

Beth Wynstra

Curriculum Vitae

Division of Arts and Humanities
Babson College
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ACADEMIC POSITIONS

Babson College, 2010-present
Associate Professor of English (with tenure), 2021-present
Assistant Professor of English, 2013-2021
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.
M.A. in English, University of California, Irvine, 2004.
B.A. (with honors) in English, Lafayette College, 2001.
Certificate in Directing, Yale School of Drama, 2013.

PUBLICATIONS

Book

Vows, Veils, and Masks: The Performance of Marriage in the Plays of Eugene O'Neill.
University of Iowa Press (Theater History and Culture Series), 2023.
Reviewed in *Comparative Drama* 57.3 (2023)
Reviewed in *Eugene O'Neill Review* 45.1 (2024)
Reviewed in *Modern Drama* 68.1 (2025)

Book in Progress

Well Crafted, Well Said: Public Speaking from Draft to Delivery, co-written with Annika Speer.
Under contract with Broadview Press. Expected publication: Fall, 2026.

Articles and Essays

Beth Wynstra and Kristi Girdarry. "Distributed AI Leadership: The Generator as a Model for Faculty Led Innovation. *Journal of Leadership Studies*, 19.2 (Fall 2025).

"The Right to Be Free: Josie Hogan at the Heart of *A Moon for the Misbegotten*." Commissioned essay for The Almeida Theatre, London, England (2025).

Beth Wynstra and Kristi Girdharry. "Embodying Rhetoric: Quick Scripts and 'Acts' of Persuasion." *Writing Across the Curriculum Clearinghouse*, "Continuing Experiments" special issue (August 2024).

Beth Wynstra and Mary Pinard. "The *Heart/Roots* Project and a Pandemic Pivot." *Journal of American Drama and Theater* 35.2 (Spring 2023).

"From Page to Stage: Dramaturgy and 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 (2021).

"Teaching Note: The Bake-Off Playwriting Activity" in *Teaching Entrepreneurship: A Practice-Based Approach, Volume II*. Ed. Candida Brush, Patti Greene, and Heidi Neck. Northampton: Edward Elger Publishing, Inc. (2021).

"Teaching *Beyond the Horizon*: Transdisciplinary Approaches." Written by K. Hill, V. Rodgers, J. Stillwagon, J. Tosti-Kharas, and B. Wynstra. *Eugene O'Neill Review* 41.1 (2020).

"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).

"'It Sounds Wonderful, Doesn't It?': Promises of Marriage in the Plays of Eugene O'Neill." *Eugene O'Neill Review* 35 (2014).

"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).

Book Reviews

Staging America: The Artistic Legacy of the Provincetown Players. *Comparative Drama* 57.3 (2023).

The Cambridge Companion to American Theater Since 1945. *Theatre Annual* 76 (2024).

Performance Reviews

The Sign in Sidney Brustein's Window. *Theatre Journal* 75.3 (2024).

Treasure Island. *Theatre Journal* 72.3 (2020).

"*Anna Christie*." *Eugene O'Neill Review* 40 (2018).

Long Day's Journey Into Night. *Theatre Journal* 70.2 (2018).

The Second Girl. *Eugene O'Neill Review* 36 (2015).

Long Day's Journey Into Night. Eugene O'Neill Review 34 (2012).

A Moon for the Misbegotten. Eugene O'Neill Review 32 (2011).

Hamlet: Blood in the Brain. Theatre Journal 59.3 (2007).

LECTURES AND PRESENTATIONS

Panelist, Eugene O'Neill International Festival of Theater, New Ross, Ireland (2025).

Paper delivered: "*The Hairy Ape* and Carlotta Monterey."

Invited Speaker, Tennessee Williams Theater Festival, Provincetown, Massachusetts (2025).

Paper delivered: "*Clothes for a Summer Hotel: Scholar Seminar.*"

Panelist, International Conference on Eugene O'Neill, Athens, Greece (2025).

Paper delivered: "Carlotta Monterey Between the Covers."

Panelist, AAC&U Conference, Washington, D.C. (2024).

Paper delivered: "The Role of Cross-Disciplinary Faculty Development in Pedagogical Innovation."

Invited Speaker, Lyric Stage Company of Boston (2024).

Post-show discussion: Ronán Noone's *Thirst* and Eugene O'Neill's *Long Day's Journey into Night*

Invited Keynote Speaker, American Conference for Irish Studies, Midwest Regional Conference, Washington University of St. Louis (2023).

Paper delivered: "Between the Covers: Roles, Performance, and Eugene O'Neill in Early 20th Century Women's Magazines."

Seminar Participant, American Society for Theater Research Conference, Providence, Rhode Island (2023).

Seminar: "Teaching As/With/For Hope."

Panelist, International Conference on Eugene O'Neill, Boston (2022).

Paper delivered: "Extending the Autobiography: Performers and Good Wives In and Out of O'Neill's Works."

Panelist, Modern Language Association Conference, Online (2022).

Roundtable: "How to Teach American Drama and Why Bother?"

Invited Speaker, Hartford Stage (2021).

Post-show discussion: "O'Neill's More Optimistic Tendencies in *Ah, Wilderness!*"

Invited Speaker, The Eugene O'Neill International Festival of Theater, New Ross, Ireland (2019).

Presentations: "Depictions of Marriage in the Plays of Eugene O'Neill," Waterford Institute of Technology.

"*Strange Interlude: Context and Connections*," New Ross Library.

Plenary Speaker (with Kerry Rourke), Lilly Conference on Evidence-Based Teaching and Learning, Austin, Texas (2019).

Presentation: “The Diction of Globally-Competent Students: Helping Learners Recognize and Revise Exclusionary Language.”

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.”

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.”

TEACHING EXPERIENCE

Babson College (2010-present)

Selected Courses

- Arts and Humanities/History and Society Foundation 1000: Self in Context
- Gender Studies 3620: The Gender Film Initiative (new course)
- Humanities 4601: Place, Space, Occasion: Public Discourse in Theory and Practice (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 2001: Staging Immigration (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
- Management Communication 7501 (Graduate): Strategic Writing for Managers
- Theater 4600: Theory, Technique, and Practice of Contemporary Acting for the Stage (new course)

ACADEMIC HONORS AND AWARDS

Faculty Director, Center for Engaged Learning and Teaching, Babson College, 2022-present.

Babson College Scholarship Award for Multidimensional Research, Babson College, 2023.

Teaching Innovation Fund Grant, Babson College, 2021.

Recipient of a Teaching Innovation Grant for “Dramatizing Economics: *One Third of a Nation* for Today’s Housing Crisis,” a transdisciplinary pedagogical research project with Josh Stillwagon (Economics, Babson College).

Deans’ Award for Teaching Excellence, Babson College, 2019.

Recipient of the Deans’ Award for Teaching Excellence for the Undergraduate school.

Pride Award, Babson College, 2019.

Faculty recipient of Pride Award, which recognizes the significant contributions of those who join the College in its commitment to creating a community that values, supports, and celebrates lesbian, gay, bisexual, transgender, queer, and questioning (LGBTQ) individuals and allies.

BOW (Babson, Olin, Wellesely) Three College Consortium Presidential Innovation Grant, Babson College, 2019.

Awarded to develop dramaturgical materials in conjunction with the production of *The Intelligent Design of Jenny Chow*.

BOW (Babson, Olin, Wellesely) Three College Consortium 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).

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.

March Fellowship, 2005.

Awarded to a Lafayette College graduate who is pursuing a higher degree with the intent to teach at the college level.

Gilbert Prize, Lafayette College, 2001.

Awarded to a Senior who demonstrates excellence in English.

SELECTED CREATIVE EXPERIENCE

Director, *Everybody*, The Empty Space Theater, Babson College (2024).

Director, *Writing Wabaunsee County*, an original community-based production, Volland Store, Kansas (2024).

Director, *Storying Our Selves*, The Empty Space Theater, Babson College (2017, 2019, 2021, 2023).

Director, *Kingdom City*, The Empty Space Theater, Babson College (2023).

Director, *Heart/Roots: Wabaunsee County*, an original community-based production, Volland Store, Kansas (2022).

Dramaturg, *Beyond the Horizon* and *Welded*, Eugene O'Neill Foundation, Danville, California (2021-2022).

Director, *Altered States: A Digital Theater Production*, The Empty Space Theater, Babson College (2020).

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).

Founding Artistic Director, 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 (2019, 2012, 2010).

PROFESSIONAL ACTIVITY

Vice President, Eugene O'Neill International Society, 2024-present.

Co-Chair, 11th International Conference on Eugene O'Neill, Suffolk University, Boston, 2022.

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

Secretary/Treasurer, Eugene O'Neill International Society, 2010-2019.

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.

PROFESSIONAL AND ACADEMIC AFFILIATIONS

- American Literature Association
- American Theater and Drama Society

- Arthur Miller Society
- Eugene O'Neill International Society
- Modern Language Association
- Modernist Studies Association