

Beth Wynstra

Curriculum Vitae

Division of Arts and Humanities
Babson College
231 Forest Street
Babson Park, MA 02457
805.708.8850 (mobile)
bwynstra@babson.edu

ACADEMIC POSITIONS

Babson College, 2010-present
Assistant Professor of English, 2013-present
Visiting Assistant Professor of English, 2011-2013
Adjunct Lecturer of Rhetoric, 2010-2011

EDUCATION

Ph.D. in Theater Studies, University of California, Santa Barbara, 2009.
Dissertation: Revolutionizing Rhetoric and the Rhetoric of Revolution:
Language, Persuasion, and Action in the Modern American Political Theater.
Director: Jody Enders, Committee: Leo Cabranes-Grant and William Davies King

M.A. in English, University of California, Irvine, 2004.
Thesis: The Weight of Words: Hypallage as a Living Embodiment in Middleton
and Rowley's *The Changeling*.
Director: Richard Kroll

B.A. (with honors) in English, Lafayette College, 2001.

Certificate in Directing, Yale School of Drama, 2013.

PUBLICATIONS

“Anna Christie.” *Eugene O’Neill Review* 40, performance review, forthcoming (2018).

Long Day’s Journey Into Night. *Theatre Journal* 70.2, performance review (2018).

“From Page to Stage: Dramaturging the Female Voices of the Provincetown Players.”
Teaching Modernist Women’s Writing in English. Ed. Janine Utell. New York: The
Modern Language Association of America (2018). Accepted for publication.

Guest Editor, *Eugene O’Neill Review* 37 (2016).

“Eugene O’Neill: In and Out of the Classroom.” *Eugene O’Neill Review* 37 (2016).

“The Second Girl.” *Eugene O’Neill Review* 36, performance review (2015).

“Arts and the Entrepreneur: The Sorenson Center for the Arts.” *Evolving Entrepreneurial Education: Innovation in the Babson Classroom*. Eds., Victoria L. Crittenden, Kathy Esper, Nathaniel Karst, and Rosa Slegers. Bradford, United Kingdom: Emerald Group Publishing (2015).

“We’re Just Going to Be So Happy, Aren’t We Dear?!”: Approaching Engagements in the Marriage Plays of Eugene O’Neill. *Eugene O’Neill Review* 35 (2014).

“Long Day’s Journey Into Night.” *Eugene O’Neill Review* 34, performance review (2012).

“Critical Lens: A Rhetorical Approach to O’Neill’s Early Wife Characters.” *Critical Insights: Eugene O’Neill*. Steven Bloom, ed. Ipswich, MA: EBSCO Publishing Incorporated (2012).

“A Moon for the Misbegotten.” *Eugene O’Neill Review* 32, performance review (2011).

“Reaching Beyond the Horizon: Introducing a New Generation to Eugene O’Neill.” *Laconics* 4 (2009).

“John Silas Reed.” *Critical Companion to Eugene O’Neill: A Literary Reference to His Life and Work*. Robert M. Dowling, ed. New York: Facts on File, Inc. (2009).

“Hamlet: Blood in the Brain.” *Theatre Journal* 59.3 (2007): 497-498, performance review.

LECTURES AND PRESENTATIONS

Panelist, American Society for Theater Research Forum, La Jolla, California (2018).

Paper delivered: “‘The Old Ways Are Dying and A New World is Rising As They Fall’: The American Worker and the San Francisco Mime Troupe’s Dramaturgy of Nostalgia.”

Plenary Speaker (with Paul Schmitz), Lilly Conference on Designing Effective Teaching, Bethesda, Maryland (2018).

Presentation: “Pedagogy of Place: Strategies for Putting the City on the Syllabus.”

Invited Speaker, The American Literature Association Conference, San Francisco, California (2018).

Roundtable: “Eugene O’Neill Today: Pedagogy, Dramaturgy, and Transnationality. A Round-Table Discussion.”

Lecturer, Orchard Cove Lifelong Learning Series, Canton, Massachusetts (2018).

Lecture delivered: “Performing Immigration.”

Invited Speaker, Lyric Stage Company of Boston (2018).

Post-show discussion: “Feminist or Misogynist: Eugene O’Neill and ‘*Anna Christie*.”

Panelist, International Conference on Eugene O’Neill, National University of Ireland, Galway (2017).

Paper delivered: “‘I Can Always Twist Him Round My Finger’: Calculated Love and Fallen Women in the Plays of Eugene O’Neill.”

Plenary Speaker (with Kerry Rourke), Lilly Conference on Evidence-Based Teaching and Learning, Austin, Texas (2017).

Presentation: “This is Not a Lecture: The Rewards of Student-Generated Productions.”

Invited Speaker, The Comparative Drama Conference, Baltimore, Maryland (2016).

Roundtable: “Representations of Eugene O’Neill: Fiction, Autobiography, and Adaptation, A Roundtable Discussion with Tony Kushner.”

Invited Speaker, Humanities Forum at the Huntington Theater for the premiere of *The Second Girl*, Boston, MA (2015).

The Humanities Forum explores the context and significance of a play with a leading expert. Conversation topic: *The Second Girl* and its connections to O’Neill’s *Long Day’s Journey into Night*.

Panelist, International Conference on Eugene O’Neill, Connecticut College, New London, Connecticut (2014).

Paper delivered: “Then Nothing Would Ever Have Happened”: Mary Tyrone’s Memories and the Rehearsal of Nostalgia in O’Neill’s Marriage Plays.”

Panelist, Modernist Studies Conference, Sorbonne University, Paris, France (2014).

Paper delivered: “I Must Be a Mere Protective Animal”: The Modern Marriage in the Works of the Provincetown Players.

Invited Panelist, The O’Neill Theater Center, New London, CT (2013).

Panel: “From Melodrama to Modern Drama.”

Panelist, The American Literature Association Conference, Boston (2013).

Paper delivered: “‘We’re just going to be so happy, aren’t we, dear?’: Approaching Engagements in the Marriage Plays of Eugene O’Neill.”

Invited Panelist, The O’Neill Theater Center, New London, CT (2012).

Panel: “*Exorcism* and its Foreshadowing of *Long Day’s Journey into Night*.”

Panelist, The Comparative Drama Conference, Stevenson University (2012).
Paper delivered: “The Rhetoric of Revival: Understanding How *The Normal Heart* Continues To Beat.”

Lecturer, North Hill Lifelong Learning Series, Babson College (2011).
Lecture delivered: “American Theater of the 1930’s: Hope, Politics, and Institutional Change.”

TEACHING EXPERIENCE

Babson College (2010-present)

- Arts and Humanities/History and Society Foundation 1000: Self in Context
- Gender Studies 3620: The Gender Film Initiative (new course),
- Humanities 4620: Constructing and Performing the Self (new course)
- Literature 4694: European Theater in Theory and Practice (new course)
- Literary and Visual Arts 2002 : San Francisco Politics and Performance (new course for the Babson San Francisco program)
- Literary and Visual Arts 2403: Dramatizing the American Dream (new course)
- Literary and Visual Arts 2455: Modernism and the Making of the New
- Literary and Visual Arts 3693: The London Stage
- Management Communication 7501 (Graduate): Strategic Writing for Managers
- Performance 1110: Fundamentals of Acting and Improvisation (new course)
- Rhetoric 1303: Rhetoric A, Dwellings: Homes, Bodies, Cities
- Rhetoric 1311: Rhetoric B
- Theater 4600: Theory, Technique, and Practice of Contemporary Acting for the Stage (new course)

University of California, Santa Barbara (2005-2009)

- Reader, Dance 35: History and Appreciation of World Dance, Fall 2009
- Reader, Dance 36: History of Modern Dance, Fall 2009
- Teaching Associate, Theater 177: Teatro as a Teaching Tool, Summer 2008
- Teaching Assistant, Theater 42/142: I.V. LIVE, 2007-2008, 2005-2006
- Teaching Assistant, Theater 65: Introduction to Public Speaking, Winter 2007
- Instructor, Theater 5: Introduction to Acting, Fall 2006

- Teaching Assistant, Theater 153: Introduction to Directing, Spring 2006

ACADEMIC HONORS AND AWARDS

Babson Faculty Research Fund Summer Stipend, Babson College, 2017

Awarded to write introduction and formal proposal for book manuscript.

BOW Curricular Innovation Fellowship, Babson College, 2015

Awarded to create a new course for the BOW program. Inaugural grant awardee.

Fellowship in Directing, The Yale School of Drama, 2013.

Outstanding Teaching Assistant Award, Awarded by the Academic Senate, University of California, Santa Barbara, 2008.

One of five teaching assistants selected campus-wide for contributions to the teaching and learning processes of the University of California, Santa Barbara (\$1,000 honorarium).

University of California Institute for Research in the Arts Open Classroom Grant, 2008.

One of three recipients from across the University of California system to receive support for projects that “promote 'action research' and 'research-in-action' models of collaborative interdisciplinary arts practice capable of working transitively in and on real-world settings outside conventional studio, gallery, and performance context.” For Nuestra Voz program in Summer, 2009 (\$5,000).

Regents Fellowship, Graduate Division, University of California, Santa Barbara, 2008-2009.

Departmental Fellowship, Department of Theater and Dance, University of California, Santa Barbara, Summer, 2008.

Interdisciplinary Humanities Center Visual, Performing, and Media Award, University of California, Santa Barbara, 2007.

Awarded to secure guest artists for the “Teatro as a Teaching Tool” (Theater 177) class (\$2,000).

Teaching Assistant Instructional Grant, University of California, Santa Barbara, 2006.

Awarded to develop and publish a course textbook for “I.V. LIVE” (Theater 42/142) class (\$1,500).

March Fellowship, 2005.

Awarded to a Lafayette College graduate who is pursuing a higher degree with the intent to teach at the college level (\$1,000).

Gilbert Prize, Lafayette College, 2001.

Awarded to a Senior who demonstrates excellence in English.

SELECTED CREATIVE EXPERIENCE

Director, *Clybourne Park*, The Empty Space Theater, Babson College (2017)

Director, *Dead Man's Cell Phone*, The Empty Space Theater, Babson College (2016)

Director/Producer, *Provincetown Four*, The Empty Space Theater, Babson College (2015).

Director, *Urinetown*, The Empty Space Theater, Babson College (2014).

Director, *Avenue Q*, The Empty Space Theater, Babson College (2013).

Director, *No Exit* (staged reading), The Empty Space Theater, Babson College (2013).

Director, *Working*, The Empty Space Theater, Babson College (2012).

Director, *The Laramie Project*, The Empty Space Theater, Babson College (2011).

Director/Co-Founder, The Empty Space Theater (TEST), Babson College.

TEST is a theater company dedicated to producing socially relevant, thought-provoking, and compelling works, in the form of classic drama and new plays (2011-present).

Playwright, *Always, Gene*, a play that explores the connections between the women in Eugene O'Neill's life and the female characters in his plays. Produced at the Tenth Annual Eugene O'Neill Festival (2009) and at the Irish American Heritage Theater, Chicago, Illinois (2012 and 2010).

Dramaturg, *The Glass Menagerie*. Ensemble Theatre Company, Santa Barbara's leading professional resident theater company, Santa Barbara, California. Director: Jonathan Fox, (2010).

Assistant Director/Dramaturg, *Gunmetal Blues*. Ensemble Theatre Company, Santa Barbara's leading professional resident theater company, Santa Barbara, California. Director: Risa Brainin, (2009).

Assistant Director, Solo Performance Cabaret, U.C.S.B. Main Stage New Plays Festival, University of California, Santa Barbara. Director: Sean San Jose, (2009).

Artistic Director, *Nuestra Voz*, a multicultural, creative writing and performance program that builds partnerships between local underserved youth living in Isla Vista and U.C. Santa Barbara students (2006-2009).

Director/Dramaturg, *Isla Vista: The Video Game*, An original play conceived and written by youths ages 10-15 in the Nuestra Voz program. (Summer, 2008).

Director, *Tomorrowland*, An Original Musical, U.C.S.B. Main Stage New Plays Festival, University of California, Santa Barbara (2007).

Director, *Postcards From a Dead Dog*, Graduate Directed One-Act Festival, University of California, Santa Barbara (2007).

Dramaturg, *Independence*, Main stage production, University of California, Santa Barbara (2006).

Director, *Three Virgin Martyrs and a Chicken*, a modern day translation of Hrotsvit's *Dulcitius*, Classics Department, University of California, Santa Barbara (2006)

PROFESSIONAL ACTIVITY

Editorial Board, *The Eugene O'Neill Review*, Pennsylvania State University Press, 2018-present.

Secretary/Treasurer, Eugene O'Neill International Society, 2010-present.

Faculty Director, The Sorenson Center for the Arts, Babson College, 2013-2015.

Literary Manager, Barrie and Bernice Stavis Playwriting Award Committee, The National Theater Conference, 2008-2010.

Administrative Director, Santa Barbara Performing Art League, a not-for-profit consortium of arts organizations dedicated to promoting public interest and support for the performing arts in Santa Barbara County, 2009-2010.

Fundraiser, Diablo Regional Arts Association, a non-profit organization that supports artistic enrichment initiatives and provides in excess of \$750,000 annually to support the full spectrum of arts at the Leshner Center for the Arts in Walnut Creek, California, Summer 2008, Summer 2007.

Responsible for grant writing and organizing fundraising programs.

Graduate Associate, Isla Vista Arts, an umbrella organization promoting the arts as a catalyst for social growth and change in the Isla Vista community, University of California, Santa Barbara, 2006- 2009.

Responsible for authoring and editing *Isla Vista Arts Digest* (www.islavista-arts.org) and other administrative duties.

Graduate Research Assistant, The Consortium for Literary Theory and Culture, Department of Comparative Literature. University of California, Santa Barbara, 2005-2008.

Responsible for organizing and moderating twice-quarterly roundtable discussions between graduate students and professors aimed at advancing

collaborative research in literary studies as well as an annual multi-campus conference.

PROFESSIONAL AND ACADEMIC AFFILIATIONS

- American Literature Association
- Eugene O'Neill International Society
- Modern Language Association
- Susan Glaspell Society