

\*Last updated August 2014

## CURRICULUM VITAE

GRALEY V. 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 Appointments

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

### Teaching Specialties

Modern Irish Literature	Irish Study Abroad	Studies in Fiction
Modern Drama	Modern British Literature	Literature & the Moral Imagination

### Book (author)

*Samuel Beckett's Plays on Film and Television*. New York: Palgrave Macmillan, 2007. 217 pages.  
Reviewed by Linda Ben-Zvi in *Journal of Beckett Studies* 23.1 (2014): 137-45.  
Reviewed by Joseph Fahey in *Theatre Survey* 51.1 (2010): 169-71.  
Reviewed by Mary Bryden in *Text & Presentation*, 2008 (Jefferson, NC: McFarland): 211-13.  
Reviewed by Katherine Weiss in *The Beckett Circle* 31.2 (2008): 18-19.  
Reviewed by Quay Grigg in *Choice: Reviews Online*. <http://www.cro2.org/default.aspx>

### Books (editor)

*Text & Presentation*, 2014 (edited and introduced). Forthcoming from McFarland in January 2015.  
*Text & Presentation*, 2013 (edited and introduced). Jefferson, NC/London: McFarland, 2014. 235 pages.  
*Text & Presentation*, 2012 (edited and introduced). Jefferson, NC/London: McFarland, 2012. 226 pages.

### Book Chapters

“Flying Man and Falling Man: Remembering and Forgetting 9/11.” Completed and Under

- Contract. Forthcoming in *Transatlantic Literature and Culture after 9/11: The Wrong Side of Paradise* (Palgrave Macmillan) in September 2014.
- “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.
- Excerpt from “Samuel Beckett’s *Quad*: Pacing Toward Byzantium.” Reprint. *Dance. Document of Contemporary Arts Series*. Ed. André Lepecki. London/Cambridge, MA: Whitechapel Gallery/MIT Press, 2012. 221-22.
- “Beckett on Television.” *A 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.
- “The Performance of Ideology and Dialectics in Brecht’s *Galileo*.” Reprint. *Essays on Twentieth-Century German Drama and Theater: An American Reception, 1977-1999*. Ed. Hellmut Hal Rennert. New York: Peter Lang, 2004. 205-11.

#### **Articles in Refereed Journals**

- “Mirrors, Fantasies, and Dreams of Mother in DeLillo’s *Americana*.” Completed and Accepted. Forthcoming in *Orbit: Writing Around Pynchon* in Winter 2016.
- “‘The Martiniad’: Nick Shay as Embedded Author within Don DeLillo’s *Underworld*.” Completed and Accepted. Forthcoming in *Critique* in Fall 2015.
- “Cosmological Metafictions: Gnosticism in Don DeLillo’s *Libra*.” Completed and Accepted. Forthcoming in *Religion & Literature* in Fall 2015.
- “DeLillo Variations: A Contrapuntal Reading of ‘Counterpoint,’ *The Body Artist*, and *Love-Lies-Bleeding*.” Completed and Accepted. Forthcoming in *The Review of Contemporary Fiction* in Spring 2015.
- “Don DeLillo’s Art Stalkers.” Completed and Accepted. Forthcoming in *Modern Fiction Studies* in Winter 2014.
- “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* (2009) 18.1: 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.

#### **Work Under Review**

- “*Love-Lies-Bleeding*: Self-Portrait of the Artist as a Dying Man.” Completed and Submitted to *Currencies: DeLillo After the Millennium* (volume under review at Rowman & Littlefield).

#### **Newsletter Editions**

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

#### **Reviews**

- Review of “Beckett at MLA 2008.” *The Beckett Circle* 32.1 (Spring 2009): 6.
- Review of “Beckett at MLA 2007.” *The Beckett Circle* 31.1 (Spring 2008): 10-11.
- Review of *Stage Fright: Modernism, Anti-Theatricality, and Drama* by Martin Puchner. *Journal of Beckett Studies* 15.1-2 (2006): 219-26.
- Review of “Beckett at 100: New Perspectives.” *The Beckett Circle* 29.1 (2006): 8-10.
- Review of *Comédie / Marin Karmitz / Samuel Beckett*, ed. Carol Bourgeois. *The Beckett Circle* 26.2 (2003): 17-18.
- Review of *Beckett on Tape: Productions of Samuel Beckett’s Work on Film, Video and Audio*, by Kees Hessing. *Journal of Beckett Studies* 6.2 (1997): 111-14.
- Review of *Samuel Beckett: Time and the Self in His Plays*, by Lalita Ramakrishna. *Journal of Beckett Studies* 6.1 (1996): 163-66.

#### **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.

“Samuel Beckett’s Triple *Play*.” Guest Lecture with Honorarium. Humanities Division Speakers Series. University of Jacksonville. Jacksonville, FL. 2003.

### **Presentations at Scholarly Conferences**

“*Love-Lies-Bleeding*: Self-Portrait of the Artist as a Dying Man.” Comparative Drama Conference. Baltimore, MD, 2014.

“Teaching the Conclusion of August Wilson’s *Fences*.” Comparative Drama Conference. Baltimore, MD, 2014.

Organizer and Moderator for “Art, Death, and Undeath in Don DeLillo’s *Love-Lies-Bleeding*” Panel. Comparative Drama Conference. Baltimore, MD, 2014.

Moderator for “Beckett and Pinter” Panel. Comparative Drama Conference. Baltimore, MD, 2014.

Moderator for “Contemporary American Drama” Panel. 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.

Moderator for “Beckett” Panel. Comparative Drama Conference. Baltimore, MD, 2013.

Moderator for “‘Which Theatre Is the Absurd One?’: An Albee Retrospective 50 Years Later” Panel. Comparative Drama Conference. Baltimore, MD, 2013.

“Becoming Beckett: Revelations from the Letters.” Comparative Drama Conference. Baltimore, MD, 2012.

Moderator for “A Conversation with Paula Vogel” [my live on-stage interview with the Pulitzer-Prize-winning playwright]. Comparative Drama Conference. Baltimore, MD, 2012.

Organizer and Moderator for “Re-Circulating Beckett” Panel. Comparative Drama Conference. Baltimore, MD, 2012.

Moderator for “Performance as Preservation” Panel. Comparative Drama Conference. Baltimore, MD, 2012.

“Flying Man and Falling Man: Remembering and Forgetting 9/11.” Comparative Drama Conference. Los Angeles, CA. 2011.

Organizer and Moderator for “Mediating Memories of 9/11 through Performance and Spectacle” Panel. Comparative Drama Conference. Los Angeles, CA. 2011.

Moderator for “Re-Imagining the British Stage” Panel. Comparative Drama Conference. Los Angeles, CA. 2011.

“Biographical and Shakespearean Sources for Beckett’s *Eh Joe*.” Comparative Drama Conference. Los Angeles, CA. 2010.

Organizer and Moderator for “Comparative Hamlet” Panel. Comparative Drama Conference. Los Angeles, CA. 2010.

Respondent for Mary Trotter’s *Modern Irish Theatre*. “Author Meets Critics” Panel Discussion. 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.

“Drama & the Moral Imagination: Principles and Application” Comparative Drama Conference. Los Angeles, CA. 2009.

Moderator for “Absurd Drama” Panel. 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.

“Godot Arrives in New Orleans.” Comparative Drama Conference. Los Angeles, CA. 2008.

Organizer and Moderator for “Understanding Beckett” Panel. Comparative Drama Conference. Los Angeles, CA. 2008.

Moderator for “Shakespeare Stripped.” Comparative Drama Conference. Los Angeles, CA. 2008.

Moderator for “New Approaches to *Endgame*” Panel. Modern Language Association Annual Convention. Chicago, IL.

“Samuel Beckett’s *Quad: Eff It (in Color)*.” Comparative Drama Conference. Los Angeles, CA. 2007.

Organizer and Moderator for “Re-Viewing Beckett on Screen” Panel. Comparative Drama Conference. Los Angeles, CA. 2007.

Moderator for “Documenting Irish Theater” Panel. Comparative Drama Conference. Los Angeles, CA. 2007.

Moderator for “20<sup>th</sup> Century Stagings of Meaning” Panel. Comparative Drama Conference. Los Angeles, CA. 2007.

“‘The best’s to come’: Reconsidering the Suicidal Fantasy of *Eh Joe*.” Comparative Drama Conference. Los Angeles, CA. 2006.

Organizer and Moderator for “Staging Beckett for the New Century” Panel. Comparative Drama Conference. Los Angeles, CA. 2006.

“Repeat Beckett: Adapting *Play* from Stage to Screen.” Beckett at 100: New Perspectives. Tallahassee, FL. 2006

“Beckett’s Film Adaptation of *Play*.” Comparative Drama Conference. Los Angeles, CA. 2005.

Organizer and Moderator for “Beckett on the Boundaries” Panel. Comparative Drama Conference. Los Angeles, CA. 2005.

Moderator for “Tennessee Williams” Panel. Comparative Drama Conference. Los Angeles, CA. 2005.

Moderator for “Caryl Churchill, Gertrude Stein, Theory and Technology” Panel. Comparative Drama Conference. Los Angeles, CA. 2005.

“Menagerie à Trois: Surrogate Love in *The Glass Menagerie*.” Comparative Drama Conference. Columbus, OH. 2004.

Moderator for “The Absurd Revisited” Panel. Comparative Drama Conference. Columbus, OH. 2004.

Moderator for “Beckett Criticism and Scholarship” Panel. Samuel Beckett: A Celebration. Newark, DE. 2003

“*Play* Again...Sam?: Minghella Adapts Beckett.” Comparative Drama Conference. Columbus, OH. 2003.

“Samuel Beckett’s Agony in the Garden.” Comparative Drama Conference. Columbus, OH. 2002.

- “The Diluted Lesson of Babi Yar in D.M. Thomas’s *The White Hotel*.” Twentieth-Century Literature Conference. Louisville, KY. 2002.
- Organizer and Moderator for “Ohio Reprise: Celebrating the 20<sup>th</sup> Anniversary of *Ohio Impromptu*” Panel. Comparative Drama Conference. Columbus, OH. 2001.
- “Ghost Duet, or Krapp’s First Videotape.” Beckett in Berlin 2000. Berlin, Germany. 2000.
- “Facing the Darkness: Interrogations Across Genre in Samuel Beckett’s *What Where*.” Comparative Drama Conference. Columbus, OH. 2000.
- “Vera Icon: Original and Copy in Samuel Beckett’s *Nacht und Träume*.” Modern Language Association Annual Convention. Chicago, IL. 1999.
- “Captured on Film: Predatory Perception in Samuel Beckett’s *Film*.” Cinema and the City International Film Conference. Dublin, Ireland. 1999.
- “The Foul Rag and Bone Shop of Television: Beckett’s *...but the clouds...* and Yeats’s ‘The Tower.’” Comparative Drama Conference. Gainesville, FL. 1998.
- Moderator for “Race and Gender in Film” Panel. Florida State University Annual Conference on Literature & Film. Tallahassee, FL. 1998.
- “Beckett’s Tele(re)vision: From *Eh Joe* to *Ghost Trio*.” South Atlantic Modern Language Association. Atlanta, GA. 1997.
- “Beckett’s Prism-House of Language: From *Worstward Ho* to *Quad*.” Comparative Drama Conference. Gainesville, FL. 1997.
- Moderator for “Avant-Garde Auteurs” Panel. Florida State University Annual Conference on Literature & Film. Tallahassee, FL. 1997.
- “Theater Dead Theatrically: Creating Endings for Beckett’s *Endgame*.” Carolinas Symposium on British Studies. Myrtle Beach, SC. 1996.
- “Performing Ideology and Dialectics in Brecht’s *Galileo*.” Comparative Drama Conference. Gainesville, FL. 1996.
- Organizer and Moderator for “Contemporary Perspectives on Renaissance Drama” Panel. Florida State University Annual Conference on Literature & Film. Tallahassee, FL. 1996.
- “Filming Faustus: Richard Burton’s Approach to *Doctor Faustus*.” Florida State University Annual Conference on Literature & Film. Tallahassee, FL. 1996.
- “Joseph Conrad and Norman Douglas: An Unlikely Literary Relationship.” Conrad’s Century: The Past and Future Splendour. Kent, OH. 1995.
- “Hopkins’ Anxiety of Influence from Browning.” Louisiana State University Graduate Conference on Languages and Literature. Baton Rouge, LA. 1995.
- “How Mad Is ‘The Mad Mother’?” Florida State University Annual Conference on Literature & Film. Tallahassee, FL. 1995.
- “The Mythological Quest in Sam Shepard’s *Buried Child*.” Association for Theatre in Higher Education Annual Conference. Chicago, IL. 1994.
- “Willis Richardson and the Evolution of an African-American Drama.” Florida State University Annual Conference on Literature & Film. Tallahassee, FL. 1994.

### **Interview**

Discussion of Samuel Beckett’s *Waiting for Godot*. Moderated by Nancy Leahy. Tipperary Midwest Community Radio (104.8 FM). Recorded June 2008. Broadcast September 2008.

Department Chair, 2013-Present  
Selection Committee for American Hire, Member, 2013  
Senior Seminar Paper Assessment Team, Member, 2013  
Selection Committee for Victorian Hire, Member, 2012  
Subcommittee for Revising Department Criteria for Tenure & Promotion, Chair, 2012  
Mentor for Junior Faculty (Niamh O'Leary), 2010-Present  
Selection Committee for British Romanticism Hire, Member, 2010  
Interview Team for Shakespeare Hire, Member, 2009  
M.A. Thesis Advisor for Chelsie Hoskins (2010)  
M.A. Thesis Co-Advisor (with Jodi Wyett) for Kathy Hahn (2006)  
M.A. Thesis Secondary Reader for Gary Blahnik (2004), Erin Prus (2009), and Libby Beiting (2012)  
Mentor for Junior Faculty (Kara Northway), 2004-08  
Sigma Tau Delta (international English honor society), Advisor, 2003-05  
Interview Team, Rhetoric & Composition Hire, 2002  
Selection Committee & Interview Team, Eighteenth-Century Literature/Women's Studies Hire, 1999  
Academic Advisor for English majors, 1999-Present  
English Club, Co-Advisor, 1998-2001

#### **Xavier University Service**

First Year Seminar Task Force, Member, 2014-Present  
Core Curriculum Committee, Member, 2013-Present  
Rank and Tenure Committee, Member, 2011-14  
Search Committee for Executive Director of Career Development, Chair, 2012  
Higher Learning Commission Steering Committee, Co-Chair, 2009-11; Self-Study Co-Editor (with Kathleen Hart), 2009-11  
Teaching Orientation Leader, Common Reading Experience, 2009-10  
College of Arts and Sciences Curriculum Committee, Member, 2007-10  
Phi Beta Kappa National Honor Society, Member, 2006-Present; Treasurer, 2006-08;  
Selection Committee for New Plays Workshop, Member, 2005  
Theatre Advisory Board, Member, 2001-12; Chair, 2003-12  
Faculty Committee, Member, 2003-06; Chair of Subcommittee on Shared Governance, 2004-06;  
Chair of Subcommittee to Review Committees, 2003-04  
University Marketing Committee, Member, 2003-04  
*An Evening of One-Acts by Samuel Beckett*, Dramaturge for Xavier Players, 2003  
Mortar Board Society, Advisor, 2001-04  
Occasional Papers Committee, Member, 1999-2002

#### **Professional Service**

*Text & Presentation* (annual book series, McFarland Publishers), Editor, 2012-Present; 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

*Modern Fiction Studies* (quarterly journal), Manuscript Evaluator, 2014  
Edinburgh University Press (book publishers), Manuscript Evaluator, 2013  
*The Lion and the Unicorn* (tri-annual journal), Manuscript Evaluator, 2012  
*Limit(e) Beckett* (electronic journal), Manuscript Evaluator, 2009-Present  
Palgrave Macmillan (book publishers), Manuscript Evaluator, 2008-Present  
W.W. Norton (book publishers), Manuscript Evaluator, 2008  
*Journal of Beckett Studies* (quarterly journal), Assistant Editor, 1996-98; Manuscript Evaluator, 2003-Present  
*Twentieth Century Literature* (quarterly journal), Manuscript Evaluator, 2000-Present  
Penguin Books, Bibliographer, 1997-98

Loyola Marymount University, Promotion External Evaluator for Kelly Younger, 2010  
St. Mary's University (Nova Scotia), Tenure and Promotion External Evaluator for Seán Kennedy, 2008  
Drake University, Tenure and Promotion External Evaluator for Craig Owens, 2008

### **Cincinnati Community Service**

Clark Montessori Parent Teacher Organization, Member, 2013-Present  
Sands Montessori Parent Teacher Organization, Member, 2005-2013  
Know Theatre of Cincinnati (local theater group with an emphasis on multicultural issues), Executive Board Member, 2001-08; Chair of Grants Committee, 2005-07  
Renegade Garage Players (drama group for people with disabilities), Community Liaison, 1999-2000  
World Affairs Council of Cincinnati, Orientation Leader for Irish Literature, 1999

### **Presentations Delivered in the Community**

"Beckett's Ireland, Ireland's Beckett." Irish Heritage Center of Greater Cincinnati. 2014.  
Discussion Leader for Yeats Poetry. Poetry Club. Mercantile Library. 2012.  
Lecture on the Yeats Exhibit from the National Library of Ireland. Irish Heritage Center. 2012.  
Induction Address. Phi Beta Kappa Induction Ceremony. Xavier University. 2011.  
"Irish Songs of Rebellion and Reconciliation." Irish Salon. Queen City Club. 2011.  
Convocation Address. Honors Convocation. Xavier University. 2010.  
"The 1916 Easter Rising in Literature." Irish Salon. Queen City Club. 2007.  
"The Re-Taking of Christ: Ireland's Recovery of a Lost Masterpiece by Caravaggio." Irish Salon. Queen City Club. 2006.  
"Painting Influences on Samuel Beckett's *Nacht und Träume*." Xavier University Junior Faculty Forum. 2002.  
"Samuel Beckett's Agony in the Garden." Xavier University Junior Faculty Forum. Xavier University. Cincinnati, OH. 2000.  
"Yeats' Reconciliation of Art and Life." Irish Salon. Queen City Club. 2000.  
"W. B. Yeats and the Irish Renaissance." "Literature of Ireland" Lecture Series. Thomas More College. 2000.  
"Samuel Beckett's Television Icon." Xavier University Junior Faculty Forum. 2000.  
"The Imaginary Life of W.B. Yeats." Irish Table. Queen City Club. 2000.  
"Inventing Modern Irish Literature." World Affairs Council of Cincinnati. Northern Kentucky University. 1999.



### **Academic Honors, Awards, and Fellowships**

Xavier University Research Sabbatical, Spring 2013 (release time equivalent to \$39,688)  
President's Award for Excellence, 2011 (\$2,500)  
Resolution of Thanks, Xavier University Board of Trustees, 2011  
Xavier University Summer Research Grant, 2011 (\$4,000)  
Bishop Fenwick Teacher of the Year, 2010  
Greater Cincinnati College Consortium "Celebration of Teaching" Honoree, 2010  
Wheeler Award for Academic Development (with George Farnsworth), 2009 (\$3,420)  
Xavier University Research Sabbatical, Fall 2005 (release time equivalent to \$26,600)  
McGregor Foundation Fellowship, 2005 (\$1,000)  
English Club Faculty Appreciation Award, 2005  
Xavier University Summer Research Grant, 2003 (\$4,000)  
Wheeler Award for Academic Development, 2003 (\$3,250)  
Xavier University Summer Research Grant, 2000 (\$4,000)