

Curriculum Vitae
Holger Schott Syme

A. BIOGRAPHICAL INFORMATION

1. PERSONAL

University Addresses:

UTM: Deerfield Hall 1045, 3359 Mississauga Road, Mississauga L5L 1C6

St. George Campus: Jackman Humanities Building, 170 St. George Street, Toronto M5R 2M8

2. DEGREES

Ph.D., 2004, Department of English and American Literature, Harvard University

Thesis title: "The Trials of Orality in Early Modern England, 1550-1625"

Advisors: Marjorie Garber, Stephen Greenblatt, John Parker

A.M., 1999, Department of English and American Literature, Harvard University

B.A. Hons., 1997, English Literature and Language (First Class), Balliol College, Oxford University, UK

3. EMPLOYMENT

Associate Chair and Director of Drama Studies, Department of English and Drama, University of Toronto Mississauga, July 2017-June 2018; July 2019-October 2020; and since July 2022

Interim Chair and Director of Drama Studies, Department of English and Drama, University of Toronto Mississauga, October 2020-June 2021

Associate Professor (with tenure), Graduate Department of English, University of Toronto, and Department of English and Drama, University of Toronto at Mississauga, since July 2010

Chair, Department of English and Drama, University of Toronto Mississauga, July 2011-June 2016

Assistant Professor (tenure-stream), Graduate Department of English, University of Toronto, and Department of English and Drama, University of Toronto at Mississauga, 2005-2010

Assistant Professor (tenure-track), Department of English, Miami University of Ohio, 2004-2005

4. HONOURS

- Dean's Award for Special Merit, June 2009, 2011, 2012, 2013, 2014, 2015, 2016, 2018, 2020, 2021

- "My Theatre" Award Nominations for Best New Play and Best Direction, and Winner for Best Ensemble for *Casimir and Caroline*, March 2016

- Derek Bok Award for Excellence in Teaching, Harvard University, Spring 2003
- George Powell Essay Prize, Oxford University, 1995 and 1997
- Jenkyns Prize, Oxford University, 1995 and 1997
- Elton Shakespeare Prize, Oxford University, 1996
- “Studienstiftung des deutschen Volkes” Scholarship, 1996-1999
- Balliol College Higgs Scholarship, 1995-1997

5. PROFESSIONAL AFFILIATIONS AND ACTIVITIES

American Society for Theatre Research
German Studies Association
Gesellschaft für Theaterwissenschaft
International Federation for Theatre Research
International Shakespeare Association
Shakespeare Association of America

B. ACADEMIC HISTORY

6.A. RESEARCH ENDEAVOURS

Early modern English literature, esp. drama; theatre history; contemporary performance, esp. of classics; German theatre; history of the book; performance studies; literary and cultural theory and history. Shakespeare; Jonson; Kyd; Marlowe; Middleton; Webster. Büchner; Chekhov; Goethe; Gorky; Ibsen; Kleist; Schiller.

6.B. RESEARCH AWARDS

- UTM Research and Scholarly Activity Fund (“Shakespeare in Berlin, 1918-2018”), 2017-2019, \$8,006 Can
- SSHRC Insight Development Grant (“Dramatic Classics on the Contemporary Stage: Six International Case Studies”), 2016-2019, \$37,754 Can
- SSHRC Small Institutional Grant, June 2016, \$2,086 Can
- Departmental Conference Travel Grant, April 2016, \$1,000 Can
- Chancellor Jackman Program for the Arts Grant (“*Kasimir and Karoline: An Experiment in Rehearsal Practices*”), April 2015, \$4,700
- Departmental Conference Travel Grant, April 2015, \$1,000 Can
- SSHRC Research Workshops and Conferences Grant (“Rethinking Early Modern Print Culture”), July 2010, \$21,575 Can (co-applicant)
- SSHRC Standard Research Grant (“Paper Stages”), 2010-2014, \$65,111 Can
- Departmental Conference Travel Grant, April 2010, \$1,000 Can
- SSHRC Small Institutional Grant, March 2010, \$2,000 Can
- SSHRC Small Institutional Grant, March 2009, \$1,095 Can
- Departmental Conference Travel Grant, Jan 2009, \$1,000 Can
- Departmental Conference Travel Grant, April 2008, \$1,000 Can
- Connaught New Staff Matching Grant, May 2007, \$10,000 Can

- Departmental Conference Travel Grant, Dec. 2006, \$750 Can
- SSHRC Small Institutional Grant, Dec. 2006, \$1,014 Can
- University of Toronto Instructional Technology Courseware Development Fund, May 2006, \$19,350 Can
- SSHRC Small Institutional Grant, Dec. 2005, \$1,000 Can
- University of Toronto Connaught Start-Up Grant 2005, \$10,000 Can
- Newberry Library Consortium Grant, Spring 2005, \$3,000 US (declined)
- Miami University Small Instructional Grant, Fall 2004, \$1,250 US (Co-Applicant)
- Richard Maass Memorial Research Grant (The Manuscript Society), 2003-2004, \$5,000 US
- Folger Institute Grant, Fall 2003, \$ 3,500 US
- Graduate Society Summer Award, Harvard University, 2002, \$1,500 US
- Jens Aubrey Westengard Fund Travel Scholarship, Harvard University, 2002, \$1,200 US
- Mellon Summer Research Grant, 2002, Harvard University, \$3,000 US
- Dexter Travel Scholarship, 2001, Harvard English Department, \$3,500 US
- Harvard University GSAS Prize Fellowship, 1997-1999 and 2001, \$11,500 US/yr

C. SCHOLARLY AND PROFESSIONAL WORK

7. REFEREED PUBLICATIONS

7.A. BOOKS

Theatre History, Attribution Studies, and the Question of Evidence (Cambridge: Cambridge University Press, 2023); iv + 91 pp.

Theatre and Testimony in Shakespeare's England: A Culture of Mediation (Cambridge: Cambridge University Press, 2012). Paperback March 2014. xiv + 283 pp.

Locating the Queen's Men, 1583-1603: Material Practices and Conditions of Playing, ed. Helen Ostovich, Holger Schott Syme, and Andrew Griffin (Aldershot: Ashgate, 2009). xiii + 269 pp.

7.B. EDITIONS

Guest editor, special issue of *Shakespeare Quarterly* on the 400th anniversary of Shakespeare's First Folio, forthcoming Winter 2023.

Textual editor, *Edward III*, by William Shakespeare and Others, *The Norton Shakespeare: Third Edition*, ed. Stephen Greenblatt et al. (New York: W. W. Norton, 2015).

Textual editor, *The Book of Sir Thomas More*, by Anthony Munday, Henry Chettle, Thomas Dekker, Thomas Heywood, William Shakespeare and Others, *The Norton Shakespeare: Third Edition*, ed. Stephen Greenblatt et al. (New York: W. W. Norton, 2015).

7.C. ARTICLES

- “The Jacobean King’s Men: A Reconsideration,” *Review of English Studies* 70 (2019): 231-51.
- “Pastiche or Archetype? The Sam Wanamaker Playhouse and the Project of Theatrical Reconstruction,” *Shakespeare Survey* 71 (2018): 135-46.
- “A Theatre without Actors,” *Theatre Survey* 59 (2018): 265-75.
- “Three’s Company: Alternative Histories of London’s Theatres in the 1590s,” *Shakespeare Survey* 65 (2012): 269-89.
- “(Mis)representing Justice on the Early Modern Stage,” *Studies in Philology* 109 (2012): 63-85.
- “The Meaning of Success: Stories of 1594 and its Aftermath,” *Shakespeare Quarterly* 61 (2010): 490-525.
- “Unediting the Margin: Jonson, Marston, and the Theatrical Page,” *English Literary Renaissance* 38.1 (2008): 142-71.
- “The Look of Speech,” *Textual Cultures* 2.2 (2007): 34-60.
- “Becoming Speech: Voicing the Text in Early Modern English Courtrooms and Theatres,” *Compar(a)ison: An International Journal of Comparative Literature*, I/2003 (published 2007): 107-24.

7.D. CHAPTERS IN BOOKS

- 20 entries in *The Stanford Global Shakespeare Encyclopedia*, ed. Patricia Parker (Stanford: Stanford University Press, forthcoming) (c. 3,500 words).
- “Book/Theatre,” *Shakespeare/Text*, ed. Claire M. L. Bourne (London: Arden Shakespeare/ Bloomsbury, 2021), 223-45.
- “A Sharers’ Repertory,” *Rethinking Theatrical Documents in Shakespeare’s England*, ed. Tiffany Stern (London: Arden Shakespeare/Bloomsbury, 2019), 33-51.
- “The Theatre of Shakespeare’s Time,” *The Norton Shakespeare: Third Edition*, ed. Stephen Greenblatt et al. (New York: W. W. Norton, 2015), 93-118.
- “Marlowe in his Moment,” *Marlowe in Context*, ed. Emily C. Bartels and Emma Smith (Cambridge: Cambridge University Press, 2013), 275-84.
- “Thomas Creede, William Barley, and the Venture of Printing Plays,” *Shakespeare’s Stationers: Studies in Cultural Bibliography*, ed. Marta Straznicky (Philadelphia: University of Pennsylvania Press, 2013), 28-46.

“But, what euer you do, Buy’: *Richard II* as Popular Commodity,” *Richard II: New Critical Essays*, ed. Jeremy Lopez (London: Routledge, 2012), 223-44.

“Locating the Queen’s Men: An Introduction” (co-authored with Helen Ostovich and Andrew Griffin), *Locating the Queen’s Men, 1583-1603: Material Practices and Conditions of Playing*, ed. Helen Ostovich, Holger Schott Syme, and Andrew Griffin (Aldershot: Ashgate, 2009; ISBN 0754666611), 1-23.

“General Bibliography,” *The Norton Shakespeare*, ed. Stephen Greenblatt et al., 2nd edition (New York: W. W. Norton, 2008), 3381-3407.

“*Conjuratio e Coniuratio: Testi e Congiure nel Julius Caesar di Shakespeare*,” *Cospirazioni, Trame: Quaderni di Synapsis II*, ed. Simona Micali (Florence: Le Monnier, 2003), 173-86.

8. NON-REFEREED PUBLICATIONS

8.A. CREATIVE WORK

English translation of *Berlau: Königreich der Geister*, by Lothar Kittstein and Bernhard Mikeska, for international touring, Mar 2023 (winner of the 2022 Friedrich-Luft-Prize for the best theatre production in Berlin).

Casimir and Caroline, by Ödön von Horváth, translated by Holger Syme, adapted by Paolo Santalucia, Holger Syme, and the Howland Company. Premiere production by the Howland Company at Crow’s Theatre (Toronto), 14 Jan – 9 Feb 2019.

Reviews: *Globe and Mail*, *Toronto Star*, *NOW Toronto*, *StageDoor.com*, *Mooney on Theatre*, *The Slotkin Letter*, *TorontoStage.com*, *CushmanCollected.com*, *MyEntertainmentWorld.com*, *LifeWithMoreCowbell.com*

Winner, “Outstanding Performance by an Ensemble,” Dora Mavor Moore Awards, 2020

Subsequent productions at Humber College, Toronto (Feb. 2021) and Sheridan College, Oakville (Jan. 2022)

8.B. REVIEWS

Review of Eoin Price, *“Public” and “Private” Playhouses in Renaissance England* (London, 2015), *Early Theatre* 20 (2017): 173-76.

“*King Lear* at the Stationers, Again,” *Los Angeles Review of Books*, 18 December 2016 (<https://lareviewofbooks.org/article/king-lear-stationers-response-brian-vickers/>); 11,879 words.

“The Text is Foolish: Brian Vickers’s *The One King Lear*,” *Los Angeles Review of Books*, 6 September 2016 (<https://lareviewofbooks.org/article/text-foolish-brian-vickers-one-king-lear/>); 9,838 words.

8.C. ESSAYS

196 blog posts on <http://www.dispositio.net> since May 2011; total of 364,509 words. Mostly on subjects in theatre history and performance theory and criticism. 427,752 views to date (since launch in May 2011), with certain posts (on Berlin's Volksbühne theatre, on the film *Anonymous*, on Shakespeare's vocabulary, on classical drama in contemporary theatre, and on the TV series *Sherlock* and sexism) being cited and linked to widely. Entries have attracted 1,394 comments from readers, many substantive.

“Wirtschaftswunderbremsen: Brecht und die ‘Aufweicher’,” *Dreigroschenheft: Informationen zu Bertolt Brecht* 29.3 (2022): 3-9. (<https://www.dreigroschenheft.de/hefte-zum-download/50-jahrgang-2022/136-heft-3-2022>); 2,609 words.

“Trauma and Tolerance,” program note for *Nathan the Wise*, Stratford Festival, May 2019 ([https://cds.stratfordfestival.ca/uploadedFiles/Whats_On/Plays_and_Events/Plays/2019/Billy-Elliot\(1\)/About_The_Play/Nathan%20the%20Wise%202019%20House%20Program.pdf](https://cds.stratfordfestival.ca/uploadedFiles/Whats_On/Plays_and_Events/Plays/2019/Billy-Elliot(1)/About_The_Play/Nathan%20the%20Wise%202019%20House%20Program.pdf)); 1,699 words.

“Creative Appropriation,” *Intermission* (online), 13 April 2017 (<http://intermissionmagazine.ca/features/diversity-creative-appropriation/>); 3,010 words.

“The Ivory Twitter,” *The Walrus* (online), 16 June 2016 (<https://thewalrus.ca/the-ivory-twitter/>); 2,531 words.

“Euer Theater ist viel besser, als Ihr denkt,” *Nachtkritik.de*, 2 October 2015 (http://www.nachtkritik.de/index.php?option=com_content&view=article&id=11574:stadttheaterdebatte-xxiv-einwurf-von-aussen-das-deutsche-theater-ist-nicht-so-renovierungsbeduerftig-wie-seine-kritiker-behaupten&catid=101:debatte&Itemid=84); 1,334 words.

“Theaterbrief aus Toronto,” *Junge Bühne* 8 (2014), n.p.; 584 words.

“David Gilmour’s No Colleague of Mine,” *The Huffington Post* (Canada), 26 September 2013 (also published in a slightly different version as “On David Gilmour: The Loneliness of the Old White Male,” *The New Statesman*, 26 September 2013)

“Soulpepper: Requiem for a Dream,” *The Charlebois Post – Canada*, 11 November 2012 (<http://www.charpo-canada.com/2012/11/opinion-holger-syme-on-soulpeppers-new.html>)

“Imaginary Targets,” *Los Angeles Review of Books*, 5 November 2012 (<http://lareviewofbooks.org/article.php?type=&id=1146&fulltext=1&media=>)

“How Shakespeare Could Write Shakespeare,” op-ed in the *Montreal Gazette*, 1 November 2011, p. A21.

8.D. WORKS IN OTHER MEDIA (VIDEO ETC.)

“Eine kleine Dosis Theatergeschichte,” an irregular series of video essays on theatre-historical topics on [Nachtkritik.de](http://www.nachtkritik.de), the most widely read German-language theatre website:

Episode 1, “Brecht als Wirtschaftswunderbremse” (8:50 mins.) (16 Mar 2022)
(https://nachtkritik.de/index.php?option=com_content&view=article&id=20751:eine-kleine-dosis-theatergeschichte&catid=1851&Itemid=101009)

Episode 2, “Ira Aldridge: Europas erster Schwarzer Theaterstar” (9:42 mins.) (5 May 2022)
(https://nachtkritik.de/index.php?option=com_content&view=article&id=20953:holger-syme-eine-kleine-dosis-theatergeschichte&catid=1870&Itemid=100190)

Producer, *Shakespeare and the Queen’s Men* DVD-ROM and Website: <http://www.thequeensmen.ca>
(Educational multimedia tool developed with the support of a U of T Instructional Technology Courseware Development Grant, funds from the “Shakespeare and the Queen’s Men” SSHRC Research Creation Grant, and a McMaster Teaching and Learning Project Grant). Launched January 2009.

8.E. TEXT INTERVIEWS

“Volksbühne, la fine di un grande teatro di provincia? Intervista a Holger Syme,” *Altrevelocita.it*, in Italian and English, 14 Sept 2017.

“Much Ado about William,” *U of T Magazine*, Summer 2016. (<http://magazine.utoronto.ca/leading-edge/much-ado-about-william-shakespeare-holger-syme-jenny-hall/>)

“In Conversation with Holger Syme – Adaptor & Director of The Howland Company’s upcoming workshop production of *Casimir and Caroline*.” *inthegreenroom.ca*, 18 Nov. 2015.
(<http://inthegreenroom.ca/2015/11/18/in-conversation-with-holger-syme/>)

“Why is Shakespeare still so Popular?” University of Toronto *Behind the Headlines* Series
(http://www.research.utoronto.ca/behind_the_headlines/why-is-shakespeare-still-so-popular/)

“1594 – A Roundtable,” with Andrew Gurr, Leslie Thomson, and Bart van Es, *Shakespeare Quarterly Forum*
(<http://shakespearequarterly.wordpress.com/2011/01/27/“1594”-roundtable-transcript/>)

8.F. BROADCAST INTERVIEWS ETC.

“Gegenprobe – Das Theatertrio,” Episode 1. *Nachtkritik.plus* and *Literaturforum im Brecht-Haus Berlin*. 23 Nov 2021. (<https://www.youtube.com/watch?v=OnZVQNBfko&t=2102s>)

“Shakespeare: 400 Years.” *The Agenda with Steven Paikin*, TVO. 26 Aug 2016.
(https://www.youtube.com/watch?v=QC4KNuB_HJQ)

“Is Shakespeare Unrelatable?” *Central Time*, Wisconsin Public Radio (NPR). 14 Aug 2014.
(<http://www.wpr.org/shakespeare-unrelatable>)

“Roland Emmerich’s film *Anonymous*,” *Arts.21*, Deutsche Welle (TV). 17 Sept 2011.
(<https://www.youtube.com/watch?v=qLUF3jherKQ>)

9. MANUSCRIPTS/PUBLICATIONS IN PREPARATION

“Virtual Brecht, Real Berlau: Raum + Zeit’s *Königreich der Geister*” (in progress; projected completion September 2023; c. 5,000 words)

“David Garrick’s 1772 *Hamlet: A New Text*” (in progress; projected completion Summer 2023; c. 5,000 words)

Shakespeare in Berlin, 1920-2020

This monograph charts the development of Berlin’s theatre landscape over the past 100 years through the lens of nearly 400 Shakespeare productions, from the establishment of the city in its modern boundaries in October 1920 and Leopold Jessner’s *Richard III* to the closure of all theatres during the COVID-19 pandemic and Christian Weisse’s *Hamlet*, with a particular focus on how successive generations of German avant-garde theatre makers turned to works of classical drama to reinvent their medium. (In progress; planned completion by September 2025; c. 150,000 words.)

10. PAPERS PRESENTED AT MEETINGS AND SYMPOSIA.

“*Much Ado* in States of Crisis: Three Berlin Versions, 1923-1937,” Shakespeare Theatre Conference, Stratford (ON), June 2022.

“‘Original’ Practices, Contemporary Spaces, and Theatre-Historical Narratives,” “Shakespeare North Playhouse” Symposium, Liverpool Hope University (UK), November 2021 (online).

“‘Macbeth, not by Shakespeare’ – ‘Macbeth, the Rationalist’ – ‘Macbeth without Witches’: Leo Reuss’s Significant Failure,” “Global Performance and Adaptation of *Macbeth*” (directors: Maurizio Calbi, Juan F. Cerdá, Paul Prescott), Shakespeare Association of America Annual Meeting, Denver, April 2020 (online).

“The Impossibility of Reconstruction,” World Shakespeare Congress, London, August 2016.

“The Peregrinations of Hand C,” Shakespeare Association of America Annual Meeting, New Orleans, March 2016.

“Using Performance in Teaching Shakespeare,” Modern Language Association Convention, Austin, January 2016.

“Where is the Theatre in Original Practice?” “Original Practices” (director: Steve Purcell), International Shakespeare Conference, Stratford-upon-Avon, UK, August 2014.

“My Problem with Practice-Based Research,” “Playing the Thing” (directors: Andy Kesson and Steve Purcell), Shakespeare Association of America Annual Meeting, St Louis, April 2014.

“How to Read a Play,” Shakespeare Association of America Annual Meeting, Toronto, April 2013.

“The Strange Case of Thomas Dekker,” Renaissance Society of America Conference, Washington, DC, March 2012.

“A Rutland Christmas,” “Lacunae in Theater History” (director: Leslie Thomson), Shakespeare Association of America Annual Meeting, Bellevue, April 2011.

“Live in Fragments no Longer: Collecting Playwrights in the Seventeenth Century,” “Textual Collection in Shakespeare’s England” (director: Leah Knight), Shakespeare Association of America Annual Meeting, Chicago, April 2010.

“The Meaning of Success,” Shakespeare Association of America Annual Meeting, Washington, DC, April 2009.

“Marlowe’s Popularities,” Modern Language Association Convention, San Francisco, Dec. 2008.

“Thomas Creede and the Venture of Printing Plays,” “Shakespeare’s Stationers” seminar (director: Marta Straznicky), Shakespeare Association of America Annual Meeting, Dallas, March 2008.

“Text and the Speaking Body,” Renaissance Society of America Conference, Miami, March 2007.

“Tracing the Law,” Modern Language Association Convention, Philadelphia, Dec. 2006.

“Hands and Voices: Authenticating Testimony in Early Modern England,” “Forgery, Authority and Authenticity” Conference, Scottish Institute for Northern Renaissance Studies, University of Stirling (UK), May 2006.

“Misrepresenting Justice,” “Staging Justice in Early Modern Drama” seminar (director: W. David Kay), Shakespeare Association of America Annual Meeting, Philadelphia, April 2006.

“Judicial Digest: Edward Coke reads the Earl of Essex,” “Material Cultures and the Creation of Knowledge” Conference, University of Edinburgh (UK), July 2005.

“Reading Crooked Lines: Making Sense of the Unedited Text,” “Textual Culture” Conference, University of Stirling (UK), July 2005.

“(Un)Veils: Tracing Collaboration,” “Acting and Authorship” seminar (director: Nora Johnson), Shakespeare Association of America Annual Meeting, Bermuda, March 2005.

“The Material Voice: Engravings of Speech,” “Negotiations Between Oral and Written Traditions 1450-1650” Symposium, Victoria University, University of Toronto, February 2005.

“The Reporter’s Presence: Plowden, Coke, and *The Winter’s Tale*,” Group for Early Modern Cultural Studies Annual Conference, Orlando, November 2004.

“A Devil Too Many Amongst Them:’ Accidental Conjuring in Early Modern Courts and Theatres,” Renaissance Society of America Conference, New York, April 2004.

“A Devil Too Many Amongst Them:’ Accidental Conjuring in Early Modern Courts and Theatres,” Group for Early Modern Cultural Studies Annual Conference, Newport Beach, October 2003.

“All the Rest is Done Openlie:’ Orality and the Criminal Trial in Early Modern England,” “Guilt: A Conference on Law and the Humanities,” University of New England, Westbrook College Campus, June 2003.

11. INVITED LECTURES

“Theatre and Stage in Shakespeare’s Time,” *Speaking of Shakespeare* series Episode 29, interviewed by Thomas Dabbs, 11 Feb 2021 (<https://www.youtube.com/watch?v=BgaMTa2Bwpo>) (117 minutes)

“What’s Berlin to Shakespeare, or Shakespeare to Berlin?” Oxford Renaissance Online Seminar, August 2020. (60 minutes)

“The First English Playhouse?” “A Bit Lit” video podcast, interviewed by Andy Kesson, 6 July 2020 (<https://abitlit.co/history/the-first-english-playhouse-holger-syme-on-the-new-archaeological-discovery-of-the-red-lion/>). (60 minutes)

“Creative Collaboration” (with Alexa Alice Joubin and James Wallis), The Meighen Forum, Stratford Festival, July 2019.

“Marlowe in Germany: Brecht to Palmetshofer,” Marlowe Society of America International Conference, Wittenberg (Germany), July 2018 (keynote).

“French Theatre in the 17th Century,” lecture for the cast and creative team of *La Bête*, Soulpepper Theatre Toronto, March 2018.

“Rectangular Staging,” “Before Shakespeare” Conference, Roehampton University and Shakespeare’s Globe, August 2017 (keynote).

“Scholars’ Tea: *King Lear*,” WorldStage, Harbourfront Theatre, Toronto, April 2017. With Matthew Sergi.

“Reimagining the Early Modern Theatre,” King’s College London/Shakespeare’s Globe Guest Lecture, March 2017.

“Rethinking the Early Modern Repertory,” Centre for Renaissance and Early Modern Studies Research Seminar, University of York (UK), March 2017.

“Early Modern Theatre History and its Tenacious Myths,” Harvard English Department Renaissance Colloquium, February 2017.

“Shakespeare, 400 Years On,” University of Toronto/Mississauga Public Library “Lecture me!” Series, Mississauga Central Library, May 2016

“Mislaidd Plans,” Folger Shakespeare Library Symposium on “Shakespeare’s Theatrical Documents,” Washington DC, March 2016.

“In Conversation with Walter Asmus,” Canadian Stage, Toronto, October 2015. With Walter Asmus.

“*An Enemy of the People* on Stage,” Tarragon Theatre, Toronto, October 2015. With David Jansen.

“Pyramus and Thisbe: The Shakespearean Tradition,” Canadian Opera Company’s “Opera Insights” event on “What’s Behind *Pyramus and Thisbe*?” Faculty of Music, U of T, September 2015.

“The Pains and Pleasures of Single-Text Editing,” *Norton Shakespeare* Event, Toronto, April 2015.

“*Abyss: The German Context*,” Tarragon Theatre, Toronto, February 2015.

Panelist, post-show discussion panel, *Blackbird* (David Harrower; dir. David Ferry), ArtsSpace YoungSpace Toronto, Dec. 2014.

Panelist on roundtable on “Bloggers, critics, and cultural legitimation,” Symposium on “The Changing Face of Theatre Criticism in the Digital Age,” Brock University, Feb. 2014.

“Nothing Can Come of Nothing: Early Modern Theatre History and the Illusion of Knowledge,” Drama and Performance Seminar, Faculty of English Language and Literature, Oxford University, Feb. 2013.

“The Mysteries of ‘Fortune’s Tennis’” Centre for Early Modern Studies Work-in-Progress series, Merton College, Oxford University, Feb. 2013.

“Early Modern Theatre History: Trike or Monocycle?” Columbia Shakespeare Seminar, Columbia University, New York, Oct. 2012.

“Judicial Digest: Edward Coke Reads,” Law and Humanities Workshop, University of Virginia Law School, Dec. 2010.

“Judicial Digest: Edward Coke Reads,” Law and Literature Workshop Series, University of Toronto Faculty of Law, January 2010.

“Shakespeare in the 1590s: Inconvenient Untruths,” Toronto Renaissance and Reformation Colloquium, October 2009.

“Court, City, Printing House: (Un)popular Stories of 1594,” American Shakespeare Center, Mary Baldwin College, Staunton (VA), September 2009.

“Shakespeare’s Absences,” “Phenomenal Performances: Getting a Feeling for Shakespeare’s Theater” Symposium, Northwestern University, Evanston, May 2009.

“Book History as Performance Studies,” Graduate Centre for Study of Drama Colloquium, University of Toronto, Feb. 2007.

“The Reporter’s Body: Testimonial Performances in Early Modern England,” Graduate Early Modern Studies Group, University of Toronto, Oct. 2005.

“The Look of Speech,” Early Modern Studies Group, Miami University of Ohio, April 2005.

D. LIST OF COURSES

12.A. UNDERGRADUATE COURSES TAUGHT (AT U OF T, SINCE 2005)

2022/23

“Traditions of Theatre and Drama,” DRE/ENG121H5F (designed)

“Shakespeare in the Theatre,” DRE226H5S (designed)

“Introduction to Shakespeare,” ENG223H5S (designed)

“Restaging the Canon,” DRE422H5S (completely redesigned)

Independent Study Project on playwriting and climate change (DRE394H5S)

2020/21

“Traditions of Theatre and Drama,” DRE/ENG121H5F (redesigned)

“Shakespeare in the Theatre,” DRE226H5S (significantly redesigned)

“Exploring Shakespeare in Performance,” DRE370H5F (significantly redesigned)

“Introduction to Shakespeare,” ENG223H5S (designed)

2019/20

“Traditions of Theatre and Drama,” DRE/ENG121H5F (designed)

“Shakespeare in the Theatre,” DRE226H5S (designed)

“Exploring Shakespeare in Performance,” DRE370H5F (designed)

“Introduction to Shakespeare,” ENG223H5S (designed)

2017/18

“Traditions of Theatre and Drama,” DRE/ENG121H5F (designed)

“Shakespeare,” ENG220YSY (significantly redesigned)

“Shakespeare,” DRE221YSY (significantly redesigned)

“Restaging the Canon,” DRE420H5F (summer) (designed)

“History of Directing,” Independent Study Project (DRE392H5F), three students (designed)

2015/16

“Shakespeare’s Odd Characters,” Independent Study Project (ENG390YSY)

2014/15

“Shakespeare,” ENG220Y5Y (designed)

“Shakespeare,” DRE221Y5Y (significantly redesigned)

2013/14

“Paper Stages” Research Opportunity Program, ENG399Y5Y

“Shakespeare,” ENG220Y5Y (designed)

“Shakespeare,” DRE221Y5Y (completely redesigned)

2012/13

“Shakespeare,” ENG220Y5Y (completely redesigned)

2011/12

“Lady Macbeth on Stage,” Independent Study Project (DRE392H5S)

“Shakespeare,” ENG220Y5Y (designed)

2010/11

“Shakespeare in Performance,” Independent Study Project (DRE392H5S)

“Shakespeare,” ENG220Y5Y (designed)

“Early Modern Strangers: Women and Witches,” ENG461H5F (designed)

“Shakespeare,” ENG220Y0 (Summer Abroad: Oxford) (designed)

2009/10

“Shakespeare,” ENG220Y5Y (designed)

“Christopher Marlowe,” ENG463H5S (designed)

2008/9

Independent Student Project in creative writing, ENG391Y5Y (designed)

“The Drama of Middleton and Webster,” ENG461H5S (designed)

“Shakespeare,” ENG220Y5Y (designed)

“Shakespeare,” ENG220Y0 (Summer Abroad: Oxford) (designed)

2007/8

“Topics in Shakespeare: Shakespeare in Performance,” ENG336H5S (designed)

“Shakespeare,” ENG220Y5Y (designed)

2006/7

“Early Modern Others: Women, Witchcraft, and the Exotic,” ENG411H5S (designed)

“Shakespeare,” ENG220Y5Y (designed)

2005/6

“Drama to 1642,” ENG332Y5Y (designed)

“Shakespeare,” ENG220Y5Y (designed)

12.B. GRADUATE COURSES TAUGHT (AT U OF T, SINCE 2005)

- “Shakespeare’s Theatrical (After)Lives,” ENG2506HF, Fall 2022 (designed)
“History and Historiography,” DRA1001HF, Fall 2020 (designed)
“Bibliography/Introduction to Bibliography,” ENG6954HF/8000HF, Fall 2009 (designed/modified)
“Bibliography/Introduction to Bibliography,” ENG6954HF/8000HF, Fall 2008 (designed/modified)
“The Early Modern Author,” ENG2234HF, Fall 2007 (designed)
“Legal and Literary Cultures in Early Modern England,” ENG2233HF, Fall 2006 (designed)

12.C. DISSERTATIONS SUPERVISED

PhD Supervisor, Laina Southgate, “Geography is not Destiny: How Shakespeare Kept Finland in the West” (Feb 2020-)

PhD Dissertation Committee member, Rose E. Grant (June 2021-)

PhD Dissertation Committee member, Dustin Meyer (December 2018-)

PhD Dissertation Committee member, Arlynda Boyer, “Playing at the Margins: How Actors Annotate the Shakespeare Text” (November 2015-)

PhD Dissertation Committee member, Denis Yarow, “Language, Identity, and the Epistemology of Performance in Shakespearean Drama” (Jan 2012-June 2022; graduated Nov 2022)

PhD Dissertation Committee member, Joel Rodgers, “The Legible Shadows of a Nation: Incorporating the Individual in Shakespeare, Milton, and Early Modern Law” (Jan. 2010-Dec 2019; graduated June 2020)

PhD Dissertation Committee member, Noam Lior, “Multimediating Shakespeare: Text, Performance, and Pedagogy in Digital Multimedia Shakespeare Editions,” Centre for Drama, Theatre, and Performance Studies (March 2013-June 2019, graduated Nov. 2019)

PhD Dissertation Committee member, Jacqueline Wylde, “Moving Graces: Modes of Religious Persuasion on the Early Modern Stage” (Nov. 2006-Jun 2018, graduated Nov. 2018)

PhD Dissertation Committee member, Heidi Craig, “A Play without a Stage: English Renaissance Drama, 1642-1660” (November 2013-June 2017, graduated Nov. 2017)

PhD Dissertation Committee member, Tristan Samuk, “The Art of Railing: Knowledge and Satire from Skelton to Shakespeare” (Jan. 2011-Dec. 2016, graduated June 2017)

PhD Dissertation Committee member, Sam Kaufman, “Representing Conflicting Knowledges in Early Modern English Literature” (Jan. 2012-June 2016, graduated Nov. 2016)

PhD Dissertation Committee member, Tony Antoniadis, “Passions of a Discontented Mind: The Earl of Essex” (Jan. 2010-Aug. 2015, graduated Nov. 2015)

PhD Dissertation Committee member, Virginia Strain, “Perfecting the Law: Legal Reform and Literary Forms in the 1590s and 1600s” (Jan. 2006-Oct. 2010, graduated Nov. 2010). Winner of the Shakespeare Association of America’s 2011 J. Leeds Barroll Dissertation Prize.

PhD Dissertation Committee member, Erin Ellerbeck, “Domestic Dialogue: The Language and Politics of Adoption in the Age of Shakespeare” (Jan. 2006-May 2010, graduated June 2010)

PhD Dissertation Supervisor, Christopher Laprade, “‘At the signe of...’: Topographies of Plays in Print in Shakespeare’s England” (November 2013-September 2020). Lapsed.

PhD Dissertation Committee member, David Jansen, “Afterlives: A Cross-cultural Study of Directorial Adaptation in Contemporary German and Canadian Theatre,” Centre for Drama, Theatre, and Performance Studies (June 2015-May 2017). Lapsed.

PhD Dissertation Committee member, Karin Chun Tate, “The Vocal Point: Playing at the Intersection of Shakespearean Text and Performance” (Jan. 2006-11). Lapsed.

Departmental Examiner, Christopher M. Matusiak, “The Beestons and the Art of Theatrical Management in Seventeenth-Century London” (Sept. 2009)

Departmental Reader, J. Caitlin Finlayson, “Celebrating the City: London’s Lord Mayor’s Shows” (March 2009)

E. ADMINISTRATIVE POSITIONS

13.A. POSITIONS HELD AND SERVICE ON COMMITTEES AND ORGANIZATIONS WITHIN THE UNIVERSITY.

- Convenor, Graduate Program Committee, Graduate Department of English, July 2022-
- Member, Black Theatre and Performance Search, UTM Department of English and Drama, Sept 2022-Feb 2023.
- Member, Tenure Committee for Prof. Katherine Schaap Williams, UTSG Department of English, Jan 2022.
- Member, Advisory Committee, Department of Historical Studies Chair Search, Jan 2020.
- Member, UTM Writing Studies Teaching Stream Search Committee (4 positions), Sept 2019-March 2020.
- Chair, Teaching Evaluation Committee (for tenure) for Prof. Liza Blake, Sept 2019-Feb 2020.
- Member, UTM Foundational Writing Skills Working Group, 2017-19.
- Member, Tenure Committee for Prof. Jacob Gallagher-Ross, UTM Department of English and Drama, Mar. 2019.
- Member, Graduate Thesis Prize Committee, Graduate Department of English, 2017-18.
- Member, Jackman Humanities Institute Scholars in Residence Steering Committee, July 2017-June 2018.

- Member, Tenure Committee for Prof. Lawrence Switzky, UTM Department of English and Drama, Mar. 2018.
- Member, Shakespeare Search Committee, UTSG Department of English, Sept 2017-March 2018.
- Member, Advisory Committee, Graduate Chair Search, Department of English, School of Graduate Studies, April-May 2016.
- Member, Campus Council, University of Toronto Mississauga, July 2015-June 2018 (elected).
- Member, Advisory Committee, Vice-Dean Undergraduate Search, UTM, November 2014.
- Member, Advisory Board, Jackman Humanities Institute, May 2013-June 2016.
- Member, Executive Committee, Centre for Reformation and Renaissance Studies, Jan. 2012-June 2014.
- Chair, Publications Committee, Centre for Reformation and Renaissance Studies, Jan. 2012-June 2013.
- Member, Calendar and Curriculum Committee, Department of English (ex officio), July 2011-June 2016.
- Member, Tri-Campus Promotions Committee, Department of English (ex officio), July 2011-June 2016.
- Member, Tri-Campus Drama Committee (ex officio), July 2011-June 2016.
- Member, Centre for Drama, Theatre and Performance Studies Advisory Committee, April 2011-June 2016.
- Co-Director, Educational Initiatives, and member of the Transitional Management Committee, Records of Early English Drama, Feb. 2012-March 2013.
- Member, U of T Arts Council “Launch Pad” Initiative Selection Jury, April 2011.
- Member, Advisory Committee, Jackman Humanities Institute Director Search, March 2011.
- Member, U of T Arts Council Speaker Series Selection Committee, Nov. 2010.
- Member, Publications Committee, Centre for Reformation and Renaissance Studies, 2010-12.
- Convenor, Graduate Thesis Prize Committee, Graduate Department of English, 2010-11.
- Member, Curriculum Committee, UTM Department of English and Drama, 2010-11 (elected).
- Co-Organizer, “Rethinking Print Culture,” Annual International Conference of the Centre for Reformation and Renaissance Studies, October 2010.
- Member, Tri-campus Selection Committee, Awards for Student Engagement in the Arts, May 2010.
- Member, Modern Drama Search Committee, UTM Department of English and Drama, Sept 2009-Feb. 2010
- Website Coordinator, UTM Department of English and Drama, 2009-11.
- Member, English Department Student/Staff Relations Committee, 2008-10.
- Member, University of Toronto Arts Council, 2008-12.
- Member, Board of Directors, Poculi Ludique Societas / Centre for Performance Studies in Early Theatre, since June 2005.
- Member, Selection Jury, U of T Celebration of the Arts 2009 (Performing Arts), Dec. 2008.
- Member, Selection Committee, Clifford Leech Dissertation Prize, Winter 2008.
- Member, Chair Search Committee, UTM Department of English and Drama, Fall 2007.
- Member, Comprehensive Examination Committee, Paper I, 2007-8 and 2010-11.
- Member, Selection Committee, Clifford Leech Dissertation Prize, Winter 2007.
- Member, Selection Committee, Ladoo Prize in Creative Writing, University of Toronto Mississauga, Fall 2006.
- Member, JD/MA Subcommittee, English Department, University of Toronto, Winter 2006.

13.B. POSITIONS HELD AND SERVICE ON COMMITTEES AND ORGANIZATIONS OUTSIDE THE UNIVERSITY.

- Convener, seminar on “Shakespearean Performance and the Modern Archive,” *International Shakespeare Conference*, Stratford-upon-Avon, July 2022 (online).
- Peer reviewer, *Shakespeare Bulletin*, August 2022.
- Peer reviewer, *Modern Drama*, January 2022.
- Peer reviewer, *Renaissance Drama*, October 2019, January 2021, January 2022.
- Peer reviewer, *Seminar: A Journal of Germanic Studies*, June 2020, January 2021.
- Peer reviewer, Oxford University Press, June 2020.
- Peer reviewer, *Shakespeare Quarterly*, November 2009, April 2012, April 2019.
- Peer reviewer, *Theatre Survey*, October 2018.
- Assessor, *Nederlandse Organisatie voor Wetenschappelijk Onderzoek (Netherlands Organization for Scientific Research)*, Jan. 2017.
- Member, Advisory Board, “Before Shakespeare” (2-year research project funded by the UK Arts and Humanities Research Council, housed at the University of Roehampton), Jan. 2016-Aug. 2018.
- External tenure reviewer, Ithaca College, July 2015.
- Assessor, SSHRC Insight Grant applications, Jan. 2014 and Feb. 2015.
- Member, Series Advisory Board, *Arden Studies in Early Modern Drama*, Jan. 2015-2019.
- Member, Nominations Committee, Shakespeare Association of America, December 2013.
- Peer reviewer, *Renaissance and Reformation/Renaissance et Réforme*, October 2009 and April 2012.
- Peer reviewer, *Early Theatre*, September 2011.
- Member, Advisory Board, *The Hare*, since March 2011.
- Chair and co-organizer, panel on “Shakespeare and the Parsing of Knowledge,” Renaissance Society of America Conference, Montreal, March 2011.
- External PhD Examiner, Diane Jakacki (“Covetous to parley with so sweet a frontis-peece’: Illustration in Early Modern English Play-Texts”), English Department, Waterloo University, Sept. 2010.
- Consultant, *Oxford Next: Oxford Shakespeare Project*, Oxford University Press Canada, April-Sept. 2010.
- Member, Advisory Board, *Queen’s Men Editions*, since Jan 2010.
- Organizer, panel on “1594,” Shakespeare Association of America Conference, Washington, DC, 2009.
- Peer reviewer, *English Studies in Canada*, November 2007.
- Co-Organizer, panel on “Speaking Things in Shakespeare,” Renaissance Society of America Annual Conference, Miami, March 2007.
- Chair, Keynote Address (Roslyn Knutson), “Shakespeare and the Queen’s Men” Conference, Toronto, October 2006.
- Co-Chair, Program Committee, “Shakespeare and the Queen’s Men” Conference, Toronto, October 2006.
- Member, Selection Committee for Open Submissions to the Shakespeare Association of America Conference 2005 (Chair: Roslyn Knutson), October 2004.