

Rena Fraden
Dean of the College, University of the Pacific
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Education:

1983: Yale University, Ph.D. English
1975-77: Yale University, B.A. summa cum laude, honors in English
1973-75: University of California, Berkeley

Employment:

2013 - : Dean of the College, University of the Pacific
2006 -13: Dean of Faculty and Vice President for Academic Affairs of Trinity College
2003-06: Associate Dean of Pomona College
1997-06: Professor of English, Pomona College, Chair of Dept '03-'06
1991-97: Associate Professor of English, Pomona College
1983-91: Assistant Professor of English, Pomona College

Academic Honors:

1998: Fulbright Fellowship, India
1990-91: NEH Fellowship
1990: Fellow at Center for the Humanities, Wesleyan University
1986: NEH Summer Grant
Graves Award
1977-80: Yale University Fellowships and Endowed Fellowships
1977: Phi Beta Kappa

Administrative Achievements:

At Trinity

Academic:

Chair the Appointments and Promotions Committee and the Educational Policy Committee (allocation of faculty positions); sit on the Curriculum Committee; the Planning and Budget Committee; supervise two associate academic deans, one who primarily works on the budget, the other who sits on the Retention Committee and the Campus Climate Committee.

Presided over the establishment of a new General Education program with academic requirements that emphasized the “urban/global” mission of Trinity College.

Established three new Centers to promote academic excellence, provide more support for faculty teaching and research, and make more visible and organized Trinity’s “urban/global” mission: Center for Urban and Global Studies (CUGS), Center for Teaching and Learning (CTL), Trinity Institute for Interdisciplinary Studies (TIIS). Conducted a national search for the Director of CUGS and appointed faculty to direct the CTL and TIIS.

Charged an academic associate dean and a new faculty committee to implement an assessment program that is beginning to be visible on the web and in departmental self-evaluations.

Supervised the establishment of the Trinity College Hartford Magnet High School that will connect the college more closely to our urban neighbors by enrolling high achieving seniors in first year college courses.

Overseen allocations and hiring of 35 faculty from 2006-10. Planning to lead a college-wide retreat in the fall of 2011 on Trinity’s aspirations on reaching 200 in 2023. Thinking through with faculty committee how to structure the retreat and what steps to take going forward.

Have hired a new Director of Graduate Studies with a charge to expand enrollments, design new programs, and increase revenue.

Budget:

Oversee academic budget of 45 million out of an annual budget of 100 million; responsible for 160 tenure track faculty and in addition 50 more adjuncts and part-time faculty; as well as the library, registrar, athletics, arts facilities, study abroad, graduate programs, and individualized adult programs.

In consultation with all faculty and staff, I made cuts of 1 million and then an additional 2 million to the academic budget. By instituting a process of shared decision making, in which budget numbers and choices were transparent, I protected the morale of faculty and staff and the core values of the college.

Development:

Have worked with master planners, architects, and trustees, to plan for new buildings, and with faculty to prioritize a phased master plan. To date, I have targeted three projects: a sculpture studio (completed); a neuroscience wing (100k raised of a 3m project); a music rehearsal hall (2.5 million raised of a 5m project).

Have worked with Development to write successful grants to the Mellon Foundation for two Centers (Center for Urban Global Studies, 3m endowment; Center Teaching Learning, 365k); the Luce Foundation (for a pilot program of Environmental Studies in China, 50k); the NSF (Chemistry teaching labs renovation, 800k). I hired a new grants officer who has helped raise the number of successful grants and dollars our faculty are bringing to the college.

Have given presentations at alumni and parent meetings around the country, as well as at trustee meetings on campus, celebrating the accomplishments of students and faculty.

Have worked closely with the trustee Academic Affairs committee, regularly update them on tenure reviews, departmental self-studies, faculty research and teaching and student accomplishments.

Have worked with Development to hire a Marketing Firm to redo our print and website communications.

At Pomona:

As Associate Dean, I served as Diversity Officer, sat on the Curriculum Committee, the Appointments and Promotions Committee, managed academic building renovations, worked with the staff at the founding of a community outreach office and the foundation of a summer program connecting first generation college bound high school students with enrichment programs at the college.

Books:

Imagining Medea: Rhodessa Jones and Theater for Incarcerated Women
Foreword by Angela Davis (Durham, NC: University of North Carolina Press, 2001).

Blueprints for a Black Federal Theater, 1935-1939 (New York: Cambridge University Press, 1994).

Articles:

“Everything and Nothing: The Political and Religious Nature of Suzan-Lori Parks’s ‘Radical Inclusion,’” in Philip C. Kolin, ed. *Suzan-Lori Parks: Essays on the Plays and Other Works* (North Carolina: McFarland, 2010): 20-33.

“Suzan-Lori Parks’ Hester Plays: *In the Blood* and *Fucking A*,” *The Massachusetts Review* 48.3 (2007): 434 – 454.

“A Mid-Life Critical Crisis: Chiastic Criticism and the Theatrical Work of Suzan-Lori Parks,” *Journal of American Drama and Theatre* 17.3 (Fall 2005): 36-56.

“The Confessional Voice: Medea’s Brutal Imagination,” in Thomas Fahy and Kimball King, eds., *Captive Audience: Prison and Captivity in Contemporary Theater* (New York: Routledge, 2003): 9 – 24.

“‘Finding our Feet’: Anna Deavere Smith’s *On the Road*’ *Prospects* (December 1997): 575-592.

“Rhodessa Jones’s Medea Project: *Buried Fire*,” *Theatre Insight* (Fall 1996): 50-53.

“History and Literature: Response,” *New Literary History* (Winter 1990): 273-78.

“The Cloudy History of *Big White Fog*: Federal Theater Project, 1938,” *American Studies* (Spring 1988): 5-28.

“Black Representation on the Federal Arts Project,” *Journal of American Culture* (Winter 1987): 21-30.

Reviews:

Clovis E. Semmes, *The Regal Theater and Black Culture*, (New York: Palgrave MacMillan, 2006) for *Comparative Drama* 42.2 (2008): 231 – 234.

Barry B. Witham, *The Federal Theatre Project: A Case Study* (Cambridge: Cambridge University Press, 2003) for *Theatre Survey* 46.1 (May 2005): 134-35.

Errol G. Hill and James V. Hatch, *A History of African American Theatre* (Cambridge: Cambridge University Press, 2003) for *The American Historical Review*, June 2005: 800-801.

“Performing Race,” a review of Harry J. Elam, Jr., and David Krasner, *African American Performance and Theater History: A Critical Reader*; Alvin Eng, ed., *Tokens? The NYC Asian American Experience on Stage*; Alberto Sandoval-Sánchez, *José, Can you See?: Latinos on and off Broadway in American Literary History* (Spring 2003): 200 – 210.

Christine Bold, *The WPA Guides: Mapping America* (Jackson: University Press of Mississippi, 1999) in *Journal of American History* (Fall 2001).

Paul Sporn, *Against Itself: The Federal Theater and Writers' Projects in the Midwest* (Detroit: Wayne State University Press, 1995) in *Journal of American History* (Fall 1997).

Samuel A. Hay, *African American Theatre: An Historical and Critical Analysis* (Cambridge: 1994) in *African American Review* (Fall 1996).

Paula Rabinowitz, *Labor and Desire: Women's Revolutionary Fiction in Depression America* (Chapel Hill: University of North Carolina, 1991) in *American Studies* (Fall 1993).

Work in Progress:

To be Possessed: Suzan-Lori Parks, Literary Tradition, and the Education of Man -- and Woman [book project that begins with a mid-life critical crisis, and moves through chapters on Shakespeare and swearing, Hawthorne and allegory, and the plays of Parks, with chapters on the history of education].

Service:

NEH Fellowships Reviewer: 2012.

Served on accreditation teams at Middlebury College (2011) and Franklin and Marshall College (2009).

MLA Publications Committee: 2006-09.

Selected Papers:

2004: "Hester's After Life: Suzan-Lori Parks's Hester Plays," MLA, Philadelphia.

2003: Plenary Speaker, "Chiastic Criticism: A Mid-Life Crisis," Theater History Conference, Carnegie Mellon University.

2002: "The Confessional Voice," History and Film Conference, University of Capetown, South Africa.

2001: "He digged the hole and the whole held him": Thirdspace in Suzan-Lori Parks," Modernism Conference, Rice University.

2001: "Roundtable panel on *The Medea Project*." American Studies Association, Washington, D.C.

2000: "Finding the Proper Voice." Conference on Travelling Concepts: Text, Subjectivity, Hybridity, Amsterdam School of Cultural Analysis, Amsterdam.

"Political Theater: *The Medea Project, Theater for Incarcerated Women*." Conference on Politics and American Theater, University of Malaga, Spain.

1998: "The New American Studies: Modernism and the Harlem Renaissance." American Studies Research Center, Hyderabad, India.

"Sympathy and Familial Difference in Hansberry's *Raisin in the Sun*," Madras University, India.

"Performance Art and Political Representation," Jadavpur University, Calcutta, India.

1996: "Smith's Modernist/Postmodernist Performances On the Road," MLA, Washington D.C.

1995: "American Theater and Rhodessa Jones." American Theater Historians Conference, San Francisco.

1994: "'Masquerading in our Garment': Anna Deavere Smith and The Hittite Empire." UC Berkeley.

1993: "Pure Music, Honest Expression: Agee and Locke Play the Blues." American Culture Association.

1992: "The Problematics of an American National Theater." Conference on National Theaters, University of California, Riverside.

1991: "The Closer You Get . . . (Close Readings and Autobiography)." Association of Departments of English, University of Michigan.

1990: "Authentic Claims, Strategic Struggles in African American Cultural Discourse." Center for the Humanities, Wesleyan University.

1990: "Black Theater in Chicago." Modern Language Association, Chicago.

Teaching:

Undergraduate courses: American Literature Surveys (1630-1855; 1855-1900); Hawthorne; Literature of the Civil War; Modernism; Modernism and the Harlem Renaissance; Hawthorne, James, Morrison; Contemporary Fiction; Literature of Multiculturalism; Introduction to American Studies; American Studies Seminar; Defining the Genius of Shakespeare; Tradition and Talent: Suzan-Lori Parks; The City and the Arts; The Creative Class

Claremont Graduate University courses: Cultural Studies of the 1930s; Playing in the Dark: Race and Economics; Pragmatism and Late 19th-Century Literature

High School courses in Critical Inquiry for Pomona College Summer Enrichment Program for Underrepresented Students