



CURRICULUM VITAE
BRUCE R. SMITH

□ EDUCATION

PhD with distinction on qualifying examination, University of Rochester, New York, 1973
MA, University of Rochester, 1971
BA *magna cum laude* with honors in English, Tulane University, New Orleans, 1968
occasional student, University of Birmingham, England, 1966-67

□ TEACHING POSITIONS

Dean's Professor of English and Theatre, University of Southern California, 2008-present
College Distinguished Professor of English, University of Southern California, 2004-2008
Professor of English, University of Southern California, 2003-2004
Professor of English, Georgetown University, Washington, DC, 1987-2003
Associate Professor of English, Georgetown University, 1978-87
Assistant Professor of English, Georgetown University, 1972-78

Director (with Laura Gowling, King's College London, and Mark Jenner, University of York,
workshop on "Embodied Senses," Folger Institute, Folger Shakespeare Library, 25-27
May 2017

Director, seminar series on "Shakespeare in an Age of Visual Culture," Folger Institute, Folger
Shakespeare Library, academic year 1998-99

Visiting Professor of English, University of Hawaii at Manoa, spring 1998

Director, seminar on "The O-Factor: Voice, Media, and Community in Early Modern England,"
Folger Institute, Folger Shakespeare Library, fall 1994

Faculty member, Middlebury College, Bread Loaf School of English, summers 1994-1998,
2000-2010, 2012-2019 (Frank and Eleanor Griffiths Chair, summer 2002; Witmer Chair,
summer 2015; John M. Kirk Chair, summer 2017)

Visiting Professor of English, University of Colorado at Boulder, fall 1993

□ PROFESSIONAL MEMBERSHIPS

Committee for Gay, Lesbian, Bisexual, and Transgender History, American Historical
Association

Modern Language Association
Renaissance Society of America
Shakespeare Association of America

☐ PUBLICATIONS

☐ Books published

Shakespeare | Cut: Rethinking cutwork in an age of distraction. The Oxford Wells Shakespeare Lectures 2014. (Oxford: Oxford University Press, 2016). xi + 211 pp..

The Cambridge Guide to the Worlds of Shakespeare, general editor (Cambridge: Cambridge University Press, 2016), 2 vols., xxvii + 1974 pp.

Phenomenal Shakespeare (Oxford: Wiley-Blackwell, 2010), xviii + 206 pp

The Key of Green: Passion and perception in Renaissance culture (Chicago: University of Chicago Press, 2009), v + 326 pp

editor, William Shakespeare, *Twelfth Night: Text and contexts* (Boston: Bedford-St. Martin's Press, 2001), xiv + 410 pp

Shakespeare and Masculinity (Oxford: Oxford University Press, 2000; 2nd edition, 2012), ix + 182 pp

The Acoustic World of Early Modern England: Attending to the O-factor (Chicago: University of Chicago Press, 1999), xiv + 386 pp

Roasting the Swan of Avon: Shakespeare's redoubtable enemies and dubious friends (Washington, DC: Folger Shakespeare Library, and Seattle: University of Washington Press, 1994), ii + 77 pp

Homosexual Desire in Shakespeare's England: A cultural poetics (Chicago: University of Chicago Press, 1991; revised paperback edition, 1994), xiv + 329 pp

Ancient Scripts and Modern Experience on the English Stage, 1500-1700 (Princeton: Princeton University Press, 1988; rpt. and ebook 2014), xii + 289 pp

☐ Articles and chapters published

"Early Modern" [period survey], in *The Oxford Handbook of Western Music and Philosophy*, ed. Nanette Nielsen, Jerrold Levinson, and Tomas McAuley (Oxford University Press, 2020),

"Sensing the Senses: On Paper, in the Theatre, Online, in Bodies, in History, in Ourselves," in *Shakespeare/Sense*, ed. Simon Smith, Arden Shakespeare Critical Companions (Bloomsbury, 2020)

"Sites of Performance and Circulation: Mobile Memes in Renaissance Tragedy," in *A Cultural History of Tragedy in the Early Modern Age*, ed. Naomi Conn Liebler (London: Bloomsbury, 2020), 31-53

"Outface and Interface," in *Face-to-Face in Shakespearean Drama*, ed. Julia Lupton and Matthew Smith (University of Edinburgh Press, 2019), 27-51

"Shakespeare as Sound Artist," in *The Routledge Companion to Sounding Art*, ed. Marcel Cobussen, Vincent Meelberg, and Barry Truax (New York: Routledge, 2017), 351-61.

"Afterword," in *Ballads and Performance*, ed. Patricia Fumerton (EMC Imprint, Early Modern Center, University of California Santa Barbara, 2017)

- "Sounding Shakespeare's London: The Noisy Politics of Ceremonial Entries," in *Hearing the City in Early Modern Europe*, ed. Tessa Wendy Knighton-Bolton and Ascensión Mazuela Aguita (Brepols Publishers, 2017), 83-98.
- "Putting the Ball Back in Ballads," *Huntington Library Quarterly* 79.2 (2016): 323-338.
- "Making the Scene," in *The Cambridge Guide to the Worlds of Shakespeare*, gen. ed. Bruce R. Smith (Cambridge University Press, 2016), 2:1119-1129.
- "Deeds, Desire, Delight," in *Shakespeare in Our Time*, ed. Suzanne Gossett and Dymna Callaghan (The Arden Shakespeare, 2016), 23-30.
- "Comedy," in *The Oxford History of Classical Reception in English Literature*, vol. 2 (1558-1660), ed. Patrick Cheney and Philip Hardie (Oxford University Press, 2015), 2:395-417.
- "What Makes Shakespeare So Inspiring?," in *Purgatio Spiritus: Purification and banishment of the spirits in the sixteenth century*, ed. Steffen Schneider (Göttingen, Germany: V & R Unipress, 2015), 421-433.
- "Getting Back to the Library, Getting Back to the Body," in *Shakespeare and the Digital World: Redefining scholarship and practice*, ed. Peter Kirwin and Christie Carson (Cambridge: Cambridge University Press, 2014), 24-32.
- "Scene," in *Early Modern Theatricality*, ed. Henry S. Turner, Oxford Twenty-First Century Approaches to Literature (Oxford University Press, 2013), 93-112.
- "Finding One's Footing in Shakespeare's Verse," in *The Oxford Handbook of Shakespeare's Poetry*, ed. Jonathan F. S. Post (Oxford: Oxford University Press, 2013), 323-39.
- "Within, Without, Withinwards: The Circulation of Sound in Shakespeare's Theater." *Sillages critiques*, 16 (2013), <http://sillagescritiques.revues.org/>. Web only.
- "Shakespeare's Middle Ages," in *Medieval Shakespeare: Pasts and presents*, ed. Ruth Morse, Helen Cooper, and Peter Holland (Cambridge: Cambridge University Press, 2013), 19-36.
- "Shakespeare, Catalysis, and Media" (with Katherine Rowe), *Shakespeare Studies* (Japan) 50 (2013): 1-15.
- "Afterword: Senses of an ending," in *Shakespearean Sensations: Experiencing literature in early modern England*, ed. Katharine Craik and Tonya Pollard (Cambridge: Cambridge University Press, 2013), 208-17.
- "Within, Without, Withinwards: The circulation of sound in Shakespeare's theatre," in *Shakespeare's Theatres and the Effects of Performance*, ed. Farah Karim-Cooper and Tiffany Stern, The Arden Shakespeare (London: Bloomsbury, 2013), 171-94.
- "Taking the Measure of Global Space," *Journal of Medieval and Early Modern Studies*, special issue on "Space in Early Modern Drama," ed. Lloyd Kermode and Jeanette Dillon, 43.1 (2013): 25-48.
- "Afterword: Phenomophobia, or who's afraid of Merleau-Ponty?," *Criticism* 54.3 (2012): 479-83, special issue on "Shakespeare and Phenomenology," ed. Kevin Curran and James Kearney, a series of articles departing from my coinage of the term "historical phenomenology" in "Theories and Methodologies: Premodern Sexualities," *PMLA* 115.3 (2000): 318-29.
- "The Play's Not the Thing," *Renaissance Drama*, n.s. 40 (2012): 37-45.
- "Shakespeare @ the Limits," *Shakespeare Studies* 36 (2011): 104-113.
- "Latin Lovers in *The Taming of the Shrew*," in *Shakespeareer: A Queer Companion to the Complete Works of Shakespeare*, ed. Madhavi Menon (Duke University Press, 2011), 543-50

- "Dot Dot or Dash: A strange SOS from Prospero's island," in *Shakespeare Without Boundaries*, ed. Christa Jansohn, Lena Orlin, and Stanley Wells (University of Delaware Press, 2011), 138-55
- "His Fancy's Queen: Sensing sexuality in *Twelfth Night*," in *Twelfth Night: New Critical Essays*, ed. James Schiffer (Routledge, 2011), 65-80
- "Eyeing and Wording in *Cymbeline*," in *Knowing Shakespeare: Senses, Embodiment and Cognition*, ed. Lowell Gallagher and Shankar Raman (Basingstoke, UK: Palgrave Macmillan, 2010), 50-64
- "Re-Sexing Lady Macbeth's Gender—And Ours," in *Presentism, Gender, and Sexuality in Shakespeare*, ed. Evelyn Gajowski (Basingstoke, UK: Palgrave Macmillan, 2009), 25-48
- "Just Looking," in William Shakespeare, *The Sonnets and Narrative Poems*, rev. ed., ed. Sylvan Barnet (Penguin, 2008), 391-96
- "THWS, CWWC, WSAF, and WSCI in the Shakespeare Book Biz," *Shakespeare Studies* 35 (2007): 158-185
- "Listening to the Wild Blue Yonder: The challenges of acoustic ecology" (reprint of essay from 2004), in *Hearing Places: Sound, Place, Time, and Culture*, ed. Ros Bandt, Dolly Mackinnon, and Michelle Duffy (Cambridge: Cambridge Scholars Press, 2007), 234-54
- "Mona Lisa Takes a Mountain Hike, Hamlet Goes for an Ocean Dip," in *Center or Margin: Revisions of the English Renaissance*, ed. Lena Cowen Orlin (Susquehanna University Press, 2006), 240-55
- "Shakespeare's Residuals," in *Shakespeare and Elizabethan Popular Culture*, ed. Neil Rhodes and Stuart Gillespie, Arden Companions to Shakespeare (Thompson, 2006), 193-217
- "Saying What We Feel about *King Lear*," in *Shakespeare, Memory, and Performance*, ed. Peter D. Holland (Cambridge: Cambridge University Press, 2006), 23-42
- "What Means This Noise?," in exhibition catalogue, "'Noyses, sounds and sweet aires': Music in Early Modern England," Folger Shakespeare Library (University of Washington Press, 2006), 20-31
- "Re: Connaissance," in *Transversal Enterprises in the Drama of Shakespeare and His Contemporaries: Fugitive Explorations* (New York: Palgrave Macmillan, 2006), 251-56
- "Eyeing and Wording in *Cymbeline*," in William Shakespeare, *Pericles/ Cymbeline/ The Two Noble Kinsmen*, revised Signet Classics Edition, ed. Sylvan Barnet (Penguin, 2006)
- "Ragging *Twelfth Night*: 1602, 1996, 2002-2003," in *A Companion to Shakespeare and Performance*, ed. Barbara Hodgdon and W. B. Worthen (Blackwell, 2005), 57-78
- "Female Impersonation in Early Modern Ballads," in *Women Players in England, 1500-1660: Beyond the All-Male Stage*, ed. Pamela Brown and Peter A. Parolin (Ashgate, 2005), 284-301
- "Some Pre(sup)positions," introduction and coordination of special-topic issue "On Poetry," *PMLA* 120.1 (January 2005): 9-15
- "What Doing It in the Dark, without Words, Tells Us about Early Modern Sexuality," in William Shakespeare, *All's Well That Ends Well*, revised Signet Classics Edition, ed. Sylvan Barnet (Penguin, 2005)
- "E/loco/com/motion," in *From Script to Stage in Early Modern England*, ed. Peter Holland and Stephen Orgel (Basingstoke; Palgrave, 2004), 131-150
- "Hearing Green," in *Reading the Early Modern Passions*, ed. Gail Kern Paster, Mary Floyd-Wilson, and Katherine Rowe (University of Pennsylvania Press, 2004), 147-168
- "Listening to the Wild Blue Yonder: The challenges of acoustic ecology," in *Hearing Culture*, ed. Veit Erlmann, Wenner-Gren Foundation for Anthropological Research series (Oxford: Berg, 2004), 21-41

- "Tuning into London c. 1600," in *The Auditory Culture Reader*, ed. Michael Bull and Les Black (Oxford: Berg, 2003), 127-136
- "Studies in Sexuality" and "Application: *The Merchant of Venice*," in *Shakespeare: An Oxford guide*, ed. Stanley Wells and Lena Cowen Orlin (Oxford University Press, 2003), 431-471
- "Shakespeare's Sonnets and the History of Sexuality: A Reception History," in *The Blackwell Companions to Shakespeare: The poems, problem comedies, late plays*, ed. Jean Howard and Richard Dutton (Oxford: Blackwell, 2003), 4-26
- "Sexual Politics in *Coriolanus*," in William Shakespeare, *Coriolanus*, revised Signet Classics Edition, ed. Sylvan Barnet, (New York: Penguin, 2003), 255-262
- "How Sound Is Sound History?" *The Journal of the Historical Society* 2.3-4 (2002): 307-315
- "Wipe That Smile Off Your Face, Mona Lisa: De-centering Hamlet," *The Shakespeare Magazine* 6.1 (winter 2002): 15-17.
- "Mouthpieces: Native American voices in Thomas Harriot's *True and Brief Report of . . . Virginia*, Gaspar Pérez de Villagrà's *Historia de la Nuevo México*, and John Smith's *General History of Virginia*," *New Literary History* 32.3 (2001): 501-517
- "Forum: Body work," Concept, introduction, and editorial work on seven essays, *Shakespeare Studies* 29 (2001): 19-71
- "Hearing Green: Logomarginality in *Hamlet*," *Early Modern Literary Studies* 7.1 (2001): <http://www.shu.ac.uk/emls/07-1/logomarg/intro.htm>
- "Theories and Methodologies: Premodern Sexualities," *PMLA* 115.3 (2000): 318-329
- "William Shakespeare," *Gay Histories and Cultures: An Encyclopedia*, ed. George E. Haggerty (New York: Garland, 2000), pp. 518-519
- "I, You, He, She, and We: On the sexual politics of Shakespeare's sonnets," commissioned essay for *Shakespeare's Sonnets: Critical essays*, ed. James Schiffer, Garland Reference Library of the Humanities (New York: Garland, 1998; rpt. London: Routledge, 2000), pp. 411-429
- "A Night of Errors and the Dawn of Empire: Male enterprise in *The Comedy of Errors*," commissioned essay for *Shakespeare's "Sweet Thunder"*, ed. Michael Collins (Newark: University of Delaware Press, 1997), pp. 102-125
- "L[oc]ating the Sexual Subject," in *Alternative Shakespeares, Volume 2*, ed. Terry Hawkes (London: Routledge, 1996), pp. 95-121
- "Rape, Rap, Rupture, Rapture: R-Rated futures on the global market," *Textual Practice* 9 (1995): 421-444
- "Prickly Characters," in *Reading and Writing in Shakespeare*, ed. David M. Bergeron (Newark: University of Delaware Press, 1996), pp. 25-44
- "William Shakespeare," commissioned article for *The Gay and Lesbian Literary Heritage*, ed. Claude J. Summers (New York: Henry Holt, 1995), pp. 651-659
- "Making a Difference: Male/male desire in tragedy, comedy, and tragi/comedy," in *Erotic Politics: The dynamics of desire on the English Renaissance stage*, ed. Susan Zimmerman (London: Routledge, 1992), pp. 127-149
- "Reading Lists of Plays in Early Modern England," *Shakespeare Quarterly* 42 (1991): 127-144; rpt. in *Shakespeare: The Critical Complex*, ed. Stephen Orgel and Sean Keilen (New York: Garland, 2000), Vol. 10: Postmodern Shakespeare
- "Parolles' Recitations: Oral and literate structures in Shakespeare's plays," *Renaissance Papers 1989* (Southeastern Renaissance Conference, 1989), pp. 75-88

- "Sermons in Stones: Shakespeare and Renaissance sculpture," *Shakespeare Studies* 17 (1985): 1-23; rpt. in *Shakespeare: The Critical Complex*, ed. Stephen Orgel and Sean Keilen (New York: Garland, 2000), Vol. 1: Shakespeare and the Arts
- "Pageants into Play: Shakespeare's three perspectives on idea and image," in David M. Bergeron, ed., *Pageantry in the Shakespearean Theater* (Athens: University of Georgia Press, 1985), pp. 220-246
- "On Reading *The Shepheardes Calender*," *Spenser Studies* 1 (1980): 69-93
- "The Contest of Apollo and Marsyas: Ideas about music in the Middle Ages," in David L. Jeffrey, ed., *By Things Seen: Reference and Recognition in Medieval Thought* (Ottawa: University of Ottawa Press, 1979), pp. 81-108
- "Toward the Rediscovery of Tragedy: Productions of Seneca's plays on the English Renaissance stage," *Renaissance Drama* n.s. 9 (1979): 3-37
- "Landscape with Figures: The three realms of Queen Elizabeth's countryhouse revels," *Renaissance Drama* n.s. 8 (1978): 52-115
- "Sir Amorous Knight and the Indecorous Romans; Or, Plautus and Terence play court in the Renaissance," *Renaissance Drama* n.s. 6 (1975): 3-27
- "Ben Jonson's *Epigrammes*: Portrait-gallery, theater, commonwealth," *Studies in English Literature* 14 (1974): 91-109

☐ **Articles and chapters accepted and forthcoming**

- "Phonography," in *The Oxford Handbook to the History of the Book in Early Modern England*, ed. Adam Smyth (Oxford University Press, 2021)
- "Voice as Interface," in *The Routledge Handbook of Shakespeare and Interface*, ed. Cliff Werier and Paul Budra (London: Routledge, 2021)
- "The Ethics of Compassion in Early Modern England," in *Compassion in Early Modern Literature and Culture: Feeling and Practice*, ed. Kristine Sternberg and Katherine Ibbett (Oxford University Press, 2021), 25-43
- "Literature and the Performing Arts: Beyond Hue," in *A Cultural History of Colour*, volume on "The Renaissance," ed. Amy Buono and Sven Dupré (London: Bloomsbury, 2021)
- "Authorship and Sexuality," in *The Oxford Handbook of Shakespeare and Authorship*, ed. Rory Loughnane and Will Sharpe (Oxford University Press, 2022)

☐ **AWARDS AND PRIZES**

- The Cambridge Guide to the Worlds of Shakespeare*, Over-all award for Excellence in Reference Works Category and award for Multivolume Reference/Humanities & Social Sciences, both from the American Association of Publishers; Over-all award as Outstanding Print Reference Work of 2016 (Humanities) from *Library Journal*; An Outstanding Academic Title of 2016 from American Library Association
- The Key of Green* recognized by *Choice* as "essential" for all university libraries, 2009
- The Acoustic World of Early Modern England* recognized by *Choice* as one of the top 24 academic books published between 1998 and 2003
- Distinguished Scholar Award, University of Rochester, 2002
- Roland Bainton Prize for Literature, Sixteenth-Century Studies Conference, 2000 (for *The Acoustic World of Early Modern England*)
- Honorable Mention, John Ben Snow Prize, North American Conference on British Studies, 2000 (for *The Acoustic World of Early Modern England*)

□ INVITED LECTURES AND PANEL PRESENTATIONS (since 2008)

- “What Is [Are?] Sound Studies? What Shape Is It [Are They?] in Now?”, Cecil H. and Ida Green Visiting Professor Lecture, Green College, University of British Columbia, March 2019
Response paper, workshop on “The Architecture of the Soundscape,” University of British Columbia, March 2019
- “To Queer or Not to Queer Shakespeare?”, annual Stonewall Lecture, Southampton University, UK, February 2019
- “In Pursuit of Early Modern Sexual Subjectivity: What? Where? How? Why?”, Oxford University, roundtable organized by The Oxford Research Centre for the Humanities and the Centre for Gender, Identity, and Subjectivity, February 2019
- “Beyond Hue: Glistening Colors in Renaissance Texts,” plenary lecture, Renaissance Conference of Southern California, Huntington Library, March 2018
- “Outface and Interface,” University of California Irvine, March 2017
- “Sounding Shakespeare’s *Macbeth*,” LA Opera, “Shakespeare Day,” panel with James Conlon, Music Director of LA Opera, September 2016
- “Cutting up Shakespeare in Distracted Times,” annual literature lecture, University of Texas at El Paso, October 2016
- “Performing Cuts in Shakespeare’s Theater,” keynote lecture, conference on “Play’s the Thing: Phenomenology and Play in Early Modern Literature, 1500-1800,” University of California Santa Barbara Early Modern Center, March 2016
- “Cutting Up Shakespeare in Distracted Times,” invited paper, conference on “Remember Me’: Shakespeare in 2016,” USC-Huntington Early Modern Studies Institute, Huntington Library, April 2016
- Organizer and chair, panel on “Reading Shakespeare/Acting Shakespeare,” conference on “Shakespeare in New Mexico and the West,” New Mexico Museum of Fine Arts, Santa Fe, February 2016
- “Sounding the City of London,” invited paper, conference on “Hearing the City: Musical experience as the portal to urban soundscapes,” Institució Catalana de Recerca i Estudis Avançats, University of Barcelona, September 2015
- “The Ethics of Feeling in Early Modern Psychology,” keynote lecture, conference on “Compassion in Early Modern Culture (1550-1700),” Free University of Amsterdam, September 2015
- “The Ethics of Listening to Music in Early Modern England,” invited paper, workshop on “Listening and Knowledge in Post-Reformation Europe,” Max Planck Institute for the History of Science, Free University of Berlin, May 2015
- “The Green in ‘Greensleeves,’” conference on “Early Modern Color: Perception and material across cultures,” Mobilities and Materialities of the Early Modern World group, University of California Berkeley, April 2015
- “Rethinking Cutwork in an Age of Distraction,” plenary panel, Shakespeare Association of America annual meeting, Vancouver, April 2015
- “Sounding the Landscape in *The Tempest*,” keynote lecture, conference on “Hearing Landscape Critically: Music, place, and the spaces of sound,” Harvard University, January 2015
- “Shakespeare and the Cut,” invited lecture, Oakland University, Michigan, November 2014

“Shakespeare | Cut: Forms and effects across four centuries,” invited lectures, Oxford Wells Shakespeare Lectures (four lectures across two weeks), Oxford University, October 2014

“Shakespeare as Sound Artist,” invited lecture, University of California Davis, May 2014

“Putting the Ball Back into Ballads,” keynote lecture, conference on “Living English Broadside Ballads,” Huntington Library, April 2014

“Shakespeare as Sound Artist,” invited lecture, University of Calgary, Alberta, March 2014

“Shakespeare as Sound Artist,” keynote lecture, conference on “Shakespeare by Design,” University of California Irvine, February 2014

“The Politics of Sense Experience in Early Modern England,” Critical Liberal Arts symposium, BABEL Working Group, University of California Irvine, April 2013

“What Makes Shakespeare So Inspiring?” and “Making the Scene,” Center for Reformation and Renaissance Studies, University of Toronto, Canada, as Distinguished Visiting Scholar, March 2013

“What Makes Shakespeare So Inspiring?,” keynote lecture, conference on “Purgatio Spiritus: Banishment and Purification of the Spirits in the Sixteenth Century,” University of Tübingen, Germany, October 2012

“Presentism in the Archive,” invited panel presentation, World Shakespeare Congress, Prague, Czech Republic, August 2011

“Within, Without, Withinwards: The Circulation of Sound in Shakespeare’s Theater,” keynote lecture, conference on “Les Métamorphoses de la Voix sur la Scène Anglophone,” University of Paris Sorbonne IV, June 2011

“Taking the Measure of Global Space,” keynote lecture, Renaissance Conference of Southern California, Huntington Library, May 2011

“Finding Your Footing in Shakespeare’s Verse,” invited lecture, conference on “Where Has All the Verse Gone? Shakespeare’s Poetry on Page and Stage,” UCLA, April 2011

“The Congeniality of Shakespeare’s Genius,” invited lecture, conference on “Ingenious Acts: The Nature of Invention in Early Modern Europe,” Huntington Library, March 2011

“Within, Without, Withinwards: The Circulation of Sound in Shakespeare’s Theater,” keynote lecture, conference on “Performing the Book,” Rutgers University, February 2011

“Shakespeare and the Next Generation of Open Web Technologies,” invited presentation, Shakespeare Society of Japan, Fukuoka, Japan, October 2010

“How Much Can a Mouse Open Up with Some Keys and a Human Brain? Multiple Functionality in Cambridge World Shakespeare Online,” invited presentation, International Shakespeare Conference, Stratford-upon-Avon, UK, August 2010

“Shakespeare’s Middle Ages,” invited lecture, conference on “Shakespeare and the Middle Ages,” London, UK, June 2010

“Affecting Affects,” invited lecture, Andrew W. Mellon Sawyer Seminar, “Homosexualities from Antiquity to the Present,” UCLA, March 2010

“At the Limits of the Human,” invited lecture, UC Santa Barbara Early Modern Center Winter Conference, February 2010

“Taking the Measure of Global Space,” keynote lecture, conference on “Early Modern Dramatic and Literary Spaces,” Cal State Long Beach, November 2009

“Touching Moments in *King Lear*,” keynote lecture, conference on “Getting a Feel for Shakespeare’s Theater,” Northwestern University, Evanston, IL, April 2009

“The Linguistics of Cruelty,” invited paper, Shakespeare Association of America, Washington, DC, April 2009

Daily wrap-up of lectures, performances, and installations, conference on "Theatre Noise," Central School for Speech and Drama, London, UK, March 2009

Earlier lectures, papers, and presentations: invited lecturer at the biennial meeting of the Australia and New Zealand Shakespeare Association, Dunedin, NZ (February 2008); annual invited lecture by The Spenser Society, MLA (2008); the biannual meeting of the Deutsche Shakespeare Gesellschaft, Bochum (April 2007); at the English Institute, Harvard University (October 2006); at the annual meeting of the Sociedad Iberiana de Estudios Renacentistas Ingleses, Lisbon (March 2004); at the Huntington Library (March 2003); at the annual meeting of the Société Française Shakespeare, Paris (February 1999); at the Los Angeles Public Library (October 1998); at the annual meeting of the Deutsche Shakespeare Gesellschaft, Bochum (April 1998); at Shakespeare's Globe, London (October 1997); at the Newberry Library, Chicago (March 1997); at the Folger Shakespeare Library (March 1994); and at the following colleges and universities: Alabama, University of California Los Angeles, Colorado, Columbia, Dartmouth, Duke, Georgia, Hampden-Sydney, Kansas, Manchester (UK), Maryland, McGill, Michigan, Northwestern, Ohio, Ohio State, Otago (New Zealand), Pennsylvania State, Pittsburgh, Rhodes, Rice, Rutgers, Southern California, Washington University in St. Louis; papers delivered at annual meetings of International Spenser Society, Group for Early Modern Cultural Studies, Mediterranean Studies Association, Modern Language Association of America, Shakespeare Association of America, Renaissance Conference of Southern California, Renaissance Society of America, and National Council of Teachers of English

□ RADIO, TELEVISION, AND ELECTRONIC MEDIA

"How 'cutting up' Shakespeare's plays can be an act of creative destruction," The Conversation, published 21 November 2016 (<https://theconversation.com/>)

"Can a Computer Write Poetry?", participant with David St. John in a Spotlight video, produced by USC Viterbi School of Engineering, October 2016 (<https://vimeo.com/181961801/2459ba4482>)

"60-Second Seminar" on "To be or not to be," produced by USC Dornsife College, YouTube, posted 22 April 2016 (https://youtu.be/Nbr3AkSb_pw)

Interview on "Reading Shakespeare/Acting Shakespeare," KSFR radio, Santa Fe, NM, March 2016

Commentary for *A Midsummer Night's Dream*, iPad application, Luminary Digital Media, released December 2013 on iTunes (www.luminarydigitalmedia.com)

Podcast, "Inside the Renaissance: Sounds of Shakespeare," Huntington-USC Early Modern Studies Institute, 2010 (<http://college.usc.edu/ems/iitr.html>)

Interview as part of "Street Cries," Modern Language Association series "What's the Word?," broadcast and streamed over WGBO, Newark, NJ, 3 February 2010

interview as part of "Hark! An Acoustic Archeology of Elizabethan England," inspired by *The Acoustic World of Early Modern England* (see above), produced by Alan Hall and Chris Brookes, Falling Tree Productions, broadcast over Canadian Broadcasting Corporation (CBC) Radio 2, 29 September 2008, awarded the 2009 Prix Maruliç as the best radio program on the world's cultural heritage amid a field of 47 entries representing 28 broadcasting organizations from Germany and Poland to Australia and Japan

interview as part of "The Acoustic World of Early Modern England," produced by Chris Brookes, Battery Radio, broadcast over BBC Radio 3, 5 October 2008

interview on "Aesthetics for Renaissance Dummies" for a series of programs on the Modern Language Association, KPCC, Pasadena, CA, 27 December 2007
interview for "Shakespeare in America," produced by Richard Paul, hosted by Sam Waterston, Public Radio International, aired April-May 2007
interview for "Shakespeare's London," BBC Radio 4, aired 23 April 2000
interview for four programs on "The Soundscapes of Shakespeare's England" in the series "Lend Me Your Ears," anchored by Fiona Shaw, BBC Radio 3, aired late April-early May 2000
interview for a 15-minute segment on *The Acoustic World of Early Modern England*, for the series "The Comfort Zone," aired over the Australian Broadcasting Corporation, 28 September 1999
interview for "Sound and Silence," a program in the series "To the Best of Our Knowledge," aired over National Public Radio, 18 April 1999
interview for a 20-minute program on "Shakespeare and Gay Studies," part of a five-part series on "The Shakespeare Trade," aired over BBC-3, London, December 1998
interview for the 30-minute installment on Shakespeare in "Dark Horses," a three-part series on the sexualities of Michelangelo, Shakespeare, and D. H. Lawrence, produced by Wall-to-Wall Television, Ltd., London, and broadcast on Channel 4, London, November 1992

□ EXHIBITIONS

"What Means This Noise?," essay for the catalogue for "Noyses, sounds and sweet aires': Music in Early Modern England," Folger Shakespeare Library, June-December 2006
Guest Curator, "Roasting the Swan of Avon: Shakespeare's Redoubtable Enemies and Dubious Friends," Folger Shakespeare Library, spring 1994

□ REVIEWS

Christopher Marsh, *Music and Society in Early Modern England* (Cambridge University Press, 2010), *Music and Letters* 93.2 (2012): 225-27.
Ellen Spolsky, *Word vs. Image: Cognitive Hunger in Shakespeare's England* (Palgrave Macmillan, 2007), *Shakespeare Quarterly* 59.4 (2008): 509-13.
Richard Halpern, *Shakespeare's Perfume: Sodomy and Sublimity in the Sonnets, Wilde, Freud, and Lacan* (University of Pennsylvania Press, 2002), in *Shakespeare Quarterly* 55.3 (2005): 359-63
Wes Folkerth, *The Sound of Shakespeare* (2002), in *Shakespeare Quarterly* 54.4 (2003): 463-66
Graham L. Hammill, *Sexuality and Form: Caravaggio, Marlowe, and Bacon* (2000) for *Criticism* (2001), in *Criticism* 43.2 (2001): 213-217
Jonathan Gil Harris, *Foreign Bodies and the Body Politic: Discourses of Social Pathology in Early Modern England* (Cambridge University Press, 1998), in *Shakespeare Studies* 27 (1999)
"What! You, Will? Shakespeare and Homoeroticism," review article (10 titles), *International Shakespearean Yearbook* 1 (1999): 45-64
Jeffrey Masten, *Textual Intercourse* (Cambridge University Press, 1997), in *Shakespeare Studies* 26 (1998): 387-394

- Richard Strier, *Resistant Structures: Particularity, Radicalism, and Renaissance Texts* (University of California Press, 1995), in *Shakespeare Quarterly* 49.1 (1998): 29-30
- George E. Haggerty and Bonnie Zimmerman, eds., *Professions of Desire: Gay and Lesbian Studies in Literature* (New York: MLA, 1995), in *Archiv für das Studium der neuen Sprachen und Literaturen* (1997)
- John M. Clum, *Acting Gay: Male Homosexuality in Modern Drama* (Columbia University Press, 1992), in *Modern Drama* 4 (1995): 525-528
- Jonathan Bate, *Shakespeare and Ovid* (Oxford University Press, 1993) and Robert S. Miola, *Shakespeare and Classical Tragedy* (Cambridge University Press, 1992), in *English Language Notes* 33 (1995): 74-77
- Alan Sinfield, *The Wilde Century: Effeminacy, Oscar Wilde, and the Queer Movement* (Cassell [London] and Columbia University Press [New York], 1994), excerpts from pre-publication review printed on covers of both editions
- Emily Bartels, *Spectacles of Strangeness: Imperialism, Alienation, and Marlowe* (University of Pennsylvania Press, 1993), in *Lesbian and Gay Studies Newsletter* 21.2 (1994): 24-25
- Alan Sinfield, *Faultlines: Cultural materialism and the politics of dissident reading* (1992), in *Shakespeare Quarterly* 45.1 (1994): 115-117
- "Recent Studies in Renaissance Drama" (81 titles), *Studies in English Literature* 33 (1993): 425-487
- A. C. Hamilton, gen. ed., *The Spenser Encyclopedia* (University of Toronto Press, 1990), in *University of Toronto Quarterly* 62.4 (1993): 522-525
- Claude J. Summers, ed., *Homosexuality in Renaissance and Enlightenment England* (Haworth Press, 1992), excerpts of pre-publication review printed on cover
- Stephen J. Greenblatt, *Learning to Curse* (Routledge, 1990), and *Marvelous Possessions* (University of Chicago, 1991), in *Shakespeare Quarterly* 43.4 (1992): 484-486
- Jonathan Dollimore, *Sexual Dissidence in Society and History* (Oxford University Press, 1991), in *South Atlantic Review* 57.3 (1992): 109-112
- Joseph A. Porter, *Shakespeare's Mercutio: His History and Drama* (University of North Carolina Press, 1988), in *Shakespeare Quarterly* 42.1 (1991): 99-102
- Gregory Bredbeck, *Sodomy and Interpretation: Marlowe to Milton* (Cornell University Press, 1991), in *Lambda Book Report* (1991), 29-30
- Roy Strong, *Splendour at Court: Renaissance Spectacle and the Theater of Power* (Routledge Kegan Paul, 1973), in *Shakespeare Quarterly* 27.1 (1976): 210-215

□ FELLOWSHIPS AND GRANTS

- Cecil H. and Ida Green Visiting Professor, Green College, University of British Columbia, March 2019
- Distinguished Visiting Scholar, Center for Reformation and Renaissance Studies, University of Toronto, March 2013
- Bogliasco Foundation Fellowship, Ligurian Study Center, Genoa, Italy, November-December 2012
- National Endowment for the Humanities Digital Humanities Start-up Grant, Phase Two, October 2011-March 2013, co-directed with Katherine Rowe, Bryn Mawr College
- Huntington-USC Early Modern Studies Institute, Faculty Fellowship, fall 2012

National Endowment for the Humanities Digital Humanities Start-up Grant, Phase One, October 2010-March 2011, co-directed with Katherine Rowe, Bryn Mawr College
William Evans Visiting Fellow, Otago University, New Zealand, August 2005
Visiting Scholar, Center for Humanities and Arts, University of Georgia, November 2004
British Academy-Huntington Library Research Fellowship, September 2004
Guggenheim Fellowship, 2001-2002
Visiting Fellow, St. Lawrence University, October 2001
Senior Faculty Research Grant, Georgetown University, spring semester 2001 (to work on *Knowing Bodies*, in progress)
National Endowment for the Humanities Summer Stipend, 1999 (to write two chapters for *Shakespeare and Masculinity*; published by Oxford University Press, 2000)
Georgetown University Summer Academic Research Grant, 1999 (to write two chapters for *Shakespeare and Masculinity*; published by Oxford University Press, 2000)
International Globe Fellowship, Shakespeare's Globe, London, October 1997 (to give two public lectures, run a workshop with actors, and convene four seminars for undergraduates; the first invited holder of this annual fellowship)
Folger Institute Fellowship, spring 1997 (released time from one Georgetown course to participate in a seminar in the Folger Institute)
Mellon Research Fellowship, Huntington Library, 1996 (to research and write two chapters of a book on voice, media, and community in early modern England; *The Acoustic World of Early Modern England* published by the University of Chicago Press, 1999)
Short-Term Fellowship, Folger Shakespeare Library, 1996 (to research and write two chapters of a book on voice, media, and community in early modern England; *The Acoustic World of Early Modern England* published by the University of Chicago Press, 1999)
Georgetown University Summer Academic Research Grant, 1992 (to write three sections of a book on voice, media, and community in early modern England; *The Acoustic World of Early Modern England* published by the University of Chicago press, 1999)
Georgetown University Summer Academic Research Grant, 1991 (to write three sections of a book on voice, media, and community in early modern England; *The Acoustic World of Early Modern England* published by the University of Chicago Press, 1999)
Agecroft Association Grant, summer 1990 (to carry out research on-site at Kenilworth for part of one chapter of a book on voice, media, and community in early modern England; *The Acoustic World of Early Modern England* published by the University of Chicago Press, 1999)
Folger Institute Fellowship, spring 1990 (released time from one Georgetown course to participate in a seminar in the Folger Institute of Renaissance and Eighteenth-Century Studies)
Virginia Foundation for the Humanities Fellowship, summer 1989 (to carry out theoretical reading for a book on voice, media, and community in early modern England; *The Acoustic World of Early Modern England* published by the University of Chicago Press, 1999)
Georgetown University Summer Academic Research Grant, 1989 (to carry out theoretical reading for a book on voice, media, and community; *The Acoustic World of Early Modern England* published by the University of Chicago Press, 1999)
National Endowment for the Humanities Fellowship, Folger Shakespeare Library, 1987-88 academic year (to begin research for a book on elite and popular culture in the literature of Renaissance England; "Reading Lists of Plays in Early Modern England," published in

- Shakespeare Quarterly*, summer 1991; *The Acoustic World of Early Modern England* published by the University of Chicago Press, 1999)
- Georgetown University Summer Academic Research Grant, 1987 (to complete writing of book on myths of sexuality in English Renaissance literature; *Homosexual Desire in Shakespeare's England: A Cultural Poetics* published by University of Chicago Press, 1991)
- Folger Institute Junior Fellowship, fall 1985 (released time from one Georgetown course to participate in a seminar in the Folger Institute of Renaissance and Eighteenth-Century Studies)
- Georgetown University Summer Academic Research Grant, 1984 (to complete writing of *Ancient Scripts and Modern Experience on the English Stage, 1500-1700*; published by Princeton University Press, 1988)
- Georgetown University Intercultural Curriculum Development Grant, 1982 (to develop a new course on principles of Chinese philosophy, painting, and literature and on images of Chinese civilization in Western literature; "China and the West" offered three times in the Georgetown School of Foreign Service Asian Studies Program)
- American Council of Learned Societies Fellowship, 1979-80 academic year (to carry out research toward *Ancient Scripts and Modern Experience on the English Stage, 1500-1700*, published by Princeton University Press, 1988)
- Folger Institute Junior Fellowship, spring 1979 (released time from one Georgetown course to participate in a seminar in the Folger Institute of Renaissance and Eighteenth Century Studies)
- Georgetown University Summer Academic Research Grant, 1976 (to write up material originally presented in a Junior English Honors seminar at Georgetown; "On Reading *The Shepherdes Calender*" published in *Spenser Studies* in 1980)

□ CONSULTING

- reviews of book proposals and manuscripts for Cambridge University Press (2018, 2017, 2016, 2014), Oxford University Press (2018, 2017, 2016, 2010), University of Illinois Press (2018), University of Pennsylvania Press (2018), Palgrave Macmillan (2018, 2015), University of Chicago Press (2017, 2016), Bloomsbury (2016), *Shakespeare Quarterly* (2018, 2017, 2016), *Journal of British Studies* (2018), *Studies in English Literature* (2017, 2015, 2012), *Journal of Sonic Studies* (2013), University of Edinburgh Press (2012), Routledge (2012), Cornell University Press (2009)
- earlier reviews for Bedford Books, University of California Press, Cambridge University Press, University of Chicago Press, Columbia University Press, Cornell University Press, Palgrave Macmillan Press, Medieval and Renaissance Text Society, University of Minnesota Press, Modern Language Association of America, Oxford University Press, University of Pennsylvania Press, Princeton University Press, Routledge, and St. Martins Press
- outside evaluator for tenure and promotion cases at Arizona State University, Bowling Green State University, Brown University, Bryn Mawr College, University of California Irvine, University of California Los Angeles, University of California Santa Barbara, University of Chicago (Art History, English), City University of New York, Colby College, Columbia University, University of Delaware, Duke University, Emory University, Harvard

University, University of Illinois, University of Karachi, University of Kansas, University of Maryland, Massachusetts Institute of Technology, Merrimack College, University of Michigan, Mississippi State University, University of New Hampshire, Northwestern University, University of Pennsylvania, Rice University, Swarthmore College, University of Wyoming, Washington University in St. Louis, Yale University
grant application evaluator, Folger Shakespeare Library, National Endowment for the Humanities, Social Sciences and Humanities Research Council of Canada, Royal Society of New Zealand

□ ADMINISTRATIVE SERVICE

□ University and Dornsife College committees, University of Southern California

Member, USC Dornsife Society of Fellows, 2016-2018
Internal member, Academic Program Review Committee for Classics Department PhD program, fall 2016
Member, Final Selection Committee, Provost's Post-doctoral Fellowships, spring 2016
Member, Dornsife College Humanities Personnel Committee, 2016-2017
Co-chair, Dornsife College Humanities Personnel Committee, 2014-2015, 2015-2016
Member, University Academic Policies Committee, 2014-2019
Member, Graduate School Advanced Fellowships Committee, 2014-15
Interviewing team, Trustee and President's Scholarships, Dornsife College, spring 2013, 2009-2011
Member, Dornsife College Humanities and Social Sciences Personnel Committee, spring 2013
Member, Final Selection Committee, Provost's Post-doctoral Fellowships, spring 2011
Member, NEH Summer Stipend Review Committee, spring 2011
Member, Strategic Planning Subcommittee on Innovation and Research, spring 2011
Member, College Natural Sciences and Mathematics Personnel Committee, spring 2011
Phi Kappa Phi Award Book Review Committee, spring 2010
Member, Advisory Board, USC Center for Transformative Scholarship, 2010-present
Chair, College Humanities and Social Sciences Personnel Committee, 2008-2009
Member, Search Committee, interdisciplinary position in Early Modern Studies
Member, Advisory Board, Visual Studies Program, 2004-present

□ Department of English, University of Southern California

Member, Executive Committee, 2016-2018, 2010-2011, 2017-2018
Member, Graduate Admissions Committee, 2016-2019, 2012-2013
Chair, Graduate Admissions Committee, 2014-2015, 2015-2016, 2008-2011
Member, Graduate Committee, 2009-2011, 2012-2013
Chair, Department of English, 2006-2008
Director, graduate program in English, 2005-2006

□ Department of English, Georgetown University

Director, undergraduate studies in English, Georgetown University, 1992-1995
Director, graduate program in English, Georgetown University, 1987-1991

□ OTHER PROFESSIONAL SERVICE

Editorial Board, "Sound in History" series, ed. Emma Dillon, University of Pennsylvania Press, 2019-present

Advisory Board, EMC Imprint, University of California Santa Barbara, Early Modern Center, 2015-present

Editorial Board, *Shakespeare Studies*, 2011-present

Editorial Board, *The Senses & Society*, 2009-present

Editorial Board, *Borrowers and Lenders: The Journal of Shakespeare and Appropriation*, 2005-present

Editorial Board, *Studies in English Literature*, 2003-present

Editorial Advisory Board, Arden Critical Companions, The Arden Shakespeare, 1999-present

Member, preliminary review committee, American Council of Learned Societies, Post-doctoral fellowship program, fall 2012

Chair, Executive Committee, Shakespeare Division, Modern Language Association, 2011-12

Member, Executive Committee, Shakespeare Division, Modern Language Association, 2008-2012

Member, Delegate Assembly, Modern Language Association, 2007-2009

Member, Committee on Scholarly Editions, Modern Language Association, 2006-2008

Editorial Board, *PMLA*, 2000-2002

Awards Committee, Society for the Study of Early Modern Women, 2000-2002

President, Shakespeare Association of America, 1994-95

Editorial Board, *Shakespeare Quarterly*, 1994-2008

Member for Georgetown University, Central Executive Committee, Folger Institute, Folger Shakespeare Library, 1990-2003

Chair, Admissions Subcommittee, Folger Institute, Folger Shakespeare Library, 1999-2003