35.