

ABBREVIATED CURRICULUM VITAE

GRALEY HERREN

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Education

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

Academic Employment

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

Book (author)

Samuel Beckett's Plays on Film and Television. New York: Palgrave Macmillan, 2007. 217 pages.

Books (editor)

Text & Presentation, 2016 (edited and introduced). Jefferson, NC: McFarland, 2016. 239 pages.
Text & Presentation, 2015 (edited and introduced). Jefferson, NC: McFarland, 2016. 232 pages.
Text & Presentation, 2014 (edited and introduced). Jefferson, NC: McFarland, 2015. 252 pages.
Text & Presentation, 2013 (edited and introduced). Jefferson, NC: McFarland, 2014. 235 pages.
Text & Presentation, 2012 (edited and introduced). Jefferson, NC: McFarland, 2013. 226 pages.

Articles in Refereed Journals

"The Metaphysical Noir of W. G. Sebald's *Vertigo*." Completed and Accepted. Forthcoming in *Književna istorija [Literary History]* in Winter 2017.
"Monstrous Beckett: Viewing *Eh Joe* through the Peephole of *Psycho*." Completed and Accepted. Forthcoming in *Literature/Film Quarterly* in Summer 2017.
"The Twilight's Last Gleaming: Dialogues and Debts in Bob Dylan's 'Chimes of Freedom.'" Completed and Accepted. Forthcoming in *Popular Music and Society* in Fall 2017.
"American Narcissus: Lacanian Reflections on DeLillo's *Americana*." *Orbit: Writing Around Pynchon* 4.2 (2016). Web. <http://dx.doi.org/10.16995/orbit.87>
"Cosmological Metafiction: Gnosticism in Don DeLillo's *Libra*." *Religion & Literature* 47.2 (2015): 87-116.

- “‘The Martiniad’: Nick Shay as Embedded Author within Don DeLillo’s *Underworld*.” *Critique: Studies in Contemporary Fiction* 56.4 (2015): 449-65.
- “DeLillo Variations: A Contrapuntal Reading of ‘Counterpoint,’ *The Body Artist*, and *Love-Lies-Bleeding*.” *Review of Contemporary Fiction* 33.3 (2015): 13-34.
- “Don DeLillo’s Art Stalkers.” *Modern Fiction Studies* 61.1 (2015): 138-67.
- “Narrating, Witnessing and Healing Trauma in Paula Vogel’s *How I Learned to Drive*.” *Modern Drama* 53.1 (2010): 103-14.
- “Different Music: Karmitz and Beckett’s Film Adaptation of *Comédie*.” *Journal of Beckett Studies* 18.1 (2009): 10-31.
- “Teaching the Compromised Lesson of Babi Yar in D. M. Thomas’s *The White Hotel*.” *Textus: English Studies in Italy* 16 (2003): 111-30.
- “Facing the Darkness: Interrogations Across Genre in Samuel Beckett’s *What Where*.” *The Midwest Quarterly* 43.3 (2002): 322-36.
- “*Nacht und Träume* as Beckett’s Agony in the Garden.” *Journal of Beckett Studies* 11.1 (2001): 54-70.
- “Ghost Duet, or Krapp’s First Videotape.” *Samuel Beckett Today/Aujourd’hui* 11 (2001): 159-66.
- “Splitting Images: Samuel Beckett’s *Nacht und Träume*.” *Modern Drama* 43.2 (2000): 182-91.
- “Samuel Beckett’s *Quad*: Pacing Toward Byzantium.” *Journal of Dramatic Theory and Criticism* 15.1 (2000): 43-60.
- “Unfamiliar Chambers: Power and Pattern in Samuel Beckett’s *Ghost Trio*.” *Journal of Beckett Studies* 8.1 (1999): 73-100.
- “Madness in the Method: Three Recent Versions of *Eh Joe*.” *Samuel Beckett Today/Aujourd’hui* 7 (1998): 105-20.
- “Ruptures and Rituals: Beckett’s Re-vision of Yeats in *...but the clouds...*” *Nua: Studies in Contemporary Irish Writing* 1.2 (1998): 29-45.
- “The Performance of Ideology and Dialectics in Brecht’s *Galileo*.” *Text & Presentation* 17 (1997): 25-29.

Book Chapters

- “Teaching Tips for Samuel Beckett’s *Waiting for Godot*.” Completed and Accepted. Forthcoming in *Teaching Dramatic Literature* (Bloomsbury Methuen) in early 2018.
- “Teaching Tips for Paula Vogel’s *How I Learned to Drive*.” Completed and Accepted. Forthcoming in *Teaching Dramatic Literature* (Bloomsbury Methuen) in early 2018.
- “*Love-Lies-Bleeding*: Self-Portrait of the Artist as a Dying Man.” Completed and Accepted. Forthcoming in *DeLillo After the Millennium* (Lexington Books) in early 2017.
- “Flying Man and Falling Man: Remembering and Forgetting 9/11.” *Transatlantic Literature and Culture: The Wrong Side of Paradise*. Ed. Kristine A. Miller. New York: Palgrave Macmillan, 2014. 159-76.
- “A Womb with a View: *Film* as Regression Fantasy.” *The Edinburgh Companion to Samuel Beckett and the Arts*. Ed. S. E. Gontarski. Edinburgh: Edinburgh UP, 2014. 237-50.
- “The Return of the Repressed Mother in W. G. Sebald’s Novels.” *A Literature of Restitution: Critical Essays on W. G. Sebald*. Eds. Jeannette Baxter, Valerie Henitiuk, and Ben Hutchinson. Manchester: Manchester UP, 2013. 231-46.
- “The Politics of Identification in *Waiting for Godot*.” *In Dialogue with Godot: Waiting and Other Thoughts*. Ed. Ranjan Ghosh. Lanham, MD: Lexington Books, 2013. 1-21.

- “‘Stations of a Mourner’s Cross’: Samuel Beckett, Killiney, 1954.” *Samuel Beckett: Debts and Legacies. New Critical Essays*. Eds. Peter Fifield and David Addyman. London: Bloomsbury, 2013. 109-31.
- “Working on Film and Television.” *Samuel Beckett in Context*. Ed. Anthony Uhlmann. Cambridge: Cambridge UP, 2013. 192-202.
- “A Conversation with Paula Vogel.” *Text & Presentation, 2012*. Ed. Graley Herren. Jefferson, NC/London: McFarland, 2012. 7-22.
- “Beckett on Television, Beckett on Love: A Response to Badiou.” *The Plays of Samuel Beckett*. Ed. Katherine Weiss. London: Methuen, 2012. 165-77.
- “Mourning Becomes Electric: Mediating Loss in *Eh Joe*.” *Samuel Beckett and Pain*. Eds. Mariko Hori Tanaka, Yoshiki Tajiri, and Michiko Tsushima. Amsterdam/New York: Rodopi Press, 2012. 43-65.
- “Beckett on Television.” *The Blackwell Companion to Samuel Beckett*. Ed. S. E. Gontarski. New York: Wiley-Blackwell, 2010. 389-402.
- “Menagerie à Trois: Surrogate Love in *The Glass Menagerie*.” *Text & Presentation, 2004*. Ed. Stratos E. Constantinidis. Jefferson, NC: McFarland, 2005. 98-109.

Work Under Review

- “Subterranean Shakespeare Blues: *King Lear* and *The Basement Tapes*.” Completed and Submitted to *Borrowers and Lenders: The Journal of Shakespeare and Appropriation*.
- “Mythic Quest in Bob Dylan’s *Blonde on Blonde*.” Completed and Submitted to *Music, Sound, and the Moving Image*.
- Book Proposal on *Don DeLillo’s Portraits of Artists*. Submitted to Yale University Press.

Newsletter Editions

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

Select Honorary Lectures

- “Mourning Becomes Electric: *Hamlet*, *Eh Joe*, and the Mediation of Loss.” Samuel Beckett’s Debts & Legacies Lecture Series. St. John’s College, Oxford University. 2011.
- “Digitally Unmastered Beckett.” Samuel Beckett’s Debts & Legacies Lecture Series. Regents Park College, Oxford University. 2008.

Select Presentations at Scholarly Conferences

- “Subterranean Shakespeare Blues: *King Lear* and ‘Tears of Rage.’” Comparative Drama Conference. Baltimore, MD, 2016.
- “The Twilight’s Last Gleaming: Dialogues and Debts in Dylan’s ‘Chimes of Freedom.’” Midwest Popular Culture Association Conference. Cincinnati, OH, 2015.
- “Beckett at the Bates Motel: *Eh Joe* and *Psycho*.” Comparative Drama Conference. Baltimore, MD, 2015.
- “*Love-Lies-Bleeding*: Self-Portrait of the Artist as a Dying Man.” Comparative Drama Conference. Baltimore, MD, 2014.
- “Don DeLillo’s Art Stalkers.” South Atlantic Modern Language Association. Atlanta, GA, 2013.
- “A Womb with a View: Beckett’s *Film* as Regression Fantasy.” Comparative Drama Conference. Baltimore, MD, 2013.

- “Becoming Beckett: Revelations from the Letters.” Comparative Drama Conference. Baltimore, MD, 2012.
- “Flying Man and Falling Man: Remembering and Forgetting 9/11.” Comparative Drama Conference. Los Angeles, CA. 2011.
- “Biographical and Shakespearean Sources for Beckett’s *Eh Joe*.” Comparative Drama Conference. Los Angeles, CA. 2010.
- “Political (Ab)Uses of *Waiting for Godot*.” Roundtable Discussion on Theater as a Political Forum for Human Rights. South Atlantic Modern Language Association Annual Convention. Atlanta, GA. 2009.
- “Teaching Literature and the Arts as Study Abroad in Ireland.” American Conference on Irish Studies Annual Convention. Galway, Ireland. 2009.
- “How I Learned to Mourn: Narrating and Witnessing Trauma in Paula Vogel’s *How I Learned to Drive*.” Comparative Drama Conference. Los Angeles, CA. 2009.
- “The Return of the Repressed Mother in W.G. Sebald’s Novels.” International W.G. Sebald Conference. University of East Anglia. Norwich, England. 2008.

Select Service

- English Department Chair, 2013-Present
- Core Curriculum Committee, Member, 2013-16
- First Year Seminar Task Force, Member, 2014-16
- Rank and Tenure Committee, Member, 2011-14
- Higher Learning Commission Steering Committee, Co-Chair and Co-Editor of Self-Study (with Kathleen Hart), 2009-11
- Text & Presentation* (annual book series, McFarland Publishers), Editor, 2012-17; Associate Editor, 2008-2011; Editorial Board Member, 2004-Present
- Comparative Drama Conference, Executive Board Member, 2004-Present
- The Beckett Circle* (newsletter for the Samuel Beckett Society), Editor, 2007-12
- Samuel Beckett Society, Executive Board Member, 2007-12
- Phi Beta Kappa National Honor Society, Member, 2006-Present; Treasurer, 2006-08; Secretary, 2016-Present
- Faculty Committee, Member, 2003-06; Chair of Subcommittee on Shared Governance, 2004-06

Select Academic Honors and Awards

- Xavier University Faculty Development Leave, Spring 2013
- President’s Award for Excellence, 2011
- Resolution of Thanks, Xavier University Board of Trustees, 2011
- Xavier University Summer Research Grant, 2011
- Bishop Fenwick Teacher of the Year, 2010
- Greater Cincinnati College Consortium “Celebration of Teaching” Honoree, 2010
- Wheeler Award for Academic Development, 2009
- Xavier University Faculty Development Leave, Fall 2005
- Xavier University Summer Research Grant, 2003
- Wheeler Award for Academic Development, 2003
- Xavier University Summer Research Grant, 2000