

Andrew James Hartley

Curriculum Vitae

Department of Theatre
 The University of North Carolina at Charlotte
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1. Education

Ph.D. (English literature) Boston University 1996. Dissertation:

“The Best Policy: Honesty and the Social Dynamics of Drama in the English Renaissance

M.A. Boston University 1993 (English literature)

B.A. Hons. Manchester University (England) 1987 (English literature)

2. Professional Experience

Russell Robinson Distinguished Professor of Shakespeare, Department of theatre
 (University of North Carolina at Charlotte). 2005-present.

Affiliate faculty member with English dept. 2005-present.

Honorary Fellow of the University of Central Lancashire (UK), July 2015-present.

Director of Shakespeare in Action: University of North Carolina, Charlotte, 2007-present.

Associate Professor of English, University of West Georgia, 2000-2005

Assistant Professor of English, University of West Georgia, 1996-2000

Editor of *Shakespeare Bulletin*, a journal of performance criticism and scholarship. 2003-present. (See Editorships)

Resident Dramaturg for the *Georgia Shakespeare Festival* and Associate Artist 2003-2014 when the company closed (See Professional Theatre Work)

Teacher, Sundai Kofu High School, Yamanashi, Japan 1988-90

3. Licenses and Certifications

4. Publications

Scholarship (books)

Shakespeare and Millennial Fiction (editor) Cambridge University Press, 2017

The Connell Guide to Julius Caesar (forthcoming 2018)

Julius Caesar: A Critical Reader (editor) Arden/Bloomsbury, 2017

Shakespeare on the University Stage, (editor), Cambridge University Press, January 2015.

Shakespeare and Political Theatre in Practice Palgrave/Macmillan, 2014.

Julius Caesar, “Shakespeare in Performance” series, Manchester University Press, March 2014.

The Shakespearean Dramaturg: A Theoretical and Practical Guide for the Scholar in the Theatre, Palgrave/Macmillan (November 2005).

Reviewed in *The Year’s Work in English Studies*, *Theatre Journal*, *British Theatre Notes*, *Shakespeare Quarterly* and the newsletter of the Literary Managers and Dramaturgs Association which made it the subject of a special feature.

Fiction (novels)

The Woman in Our House, forthcoming from Lake Union, Spring 2019

Guardian (3rd in the *Steeplejack* series) June 2018

Lies That Bind Us, Lake Union, June 2018

Cold Bath Street, UCLan Publishing, April 2018

Firebrand (2nd in Steeplejack Series, Tor Teen, August 2017)

Steeplejack, (Tor Teen, June 2016), which earned starred reviews in the trade journals *Kirkus*, *Publishers Weekly*, *Booklist* and *Shelf Awareness*. It was nominated for the Dragon Award in the Young Adult category. The audiobook will be voiced by Noma Dumezweni.

Sekret Machines, a 3 book scifi adult series forthcoming from To the Stars and Simon and Schuster, co-authored with Tom DeLonge, (book 1, *Chasing Shadows* was released in April 2016).

Cathedrals of Glass, a 3 book series of young adult science fiction novels (book 1, *Planet of Blood and Ice*, out November 2016 from To the Stars Inc.)

Hamlet, a Novel (co-authored with David Hewson) Audible, spring 2014. International audio bestseller, Audible’s Book of the Year for 2014. Nominated for 2 Audie awards

Darwen Arkwright and the School of Shadows (Penguin/Razorbill, 2013)

Darwen Arkwright and the Insidious Bleck (Penguin/Razorbill, 2012)

Tears of the Jaguar (Thomas and Mercer, 2012)

Kindle International bestseller.

Darwen Arkwright and the Peregrine Pact (Penguin/Razorbill, 2011)

Winner of the Southern Independent Book Sellers' Association (SIBA) best young adult novel of 2012. Finalist for North Carolina's School Library and Media Association's 2012 Middle Grades Book of the Year. Finalist for Arizona's Grand Canyon Book Award for 2014.

Macbeth, a Novel (co-authored with David Hewson).

Audiobook released by Audible, 2011, voiced by Alan Cumming. Finalist for 2012 Audie Award. Print edition published by Thomas and Mercer, 2012.

Kindle International bestseller.

Will Power, (Tor, 2010)

What Time Devours, (Penguin/Berkley, 2009)

Act of Will, (Tor 2009)

On the Fifth Day, (Penguin/Berkley 2007).

New York Times and *USA Today* Best Seller.

The Mask of Atreus. (Penguin/Berkley 2006)

USA Today Best Seller

My fiction is represented by Stacey Glick of Dystel and Goderich Literary Management with film and TV rights handled by various agencies depending on the project.

See www.ajhartley.net for further details, reviews and updates on my fiction.

Scholarly Publications (peer-reviewed articles and chapters)

“Mixing Memory with Desire: Staging Hamlet Q1,” *Shakespeare Survey*, forthcoming 2018

“Dialectical Shakespeare: Pedagogy in Performance ” in *The Oxford Handbook of Shakespeare and Performance* edited by James. C. Bulman, (Oxford University Press, 2017)

“Shakespeare and Adaptation” in *Shakespeare in Our Time*, eds. Dympna Callaghan and Suzanne Gossett (Arden/Bloomsbury, 2016)

“Ren Fest Shakespeare: the Cosplay Bard,” *Shakespeare Survey*, Fall 2015.

“Showtime: Temporality and the Video Archive of *Julius Caesar* at the RSC” in *Early Modern Drama in Performance: Essays in Honor of Lois Potter*, (University of Delaware press, summer 2014).

“A *Dream* of Campus,” *Shakespeare Survey*, 2012 (Cambridge University Press).

“Can we/should we Close Read Performance?” in *Shakespeare Closely Read; A Collection of Essays: Written and Performance Texts*. Ed. Frank Occhiogrosso. Madison, NJ: Farleigh Dickinson UP, 2011.

“Shakespeare and the place of the Stage” in *The Edinburgh Companion to Shakespeare and the Arts*, ed. Mark Thornton Burnett. (Edinburgh UP, 2011)

“Sinead Cusack” in *The Routledge Companion To Actors' Shakespeare* ed. John Russell Brown. Routledge, 2011.

“The Schrödinger effect: Reading and Misreading Performance,” *Shakespeare Survey*, 2009.

“Time Lord of Infinite Space: celebrity casting, Romanticism and British identity in the RSC’s ‘Doctor Who *Hamlet*’” *Borrowers and Lenders: The Journal of Shakespeare and Appropriation*. Fall 2009.

“Staging Doctor Faustus” in *New Critical Essays on Doctor Faustus* (Continuum, 2009) ed. Sarah Deats. Fall 2009.

“Page and Stage Again: Rethinking Renaissance Character Phenomenologically.” *New Directions for Renaissance Drama and Performance Studies*, Ed. Sarah Werner. New York: Palgrave/Macmillan, 2008.

“Character, Agency and the Familiar Actor,” in *Theatrical Persons: Shakespearean Character and Shakespeare’s Characters*. Edited by Paul Yachnin and Jessica Slights. Palgrave 2009.

“Remembering Actors: Embodied Shakespeare and the individual in the audience.”
Special issue of *Shakespeare Bulletin* (“Watching Ourselves Watching Shakespeare”
edited by Barbara Hodgdon and Peter Holland. Fall 2007.

“Prospera’s Brave New World: Cross Casting The Tempest.” *Shakespeare Re-Dressed: cross-gender casting in contemporary performance* ed. James Bulman, (Fairleigh Dickinson University Press, 2008).

A study of Shakespeare’s sonnet 144 (3,000 words) for *Student Companion to Shakespeare* (Greenwood Press, Ed. J. Rosenblum, 2005).

“Sots and Snots: Constructing a Script and the Specter of Authenticity,” *Theatre Topics* 2001 Sept; 11 (2): 173-86.

“Philip Massinger’s *The Roman Actor* and the Semiotics of Censored Theatre.” *ELH* 2001 Summer; 68 (2): 359-76.

“Social Consciousness: Spaces for Characters in *The Spanish Tragedy*.” *Cahiers Elisabethains: Late Medieval and Renaissance Studies*, 2000 Oct; 58: 1-14.

“Staging the Ghost” a tutorial for the MIT Shakespeare Project
(<http://shea.mit.edu/ramparts/newstuff5.htm>)

“Strutting and Fretting: Staging Shakespeare’s ‘Famous Bits’” *Kennesaw Review* Spring 2000. (<http://www.mindspring.com/~bjhill/kr/krhome.htm>)

“The Color of ‘Honesty’: Ethics and Courtly Pragmatism in Damon and Pithias.” *Medieval and Renaissance Drama in England: An Annual Gathering of Research, Criticism and Reviews*, 1999; 11: 88-113.

Scholarly Publications (commentary and gloss)

Thirty Second Shakespeare (6 short essays) Ivy Press, UK, 2015

Julius Caesar, (12 short essays) ipad edition (Luminarium, 2015)

Scholarly Publications (academic review articles)

“This Strange Eventful History,” in *Medieval and Renaissance Drama in England: An Annual Gathering of Research, Criticism and Reviews* December. 2007.

James Loehlin. *Henry V in Performance. Medieval and Renaissance Drama in England*, 2000.

Grace Tiffany, *Erotic Beasts and Social Monsters. Medieval and Renaissance Drama in England* Vol. 10 (1998)

Scholarly Publications (academic reviews)

Shakespeare's Theatres and the Effects of Performance. Edited by Farah Karim-Cooper and Tiffany Stern. Preface by Andrew Gurr. Shakespeare Survey, 2015

Revenge Tragedy (film, dir. Alex Cox). Shakespeare Bulletin, 22:4 (Winter 2004) 83-9.

Ripley, John *Coriolanus on Stage in England and America 1609-1994*, by John Ripley (Madison/Teaneck: Fairleigh Dickinson UP/Associated University Presses, 1998), *Shakespeare Quarterly*, Volume 53, Number 3, Fall 2002, pp. 388-390.

Judy Kronenfeld *King Lear and the Naked Truth: Rethinking the Language of Religion and Resistance. Christianity and Literature* (December 1999)

Thomas Middleton, *A Mad World My Masters and other plays* (World Classics Series) *Seventeenth Century News* (1997)

Publications (nonacademic reviews)

Rene Weiss's *Shakespeare Decoded* for *Charlotte Observer* (printed Nov 2007)

Townsend Center Production of *Messages from Beyond* by P. Depoy, dir. Deshpandee. *Times Georgian*, April 1998.

Publications (articles and chapters written as a novelist)

How to Write Magical Words (an edited collection in which I have 10 short essays) published January 2011 by Bella Rosa press.

“*Macbeth*”: Chapter in *The 100 Best Thrillers*, forthcoming from ITW.

“Holding back the Years,” in *How I Got Published--Famous Authors Tell You How in Their Own Words*. F & W Publications (Fall 2007)

“Take your cues from Shakespeare” (written with Mary Bly). *The Writer Magazine*. Nov, 2006.

Editorships

Shakespeare Bulletin

Editor Emeritus and board member 2013-present

General Editor, 2002-2012

Shakespeare Bulletin is a double blind peer-reviewed, quarterly journal of performance criticism and scholarship incorporating *Shakespeare on Film Newsletter*. As of January 2006, *Shakespeare Bulletin* has been published by Johns Hopkins University Press.

Lectures and Presentations

(A selection of Academic Conference presentations)

“Mixing Memory and Desire: Staging Q1 Hamlet” in the Quartos session for the Word Shakespeare Congress (Stratford and London, UK) 2016.

Seminar leader for Shakespeare and Contemporary Fiction. Shakespeare Association of America 2012. Boston, April 2014.

Seminar leader for Shakespeare on the Campus stage. Shakespeare Association of America 2012. Boston, April 2012.

“Time Lord of Infinite Space: The Royal Shakespeare Company Hamlet and Doctor Who.” SONAR and Stellarcon, High Point, NC, March 2012.

“The Schrödinger effect and the (Mis?)reading of Performance.” Annual Meeting of the American Society for Theatre Research and the Theatre Library Association Boston, Massachusetts • 6–9 November 2008

“Schrödinger’s Hermione: What can scholars learn from directors and what can directors learn from scholars?” seminar paper for John Russell Brown’s session: What can scholars learn from directors and what can directors learn from scholars? Shakespeare Association of America, March 2008.

“Performative Habitus: Shakespeare and the familiar actor,” World Shakespeare Congress, Brisbane Australia, July 2006.

Panel convener and moderator for paper session “the Scholar in the Rehearsal Room,” Shakespeare Association of America, April 2006 (Philadelphia). Presenters: Steven Urkowitz, Cary Mazer, Genevieve Love.

“Prospera’s Brave New World: cross-cast oppression and the four-fold player in The Georgia Shakespeare Festival’s *Tempest*.” Shakespeare Association of America, April 2004.

Staging Shakespeare’s Contemporaries. Seminar leader, Shakespeare Association of America (Victoria, British Columbia), April 2003.

Troilus and Cressida (d. Audrey Stanly). A staged reading at the Shakespeare Association of America April 2002 (played Ajax and Paris).

“A meta-theatre of Cruelty: Staging *The Revenger’s Tragedy*.” Group for Early Modern Cultural Studies (New Orleans) November 2000.

“The Shakespearean Dramaturg and the Performance Script” Shakespeare Association of America (Montreal) April 2000.

Shakespeare Association of America (San Francisco) seminar leader: “Shakespeare Our Non- Contemporary: Literary Historicism and Contemporary Performance.” April 1999.

“This thing of darkness: a theatrical script for *Beowulf*” South Eastern Theatre Conference. April 1998

“Literary Historicism and Modern Performance: the instance of Ben Jonson’s *Epicoene*.” Shakespeare Association of America (Washington D.C.) March 1998

“Public/Private subjectivity and Renaissance Honesty” Shakespeare Association of America (Los Angeles) March 1997.

Invited Lectures and conference participation (a selection)

“What genre writers can learn from Shakespeare,” a public lecture and attendant panel presentations for Kingston University, UK, October 2015.

“As we Like it,” a public lecture and attendant panel presentations for the University of the South, Sewanee TN, September 2015.

Speaker on Shakespeare and *What Time Devours*, University of Syracuse, Feb 2009

“*Staging Shakespeare without Text*.” *Mary Baldwin College, Staunton Virginia and the American Shakespeare Center (Sept 13-16th 2008)*

“On the Impossibility of Close-Reading Performance.” International Shakespeare Conference, Stratford (The Shakespeare Centre), UK. August 2008.

“Staging *Doctor Faustus*.” International Marlowe Conference, Canterbury UK, July 2008.

Faculty Member for South Carolina Writers Workshop Conference (Oct 2008)

Presenter on Mystery Panel, South Carolina Book Festival, March 2008.

Seminar respondent, Shakespeare Association of America (April 2007, San Diego)
Reviewing Staged Shakespeare.

Participant in the Royal Shakespeare Company's residence at Davidson College,
notably:

“The Monsters and the Critics: How Performance Reviewers Think,” (a panel discussion) Davidson College, Feb 11th 2007 and:

“Off the beaten Path: Shakespeare and Marlowe,” with Cynthia Lewis, at Davidson Public Library, January 22, 2007

“Remembering Actors: Embodied Shakespeare and Performative Habitus” Watching Ourselves Watching Shakespeare. Ann Arbor, MI performance conference in tandem with RSC residency.

“Shakespeare's plays within the plays.” High Point, NC Shakespeare Festival, 24th Sept 2006.

“Bodily Imminence: Staging *The Revenger's Tragedy*.” Boston University's *Willing Suspension* conference (Mar 17th 06). Willing Suspension Productions is the company I founded in 1993.

“Staging Thomas Middleton” at a specially convened session on Staging the Renaissance (April 2003, UGA, Athens).

“The state of performance criticism: where are we today and where are we headed?” (Seminar Respondent). Shakespeare Association of America, April 2001.

“*King Lear* and the Problem of History.” Soulstice Theatre (Seven Stages, Atlanta) March 2000

February 2000 “Sots and Snots: the Shakespearean Performance Script and the Spectre of Authenticity,” University of Alabama's Hudson Strode Symposium

Campus colloquia/symposia

Learning about Shakespeare Through Performance: a colloquium event (Feb 2008). Organizer/moderator.

“The Merits of the Multidisciplinary approach to Research,” part of a forum organized by UNC CHARLOTTE's Graduate History Association. (March 2007). Roundtable panelist.

Facing Prospero, a public discussion by three actors who have played the lead in Shakespeare's *The Tempest*, in tandem with campus production. April 2006

Keynote Speaker at UNC CHARLOTTE English Dept Graduate Conference. Paper title: "Bridging Genre and History: a phenomenology of Renaissance character." (Jan 26th, 2006)

"Shakespeare, Jewishness and *The Merchant of Venice*." A colloquium in tandem with the *Actors from the London Stage* campus residency. February 2006.
Organizer/moderator.

Introductory lecture, "Shakespeare and Music" prior to Ensemble Chaconne's Measure for Measure, a concert of *Music from Shakespeare's Plays* (UNC CHARLOTTE, November 12th, 2005).

"Shakespeare in Performance" West Georgia International Colloquium. October 1997 (presenter)

Presentations and appearances as a Fiction Writer

Special Writer Guest at ConGregarate (High Point, NC, July 2016)

Special Writer Guest at Mysticon (Roanoke VA, Feb 2014)

Guest speaker for the Union County Friends of the library (Munroe, NC, Jan 2014)

Guest speaker at Marshall University, West Virginia (Visiting Writer series, April 2013)

Panelist and speaker at:

Arkansas Literary Festival, 2015

Thrillerfest (New York, 2007-14) and Craftfest presenter on what writers
can learn from Shakespeare, 2013 and 2014.

Dragon Con (Atlanta, GA, 2008-16)

Con Carolinas (Charlotte, NC, 2009-15)

Stellar Con (High Point, NC, 20012)

Raven Con (Richmond, VA, 2012)

Southern Literary Festival (Nashville, TN, 2012)

Dahlongega Literary Festival (Dahlongega, GA, 2012)

Featured author, *Pacific Northwest Booksellers Association (PNBA)* October 13-14, 2011

Faculty Member for South Carolina Writers Workshop Conference (Myrtle Beach, Oct 2008)

Presenter on Mystery Panel, South Carolina Book Festival, (Columbia, March 2008).

Southern Independent Booksellers Association: guest author sponsored by Berkley/Penguin. Atlanta. September 28-30 2007. Presenter at Moveable Feast. (Sept 30th) and signing with Mystery writers of America (Sept 29th).

Lecture with Mary Bly (Eloisa James) “Shakespeareans writing genre Fiction,” Borders Books, Philadelphia. (April 15, 2006)

Numerous bookstore signings and school visits. See www.ajhartley.net for details.

Theatre Work

Professional Theatre Work

Director for Romeo and Juliet, a Knight Sounds event for the Charlotte Symphony Orchestra (conducted by Christopher Warren Green) May 20-21st, 2016

Georgia Shakespeare

As dramaturg for the Georgia Shakespeare Festival I prepared the performance script with the director, supplied relevant research to the company, worked with the actors throughout the rehearsal process, gave lectures and pre-show presentations, wrote program notes and pieces for high school study guides, and was a participant in post-show “epilogue” discussions for all productions to which I was attached. I was made the company’s Resident Dramaturg in Spring 04 and remained an Associate Artist until the company closed its doors in 2014.

Dramaturg for Georgia Shakespeare’s mainstage *Tempest* (dir. Ott). Summer 2011.

Dramaturg for Georgia Shakespeare’s mainstage *Julius Caesar*. September-October, 2009.

Consultant Dramaturg for the Georgia Shakespeare Festival’s *Romeo and Juliet* (Fall 05)

Dramaturg for the Georgia Shakespeare Festival’s *The Comedy of Errors* (Summer 05)

Dramaturg for the Georgia Shakespeare Festival’s *Macbeth* (dir. Fracher) fall 04

Dramaturg for the Georgia Shakespeare Festival’s *The Tempest* (dir. Garner) fall 2003

Dramaturg for the Georgia Shakespeare Festival’s *Cymbeline* (dir. Keystone) summer 2003

Dramaturg for the Georgia Shakespeare Festival’s *The Taming of the Shrew* (dir. Garner) Fall 2002.

Director of a staged reading of Fletcher’s *The Tamer Tamed* or *The Woman’s Prize*, Oct 2002.

Organized and led GSF’s Middleton Symposium (March 30-April 1, 2001), a weekend of lectures and readings from prominent Renaissance scholars in the field of Middleton studies.

Assistant Director for Georgia Shakespeare Festival's *The Winter's Tale* (dir. Garner) Summer 2000.

Dramaturg for Georgia Shakespeare Festival's *Julius Caesar* (dir. Dillon) Fall 2001.

Dramaturg for the Georgia Shakespeare Festival's *A Midsummer Night's Dream* (dir. Garner) Fall 2000.

Assistant Director/Dramaturg for Georgia Shakespeare Festival's *Twelfth Night* (dir. Epstein) Summer 2000.

Assistant Director/Dramaturg for Georgia Shakespeare Festival's *Comedy of Errors* (dir. Epstein) Summer 1999.

Dramaturg for Theatre Emory's production of Sebastian Barry's *Boss Grady's Boys* (dir. O'Reilly) November 1998.

Dramaturg for Georgia Shakespeare Festival's *Macbeth* (dir. Briggs) Fall 1998.

Dramaturg for Georgia Shakespeare Festival's *The Miser* (dir. Epstein) Summer 1998

Campus Theatre Work (student productions). See Teaching.

Interviews, broadcasts and features

Promotional feature in the *Huntington Herald-Dispatch*, March 2013: <http://www.herald-dispatch.com/news/x1272701130/Popular-writer-conducts-public-reading-April-4>

Feature article in the *Lancashire Evening Post*, Feb 8th, 2013:
<http://www.lep.co.uk/lifestyle/entertainment/books/bestselling-author-across-the-globe-1-5391363>

Huffington Post feature on *Macbeth, a Novel*, June 8th 2012:
http://www.huffingtonpost.com/aj-hartley/should-shakespeare-be-mod_b_1563664.html

Appeared on WCNC (NBC Affiliate) November 16, 2012

<http://www.wcnc.com/on-tv/Larrys-Look--A-night-out-at-Scarowinds-133970293.html>

Appeared on WSOC (ABC Affiliate) December 1, 2012

Short spot on lunchtime news about UNCC's donation of books to Moorehead School.

WFAE (PBS affiliate), Charlotte Talks (1 hour talk show mainly on *Macbeth, A Novel* but ending with DARWEN) July 14th, 2011, Rebroadcast November 28th, 2011 (9.a.m. and again 9.p.m.)

http://www.wfae.org/wfae/18_93_0.cfm?do=detail&id=13514

Charlotte Observer November 27th, 2011

Listed in Holiday Book picks

Charlotte Observer December 4, 2011

<http://www.charlotteobserver.com/2011/12/04/2821806/charlotte-author-goes-through.html>

Interviewed for cover story (with Kathy Reichs) by Mark de Castrique in *Exchange*: the magazine for UNC CHARLOTTE's College of Arts and Sciences (December 2007).

Podcast "Shakespeare in Charlotte," hosted by the Public Library of Charlotte and Mecklenberg

County. http://208.185.78.171/launcher.cgi?room=plcmc_Test_2008_0205_0945_49

Diego Mulligan show, KSFR-FM Santa Fe public radio (August 15th 2007).

Don Russell show, Charlotte WBT 1110 (August 8th 2007)

Don Russell show, Charlotte WBT 1110 (July 19th 2007)

Interviewed for feature story in *Charlotte Observer* by Jeri Krentz. Story ran as "UNC CHARLOTTE Professor professes his love of writing thrillers" (July 15th, 2007).

Other features and interviews listed at www.ajhartley.net

5. Research Funding and Awards

Honorary Fellowship, University of Central Lancashire (UK) from July 2015

6. Student Supervision

Various

7. Teaching

Recent Classes taught at UNC Charlotte

Writing Suspense Fiction (graduate) Fall 2014, and in abbreviated form Athens, Greece June 2015 (for the British Council and Kingston University)

Hamlet, special topics course

The Shrew Project (Staging Shakespeare) with Kelly Mizell

Sarah Brew Honors Thesis (Committee chair) and Children's Theatre internship (Evaluator) (Spring 08)

Dramaturgy

Late Shakespeare (Fall 2007-present through English dept.)

Performing Shakespeare [Hons] (Fall 2007, 2013)

Shakespeare in England (Study Abroad course, summer 2007, spring 2009 and 2012)

Renaissance Theatre History (Spring 2007-present)

Screenwriting (graduate student independent study) (Spring 2007)

Screen Writing (Fall 2006)

Shakespearean dramaturgy (Spring 2006)

Renaissance Revenge Tragedy (Spring 2006) Graduate Seminar.

Staging Shakespeare (Fall 2005)

Selected Campus Theatre Work (student productions)

Director, *As We Like It*, scenes from *As You Like It* with lectures by English department colleagues and jazz arrangements by music department faculty, in honor of Shakespeare's birthday, April 2016.

Dramaturg, *Hamlet* (dir. Vesce) November 2015

Dramaturg, *Merry Wives* (dir. Ryan) November 2014

Dramaturg, *romeo.juliet* (dir. Vesce) April 2013

Director, *A Midsummer Night's Dream*, April 18th 2011.

Dramaturg, *The Winter's Tale* (dir. Vesce) April 2009

Director, *The Tragical History of Doctor Faustus*, UNC CHARLOTTE April 2007

Dramaturg, *The Tempest* (dir. Vesce) UNC CHARLOTTE April 2006

Director, *Krapp's Last Tape* for the English/Theatre departments' An Evening with Samuel Beckett (December 1999) University of West Georgia

Director, Shakespeare's *Twelfth Night* for UWG's Theatre Company at the McIntosh Reserve (Summer 1998) University of West Georgia

Director, Ben Jonson's *Epicoene* for UWG's Theatre Company at the Townsend Center (April 1997) University of West Georgia

Established *Willing Suspension Productions* in Boston, a company dedicated to the staging of non-Shakespearean Renaissance drama. For them I directed complete, main-

stage productions of *The Revenger's Tragedy* (1993), *The Alchemist* (1994), *The Spanish Tragedy* (1995) and *A Chaste Maid in Cheapside* (1996)

Teaching awards

Winner, Board or Regents Award for Teaching, 2014, College of Arts and Architecture, UNC Charlotte

Winner University of West Georgia Honors Professor of the Year 2001-2 (also nominated for 1999-2000 award)

8. Service and Outreach

Professional service

Shakespeare Bulletin (see Editorships)

Also, as editor of *Shakespeare Bulletin* convener of staged reading series at SAA's annual conference:

No Wit, No Help Like a Woman's (Thomas Middleton), April 5th 2007.

Doctor Faustus (Christopher Marlowe, 1604 Text). April 13th 2006

The Four Prentices of London (Thomas Heywood) April 11th 2005

Love's Cure (Beaumont and Fletcher) April 9th 2004

Shakespeare Association of America Program Committee member (for 2010 conference)

Submission Reader: *Borrowers and Lenders* (2012-13)

Submission Reader: *PMLA* (2006)

Submission Reader for *Shakespeare: the journal of the British Shakespeare Association* (2008)

External tenure reader for several cases at US and international universities (2007-present). Details are confidential.

External reader grant proposal concerning a study of Shakespeare in performance for the Social Sciences and Humanities Research Council of Canada. (2007)

University (UNC Charlotte Committee)

College of Arts and Architecture College Review Committee (2011-12)

Academic Integrity Committee (2010-12)

College of Arts and Sciences promotion and review committee (CRC) 2008-9

Foreign Languages and Culture Chair Search Committee 2006-7

Theatre Department

Theatre Department departmental review committee 2007-11, 2013 present

Dance and Theatre Reappointment, Promotion and Tenure committee 2005-07 (Chair 2005-6)

Student Assessment committee 2007-present

Theatre Area head, 2006-7

Community

See **Presentations and appearances as a Fiction Writer**