

Phyllis Rackin

523 Gates Street, Philadelphia 19128

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fax: 215 487 3329

Education:

A.B. Douglass College, 1954

M.A. Auburn University, 1957

Ph.D. University of Illinois, 1962

Dissertation:

"Poetry without Paradox: The Limitations of the New Criticism of the Lyric,"
directed by Murray Krieger

Professional Experience:

Instructor, University of Pennsylvania (1962-64)

Assistant Professor, University of Pennsylvania (1964-75)

Associate Professor, Beaver College (1970-71)

Associate Professor, University of Pennsylvania (1975-90)

Professor, University of Pennsylvania (1990--)

Director, General Honors Program, University of Pennsylvania (1981-83,
1984-86)

Honors:

Leonore Rowe Williams Award (Presented by the Association of Women Faculty
and Administrators at the University of Pennsylvania, 2002)

The Douglass Society, Douglass College, 1994

Distinguished Visiting Scholar, University of North Carolina, Charlotte, 1990

American Council of Learned Societies Fellowship (1988-89)

First Prize in NEMLA Annual Contest for Papers on Women,
Language and Literature (1985)

Lindback Award for Distinguished Teaching (University of Pennsylvania, 1977)

University Fellow (University of Illinois)

Phi Kappa Phi (Auburn University)

Voted one of the 25 Master Teachers of Shakespeare in the last 125
years in a survey of Shakespeare scholars conducted by Professor
Dennis F. Brestensky, begun in connection with an NEH Summer Institute at
the Folger Shakespeare Library.

Bibliography

A) Books:

Shakespeare's Tragedies (New York: Frederick Ungar, 1978); paperback reprint, 1982.

Stages of History: Shakespeare's English Chronicles (Ithaca: Cornell University Press, and London: Routledge, 1990; second printing, Cornell, 1993).

Chapter V, "Historical Kings/ Theatrical Clowns" was reprinted in Shakespeare Criticism Yearbook 1990 (Detroit: Gale Research, 1991), pp. 183-201.

Chapter II, "Ideological Conflict, Alternative Plots, and the Problem of Historical Causation," reprinted in Shakespearean Criticism 60 (Detroit: Gale, 2001) and in Shakespeare's History Plays, ed. R.J. C. Watt (London: Longman, 2002), pp. 76-95.

(with Jean E. Howard) Engendering a Nation: A Feminist Account of Shakespeare's English Histories (London: Routledge, 1997)

Chapter on King John reprinted in Shakespeare's Histories, ed. Joanne Cartwright (Blackwell, 2003)

Chapter on Richard II reprinted in A Shakespeare Reader: Sources and Criticism, ed. Richard Danson Brown and David Johnson (London: Macmillan, 2000), pp. 104-14. and in Shakespeare's History Plays, ed. R.J. C. Watt (London: Longman, 2002), pp.96-112.

"Gender and Nation: Anticipations of Modernity in the Second Tetralogy," reprinted in Shakespeare, Feminism and Gender: Contemporary Critical Essays, ed. Kate Chedgzoy, New York: Palgrave, New Casebooks, 2000, pp. 93-114, and in the Norton Critical Edition of 1 Henry IV, ed. Gordon McMullan (New York: W. W. Norton, 2003).

Shakespeare and Women (Oxford: Oxford University Press, 2005)

The Merry Wives of Windsor: New Critical Essays, co-edited with Evelyn Gajowski (London: Routledge, 2014)

B) Articles:

* = refereed

** = invited

(**) "The Hidden Women Writers of the Elizabethan Theater," The Atlantic, June 8, 2019.

(**) "Close Reading Shakespeare: An Introduction," with Peter Parolin, Early Modern Culture 12 (2017).

(**) "Teaching the Roles of Women in Shakespeare's English History Plays," in Approaches to Teaching Shakespeare's English History Plays, ed. Laurie Ellinghausen (MLA 2017), pp. 107-112.

(**) "Why Feminism Still Matters," in Shakespeare in Our Time, ed. Dymphna Callaghan and Suzanne Gossett (Bloomsbury, 2016), pp. 7-14.

(**) "Afterword," in Historical Affects and the Early Modern Theater, ed. Ronda Arab, Michelle M. Dowd, and Adam Zucker (Routledge, 2015), pp. 220-24.

(**) "Stronger Than We Thought: Revisionist Studies in Women's History," Renaissance Studies 26.3 (June, 2012), 460-65.

(**) "Anonymous was a Woman," in Shakespeare without Boundaries: Essays in Honor of Dieter Mehl, ed. Christa Jansohn, Lena Cowen Orlin, and Stanley Wells (Rowman & Littlefield, 2011), pp. 35-46.

(* , **) "Dated and Outdated: The Present Tense of Feminist Shakespeare Criticism," in Presentism, Gender, and Sexuality in Shakespeare, ed. Evelyn Gajowski (New York: Palgrave Macmillan, 2009), pp. 49-62.

(**) "Henry VI, Part I: A Modern Perspective," in the New Folger Library edition of Henry VI, Part I, ed. Barbara A. Mowat and Paul Werstine (New York: Washington Square Press, 2008), pp. 257-89.

(**) "Our Canon, Ourselves," in Center or Margin: Revisions of the English Renaissance in Honor of Leeds Barroll, ed. Lena Cowen Orlin (Susquehanna, 2006), pp. 91-113.

(**) "Afterword," in Women Players in England, 1500-1660: Beyond the All-Male Stage, ed. Pamela Allen Brown and Peter Parolin (Ashgate, 2005), pp. 315-18.

(**) "Shakespeare's Crossdressing Comedies," in A Companion to Shakespeare, Volume III: The Comedies, ed. Richard Dutton and Jean E. Howard (Blackwell, 2003), pp. 114-36

(**) "English History Plays," in Shakespeare: An Oxford Guide, ed. Stanley Wells and Lena Cowen Orlin (Oxford: Oxford University Press, 2003), pp. 193-211.

(**) "Women's Roles in the Elizabethan History Plays," in The Cambridge Companion to Shakespeare's History Plays, ed. Michael Hattaway (Cambridge: Cambridge University Press, 2002), pp. 71-85.

(**) "The Impact of Global Trade in The Merchant of Venice," Shakespeare Jahrbuch 138 (2002), pp. 73-88.

(**) reprinted in Shakespeare Criticism, vol 113, ed. Michelle Lee (Gale, 2008).

(**) "Staging Women in Shakespeare's Early Histories," University of Michigan Working Papers series (2001).

(**) "What Do You Do With a Woman Warrior?," in the inaugural issue of Early Modern Culture, Spring 2000.

(**) "Misogyny is Everywhere," in A Feminist Companion to Shakespeare, ed. Dymphna Callaghan (Oxford: Blackwell, 2000), pp. 42-56.

(**) reprinted in The Wadsworth Anthology of Drama, fifth edition, ed. W. B. Worthen (New York: Thornton Wadsworth, 2007).

(**) "Staging the Female Body: Maternal Breastfeeding and lady Macbeth's 'Unsex me here'," in Corps/ Décors: Femmes, Orgie, Parodie, ed. Catherine Nesci et al. (Amsterdam and Atlanta, Ga.:Rodopi, 1999), pp. 17-29.

(**) "Dating Shakespeare's Women," Shakespeare Jahrbuch 134 (1998), 29-43.

(**) "Sex Me Here," Shakespeare 1.4 (Fall, 1997), 15-17.

(**) "Richard III: A Modern Perspective," in the New Folger Library edition of Richard III, ed. Barbara A. Mowat and Paul Werstine (New York: Washington Square Press, 1996).

(**) "History into Tragedy: The Case of Richard III," in Shakespearean Tragedy and Gender, ed. Shirley Nelson Garner and Madelon Sprengnether (Indiana, 1995).

(**) "Engendering the Tragic Audience: The Case of Richard III," Studies in the Literary Imagination 26 (1993) [special issue on English Renaissance Drama and Audience Response], pp. 47-65.

(**) reprinted in Shakespeare and Gender: A History, ed. Ivo Kamps and Deborah Barker (London and New York: Verso, 1995).

(**) "Historical Difference/Sexual Difference," in Privileging Gender in Early Modern England, Vol. XXIII of Sixteenth Century Essays & Studies ed. Jean R. Brink (Kirksville, Mo., 1993), pp. 37-64.

(**) Reprinted as "Foreign Country: The Place of Women and Sexuality in Shakespeare's Historical World," in Enclosure Acts: Sexuality, Property, and

Culture in Early Modern England, ed. Richard Burt and John Michael Archer (Ithaca: Cornell University Press, 1994), pp. 68-95.

(**, *) "Genealogical Anxiety and Female Authority: The Return of the Repressed in Shakespeare's Histories," in Contending Kingdoms: Historical, Psychological, and Feminist Approaches to the Literature of Sixteenth-Century England and France, ed. Marie-Rose Logan and Peter L. Rudnytsky (Detroit: Wayne State University Press, 1991), p. 323-45.

(**, *) "Patriarchal History and Female Subversion in King John," in King John: New Perspectives, ed. Deborah Curren-Aquino (Newark: University of Delaware Press, 1989), pp. 65-82.

(*) "Temporality, Anachronism, and Presence in Shakespeare's English Histories," Renaissance Drama n.s. 17 (May 1987), pp. 140-175.

(*) "Androgyny, Mimesis, and the Marriage of the Boy Heroine on the English Renaissance Stage," PMLA 102 (January 1987), 29-41.

(**) Reprinted in Gender and Literary Theory, ed. Elaine Showalter (Routledge, 1989).

(**) Reprinted in Shakespeare and Gender, ed. Stephen Orgel and Sean Keilin (New York and London: Garland, 1999), pp. 53-66.

(*) "The Role of the Audience in Shakespeare's Richard II," Shakespeare Quarterly (Autumn, 1985), 262-81 (lead article).

(**, *) "Anti-Historians: Women's Roles in Shakespeare's Histories," Theatre Journal 37 (October, 1985), 329-44.

(**, *) Reprinted in In Another Country: Feminist Perspectives in Renaissance Drama, ed. Dorothea Kehler and Susan Baker (London: Scarecrow, 1991)

(**) Reprinted in Performing Feminisms, ed. Sue-Ellen Case (Baltimore: Johns Hopkins, 1990).

(**) Partially reprinted in the Signet Classic edition of the Henry VI plays, ed. Lawrence V. Ryan (New York: Penguin, 1989).

(**) Partially reprinted in Shakespearean Criticism: Excerpts from the Criticism of William Shakespeare's Plays and Poetry, from the First Published Appraisals to Current Evaluations, Vol. 9, ed. Mark W. Scott (Detroit: Gale Research, 1989).

(**) Partially reprinted in Major Literary Characters: Joan of Arc (New York: Chelsea House)

(*) Coriolanus: Shakespeare's Anatomy of Virtus, Modern Language Studies, XIII (Spring, 1983), pp. 68-79.

(**) Reprinted in Shakespearean Criticism, Vol. 9 (1989).

(*) "Shakespeare's Boy Cleopatra, the Decorum of Nature, and the Golden World of Poetry," PMLA, 87 (March, 1972), 201-212.

(**) Reprinted in Shakespearean Criticism, Vol. 6 (1987).

(**) Reprinted in Antony and Cleopatra: Contemporary Critical Essays, ed. John Drakakis (London: Macmillan, 1994), pp. 78-100.

(**) Reprinted in Shakespearean Criticism Vol.27 (1995).

(*) "Delusion as Resolution in King Lear," Shakespeare Quarterly XXI (Winter 1970), 29-34.

(**) Partially reprinted in Twentieth-Century Interpretations of King Lear, ed. Janet Adelman (Englewood Cliffs, New Jersey: Prentice-Hall, 1978).

(*) "Hulme, Richards, and the Development of Contextualist Poetic Theory," JAAC, XXV (Summer, 1967), 413-425.

(*) "Recent Misreadings of 'Break, Break, Break' and their Implications for Poetic Theory," JEGP, LXV (April, 1966), 217-228 (lead article).

(*) "Tennyson's Art that Conceals Itself," The CEA Critic, XXVIII (January, 1966).

(**) "The Pride of Shakespeare's Brutus," The Library Chronicle, XXXII (Winter, 1966), 18-30.

(*) "Poetry without Paradox: Jonson's 'Hymne' to Cynthia," Criticism, (Summer, 1962), 186-96.

Professional Organizations and Activities:

Shakespeare Association of America:

Trustee 1994-5

President, 1993-94

Vice-President 1992-93

Chair, nominating committee, 1993

Program Committee, 1992, 1994

Chair, Seminar on the Henry VI plays, Austin, 1989

Chair, Seminar on Shakespeare's English history plays and Renaissance historiography, Seattle, 1987

Co-chair, seminar on Heywood and Shakespeare, San Francisco, 1999

Co-chair, seminar on Merry Wives of Windsor, Boston, 2012.
Co-chair, seminar on Close Reading Shakespeare, New Orleans, 2015.

Renaissance Society of America

MLA:

Executive Committee of Shakespeare Division, 1990-94 (Chair 1994)
Regional Representative to Delegate Assembly, 1975-77, 1989-91
Steering Committee of Delegate Assembly, 1989-90
Chair, Panel on "Staging Alternative Shakespeares: Histories and Hypotheses, 1990.
Organized Special Session on Gender and Sexuality in Shakespeare, 1988
Nominated for Executive Committee of Division on Drama for 1990-1994
(declined)
Committee on Academic Freedom, 1978-81
Bibliography Committee, 1969-75

NEMLA:

Executive Council, 1989-92
Chair, Shakespeare Section, 1971, 1988
Chair, Feminist Shakespeare Criticism Section, 1987
Secretary, Feminist Shakespeare Criticism Section, 1986
Secretary, Shakespeare Section, 1987

WCML

New York Shakespeare Society (A Columbia University Seminar)

PARSS Seminar on the Diversity of Language and the Structures of Power

Penn Mid-Atlantic Seminar

Delaware Valley Faculty Exchange

Residency at the NEH-funded program on "Gender and Institutions: The Family, Property, and the State" at the Newberry Library, April 28-May 3, 1997 (led a faculty workshop and consulted individually with interested scholars).

Penn-CUNY teleconference, "A Map doth Nature store: Shakespeare and Nature's Network": planning committee and moderator, April 1998

Currently: Editor for Apple-Zimmerman Series in Early Modern Culture; Advisory Board for The Arden Critical Companions; Editorial Board member for SEL ; Advisory Board for Early Modern Culture

Previously: Board member for the Folger Institute; Editorial Board member for SRASP (Shakespeare and Renaissance Association Selected Papers); Advisory Board member for the Shakespeare Criticism Yearbook; Board member for Society for the Study of Early Modern Women; Outside examiner for Queen's University, McGill University, and Swarthmore College; Director, Folger Institute Shakespeare Seminar, Spring 1995; Educational Consultant for ETS

Ongoing: Referee for candidates for tenure and promotion at various universities, for the Research Council of Canada, for NEH, for Shakespeare articles for PMLA, Theatre Journal, Shakespeare Quarterly, and for Shakespeare books for various commercial and university presses.

Papers:

* = refereed

** = invited

(**) "Cleopatras: What they mean and why they matter," Fairleigh Dickinson Shakespeare Colloquium, October 2017.

(**) "Feminism is Everywhere," Sophie Kerr Lecture at Washington College, April 2017.

(**) Respondent to panel "Returning to the History Play: Time Affect, Memory," MLA, January 2017.

(**) "*Measure for Measure* Then and Now," keynote address at the Grand Valley Shakespeare Festival, October 2016.

(**) "Conscience and Complicity in Richard III," Fairleigh Dickinson Shakespeare Colloquium, October 2014.

(**) "Now is the Time," an argument for a new look at *The Merry Wives of Windsor*, at the Renaissance Society of America meeting and at a meeting of the Society for the Study of Early Modern Women, April 2014.

(**) Cleopatras: What they mean and why they matter," a Special Lecture for the Pre-Modern Interdisciplinary Group," Temple University, May 2011.

(**) "The Presence of History in Feminist Shakespeare Criticism," at the annual meeting of the Shakespeare Association of America, Washington, D. C., April, 2009.

(**) "The Present Tense of Feminist Shakespeare Criticism," at GEMCS Conference, Philadelphia, November, 2008.

(**) "Dated and Outdated: The Present Tense of Feminist Shakespeare Criticism," Columbia Shakespeare Seminar, New York, September 2008.

(**) "Shakespeare's Not-So-Historical Women," Davidson College Royal Shakespeare Company Symposium, "Imagining History: Shakespeare and his Legacy," February 2008.

(**) "Shakespeare's Earliest History Plays," Fairleigh Dickinson University, October 2007.

(**) "Feminist Shakespeare Criticism" at a panel on "Feminist Scholarship Today: An Interdisciplinary Dialogue," Sixteenth Century Society Conference, Atlanta, Ga., October, 2006.

(**) "Richard and Women" at the 19th Biennial Colloquium of the New Jersey Shakespeare Festival, September 2006.

(**) "Anonymous was a Woman" on a panel on Anonymity and Pseudonymity sponsored by the Division of English Renaissance Literature Excluding Shakespeare, at the MLA annual conference, December, 2005.

(**) "Cherchez la Femme" at the New Jersey Shakespeare Festival, October, 2004

(**) "Shylock" at the Jewish Film Festival, Feb. 3 2001.

(**) "Staging Women in Shakespeare's Early Histories," at the University of Michigan, March 9, 2001.

(**) "Women's Place(s) in Shakespeare's World" at Texas Tech, Feb. 16, 2001; Washington College, Feb 27, 2001; Elizabethtown College, March 14, 2001.

(**) "Global Merchandise" at the Deutsche Shakespeare-Gesellschaft, Bremen, Germany, April, 2001.

(**) "Reflections on the Current State of Feminist Shakespeare Criticism," at the University of Tel Aviv (Israel), June 13, 1999.

(**) "Romeo and Juliet and Solomon and Gaenor," at the Jewish Film Festival, December 1999.

(**) "Women's Roles in Edward III," at the annual meeting of the Shakespeare Association of America, Cleveland, March 1998.

(**) "Shakespearean Reconstructions of Gender," at the Center for Renaissance Studies, the Newberry Library, Chicago, May 1997.

(**) "Dating Shakespeare's Women" at the Deutsche Shakespeare-Gesellschaft Shakespeare-Tage, Weimar Germany, May 1997.

(**) "Sex me here," on the plenary session of the 1997 annual meeting of the Shakespeare Association of America.

(**) "Henry V as Prototype," at the World Congress of the International Shakespeare Association, Los Angeles, April 1996.

(**) "Why Real Men Don't Ride Horses Any More," Shakespeare's Birthday Lecture at the CUNY Graduate Center, April, 1996.

(**) "Brothers and Others" at a panel sponsored by the Shakespeare Division Executive Committee of the Modern Language Association of America, December 1995.

(**) "Taming Shakespeare's Unruly Women: The Case of the History Plays," at the Columbia University Shakespeare Seminar, December 1995.

(**) "Women, War, and Rape in Shakespeare's Later Histories," at Harvard University, October 1995.

(**) "Thoroughly Modern Henry, or 'It is better to marry than to burn.'" Various versions presented at Northwestern University, January 1995; at the University of Maryland and at the Penn conference on Women and Violence in March 1995, at the Folger Shakespeare Library as the 1995 Shakespeare's Birthday Lecture in April, as a keynote speech at the Ohio Shakespeare Conference in May, and at the Society for the Study of Women in the Renaissance at the CUNY Graduate Center in October 1995.

(**) "What makes a History Play Canonical," keynote lecture at the Conference on Exploring the Dark Corners of the Shakespeare Canon, April 1995.

(**) "Richard III and the Politics of Family Values," at Washington College and at Clark University, Worcester, Mass., October 1992; at the Folger Shakespeare Library, March, 1993; at the Center for Shakespeare Studies, Ashland, Oregon, as

the keynote lecture at the West Virginia Shakespeare and Renaissance Association Conference, and as the Robbins Lecture at Bucknell University, April, 1993.

(**) "The Performance of Gender and the Gender of Tragedy" in the seminar "Shakespeare and the Drama of his Time" at the Shakespeare Institute Conference Stratford-upon-Avon, England, August 1992, and at the conference "Shakespeare' Theatre: Then and Now," October 1992, Madison, New Jersey.

(**) "The Shakespearean Geography of Gender: A Historical Map for Sexual Difference" at the Riverside-Berkeley Shakespeare Festival Conference at the University of California, Riverside, October, 1990, and, in variously revised forms, at the Center for Twentieth Century Studies, the University of Wisconsin-Milwaukee, November 1990, the University of Wisconsin, Madison, November, 1991, at Queen's University, Kingston, Ontario, March 1992, and as the Apple-Zimmerman Lecture, Susquehanna University, April, 1992.

(**) "Borderlands: The Place of Women in Shakespeare's English Histories" at the conference "European Renaissance: National Traditions," Glasgow, August 1990.

(**) "Written in the Margins" in the seminar on "Historicizing Gender and Sexuality" at the annual meeting of the Shakespeare Association of America, April 1990.

(**)"Historical Difference/ Sexual Difference," at the CUNY Graduate Center, April 1990, and, very much revised, at the Sixteenth-Century Studies Conference, October, 1991.

(**) "The Historical Writing of Masculine Tradition/ The Theatrical Performance of Subversion," at the annual meeting of the MLA, Washington, 1989.

"Genealogical Anxiety and Female Authority: The Return of the Repressed in Shakespeare's Histories," in the seminar on "Shakespeare and History: Theorizing Practice" at the annual meeting of the Shakespeare Association of America, March 1988. (**) Revised and enlarged, as an invited lecture for the Columbia University English Department lecture series, "Rewriting the Renaissance: Lectures in Early Modern Literature and Culture," February, 1989. (**) Revised, at the University of North Carolina at Charlotte February, 1990.

(**)"Anachronisms in History and History Plays," a response to papers presented on a panel on "Anachronism and the Dramatic Text" at the annual meeting of the MLA, New Orleans, 1988.

(*)"Historical Source/ Theatrical Voice," on a panel on Shakespeare's use of his sources at the 1988 annual meeting of the MLA.

(*)"Theater Against History in Henry V: The Voice of the Common Player" at the 1988 Ohio Shakespeare Conference

(**) "Temporality, Anachronism and Presence in Shakespeare's History Plays," at the New York Shakespeare Society (a Columbia University Seminar), May 1987.

(*) "Boys as Heroines/ Heroines as Boys: The Engenderment of Dramatic Imitation," at the annual meeting of the Renaissance Society of America, March 1986.

(*) "Shakespeare and the Tudor Myth" at the Shakespeare section of the 1986 annual meeting of the Northeast Modern Language Association (NEMLA).

(**) "Patriarchal History and Female Subversion in King John" in the seminar on King John at the annual meeting of the Shakespeare Association of America, March 1986, Montreal, Canada.

(*) "Shakespeare's Use of Anachronisms," at the 1986 Ohio Shakespeare Conference.

(*) "Shakespeare's Subversives: Women and History in the Henry VI Plays," at the NEMLA conference, March, 1985 (awarded first prize as the best paper on women, language, and literature for the year). A longer version, entitled "Anti-Historians: Women's Roles in Shakespeare's History Plays," was presented at the Women's Studies Conference, "Collaborations and Connections," March, 1985.

(**) "Androgyny, Marriage and Mimesis: The Marriage of the Boy Heroine in Five English Renaissance Comedies," at the "After the Second Sex: New Directions" Conference at the University of Pennsylvania, April, 1984. A revised version of the same paper, at the Berkshire Conference on the History of Women, June, 1984.

(*) "Shakespeare's Boy Heroines: Works of Art and Nature," at the Ohio Shakespeare Conference, March, 1984.

(**) "The Significance of Anachronism in Shakespeare's History Plays," at the Mid-Hudson Modern Language Association Conference, November 1982. A longer version of the same paper, at a symposium on Literature and History, Philadelphia, May 1983.

(*) "'Our Scene is Alt'ered from a Serious Thing': The Function of York in Richard II," at the NEMLA Shakespeare section, March 1978.

(*) "Coriolanus: Shakespeare's Anatomy of Virtus," at the MLA special session on feminist criticism of Shakespeare, December 1976.

(*) "'Boy my Greatness': Theatrical Strategy in Antony and Cleopatra," at the NEMLA Shakespeare section, April 1970.

Miscellaneous Publications and Papers:

'
* = refereed

** = invited

(**) Review of Hailey Bachrach, Staging Female Characters in Shakespeare's English History Plays, Shakespeare Studies 53 (2025).

(**) Review of Natasha Korda, Shakespeare's Domestic Economies: Gender and Property in Early Modern England, Shakespeare Quarterly 56 (2005): 113-16.

(**) Review of Mary Beth Rose, Gender and Heroism in Early Modern English Literature, Shakespeare Studies 31 (2003):276-79.

(**) Review of Catherine Belsey, Shakespeare and the Loss of Eden, Shakespeare Quarterly 52 (2001): 516-18.

(**) Review of A New History of Early English Drama, ed. John D. Cox and David Scott Kastan, in Shakespeare Studies 27 (1999), 223-27.

(**) Review of Lena Cowen Orlin, Private Matters and Public Culture in Post-Reformation England, Medieval and Renaissance Drama in England 10 (1998), 361-64.

(**) Review of Penny Gay, As She Likes It: Shakespeare's Unruly Women and Michael Shapiro, Gender in Play on the Shakespearean Stage: Boy Heroines and Female Pages, Renaissance Quarterly 49 (Summer 1996): 424-26.

(**) Review of Jonathan Hart, Theater and World: The Problematics of Shakespeare's History, Shakespeare Quarterly (Winter, 1993), 496-97.

(**)Review of Karen Newman, Fashioning Femininity and English Renaissance Drama, Renaissance Quarterly (Summer, 1993), 421-23.

(**) "Richard III and the Politics of Family Values," invited speaker at the English Graduate Group Collation, September, 1993.

(**) "Teaching and Learning from Shakespeare," invited speaker at the 25th Reunion Weekend, University of Pennsylvania, May, 1991.

(**) Respondent in the seminar on "Elizabethan Historiography and the History Play" at the 1991 meeting of the Shakespeare Association of America.

(**) "Gender Difference in the Dream" at a conference on Shakespeare's A Midsummer Night's Dream, sponsored by the Philadelphia Drama Guild, 1991.

(**) Respondent in the seminar on "Feminist Criticism and Shakespearean Performance" at the 1990 meeting of the Shakespeare Association of America.

Chair and Commentator for a panel on "The Erotics of Shakespearean Violence" at the 1990 annual meeting of the Renaissance Society of America.

(**) Review of Jean-Christophe Agnew, Worlds Apart: The Market and the Theater in Anglo-American Thought, and Peter Stallybrass and Allon White, The Politics and Poetics of Transgression, Shakespeare Bulletin, January/February, 1989, pp. 29-30.

(**) "Juliet Speaks," a response to papers presented on a panel on "New Shakespearean Feminisms" at the conference on Feminism and Representation, Providence, Rhode Island, April 1989.

(**) Review of Marilyn L. Williamson, The Patriarchy of Shakespeare's Comedies in Shakespeare Quarterly 38 (Winter, 1987), 524-27.

(**) "Forum" contribution, PMLA 102 (October, 1987), 837-38.

(**) Two lectures on teaching Shakespeare for PATHS (Philadelphia Alliance for Teaching Humanities in the Schools), Spring, 1986.

(**) Review of Diane Elizabeth Dreher, Domination and Defiance: Fathers and Daughters in Shakespeare and Peter Erickson, Patriarchal Structures in Shakespeare's Drama, Theatre Journal, 38 (December, 1986), 498-499.

(**) Review of Graham Holderness, Shakespeare's History, Shakespeare Bulletin, November/December, 1986, pp. 26-28.

(**) Essay on Comparative Literature Program, in Emphases, U. of Pennsylvania publication on undergraduate majors (1986).

Along with actors from the Royal Shakespeare Company, conducted workshops on teaching Shakespeare in performance for high-school English teachers, October, 1983.

(**) Review of Lucy de Bruyn, Woman and the Devil in Sixteenth Century Literature, Renaissance Quarterly (1981), 609-610.

(**) Articles on I.A. Richards and F.R. Leavis in Encyclopedia of World Literature in the Twentieth Century, Vol. 4 (New York: Ungar, 1975; revised and updated in the Second Edition, Vols III and IV; 1983, 1984).

(**) Article on Cleanth Brooks in Encyclopedia of World Literature in the Twentieth Century, Revised Edition, Vol. I (New York: Ungar, 1981).

(**) Review of Arthur K. Moore's Contestable Concepts of Literary Theory, Journal of Aesthetics and Art Criticism (1974), 108-109.

(**) "Deceptions in King Lear," in a series of Shakespeare lectures sponsored by the Greater Philadelphia Council of Teachers of English, Spring, 1965.

Courses Taught at the University of Pennsylvania:

English 100 Introduction to Prose

English 101 Introduction to Poetry

English 103 Major English Writers (from Chaucer to Milton)

English 110 The Evaluation of Literature

English 135 Shakespeare

English 171 History of Literary Criticism

English 270 Poetry and Poetic Theory

English 300-301 Senior Seminar for Majors

English 303 Senior Seminar for Honors Majors

Independent Study (on both undergraduate and graduate levels)

English 571 Introduction to Literary Theory

English 671 Problems in Literary Theory

English 672 Mimesis and Metadrama in the Age of Shakespeare

English 735 Shakespearean Tragedy

English 735 Shakespeare's History Plays

English 735 Feminist Approaches to Shakespeare

English 772 Shakespearean Metadrama

English 772 Historical Difference/ Sexual Difference

General Honors Literature 10 Belief and Make-Belief

General Honors Literature 11 Shakespeare

General Honors Literature IIb Shakespeare's Tragedies

General Honors Literature 15 Studies in Shakespearean Drama (team taught with an actress/director)

General Honors Humanities 54 (team taught with a historian)

General Honors 209 How Do You Know (humanities segment)

General Honors Senior Seminar 302 Seminar in Literary Theory

Comparative Literature 350 History of Literary Theory

Comparative Literature 628 Shakespearean Metadrama

English 800 Teaching Shakespeare

English 8 Freshman Seminar on Shakespeare's History Plays

General Honors English 15 Gender and Genre in Shakespeare

English 735 Shakespeare's History Plays

Advising:

Freshmen and Sophomores in the College (1963-66)

English Majors (1963-69; 1981-present)

General Honors Counsellor (1966-69; 1975-76)

Faculty Advisor to Mortar Board (1965-66)

Faculty Advisor to Pennsylvania Literary Society (1964-66)

English Department Senior Honors Essays (1963-70; 1976-77)

English Department Graduate Teaching Assistants (1963-64; 1965-66; 1967-69; 1977-present)

English Department Graduate Students (Ph.D. Field Lists, Dissertations, etc.; 1975-present)

Committees and other service:

English Department Chairman's Advisory Committee (1963-64)

College For Women Executive Committee (1964-65)

College for Women Committee on Instruction (1965-66)

Committee to Judge Senior Honors Essays (1966)

Committee to Read Senior Comprehensive Examinations (1966)

College for Women Committee to Choose Valedictorian (1966,67,68)

Committee to Reevaluate English Department Comprehensive Examination (1967)

University Committee on Discipline (1967-68; 1968-69)

University Committee on Admissions (1968-69)

College Committee to Evaluate Pass-Fail Program (1967-68)

Faculty Interviewer for Office of Admissions (1967-68)

College Committee to Revise General Honors Program (1968-69)

Assisted Admissions Office in selection of students (1974-76).

WEOUP (Vice-President for Faculty: 1973-74; 1982-83)

Faculty Affairs Committee (1975-76; 1976-77)

Personnel Benefits Committee (1977-79)

Women's Studies Program:

 Advisory Committee (1976-77; 1978-present)

 Curriculum Committee (1984-87)

 Search Committee for Director (1981, 1983, 1986, 1991; Chair 1981, 1983, 1986)

Dean's Advisory Committee on Women (1975-77)

FAS Executive Committee (1977-79; Chairperson, 1979)

Search Committee for Director of Women's Center (1977)

General Honors Committee (1976-present)

Faculty Grievance Commission (1979)

Women's Faculty Club (President, 1979)

Graduate Group in Comparative Literature and Literary Theory (1979-96)

Admissions Committee, 1979, 1984-88

 Administrative Committee, 1980-83

 Nominating Committee, 1989-91

Committee on Undergraduate Comparative Literature Program (1980-present;

Curriculum Committee, 1984-present)

Senate Committee on Academic Freedom and Responsibility (1980-83)

Deputy Affirmative Action Officer for FAS (1979-85)

Chair, FAS Nominating Committee (1979-81)

Educational Planning Committee (1979-80)

Chair, FAS Advising Review Committee (1980-81)

Chair, Committee to Revise Women's Studies Program (1981)

Senate Executive Committee (1982-85)

Senate Committee on Committees (1983-85; chair, 1984-85)

English Department Committee to award prize for best graduate student essay (1983, 1985)
University Council (1983-85)
University Council Steering Committee (1983-84, 1984-85)
FAS Committee on Admissions Policy (1984-86)
Leon Lecture Committee (1984-85)
FAS Committee on Committees (1984-85, 1990-91)
Women's Center Advisory Board (1984-present)
Women's Faculty Club Committee on Alice Paul Awards (1985)
Academic Review Committee (1986-88)
English Graduate Group Executive Committee (1986-7; 1990-91)
Dean's Committee to Review the General Honors Program (1986)
Chair, Search Committee for Director of General Honors Program (1987)
Faculty Senate Nominating Committee (1987, 1991)
Humanities Coordinating Committee (1986-88)
Faculty Senate Committee on Administration (1987)
FAS Academic Freedom Committee (1986-88, 1990-92)
University Research Foundation Review Board (1987-88)
Theatre Arts Committee (1987-present)
Faculty Liaison to Trustee Committee on Academic Policy (1990-92)
Honorary Degrees Committee (1993-94)
Governing Board of the Lindback Society (1994-95)