

**LAURY MAGNUS**  
*Curriculum Vitae*

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**EDUCATION:**

Ph. D. English: The Graduate School and University Center of CUNY, 1979  
Fields: Shakespeare, Chaucer, Modern British and American Literature  
M. Phil. The Graduate School and University Center of CUNY, 1978  
B.A. Brooklyn College, 1970

**CURRENT TEACHING EXPERIENCE:**

Professor, Department of Humanities, United States Merchant Marine Academy

Teaching courses in World literature and Composition (English 1 and English 2); electives in Shakespeare in Performance; Literature and Film; Public Speaking; War and Peace in Literature, History, and Film; Introduction to Art History. Teaching other independent studies upon request  
**BLACKBOARD COURSES** include English 1 (Composition and Literature); English 2, (Literature and Composition); Shakespeare in Performance; Literature and Film—Stories of Identity; Public Speaking; War and Peace Themes in Literature History, and Film; The Making of the Modern Mind; Humanities Sea Project Coordinator.

**FIELDS OF EXPERTISE AND INTEREST:**

Shakespeare in Performance; Literature and Film; Drama; Interdisciplinary Studies, Modern Poetry and Poetics; Rhetoric; Critical Theory; Composition; Public Speaking; Art History; Russian Literature and Translation

**BOOKS:**

*Who Hears in Shakespeare? Essays on Shakespeare's Auditory World, Stage and Screen.* Co-Editor with Walter Cannon, Fairleigh Dickinson UP, 2012.

New Kittredge Shakespeare: *Measure for Measure*: Bernice W. Kliman and Laury Magnus, eds. (with original explanatory, performance notes, etc.) Focus Publishing/R. Pullins Company, 2011.

New Kittredge Shakespeare: *The Comedy of Errors*, ed., Laury Magnus (with original explanatory, performance notes, etc.). Focus Publishing/R. Pullins Company, 2010.

New Kittredge Shakespeare: *The Taming of the Shrew*. ed., Laury Magnus (with original explanatory, performance notes, etc.). Focus Publishing/R. Pullins Company, 2009.

*Divine Sophia: The Wisdom Writings of Vladimir Solovyov*: Judith Kornblatt, ed., (Co-translator of poetry). Cornell UP, 2009.

New Kittredge Shakespeare, *Romeo and Juliet*, co-edited with Bernice W. Kliman. Focus Publishing/R. Pullins Company. Jan. 2008.

*The Religious Poetry of Vladimir Solovyov*: (Co-translator with Boris Jakim). Semantron Press, 2008.

*Selections from Fallen Leaves* by Vasily Rozanov: co-translator with Boris Jakim. Chicago: The Variable Press, 2003.

*Vladimir Solovyov's Poems of Sophia*. Translated and with an Introduction and Notes by Boris Jakim and Laury Magnus (New Haven: The Variable Press, 1996).

*The Precipice*. A Novel by Ivan Goncharov, co-translated from the Russian with Boris Jakim. Ann Arbor: Ardis Publications, 1994.

*The Track of the Repetend: Syntactic and Lexical Repetition in Modern Poetry*. New York: AMS Press, 1988.

*Common Ground: A Thematic Reader* co-editor, with Jane Epstein. Glenview, Illinois: Scott, Foresman Co., 1982, co-editor.

*Instructor's Manual to Common Ground*. Scott, Foresman Co., 1982, co-author.

### **REVIEWS, ARTICLES, AND OTHER SCHOLARLY PUBLICATIONS:**

Chapter 36: "Shakespeare on Film and Television" in *The Oxford Handbook to Shakespeare*, ed. Arthur Kinney, Oxford UP, 2012.

"Playing the Moments: *Macbeth* at the Theatre for a New Audience" in *The Shakespeare Newsletter*, Spring/Summer 2011

"Cross-Dressing, Comic Power Inversions, and Supposes: Performing the Beginning and End of *The Taming of the Shrew*" in *Teaching Shakespeare Through Performance: The Taming of the Shrew*. Margaret Dupuis and Grace Tiffany, eds. The Modern Language Association of America (forthcoming).

"The Tempest and Julie Taymor's Talkback at BAM for TFANA's Gala." *Shakespeare Newsletter*, Fall 2010

"Got Hamletworks.org?": An Interview with Bernice W. Kliman, Nicholas Clary, and Peter Donaldson." *The Shakespeare Newsletter*, Fall, 2009.

"Cross-Dressing, Comic Power Inversions, and Supposes: Performing the Beginning and End of *The Taming of the Shrew*" in *Teaching Shakespeare Through Performance: The Taming of the Shrew*. Margaret Dupuis and Grace Tiffany, eds. The Modern Language Association of America (forthcoming).

"The Blackfriars Playhouse Summer Season, 2008: 'These are the Only Men' (and Women)." *The Shakespeare Newsletter*, Fall, 2009.

"*The Taming of the Shrew* in Washington, D.C." *Shakespeare Newsletter*, Fall, 2007.

"Michael Radford's *The Merchant of Venice* and the Vexed Question of Performance." *Literature/Film Quarterly*, April, 2007.

Review Article: "*Inside Shakespeare*, by Paul Menzer." *Shakespeare Newsletter* Winter, 2006.

"Not Banned in Boston: *Hamlet* Conversations and ASP *Hamlet* at the Strand Theater" *Shakespeare Newsletter*, Fall, 2006.

“A response to Richard Levin’s Speculations on Petrucchio’s ‘Where is the life that Late I Led?’” *Shakespeare Newsletter*, Summer, 2006.

“Stephen Greenblatt’s *Will in the World*,” Review of Greenblatt’s biography of Shakespeare. *College Literature*, Fall, 2006.

“A New York Summer Double Bill: Bearing the Weight of this Sad Time, *Macbeth* at the Delacorte and *King Lear* at LaMama” *Shakespeare Newsletter*, Winter, 2005.

“*A Midsummer Night’s Dream* Presented by The National Players at the United States Merchant Marine Academy.” *Shakespeare Newsletter*. Winter, 2005.

“*Comedy of Errors* Thaws out the Chill of Winter.” *Port Washington News*, January, 2004.

“Tragic Closure in *Hamlet*.” *Connotations: A Journal for Critical Debate*, Vol. 11. 2001-2002 [published in Munster/New York, 2003], No. 2-3.

“Tom Stoppard’s *Rosencrantz and Guildenstern Are Dead*” *Knocks ‘em Dead*.” *Port Washington News*, June, 2003.

“A Critical Introduction” to Goncharov’s *The Precipice*. Ann Arbor: Ardis Publishers, 1994.

“Lexical and Syntactic Repetition: Their Function in Modern Poetry” (*Language and Style*, Vol. 11, 1992).

“The Secret Music.” *Collective Wisdom*, edited by Robert Wittenburg and Sondra Stang (Random House, 1989).

“‘And Things Beyond Resemblance’: Wallace Stevens’ Epic Similes.” *The Wallace Stevens Journal*, Spring ’86.

“Notes” to *The Purgatorio of Dante Alighieri*. (Chief Editor, Bantam Classics Edition, 1984).

“The Hem of Philosophy: Free and Bound Motifs in ‘The Franklin’s Tale’” (*Assays*, Fall, 1982).

#### **CONFERENCE PANELS CHAIRED:**

- Shakespeare Association of America: “Who Hears in Shakespeare?” April, 2010.
- *Boundaries, Expanses and the Heroic Image in Shakespeare*, Ohio State Shakespeare
- Conference: Colonial, Imperial and Post-Colonial Shakespeares, November, 2002.
- Narrative in Modern Poetry, Session III, ALA, June, 1994.
- Wallace Stevens Session of NEMLA, April, 1993.
- Modern and Contemporary North American Poetry, NEMLA, 1984.
- Literary Criticism, NEMLA, 1983.

#### **PAPERS PRESENTED AT ACADEMIC CONFERENCES AND FORUMS:**

“Reflections on Quarto vs. Folio punctuation and the “soundscape” of *I Henry IV*, 1, 1.1.1-17; and on “peradventure.” SAA Workshop on “The Materiality of Language,” April 2012.  
“Female Friendships in *MND*, *MV*, *Much Ado*, and *AYLI*.” The New College Conference on Medieval and Renaissance Studies, Sarasota Florida, March, 2012.

“Bring in the Clowns: Merry Dumps, Marriage Beds, and Funeral Biers: Staging 4.3-4.5 of *Romeo and Juliet*.” Fourth Blackfriars Conferencel American Shakespeare Center, Staunton, Va., Oct., 2007.

““Get thee to my Lady’s Chamber””: Bawdy and Gallows Humor in *Romeo and Juliet* on Screen. Presented at the Shakespeare Association of America Convention in San Diego, April , 2007.

“Why does the King Rise? Pairing Original Practice and Film Viewing Approaches to a Metatheatrical Stage Direction in *Hamlet*.” Third Blackfriars Conference, American Shakespeare Center, Staunton, Va., Oct., 2005.

“Nay then I Have an Eye of You: Public Audiences and Private Agendas in *Hamlet* Films,” Fourteenth Biennial New College Conference on Medieval and Renaissance Studies, Sarasota, Florida, March, 2004.

“Boundary Issues: The Graveyard Scene in *Hamlet* Films,” Ohio State Shakespeare Conference: Colonial, Imperial and Post-Colonial Shakespeares, November, 2002.

Biannual Shakespeare Lectures at the US Merchant Marine Academy (1986-2007) on plays performed on campus by the National Shakespeare, National Players and by Shenandoah Shakespeare Express.

“Tragic Closure in *Hamlet*,” Thirteenth Biennial New College Conference on Medieval and Renaissance Studies, Sarasota, Florida, March, 2002.

“Studying *Hamlet* through the Lens of Film,” City College Honors Society, Spring, 2001.

“Hand, Eye, Pen, Tongue: Keeping Students Active in the English Classroom,” West Point Conference on Teaching Excellence,” April, 1999.

“Giving Them the Words: Classroom Performance and Reading Aloud,” West Point Conference on Teaching Excellence,” April, 1998.

“Amazed Faculties of Eyes and Ears in *Hamlet*,” Twelfth Biennial New College Conference on Medieval and Renaissance Studies, Sarasota, Florida, March, 1998.

“Till the Ductile Anchor Hold: A Typological Charting of Narrative and Quasi-Narrative Elements in the Modern Long Poem,” American Literature Association, June, 1994.

“Sea-Scapes with Nude: The Botticellian Imprint in Wallace Stevens' Poetry,” Northeast Modern Language Association (NEMLA) 1991.

“Stevens' Pairings: The Convergence of the Twain,” NEMLA, 1988.

“Wallace Stevens and the Sense of Simile,” NEMLA, 1986.

“Time and Poetic Repetition,” CUNY English Forum, 1985.

“Toward a Critical Theory of the Poetic Sequence,” NEMLA, 1983.

"The Subject of Poetry and the Poetry of the Subject: Reflections on the Themes of Modern Poetry," Mid-Hudson MLA, November, 1979.

"The Hem of Philosophy: Free and Bound Motifs in The Franklin's Tale," The International Inaugural Congress of The New Chaucer Society, Washington, D. C., 1979.

"Refocusing a Symbolist Perspective on H. D.," American Comparative Literature Association, Yale, 1978.

#### **HONORS AND AWARDS:**

2007-2008 USMMA sabbatical Award

2004 Summer: NEH Summer Seminar Participant: Shakespeare's Playhouses, Indoor and Out

2003-present: Associate Member of the Columbia Shakespeare Seminar

2002 Sabbatical Award for book proposal on *New Architectures: Tragic Closure in Hamlet* in Film Performance

2001 Course Development Grant to develop courses in Shakespeare in Performance; War and Peace in Literature, History, and Film; Public Speaking; and an Interdisciplinary Modernism Course.

1999 Curriculum Development Grant, USMMA, to develop an English Remedial Program and to redesign English instructional Learning Space for Computer-Amplified Instruction.

1998 SPOT AWARD for teaching.

1990 SPECIAL ACT AWARD, USMMA, for being Faculty Advisor to the Student Newspaper, Hear This, from 1984-1990

1989 Sabbatical Award, USMMA for Goncharov translation

1979 NEH Summer Stipend at CUNY Seminar in Theories of Biography

1979 Coleman O. Parsons Award, Best Dissertation in English

1975-6 CUNY Dissertation Year Fellowship

1970 B. A. Cum Laude

#### **INSTITUTIONAL SERVICE AT THE USMMA (selected):**

- Faculty Mentor/ Academic Advisor to plebes and upper classmen: 1995-2000; 2007-present
- Faculty Forum Ad Hoc Committee on Scheduling, September-May 2007-08
- Arts and World Affairs Committee, 2007-present
- Committee on the Sea Year, 2005-present
- Chair: Awards Committee for the Aloysius A. Norton Graduation Award 2005-08; judge, Awards Committee, 2005-08
- Faculty Advisor, Film Club, 2006-07
- Mariners' Chorus Member, 1995-2009
- Contributor to *Hear This*, writing pieces annually from 1981-2007
- Faculty Advisor to *Hear This*, 1984-92; 1994-Sept. 2002
- BIENNIAL SHAKESPEARE LECTURES (1986-2007) on plays performed on campus by the National Shakespeare Company and subsequently the National Players Company.
- Promotions and Tenure Committee, 2004-2006.
- DIRECTOR, DRAMA GUILD, 1981-84; 2001-2002. I established and single-handedly ran the Drama Guild and produced and directed three full-length

plays as an extra-curricular activity for the midshipmen. In 2001-2, ran improvisation. groups

- Faculty Forum Secretary, 1996-1998
- Chair: Nominations Committee, 1998-99
- Chair: Middle States Assessment Subcommittee on Diversity and Human Relations in the Admissions Office of USMMA, 1997
- Judge: Kings Point Writing Program, 1996
- Participant, Corbin Seminar: October, 1996
- Chair, Curriculum Committee, 1993-1994
- Chair, Faculty Incentive Awards Committee, 1992-93.
- Committee on Promotions and Awards, 1990-93.
- Curriculum Committee, 1988-90.
- Director, Arts and World Affairs Program, 1987-89. Designed and ran Program of Lectures and Performances by the National Shakespeare Company, and guest lectures by such speakers as Marshall Goldman, Strobe Talbott, and Allan Bloom.)
- Chair, Subcommittee for Outcomes Assessment on Women, 1986.
- EEO Grievance Counselor, 1987.
- Outcomes Assessment Committee, 1986 (for ABET ACCREDITATION)

#### **PREVIOUS TEACHING EXPERIENCE:**

1981-99	Assistant and Associate Professor of English, USMMA. Taught introductory composition courses and courses in world literature; and electives in Shakespeare, drama; and poetry.
1980-81	Visiting Instructor, University of Colorado, Boulder. Taught "The Modern Short Story."
1979-80	Adjunct Assistant Professor, John Jay College, CUNY. Taught introductory and remedial composition courses, all levels of reading and writing.
1979	Adjunct Assistant Professor, Baruch College, CUNY. Taught introductory course in literature, all levels.
1977-79	Graduate Fellow A, Queens College, CUNY. Taught all levels of freshman composition.
1978	Instructor, Modern Literature, Laboratory Institute of Merchandising.
1973-76	Adjunct Lecturer, Lehman College, CUNY. Taught all levels of composition and literature survey courses.