

Dr. Maria Doyle

Professor of English

Department of English and Philosophy

Assistant Director

International Services and Programs Office

University of West Georgia

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Academic Achievement:

Ph. D., English, University of California, Los Angeles (September 1998)

M.A., English, UCLA (June 1995)

A.B., English, Princeton University, magna cum laude (June 1991)

Research and Teaching Fields:

Modern British and Postcolonial Studies with a focus on Irish and Canadian Studies; Modern Theater (genre theory and history)

Areas of Administrative Expertise:

International Education, Assessment

Publications:

"Tea and Slavery: Elizabeth Kuti's *The Sugar Wife* and the Question of Race in Celtic Tiger Ireland" (*Text and Presentation*, Spring 2013)

"Slouching Towards Raftery's Hill: The Devolving Patriarch in Marina Carr's Midlands Plays" *Modern Drama* 53.4 (Winter 2010): 495-515.

"What Sort of Monsters Must We Have Been': Irishness and the Gothic in McDonagh, Carr and McPherson," *Renegotiating and Resisting Nationalism in Twentieth Century Irish Drama*, ed. Scott Boltwood (Colin Smythe, Ltd., 2009): 145-159.

"Breaking Bodies: The Presence of Violence on Martin McDonagh's Stage," *Martin McDonagh: A Casebook*, ed. Richard Russell (Routledge, 2007): 92-110.

"Dead Center: Tragedy and the Reanimated Body in Marina Carr's *The Mai* and *Portia Coughlan*," *Modern Drama* 49.1 (Spring 2006): 41-59.

"The Strangers in Her House: Staging a Living Space for Northern Ireland," *New Hibernia Review* 7:3 (Autumn 2003): 106-126.

"A Gesture to Indicate a Presence': Translation, Dialect and Field Day's Quest for an Irish Identity," *Changing the Terms: Translating in the Postcolonial Era*, edited by Sherry Simon and Paul St-Pierre (Ottawa: University of Ottawa Press, December 2000).

"A Spindle for the Battle: Feminism, Myth and the Woman-Nation in Irish Revival Drama," *Theatre Journal* 51.1 (March 1999): 33-46.

Work in Progress:

"Policing *The Border*: Crime Drama and the Canadian Image" (article-length manuscript in process)

"Race and the Irish Stage: Contextualizing the Abbey Premiere of *The Brothers Size*" (article-length manuscript in process)

Grants and Awards:

Understanding Canada Program (sponsored by the Government of Canada): Faculty Enrichment Grant (Award Amount: \$8542): 2012
Research leave granted (UWG), Fall 2008
University of West Georgia Graduate Faculty Research Award, 2004
Chancellor's Dissertation Fellowship, UCLA, 1997-1998
UCLA English Dept. Fellowship, Lily Bess Campbell/Warren Thompson Funds, 1992-1993
Charles William Kennedy Prize, Senior Thesis Award (Non-American Literature), Princeton University English Dept., 1991
Emily Ebert Junior Prize, Junior Independent Research Award, Princeton University English Dept., 1990, for "The Feminine Earth in Selected Poems of Seamus Heaney"

Conference Presentations and Panels Chaired:

"Filming Mordecai Richler's Montreal": Interdisciplinary Conference in the Humanities, Carrollton, GA (November 2012)
"Dominatrices of Empire, Canadian Submissives: The Gender Politics of Peter Raymont's *The Border*": International Studies Association South, Atlanta, GA (October 2012)
"Future Directions in Canadian Studies" (Roundtable participant): International Studies Association South, Atlanta, GA (October 2012)
"Tea and Slavery: Ireland, Race and Empire in Elizabeth Kuti's *The Sugar Wife*": Comparative Drama Association Conference, Baltimore, MD (March 2012)
"Dominatrices of Empire, Canadian Submissives: The Gender Politics of Peter Raymont's *The Border*": Southern Association for Canadian Studies, Kennesaw, Georgia (February 2012).
"Policing *The Border*: Truths, Fictions, and the Politics of Crime Drama": Association for Canadian Studies in the United States Conference, Ottawa, ON (November 2011)
"Rebodying the Institutionalized Self: Gender, Race and the Codification of National Identity in Contemporary Irish and Canadian Drama": National American Conference for Irish Studies Meeting, Madison, WI (March 2011)
Panel Chair, Contested and Contesting Bodies in Irish Drama: American Conference for Irish Studies, Madison, WI (March 2011)
Panel Chair, Theorizing Contemporary Irish Literature: American Conference for Irish Studies, Madison, WI (March 2011)
"Bodies and Boundaries: Reimagining Institutionalized Nationality in Irish and Canadian Drama": Midwest Association for Canadian Studies Meeting, University of Windsor, Windsor, ON, Canada (October 2010)
Panel Chair, Contemporary Francophone Literatures in Canada: Texts and Contexts: Midwest Association for Canadian Studies, Windsor, ON, Canada (October 2010)
"Louisiana, West Africa, and the New Abbey: Racial Registers in the Dublin Premiere of *The Brothers Size*": MLA Convention, Philadelphia, PA (Dec. 2009)
Chair and Panel Designer, "Drama on the Move: Theater Crossing Cultures": SAMLA Louisville, KY (November 2008)
"When Big Daddy Goes Bad: Marina Carr's Patriarchs and the Decay of Community": National ACIS Meeting, Davenport, IA (April 2008)
"Dressing Up, Striking Out: Brides, Ballgowns and Transgressive Femininity in the Work of Marina Carr": SAMLA Meeting, Atlanta, GA (November 2007)

- "Portia in Pittsburgh, or Does Marina Carr Write Irish Plays?": National ACIS Meeting, City University of New York Graduate Center (April 2007)
- "All Day Synge-Along: Exporting Irish Theater for a Postnational Moment": 16th Annual British Commonwealth & Postcolonial Studies Conference, Georgia Southern University (February 2007)
- "Breaking Bodies: Towards a Theory of Violence in *The Lieutenant of Inishmore*": National ACIS Meeting, University of Missouri-St. Louis (April 2006)
- "Marie Jones' Irish Extras: Comedy, Nationality and Real Bodies in Revolt": Southern Regional ACIS Meeting, Emory University (March 2004)
- "Myselves Alone: Theatrical Monologue and the Problem of Contemporary Irishness": Central New York Conference on Language and Literature, Cortland, NY (October 2003)
- "The Meaning of Medea's Escape: The 'Journey' of Marina Carr's *By the Bog of Cats*": Women in Motion Conference, Mount Allison University, Sackville, NB, Canada (May 2003)
- "Metamorphosing the Colonized Image: Screen Bodies and Stage Bodies in Marie Jones' *Stones in His Pockets*": 12th Annual British Commonwealth & Postcolonial Studies Conference, Georgia Southern University (February 2003)
- "Rural Ruin and Ghostly Voices: Gothic Drama and Modern Irish Identity": National ACIS Meeting, Marquette University, Milwaukee, WI (June 2002)
- "Another Irish Antigone: Rural Ireland, Feminine Dependence and the Tragedy of Marina Carr's *Portia Coughlan*": Southern Regional ACIS Meeting, Young Harris College, Young Harris, GA (February 2002)
- "Murmuring Name Upon Name: Theater, Remembrance and Post-Colonial Identity in Northern Ireland": SAMLA Meeting, Atlanta, GA (November 2001)
- "Lamenting the Dead: Ritual and Reconciliation in Northern Irish Drama": Midwestern Regional ACIS Meeting, Creighton University, Omaha, NE (October 2001)
- "Nonlinear Revelation and Marina Carr's Feminist Idea of Tragedy": Twentieth Century Literature Conference, University of Louisville, KY (February 2001)
- "Beyond the Green Carnation: Homosexuality and Nationalism on the Contemporary Irish Stage": Queer Nationalities/Local Homosexualities, CUNY Graduate School Center for Lesbian and Gay Studies (April 1998)
- "Challenging the Irish Revival: Female Playwrights and the Myth of the Feminine Nation": MLA Convention, Toronto, Women Figures in Transition in Postcolonial Literatures Panel (December 1997)
- "The Whistles of this Aul Slate': Brian Friel's *Translations* and Field Day's Language Question": Postcolonial Translations: Changing the Terms of Cultural Transmission, Université de Montréal/Concordia University (May 1997)
- "Giving Birth to Her Selves: Motherhood, Work, and Identities in Margaret Oliphant's *Autobiography*": The Dickens Project Winter Conference, University of California, Riverside (February 1998)
- "Brian Friel's *Translations* and the Politics of Dialect": Southland Graduate Conference, UCLA (April 1997)

Book Reviews:

- Buffoonery and Easy Sentiment: Popular Irish Plays in the Decade Prior to the Opening of the Abbey Theatre*, Christopher Fitz-Simon, *New Hibernia Review* (Summer 2012).
- The Cambridge Companion to Brian Friel*, ed. Anthony Roche, *Modern Drama* (2008).

Two Irelands: Literary Feminisms North and South, Rebecca Pelan, H-Albion, H-Net Reviews (March 2007).

Riotous Performances: The Struggle for Hegemony in the Irish Theater 1712-1784, Helen M. Burke, *Theater Research International* 29.3 (2004).

The Cambridge Companion to Tom Stoppard, ed. Katherine E. Kelly, *Genre* 35.1 (Spring 2002): 167-171.

Professional Offices and Related Activities:

Secretary-Treasurer, Southern Association for Canadian Studies (Nov. 2011 – ongoing)

American Conference for Irish Studies Murphy First Book Prize Committee (2008, 2011)

Peer reviewer for: *Modern Drama* (2007), *Tulsa Studies in Women's Literature* (since 2009),

Genre (2000, 2004), *JAISA* (2001, 2010)

Dramaturgical Consultant, Round House Theater, Bethesda, MD (provided background on Marina Carr, Fall 2003)

Administrative Experience and Development:

Assistant Director for International Services and Programs (Fall 2012 – present)

Director, Summer Study in Canada Program (Fall 2009 – Summer 2013)

University System of Georgia European Council Campus Representative (Spring 2013 – present)

University System of Georgia Study Abroad Committee (Fall 2012 – present)

University System of Georgia Americas Council, campus representative (Fall 2011)

USG Study Abroad Assessment Seminar (Spring 2011)

English Department Assessment Coordinator (2007-2008)

English Department Director of Graduate Studies (2005 –2007)

ADE (Associated Departments of English) Summer Seminar, Knoxville, TN (June 2006)

The Assessment Institute, Indianapolis, IN (October 2006)

Teaching:

Professor (promotion awarded 2013), *University of West Georgia, English and Philosophy Dept.*

Associate Professor (July 2005-June 2013); *Assistant Professor* (August 2000-June 2005)

Core (freshman and sophomore) level courses include XIDS 2001/2002 (What Do You Know

About Canada?), UWG 1101 (First Year Experience), English 1101/1102 (First Year Composition), English 2110/2110H (World Literature Survey), English 2120H (British Literature Survey: Honors), XIDS 2100 (three different topic courses: "Laughing Matters: The Social Meanings of Comedy," "Brave New Worlds," "American Media and the Arts")

Upper level courses include English 3000 (Practical Criticism), English 4/5106 (Studies in

Genre: Drama), English 4/5155 (Twentieth Century British Literature), English 4/5180

(Studies in Regional Literature: Modern Irish Literature), English 4/5188 (Individual

Authors: Tennessee Williams), English 4/5188 (Individual Authors: James Joyce), English

4/5188 (Individual Authors: Seamus Heaney), English 4384 (Senior Seminar: two different

topic courses ["Ritual Realities" and "Fakes, Cons and Double-Talkers: Performativity and Literary Deception"]), English 4385 (Special Topics: "Postcolonial Encounters")

Graduate level courses include English 6115 (British Literature II Seminars: "Between the

'Posts': Intersections of the Postmodern and the Postcolonial in British Commonwealth

Literature," "Violence In/To Form: British Literature Since World War II," "Staging The

Nation: Theatre and Modern Irish Identity"), English 6100/6385 (Studies in Genre Seminar: "Tragic Drama and Modern Consciousness")

UWG Oldenburg Summer Program at Carl von Ossietzky Universität, Oldenburg, German
(Summer 2008: Classes included students from UWG and Carl von Ossietzky Universität):
English 2120 (British Literature Survey: "Center and Margin")

English 4385: (From New York to Ballybeg, Crosscurrents in Irish and American Drama)

USG European Council Summer Program in Germany (Summer 2004, Summer 2005)

Courses:

English 2110 (World Literature: The Pleasures and Perils of Wanderlust)

English 4/5385 (Special Topics: Actors and Madmen [Literature, Absurdity and Modern German History])

Lecturer, University of California, Los Angeles, Writing Programs (April 2000-June 2000)

Courses: Freshman writing

Lecturer, University of California, Los Angeles, English Department (September 1998-March 2000)

Courses: Drama (Genre studies, modern [1842-1945]), 20th century British fiction, Irish literature (senior seminar), freshman writing, honors freshman writing

Postdoctoral Teaching Fellow, Claremont McKenna College, Literature Department

(September 1999-December 1999)

Courses: Freshman writing

Graduate Student Instructor, University of California, Santa Cruz, The Dickens Universe Summer Program (August 1997)

Teaching Assistant, University of California, Los Angeles, English Department (September 1993-June 1997)

Courses: Victorian and Modern sophomore survey, Medieval/Renaissance sophomore survey, Shakespeare (general education), Drama (general education), freshman writing; Reader for "American Drama" and "British and American Drama 1945-present"

Institutional Service:

Recent University Committee Service:

Chair, International Services and Programs Task Force (Spring 2011)

College of Arts and Humanities Study Abroad Committee (2011-present)

Chair, General Education Committee (2011-2012)

Faculty Senate (2011-2012)

Undergraduate Academic Programs Committee (2011-2012)

XIDS (Interdisciplinary Studies) Committee (2009-2012)

Dean's Task Force on Internationalization (Fall 2009)

College of Arts and Sciences Promotion and Tenure Committee (2009-2011)

Additional Institutional Service: Committee on Graduate Studies (2005-2007), Co-organizer, Arts and Sciences Graduate Coordinators Discussion Group (2006), Academic Policies and Procedures Committee (2003-2005), AP&P Subcommittee on Admissions Appeals (2003-2005), Organizing Committee, Celebration of Graduate Student Research, (2003-2005, 2006-2007), Arts and Sciences Faculty Advisory Committee (2003-2005), Big Night (Undergraduate Research Competition) Humanities Selection Committee (2001-2003), Big Night Arts Selection Committee (2007), Advanced Academy (for gifted high school students)

enrolling in college courses) Faculty Advisory Committee (2002-2005), Writing Across the Curriculum Certification (2002)

Departmental Committee Service: Chair: Assessment Committee (2011-2012), Chair: Curriculum Committee (2001-2003), Chair: Graduate Committee (2004-2005), Chair: Writing Committee (2003-2004), Member: Advisory Committee (2007-2008), Member: Curriculum Committee (2005-2006), Member: Faculty Status Committee (2005-present), Member: Graduate Committee (2009-2011), Member: Writing Committee (2001-2004), Writing Committee Subcommittee to develop a Creative Writing Minor (2003)

Departmental Search Committees: Chair, Departmental Search Committee for Film (2004), MLA Interview Committee for Secondary Education (2009), Departmental Search Committee for 18th Century Literature (2010), Departmental Search Committee for Department Chair (2002); Departmental Search Committee for Department Chair, Internal Search (2009), Departmental Search Committee for Early Modern Drama (2005); Departmental Search Committee for Film (2003)

Other Institutional Service: Global Studies Core Faculty Member (2006-present), Global Studies Senior Seminar Guest Lecture (Spring 2007), English Department Faculty Works in Progress Speaker, (Spring 2007), Featured Speaker, First Annual Departmental Student-Faculty Luncheon (January 2004), Sigma Tau Delta (English Honor Society) Faculty Sponsor (2002-2005), New Faculty Mentor for individual faculty entering in 2003, 2004, 2005; MC, Departmental Honors Ceremony (2004, 2005)

Professional Memberships:

American Conference for Irish Studies (ACIS), Association for Canadian Studies in the United States (ACSUS), Southern Association for Canadian Studies (SACS), Modern Language Association (MLA)

Languages

German: Proficient

French: Reading ability

Portuguese and Spanish: Advanced beginner