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### EDUCATIONAL BACKGROUND

- Vassar College 1965-1969, A.B. *magna cum laude*, French 1969 (Sweet Briar Junior Year in France 1967-1968)
- University of Rochester M.A. 1970, Ph.D. 1975

### AWARDS, HONORS and BOARDS

- New York State Regents Fellowship for Advanced Graduate Study
- University of Rochester Dissertation Fellowship
- Grant from the University of Wisconsin Graduate School: Summer 1979, Summer 1981, Summer 1982 (travel), Summer 1984
- University of Wisconsin System: Sabbatical leave Fall 1987; Year 1998-1999 (declined)
- Distinguished Teaching Award 1990
- Ministère de la Culture of France: Award for the promotion of French theatre in America, 1990, 1991
- Honorary Fellow: C.N.R.S. Laboratoire de Recherche sur les Arts du Spectacle, Directrice: Béatrice Picon-Vallon (Paris 1992-2003 )
- Vilas Associate, University of Wisconsin (1996-1998)
- Pickard-Bascom Professorship, University of Wisconsin (1996-2000)
- Recipient of a Rockefeller Foundation group residency award in Bellagio, Italy (Nov. 20-Dec.4, 2001) to compile the West African volume of Women Writing Africa (The Feminist Press)
- Chevalier dans l'Ordre des Palmes Académiques (Fall 2004 -)
- Collegiate Professor, NYU (2008- )
- Member: Laboratoire de recherche sur les arts du spectacle en Afrique et aux Antilles [SeFeA] (Direction: Prof. Sylvie Chalaye, Université de Paris III, 2009- )
- Society of Fellows, New York University (2015- )
- Comité Scientifique de la Revue *ARTS* (Atelier de Recherches théâtrales et Scéniques) de l'Université Félix Houphouët-Boigny, Abidjan, Côte d'Ivoire (2018- )
- Editorial Board, *African Studies Review* (2019 - )
- Editorial Board, *New Theatre Quarterly* (2020 - )

### TEACHING EXPERIENCE

- Instructor: American Studies, University of Paris III 1970-1971
- Instructor: Modern French Literature, University of Rochester 1971-2
- Assistant Professor: French, Denison University 1/1975-6/1975

- Assistant Professor: French, The College of Wooster 9/1975-6/1977
- Assistant Professor: French, The University of Wisconsin at Madison 9/1977-8/1981
- Associate Professor: French, The University of Wisconsin at Madison 9/1981-8/1987
- Professor: French, The University of Wisconsin at Madison 8/1987 to 6/2000  
(on leave 1998-2000)
- Professor, Courtesy Appointment: Department of Theatre and Drama, The University of Wisconsin 1995 to 1998
- Guest Professor: Mellon Seminar on Contemporary Theatre, Vanderbilt University  
June 16-19, 1986
- Professor: New York University Summer Program 1989
- Professor: Bryn Mawr Summer Program in Avignon 1991, 1994
- Guest lecturer: l'Université de St. Louis, Senegal Summer 1996
- Visiting Professor: New York University in France 1998-2000
- Professor: New York University in France 6/2000; tenured 9/2002
- Professor: French, New York University 9/2003-
- Affiliate of the Dramatic Literature Program, NYU 2004-
- Affiliate Professor: New York University Abu Dhabi 9/2012-

### **ADMINISTRATIVE EXPERIENCE**

- Director: Michigan-Wisconsin Junior Year in France 1984-1985; 1990-1991
- Director: Centre Parisien d'Etudes Critiques (Council for International Educational Exchange) 1992-1994
- Acting Chair: Department of French and Italian University of Wisconsin (Jan.- May 1997)
- Chair (Sept. 1997-May 1998)
- Resident Director: New York University in France 1998-2003
- Chair, French Department, NYU 9/2003- 9/2009
- Director of Graduate Studies, French, NYU 9/2009- 8/2012
- Dean of Arts and Humanities, New York University Abu Dhabi 2012- 2015  
(Established 8 majors, 2 language programs, 1 interdisciplinary concentration; hired 60 tenure-track colleagues, arts professors, and instructors; shepherded 7 tenure dossiers through promotion; administered the largest academic division of NYUAD: 150 faculty [including affiliate faculty from NYU] and 9 staff)

### **PUBLICATIONS**

#### **Books and Edited Books and Book Translation:**

- Theatre and Revolution in France Since 1968*. Lexington, Kentucky: French Forum Monographs, 1977.
- Françoise Sagan*. Twayne World Authors Series, Boston: G.K. Hall, 1988.
- Plays by French and Francophone Women: A Critical Anthology*. (Trans. and Ed. with Christiane Makward) Ann Arbor: University of Michigan Press, 1994.
- Ariane Mnouchkine*. "Key Performance Practitioners Series," New York and London: Routledge, 2007. Republished with additions in May 2018.
- Mother Folly: A Tale*, by Françoise Davoine, trans. by Judith Miller, Palo Alto: Stanford University Press, 2014.

- Seven Plays by Koffi Kwahulé: In and Out of Africa* (Ed. and Trans. with Chantal Bilodeau) Ann Arbor: The University of Michigan Press, 2017.
- The Restless* by Gerty Dambury, trans. by Judith Miller, New York: The Feminist Press, 2018.
- Le Théâtre du Soleil: The First Fifty-Five Years [Le Théâtre du Soleil: les premières cinquante années]* by Béatrice Picon-Vallin, trans. and ed. by Judith Miller, London and New York: Routledge, 2020.

**Text Editing/ major translation responsibility:**

- Diaw and Sutherland-Ady, Eds. *Women Writing Africa: West Africa and the Sahel*. New York: The Feminist Press, 2005.
- Diaw and Sutherland-Ady, Eds. *Des Femmes Ecrivent l'Afrique: Afrique de l'Ouest et le Sahel*. Paris: Karthala, 2007.
- Hold Onto the Sun: True Stories and Tales* by Michal Govrin. New York: The Feminist Press, 2010.

**Articles and Book Chapters:**

- "Aimé Césaire and Jean-Marie Serreau: une sorte de symbiose." *Cahiers Césairiens*, Pennsylvania State University (Spring 1974), 20-25.

Reprinted as: "Symbiosis as Creative Method: Aimé Césaire and Jean-Marie Serreau." In *Critical Perspectives on Aimé Césaire*. Ed. Thomas A. Hale, Washington: Three Continents Press, 1978.

- "Regional Theatre: Théâtre Populaire de Lorraine." *Educational Theatre Journal*, Southern Methodist University (October 1974), 352-364.

- "Foreign Language Play Production: Everyone Benefits." *New Frontiers in Foreign Language Education*, Skokie, Illinois: National Textbook Co. (April 1980), 109-115.

- "Contemporary French Theatre: Theatrical Forum/Political Crisis." *Contemporary French Civilization* (Summer 1980), 405-409.

- "Molière and Vitez: The *Mise en scène* as Reinvention of the text." *Theater*, New Haven: Yale Drama School (Summer 1981), 74-81.

- "Novels into Theatre: Adaptation as a New Mode of Reading." *Theatre Journal*, Ohio State University (December 1981), 431-452.

Reprinted in: *Contemporary Literary Criticism*. Ed. Daniel Marowski, Baltimore: Johns Hopkins University Press, 1987.

- "La Table: Frenchwoman Talk for Everywoman." *Bread and Roses*, Madison, WI (Spring 1981).

- "The Theatrics of Triangular Trysts." *Modern Drama*, University of Toronto (December 1983), 447-454.

- "Je joue, tu joues, nous réjouissons." *The Ram's Horn* Vol. II 3/4 (1983), 34-41.

- "Role-playing, Perception, and Analysis of Sex-Role Stereotypes in Literature." *The Ram's Horn* Vol. III 1/2 (1984), 12-17.

- "From Cocteau to Cixous: S/Mothering Oedipus." *Themes in Drama*, Cambridge: Cambridge University Press (Spring 1985), 12-17.

- "Les Etudes Féminines à l'Université de Wisconsin à Madison." *BIEF: Bulletin d'Information des Etudes Féminines du Centre d'Etudes Féminines de l'Université de Provence* (May 1985), 107-112.

- "Donna Giovanni: Staging Ambiguous Desire." *Theater*, New Haven: Yale Drama School (Fall 1985), 107-112.

- "The Mahabharata of Peter Brook." *Theater*, New Haven: Yale Drama School (Spring 1986), 61-64.

- "The Michigan-Wisconsin Junior Year Abroad Program in Aix-en-Provence: A French Connection." *L & S Magazine*, University of Wisconsin at Madison (Spring 1986), 3-6.
- "Fin de siècle in France -- Again." *Theater*, New Haven: Yale Drama School (Spring 1988), 86-88.
- "Contemporary Women's Voices in French Theatre." *Modern Drama* (Spring 1989), 5-23.  
Reprinted in *Feminist Theatre and Theory*. Ed. Helene Keyssar, New York: St. Martin's Press, 1995.
- "Medusa and the Mother/Bear: The Performance Text of Hélène Cixous's *L'Indiade*." *Journal of Dramatic Theory and Criticism* (Fall 1989), 135-142.  
Reprinted in *Collaborative Theatre: Le Theatre du Soleil: A Sourcebook*. Ed. David Williams, New York: Routledge, 1996.
- "Theatricalizations of the Revolution." *Theater*, New Haven: Yale Drama School (1990), 10-16.
- "Françoise Sagan." In *Fifty French Women Writers*. Ed. Sartori and Zimmerman, New York: Greenwood Press, 1991, 390-398.
- "The Forty-Fifth Avignon Festival." *Western European Stages* (Winter 1991), 11-14.
- "Nathalie Sarraute: How to do Mean Things with Words." *Modern Drama* (Spring 1991), 118-127.
- "Forty-Seven Years: the Avignon Festival." *Western European Stages* (Fall 1993), 3-7.
- "Faire du théâtre créole avec des étudiants américains." *Le Français aujourd'hui: revue de l'Association Française de l'Enseignement de Français* No. 106 (June 1994), 81-88.
- "The Forty-Eighth Avignon Theatre Festival: Angels in Avignon." *Western European Stages* (Fall 1994), 27-30.
- "Simone Schwarz Bart's *Your Handsome Captain*: Figuring a Double Liberation." In *Theatre and Feminist Esthetics*. Ed. Karen Laughlin and Catherine Schuler, Pennsylvania: Farleigh Dickenson University Press, 1995, 148-159.
- "Bloodstone: Claude Garache and His Models." *Graven Images*, Madison WI, 1995, 7-10.
- "Andrée Chedid: Faire parler la bonté au théâtre." In *Andrée Chedid: Chantiers de l'écrit*. Ed. Sergio Villani, Woodbridge, Ontario: Les Editions Albion, 1996, 257-264.
- "Werewere Liking: Pan-Artist and Pan-Africanism in the Theater." *Theatre Research International*, Vol. 21 No. 3, Autumn 1996, 229-239.
- "Some Thoughts on Producing African Theater in French with American Students." *Teaching African Literatures in a Global Literary Economy*, Ed. Tuzeline Jita Allan. *Women's Studies Quarterly* 25, no. 3 & 4 (Fall/Winter 1997), 150-158.
- "Madness, Memory But Not Melancholia: The Theatre of Ina Césaire and Simone Schwarz-Bart," *Theatre Research International*, Autumn, 1998, 225-233.
- "Dossier on Israeli writer Michal Govrin," with Rachel Brenner, *Graven Images*, 4, Madison WI, 1998, 60-67.
- "Ina Césaire: Telling Theatricalized Tales." *1994 Annual Selected Papers, African Literature Association*, 2000.
- "José Pliya: Le Nègre errant se retrouve et se perd au théâtre." *Théâtre/Public*: numéro spécial « Nouveau théâtre africain, » Ed. Sylvie Chalaye, Eté, 2001.
- "The African Presence in Paris," *Paris Jigsaw: Internationalism and the Paris Stage*. Eds. David Bradby and Maria Delgado. Manchester and London: Manchester University Press, 2002.
- "Dramaturgies des errances: Le Cas de José Pliya," *Nouvelles Dramaturgies d'Afrique Noire Francophone*. Ed. Sylvie Chalaye. Rennes: Presses Universitaires de Rennes, 2004, 31-37.
- "Translating Hélène Cixous's *Tambours sur la digue*: the Ineffable on Stage." *Joyful Babel: Translating Hélène Cixous*. Ed. Myriam Diocaretz and Marta Segarra. Amsterdam: Rodopi, 2004. 183-195.

- “*Big Shoot* de Koffi Kwahulé au Lark Theatre, New York.” *Africultures*, novembre 2005.
- “New Forms for New Conflicts: Thinking About Ariane Mnouchkine and Tony Kushner.” *Contemporary Theatre Review*, Vol. 16(2) 2006, 212-219.
- “Is There Such a Thing as Francophone African Stage Textuality?” *Yale French Studies*, fall, 2007, 131-144.
- “Women’s Voices, Women’s Bodies in José Pliya’s Theatre.” *L’Esprit Créateur*, Vol. 48 (3) 2008, 109-118.
- “La Choralité du monologue chez Koffi Kwahulé et Bernard-Marie Koltès,” *Actes du Colloque Frères de son: Africultures*, 2009, 77-88.
- “The Theatre of Hélène Cixous: Rememberings, Refashionings, and Revenants.” *The Portable Cixous*. Ed. Marta Segarra. New York: Columbia, 2010, 217-277.
- “Thinking About Theatre Within World Literature in French.” *Contemporary French and Francophone Studies*, Vol. 14(1) 2010, 39-47.
- Judith Miller et Ariane Mnouchkine: “Ecrire pour le Soleil (Entretien),” *Croire rêver penser: autour d’Hélène Cixous*. Ed. Marta Segarra et Bruno Clément, Paris: Campagne Première 2010, 270-281.
- “An Interview with Kristian Frédéric.” *Contemporary European Theatre Directors*. Eds. D. Rebellato and M. Delgado. London: Routledge, 2010, 263-277. Reprinted, updated, and revised entry on “Kristian Frédéric”(Chapter 13) for *Contemporary European Theatre Directors*, Eds. Delgado and Rebellato, Routledge, 2020.
- “*Liquid Heroes*: translation and commentary,” *The Original Explosion That Created Worlds: Essays on the Art and Writings of Werewere Liking*.” Eds. John Conteh-Morgan and Irène d’Almeida. Amsterdam: Rodopi, 2010, 151-183.
- Mad Hope: *Les Naufragés du Fol Espoir*.” *Theatre*. 41:2, 2011, 120-133.  
Modified and republished as “Traveling with the Théâtre du Soleil’s Mad Hope: *Les Naufragés du Fol Espoir*,” *Women in French*, Vol. 5: 2014, 22-35. Reprinted in *Children’s Literature Review: Jules Verne*, Ed. Lawrence Trudeau, 2019.
- “*Récupérations* de Kossi Efoui: La Vraie Vie n’existe pas ailleurs.” *Le Théâtre de Kossi Efoui: une poétique du marronnage: Africultures*, l’Harmattan, octobre 2011, 216-221. In the same volume: “Les enfants terribles ou le clan des oiseaux,” Table-ronde dirigée par Judith Miller, 240-246.
- “*Le Sang des Promesses*: Filiations et Rhizomes.” *Isthmes francophones: du texte aux chants du monde*. Ed. Anne Douaire-Banny. Paris: PUPS, 2012, 93-102.
- “Playwright Kossi Efoui Recycles: *Récupérations* At The Crossroad.” (with E. Applegate) *Eco Imagination: African and Diasporan Literature and Sustainability*, Eds. D’Almeida, Viakinnou-Brinson, and Pinto, Africa World Press, 2014, 63-74.
- “Werewere Liking et la guérison à travers la parole incarnée,” *Revue d’Etudes Française*, automne, 2013, 117-122.
- “Performing history, Performing memory with The Théâtre du Soleil,” *Performance Studies in Motion, International Perspectives and Practices in the Twenty-First Century*, Ed. Ati Citron, Sharon Aronson-Lehavi, David Zerbib. London: Methuen, 2014, 75-86.
- Translation (play): *Masquerade for the Wounded*.(*Les Recluses*) by Koffi Kwahulé, with presentational essay: “Performing the Witnessing of Rape,” *Drama Review* (Fall 2016), 10-38.
- “Restoring Memory Through Theatre: Leonora Miano’s *Red in Blue Trilogy*,” In Brezault and Johnson, Eds., *Memory as Colonial Capital*, Palgrave, 2017, 15 pages.
- “Ariane Mnouchkine” *Digital Theatre: Encyclopedia of Theatre and Performance*. (2750 words, September 2018) [www.digitaltheatreplus.com](http://www.digitaltheatreplus.com)

- “Theatricalizing *Amour, Colère, et Folie*: José Pliya Adapts and Adjusts Marie-Vieux Chauvet,” *Marie-Vieux Chauvet’s Theatres: Thought, Form and Performance of Revolt*. Eds. Robles and Flaugh, Brill Caribbean Series, 2018, 163-179.
- “Koffi Kwahulé Plays with the Arts: Tributes to Basquiat and Fela Kuti,” (With Rachel Watson) *Proceedings of the Ninth Annual African Theatre Conference*, University of Agadir, Morocco, March, 2018, 361-379.
- Reprinted and translated as: “Jouer avec les arts et l’identité: Basquiat et Fela Kuti dans le théâtre récent de Koffi Kwahulé.” (With Rachel Watson), *ARTS*, University of Cocody-Abidjan. Printemps, 2021. And as: “Playing with Arts and Identity: Koffi Kwahulé.” (With Rachel Watson) *Horizons*, Université de Bordeaux, Summer, 2021
- Interview with Koffi Kwahulé , In *Kwahulé écrivain*, Ed. Sylvie Chalaye, Paris: Editions Honoré Champion, 2019, 245-267.
- “Hélène Cixous et Jean Genet: entente au-delà de la mort,” Witt and Boulard, Eds., *Entente(s) – A partir d’Hélène Cixous*, Paris: Presses de la Sorbonne Nouvelle, 2019.

### **Theatre and Other Translations:**

- “Deux poèmes de John Ashbery.” (With Jean-Jacques Viton) *Banana Split*, Marseille/Aix-en-Provence (Sept. 1984), 38.
- The Gas Station* by Gildas Bourdet. In *Dramacontemporary: France*. Ed. Philippa Wehle, New York: Farrar, Strauss, Giroux, 1986, 101-170.
- Fire’s Daughters* by Ina Césaire. In *New French Language Plays*. Ed. Françoise Kourilsky and Catherine Temerson, New York: Theatre Communications Group/Ubu Repertory Publications, 1993, 1-54.
- Reprinted in *Répertoire Théâtre Caraïbe*, Eds. Jean-Michel Martial and Alivina Ruprecht as *Rosanie Soleil* (Ina Césaire), Paris: Edition l’Autre Souffle, 2017.
- The Widow Dylemma* by Werewere Liking. In *Plays by Women: An International Anthology II*. Ed. Françoise Kourilsky and Catherine Temerson, New York: Theatre Communications Group/Ubu Repertory Publications, 1994, 87-112.
- The Sifter* by Michel Azama. In *Monologues: Plays from Martinique, France, Algeria, Quebec*. Ed. Françoise Kourilsky and Catherine Temerson, New York: Theatre Communications Group/Ubu Repertory Publications, 1995, 72-103.
- “Go ahead, Go Away” by Fatoumata Keita. *Women Studies International Forum*, vol 23, No. 6, Spring 2000, 677-678.
- Singuè Mura: Given That A Woman* by Werewere Liking, preceded by an interview with Werewere Liking and a performance dossier. *Theatre Forum*. Summer 2001.
- Drums On the Dam: In the form of an Ancient Puppet Play Performed by Actors* by Hélène Cixous. Trans. with Brian Mallet. *Selected Plays of Hélène Cixous*. Ed. Eric Prenowitz. New York and London: Routledge, 2004.
- The Sister of Zarathustra* by José Pliya. Brooklyn Rail on-line publications, 2008.
- “Brothers in Sound: a discussion between Koffi Kwahulé and Gilles Mouëlllic.” *L’Esprit Créateur*, Vol. 48(3), 2008.
- The Aeneid* by Olivier Kemeid (for Montreal’s CEAD translation project) 2009: Reading :Red Bull Company, New York, November 2011: production Red Bully in the raw, spring 2012; production at

Montreal's Tarragon Theatre (for puppets), 2014; main stage student production NYUAD, November 2017.

-*Trames* (trilingual edition) by Gerty Dambury, English version revised by Judith Miller, 2012: (*Trames, Shades, Sombras*. Paris: Les Editions du Manguier, 2012).

-*In The Red Ruins of the Century* by Olivier Kemeid (for performance in Vancouver), 2013.

-*Icarus* by Olivier Kemeid (for performance in Washington, D.C., Kennedy Center), 2014.

--*Toruk*, script for a spectacle by Le Cirque du Soleil, 2015.

-*Masquerade for the Wounded* by Koffi Kwahulé, In *The Drama Review*, Fall 2017: reading at NYUAD, Spring 2015.

-*Brewery* by Koffi Kwahulé, 2015 (included in Kwahulé anthology, Michigan, 2017).

-*In the Solitude of the Cotton Fields* by Bernard-Marie Koltès, 2017 (for production at the Skirball Center, NYU, October, 2017; performed also at La Nuit de la Philosophie, Brooklyn Museum, January 2018).

- *The Whole World Trembles* by Guy Régis, Jr. for Actions Caribéennes Théâtrales, CUNY Graduate Center/Martin Segal Theatre, December, 2019. (To be published in a CUNY anthology of Caribbean Francophone plays, Ed. Stéphanie Bérard.)

- *The Five Times I Saw My Father*, translation of *Les cinq fois où j'ai vu mon père* de Guy Régis, Jr. for ArtCENA, Paris, 2021.

### **Dictionary Entries:**

- "Simone Benmussa." "Gildas Bourdet." "Brigitte Jaques." "Viviane Théophilidès." "Jean-Pierre Vincent." In *The Directory of International Stage Directors*, Ed. John Frick and Steven Vallilo, New York: Greenwood Press, 1992, 30-31, 45-6, 201, 393-4, 423-414.

- "Marie Dorval," "Loleh Bellon," "Anne Delbée," "Ariane Mnouchkine," and "Françoise Sagan." *A Feminist Companion to French Literature*, The Greenwood Press, 1999, 47, 142, 370, 484.

- "Emile Augier." *Dictionary of Literary Biography: French Dramatists from 1789 to 1914*, South Carolina: Brucoli Clark Layman, Inc., 1999.

- "Georges Courteline." *Dictionary of Literary Biography: French Dramatists from 1789 to 1914*, South Carolina: Brucoli Clark Layman, Inc., 1999.

### **Short Reviews (books and theatre pieces); and other:**

- "The 29th. Avignon Theatre Festival: 12 July-9 August 1975." *Educational Theatre Journal*, Southern Methodist University (December 1975), 541-542.

- "The 30th. Festival of Avignon: Black Theatre in France." *Educational Theatre Journal*, Southern Methodist University (December 1976), 561-2.

- "*David Copperfield* by the Théâtre du Soleil in collaboration with the Théâtre du Campagnol." *Theatre Journal*, University of Toledo (October 1978), 408-409.

- "*Made in France* by Pierre Daninos." *The French Review* (May 1979), 247.

- "*Un arbre voyageur* by Claire Etcherelli." *The French Review* (May 1979), 339.

- "The 32nd. Festival of Avignon: No Waiting for Godot." *Theatre Journal*, University of Toledo (May 1979), 252-254.

- "In the Provinces: Avignon, The World's a Stage." *Paris Metro* (31 July 1979), 14.

- "To be Noted...In the Provinces: Avignon." *Paris Metro* (7 August 1979), 17.

- "To be Noted...In the Provinces: Theatre Round the Clock." *Paris Metro* (14 August 1979), 16.

- "The 33rd. Festival of Avignon: Peter Brook's Parables." *Theatre Journal*, University of Toledo (March 1980), 113-114.
- "The 34th. Festival of Avignon: *A Winter's Tale, Love's Labours Lost.*" *Theatre Journal*, University of Toledo (December 1980), 529-531.
- "*Bertolt Brecht and Post-War French Drama* by Victoria Williams Hill." *Monatshefte*, Department of German, University of Wisconsin (Spring 1981), 225-227.
- "*The Theatre of Fernando Arrabal: A Garden of Earthly Delight* by Thomas John Donahue." *Sub-stance*, University of Wisconsin (Spring 1981), 92-93.
- "*Peer Gynt* by Henrik Ibsen, Théâtre National Populaire, France." *Theatre Journal*, Ohio State University (March 1982), 107-109.
- "*Just Play: Beckett's Theatre* by Ruby Cohn." *Modern Drama*, University of Toronto (December 1982), 561-562.
- "*Audiberti* by Constantin Touloudis." *French Forum* (Fall 1982), 282-283.
- "The 36th. Festival of Avignon: Mnouchkine's Shakespeares." *Theatre Journal*, Ohio State University (March 1983), 114-116.
- "*The Théâtre Populaire of Jean Vilar* by Philippa Wehle." *Sub-stance*, University of Wisconsin (Fall 1983), 119-121.
- "The 37th. Festival of Avignon." *Theatre Journal*, Ohio State University (May 1984), 257-259.
- "*Jean Genet* by Jeannette Lalou Savona." *French Forum* (Winter 1987).
- "*Théâtre et théâtralité: Essais d'études sémiotiques*," Ed. Jeannette Savona. *Théâtralité, écriture et mise en scène*. Ed. Féral, Savona, Walker. *Le Masque: Du rite au théâtre*. Ed. Odette Aslan and Denis Babet." *Sub-stance*, University of Wisconsin (Winter 1988).
- "*Vitrac: Théâtre et poésie surréalistes* by Martine Antle." *French Forum* (Spring 1990).
- "*L'Autre Scène: le Théâtre de Marguerite Duras* by Liliane Papin." *L'Esprit Créateur* (Spring 1990), 100-101.
- "*Modern French Drama 1940-1990* by David Bradby." *French Forum* (Fall 1993), 115-117.
- "*Copeau: Texts on Theater*, Ed. John Rudin and Norman Paul." *Theatre Research International* (Spring 1993).
- "*Hélène Cixous: A Politics of Writing* by Morag Shiach." *Women's Studies International* (Fall 1994).
- "*Splendid's* by Jean Genet." *L'Esprit Créateur* (Spring 1995), 80.
- "*Tartuffe* by Ariane Mnouchkine and Le Théâtre du Soleil." *Theatre Journal* (December 1996).
- "*Francophone Theatre at The Fiftieth Festival of Avignon.*" *Theatre Journal* (March 1997).
- "*Theatre and Drama in Francophone Africa* by John Conteh-Morgan." *The International Journal of African Historical Studies* (Fall 1997).
- "*West African Popular Theatre* by Karin Barber, John Collins, and Alain Ricard ." *Theatre Magazine*, (Winter 1998).
- "*Madah-Sartre* by Alek Baylee." *The French Review* (October, 1999).
- "Bûto(s)" Ed. By Odette Aslan and Béatrice Picon-Vallin," *Theatre Review* (Summer 2003).
- "*Michel St. Denis* par Jane Baldwin." *Annuaire Théâtrale*, printemps 2008.
- *Rites of the Republic: Citizens Theatre and the Politics of Culture in Southern France* by J. Ingram. (2012) H-France <http://www.h-france.net/vol12reviews/vol12no.8Miller.pdf>
- "*Echo's Voice: The Theatres of Sarraute, Duras, Cixous, and Renaude* by Mary Noonon." *Modern Drama*, Fall 2016.
- "Performing Democracy: A Review of Joël Pommerat's *Ça ira (1): La Fin de Louis*," With Christian Biet, *The Drama Review* , No. 234 (May 2017).



- Preface to Alex Baylee Toumi's play *La Tempête(s)*, Editions du Marais, Montreal, 2017.
- *African Theatre in China and India*, Special issue on African Theatre, *Le Journal d'études africaines*, fall, 2017.
- *Une Chambre en Inde*, by the Théâtre du Soleil (with Rachel Watson), *The Drama Review*, Winter, 2017.
- *Politics, Ethics and Performance: Hélène Cixous and the Théâtre du Soleil*, Edited and Translated by Lara Stevens, *Performance Paradigm*, Vol. 14, December, 2018 (5 pages).
- *La Parole construit le pays* (Champion, 2014) by Maëline Le Lay. *L'Esprit Créateur*, 2019, 143-144.
- *Creole Drama: Theatre and Society in Antebellum New Orleans* by Juliane Braun (University of Virginia, 2019). *French Studies*, July 2020.

### **Forthcoming and In Progress:**

- An Anthology of 10 French-Language African Plays translated by Judith Miller into English, with critical introductions, an introductory essay, and an annotated bibliography: Bernard Dadié, Sony Labou-Tansi, Senoufo Agbota Zinzou, Werewere Liking, Groupov's *Rwanda 94*, José Pliya, Kagni Alem, Kossi Éfoui, Koffi Kwahulé, Gustave Akakpo (for Bucknell University Press, 2022.)
- Overview of the theatre of Werewere Liking and round-table on her work, proceedings from "Les Actes Ki-Yi 30." Ed. Joseph Mwantuali, forthcoming, 2022.
- "Francophone African Theatre makers in France: Traumatizing the French Stage" for *A New History of French Theatre* (Ed. Clare Finburgh), Cambridge University Press (projected for 2022).
- "The American Children of the Soleil," in Torti and Siméon, Eds. *Les Marges du Soleil*. (projected for 2022).
- "Molière and Mnouchkine: Figuring the Future by Filming the Past" (With Rachel Watson) for Yale-NYU Conference on Decentering Molière, April 2022.

### **SCHOLARLY AND PEDAGOGICAL PRESENTATIONS**

- "May 1968: Socialism in and of French Theatre," NEMLA, April 1976.
- Workshop and Performance of a French play (*Contes de fées et de forêts*) with students from U.W. Madison: "French Theater Production at the Senior High and College Level," Central States Conference on the Teaching of Foreign Languages, Milwaukee, WI, April 1 1980. Also: performance and discussion of *Conte de fées et de forêts* at Lawrence University, Appleton WI, April 1980.
- Workshop on "Theater as a Language-Teaching Device," Wisconsin Association of Foreign Language Teachers Fall Conference, Madison WI, November 1980.
- "Drama in the Foreign Language Classroom: Some Current Pedagogical Trends," Modern Language Association, Houston TX, December 1980.
- "The Theatrics of Triangular Trysts: Variations on a Theme: Labiche, Vitrac, Beckett," Midwest Modern Language Association, Oconomowoc WI, December 1981.
- "Dramatizing the Dialogue," Modern Language Association, New York NY, December 1981.
- Participant in a roundtable on Beckett's television dramas, Beckett Conference, Ohio State, May 1981.

- *Le Plus Heureux des Trois*, performance and discussion, Nineteenth-Century Conference, University of Massachusetts, Amherst MA, November 1982. Also: performance and discussion of *Le Plus Heureux des Trois*, Lawrence University, Appleton WI, April 1983.
- "Oedipus and French Theater," MMLA, Cincinnati OH, November 1982. Also presented as: "From Cocteau to Cixous: S/Mothering Oedipus," Conference on Theatre and Drama, Riverside CA, Feb. 1983.
- Presenter and Discussant: "Mise en scène" at the symposium "Scène, Signe, Spectacle," University of Western Ontario, London, Ontario, April 1983.
- "Perception and Analysis of Sex-role Stereotypes in Literature through Role-playing," Modern Language Association, December 1983.
- "Teaching Language Through Theatre," Hebrew Studies Conference, U.W. Madison, May 1994.
- "Les Etudes Féminines à l'Université de Wisconsin à Madison," Lecture at the Faculté de Lettres, Université de Provence, Aix-en-Provence, France, October 1984.
- Participant in roundtable on Marguerite Duras's theater, Duras Conference, New York University, March 1986.
- Participant in roundtable on theatrical realism, Midwest Slavic Conference, U.W. Madison, April 1986.
- "On Performing Molière's *Le Misanthrope*," Annual Humanities Conference, St. Leo College, St. Leo FL, October 1986.
- Chair, "Languages of the Theater," Nineteenth-Century Conference, U. of Nebraska, Lincoln, October 1986.
- Lecture Series (6 lectures given) on Romantic Theater, The Actors Theater of Louisville, Louisville, KY, October, 1987.
- "Contemporary Women's Voices in French Theatre," U. of Missouri, Columbia, April 1988. Also: at the University of Miami, Miami FL, March 1989.
- "Medusa and the Mother/Bear: Cixous's *The Indiade*," Transmissions Conference, Dartmouth College, May 1988.
- "Parroting Flaubert: *Un coeur simple* as theatre," Nineteenth-Century Conference, University of Michigan, Ann Arbor, October 1988.
- "Africans Made in France: Race and Racism in Contemporary French Theatre," ALA Meeting, Dakar, Senegal, March 1989.
- "Theatre of the French Revolution," U.W. Center System's Conference on the Revolution, Madison, April 1989. Also: at The University of Kentucky, Lexington, October 1989.
- "Revolution and Contemporary French Theatre," WAATF Meeting, Appleton WI, November 1989. Also at Grinnell College, October 1989.
- Chair, "Theatre and History," Nineteenth-Century Conference, University of New Hampshire, October 1989.
- "Werewere Liking: Creating Theatre from a Pan-African Aesthetic," ALA Conference, Guadeloupe, April 1993.
- "Ina Césaire: Theatrical Story-telling," ALA Conference, Ghana, March 1994.
- Chair, "Re-reading the Forgotten/Unknown Text," ALA, March 1995.
- "Andrée Chedid: Faire parler la bonté au théâtre," Conference on Andrée Chedid, University of York, Canada, May 1995.
- Chair, "The Body in Theatre: Alexander and Feldenkreis Techniques," The Federation for International Theatre Research Conference, University of Montreal at Québec, May 1995.

- “Werewere Liking and Efua Sutherland: African tales into theatre,” Bilingual Conference on African Theatre, University of Nice, June 1995.
- “Marguerite Duras’s Theatre: Flesh for Thought,” Macalaster College, December 1995.
- “*La Lettre d’Affranchissement*: Producing Caribbean Theatre with American Students, ALA Conference, March 1996.
- “Sony Labou Tansi’s *La Parenthèse de sang* : Performing the Grotesque, the Horrible, and the Funny,” UW-Madison Conference on African Theatre, May 1996; in French and in a longer version at The Center for West African Research, Dakar, Senegal, June 1996.
- “Roundtable: The Women Writing Africa Project,” African Studies Association, San Francisco, Nov. 22-26, 1996. Again (with Senegalese participants) at The Western African Research Conference, Dakar, Senegal, June 22-29, 1997.
- “Madness, Memory, But Not Melancholia: Ina Césaire and Simone Schwarz-Bart,” Women Give Voice to Women, a theatre conference at The French Institute, London, England, Feb. 21-22, 1997.
- “Werewere Liking and African Feminism in the Theatre.” A lecture for the SUNY-Purchase Outreach Program in Romance Languages, March 5, 1997.
- “The Latest Eurocentric Reading of Aimé Césaire’s *La Tragédie du Roi Christophe*,” Twentieth-Century Conference, Ohio State University, Columbus, Ohio, April 3-5, 1997.
- Panel Discussion: Producing African Theatre with American Students, African Literature Association, Michigan State University, April 14-17, 1997.
- “Scandinavia Meets the Congo: Producing Francophone Theatre at The University of Wisconsin-Madison,” The MLA, Toronto, December 1997.
- Round-Table on Teaching African Theatre, The ALA, Austin, Texas, March 1998.
- Moderator and organizer: “ Internationalism and the Paris Stage: I,” NYU in France Center, March 1999.
- Moderator: African Theatre in French, The ALA meeting, Fez, Morocco, March 26, 1999.
- Panel Moderator: European Women after WWII: History and Histories: A Conference in honor of Claire Duchon. University of Sussex, England, Oct.9-10, 1999.
- Presenter: “ Internationalism and the Paris Stage: II,” University of London, October 25-27, 1999.
- Presenter: Table Ronde: “ Le Metteur en scène comme formateur” Colloque: Le jeu s’enseigne-t-il? Théâtre de la Colline, Paris, April 27-29, 2001.
- “Dramaturgies des Errances: La Cas de José Pliya,” Colloque: Nouvelles Dramaturgies d’Afrique Noire Francophone, University of Rennes , 8 March 2002.
- “Le Théâtre Militant: le va et vient entre La France et Les USA dans les années 1960,” Colloque sur le théâtre militant, l’Université de Paris X, mai 2003.
- Welcome address: Colloque sur Assia Djebar: Une Ecriture Transfrontalière, La Maison des Ecrivains, Paris, Nov. 26-28, 2003.
- “Roundtable on Nathalie Sarraute’s Theatre,” Colloquium on Nathalie Sarraute, NYU and Barnard College, April 2004.
- “New Forms for New Theatre: on Mnouchkine and Kushner,” French Theatre in Chicago Conference, October 2004. Version of same at La Maison Française, Columbia University, March 2005.
- Chair, Roundtable on the question of an African Literature canon, ALA, Boulder, Colorado, April 2005.
- “On Koffi Kwahulé and ‘Francophone’ Theatre,” Conference on Postcolonial Theatre, University of London, Royal Holloway College, May 2005.
- “Sur Koffi Kwahulé’s *Big Shoot*,” UQAM (Montréal), September 2005.

- Chair, Roundtable on production of Koffi Kwahulé's *Misterioso* at The Lark Theatre Company (Act French) September 2005.
- Organizer of workshop and discussant on Francophone Theatre, Maison Française, NYU, (Act French) October 2005.
- Discussant and presenter of Assia Djebar's *Children of the New World*, CUNY, December 2005 and February 2006.
- Chair, Roundtable on contemporary French Theatre (David Lescot, Remi De Vos), Tisch School Hot Inc Festival, January 2006.
- Chair, "What is Francophone Theatre?" African Literature Association, Ghana, May 2006.
- "Conférence drolatique: la femme dans le théâtre de José Pliya." Théâtre du Rond Point, Paris (with J. Pliya, M-F Pisier, S. Testud, M. Bozonnet, M. Marini, F. Mathouret), June 16, 2006.
- Discussant, the theatre of Olivier Py, Tisch School of the Arts, Hot Ink Festival, January, 2007.
- "What is la Francophonie" La Maison Française, New York University, March, 2007.
- "Contemporary Theatre in France," Round-Table participant, La Maison Française, New York University, March 2007.
- "What is the New African Theatre; Koffi Kwahulé and José Pliya," 20<sup>th</sup>-21<sup>st</sup> Century Conference, Texas A&M University, March 2007.
- Presentation of *Des Femmes Ecrivent l'Afrique*, Musée Dapper, Paris, France, June 2007.
- Interviewer, Discussant, Mureille Mayotte, Director of La Comédie Française, FIAF-Alliance Française, New York City, July 2007.
- Discussant, *The Misanthrope*, New York Theatre Workshop, Sept 5, 2007.
- Guest lecturer, Université de Paris III: Le Théâtre de Werewere Liking," Nov. 16, 2007.
- Discussant and moderator: "The Theatre of José Pliya and of Bernard da Costa." Hot Ink Festival, January 2008.
- "New York Avant-Garde and European Theatre," Panel Moderator, Université de Nanterre, Théâtre de la Colline, Paris, January 2008.
- Bernard-Marie Koltès et Koffi Kwahulé: le monologue et le crâne tambour," also: Moderator: Round Table on affinities between African-American and African Francophone Writers. Kwahulé Conference, Universités de Paris III et IV. Le Bateau Lavoir, Paris, April 16, 17, 2008.
- Entretien avec Ariane Mnouchkine, Colloque Croire Réver/ Hélène Cixous, Paris: Maison Henrik Heine, June 2008.
- "Africa in Transnational Francophone Playwrights," African Literature Association, March 2009.
- "Thinking About Theatre within World Literature in French," U. of Florida: Winthrop-King Conference: Littérature Monde: New Wave or New Hype, Feb. 2009.
- Participant: Round-Table on the Theatre of Wajdi Mouawad, focus on *Scorched*. The Wilma Theatre, Philadelphia, PA., March 2009.
- "You Can Win A Tony if You Know the Codes;" also A Workshop on Translating Theatre, University of Pittsburgh, September 2009.
- Récupérations: Le théâtre de Kossi Efoui.* Colloque Kossi Efoui, University of Paris III/Musée Dapper, Paris, Feb. 2010.
- "Récupérations:" The Ecological Aesthetic of Kossi Efoui,* African Literature Association Conference, U. of Arizona, March 2010.
- "Ariane Mnouchkine and Hélène Cixous: *Les Naufragés du Fol Espoir*, Autobiography as Theatre," keynote address, Women in French Annual Conference, Wagner University, June 2010.
- Organizer, "Celebrating Hélène Cixous's *Le Rire de la Meduse*," New York: La Maison Française, Sept. 2010.

“The Théâtre du Soleil Invites Its Audience to Remember.” Haifa Conference in honor of Richard Schechner, University of Haifa, Israel, Dec. 2010.

-“Women Writing North Africa: The Feminist Press and Recuperating the Voices of Women Writers,” Abu Dhabi Book Fair, Abu Dhabi, March, 2011.

-“The Theatre of Koffi Kwahulé,” American Society for Theatre Research, Montreal, Nov. 2011.

-“Stages in the Staging of *The Aeneid*,” World Literature and Translation Conference, NYU-Abu Dhabi, Dec. 2011.

-“Koffi Kwahulé’s *Masquerade For the Wounded (Les Recluses)*: Performing Witnessing, Performing Rape,” African Literature Conference, Southern Methodist University, March 2012.

-“Translating for the Theatre,” Hot Ink Play Festival at the Lark Theatre, New York, New York, March 2012.

-“Translation/Two Nations,” Playwright’s Theatre Company, San Francisco, Round-table on translating for the theatre, May 2012.

-“Werewere Liking et la guérison à travers la parole incarnée,” Corps et Voix d’Afrique Francophone et ses diasporas” University d’ELTE, Budapest, Hungary, November, 2012.

-Small Love and Other Stories of Translation,” Keynote Address, Conference on French and Francophone Studies, Vassar College, April 2013.

-“Apartheid in Transit: A Reading of Abdourahman Waberi,” The African Literature Association, University of Witwatersrand, South Africa, April 2014.

-Theatre Translation Workshop, Lark Theatre: From French to English, May 30, 2014.

-“What Can Laughter Do in Francophone African Theatre,” The African Literature Association, University of Bayreuth, Germany, June 2015.

-Talk back on a performance of Koffi Kwahulé’s *Jazz* at Princeton University’s Seuls en Scène festival, Sept. 20, 2015.

-Moderator: “Graphisme et décors jazz,” for University of Paris III/ Rennes University Colloquium: Dessiner le Jazz: Esthétiques(s) jazz: la scène et les images, Nov. 20-21, 2015.

-Keynote Address: “Le Théâtre de Werewere Liking,” Trente Ans du Village Ki-Yi, Abidjan, Côte D’Ivoire, Dec. 17, 2015.

-Keynote Address: “How Liberal Can the Liberal Arts Be in a Global University,” Faculty Development and the Global University: A Student-Faculty Vision of the Future of Higher Education, University of Tokyo, Japan, Jan. 26, 2016.

-Organizer and moderator: “A Homage to Assia Djebar,” NYU Maison Française, February 5, 2016.

-“A Conversation with Author Michal Govrin,” French Institute, Tel Aviv, Israel, Feb. 16, 2016.

-“Restoring Memory Through Theatre: Leonora Miano’s Red in Blue Trilogy,” African Literature Associate Conference, Emory University, April 2016.

-Plenary session speaker: ADE-ADFL meeting on “Globalization: challenges for departmental and disciplinary boundaries,” New York City, June 19, 2016.

-“Werewere Liking: La Reine du théâtre africain.” Colloque sur la femme au théâtre, Avignon Theatre Festival, July 12, 2016.

-Global French Theatre (NYU): Conversation with Charles Isherwood on Global Theatre in New York; Moderator of round table on La Francophonie, Traduction, et Théâtre (with K. Kwahulé, G. Dambury, and L. Mulheisen), Oct. 13, 14, 2016.

-Round table on the theatre of Marie Chauvet, “Via José Pliya,” CUNY Graduate Center, Oct. 24, 2016.

-“José Pliya adapte *Amour Colère et Folie*,” Conference on the theatre of José Pliya, Université de Paris III, April 21, 2017.

- “Cixous et Genet: Entente au-dela de la mort,” Célébration d’Hélène Cixous, l’Université de Paris X, June 14-16, 2017.
- Round-table on the theatre of Hélène Cixous, Cixousversaire, New York University, Sept. 16, 2017.
- Conversation on sound in the theatre, with Roland Auzet and Benoît Bolduc, “The Sense of Sound,” New York University, October 6, 2017.
- “Playing with Jean-Michel Basquiat and Fela Kuti,” (With Rachel Watson) Neuvième Congrès sur le théâtre africain, University of Agadir, Morocco, March 20-24, 2018.
- Talk-back with audience after a production of Laurent Gaudé’s *Ecoutez Nos Défaites End*, staged by Roland Auzet, Théâtre Prospero, Montreal, Sept. 19, 2018.
- Lecture on Koffi Kwahulé and his plays *Jaz* and *SAMO*: “*Playing with Arts and Identity in the Theatre of Koffi Kwahulé*,” and performance workshop with graduate students in theatre and French at The University of Buffalo, Sept. 26-28, 2018.
- Moderator of Round-Table on “Refuge on the Revolutionary Stage,” for Asylums, Refuges, Sanctuaries in 18<sup>th</sup>-Century France, NYU, Oct. 19, 2018.
- Reading of my translation of Olivier Kemeid’s *The Aeneid*; and moderating a round-table on “Theatre and Ecology” with Una Chaudhuri, Sarah Cameron Sunde, and Frédérique Ait-Touati, for French Natures Colloquium, New York University, October 27, 2018.
- Readings and conversation with Gerty Dambury on her novel: *Les Rétifs* at La Maison Française, Nov. 12, 2018.
- Round-Table: “Parler avec le corps et la musique: qu’est-ce que c’est la voix humaine” With Roland Auzet, Koffi Kwahulé, and François Noudelmann, Festival des Francophonies, April 5, 2019.
- Round-table with graduate students from NYU (Watson, Haouam, Murphy) on African Theatre today: “African Theatre is Alive and Well,” ALA Conference, Ohio State University, May 15-18, 2019.
- Round-table on the political theatre of André Benedetto, at the Théâtre des Carmes, Festival of Avignon, July 12, 2019.
- Paper on “*Ruined*: and the Theatre of Rape” for the International MLA Meeting, Lisbon, Portugal, July 24-26, 2019.
- Talk back with performers and audience at the Skirball Theatre, after the performance of Philippe Quesne’s *La Nuit des Taupes* (October, 2019)
- Readings of plays and panel discussion of African diasporic writing: Femi Osofisan, Zainabu Jallo, France-Luce Benson, with Tisch School of the Arts and the Camargo Foundation (Cassis, France), December 2019.
- “Moorish Slave and Underground Railroad: Stages of Cruelty,” panel on the work of Christian Biet, Seventeenth-Century French Conference, May 2021.

## **COURSES TAUGHT**

- Contemporary French and Francophone Theatre (under this rubric many different graduate and undergraduate courses.)
- French Theatre in the Nineteenth Century
- Theater of and about the French Revolution
- Introduction to French Literature, reading and writing strategies
- Introduction to Francophone Studies
- Survey of Twentieth-Century Literature
- Literature of Africa and the Caribbean of French Expression
- Orientalism: The North African Other/The North African Self
- French and American Feminisms

- American Feminist Theatre
- Theatre and the Holocaust
- Contemporary French Thinkers and French Language Playwrights
- French Women Writers of Today
- French Phonetics
- All levels of Language Courses: Composition and Conversation
- Advanced Seminars: Twentieth-Century Writers of Prose and Theatre (Marguerite Duras, Jean Genet, Nathalie Sarraute); Theory of Theatre; Feminism and French Theatre
- Popular Literature of France, Detective Fiction
- Making sense of Monsters and Masks
- Translating for the Theatre
- Authority and Identity in Global Theatre
- Proseminar: Introduction to Critical Methods

### **RELATED THEATRE EXPERIENCE**

- Ass't Director and Producer: *La Moisson de la Folie*, Franco-Israeli production based on the tales of Rabbi Nachman of Bratslav, Paris, 1974.
- Director: *Les Aveugles* by Ghelderode (1975), *Les Mamelles de Tirésias* by Apollinaire (1976), The College of Wooster.
- Director: *Cinémassacre* by Boris Vian (1978), *On ne badine pas avec l'amour* by Musset (1979), *Fragment de Théâtre, Eh Joe, Souffle* by Beckett (1981), *Les Deux Orphelines* by d'Ennery and Cormon (1982), *Les Plus Heureux des Trois* by Labiche (1982), *1789* by Le Théâtre du Soleil (1984), *Les Mamelles de Tirésias* by Apollinaire (1987), *Une Tempête* by Aimé Césaire (1990), *L'Enfant des Passages* by Ina Césaire (1992), *La Parenthèse de sang* by Sony Labou Tansi (1996), The University of Wisconsin.
- Adaptor and Director: *Contes de fées et de forêts* d'après C. Perrault, O.S. Diop and B. Diop (1980), *Quelques Moments avec Bouvard et Pécuchet* d'après Flaubert (1980), *Un coeur simple* d'après Flaubert (1987), *Conte Créole: La Lettre d'Affranchissement* from an oral tale d'après Ina Césaire (1995), The University of Wisconsin.
- Dramaturg: Nebraska Repertory Theater, Lincoln, Nebraska, Summer 1977; *Une Soirée Ghelderode* (1986), *Le Jugement Dernier des Rois* by Sylvain Maréchal (1989), The University of Wisconsin; *Les Epousées* by Harry Kondoléon, Théâtre du Horla, Paris, 1993; Franco-American Theatre Workshop (OyamO, Julius Amedée Laou, Dominique Rolland, Werewere Liking and Le Théâtre du Horla) Avignon Festival, 1994; Voices and Vision (N.Y.) production of translation of Hélène Cixous's *The Name of Oedipus: Song of the Forbidden Body*, 1996-7; full staging in May 1998.
- Professional readings and/ or stagings of my translations of: Andrée Chedid's *The Goddess Lar or Centuries of Women*, Manhattan Bridge Company, Ubu Repertory Theatre (N.Y.), March 1985; Ina Césaire's *Island Memories*, Ubu Repertory Theater, November 1991; Ina Césaire's *Fire's Daughters*, Ubu Repertory Theater, October 1993; Werewere Liking's *The Widow Dilemma*, Ubu Repertory Theater, March 1994; Michel Azama's *The Sifter*, Ubu Repertory Theater, October, 1995; Hélène Cixous's *Drums on the Dam*, Tisch School of the Arts, NYU, reading October, 2006, full staging Feb. 2007, and invited to London University Theatre Conference, June 2008; *The Sister of Zarathustra* by José Pliya, professional reading, Tisch School of the Arts and Hot Ink Festival 2008.

-Adaptation with Phyllis Roome of H el ene Cixous's *Le Rire de la M eduse/The Laugh of The Medusa* for performance at the H el ene Cixous Conference at NYU, Sept. 2010.

-Curated two evenings of rewritings of classics for the contemporary stage: Olivier Kemeid's *Aeneid* and Wajdi Mouwad's *Scorched*, for the Abu Dhabi Institute, 19 Washington Square North, Nov. 2010, March 2011.

-Professional Readings of my translation of Olivier Kemeid's *Aeneid*, Red Bull Theatre Company, N.Y., Nov. 2011, February 2012; production of the play by the Theatre Program, NYU Abu Dhabi, November, 2017.

## DISSERTATION DIRECTION AND JURY PARTICIPATION

### New York University:

Dissertation Director: Laura Reeck, *The Beur Bildungsroman* (October 2001); Simona Barello, *Notions of Masculine and Feminine in Beur Identity as Portrayed in Novels and Films* (October 2006); Eve Terrien, *Le Nouveau Th eatre Experimental Qu eb ecois* (May 2006); Keithley Woolward, *The Theatrical Impulse in Fanon's Peau noire Masque blanc* (May 2008); Jennifer Williams, *The Couple Figure in Assia Djebar's Algerian Quartet* (April 2010); Kathryn Kleppinger *What is The Beur Novel?* (Nov. 2010); Clarissa Behar, *Politics of Race in Marie Ndiaye* (Dec. 2010), Elizabeth Applegate, *Writing and the Rwandan Genocide* (Aug. 2011); Natalia Wodnicka, *New Mythic Theatre in French* (Aug. 2013); Aur elie Chatton, *Interm edialit e, Glissant, et l'Oeuvre de Duras, Lepage, et Mouawad* (Aug. 2014); Soledad Sklate, *Rethinking the Body in Francophone Caribbean Literature* (Aug. 2014); Anna Raff Miller, *The Deal and the Theatre of Bernard-Marie Kolt es* (July 2017); Claire Reising, *Deferred Return and Experimental Creation: Dany Laferri ere's and Wajdi Mouawad's Detours through Montreal* (August 2020); Rachel Watson, *(Re) Membering the Body: Corporeal Memory in the Th eatre du Soleil's Epic, Wajdi Mouawad's Tragic, and Koffi Kwahul e's Blue Note* (August 2021)

Core or Reader: Barbara Abad, Alexandra Borer, Alina Cherry, Esra Arici, Carrie Landfried, Chelsea Stieber, Stephanie Ponsavady, Stella Vincenot Dash, Georgiana Perlea, R egine Joseph, Rachel Wimpee, John Nimis, Annie Brancky, Iris Bray, Rafa el Sigal, Yasser El Harari, Niamh Duggan, Chris Bonner, Suzy Cater, Michelle Lanchart, Andrew Dubrow, Downing Bray Kress, Erica Hendrix, Gabriella Lindsay, Athena Fokaidis

### The University of Wisconsin-Madison:

Dissertation Director: B. Berndt, *The Fanciful World of Georges Schehad e* (1979); M. C. Mather, *Painterly Theatre: The Problematics of the Plays of Serge Rezvani* (1983); L. Papin, *L'Autre Sc ene: Le Th eatre de Marguerite Duras* (1984); C. Running-Johnson, *Jean Genet Through H el ene Cixous's Laugh of the Medusa* (1987); M. Greenwood-Johnson, *A Semiological Study of the Plays of Marguerite Duras* (1988); T. Scheie, *Body Trouble: Roland Barthes, Theatre, and the Corporeal Sign* (1992); M. Parker, *C eleste de Chabrilan: Nineteenth-Century French Theatre: Woman and Character* (1993); F. Conley, *The Politics of Space in the Early Plays of the Th eatre du Soleil* (1998); H. Borgstrom, *The Performance of Madness in the Theatre of the Nineteenth and Twentieth Centuries* (1998); J. Miyasaki, *Myth, Language and Historical Re-inscription in Recent French-Language Theatre* (1998); K. Schultz, *The Haitian Revolution in French and Francophone Theatre* (2000); E. Leahy, *H el ene Cixous's Mature History Plays: History as Family Struggle* (2000)



**Outside thesis examiner:**

University of Texas-Austin (T. Rohde); University of Chicago (C. Spreen);, University of Paris VIII (B. Martin); University of Strasbourg (M. Hemedzo); University of Wisconsin-Madison: A. Callahan; University of Paris IV (V. Soubrier, F. LeGuen); University of Paris III: (S. Meslet, A. Bel-Franklin, P. Duchaufour, R. Tchamitchiam, S. Rauer.)

**Ongoing:**

E. Schuman, T, Haouam, G Yaboué (University of Buffalo)

**SERVICE (major)****Profession:**

- Editorial Board: The Feminist Press, New York, New York; Board of Directors 2004-2012, 2015-2021; Vice President 2006-2007
- Tenure and promotions examiner: University of Rochester, College of William and Mary, St. Olaf College, Miami University of Ohio, University of Miami, Denison University, SUNY-Purchase, Cleveland State University, Wellesley College, Georgetown University, Tulane University, University of Tennessee, University of Michigan, University of California at San Diego , University of Mississippi, Yale University, Rutgers University, University of Cincinnati, Queens College, CUNY, Boston University, Ohio State University, University of Wisconsin-Madison, Brooklyn College, U. of Alabama, U of Maryland, University of Ghana at Legon, Marquette University, Widener University, University of Cork, Ireland, Davidson University, University of Virginia, Vassar College, Bryn Mawr College, University of Southern Illinois, University of Southern California, University of Georgia, University of New Mexico, San Diego State University, Hunter College, University of Colorado at Boulder, Penn State University Berks, George Washington University
- Honors examiner, Theatre Department, Swarthmore College May 1996, 1997, 2001, 2007, 2008, 2009
- Editorial Consultant: University of Michigan Press, New England Press, Wayne State Press, Routledge Press, Annuaire Théâtrale, Africa World Press, University of Indiana Press, Columbia University Press, Yale University Press, University of Hawaii Press, Northwestern University Press
- Executive Committee: The African Literature Association (ALA) 1997-2000; Teaching Committee 2004-2010
- Board of Directors: La Fondation des Etats-Unis (Paris, France) 2001-
- Organizing Committee for ACT FRENCH, a six-month celebration of French and Francophone Theatre (NYC 2005) (with the French Cultural Services)
- Tenth-Year Review of Departments/Programs of French: The University of Virginia 2008; UCLA 2010; CUNY Graduate School 2010; Department of European Languages, Queens College, January 2012.
- Malcolm Bowie Prize Jury for best new article in the French field, 2016- 2021
- Board of Directors: Theatre Mitu (Brooklyn, New York) 2019-

**New York University:**

- MAP [Core Education] Committee 2003-2008
- European Studies Committee 2003-2006
- Undergraduate Academic Affairs Committee 2004-2008

- Retirement Strategy Committee 2004
- Search Committee for Vice Provost 2004
- Language Teaching Committee 2004
- Humanities and Arts Coordinating Group: New York University at Abu Dhabi 2008-2010
- Arabic Literature Search, NYUAD 2010-2011
- Chair, Summer Intensive Language Institutes Committee (for Global) 2010
- Promotion and Tenure Committee FAS 2011
- NYU Paris Advisory Committee 2013-
- Calloway Prize Committee for best book in theatre history (NYU English) 2016
- Advisory Committee: NYU Institute for the Humanities 2016-
- Fellowship Awards Committee, The Institute for the Humanities, NYU, 2018, 2019
- Search for a Postdoctoral Fellow, Tisch Department of Drama, 2017
- Search (Chair) for the Director of Language Programs, NYUShanghai, 2017
- Search, Clinical Professor of Dramatic Literature, English, NYU, 2018
- Faculty Fellowship Committee and Advisory Board of the Institute for the Humanities, NYU, 2018, 2019
- Search (Chair) Professor of Chinese Literature (NYUShanghai, 2020)
- Retention and Promotion (Chair) Professor of Literature and Education (NYUShanghai, 2021)

**University of Wisconsin:**

- Associate Chair, French and Italian 1989-1990
- Graduate Studies 1979-1998 (includes reader and director of Ph.D. Dissertations)
- Graduate Advisor, 1985-1990, 1994-1998
- Graduate Committee for Nineteenth, Twentieth, and Francophone Studies
- Sponsorship of theatrical performances and visits of theater professionals from France, 1979-1998
- Adaptation, direction, production of French plays with students 1977-1998
- Chair, Francophone Search and Screen Committee 1988-1990
- French House Committee Chair 1995-1998
- Divisional Promotion and Tenure Committee of the Humanities 1983-1985
- Chancellor's Search and Screen Committee 1986-1987
- Junior Year in France Candidate Selection 1981-1998, Director Search 1986-1992
- Chair, French and Francophone Advisory Committee (for International Studies) 1994-1998
- Minority Mentor Program 1988-1992
- Humanistic Foundation 1991-1992, 1994-1998
- Global Studies Committee 1994-1998
- Bradley Learning Center Faculty Fellow 1994-1996
- Outside reader for M.F.A. and Ph.D. theses: Department of Theater and Drama 1977-1998
- Member of African Studies Program 1995-1998

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