

KIM SOLGA
Academic CV
ksolga@uwo.ca

CITIZENSHIP

Canadian and German (EU)

POSITIONS HELD

Academic Appointments

Professor (full, tenured), Department of English and Writing Studies, Program in Theatre Studies, Western University, Canada (July 2017-)

Associate Professor (tenured), Department of English and Writing Studies, The University of Western Ontario (Western) (2010-2012; 2014-2017)

Senior Lecturer, Department of Drama, Queen Mary, University of London (2012-2014)

Assistant Professor, Department of English, The University of Western Ontario (Western) (2005-10)

Affiliate/Other

Editor in Chief, *Theatre Research in Canada/Recherche théâtrales au Canada* (2016-2019)

Senior Visiting Fellow, Central School of Speech and Drama, University of London (2016-21)

Adjunct Professor, Centre for Drama, Theatre and Performance Studies, University of Toronto (2011-)

Book Review Editor, *Theatre Survey* (2011-2014)

Affiliate Professor (tenured), Department of Women's Studies and Feminist Research, The University of Western Ontario (Western) (2006-)

EDUCATION

1999-2004 Doctor of Philosophy (Drama)
 Centre for Drama, Theatre and Performance Studies (previously Graduate Centre for Study of Drama), University of Toronto

 Committee: Nancy Copeland, Elizabeth D. Harvey, Leslie Katz

1998-1999 Master of Arts (Text and Performance Studies)
 King's College London/Royal Academy of Dramatic Art

- 1996-1997 Master of Arts (English)
Dalhousie University
- 1992-1996 Bachelor of Arts (Hons) (English, with first class honors)
University of Alberta

GRANTS: CONFERENCE, RESEARCH, TEACHING + TRAVEL

- 2016 Western Dean's Travel Grant, \$1200
- 2015-16 Western Faculty Research Development Grant (Arts & Humanities), \$1349
- 2015 Western Dean's Travel Grant, \$1800
- 2015 Western University International Curriculum Fund (ICF), \$15,000
"Destination Theatre" (Course development grant)
(Co-applicant and Co-P.I. M.J. Kidnie)
- 2014 SSHRC Connections Grant, \$24,976
"The Life and Death of the Arts in Cities after Mega-Events"
Vancouver, BC, August 2014
(Co-applicant with P.I.s Peter Dickinson, Kirsty Johnson, and Keren Zaiontz)
- 2011-12 Western Dean's Travel Grant, \$2000
- 2010-11 Western Dean's Travel Grant, \$2000
- 2010-11 SSHRC Connections Grant, \$22,000
"New Canadian Realisms" Symposium, Halifax, NS, January 2011
(Co-PI with Roberta Barker, P.I.)
- 2009 Western Dean's Travel Grant, \$1515
- 2009-12 SSHRC Standard Research Grant, \$63,685
"Unsafe Realism: Gender and Genre, Affect and Politics in Contemporary Realism" (Kim Solga, PI; Roberta Barker, Project Collaborator)
- 2008 Western SSHRC Internal Research Grant, \$4885.00
"Reinventing the Witness: Katie Mitchell at the Royal National Theatre, 1999-2007"
- 2008 Western SSHRC Internal Travel Grant, \$1238.74
- 2008 Western Teaching Support Centre Research on Teaching Small Grant, \$2100
"Exploring Student Responses to Collaborative Models in an Undergraduate Drama Classroom"
(P.I.; Co-investigators Jennifer Boman (Department of Psychology, King's University College), Elan Paulson (Department of English))

- 2008 Western Dean's Travel Grant, \$1713
- 2007 Western Dean's Travel Grant, \$1375
- 2006 Western SSHRC Internal Research Grant, \$4269.00
"Performing Violence Against Women in Early Modern English Theatre"
- 2006 Western Dean's Travel Grant, \$1600
- 2005 Western Dean's Travel Grant, \$1500
- 2004-2005 Social Sciences and Humanities Research Council of Canada (SSHRC)
Postdoctoral Fellowship, \$40,000
"Architectures of Feminist Performance"
Tenured at UT Austin, supervised by Jill Dolan

AWARDS AND PRIZES: RESEARCH AND TEACHING

- 2005+ University Students' Council Teaching Honour Roll, Western
(I have held a place on the roll every year that I have taught at Western since 2005)
- 2016 ATHE Excellence in Editing Awards (w/D.J. Hopkins and Shelley Orr)
Association for Theatre in Higher Education
- 2014 Patrick O'Neill Award (Honorable Mention)
(Best essay collection by a Canadian theatre scholar published in 2012 and 2013)
Canadian Association for Theatre Research (CATR, formerly ACTR)
- 2013 Patrick O'Neill Award
(Best play anthology by a Canadian theatre scholar published in 2011 and 2012)
Canadian Association for Theatre Research (CATR, formerly ACTR)
- 2013 Nominee, Academic Support Award, Queen Mary Student's Union Education Awards
- 2010 Nominee, Western Award of Excellence in Undergraduate Teaching
- 2009 Richard Plant Essay Prize
(Best essay by a Canadian theatre scholar in English published during 2008)
Canadian Association for Theatre Research (CATR, formerly ACTR)
- 2009 Marilyn Robinson Award for Excellence in Teaching, Western
- 2006 Nominee, Western Award of Excellence in Undergraduate Teaching
- 2006 Runner-up, Richard Plant Essay Prize

- (Best essay by a Canadian theatre scholar in English published during 2005)
Association for Canadian Theatre Research (ACTR)
- 2005 Robert Lawrence Prize
(Best essay by an emerging scholar presented at ACTR's annual conference)
Association for Canadian Theatre Research (ACTR)
- 2005 National Nominee, Alice Wilson Award
Social Sciences and Humanities Research Council of Canada/
The Royal Society of Canada
- 2003-2004 Clifford Leech Dissertation Prize
University of Toronto Department of English/Graduate Drama Centre
- 2003 Departmental Nominee
Senior Women Academic Administrators of Canada (SWAAC)
Graduate Student Award of Merit
- 1999-2003 SSHRC Doctoral Fellowship
Social Sciences and Humanities Research Council of Canada
- 1998-1999 Commonwealth Scholarship
Association of Commonwealth Universities/The British Council
- 1996-1997 Izaak Walton Killam Memorial Fellowship
Dalhousie University/The Killam Trust
- 1996-1997 Sir James Lougheed Graduate Scholarship
Alberta Heritage Scholarship Fund

PUBLICATIONS

1. Books

Sole Authorship:

Theory for Theatre Studies: Space. Theory for Theatre Studies. London: Bloomsbury/Methuen, 2018. (Under contract)

Theatre & Feminism. Theatre & (Jen Harvie and Dan Rebellato, series editors). Basingstoke: Palgrave, 2015.

Violence Against Women in Early Modern Performance: Invisible Acts. Basingstoke: Palgrave MacMillan, 2009. Reissued in paperback January 2013.

Edited Volumes:

A Cultural History of Theatre: The Modern Age. Sole volume editor. Part of a six-volume collaboration under series editors Tracy C. Davis and Christopher Balme. London: Bloomsbury: 2017.

Performance and the Global City. Co-ed. with D.J. Hopkins. Performance Interventions. Basingstoke: Palgrave MacMillan, 2013. Reissued in paperback July 2015. (Winner of the ATHE Excellence in Editing Award, 2016)

New Canadian Realisms. Co-ed. with Roberta Barker. New Essays on Canadian Theatre 2. Toronto: Playwrights Canada Press, 2012. (Honorable Mention, Patrick O’Neill Award)

New Canadian Realisms: Eight Plays. Co-ed. with Roberta Barker. Toronto: Playwrights Canada Press, 2012. (Winner of the Patrick O’Neill Award)

Performance and the City. Co-ed. with D.J. Hopkins and Shelley Orr. Performance Interventions. Basingstoke: Palgrave MacMillan, 2009. Reissued in paperback May 2011. (Winner of the ATHE Excellence in Editing Award, 2016)

Book Series:

Theory for Theatre Studies. Series editors Susan Bennett and Kim Solga. London: Methuen, 2016-2020.

2. Edited Journal Issues

“Early Modern Drama and Realist Performance on the Contemporary Stage.” *Shakespeare Bulletin* 31.4 (2013). Joint guest editorship with Roberta Barker. 147pp.

“The Activist Classroom: Performance and Pedagogy.” *Canadian Theatre Review* 147 (Summer 2011). Sole guest editorship.

3. Peer-Reviewed Articles

“Beatrice Joanna and the Rhetoric of Rape.” *Vanguard Performance Beyond Left and Right*. Ed. Kimberly Jannarone. Ann Arbor: U Michigan P, 2015.

“Playing *The Changeling* Architecturally.” *Performing Environments: Site Specificity in Medieval & Early Modern English Drama*. Ed. Susan Bennett and Mary Polito. Basingstoke: Palgrave, 2014. 56-76.

“’Tis Pity She’s a Realist: A Conversational Case Study in Realism and Early Modern Theater Today.” (With Roberta Barker and Cary Mazer). *Shakespeare Bulletin* 31.4 (2013): 571-98.

“Neoliberal Pleasure, Global Responsibility, and the South Sudan *Cymbeline*.” *Shakespeare Beyond English: A Global Experiment*. Ed. Susan Bennett and Christie Carson. Cambridge: CUP, 2013. 101-109.

“Realism and the Ethics of Risk at the Stratford Shakespeare Festival.” *Shakespeare Bulletin* 28.4 (Winter 2010): 417-42.

“Building Utopia: Performance and the Fantasy of Urban Renewal in Contemporary Toronto.” (With Laura Levin). *TDR: The Drama Review* 53.3 (2009): 37-53. Rpt. In *Theatre and Performance in Toronto*, ed. Laura Levin. Toronto: Playwrights Canada Press, 2011.

“Body Doubles, Babel’s Voices: Katie Mitchell’s *Iphigenia at Aulis* and the Theatre of Sacrifice.” *Contemporary Theatre Review* 18.2 (2008): 146-60.

“The Line, the Crack, and the Possibility of Architecture: Figure, Ground, Feminist Performance.” Special issue on Space and Subjectivity in Performance, ed. Laura Levin and Andrew Houston. *Theatre Research in Canada* 29.1 (2008): 1-28. (Winner of the Richard Plant Essay Prize)

“*Blasted*’s Hysteria: Rape, Realism, and the Thresholds of the Visible.” Special Issue on Contemporary British Theatre, ed. R. Darren Gobert. *Modern Drama* 50.3 (2007): 346-74.

“Rape’s Metatheatrical Return: Rehearsing Sexual Violence Among the Early Moderns.” *Theatre Journal* 58.1 (2006): 53-72.

“*Mother Courage* and its Abject: Reading the Violence of Identification.” *Modern Drama* 46.3 (2003): 339-357.

“The Savage Ambivalence of Delisle de la Drevetière.” *The 18th Century: Theory and Interpretation* 43.3 (2002): 196-209.

“Violent Imaginings: Feminist Performance Spaces in Tomson Highway’s *Dry Lips Oughta Move to Kapuskasing*.” *Space and the Postmodern Stage*. Ed. Irene Eynat-Confino and Eva Sormova. Prague: Prague Theatre Institute, 2000. 71-81.

4. Invited Articles (scholarly and public)

Invited scholarly articles and book chapters

“Shakespeare’s Property Ladder: Women Directors and the Politics of ‘Ownership’.” *The Oxford Handbook of Shakespeare and Performance*. Ed. James C. Bulman. New York: Oxford UP. **Forthcoming.**

“Experiencing Stanislavsky in *All’s Well That Ends Well*.” With Roberta Barker. *Shakespeare and Realism: On the Politics of Style*. Ed. Peter Lichtenfels and Josy Miller. Shakespeare and the Stage. Madison, NJ: Fairleigh Dickinson University Press. **Forthcoming.**

“Introduction: The Impossible Modern Age.” *A Cultural History of Theatre: The Modern Age*. Ed. Kim Solga. London: Bloomsbury, 2017. 1-16.

“Environments of Theatre in the Modern Age.” With Joanne Tompkins. *A Cultural History of Theatre: The Modern Age*. Ed. Kim Solga. London: Bloomsbury, 2017. 75-94.

“Meet Me at the Border: Theatre Replacement’s *BIOBOXES*.” *Theatres of Affect*. Ed. Erin Hurley. Toronto: Playwrights Canada, 2014. 171-91.

“Introduction: Borders, Performance, and the Global Urban Condition.” With D.J. Hopkins. *Performance and the Global City*. Ed. D.J. Hopkins and Kim Solga. Basingstoke: Palgrave, 2013. 1-15. (Secondary author)

“Performing Survival in the Global City: Theatre ISÔKO’s *The Monument*.” With Jennifer H. Capraru. *Performance and the Global City*. Ed. D.J. Hopkins and Kim Solga. Basingstoke: Palgrave, 2013. 40-60. (Lead author)

“Virtuosity: On Virtu(e)osity and Theatrical Community.” *Contemporary Theatre Review* 23.1 (2013): 75-9.

“Feminist Realism in Canada: Then and Now.” (With Susan Bennett.) *New Canadian Realisms*. Ed. Roberta Barker and Kim Solga. *New Essays on Canadian Theatre 2*. Toronto: Playwrights Canada Press, 2012. 182-99.

“Introduction: Reclaiming Canadian Realisms, Part 2.” (With Roberta Barker.) *New Canadian Realisms*. Ed. Roberta Barker and Kim Solga. *New Essays on Canadian Theatre 2*. Toronto: Playwrights Canada Press, 2012. 1-15

“Introduction: Reclaiming Canadian Realisms.” (With Roberta Barker.) *New Canadian Realisms: Eight Plays*. Ed. Roberta Barker and Kim Solga. Toronto: Playwrights Canada Press, 2012. iii-xiv.

“One Dead White Guy at a Time.” Introduction to *Miss Julie: Sheh’mah*. By Tara Beagan. *New Canadian Realisms: Eight Plays*. Ed. Roberta Barker and Kim Solga. Toronto: Playwrights Canada Press, 2012. 239-43.

“Realism/Terrorism: *The Walworth Farce*.” Review essay. Rev. of *The Walworth Farce*, by Enda Walsh, presented by Druid Theatre Company. *Canadian Theatre Review* 145 (2011): 89-91.

“Artifacting an Intercultural Nation.” “Critical Acts” review essay. Rev. of *BIOBOXES*, by Theatre Replacement. *TDR: The Drama Review* 54.1 (2010): 161-6.

“Zombies in Condoland.” (With Laura Levin.) Review essay. Rev. of Scotiabank Nuit Blanche 2008, Toronto. *Canadian Theatre Review* 138 (2009): 48-52.

Introduction. (Kim Solga, with D.J. Hopkins and Shelley Orr.) *Performance and the City*. Ed. D.J. Hopkins, Shelley Orr, and Kim Solga. *Performance Interventions*. Basingstoke: Palgrave MacMillan, 2009. 1-9.

“Urban Performance and Cultural Policy.” *Performance and the City*. Ed. D.J. Hopkins, Shelley Orr, and Kim Solga. *Performance Interventions*. Basingstoke: Palgrave MacMillan, 2009. 71-2.

“At the City Limits.” *Performance and the City*. Ed. D.J. Hopkins, Shelley Orr, and Kim Solga. Performance Interventions. Basingstoke: Palgrave MacMillan, 2009. 185-6.

“*Dress Suits to Hire* and the Landscape of Queer Urbanity.” *Performance and the City*. Ed. D.J. Hopkins, Shelley Orr, and Kim Solga. Performance Interventions. Basingstoke: Palgrave MacMillan, 2009. 152-68.

“*Vertical City: Staging Urban Discomfort*.” Review essay. Rev. of *Vertical City*, by Bruce Barton, Frank Cox O’Connell, Pil Hansen, Lori Lemare, Diane McGrath, Ann Stadlmair, and Marc Tellez. *Canadian Theatre Review* 136 (2008): 118-21.

“Building an Ethical Architecture: *Habitat* and the Shape of Radical Humanism.” *Judith Thompson*. Ed. Ric Knowles. Critical Perspectives on Canadian Theatre 3. Toronto: Playwrights Canada P, 2005. 136-47. (Runner-up for the Richard Plant Essay Prize)

Invited public writing

“Wine, Women – and Power.” Program Note. *Bakkhai*, by Euripedes, in a version by Anne Carson. Dir. Jillian Keiley. Stratford Festival of Canada. 27 May - 23 Sept. 2017.

“Wilde Women Do.” Program Note. *A Woman of No Importance*, by Oscar Wilde. Dir. Eda Holmes. Shaw Festival, Niagara-on-the-Lake, ON. May-October 2016.

“What Tammy Taught Me... About Surviving as a Poor Girl in the Academy.” *The Only Way Home is Through the Show: Performance Work of Lois Weaver*. Ed. Jen Harvie and Lois Weaver. Intellect Live. London: Intellect, 2015. 242-7.

“Top Girl Power.” Program Note. *Top Girls*, by Caryl Churchill. Dir. Vikki Anderson. Shaw Festival, Niagara-on-the-Lake, ON. June-September 2015.

“’Tis Pity She’s A Whore: Seeing Inside.” Program note. *’Tis Pity She’s A Whore*, by John Ford. Produced by Cheek by Jowl. Dir. Declan Donnellan, Design Nick Ormerod. Barbican Centre, London, and tour. January-May 2012.

“Ibsen’s Hauntings: *Ghosts* and the Politics of Inheritance.” Program note. *Ghosts*, by Henrik Ibsen. Adapt. Richard Harris. Trans. Basil Cowlshaw. Dir. Stephen Ouimette. Tom Patterson Theatre. Stratford Festival of Canada. 25 July-23 September 2006.

“*Orpheus Descending: Tennessee Williams in Light and Shadow*.” Program note. *Orpheus Descending*, by Tennessee Williams. Dir. Miles Potter. Tom Patterson Theatre, Stratford Festival of Canada. 28 May-25 Sept. 2005.

5. Invited presentations (scholarly and public)

Invited scholarly presentations, including plenary addresses

“Precarious Naturalism.” **Invited lecture**. Central School of Speech and Drama, University of London. London, U.K. 29 June 2016.

Invited instructor. Northwestern University 2016 Summer Institute in Interdisciplinary Theatre. Chicago, IL. July 2016. (I hosted a seminar for graduate students and offered a public address.)

Invited respondent. “Shakespeare and Performance Studies: A Dialogue.” Shakespeare Association of America (SAA) Annual Conference. New Orleans, LA. 23-26 March 2016.

“Big Society, Big World: The Young Vic Theatre + Realism Under Neoliberalism.” **Invited seminar presentation.** American Society for Theatre Research (ASTR) Annual Conference, Portland, OR. 5-8 November 2015.

“1988 And All That: Rethinking the Feminist Approach to Realism.” **Invited lecture.** Queen Mary, University of London. London, U.K. 29 October 2015.

Invited panelist. “Roundtable on Feminism in Canadian Theatre.” Women in Theatre ATHE Preconference, Montreal. 29 July 2015.

“1988 And All That: Rethinking the Feminist Approach to Realism.” **Invited lecture.** Centre for Drama, Theatre, and Performance Studies, University of Toronto, Canada. 13 January 2015.

“Learning from “London 2012”: Arts, Culture, and “Legacy” in Toronto’s 2015 Pan Am Strategy.” **Invited lecture.** “The Life and Death of Arts in Cities After Mega-Events,” Simon Fraser University, Vancouver, Canada. 13-17 August 2014.

“Spectacular Amputation: Staging Disability Experience in Taymor’s *Titus*.” **Invited lecture.** Oxford-Globe Forum for Medicine and Drama in Practice. Globe Education, Shakespeare’s Globe, London. 22 March 2014.

“Realism After Neoliberalism: Performing the Time of Late Capital in Katie Mitchell’s *A Woman Killed With Kindness* (2011).” **Invited lecture.** Drama Interest Group, Department of English, University of Michigan. 17 February 2014.

“Realism After Neoliberalism.” **Plenary address.** American Society for Theatre Research (ASTR) Annual Conference, Dallas, TX. 7-10 November 2013.

“Beatrice Joanna and the Rhetoric of Rape.” **Invited lecture.** QUORUM biweekly lecture series, Queen Mary University of London. 16 January 2013.

“Shakespeare’s Property Ladder.” **Invited seminar presentation.** Shakespeare Association of America (SAA) Annual Conference 2012. Westin Copley, Boston, MA. 5-8 April 2012.

“Beatrice Joanna and the Rhetoric of Rape.” **Invited lecture.** “Archiving Violence” Speakers Series. Department of English and Cultural Studies, McMaster University. 24 January 2012.

“Economies of Capital and Economies of Trust: ISÔKO Theatre Rwanda’s *The Monument* on the Road from Kigali to Toronto.” (With Jennifer H. Capraru, Theatre ISÔKO Rwanda) **Competitively selected/invited seminar presentation.** ASTR Annual Conference. Montreal, QC. 17-20 November 2011.

“Beatrice Joanna and Me: Sexual Trauma, Spectatorial Desire, and the Politics of Feminist Viewing.” **Invited seminar presentation.** World Shakespeare Congress 2011. Charles University, Prague, CZ. 17-22 July 2011.

“Playing *The Changeling* Architecturally.” **Plenary address.** Flaunting It 6 (the annual undergraduate conference of the Western Department of Women’s Studies and Feminist Research). The University of Western Ontario, 26 March 2010.

“Realism and the Ethics of Risk at the Stratford Shakespeare Festival.” **Invited seminar presentation.** Shakespeare Association of America (SAA) Annual Conference. Hyatt Regency Chicago, Chicago, IL. 1-3 April 2010.

“Playing *The Changeling* Architecturally: Space, Sex and Ideology circa 1622.” **Invited lecture.** New Directions in Medieval and Early Modern Performance. The Osborne Manuscript Project Colloquium, University of Calgary. 25-27 February 2010.

“Building Utopia: Performance and the Fantasy of Urban Renewal in Contemporary Toronto.” (With Laura Levin.) **Invited lecture.** Mapping the Urban Turn: CITY Research Day. The City Institute at York University. Toronto, ON. 30 April 2009. (Revised and expanded version of the paper listed below.)

“Building Utopia: Performance and the Fantasy of Urban Renewal in Contemporary Toronto.” (With Laura Levin.) **Plenary address.** Literary Managers and Dramaturgs of the Americas (LMDA) Symposium on Architecture. Toronto, ON. 21 June 2007.

Invited public lectures and presentations

“Feminism, Postfeminism, and Neoliberalism...NOW.” **Invited public lecture.** ArtNow! Lecture Series, Department of Visual Arts, Western University. 10 February 2016.

Moderator/interviewer. “Shrew’d.” **Public “Forum” event,** Stratford Festival of Canada. With Seana McKenna, Lucy Peacock, and Irene Poole. Studio Theatre, Stratford Festival. 12 August 2015. *Recorded for broadcast on CBC Radio 1, *Ideas*. Broadcast aired 29 April 2016.

“Setting the Scene: *Macbeth*.” **Invited public lecture.** Shakespeare’s Globe, Bankside, London. 27 August 2013.

“What I Talk About When I Talk About BIOBOXES: Multicultural Affect, Intercultural Performance.” **Invited public lecture.** London Theatre Seminar. Senate House, University of London. 15 November 2012.

“*The Monument* from Kigali to Toronto: Performing Genocide Across Urban Space and Time.” (Prepared with Jennifer H. Capraru, ISÔKO Theatre Rwanda.) **Invited public lecture.** “City Talks” distinguished lecture series, University of Victoria. Legacy Art Gallery and Café, Victoria, B.C. 27 October 2011.

“Rape, Murder, Blood and Gore: Why *Titus A.* Still Matters Today.” **Invited public lecture.** Stratford Shakespeare Festival. 16 August 2011.

“For the Pleasure of the Stage: The Work of Performance.” **Invited public lecture.** Stratford Shakespeare Festival. 19 August 2010.

“Chekhov’s *Three Sisters*: Performance and the City.” **Invited public lecture.** Stratford Shakespeare Festival. 30 July 2009.

“Hit me, baby, one more time: Romance and Domestic Violence in *The Taming of the Shrew*.” **Invited public lecture.** Stratford Shakespeare Festival. 10 July, 13 and 26 August 2008.

“‘Accomplishèd With What We Lack’: The Troublesome Girls of *The Merchant of Venice*.” **Invited public lecture.** Stratford Festival of Canada. 10 and 21 August 2007.

“Naturalism’s Diseases: Syphilis, Hysteria, and Ibsen’s Social Critique.” **Invited public lecture.** Stratford Festival of Canada. 1 Sept. 2006.

“Webster’s Duchess, Domestic Violence, and the Radical Politics of Despair.” **Invited public lecture.** Stratford Festival of Canada. 9 Aug. 2006.

“Queer Encounters: in the Archive with Tennessee Williams.” **Invited public lecture.** Stratford Festival of Canada. 23 Aug. 2005.

6. Reviews (book and performance)

Rev. of *The History Boys*, by Alan Bennett. Calithumpian Theatre. Dir. John Gerry. Stratfordfestivalreviews.com. 13 October 2016. Web.

Rev. of *Reckoning*, by Tara Beagan and Andy Moro for Article 11 Theatre. *Canadian Theatre Review* 168 (2016). Solicited, revised version of a performance review that first appeared on my blog at theactivistclassroom.wordpress.com.

Rev. of *Kitchen Sink Realisms*, by Dorothy Chansky. *Theatre Journal* 68 (2016): 489-90.

Rev. of *Skylight*, by David Hare. Troubadour Theatre Collective. Dir. Brenda Bazinet. Stratfordfestivalreviews.com. 26 August 2016. Web.

“What Are You Reading?” Invited Review Essay, featuring reviews of Crary, *24/7*; Berlant, *Cruel Optimism*, and Harvie, *Fair Play*. *Theatre Survey* 55.3 (2014): 393-7.

“What Feminists Do When Things Get *Ruff*.” Rev. of *Ruff*, by Peggy Shaw and Lois Weaver. *Performance Research* 18.6 (2014): 135-7.

Rev. of *World Stages, Local Audiences: Essays on Performance, Place, and Politics*, by Peter Dickinson. *Theatre Research in Canada* 33.1 (2012): 109-11.

Rev. of *Nightwood Theatre: A Woman's Work is Always Done*, by Shelley Scott. *Canadian Theatre Review* 151 (2012): 85-7.

Rev. of *Performing Bodies in Pain: Medieval and Post-Modern Martyrs, Mystics, and Artists*, by Marla Carlson. *Theatre Research International* 36.3 (2011): 295-6.

Rev. of *To Watch Theatre: Essays on Genre and Corporeality*, by Rachel Fensham. *Contemporary Theatre Review* 21.3 (2011): 344-5.

Rev. of *National Theatres in a Changing Europe*, by S. E. Wilmer (ed). *Theatre Journal* 62.1 (2010): 121-2.

Rev. of *Shakespeare's Women: Performance and Conception*, by David Mann. *New England Theatre Journal* 20 (2009): 168-70.

Rev. of *Queer Theatre in Canada*, by Rosalind Kerr (ed). "Letters in Canada 2008." *University of Toronto Quarterly* 79.1 (Winter 2009/2010).

Rev. of *City Stages: Theatre and Urban Space in a Global City*, by Michael McKinnie. "Letters in Canada 2007." *University of Toronto Quarterly* 78.1 (Winter 2008/2009).

Rev. of *Voice in Motion: Staging Gender, Shaping Sound in Early Modern England*, by Gina Bloom. *Theatre Journal* 61.1 (2009): 158-9.

Levin, Laura, Marlis Schweitzer, Kim Solga, Jenn Stephenson, and Belarie Zatzman. "Performing Outside the Box." Review of *Bioboxes*, by Theatre Replacement at the Dorothy Somerset Studios, UBC, May 2008. *Canadian Theatre Review* 137 (2009): 61-7.

Rev. of *Top Girls*, by Caryl Churchill. Dir. Alisa Palmer for Soulpepper Theatre, Toronto, July 2007. *Theatre Journal* 60.2 (2008): 300-1.

Rev. of *Ghosts: Death's Double and the Phenomena of Theatre*, by Alice Rayner. *Theatre Journal* 59.4 (2007): 698-9.

Rev. of *Not the Other Avant-Garde: The Transnational Foundations of Avant-Garde Performance*, edited by James M. Harding and John Rouse. *Modern Drama* 50.1 (2007): 120-22.

Rev. of *Distracted Subjects: Madness and Gender in Shakespeare and Early Modern Culture*, by Carol Thomas Neely, and *Stages of Dismemberment: The Fragmented Body in Late Medieval and Early Modern Drama*, by Margaret E. Owens. *Theatre Journal* 58.3 (2006): 529-31.

Rev. of *Auto/biography and Identity: Women, Theatre and Performance*, edited by Maggie B. Gale and Viv Gardner. *Feminist Review* 84 (2006): 157-59.

Rev. of *Drugs and Theater in Early Modern England*, by Tanya Pollard. *Renaissance Quarterly* 59.1 (2006): 285-6.

Rev. of *Tyranny of Bliss*, dir and perf Tanya Mars. *Theatre Journal* 57.1 (2005): 105-6.

7. Papers Read*

*Excluding invited presentations (see above) and teaching presentations (see below, under "Teaching Research")

"Feminist Naturalism, Precarious Time." Feminist Research Working Group, IFTR (International Federation for Theatre Research) Annual Conference 2016. Stockholm University, Sweden. 13-17 June 2016.

"Big Society, Big World: The Young Vic Theatre + Realism Under Neoliberalism." Feminist Research Working Group, IFTR (International Federation for Theatre Research) Annual Conference 2015. University of Hyderabad, India. 6-10 July 2015.

"Realism After Neoliberalism: Katie Mitchell in Berlin." Pushing Form: Innovation and Interconnection in Contemporary European Performance. NUI Galway, Galway, IE. 25-26 April 2014.

"Realism After Neoliberalism." Feminist Research Working Group, IFTR (International Federation for Theatre Research) Annual Conference 2013. Institut del Teatre, Barcelona. July 2013.

"BIOBOXES: Siting the Audience for Intercultural Performance." Affect/Theatre/Canada seminar. CATR Annual Conference 2012. Wilfred Laurier University and the University of Waterloo, Waterloo, ON. 26-29 May 2012.

"The Feminist Politics of Realism: Affective Attachments, Uncomfortable Investments." Feminist Research Working Group, IFTR (International Federation for Theatre Research) Annual Conference 2011. Osaka University, Osaka, Japan. 7-11 August 2011.

"Contemporary Feminist Realism and the Cultural Politics of Emotion." ATHE Annual Conference 2009. New York, NY. 8-11 August 2009.

"Is Feminist Realism 'Unsafe' Realism? *Women of Troy* v. *Warhorse* at the Royal National Theatre, November 2007." Feminist Research Working Group, IFTR Annual Conference 2009. Lisbon, Portugal. 13-17 July 2009.

"What is 'Unsafe Realism'? *Women of Troy* vs. *Warhorse* at the Royal National Theatre, November 2007." Performance Research Working Group, ASTR Annual Conference 2008. Boston Park Plaza, Boston, MA. 6-9 November 2008.

"Building Utopia: Performance and the Fantasy of Urban Renewal in Contemporary Toronto." (With Laura Levin.) (Significantly revised version of the papers listed below.) CATR (formerly ACTR) Annual Conference 2008. University of British Columbia, Vancouver. 31 May-3 June 2008.

"Building Utopia: Performance and the Fantasy of Urban Renewal in Contemporary Toronto." (With Laura Levin.) ATHE Annual Conference 2007. Sheraton New Orleans, New Orleans, LA. 27-30 July 2007.

“*Blasted*’s Hysteria: Rape, Realism, and the Thresholds of the Visible.” Western 20th Century Reading Group, 22 November 2006.

“The Line, the Crack, and the Possibility of Architecture: Figure, Ground, Feminist Performance.” ATHE Annual Conference 2006. Palmer House Hilton, Chicago, IL. 3-6 August 2006.

“Hot Materiality: Toward a Queer Performance Architecture.” ACTR Annual Conference, HSSFC Congress 2006. York University, Toronto, ON. 27-31 May 2006.

“The Trickster in the Design Studio: Architecture Into Performance.” ATHE Annual Conference 2005. Westin St. Francis, San Francisco, CA. 28-31 July 2005.

“The Line, the Crack, and the Possibility of Architecture: Figure, Ground, Feminist Performance.” ACTR Annual Conference. HSSFC Congress 2005. University of Western Ontario, London, ON. 28-31 May 2005. (Winner of the Robert Lawrence Prize)

“Toward an Architecture of Feminist Performance.” The Philosophy of Architecture/The Architecture of Philosophy. Congress CATH 2004. AHRB Centre for Cultural Analysis, Theory and History, University of Leeds. Bradford, UK. 8-11 July 2004.

“Violence Against Women and the Rhetoric of Kindness Among the Early Moderns.” Renaissance Society of America Annual Conference 2004. New York City. 1-3 April 2004.

“Memorials to Loss: Performing Sexual Violence with Kane and Wagner.” ATHE Annual Conference 2003. New York Marriott Marquis, New York. 31 July - 3 August 2003.

“The Metatheatrical Return: Sexual Violence and Feminist Performance in Shakespeare’s *Titus Andronicus* and Jenny Kemp’s *Remember*.” ACCUTE Annual Conference, HSSFC Congress 2003. Dalhousie University, Halifax, NS. 28-31 May 2003.

8. Conferences, Panels and Seminars organized

Co-organizer and session co-chair. “Unsafe Realism 2.0: Rethinking Feminist Realisms.” (With Roberta Barker) Conference seminar. ASTR Annual Conference 2012. Nashville, TN.

Co-organizer and session co-chair. “Spaces of Memory and Experience: Performance and the Global City.” (With D.J. Hopkins and Susan Bennett) SHIFT presentation (3-hour working session keyed to our forthcoming book, *Performance and the Global City*). PSi Annual Conference 2011. Utrecht University, Utrecht, NL. 25-29 May 2011.

Conference co-organizer, “New Canadian Realisms.” (With Roberta Barker) Invitation-only symposium convened as part of the preparation of *New Canadian Realisms: Essays* (see above). Dalhousie Arts Centre, Halifax, NS. 27-9 January 2011.

Co-organizer, respondent and session chair. "Performance and the Global City: Towards a New Historiography." (With D.J. Hopkins and Shelley Orr) PSi (Performance Studies International) Annual Conference 2010. York University/OCAD, Toronto, ON. 9-13 June 2010.

Co-organizer and session co-chair. "New Canadian Responses to the Naturalist Canon." (With Roberta Barker) Featuring members of KICK Theatre, Toronto and Zuppa Theatre, Halifax. CATR Annual Conference 2010 at CFHSS Congress 2010. Concordia University, Montreal, QC. 28-31 May, 2010.

Co-organizer and session co-chair. "Unsafe Realism: Fresh Dialogues on Realist Praxis." (With Roberta Barker) Conference seminar. ASTR Annual Conference 2009. Condado Plaza Hotel and Casino, San Juan, Puerto Rico. 11-15 November 2009.

Co-organizer and chair of 1/3 sessions. "Performance and the City: Global Stages." (With D.J. Hopkins and Shelley Orr) Multiple-panel series. ATHE Annual Conference 2009. New York, NY. 8-11 August 2009.

Co-organizer and session co-chair. "Risking Innovation in the Name of Lively Talkbacks." Working session on strategies for successful post-performance talkbacks. Theory and Criticism Focus Group. ATHE Annual Conference 2009. New York, NY. 8-11 August 2009.

Co-organizer and session chair. "Unsafe Realism: Toward a New Dialogue on Realist Acting." (With Roberta Barker) Conference roundtable. ATHE Annual Conference 2008. Grand Hyatt, Denver, CO. 31 July-3 August 2008.

Co-organizer and session co-chair. "Text and the City: Writing and Performing Urban Space." (With D.J. Hopkins) Conference seminar. ASTR Annual Conference 2005. Delta Chelsea, Toronto, ON. 11-13 November 2005.

Organizer and chair. "Making Space in Feminist Performance: Towards a New Architecture." Conference panel. ATHE Annual Conference 2005. Westin St. Francis, San Francisco, CA. 28-31 July 2005.

9. Work in progress

Realism After Neoliberalism: Staging Women at Work in Contemporary Performance

This book manuscript traces the relationships among select feminist (or women-focused) performing artists, realist and naturalist theatrical and cinematic practices, and the urgent question of how we represent women's labour today, in the wake of "post-feminism" and the shadow of the 2008 financial crisis. I contend that the "new" naturalism sponsored by these women practitioners foregrounds the (long maligned) genre as uniquely positioned to respond to, and politicize, women's labour in the twenty-first century. Chapters include comparative discussions of work by playwrights, directors, actors, and filmmakers from the US, Canada, and the UK, including Sarah Kane (playwright, UK), Katie Mitchell (director, UK and Europe), Tara Beagan (actor and playwright, Canada), Lynn Nottage (playwright, US), Deborah Warner (director, UK), Fiona Shaw (actor, UK), Kelly Reichardt (film director, US) and Michelle

Williams (actor, US). Case studies of specific theatres include discussions of London's Young Vic, Berlin's Schaubühne, and Toronto's Soulpepper and Nightwood theatres.

TEACHING

I am the author of "The Activist Classroom," a teaching practice blog. Please visit <http://theactivistclassroom.wordpress.com> to read more.

CORE FIELDS OF RESEARCH AND TEACHING

Modern drama from 1890 (incl Canadian, American, British contemporary drama)
Early modern drama including Shakespeare
Theatre and performance theory, especially feminist performance theory
Performance Studies, especially urban performance studies

STATEMENT OF TEACHING PHILOSOPHY

I consider myself to be an activist teacher with a student-centred practice. I believe that I am helping my students grow into their roles as informed, thoughtful citizens of our shared communities, cities, and nations. I believe that the "flipped classroom" is an arts and humanities innovation with a long track record, and that it is by far the best method for providing student guidance in the arts.

As a teacher of undergraduate theatre and performance, I approach my classes with two main goals: 1) to help my students build cooperative, collaborative relationships with their peers, and 2) to challenge my students to push their own boundaries through the actual labour of performance. My ultimate hope is to generate a learning community based around the performance work we undertake together but not limited to it; our performance work becomes a catalyst for productive peer-to-peer and group relationships in the classroom, relationships that extend to informal mentorship and thus finally to improved learning experiences and outcomes overall.

As a teacher and mentor of Graduate Teaching Assistants, I strive to support my junior colleagues in developing the pedagogical skills *they* identify as most important to them, while also encouraging them to pay attention to aspects of teaching and learning that might stretch their existing assumptions about what a "good" teacher does both in and out of the classroom. I prioritize T.A. work in class and in office hours as I encourage T.A.s to cultivate new teaching experiences and to collect new and instructive teaching moments. I meet regularly with my T.A.s (once a week in term time) to debrief, discuss, and plan. Finally, I encourage T.A.s to develop effective, efficient methods of feedback on student assignments, working with them whenever possible in order to share the labour as well as the teachable moments that arise from the marking process.

As a teacher and supervisor of graduate students, I regard my primary role as that of mentor and guide. I strive to encourage critical nuance in the classroom and in course assignments, and I actively support the development of healthy writing and research habits for graduate students outside of class time. I strongly believe that graduate students, especially PhD students, have reached the level of apprentice scholars and teachers and must be encouraged to build a holistic

academic practice. I strongly encourage work-life balance, the division of work time and leisure time, and I promote critical reflection on these issues for and with my graduate students.

Since 2013 I have written a teaching blog, *The Activist Classroom*, which covers these issues and more; please visit me at <http://theactivistclassroom.wordpress.com>.

ACADEMIC POSITIONS HELD

Associate Professor, Department of English and Writing Studies, Specialist in Theatre Studies
Western University Canada (formerly UWO)

(Teaching across the Major and Minor in Theatre Studies, including Twentieth Century Drama, Performance Beyond Theatres, Performance Theory, Special Topics in Theatre Studies, Canadian Drama, American Drama, as well as select graduate classes in performance)

Senior Lecturer in Drama, School of English and Drama
Queen Mary, University of London

(Teaching across the BA [Drama Honours and English-Drama Joint Honours] program including: DRA 107, DRA 205, DRA 223, DRA 243, DRA 256, DRA 316)

Associate Professor, Department of English
University of Western Ontario (UWO)

(Teaching in Modern Drama, Canadian Drama, American Drama, senior seminars on Shakespeare and Early Modern performance, graduate and undergraduate courses related specifically to my areas of expertise)

Assistant Professor, Department of English
University of Western Ontario

Affiliate Member, Department of Women's Studies and Feminist Research
University of Western Ontario

(Regular graduate teaching; I developed the flagship "Feminist Theories and Methods in the Arts and Humanities" team-taught graduate course)

SUPERVISIONS

Undergraduate Honours Theses Supervised

2015-16 Undergraduate Honours Thesis: Literature
Emma Cuneo, Dept of English and Writing Studies, Western

2015-16 Undergraduate Honours Thesis: Creative Writing
Jacqueline Angelakis, Dept of English and Writing Studies, Western

- 2014-15 Undergraduate Honours Thesis: Creative Writing
Seanin Steele, Dept of English and Writing Studies, Western
- 2010-11 Undergraduate Honours Thesis: Creative Writing
Mark MacKichan, Dept of English, Western
- 2008-09 “Wake.” Combined English/Creative Writing and Visual Arts project (original book of poems written and built in the Western print shop)
Mallory Smith, Dept of English and Dept of Visual Arts, Western

Master’s Thesis Committees

- 2014 **Supervisor**, Chloé Alfred, Dept of Drama, Queen Mary UL
- 2013 **Supervisor**, Amie Jones, Dept of Drama, Queen Mary UL
- 2011-12 **Co-supervisor**, Anthea Black, Dept of Visual Arts, Western
- 2010-11 **Supervisor**, “Female Vocal Agency on the Renaissance and Long Eighteenth Century Stage”
Julie Prior, Dept of English, Western (**Completed**)
- 2007-08 **Supervisor**, “Once More into the Trench, Canadians, Once More: Examining Dramatic World War Propaganda in Canada”
James McClure, Dept of English, Western (**Completed**)
- 2005-06 **Supervisor**, “Bulldykes on Parade: Queering Military Masculinity”
Laura Crawford, Dept of English, Western (**Completed**)

PhD Thesis Committees

- 2016- **Co-supervisor**, Danielle Carr
Faculty of Education, Western
- 2014- **Co-supervisor**, Andrew Verboom
Dept of English and Writing Studies, Western
- 2011- **Co-supervisor**, “Acts of Resistance: Reclaiming Native Womanhood in Aboriginal Women’s Theatre”
Mel Campbell
Centre for Drama, Theatre and Performance Studies, University of Toronto
- 2011-15 **Supervisor**, “Turning to Food: Religious Conversion in Early Modern Drama”
Fatima Ebrahim
Dept of English and Writing Studies, Western (**Completed June 2015**)
- 2007-12 **Co-supervisor**, “Architectures of the Veil: The Politics of Veiling and the Feminist Gaze in Pakistani Women’s Fiction”

- Amber Riaz, Dept of English, Western (**Completed June 2012**)
- 2015- **Second reader**, Kate Hoad-Reddick
Faculty of Information and Media Studies, Western
- 2015- **Second reader**, “Appraising the Arts: Multiplicity of Value in Toronto’s Theatre Industry”
Johanna Lawrie
Centre for Drama, Theatre, and Performance Studies, University of Toronto
- 2014- **Second reader**, “Appearing Live: Perceiving Transience and Trace in Contemporary British Performance”
Meghan O’Hara
Dept of English and Writing Studies, Western
- 2011- **Second reader**, Megan Selinger
Dept of English and Writing Studies, Western
- 2011-13 **Second reader**, “Disciplined Mind: Intuitive Cognition in Devised Performance”
Christopher Jackman
Centre for Drama, Theatre and Performance Studies, University of Toronto
(**Completed April 2013**)
- 2007-11 **Second reader**, “Corporeal Returns: Theatrical Embodiment and Spectator Response in Early Modern Drama”
Caroline Lamb
Dept of English, Western (**Completed September 2011**)
- 2006-10 **Second reader**, “Violence Against Indigenous Women: Literature, Activism, Resistance”
Allison Hargreaves
Dept of English, Western (**Completed September 2010**)
- 2006+ **Second reader**, “Victorian Literature and the Ethics of Touch”
Ann Gagné
Dept of English, Western (**Completed December 2011**)

TEACHING RESEARCH

Funded Projects

“Exploring Student Responses to Collaborative Models in an Undergraduate Drama Classroom.” Western-funded data collection and analysis, 2008-09. Co-investigators Jennifer Boman (Department of Psychology, King’s University College), Elan Paulson (Department of English). Please see above, under “Research Grants”, for more information on this project’s funding.

Publications

Austin, Caitlin, Kat Dos Santos, Sarah Gilpin, Rita (Minji) Kim, Jonas Trottier, and Kim Solga. "Taking the Measure of Nuit Blanche 2014: Students from Western University's Inaugural Theatre Studies Cohort Reflect on Their Journey to Toronto's All-Night Art Extravaganza." *Canadian Theatre Review* 163 (2015): 107-110.

Guest editor. *Canadian Theatre Review* 147 (Summer 2011), special issue on "The Activist Classroom" (*See above, under "Publications: edited journal issues")

Beck, Paige-Tiffany, Lauren Moore and Kim Solga. "Building the Activist Classroom: Learning to Collaborate, Learning through Performance in English 2470: Canadian Drama." *Canadian Theatre Review* 147 (2011): 5-11.

"Remembering (How) to Teach." *Jane Austen Sings the Blues*. Ed. Nora Foster Stovel. Produced by Graham Guest and Grant Stovel. Edmonton: University of Alberta P, 2009. 27-30.

Presentations

"Activating Your Performance Classroom: Reflecting on Your Teaching Practice, Collaborating Across Pedagogies." Seminar for postgraduate students and faculty, Central School of Speech and Drama, University of London. London, U.K. 22 June 2016.

"Theatre and Feminism... Circa 2016: What's Your Story?" Seminar for postgraduate students and faculty, Central School of Speech and Drama, University of London. London, U.K. 22 June 2016.

Presenter. "Blogging in the Classroom: Lunch and Learn." Teaching Support Centre, Western University. 20 October 2015.

"Shaks Alive! Understanding *Hamlet* Through Performance." Invited workshop presentation. Stratford Teachers' Conference 2015. Dept. of Education, Stratford Festival of Canada. Stratford, ON. 1 Oct. 2015.

Moderator. "Theatre of the Oppressed: Enacting Strategies for Inclusive Classrooms." Fall Perspectives on Teaching, Teaching Support Centre, UWO. 2 September 2015.

"Beginnings, Middles, Endings: How to Think about How to Write (...so that it can hurt less, and feel better more often!)." With Doug Campbell. Western Graduate Writing Conference. Writing Centre, Western University. 6 March 2015.

Presentation on managing tricky topics in classroom discussions. Lead TA workshop, Department of English and Writing Studies, Western University. March 2015.

"1988 And All That: Rethinking the Feminist Approach to Realism." Invited presentation to faculty and graduate students. Centre for Drama, Theatre, and Performance Studies, Toronto. 13 January 2015.

“What is feminist performance theory?” Guest presentation for “Feminist Theories and Methods in the Arts and Humanities”, a core course for MA students in the Department for Women’s Studies and Feminist Research, Western University. 16 October 2014.

“The Activist Classroom in Theory and Practice.” Invited seminar for the Drama Interest Group and the Department of English, University of Michigan. 17 February 2014.

“The Activist Classroom.” Invited presentation to the Postgraduate Student Caucus, TaPRA (Theatre and Performance Research Association). TaPRA Annual Conference 2013, Royal Conservatoire of Scotland, Glasgow. 5 September 2013.

“Performance and Work in the Creative City: Surviving on Culture in Toronto.” Guest Lecture. UC One program, University College, University of Toronto. 25 November 2011.

“How Does the City Act? Performance and the City on TV, 1997-2011.” Guest seminar with faculty and graduate students organized by the Committee for Urban Studies, University of Victoria. 27 October 2011.

“Designing Women.” Panel host and facilitator. (Panel presentation on female intrigue in *As You Like It* and *Dangerous Liaisons*, featuring actors from both productions.) Teachers-Festival Liaison Council Annual Conference. Stratford, ON. 15 October 2010.

“Playing *The Changeling* Architecturally.” Keynote address. Flaunting It 6 (the annual undergraduate conference of the UWO Department of Women’s Studies and Feminist Research). The University of Western Ontario, 26 March 2010.

“Reflection on Teaching Practice: Starting a Teaching Journal.” With Elan Paulson. Keynote address. Winter Conference on Teaching, Teaching Support Centre, Western. 16 Jan. 2010.

“Harness Your Inner Drama Queen: Finding the Fun in Teaching.” Keynote address. Graduate Student Conference on Teaching (“TA Day”), Teaching Support Centre, Western. 9 Sept. 2009.

“The Risks and Rewards of Collaboration: Modeling a Performance Ethos at the Front of the Class.” “Risking Theory/Theorizing Risk: Risky Pedagogy/Pedagogical Risks.” Panel participant. ATHE Annual Conference 2009. New York, NY. 8-11 August 2009.

“Exploring TA and Student Responses to Collaborative Models in an Undergraduate Drama Classroom.” Concurrent session (co-hosted with Elan Paulson). STLHE (Society for Teaching and Learning in Higher Education) Conference 2009. Fredericton, NB. 18-20 June 2009.

“The Teaching Assistant/TA Supervisor Relationship.” Panelist, Future Professor Series, Teaching Support Centre, Western. 26 Feb. 2009.

“Training Future Faculty: Using Honours TAs in Productive New Ways.” Roundtable presentation with Allison Hargreaves. Department of English, University of Western Ontario. 30 October 2008.

“TA-Professor Working Relationships in the Classroom.” Presentation with Allison Hargreaves as part of TA instructional development day, Dept of English, Western. 8 Sept. 2008.

“Points For Effort: Grading Performance Work in English Dramatic Literature Classes.” Panel presentation, “Evaluating Oral Presentations.” Spring Perspectives on Teaching, Western Teaching Support Centre, University of Western Ontario. 14 May 2008.

“Dispatches from the Academic Trenches.” Western Undergraduate English Society (The Coterie) Professor Mini Lecture Series, 6 February 2007.

BOARD, COMMITTEE, AND EXECUTIVE WORK

Within Western University

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|---------|---|
| 2015-18 | Chair, Committee for Theatre Studies, Faculty of Arts and Humanities and Dept of English and Writing Studies, Western |
| 2015-18 | Member of the Appointments Committee, Dept of English and Writing Studies, Western |
| 2015-16 | Speaker, Arts and Humanities Faculty Council, Western |
| 2014-17 | Member of the Committee for Graduate Studies, Dept of English and Writing Studies, Western |
| 2014-15 | Member of the Steering Committee, Dept of English and Writing Studies, Western |
| 2014-15 | Member of the Department Committee, Dept of Women’s Studies and Feminist Research, Western |
| 2010-11 | Faculty Mentor, Creative Arts Learning Community, Delaware Hall, Western |
| 2010-11 | Member of the Graduate Program Committee, Dept of Women’s Studies and Feminist Research, Western |
| 2010-11 | Member of the Appointments Committee, Dept of English, Western |
| 2010-11 | Member of the Committee for Undergraduate Studies, Dept of English, Western |
| 2010-11 | Member of the Equity Committee, Dept of English, Western |
| 2009-11 | Member of the Senate Review Board Academic (SRBA), Western |
| 2009-11 | Member of the APE Committee, Dept of English, Western |
| 2009-10 | Member of the Appointments Committee, Dept of Women’s Studies and Feminist Research, Western |

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- 2009 “World Café” table host, “Mentoring Women,” Western Teaching Support Centre
- 2008-09 Faculty Team Leader, Peru. Alternative Spring Break, Centre for New Students, Western
- 2008-09 Member of the Equity Committee, Dept of English, Western
- 2007-10 Founding coordinator, Western Performance Studies Research Group
- 2007-10 Member of the Committee for Undergraduate Studies, Dept of English, Western
- 2007-08 Member of the CUS ad-hoc subcommittee on Cultural Studies, Dept of English, Western
- 2007-08 Member of the Nominations Committee, Dept of English, Western
- 2006-08 Presenter, ProSkills workshops for graduate students, Dept of English, Western
- 2006-07 Member of the Governing Committee, Dept of Women’s Studies and Feminist Research, Western
- 2006-07 Member of the Workload Committee, Dept of English, Western
- 2005-07 Member of the Drama Committee, Dept. of English, Western
2008-10
- 2005-06 Member of the Appointments Committee, Dept of English, Western
- 2002 Member of the Chair Selection Committee, Graduate Centre for Study of Drama and School of Graduate Studies, University of Toronto
- 2000-02 Student Representative to the Advisory Committee
Graduate Centre for Study of Drama, University of Toronto
- 2000-01 President, Drama Centre Student Union
Graduate Centre for Study of Drama, University of Toronto
- Within Queen Mary, University of London*
- 2013-14 Director of the MA in Theatre and Performance, Dept of Drama
- 2013-14 Member of the Teaching and Student Support Committee, Dept of Drama
- 2013-14 Member of the Global Shakespeare Initiative Steering Committee, College-level
- 2012-13 Member of the Drama Board, School of English and Drama

- 2012 Director of Student Support (Pastoral Care), Dept of Drama
Elsewhere in the Theatre and Performance/Arts and Humanities Community
- 2017-19 Member, Board of Directors, The Arts Project (London, ON)
- 2016-19 Member, Editorial Board, *Shakespeare Bulletin*
- 2015-16 Selection Committee, Summerworks Performance Festival, Toronto (Michael Rubinfeld, Artistic Producer)
- 2015-16 National Program Chair, CATR Conference 2016 (part of HSSFC Congress 2016, Calgary AB)
- 2009-2015 Member, Editorial Board, *Theatre Research in Canada/Recherches théâtrales au Canada*
- 2012-14 Chair, CATR Awards committee
- 2011-12 Member, Editorial Board, Playwrights Canada Press
- 2009-11 Member at Large, Ontario, CATR Executive Board
2011-13
- 2009-10 Member, Programming Committee, PSi 2010 Annual Conference
- 2005-06 Programming Co-Chair, ACTR Annual Conference 2006

PROFESSIONAL TRAINING

- 2005 Teaching at the University Level (1 week seminar + practicum series)
Teaching Support Centre, University of Western Ontario
- 2003 THE500: Teaching in Higher Education
Woodsworth College, University of Toronto
- 2001-02 Certificate of Completion
Teaching Assistants' Training Program, University of Toronto
- 2001 Workshop, "Web Development in the Classroom"
Centre for Academic Technology, University of Toronto
- 1998 Seminars on Pedagogical Development
Office of Instructional Development and Technology, Dalhousie University

PROFESSIONAL AND ACADEMIC AFFILIATIONS

ASTR (American Society for Theatre Research)

CATR (Canadian Association for Theatre Research, formerly ACTR)

IFTR (International Federation for Theatre Research)

- member of the Feminist Research Working Group