

DR PETER KIRWAN

CURRICULUM VITAE

ACADEMIC EMPLOYMENT

- 2022-present** Associate Professor of Shakespeare and Performance
Shakespeare & Performance program, Mary Baldwin University
- 2016-2022** Associate Professor in Early Modern Drama
School of English, University of Nottingham
- 2012-2016** Assistant Professor in Shakespeare and Early Modern Drama
School of English, University of Nottingham
- 2011-2012** Teaching Associate in Shakespeare and Early Modern Drama
School of English, University of Nottingham
- 2007-2008** Office Manager
Centre for Creativity and Performance in Teaching and Learning, University of Warwick
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HIGHER EDUCATION QUALIFICATIONS

- 2018** Postgraduate Certificate in Higher Education, University of Nottingham
Fellow of the Higher Education Academy (HEA)
- 2012** PhD English Literature, University of Warwick
Dissertation: *Shakespeare and the Idea of Apocrypha*, supervised by Jonathan Bate
- 2007** MA, English Literature, University of Warwick
- 2005** BA (Hons.), English Literature, University of Warwick
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SCHOLARLY SERVICE

MAJOR APPOINTMENTS AND SERVICE ROLES

2020-present General Editor, *Shakespeare Bulletin*

This role includes line management of an editorial assistant funded by Johns Hopkins University Press, and involves me overseeing the quarterly publication of the leading journal of Shakespearean performance studies, as well as contributing to a network of journal editors redeveloping best practice in journal publishing.

2019-present General Editor, Revels Plays Companion Library (Manchester University Press)

2017-2020 Performance Reviews Editor, *Shakespeare Bulletin*

2015-present Peer reviewer of grant proposals for the Arts and Humanities Research Council

2014-2019 Textual Studies reviewer, *Shakespeare Survey*

2013-2019 Book Reviews Editor, *Early Theatre*

2012-2016 Trustee and Membership Officer, British Shakespeare Association

EDITORIAL BOARD MEMBERSHIPS

Shakespeare, Early Theatre, Cambridge Shakespeare Editions, 'Shakespeare and Adaptation' (Bloomsbury), *Digital Renaissance Editions, Apocrypha Redivivus*. I also served as an advisory board member for the 'Shakespeare in Ten Acts' exhibition, British Library, 2016.

PEER REVIEW

Grants Arts and Humanities Research Council (member of peer review college until 2022)

Books Bloomsbury, Broadview, Cambridge University Press, Edinburgh University Press, Manchester University Press, Oxford University Press, Palgrave Macmillan, Routledge

Journals *Adaptation, Early Modern Literary Studies, Early Theatre, Exchanges, Literature Compass, Parergon, Platform, Shakespeare, Shakespeare Bulletin, Shakespeare Jahrbuch, Shakespeare Quarterly*

PUBLICATIONS

MONOGRAPHS

2024 *Early Modern Theatre: A Very Short Introduction* (Oxford University Press, under contract)

2019 *Shakespeare in the Theatre: Cheek by Jowl* (Bloomsbury; paperback 2020)

Reviewed in *Cahiers Élisabéthains*, *Theatre Notebook*, *Theatre Journal*.

2015 *Shakespeare and the Idea of Apocrypha: Negotiating the Boundaries of the Dramatic Canon* (Cambridge University Press; paperback 2019)

Cover feature of *Times Literary Supplement*, and a *Times Higher Education* 'Book of 2015'. Reviews in *Notes and Queries*, *Shakespeare Quarterly*, *Shakespeare Bulletin*, *English Studies*, *Renaissance Quarterly*, *Shakespeare Jahrbuch*, *Cahiers Élisabéthains*.

EDITED COLLECTIONS

2022 *Arden of Faversham: A Critical Reader* (with Duncan Salkeld; Bloomsbury, under contract)

2021 *Shakespeare's Audiences* (with Matteo Pangallo; Routledge)

2021 *The Arden Research Handbook of Shakespeare and Contemporary Performance* (with Kathryn Prince; Bloomsbury)

2020 *Special Reviews Section: Shakespeare in Lockdown* (with Erin Sullivan), *Shakespeare Bulletin* 38.3 (2020)

2017 *Canonising Shakespeare: Stationers and the Book Trade, 1640–1740* (with Emma Depledge; Cambridge University Press)

Reviews in *Times Literature Supplement*, *Shakespeare Quarterly*, *Renaissance Quarterly*, *Review of English Studies*, *Shakespeare Newsletter*.

2014 *Shakespeare and the Digital World: Redefining Scholarship and Practice* (with Christie Carson; Cambridge University Press)

Reviews in *Shakespeare Quarterly*, *Shakespeare Bulletin*, *Universitas*, *Studies in Theatre and Performance*. Nominated for Best Book at the Falstaff Awards 2014.

SCHOLARLY EDITIONS

2024 *The Winter's Tale*, Arden Shakespeare 4th series (Bloomsbury; under contract)

2020 *Doctor Faustus* in *The Routledge Anthology of Early Modern Drama*, ed. Jeremy Lopez (Routledge)

2013 *William Shakespeare and Others: Collaborative Plays*, eds. Jonathan Bate, Eric Rasmussen, Jan Sewell, Will Sharpe, with Peter Kirwan and Sarah Stewart (Palgrave Macmillan)

Associate Editor for this major volume, with specific responsibility for 'Key Facts' boxes and for the section 'From Script to Stage: Interviews with Practitioners'.

JOURNAL ARTICLES (ALL SOLE-AUTHORED UNLESS INDICATED OTHERWISE)

- 2022** 'Artist Development and Collective Therapy in the Repertory: The Case of *After Edward*', *Early Theatre* 25.2 (at press)
- 2021** 'Consuming the Royal Body: Stillness, Scopophilia, and Aura in *Lear* and *Macbeth* on Screen', *Shakespeare Bulletin* 39.1: 35-55
- 2020** Peter Kirwan and Erin Sullivan, 'Introduction: Lockdown Shakespeare', *Shakespeare Bulletin* 38.3: 489-93
- 2015** 'The Roared-At Boys? Repertory Casting and Gender Politics in the RSC's 2014 Swan Season', *Shakespeare* 11.3: 247-61
- 2014** "'You have no voice!": Constructing Reputation Through Contemporaries in the Shakespeare Biopic', *Shakespeare Bulletin* 32.1: 11-26
- 2013** 'The Shakespeare Apocrypha and Canonical Expansion in the Marketplace', *Philological Quarterly* 91.2: 247-75
- 2012** 'Canonising the Shakespeare Apocrypha: Shakespeare, Middleton, and Co-Existent Canons', *Literature Compass* 9/8: 538-48
- 2011** 'The First Collected "Shakespeare Apocrypha"', *Shakespeare Quarterly* 62.4: 594-601
- 2010** "'What's past is prologue": Negotiating the Authority of Tense in Reviewing Shakespeare', *Shakespeare* 6.3: 337-42
- 2007** "'Eke out our performance with your minds": The Impact of the RSC's Complete Works Festival on Audience Expectations and Involvement', *Cahiers Élisabéthains* Special Issue: 99-102

BOOK CHAPTERS (ALL SOLE-AUTHORED UNLESS INDICATED OTHERWISE)

- 2022** "'This is my gaff": Safe Spaces, Cultural Property, and Shakespeare', *Morgan Lloyd Malcolm's Emilia: A Companion Reader*, eds. Laura Kressly, Aida Patient, and Kimberly A. Williams (Routledge, forthcoming)
- 2021** Matteo Pangallo and Peter Kirwan, 'Introduction', *Shakespeare's Audiences*, eds. Matteo Pangallo and Peter Kirwan (Routledge), pp. 1-24
- 2021** Peter Kirwan and Kathryn Prince, 'Introduction', *The Arden Research Handbook to Shakespeare and Contemporary Performance*, eds. Peter Kirwan and Kathryn Prince (Bloomsbury), pp. 1-21
- Also co-authorship of sections 'A-Z of Key Terms' (pp.302-40), 'Annotated Bibliography' (pp.341-77) and 'Resources' (pp.378-87).
- 2021** 'The Turn of the Shrew: Cross-Gender Casting in the Twenty-First Century', *The Taming of the Shrew*, eds. Heather C. Easterling and Jenny Flaherty (Bloomsbury), pp. 125-43
- 2021** 'The Shakespeare Canon from the Sixteenth to the Twenty-First Century', *The Arden Research Handbook of Shakespeare and Textual Studies*, ed. Lukas Erne (Bloomsbury), pp. 150-67

- 2020** 'The Environments of Tragedy on Screen: *Hamlet, King Lear, Macbeth*', *The Cambridge Companion to Shakespeare on Screen*, ed. Russell Jackson (Cambridge University Press), pp. 79-91
- 2020** 'The Performance History: "High astounding terms": Tamburlaine and *Tamburlaine* on Stage', *Tamburlaine: A Critical Reader*, ed. David McInnis (Bloomsbury), pp.43-66
- 2018** 'Cheek by Jowl: Reframing Complicity in Web-Streams of *Measure for Measure*', *Shakespeare and the 'Live' Theatre Broadcast Experience*, eds. Pascale Aebischer, Susanne Greenhalgh and Laurie E. Osborne (Bloomsbury), pp. 161-73
- 2018** 'Marlowe's Early Books: *1 Contention* and a "Marlowe Effect"', *Christopher Marlowe, Theatrical Commerce and the Book Trade*, eds. Kirk Melnikoff and Roslyn L. Knutson (Cambridge University Press), pp. 134-48
- 2018** 'Mis/Quotation in Oulipian Literature', *Shakespeare and Quotation*, eds. Kate Rumbold and Julia Maxwell (Cambridge University Press), pp. 247-59
- 2017** 'Not-Shakespeare and the Shakespeare Ghost', *The Oxford Handbook to Shakespeare and Performance*, ed. James C. Bulman (Oxford University Press), pp. 87-103
- 2017** 'Consolidating the Shakespeare Canon, 1640-1740', *Canonising Shakespeare: Stationers and the Book Trade, 1640-1740*, eds. Emma Depledge and Peter Kirwan (Cambridge University Press), pp. 81-8
- Also co-author of chapters 'Introduction' (pp. 1-14) and 'Editing Shakespeare, 1640-1740' (pp.145-52).
- 2017** 'Framing the Theatrical: Shakespeare Film in the United Kingdom', *The Shakespearean World*, eds. Jill L. Levinson and Robert Ormsby (Routledge), pp. 173-89
- 2016** "'May I subscribe a name?": Terms of Collaboration in 1616', *1616: Shakespeare and Tang Xianzu's China*, eds. Paul Edmondson, Tian Yuan Tan and Shih-pe Wang (Bloomsbury), pp. 163-78
- 2016** "'Complete" Works: The Folio and All of Shakespeare', *The Cambridge Companion to Shakespeare's First Folio*, ed. Emma Smith (Cambridge University Press), pp. 86-102
- 2015** Peter Kirwan and Charlotte Mathieson, 'A Tale of Two Londons: Dickens and Shakespeare in 2012', *Shakespeare on the Global Stage*, eds. Paul Prescott and Erin Sullivan (Bloomsbury), pp. 227-52
- 2014** "'We ring this round with our invoking spells": Magic as Embedded Authorship in *The Merry Devil of Edmonton*', *Magical Transformations on the Early Modern English Stage*, eds. Helen Ostovich and Lisa Hopkins (Ashgate), pp. 161-77
- 2014** Christie Carson and Peter Kirwan, 'Conclusion: Digital Dreaming', *Shakespeare and the Digital World: Redefining Scholarship and Practice*, eds. Christie Carson and Peter Kirwan (Cambridge University Press), pp. 238-57
- Also co-authorship of 'Introduction' (pp.1-7) and sole author of two short introductions to sections on 'Pedagogy' (pp.58-62) and 'Publishing and Academic Identity' (pp.128-31).

- 2013 'Mucedorus', *The Elizabethan Top Ten*, eds. Andy Kesson and Emma Smith (Ashgate), pp. 223-34
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PEDAGOGY ARTICLES AND CHAPTERS

- 2022 'Teaching Shakespeare at the Live Cinema Broadcast', *CEA Forum* (at press)
- 2020 'Offence and Content Warnings', *Teaching Shakespeare Magazine* 19: 7-8
- 2014 "'From the table of my memory": Blogging Shakespeare in/out of the Classroom', *Shakespeare and the Digital World*, eds. Christie Carson and Peter Kirwan (Cambridge University Press), pp. 100-12
- 2013 'Twelfth Night: Environments and Contexts for Learning', *Twelfth Night: A Critical Reader*, eds. Alison Findlay and Liz Oakley-Brown (Bloomsbury), pp. 189-214
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REVIEW ESSAYS AND PERFORMANCE HISTORIES

- 2022 'Productions Outside London', *Shakespeare Survey* 75: 342-56.
- 2021 'Poor England: Productions Outside London', *Shakespeare Survey* 74: 379-83
- 2020 'Editions and Textual Studies', *Shakespeare Survey* 73: 277-88
- 2019 'Editions and Textual Studies', *Shakespeare Survey* 72: 369-81
- 2018 'Editions and Textual Studies', *Shakespeare Survey* 71: 388-404
- 2017 'Editions and Textual Studies', *Shakespeare Survey* 70: 376-89
- 2016 'Editions and Textual Studies', *Shakespeare Survey* 69: 476-87
- 2015 'Editions and Textual Studies', *Shakespeare Survey* 68: 451-62
- 2015 'Screen Review: *Volpone*', *Shakespeare Bulletin* 3.34: 641-5
- 2014 'Situating Ben Jonson: The Cambridge Edition of the Works', *Early Theatre* 17.1: 159-78
- 2013 Reviews of *The Merchant of Venice*, *A Midsummer Night's Dream (As You Like It)*, *Venus and Adonis* and *A Tender Thing* in *A Year of Shakespeare*, eds. Paul Edmondson, Paul Prescott, and Erin Sullivan (Bloomsbury): pp. 128-33, 141-5, 226-9, 259-63
- 2013 'Ending Well: Reconciliation and Remembrance in Arpana's *All's Well that Ends Well*', *Shakespeare Beyond English: A Global Experiment*, eds Susan Bennett and Christie Carson (Cambridge University Press), pp. 237-40
- 2012 'Theobald Restor'd: *Double Falsehood* at the Union Theatre, Southwark', *The Quest for Cardenio: Shakespeare, Fletcher, Cervantes, and the Lost Play*, eds. David Carnegie and Gary Taylor (Oxford University Press), pp. 356-9
- 2012 'Four Centuries of *Henry VI: An Overview*', *Henry VI, Parts 1, 2 and 3*, eds Jonathan Bate and Eric Rasmussen (Palgrave Macmillan), pp. 326-34

- 2012** 'Four Centuries of *Pericles*: An Overview', *Pericles*, eds Jonathan Bate and Eric Rasmussen (Palgrave Macmillan), pp. 118-28
- 2011** 'Four Centuries of *Coriolanus*: An Overview', *Coriolanus*, eds Jonathan Bate and Eric Rasmussen (Palgrave Macmillan), pp. 156-66
- 2011** 'Four Centuries of *Merry Wives*: An Overview', *The Merry Wives of Windsor*, eds Jonathan Bate and Eric Rasmussen (Palgrave Macmillan), pp. 118-27
- 2011** 'Four Centuries of *The Two Gentlemen*: An Overview', *The Two Gentlemen of Verona*, eds Jonathan Bate and Eric Rasmussen (Palgrave Macmillan), pp. 98-109
- 2011** 'Four Centuries of *Julius Caesar*: An Overview', *Julius Caesar*, eds Jonathan Bate and Eric Rasmussen (Palgrave Macmillan), pp. 108-19
- 2011** 'Chasing Windmills: An Identity Crisis in *Double Falsehood* at the Union Theatre, Southwark', *Shakespeare* 7.3 (2011): 329-34
- 2010** 'Four Centuries of *The Merchant*: An Overview', *The Merchant of Venice*, eds Jonathan Bate and Eric Rasmussen (Palgrave Macmillan), pp. 115-27
- 2010** 'Four Centuries of *Troilus and Cressida*: An Overview', *Troilus and Cressida*, eds Jonathan Bate and Eric Rasmussen (Palgrave Macmillan), pp. 158-67
- 2010** 'Four Centuries of *Richard II*: An Overview', *Richard II*, eds Jonathan Bate and Eric Rasmussen (Palgrave Macmillan), pp. 127-37
- 2010** "'If the law could forgive as soon as I': A Review of *A Yorkshire Tragedy* at the White Bear Theatre Pub, London, January 2010', *Law and Humanities* 4.1 (2010): 162-8

BOOK REVIEWS

- 2020** Victoria Bladen, Sarah Hatchuel, and Nathalie Vienne-Guerrin, eds, *Shakespeare on Screen: King Lear* (Cambridge: Cambridge UP, 2019), reviewed for *Cahiers Élisabéthains* 101.1: 139-42
- 2015** David McInnis and Matthew Steggle, eds, *Lost Plays in Shakespeare's England* (Basingstoke: Palgrave Macmillan, 2014), reviewed for *Review of English Studies* 66.275: 579-81
- 2014** Peter Holland, ed., *Coriolanus* (London: Arden Shakespeare, 2013), reviewed for *Editionen in der Kritik* 14.1: 20-5
- 2014** Paul Prescott, *Reviewing Shakespeare* (Cambridge: Cambridge UP, 2013), reviewed for *Shakespeare Bulletin* 32.3: 530-2
- 2013** Pascale Aebischer, *Screening Early Modern Drama: Beyond Shakespeare* (Cambridge: Cambridge UP, 2013), reviewed for *Cahiers Élisabéthains* 84: 90-1
- 2013** Paul Edmondson and Stanley Wells, eds., *Shakespeare Beyond Doubt* (Cambridge: Cambridge UP, 2013), reviewed for *Cahiers Élisabéthains* 84: 88-90
- 2013** Bart van Es, *Shakespeare in Company* (Oxford: Oxford UP, 2013), reviewed for *Review of English Studies*. doi: 10.1093/res/hgt070
- 2013** Ton Hoenselaars, Ton, ed., *The Cambridge Companion to Shakespeare and Contemporary Dramatists* (Cambridge: Cambridge UP, 2012) and Thomas Betteridge and Greg Walker, eds.,

The Oxford Handbook of Tudor Drama (Oxford: Oxford UP, 2012), reviewed for *Shakespeare Bulletin*: 563-70

- 2013** Marianne Montgomery, *Europe's Languages on England's Stages, 1590-1620* (Farnham: Ashgate, 2012), reviewed for *Comparative Drama* 47.1: 138-41
- 2013** Michael Neill, ed., *The Renegado* (London: Methuen, 2010); Sonia Massai, ed., *'Tis Pity She's a Whore* (London: Methuen, 2011); Ramona Wray, ed., *The Tragedy of Mariam* (London: Methuen, 2012), reviewed for *Shakespeare* 9.2: 267-71
- 2012** Pascale Aebischer and Kathryn Prince, eds., *Performing Early Modern Drama Today* (Cambridge: Cambridge UP, 2012), reviewed for *Cahiers Élisabéthains* 83: 80:2
- 2012** Janet Wright Starner and Barbara Howard Traister, eds., *Anonymity in Early Modern England* (Farnham: Ashgate, 2011), reviewed for *Archiv fuer das Studium der Neueren Sprachen und Literaturen* 249.2: 426-27
- 2011** Brean Hammond, ed., *Double Falsehood* (London: Methuen & Co., 2010), reviewed for *Editionen in der Kritik* 4: 36-43
- 2010** Hugh Craig and Arthur J. Kinney, eds., *Shakespeare, Computers, and the Mystery of Authorship* (Cambridge: Cambridge UP, 2009), reviewed for *Early Theatre* 13.1: 159-63
- 2007** Christie Carson and Farah Karim-Cooper, eds., *Shakespeare's Globe: A Theatrical Experiment* (Cambridge: Cambridge UP, 2008), reviewed for *Arts Professional* 194: 7
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PERFORMANCE REVIEWS (JOURNALS)

- 2021** *Coriolanus*. Stratfest Online, 2020. *Shakespeare* 17.1: 98-101
- 2014** *The Duchess of Malfi*. Shakespeare's Globe, 2014. *Shakespeare Bulletin* 32.3: 294-7
- 2014** *Coriolanus*. Donmar, 2014. *Shakespeare Bulletin* 32.2: 275-8
- 2014** *Hamlet and As You Like It*. RSC, 2013. *Shakespeare* 10.4: 82-7
- 2014** *Richard II*. Royal Shakespeare Company, 2013. *Shakespeare* 10.2: 197-200
- 2013** *Henry VI*. Shakespeare's Globe on Tour, 2013. *Cahiers Élisabéthains* 84: 76-9
- 2013** *Henry V/The Winter's Tale*. Propeller Theatre, 2012. *Shakespeare* 9.2: 261-6
- 2013** *Richard III/The Two Gentlemen of Verona*. Tobacco Factory, 2013. *Shakespeare Bulletin* 31.3: 508-15
- 2012** *King Lear*. Tobacco Factory, 2012. *Shakespeare Bulletin* 30.3: 334-8
- 2012** *A Midsummer Night's Dream*, Filter, 2011. *Cahiers Élisabéthains* 81: 62-3
- 2012** *Richard III/ The Comedy of Errors*. Propeller Theatre, 2011. *Shakespeare* 8.1: 77-82
- 2012** *Cymbeline*, Kneehigh, 2006. *Shakespeare Bulletin* 30.1: 56-7
- 2011** *Arden of Faversham*. Em-Lou Productions, 2010. *Research Opportunities in Medieval and Renaissance Drama* 50: 93-5
- 2011** *The City Madam*, RSC, 2011. *Cahiers Élisabéthains* 80: 67-8
- 2011** *Cardenio*, RSC, 2011. *Cahiers Élisabéthains* 80: 68-70
- 2011** *Richard II/ The Comedy of Errors*, Shakespeare at the Tobacco Factory, 2011. *Shakespeare Bulletin* 29.3: 407-14
- 2010** *The Taming of the Shrew*, RSC, 2008. *Shakespeare Criticism* 135
- 2010** *Antony and Cleopatra*, RSC, 2010. *Cahiers Élisabéthains* 78: 67-8
- 2010** *A Midsummer Night's Dream*, Propeller, 2009. *Cahiers Élisabéthains* 77: 68-9
- 2010** *The Merchant of Venice*, Propeller, 2009. *Cahiers Élisabéthains* 77: 69-71
- 2010** *Soliman and Perseda*, Trifle Productions, 2010. *Shakespeare Bulletin* 28.4: 564-7
- 2010** *Women Beware Women*, National Theatre, 2010. *Shakespeare Bulletin* 28.4: 517-21
- 2010** *Roman Tragedies*, Toneelgroep Amsterdam, 2010. *Shakespeare* 6.4: 478-82
- 2010** *Twelfth Night*, RSC, 2009. *Shakespeare* 6.2: 246-9
- 2010** *As You Like It*, RSC, 2009. *Shakespeare* 6.1: 99-102
- 2009** *Julius Caesar and Antony and Cleopatra*, Shakespeare at the Tobacco Factory, 2009. *Cahiers Élisabéthains* 76: 45-7
- 2009** *As You Like It*, Dash Arts/Leicester Theatre Trust, 2009. *Cahiers Élisabéthains* 75: 86-7
- 2009** *Romeo and Juliet*, RSC, 2008. *Cahiers Élisabéthains* 75: 75-8
- 2009** *Dido, Queen of Carthage*, National Theatre, 2009. *Shakespeare Bulletin* 27.4: 656-9
- 2009** *Love's Labour's Lost*, Rose Theatre Kingston, 2008. *Shakespeare Bulletin* 27.2: 315-19
- 2009** *The Winter's Tale*, Shakespeare's Globe Touring, 2008. *Shakespeare Bulletin* 27.2: 340-3
- 2009** *Julius Caesar*, RSC, 2009. *Shakespeare* 5.4: 455-8
- 2009** *The Winter's Tale*, RSC, 2009. *Shakespeare* 5.3: 319-22
- 2009** *Twelfth Night*, Filter, 2008. *Shakespeare* 5.1: 114-17
- 2008** *A Midsummer Night's Dream*, RSC, 2008. *Shakespeare* 4.4: 455-8
- 2008** *The Taming of the Shrew*, RSC, 2008. *Shakespeare* 4.3: 328-31
- 2008** *Macbeth: Who is that Bloodied Man?*, Teatr Biuro Podrozy, 2008. *Cahiers Élisabéthains* 74: 73-4
- 2007** *The Two Gentlemen of Verona*, Nos do Morro/Gallery 37, 2006. *Cahiers Élisabéthains* Special Issue (2007), 52-3

MISCELLANEOUS SCHOLARLY AND ONLINE WRITING

- 2022** Twelve entries on actors for *The Stanford Encyclopaedia of Shakespeare*, ed. Patricia Parker (at press)
- 2020** 'Streaming Shakespeare: The Theatre Industry in Lockdown', *University of Nottingham Institute for Policy and Engagement*
- 2017** 'The Hollow Crown: An Introductory Essay', *Drama Online*
- 2017** 'Mucedorus was the play that never looked back', *Shakespeare's Globe* blog
- 2016** Introduction and seventeen entries for *Collaborations and (Mis)Attributions*, Shakespeare Documented exhibition, Folger Shakespeare Library
- 2015** 'The Performability of *Edward III: The Siege Dynamic*', *Propeller Theatre*
- 2013** 'Prefacing *The Dutch Courtesan*', *The Dutch Courtesan Online*
- 2011** 'Cardenio', *Lost Plays Database*
- 2006-present** Author of *The Bardathon* theatre review blog, one of the longest-running theatre blogs in the world.
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ADDITIONAL PUBLIC WRITING

Programme notes for *Cheek by Jowl*, the Royal Shakespeare Company, Shakespeare's Rose, Shakespeare's Globe, Nottingham Playhouse, Lakeside Arts Centre

Theatre reviewing for *Exeunt Magazine* (Midlands coverage, 2012-2018)

GRANTS AND FELLOWSHIPS

- 2015** Folger Shakespeare Library Short-Term Fellowship (Dulin Endowment)
- 2014** Dean's Fund for additional semester of research leave, University of Nottingham

CONFERENCES AND TALKS

CONFERENCES AND SEMINARS ORGANISED

- 2022** 'New Tales of Winter', seminar at Shakespeare Association of America annual conference, Jacksonville (held online)
- 2021** Program Committee, Shakespeare Association of America annual conference (Texas, held online)
- 2018** 'Shakespeare, Performance and the 21st Century', seminar at British Shakespeare Association conference, Belfast
- 2016** 'Decentralised Shakespeare: Provincial and Regional Shakespeare Performance', seminar at World Shakespeare Congress, London and Stratford-upon-Avon
- 2016** 'The *James Plays* Debates', University of Nottingham
- 2014** 'Shakespeare and the Book Trade, 1660-1734', seminar at Shakespeare Association of America annual conference, St. Louis
- 2013** Digital Shakespeare conference, Universities of Nottingham and Birmingham
- 2011** Sidelights on Shakespeare seminar series, University of Warwick
- 2007** Administrator, British Shakespeare Association annual conference, University of Warwick
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KEYNOTE LECTURES AT CONFERENCES

- 2022** "'Your time's expired": Spatiotemporal Dramaturgies in Cheek by Jowl's Romances', Sorbonne Universite
- 2019** In-conversation with Adjoa Andoh, British Shakespeare Association, Swansea University
- 2019** 'Warning! Shakespeare: Trigger Warnings, Empathy, and Offence in the Classroom', University of Warwick
- 2017** 'Making Shakespeare Offensive Again', Northumbria University
- 2016** '*Pericles* Goes Teetotal: Reappraising the First Quarto', University College Cork
- 2015** 'Misremembering Shakespeare', Irish Renaissance Seminar, Marsh's Library Dublin
- 2014** '*William Shakespeare and Others: Collaborative Plays* round-table', British Graduate Shakespeare Conference, Shakespeare Institute
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INVITED TALKS

- 2022** 'Unediting the Archival Recording', Association of Performing Arts Collections, University of Manchester (online)
- 2021** 'Anti-racism and Career Development' round-table, King's College London (online)
- 2021** Journal editors' round-table, Shakespeare Association of America (online)

- 2018** 'Editing Marlowe' roundtable, Marlowe Society of America conference, Wittenberg
- 2016** 'Macbeth roundtable', Leeds University
- 2016** 'The More You Know, The Less You Learn', Shakespeare Association of America, New Orleans
- 2016** 'Faustus and Reading', Blackfriars Playhouse, Staunton
- 2016** 'Shakespeare of Roscommon: Cheek by Jowl's *Lady Betty* and *The Winter's Tale*', Queen's University Belfast
- 2015** 'Marlowe's Early Books', University of Leeds
- 2015** 'The Performability of *Edward III*', Wimbledon College of Arts
- 2015** 'Misremembering Shakespeare', Shakespeare Institute, University of Birmingham
- 2015** 'How Many Plays Did Shakespeare Write?', Blackfriars Playhouse, Staunton
- 2015** 'The Incomplete Works of William Shakespeare', University of Warwick
- 2015** 'Liveness, Insider Access, and the Scholarly Conversation', Université Paris 13 – SP
- 2015** 'The Incomplete Works of William Shakespeare', University of Sussex
- 2015** '*The Island Princess*', Birkbeck College
- 2013** 'Making an Impact', University of Neuchatel
- 2013** 'Gathering Shakespeare: Consolidating the Apocrypha', Institute of English Studies
- 2012** 'Found: Rewriting Lost Shakespeare', Sheffield Hallam University'

CONFERENCE AND SEMINAR PAPERS

- 2022** 'Geometric Shapes in Lockdown Rehearsal Productions', International Shakespeare Conference, Stratford-upon-Avon
- 2020** 'Artist Development and Collective Therapy in the Repertory', Shakespeare Association of America, online
- 2019** 'Static Bodies and Shifting Landscapes: The Royal Body in Filmic Space', Université Montpellier III Paul Valéry
- 2019** 'Brexit Shakespeare: Apathy in the UK?', British Shakespeare Association, Swansea
- 2019** "'Never see her more": The Dead On/Off Stage', Shakespeare Association of America, Washington DC
- 2018** 'Cinematic and Natural Space in Recent Films of *Macbeth*', Shakespeare Association of America, Los Angeles
- 2018** 'Making Shakespeare Offensive Again', University of Central Lancashire
- 2015** 'Escaping to/from the Forest: Excluding Practice in *Mucedorus* and *The Two Gentlemen of Verona*', University of Bristol

- 2014** 'Terms of Collaboration in 2016', School of Oriental and Asian Studies, London
- 2013** 'Paratextual Truth Claims and Authenticity in the Shakespeare Apocrypha', University of Bristol
- 2013** 'Contemporaries as Fanboys in the Shakespeare Biopic', University of Oxford
- 2013** 'Recognition and/or Restriction? Working within Shakespeare in *let me tell you* and *A Tender Thing*', Shakespeare Association of America, Toronto
- 2012** 'Something (not) to Talk About: Habima @ The Globe', Charles Darwin House, London
- 2012** 'Shakenstein: Remaking the Apocrypha in Shakespeare's Image', University of York
- 2012** 'Anonymous: A Dangerous Fiction?', Newcastle University
- 2012** 'Shakespeare's Grossest Errors', Shakespeare Association of America, Boston
- 2012** 'Blogging Shakespeare in/out of the Classroom', British Shakespeare Association, Lancaster
- 2012** 'The Ambiguous Labour of W.S.', Queen's University Belfast
- 2011** 'A Yorkshire Tragedy in Rep: Genre and Contexts', Université Montpellier III Paul Valéry
- 2011** 'Problems of Popularity for *Mucedorus*', University of Oxford
- 2011** 'Magic as Embedded Authorship in *The Merry Devil of Edmonton*', World Shakespeare Congress, Prague
- 2011** 'Apocrypha and Canonical Expansion in the Marketplace', Shakespeare Association of America, Bellevue
- 2010** 'A Prince and His Play in Exile', University of Portsmouth
- 2009** 'Teams Researching Shakespeare in Higher Education', British Shakespeare Association, King's College London
- 2009** 'Negotiating the Authority of Tense in Reviewing Shakespeare', Shakespeare Birthplace Trust
- 2009** 'Escaping the Author', Roehampton University
- 2007** 'Blogging the Bard', British Shakespeare Association, University of Warwick

PUBLIC LECTURES

Pre-show talks Royal Shakespeare Company, Shakespeare's Globe, Nottingham Playhouse, Nottingham Theatre Royal, Pendley Shakespeare Festival

Outreach Shakespeare Birthplace Trust, Shakespeare Club of Stratford-upon-Avon, Nottingham Playgoers, Nottingham Shakespeare Society, University of Oxford Continuing Education Summer School, Chigwell School, Savoy Cinema, University of York Summer School, Nottingham Festival of Literature, University of the Third Age, Warwick Arts Centre, Nottingham Journalism Society

TEACHING (UNIVERSITY OF NOTTINGHAM)

TEACHING AWARDS

- 2021** Lord Dearing Award for Teaching Excellence, University of Nottingham
 - 2018** Best All-Round Teacher, University of Nottingham Students' Union 'Staff Oscars'
 - 2014** Best All-Round Teacher, University of Nottingham Students' Union 'Staff Oscars'
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DOCTORAL SUPERVISION

- 2023** Amy Bromilow, 'Shakespeare's "Relevance"' (co-supervision with University of Warwick)
 - 2022** Josh Caldicott, 'Epilogues in Early Modern English Professional Theatre' (co-supervision with Shakespeare Institute)
 - 2022** Andy Barrett, 'The Community Play'
 - 2021** Ben Haworth, 'Liminality in Early Modern Literature and Drama' (co-supervision with Nottingham Trent University), completed
 - 2021** Beth Sharrock, 'Paratexts for Live Theatre Broadcasts of Shakespeare' (co-supervision with Shakespeare Institute), completed
 - 2019** Sarah O'Malley, 'Gendered Lands: Women, Nature, and the Representation of Seventeenth-Century English Landscapes', completed
 - 2019** Hannah Manktelow, 'Provincial Shakespeare Performance' (co-supervision with British Library), completed
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DOCTORAL STUDENT EXAMINATION

- 2021** Rowena Hawkins (King's College, London): 'Festival Shakespeare'
- 2021** Mary Davies (Shakespeare Institute), 'Exploring "Radical Mischief" At the New Other Place'
- 2019** Cynthia May Martin (Queen's University Belfast), 'Post-Shoah Shylocks: Adapting *The Merchant of Venice* for Twentieth- and Twenty-First Century Audiences'
- 2019** Rachael Nicholas (Roehampton University), 'Encountering Shakespeare Elsewhere: Digital Distribution, Audience Reception, and the Changing Value of Shakespeare in Performance'
- 2019** Oscar Delgado (University of Nottingham), '*Penumbra: A Novel*'
- 2017** Sita Thomas (University of Warwick), 'Issues of Cultural Diversity in the Casting and Performance of Shakespeare in Britain, 2012-2016'
- 2017** Makenzi Crouch (University of Nottingham), 'Shakespearean Tragedy and the Internet-Disseminated Short Film'
- 2015** Emma Poltrack (University of Warwick), 'The History and Working Practice of the Propeller Theatre Company'

PROGRAMME LEADERSHIP

2012-2014 Convenor, MA in Creative and Professional Practice in Arts Education

2011-2012 Convenor, MA in Issues in Theatre Research

COURSE DESIGN AND LEADERSHIP

The default mode of teaching at the University of Nottingham is team-teaching on modules that do not have caps on their numbers, and thus I usually teach approximately ten modules every year in different capacities. This section introduces modules that I have designed and convened (ie served as module leader).

- 2021** **Mastering the Arts: Interdisciplinary Research (MA, 100 students)**
A cross-Faculty core module designed to train MA students from all disciplines in the Faculty of Arts in academic practice, interdisciplinary research skills, and critical thinking.
- 2021-ongoing** **Shakespeare and Text (MA, Distance Learning)**
A distance-learning pod taken by students asynchronously, offering an introduction to book history and editorial practice.
- 2018-2022** **Shakespeare: Text, Stage, Screen (MA, 12 students)**
An optional module designed around three plays (changed each year to tie in with local productions), explored through screen and stage adaptations and textual history.
- 2018-2019** **Project-Based Dissertation (final year undergraduate, 4 students)**
A specialist option allowing students to spend time in professional rehearsal rooms at Nottingham Playhouse and develop a project responding to their observations and experience.
- 2018-2019** **Drama, Theatre, Performance (first year undergraduate, 300 students)**
A core, team-taught survey module covering Greek theatre to the present day. I convened the module in my last year as Head of Drama in order to redesign the content and practical assessment, and to extend coverage to the present day.
- 2014-2015** **Early Performance Cultures (MA, 4 students)**
An optional module exploring the breadth of performance cultures in medieval and early modern England.
- 2014-2015** **Hamlet (third year undergraduate, 40 students)**
A specialist option exploring *Hamlet* through early texts, performance, and later novel, short story and film adaptations.
- 2013-present** **Shakespeare and his Contemporaries on the Stage (second year undergraduate, 60 students)**
This specialist module, based on my research, trains students in how to respond to early modern plays in contemporary performance, and how to read the early printed texts for clues to original staging conditions. The selection of plays rotates each year ties in with local productions.

- 2012-2018** **Screen Shakespeares (third year undergraduate, 180 students)**
This optional, team-taught module covers the full range of Shakespearean screen adaptations from silent cinema to global cinema to live streamed broadcasts.
- 2012-2015** **Shakespeare, Space and Place (MA, distance learning)**
This distance learning module introduced students to theories of space and place and to literary geography.
- 2011-2014** **Shakespeare and Jonson (third year undergraduate, 40 students)**
This specialist option juxtaposed four plays by Shakespeare with four by Jonson, and required students to become specialists in historical contextual knowledge.
- 2011-present** **Shakespeare's Histories: Critical Approaches (first year subsidiary option, 60 students)**
This module is pitched at students across the Faculty of Arts, and introduces the second tetralogy of history plays through performance analysis, close reading and critical writing.
- 2011-2012** **Performance, Practice and Analysis (MA, 1 student)**
This module introduced performance theory through a wide range of performative events, from concerts to religious services to plays.

FURTHER TEACHING

This section covers the teaching I have done on courses that I have not personally designed. On all of these courses, I contribute lectures and seminar content.

- 2018-present** **Changing Stages: Theatre Industry and Theatre Art (third year undergraduate, 100 students)**
This optional module covers the UK theatre industry from nineteenth-century actor-managers to subsidised and commercial theatre, to contemporary mega-musicals.
- 2017-present** **Textualities (MA, 4 students)**
This specialist option introduces students to textual editing; I run sessions on editing for digital platforms.
- 2017-present** **Reformation to Revolution (third year undergraduate, 40 students)**
I contribute lectures on early modern plays to this optional module on early modern literary cultures
- 2014-2015** **The Many Duchesses of Malfi (third year undergraduate, 10 students)**
Following colleague absence, I ran this module covering approaches to *The Duchess of Malfi* at short notice.
- 2013-2015** **Studying Literature (first year undergraduate, 300 students)**
I have contributed lectures on eighteenth-century theatre to this large, core survey module.
- 2013-2015** **Contexts of English (second year undergraduate, 100 students)**
I contributed lectures on sixteenth-century poetic culture to this survey module.

- 2011-2012** **Analysing Performance (year two undergraduate, 200 students)**
This survey module introduced students to a wide range of performance theories and practices.
- 2011-present** **Academic Community (year one undergraduate, 200 students)**
This core module introduces basic academic skills and critical practices to new students. As well as teaching seminars, delivering lectures and leading round-table discussions, I chaired a working party in 2020-2021 that revised the module's curriculum with a greater emphasis on study skills.
- 2011-present** **Dissertations (third year undergraduate and MA)**
I have supervised some fifty undergraduate and postgraduate dissertations, on topics ranging from seventeenth-century libertine culture to the social media profiles of West End musicals, as well as a great many projects on Shakespeare in text and performance.
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GRADUATE STUDENT TRAINING

In addition to my official duties, I have designed and run several training sessions for graduate students at the University of Nottingham, which I deliver annually on a voluntary basis.

- 2021-present** 'Applying for a PhD' (Faculty of Arts)
- 2018-present** 'Social Media and Public Identity' (School of English)
- 2017-present** 'Publishing During the PhD' (School of English)

I have also acted as a teaching mentor to fifteen PhD students since 2011. This role involves being partnered with PhD students, observing their teaching, and they in turn observing my teaching, followed by discussion and reflection.

UNIVERSITY SERVICE (NOTTINGHAM)

MAJOR ADMINISTRATIVE ROLES

- 2021-2022** Faculty of Arts Director of Postgraduate Teaching
- 2016-2021** Head of Drama and Creative Writing, School of English
- 2012-2015** Senior Tutor, School of English (returned to role in 2021)
- 2011-2012** Year One Tutor and Deputy Director of Undergraduate Studies, School of English

ADDITIONAL LEADERSHIP ROLES

- 2020-2022** Digital Research Lead, School of English
- 2020-2021** Director of Teaching and Deputy Director of Teaching
- 2014-2015** UCAS Visit Day Co-ordinator
- 2013-2014** Peer Mentor Co-ordinator

In 2020, I was accepted onto the University of Nottingham Vice-Chancellor's Mentoring Programme, designed to support staff members from minoritised backgrounds or with disabilities to develop leadership potential.

COMMITTEE MEMBERSHIP

As part of my above administration roles, I sat on several senior leadership committees, including the University Senior Tutor Network, University Postgraduate Experience Working Group, Faculty Student Education and Experience Board, Faculty Postgraduate Board (chair), Faculty Personal Tutoring Working Group, School Management Committee, School Teaching and Student Experience Committee, and all Staff-Student Liaison Committees.

As a believer in the importance of service, I have also volunteered for the following committees:

- 2021** Midlands 4 Cities Award Extensions Committee (assessing applications for PhD students requesting additional financial support and time owing to COVID-19 disruption)
- 2020** Faculty Workload Planning Committee (redesigning the processes for standardising academic workloads across the Faculty of Arts)

- 2020** Curriculum Challenge and Change group (working with students on decolonisation of the curriculum)
 - 2020** PGR experience task-and-finish group (overhauling processes and expectations for the supervision of doctoral students)
 - 2018-21** School of English Equality, Diversity and Inclusion Committee (as a representative of disabled members of the School)
 - 2017** Academic Administrative roles task-and-finish group (overhauling the allocation and design of administrative roles in the School of English)
 - 2014** Teaching Transformation Project team (overhauling our Year Three curriculum and preparing documentation for a university-wide review)
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EXTERNAL UNIVERSITY SERVICE

- 2020-2023** External Examiner, English and Drama MA (University of Warwick)
- 2017-2019** Assessment Panel (Creative Subjects), Midlands 4 Cities Doctoral Training Partnership (awarding doctoral funding)
- 2018** External programme validation, English with History/Modern Languages with English (University of Bristol)