

Daniel Fischlin

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Contact, Citizenship, Languages

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Citizenship: Canadian

Languages: English, French, Spanish; Latin and Italian (Reading)

Professional Affiliation

Full Professor/University Research Chair, [School of Theatre, English and Creative Writing \(SOTEC\)](#)

Founder/Graduate Program Coordinator, [Critical Studies in Improvisation MA/PhD Program](#)

General Editor, Duke University Press, [Improvisation, Community, and Social Practice Book Series](#)

General Series Editor, *Shakespeare Made in Canada*, [Oxford UP](#) and [Rock's Mills Press](#)

Co-Founder and Artistic Director, [Silence](#)

Founder and Director, [Canadian Adaptations of Shakespeare Project \(www.canadianshakespeares.ca\)](#)

Education

- 1992 **School of Criticism and Theory**, Dartmouth College, Hanover, N.H.
Stephen Greenblatt: *Demonology and the Ruses of Art*
- 1985-89 **PhD**, English Literature (Renaissance), York University, Toronto
“Beauty in Small Proportions: A Literary Study of Lyrics from English Airs (1596– 1622)”
Directed by: Dr. Richard Hillman and Professor Ian Sowton; External Examiner: Dr. David Klausner, Victoria College, University of Toronto
- 1984 **PhD Program**, English Literature (Renaissance Studies), Cornell University, Ithaca (Full FCAR Scholarship)
- 1981-83 **Master of Arts**, Specific Individual Program in Music and Literature (Renaissance Studies), Concordia University, Montréal
“The Dowland Lute Songs: Studies in Hermetic Form”
Directed by: Dr. Judith S. Herz; External Examiner: Dr. Barbara Rosecrance, Cornell University
- 1976-81 **Bachelor of Fine Arts with Distinction**, Music Performance, Concordia University, Montréal
- 1974-76 **College Diploma (D.E.C.)**, Marianopolis College, Montréal (Dean’s List)

Academic Appointments

- 2001-Present **Full Professor**, School of Theatre, English and Creative Writing (SOTEC), University of Guelph, Canada
- 2018-Present **Graduate Program Founder/Coordinator**, Critical Studies in Improvisation MA/PhD, University of Guelph, Canada
- 2006-2018 **University Research Chair** (7-year term, renewed for five years after peer review), University

- of Guelph, Canada
- 2006-2007 **Seconded to Artistic Director/Co-curator**, Shakespeare Made in Canada Exhibit/Festival
Please note that though this was considered a full secondment I voluntarily taught a Fall 2006 course in SOTEC.
- Feb-May 2003 **Visiting Professorship**, Universidad de Matanzas “Camilo Cienfuegos,” Canadian Studies Centre, Matanzas, Cuba
- 1998-2001 **Associate Professor**, School of Theatre, English and Creative Writing (SOTEC), University of Guelph, Canada
- 1996 **Graduate Faculty Member**, School of Theatre, English and Creative Writing (SOTEC), University of Guelph, Canada
- 1995-1998 **Assistant Professor** (Renaissance/Early Modern Literature and Culture), School of English and Theatre Studies (SOTEC), University of Guelph, Canada
- 1991-1994 **Assistant Professor** (Limited Term Appointment), Department of English Literature, Bishop’s University, Sherbrooke, Quebec, Canada.
- 1989-1981 **Assistant Professor** (Limited Term Appointment), Department of English Literature, Renaissance, Trent University, Canada
- 1987-1988 **Lecturer** (Joint Sessional Appointment), Concordia University, Department of English and Liberal Arts College
- 1984-1988 **Lecturer**, Concordia University, Department of English

Awards

Distinctions

- 2015 Fischlin’s Sanders Portrait research, “Revealing Identities” was chosen as one of five discoveries among 50 innovations from Ontario universities over the last 100 years by the **Council of Ontario Universities’ (COU’s) Research Matters** Campaign:
<http://www.guelphmercury.com/news-story/5525567-university-of-guelph-discoveries-in-running-to-be-named-biggest-research-game-changers-/>.
- 2006-2018 **University Research Chair**
Awarded (July 1—seven-year renewable term; **renewed for five years in 2013**)
- 2001-6 **Premier’s Research Excellence Award (PREA)** \$150,000
For: “Canadian Adaptations of Shakespeare”
- 2005-6 **Presidential Distinguished Professor and Librarian Award**
University of Guelph (Office of the President)
- 2003-4 **Presidential Distinguished Professor and Librarian Award**
University of Guelph (Office of the President)
- 1997 **Lieutenant Governor’s Award for the Arts** \$10,000
For significant increases in private sector support. As fundraising coordinator for the Guelph Jazz Festival, member of the Board of Directors, 1995-97; co-recipient.
- 1992 **Senior Fellowship**, Centre for Reformation and Renaissance Studies, Victoria College,

University of Toronto

Teaching Awards (including nominations)

- 1998 **Distinguished Teaching Award**
OCUFA (Ontario Confederation of University Faculty Associations)
- 1998 **Distinguished Professor Award for Teaching**
University of Guelph Faculty Association (UGFA)
- 1998 **Teaching Excellence Award**
University of Guelph College of Arts
- 1998 **Outstanding University Professor of the Year (Nominated)**
Canadian Professors of the Year Program, Council for the Advancement and Support of Education (CASE) and the Canadian Council for the Advancement of Education
Nominated by the University of Guelph Vice-President Academic (Dr. Iain Campbell)
- 1998 **Teaching Excellence Award (Nominated)**
University of Guelph Central Student Association
- 1994 **Chancellor's Award for Teaching (Nominated)**
Bishop's University

Academic Courses Taught/Designed (Sampling)

1995-Present **University of Guelph, School of Theatre, English and Creative Writing (SOTEC)**

Undergraduate Courses:

- Rebel Musics: Social Justice and Human Rights in Global Popular Music Winter 2005; this class worked with CIDA and Dr. David Mensah's [Northern Empowerment Association](#) in Ghana to donate 35 peanut farms for widows in Northern Ghana (Ghana [including educational support, HIV education, start-up animals, seeds, and tools]).
- Major English Writers
- Honours Critical Practice
- Shakespearean Comedies
- Shakespeare's Others (course pack)
- Shakespearean Contexts (course pack)
- Contemporary Shakespeares
- Canadian Shakespearean Adaptation
- Shakespearean Tragedies
- Milton (course pack)
- Elizabethan Literary Culture: Chastity and Power
- Shakespeare Seminar: Reading Gender/Reading Materialism (course pack)
- Seminar: Medieval and Renaissance Literature - The Sovereignty of Words: King James and the Early Modern Author (course pack)
- Theory Seminar: Responsible for module on New Historicism, Cultural Materialism, and Cultural Studies (1997)
- Seminar: Literature and Social Change

Graduate Courses:

- Graduate Course: Pedagogy Lab: Improvisation and Worldmaking (2018-)
- Graduate Course: Core Concepts in Critical Studies in Improvisation (2018-)
- Graduate Course: Postcolonial Shakespeare (Fall 2015)
- Graduate Course: Multi-Disciplinary Theories and Practices of Improvisation (Winter 2013)
- Graduate Seminar: Theorizing Intercultural Adaptations of Shakespeare
- Graduate Seminar: Poetics and Politics in Elizabethan and Jacobean Literature (1997) (course pack)
- Graduate Seminar: In(ter)ventions of the Other: Early Modern Colonial Encounters (1998)
- Graduate Seminar: Meta-narratives: Historiography and Literary Theory (Spring 2000)
- Graduate Seminar: Writing That Conquers: “New” Worlds, “Ideal” Commonwealths, and Other Colonial Fictions (Fall 2000)
- Graduate Seminar: Interdisciplinary Studies
- Graduate Seminar: Performance and Difference (2011)
- Graduate Seminar: Theorizing Intercultural Adaptations of Shakespeare (2012)
- Graduate Seminar: Improvisation: Theory, Social Practice, and Interdisciplinarity (2013)
- Reading Course: “Theorizing the Musical Practice of Theory: Struggle, Play, and Improvisation in the House of the Triangle” (Joe Sorbara 2012)

Director of 32 Graduate Theory Colloquium papers; second reader on 45 graduate research projects and honours theses; multiple doctoral student advisories.

Feb-May 2003 **Universidad de Matanzas** “Camilo Cienfuegos”, Cuba (Visiting Professor)

Courses in Literary Analysis and Theory; Graduate Supervision with Canadian Studies Centre (multiple students)

1991-1994 **Bishop’s University, Department of English Literature**

Undergraduate:

- Approaches to Fiction
- Approaches to Poetry
- Approaches to Critical Theory
- American Short Story
- English Literary Tradition II
- The History of Literary Criticism
- Contemporary Critical Theory
- The Major Works of Milton (Honours seminar)
- Politics and Poetics in Elizabethan and Jacobean Literature
- Negation Theory (directed reading)
- Creative Workshops: Short Stories/Poetry
- Film Theory Week (organized conjunction with theory course)
- Foucault Reading Group: Technologies of the Self

Graduate:

Director of Honours Theses:

- “Copa de Oro: Recuperating Hope in Ray Bradbury’s *Fahrenheit 451*”
- “The Epistemology of Transgression: Satanic and Promethean Knowledge in Milton and Shelley”

- “From *bildungsroman* to *kunstlerroman* in Canadian Women’s Novels”
- “The Literary Applications of Chaos Theory”
- “Speaking the Unspoken: Language and Reconstruction in *The Bluest Eye*, *Beloved*, and *Jazz*”

Second reader multiple Honours Theses

1989-1981 **Trent University, Department of English (Renaissance)**

Undergraduate:

- Varieties of Heroism
- Renaissance Lyric
- Elizabethan and Jacobean Literature
- Shakespeare; course coordinator
- Honours Shakespeare: “The Problem Plays”
- Renaissance Critical Theory and Practice
- Special Topic: Critical Theory and Shakespeare: The “Problem” Plays and the Sonnets

Creative Writing Workshops: Poetry

1987-1988 **Concordia University, Montréal, Quebec, Canada**

Department of English and Liberal Arts College

Undergraduate:

Art and Aesthetic Experience: Music

1986-1988 **Liberal Arts College**

Undergraduate:

Art and Aesthetic Experience: Music

1984-88 **Department of English**

Undergraduate:

- Introduction to English Literature
- Modern European Literature in Translation

Professional Activities

Research

2003-ongoing **Co-Founder / Co-Editor:** [Critical Studies in Improvisation/Études critiques en improvisation](#)

2014-ongoing Member and Core Researcher; Management and Executive Committees / [International Institute for Critical Studies in Improvisation \(IICSI\)](#)

2004-ongoing **Founder and Director:** [Canadian Adaptations of Shakespeare \(CASP\) Project](#), University of Guelph

At its launch in 2004, The Globe & Mail published [a front page story](#) about the site. Of note, the site published the largest [Online Anthology](#) of Canadian plays that adapt Shakespeare as well as [Spotlight Pages](#) focused on Indigenous Shakespeare, Shakespeare in French Canada, and Shakespeare in Canadian popular culture. The [Shakespeare News](#) RSS feed for the site played an important role in ongoing work on the Sanders Portrait and its provenance, genealogy, and

- cultural contexts; the [Interviews](#) page gathered for the first time an array of major voices in Canadian theatre discussing how Shakespearean adaptations have evolved country-wide.
- 2007-2021 **Chair and Liaison Officer: Legacy Committee, [Sanders Portrait of Shakespeare](#)**
Responsible for liaising between the University of Guelph and portrait owner, dealing with research, storage, and public presentation of the portrait by the University of Guelph, including settling the portrait's transfer to the ROM's special collections after liaison with ROM CEO Josh Basseches.
Media coverage (sampling): "Life and Letters: The Poet's Hand." (Adam Gopnik, *The New Yorker*, April 28 2014); "Canadian Man Said to Own Only Portrait of Shakespeare" (Stacey Aspinall, *The Ontarion*, Dec 6 2013), "Faces of Our Ancestors a Reflection of Ourselves" (Andrew Vowles, *Guelph Mercury*, Dec 5 2013); "[Reputed Shakespeare Portrait Prepares to Strut Upon the World Stage](#)" (James Adams, *The Globe and Mail*, Nov 5 2013); "[Canadian Family to Buy Portrait at Centre of Shakespeare Art Mystery](#)" (James Adams, *The Globe and Mail*, Dec 15 2013); "[Sanders Portrait Sale has Major U of G Connection](#)" (Rob O'Flanagan, *Guelph Mercury*, Dec 16 2013).
- 2016 **Committee Member:** Guelph Jazz Festival Colloquium: "[Improvise Here! Profiles in Practice](#)," September 14-18. Responsible for drafting the CFP, vetting submissions, and final program design.
- 2016 **Co-author:** SSHRC Scholarly Publications Report for Critical Studies in Improvisation/Études critiques en improvisation, 2016.
- 2015 **Contributor:** ICASP Policy Papers as well as editorial contributor in preparing these drafts for eventual publication in *Critical Studies in Improvisation/Études critiques en improvisation*.
- 2015 **Committee Member:** Guelph Jazz Festival Colloquium, "Arts, Improvisation and Well-being." Responsible for drafting the CFP, vetting submissions, and final conference program design.
- 2015 **Negotiator,** for the donation and gift of deed of the "Sullivan Papers" to the University of Guelph Archives and Special collections. This entailed close work with Ross Butler, Director, Gift Planning, representing the interests of Alumni House and Kathryn Harvey, Head of Special Collections at the Library, as well as a trip with both people to Ottawa to secure the collection and transport it back to Guelph. I also assisted Amanda Etches at the Library in drafting the CCPERB (Canadian Cultural Properties Export Review Board) report that assigns a value to the gift. This gift effectively will make the University of Guelph a necessary destination for any scholar working on research related to the Sanders Portrait. The collection entailed some 80 bankers' boxes of documentation and research pertaining to the portrait's genealogy.
- 2015 **Moderator:** Guelph Jazz Festival Colloquium
- 2012-14 **Guelph Site Coordinator:** Improvisation, Community, and Social Practice (ICASP), University of Guelph; SSHRC-funded multi-year MCRI grant
- 2014 **Chair and Member:** Memorial University, IICSI Curriculum Think-Tank, 2014. The work by this group was the first step in moving toward a full committee to develop this key output associated with the IICSI Partnership Grant, namely the development of a graduate program in Critical Studies in Improvisation (launched in 2018).
- 2013-14 **Liaison Editor:** Responsible for Special Issue oversight, Special Issue: "[Cyphers: Hip Hop and Improvisation](#)"; *Critical Studies in Improvisation /Études critiques en improvisation*, edited by

Paul Watkins and Rebecca Caines

- 2009-13 **Chair:** ICASP Reading Group
- 2013 **Colloquium Committee Member:** “[Sound Knowledges: A World Artist Summit.](#)” Guelph Jazz Festival Colloquium. Macdonald Stewart Art Centre, Guelph, Ontario. 4-6 September.
- 2012 **Panel Moderator:** “Transmissions: Performing [with a] Difference”; Guelph Jazz Festival Colloquium
- 2012 **Colloquium Committee Member:** “[Pedagogy and Praxis: Improvisation as Social Justice and Social Responsibility.](#)” Macdonald Stewart Art Centre, Guelph, Ontario. 5-7 September.
- 2011-13 **Member:** Editorial Board; *International Review of Scottish Studies* (IRSS)
- 2011 **Colloquium Committee Member:** “[Sound Practices: Improvisation, Representation, and Intermediality.](#)” Guelph Jazz Festival Colloquium. Macdonald Stewart Centre, Guelph, Ontario. 7-9 September.
- 2011 **Editorial Liaison:** Special Issue: “[Brazilian Improvisations / Improvisações Brasileiras](#)” in *Critical Studies in Improvisation/Études critiques en improvisation* edited by Jason Stanyek
- 2010 **Co-author:** Improvisation, Community, and Social Practice Project (ICASP) Mid-Term SSHRC Report
- 2009-10 **Interim Director** of the MCRI funded Improvisation, Community, and Social Practice Project (ICASP): In 2009 I worked as Interim Director because of Dr. Heble’s heart attack. The project needed an experienced researcher/manager to maintain operations while Dr. Heble recovered.
- 2009-10 **Design Consultant:** ICASP Research Website and Website Editorial Review Board Member
- 2009-10 **Chair:** Improvisation, Community, and Social Practice (ICASP) Archival Committee: responsible for developing and implementing protocols for the [ICASP Research website](#); launch-date 6 September 2010)
- 2004-10 **Editorial Board Member:** [Borrowers and Lenders: The Journal of Shakespearean Appropriation](#) (Winner of the CELJ Best New Journal Award in 2007.)
- 2008-11 **Guelph Site Coordinator:** Improvisation, Community, and Social Practice (ICASP) MCRI; responsible for research activities associated with the Guelph site
- 2008 **Author:** Shakespeare Made in Canada Exhibit and Festival, Project Report (CASP); submitted to President Summerlee
- 2007 **Executive Committee Member:** MCRI, Improvisation, Community, and Social Practice (operations, financial oversight, ethics board approvals, project management, hiring, etc.)
- 2004-7 **Consulting Editor/Member, Editorial Board Member:** [Broadview Anthology of British Literature](#)
- 2005-7 **Artistic Director/Co-curator:** Shakespeare – Made in Canada Exhibit Macdonald Stewart Art Gallery, Guelph, Ontario (based on my ongoing research on Canadian adaptations of Shakespeare)
- 2006-7 **Developer:** US Patent application for ‘Speare: The Literacy Arcade Game’
Responsible for writing and submitting the Patent Application to the US Patent Office; worked in consultation with the University of Guelph Business Development Office to create the Invention Disclosure Form that led to the creation of the actual Patent submission document. Based on research done in CASP on literacy, Shakespeare, and videogaming.

- 2006 **MCRI Application Team Committee Member:** Improvisation, Community, and Social Practice (ICASP); one of the 4 people who made the successful final MCRI pitch to SSHRC in Ottawa at the end of the selection process (of 92 applicants 2 were successful in that round based on the competitive interviews).
- 1989-99 Associate Editor (1994-99), Assistant Editor: *Lute Society of America Quarterly*
- 1998 **Colloquium Co-organizer:** “Cultures and Diaspora: African Canadian Writing and Performance” (University of Guelph, 23 January)
- 1991 **Chair:** Special Session, “Negation Theory”; ACCUTE, Learned Societies Conference, Queen’s University
- 1990 **Chair:** Special Session, “Words and Music”; ACCUTE, Learned Societies Conference, University of Victoria

Peer Evaluation, Adjudication, Advisory, Hiring

- 2021-22 **Mentor:** [Humanities, Arts, Science, and Technology Alliance and Collaboratory \(HASTAC\)](#), Jemma Llewellyn, Doctoral student in CSI
- 2016 **Peer Reviewer:** President’s and Chancellors’ Scholarships Awards, University of Guelph.
- 2015 **External Reviewer:** National Endowment for the Humanities (NEH); American Council of Learned Societies (ACLS)
- 2015 **External Program Reviewer:** Programmes d’études anglaises (B.A. en littératures de langues anglaises et françaises, B.A., M.A. et PhD. en études anglaises), de l’Université de Montréal (12.24.2015). The multi-month review process entailed reading documentation provided by the program and senior administration, a two-day site visit with the other reviewer (Dr. Angela Esterhammer, University of Toronto), and the writing of a detailed report. 2015.
- 2015 **Member:** International Institute for Critical Studies in Improvisation (IICSI) Project Manager HR Hiring Committee.
- 2009-14 **Hiring Committee Member:** ICASP GRAs (multiple positions awarded)
- 2014 **External Reviewer:** Tenure and Promotion: English Program, Hudson Strode Program University of Alabama
- 2013 **HR Performance Review Committee Member:** Improvisation, Community, and Social Practice (ICASP)
- 2013 **External Reviewer:** Tenure and Promotion: English Department, Memorial University of Newfoundland
- 2011-13 **Member:** SSHRC Bombardier MA Fellowship Adjudication Committee
- 2009-10 **External Reviewer:** Tenure and Promotion: English Literature, University of Victoria
- 2009 **Hiring Committee Member:** Improvisation, Community, and Social Practice (ICASP) Website Coordinator
- 2009 **Hiring Committee Member:** Improvisation, Community, and Social Practice (ICASP) Digital Media Editor
- 2009 **Committee Member:** ICASP Human Resources Personal Review
- 2007 **Nominating Committee Member:** Dr. William Winegard for the Lincoln Alexander Medal of

- Distinguished Service
- 2007 **Adjudicator:** Trudeau Foundation Doctoral Fellowships Awards Review Committee
- 2007 **Nominating Committee Member:** Dr. William Winegard for the Ontario Medal for Good Citizenship
- 2005-7 **Chair and member:** Planning/Steering Committee/Program Design: Shakespeare – Made in Canada Festival (University of Guelph // Macdonald Stewart Art Gallery. Included numerous talks at high schools and to community groups, radio and TV interviews, gallery tours, fund-raising events, campus days, pedagogical presentations, community displays, and liaison.
- 2005/2007 **Adjudicator:** Trudeau Foundation Doctoral Fellowships Awards File Review Committee
- 1998 **External Assessor** for promotions from Associate to Professor (Department of English, York University, Department of English, University of Saskatchewan)
- 1989-present **External Reviewer:** multiple presses, scholarly organizations, and journals (including various Canadian and American university presses, Canadian Federation of Humanities, OGS, FCAR, SSHRCC, and so forth). Presses include Duke University Press, Oxford University Press, Routledge, Columbia University Press, among others. Journals include, among others, *Essays in Theatre, Literature and History*, *Theatre Research in Canada*, *Semiotic Inquiry*, *Mosaic*, *Journal of the Royal Musical Association*, *Critical Studies in Improvisation*, *British Journal of Canadian Studies*, *Borrowers and Lenders*, *Shakespeare Bulletin*, *Literature Compass*, *Journal of the Royal Musical Association*, *MELUS*, *Sixteenth Century Journal*.
- 1988 **Editorial Assistant:** *General Philosophy: Ethics: The Right and the Good* vol. 8 by Dr. Mario Bunge (Reidel, 1989), McGill University

Community

- 2022/2023 **Curator/Artistic Director:** [Keep Hope Alive Festival of New, Experimental, and Improvised Musics](#) (Silence, Guelph)
- 2013-ongoing **Co-founder, Board Member, Artistic Director:** [Silence: Guelph's Portal for Adventurous New Sound Events](#) (an incorporated not-for-profit with charitable status responsible for artistic and fiscal management of the space along with Board members Bob Harris, founder and CEO of the Peer Group and Alan Armstrong, Founder and CEO of Eigenworks)
- 2016 **Committee Member:** Guelph Jazz Festival Colloquium: "Improvise Here! Profiles in Practice," September 14-18. Responsible for drafting the CFP, vetting submissions, and final program design.
- 2015 **MC,** Guelph Jazz Festival
- 2015-2016 **Community Committee Member:** arts and community centered organizations in Guelph co-sponsored committee to develop diversity and anti-racism programming and board membership policy for Guelph (chaired by Elwood Jimmy of the Musagetes Foundation, with membership including Marva Wisdom, Elizabeth Jackson, and myself as Artistic Director of Silence).
- 2014-18 **Advisory Committee Member:** [McMichael Group of Seven Guitar Project](#) (celebrating the gallery's 50th anniversary and the 150th anniversary of Canada). Advisory Steering Committee member 2014-15. The project brought together seven of Canada's greatest luthiers and the

Group of Seven and involved not only a major new exhibit (2017) but also a film and multiple performances.

- 2014-ongoing **Artistic Director/Chair of Curation Committee:** [Silence](#). Responsible for all programming decisions in the space.
- 2012 **Interviewer:** Tom Magill and Jessica Riley on Freire, Theatre of the Oppressed, and Prison Rights; CFRU 93.3 FM, University of Guelph, Guelph, Ontario
- 2011 **Speaker:** Book Launch and Public Presentation (with Martha Nandorfy): *Community of Rights • The Rights of Community*. Macdonald Stewart Art Centre, Guelph, Ontario.
- 2009-10 **Member of Advisory Board:** Management of the Sanders Portrait
- 2006-9 **Advisory Consultant/Multiple Interviewee:** “Battle of the Wills” (film, dir. Anne Henderson, Arcady Films); pre-sold to Bravo and multiple other international; television and streaming networks; premiered December 2008.)
- 2006-7 **Interviewee:** Numerous radio and TV interviews regarding the *Shakespeare Made in Canada Festival* and launch of ‘*Speare*
- 2006 **Presenter:** Arts Showcase (President’s Luncheon, University of Guelph). A full multi-media display of CASP’s ongoing work and lead-up to the *Shakespeare Made in Canada Festival*
- 2006 **Co-organizer/Animator:** Workshop Performance, *Death of a Chief*, Native Earth Performing Arts, Macdonald Stewart Art Centre, 25 October
- 2006 **Presenter:** Sanders Portrait Research, Dr. Alastair Glass (Deputy Minister, Ministry of Research and Innovation)
- 1998 **Founder:** Minus Three Reading Group: A writer’s workshop for undergraduates and community members on writing and publishing speculative fiction

University Activities

- 2013-18 **Chair,** Ph.D. Program Steering Committee (re: [Critical Studies in Improvisation](#) graduate Program; unanimously approved by Senate and Provincially Approved for launch in 2018
- 2015-17 **Member:** SOTEC Graduate Committee.
- 2009-2015 **Graduate Placement Officer (SOTEC):** provides a graduate student service that includes designing and presenting professionalization seminars and compiling information and supporting graduate students seeking academic positions, publication opportunities, etc.
- 2014-16 **Presenter:** Office of Graduate Studies presentation on SSHRC scholarship competitions for incoming students across all arts and humanities disciplines.
- 2014 **Member:** URC/CRC Validation Committee (chaired by Dr. Anthony Clarke): CRC Renewal Tier 1 and Tier 2 appointments.
- 2009-13 **Member:** SOTEC Website Committee (responsible for complete re-design of the SOTEC site, including SOTEC Spotlight)
- 2009-12 **Member:** IT Based Research/Resource Sharing Group/College of Arts
- 2012 **Advisor:** Teaching Support Services (TSS) and Library initiative on Sustaining Digital Scholarship University of Guelph, Guelph, Ontario
- 2012 **Member:** Better Planet Project Internal Community Committee and **Video Contributor** (chaired

- by President Alastair Summerlee)
- 2009-18 **Advisor/Mentor:** COA/Office of Research SSHRC Mentoring Program (multiple applications reviewed/edited)
- 2009-11 **Member:** Information Technology Committee
- 2013 **Presenter:** Graduate Professionalization Seminars “Publishing for Journals,” 27 March
- 2012-14 **Member:** Grad Committee, SOTEC
- 2009-10 **Member:** Visioning Focus Group Committee, College of Arts
- 2008-10 Graduate Placement Officer, SOTEC
- 2005-8 **Advisor:** COA/Office of Research SSHRC Mentoring Program (multiple applications reviewed/edited)
- 2007 Acting Director, SOTEC
- 2007 **Committee Member:** IT Projects in Humanities, University of Guelph
- 2006-7 **Member:** Tenure and Promotion Committee, SOTEC
- 2006-08 **Orientation activity leader:** (various public facing activities for undergraduates)
- 2006 **Member** of the lecture/seminar split committee for SOTEC; conducted a faculty and student survey of ongoing curricular practices for purposes of departmental evaluation
- 2006 **Member:** IT Based Research/Resource Sharing Group/College of Arts
- 2003-6 **Advisor:** SSHRCC Counseling with applicants from College of Arts
- 2005 **Presenter:** First Year Seminar assessment presentation
- 2005 **Presenter:** New Faculty Orientation, Special Panel on Research
- 2004-5 **Co-author:** Memorandum of Understanding Partnership Agreement signed between the University of Guelph, the Canadian Adaptations of Shakespeare Project, and the Stratford Festival.
- 2004 **Member:** Human Resources Review Committee included meeting with Marc Renaud, president of SSHRCC re. CASP project and College of Arts research activities (6 October 2004); meeting with MP Brenda Chamberlain (and tour of CASP offices) to highlight research activities and achievements of the university community (18 May 2004). Hosted by President Summerlee.
- 2004 **Member:** CRC Advisory Committee, University of Guelph
- 2004 **Member:** Hiring Committee, Media Studies Position
- 2003-06 **Presenter:** Professional Development Seminar, “OGS and SSHRCC Grant Writing” for SOTEC graduate students.
- 2003-4 **Member,** Tenure and Promotion Committee, SOTEC
- 2001-4 **Director,** Joint PhD Program in Literary Studies/Theatre Studies in English (University of Guelph and Wilfrid Laurier University) (Three-year term)
- 2003 **Member,** Eighteenth Century Hiring Committee
- 2002 **Member,** CLA Hiring Committee
- 2000-2002 **Graduate Coordinator;** School of Literature and Performance Studies in English
- 2000 **Chair:** OGS and SSHRCC Internal Assessment and Ranking committee, University of Guelph

2000	Chair and Joint PhD Committee Member: (responsible for OCGS response to assessors' reports)
1996-2001	Chair, Ph.D. Program Steering Committee (re: Joint English Ph.D. Program with Wilfrid Laurier University), School of Literatures and Performance Studies in English, University of Guelph; unanimously approved by both Senates and Provincially Approved for launch in 2001
1998	Committee Member and co-author: reevaluation of hiring procedures in English and Theatre studies; report submitted (December; co-written with Alan Filewod)
1998	Member, Department Hiring Committee, School of Literatures and Performance Studies in English, University of Guelph
1998	Member, Tenure and Promotion Committee, School of Literatures and Performance Studies in English, University of Guelph
1997-98	Chair, Cultural Studies Publications committee, University of Guelph
1995-98	Member, Department Curriculum Committee, School of Literatures and Performance Studies in English, University of Guelph
1995	Member, College of Arts Restructuring Committee, University of Guelph
1993	Member, Creative Arts Board, Bishop's University
1992-93	Chair, University Speakers' Committee, Bishop's University
1992-93	Chair, Humanities Lecture Series, Bishop's University
1992-93	Member, Faculty Appeals Committee, Bishop's University
1992	Final's judge, Vanier Cup Debating Tournament, Bishop's University
1991-92	Member, Curriculum Committee, Department of English, Bishop's University
1990-91	Chair, Stratford Lecture Series, Trent University
1987-88	Member, Library Committee, Concordia University

Funding History

2022	Ontario Arts Council Presenter Award	\$12,000
2018	Guelph Community Wellbeing Grant For: Silence <i>Primary grant writer and conceptor on behalf of Silence.</i>	\$5,000
2018	Canada Summer Jobs For: Silence <i>Primary grant writer and conceptor on behalf of Silence.</i>	\$6,720
2018	City of Guelph Destination Animation Partnership Fund For: Silence <i>Capital grant. Primary grant writer and conceptor on behalf of Silence.</i>	\$1,200
2018	Ontario Trillium Foundation For: Silence <i>Capital grant. Primary grant writer and conceptor on behalf of Silence.</i>	\$45,400
2018	Ontario Arts Council – Presenter / Producer Grants For: Silence Presents	\$8,160

	<i>Primary grant writer and conceptor on behalf of Silence.</i>	
2017	Guelph Community Foundation Grant For: The Crossings Project <i>Primary grant writer and conceptor on behalf of Silence.</i>	\$5,000
2017	Canada Council for the Arts – Explore and Create Program For: The Crossings Project: Exile, Exodus, and Transformation <i>Lead conceptor. Grant was applied to by the Silence Collective, in partnership with Guelph Black Heritage Society. The Crossings Project explores how the aural arts were integral to the exodus and fugitive story of abducted Africans during the Atlantic Slave Trade, from approximately 1526 to 1867.</i>	\$50,000
2017	Canada Council for the Arts – Explore and Create Program For: When You Were Gone: The Poetry of Thomas King <i>Primary grant writer and conceptor on behalf of Silence.</i>	\$15,500
2017	Guelph Community Well Being Grant For: Silence	\$5,000
2016	Canada Council New Music Program For: “When You Were Gone,” (a collaboration between local improvisers, author Tom King, and composer Barbara Monk-Feldman), with Silence	\$11,000
2015	Canada Council for the Arts – Molson Prize Nominated for the 2016 Molson Prize	
2015	OAC Presenter Award For: Silence	\$7,500
2015	Guelph Community Well Being Grant For: Silence	\$5,000
2015	OAC Presenter/Producer Grant For: Silence	\$5,300
2014	Co-author, SSHRC Aid to Scholarly Publications Award For: Critical Studies in Improvisation/Études critiques en improvisation, 2014-17	\$50,400
2014	Guelph Community Well Being Grant For: Silence	\$5,000
2013	ASPP Grant Support for: publication of <i>Outerspeares</i> book (with University of Toronto Press)	\$8,000
2013	President’s Office Grant For: Sanders Portrait Research and Conference (held Nov. 2013)	\$75,000
2013	SSHRC Partnership Fund Grant For: International Institute for Critical Studies in Improvisation: a partnered research institute; Co-investigator and conceptor (with Ajay Heble, Principal Investigator) <i>Includes an additional \$3.2 million in partnership funding associated with this grant. This application was ranked first in the country by SSHRC peer reviewers.</i>	\$2,500,000
2012	SSHRC Partnership Grant, Letter of Intent For: International Institute for Critical Studies in Improvisation: a partnered research institute;	\$20,000

	Co-investigator (with Ajay Heble, Principal Investigator)	
2012-13	Office of the Dean, College of Arts, University of Guelph For: CASP Database, upgrade to MySQL Platform	\$6,000
2012	Office of Research, University of Guelph Support for: Oxford UP Shakespeare Made in Canada Series	\$3,000
2011	SSHRC Aid to Scholarly Journals Grant For: ICASP's "Critical Studies in Improvisation/Études Critiques en Improvisation"; co-authored with Ajay Heble	\$35,400
2010	SSHRC Digital Knowledge Synthesis Grant Co-investigator (with Susan Brown)	\$25,000
2009	City of Toronto Incubate Grant (co-winner) For: development of intercultural project in Mali and Cuba with the Woodchoppers Association	\$10,000
2007	SSHRC MCRI Grant For: "Improvisation, Community, and Social Practice" Project Co-investigator (with Ajay Heble, Principal Investigator) <i>Total value of grant with partnerships in place was over \$5 million. Please note that this award was in part based on the two books that Dr. Heble and I have co-edited as well as on extensive and ongoing work we've conducted as both musicians and researchers together. Both Dr. Heble and I were part of the four-person team that did the final MCRI interview as part of the competitive process that saw (of 92 applications) 2 multi-million-dollar grants awarded.</i>	\$2,500,000
2006	Guelph Rotarian Literacy Committee For: 'Speare: The Literacy Arcade Game (final research and development)	\$10,000
2005	SSHRC MCRI Grant - Letter of Intent For: Improvisation, Community, and Social Practice (ICASP) Project (University of Guelph); Co-investigator (with Ajay Heble, Principal Investigator)	\$20,000
2005-8	SSHRC Standard Research Grant For: "Canadian Adaptations of Shakespeare"	\$163,039
2002	SSHRC Standard Research Grant For: "Canadian Adaptations of Shakespeare"	\$89,717
2002	Internal SSHRC Grant for 2001 A4 SSHRC Status Office of the Vice-President Research, University of Guelph	\$10,000
2001-6	Premier's Research Excellence Award (PREA) For: "Canadian Adaptations of Shakespeare"	\$150,000
2000	SSHRC General Research Grant (University of Guelph) For: James VI and I: A Literary Biography	\$5,000
1998-99	SSHRC Research Development Initiatives For: "Improvisation, Collaboration, and Communities in Dialogue" Co-Investigator (with Ajay Heble, Principal Investigator)	\$63,000
1998	SSHRC General Research Grant (University of Guelph) For: "Nation and Adaptation: Shakespeare Made Canadian"	\$3,500
1998	SSHRC Conference Travel Grant (University of Guelph)	\$630

For: 9th International Conference on Medieval and Renaissance Scottish Language and Literature, Univ. of St. Andrews

1998	Various Award Nominations	
	For: <i>In Small Proportions: A Poetics of the English Ayre, 1596-1622</i> (Detroit, MI: Wayne State UP, 1998).	
	ACLA Harold Levin Prize, the Roland A. Bainton Prize (AHA), the MLA First Book Prize, the Phyllis Goodhart Gordon Book Prize (RSA), the British Council Prize in the Humanities, and the Greenberg Prize (AMS).	
1998	Undergraduate Research Assistant Award (URA)	\$6,000
1998	University of Guelph Self-funded Research Grant	\$6,500
1997	Lieutenant Governor's Award for the Arts	\$10,000
	For significant increases in private sector support.	
	As fundraising coordinator for the Guelph Jazz Festival, member of the Board of Directors, 1995-97; co-recipient.	
1997	University of Guelph Self-funded Research Grant	\$5,000
1995	Faculty Grant, University of Guelph	\$8,500 ('96)
	For: <i>In Small Proportions: A Poetics of the English Ayre Project</i>	\$5,500 ('98)
1995	SSHRC Conference Travel Grant (University of Guelph)	\$700
	For: 8th International Conference on Medieval and Renaissance Scottish Language and Literature, Oxford University	
1995	SSHRC General Research Grant (University of Guelph)	\$3,000
	For: <i>James I: The True Law of Free Monarchies and Basilikon Doron</i> book	
1995	Development Grant, Telefilm Canada	\$5,000
	Galeano doc. seed money in association with Productions Multi-Monde	
1994	Publications Committee Award, Bishop's University	\$1,500
	For: <i>Negation, Critical Theory, and Postmodern Textuality</i>	
1993-94	Senate Research Committee Awards, Bishop's University	\$3,000
	For: <i>James I: The True Law of Free Monarchies and Basilikon Doron</i> and <i>Negation, Critical Theory, and Postmodern Textuality</i>)	
1992	Scholarship, Dartmouth School of Criticism and Theory	\$3,000
1990-91	SSHRC General Research Grant, Trent University	\$1,500
	For: Iconographical and Literary Database Formation [1400-1633]: Instrumental and Literary Symbols of the Renaissance and Baroque (\$1500)	
1986-87	Associate Fellow (Dante Seminar) Lonergan College, Concordia University	\$1,500
1984-87	SSHRC Doctoral Fellowship	\$12,000/per annum
1984	York University Research Assistantship ; directed by Dr. Barry Olshen	\$4,500
1983-84	FCAR Doctoral Fellowship, Government of Québec	\$30,000
	(full scholarship support to attend Cornell University doctoral program in English)	
1982-83	Concordia University Research Assistantship	\$2,500
	Directed by Dr. C. Shaw, preparation of an edition of Aston B. Cockain's <i>The Obstinate Lady</i> for	

	Stephen Orgel's Renaissance Drama series.	
1982-83	Concordia University Graduate Fellowship	\$12,000
1981	Guitar Class Scholarship, Banff School of Fine Arts	\$1,200

Books

Published or Forthcoming

2025	<i>Somewhere Else, Not Here: A Poetics of Improvisation</i> . (In progress; Duke UP; final book in Duke UP Series "Improvisation, Community, and Social Practice." (Daniel Fischlin, Series General Editor).
2025	<i>The Last Story You Will Never Hear/Worldmaking at the End: Eduardo Galeano's Late Works</i> . Co-authored with Martha Nandorfy. In progress.
2024	<i>The Improviser's Classroom: Pedagogies for Cocreative Worldmaking</i> . Co-edited by Daniel Fischlin and Mark Lomanno. Philadelphia, PA: Temple University Press. 386 pp.
2021	<i>Sound Changes: Improvisation and Transcultural Difference</i> . Co-edited with Eric Porter. Ann Arbor: University of Michigan Press. 271 + xvi pp.
2021	<i>Rebel Musics: Human Rights, Resistant Sounds, and the Politics of Music</i> . Volume Two. Co-edited with Ajay Heble. Montreal/Boston/London: Black Rose Books. 2020. Paperback: 9781551646978; Hardcover: 9781551646992; 275 pp.
2020	<i>Playing for Keeps: Improvisation in the Aftermath</i> . Co-edited with Eric Porter. Durham, NC: Duke University Press. Duke Series "Improvisation, Community, and Social Practice." (Daniel Fischlin, Series General Editor). 336 pp. Reviewed in: All About Jazz (by Ian Patterson); <i>The Wire</i> (by Phil England); <i>Choice</i> ; <i>Herri</i> #4 (by Lindelwa Dalamba; published by the <i>Africa Open: Institute for Music, Research and Innovation</i> ; Current Musicology (by Mike Ford); also reviewed in <i>Choice</i> and <i>Jazz Perspectives</i> , among others.
2019	<i>Shakespeare's London: Nick Craine After Wenceslaus Hollar</i> . Toronto: Nick Craine Editions. (co-published with Nick Craine).
2019	<i>Shakespeare Made in Canada: Hamlet, Macbeth, and A Midsummer Night's Dream</i> . Ed. Rock's Mills Press. Rock's Mills Press Series "Shakespeare Made in Canada." (Daniel Fischlin, Series General Editor). Special limited, hardcover edition. 431 + clvi pp.
2017	<i>The Tempest</i> . Edited and introduced by Daniel Fischlin with a preface by Daniel David Moses. Rock's Mills Press Series "Shakespeare Made in Canada." (Daniel Fischlin, Series General Editor).
2017	<i>Romeo and Juliet</i> . Revised edition with an introduction by Jill L. Levinson, edited and with notes by Daniel Fischlin, and preface by Sky Gilbert. Rock's Mills Press Series "Shakespeare Made in Canada." (Daniel Fischlin, Series General Editor).
2016	<i>Macbeth by William Shakespeare</i> . Edited and introduced by Daniel Fischlin with a Foreword by Judith Thompson. Rock's Mills Press Series "Shakespeare Made in Canada." (Daniel Fischlin, Series General Editor).
2014	<i>OuterSpeares: Shakespeare, Intermedia, and the Limits of Adaptation</i> . Edited by Daniel Fischlin. Toronto: University of Toronto Press. 416 pp. + 14 images. ISBN

- 9781442647855/9781442615939.
- 2014 *Hamlet by William Shakespeare*. Edited and introduced by Daniel Fischlin, Foreword by Paul Gross. Rock's Mills Press Series "Shakespeare Made in Canada." (Daniel Fischlin, General Editor).
- 2014 *A Midsummer night's Dream by William Shakespeare*. Edited by Daniel Fischlin, with an Introduction by Andrew Bretz, Foreword by Martha Burns. Rock's Mills Press Series "Shakespeare Made in Canada." (Daniel Fischlin, General Editor) 2013. *The Tempest by William Shakespeare*. Edited and introduced by Daniel Fischlin, Foreword by Daniel David Moses. Oxford University Press. Oxford Series "Shakespeare Made in Canada." (Daniel Fischlin, General Editor). 132 pp. + x illustrations.
- 2013 *Romeo and Juliet by William Shakespeare*. Edited by Daniel Fischlin, Introduction by Jill Levenson, and Foreword by Sky Gilbert. Oxford University Press. Oxford Series "Shakespeare Made in Canada." (Daniel Fischlin, General Editor). 172 pp.+ x illustrations.
- 2013 [*The Fierce Urgency of Now: Improvisation, Rights, and the Ethics of Cocreation*](#). Co-authored with Ajay Heble and George Lipsitz. Durham, NC: Duke University Press. Duke Series "Improvisation, Community and Social Practice." (Daniel Fischlin, Series Editor). 328 pp. ISBN 978-0-8223-5464-2/978-0-8223-5478-9. Reviewed and promoted in a number of places including *State News Service* <[Link](#)>, *The Wire* (Brian Morton, Issue 358, Dec 2013), *Journal of Popular Music Studies* (Jason Robinson, Volume 26.1, 2014); *The Times Literary Supplement* (Lou Glandfield, Sep 20 2013).
- 2011 *The Community of Rights • The Rights of Community*. Co-authored with Martha Nandorfy (co-authors). New Delhi: Oxford University Press. 328 + xiv. Reviewed in multiple publications, including: Ruchi Shree. "Book Review: *The Community of Rights, the Rights of Community*." *Social Change* 43.1 (2013): 125-147.
- 2011 *The Community of Rights • The Rights of Community*. Co-authored with Martha Nandorfy (co-authors), Montreal: Black Rose Books. 328 + xiv. ISBN 978-1-55164-361-8/978-1-55164-368-7.
- 2011 *The Community of Rights • The Rights of Community*. Co-authored with Martha Nandorfy (co-authors). Foreword by Upendra Baxi. eBook Version / Kindle Edition. ISBN 978-1-55164-363-2.
- 2007 *A Concise Guide to Global Human Rights*. Co-authored with Martha Nandorfy. New Delhi: Oxford University Press. (Hardcover). ISBN: 978-019-568928-0. 268 pp. + 18 illustrations. Paperback Reprint. New Delhi: Oxford UP, 2012.
- 2007 *The Interactive Folio and Study Guide: Romeo and Juliet*. Editor and conceptor. Canadian Adaptations of Shakespeare Project. The most interactive, multimedia, and complete edition of the play and its sources and spin-offs ever published. Note that this was converted and adapted to an app. available through iTunes then discontinued.
- 2007 *Shakespeare Made in Canada: Contemporary Canadian Adaptations in Theatre, Pop Media and Visual Arts*. Co-edited with Judith Nasby. Guelph: Macdonald Stewart Art Centre. ISBN 0-920810-80-2. 150 pp. +60 illustrations.
- 2006 *A Concise Guide to Global Human Rights*. Co-authored with Martha Nandorfy. Montreal: Black Rose Books. (Hardcover and Softcover). ISBN: 1-55164-294-8. 268 pp. + 18 illustrations.
- 2004 [*The Other Side of Nowhere: Jazz, Improvisation, and Communities in Dialogue*](#). Co-edited with Ajay Heble. Middletown, CT: Wesleyan University Press. Wesleyan Music/Culture Series. ISBN

- 0-8195-6682-9. 439 + xvi pp.
- 2003 *Rebel Musics: Human Rights, Resistant Sounds, and the Politics of Music Making*. Co-edited with Ajay Heble. Montreal: Black Rose Books. ISBN 1-55164-230-1. 254 pp.+ 33 illustrations.
- 2002 *Eduardo Galeano: Through the Looking Glass*. Co-authored with Martha Nandorfy; Montreal: Black Rose Books. ISBN 1 55164 178 X. 434 pp. + x +40 illustrations. Published in conjunction with the Institute of Policy Alternatives of Montréal (IPAM).
- 2002 *Royal Subjects: Essays on the Writings of James (VI)I*. Co-edited with Mark Fortier. With a Foreword by Kevin Sharpe. Detroit, MI: Wayne State University Press. ISBN 0 8143 2877 6. 543 pp. + 21 illustrations.
- 2000 *Adaptations of Shakespeare: A Critical Anthology of Plays from the 17th Century to the Present*. Co-edited with Mark Fortier. London: Routledge. ISBN 0 415 19894 1. 320 pp. + vi. + 8 illustrations.
- 1998 *In Small Proportions: A Poetics of the English Ayre, 1596-1622*. Wayne State University Press. ISBN 0-8143-2693-5. 404 pp., 25 illustrations + 10 musical examples. Nominated for, among others: the ACLA Harry Levin Prize; the Roland A. Bainton Prize (AHA); the First Book Prize (MLA); the Phyllis Goodhart Gordan Book Prize (RSA); the British Council Prize in the Humanities; and the Greenberg Prize (AMS).
- 1997 *The Work of Opera: Genre, Nationhood, and Sexual Difference*. Co-edited with Richard Dellamora. New York, NY: Columbia University Press. ISBN 0-231-10945-8. 350 pp. + xi. 10 photos; 15 musical examples.
- 1996 *James I: The True Law of Free Monarchies and Basilikon Doron*. Introduced, annotated, and co-edited with Mark Fortier. *Tudor and Stuart Text Series*. Toronto: Centre for Reformation and Renaissance Studies. ISBN 0-9697512-6-5. 181 pp. + 7 illustrations.
- 1994 *Negation, Critical Theory, and Postmodern Textuality*. (Editor). Dordrecht: Kluwer. ISBN 0-7923-2833-7. 331 pp. + xi. 5 illustrations.

In Development

Once We Were Human. (In progress poetry manuscript, set to be completed and submitted in 2025).

“Look Here Upon This Picture”: *Unveiling the Mystery of the Sander’s Portrait*, Fischlin, Daniel (based on the international conference at the Munk Centre I organized in 2013; University of Toronto Press).

Writing Rights: Interdisciplinarity and Emergent Rights Discourses: A Reader (part 4 of a series on human rights, social justice, and literature co-edited/authored with Martha Nandorfy)

Rewriting the Americas: Storytelling, Rights, and the Ethics of Literary Production (part 5 of a series of books on human rights, social justice, and literature co-edited/authored with Martha Nandorfy)

Globalized Shakespeare and Multi-modal Literacies (in progress: an edited book that addresses globalized economies of media literacy via the Shakespeare effect)

The Sovereignty of Words: James VI and I, Monarchic Self-Fashioning, and the Politics of Uncertainty in Early Modern England (in progress; a book-length study of the relations between

early modern monarchic power and different forms of textuality; final chapters to complete; several chapters already published as independent studies).

Warology (a completed poetry manuscript/book that is in the process of being submitted to presses with work going on to convert some of it into a multimedia improvisational music composition and CD project)

Book Series' General Editor (In Progress)

2013-present **General Editor**. *Shakespeare Made in Canada*. A re-edition of Shakespeare's plays edited and introduced from a specifically Canadian scholarly perspective. [Oxford University Press](#) / [Rock's Mills Press](#).

Current Titles:

2013. *The Tempest by William Shakespeare*. Edited and introduced by Daniel Fischlin with a Foreword by Daniel David Moses. Oxford University Press. Oxford Series "Shakespeare Made in Canada." (Daniel Fischlin, General Editor). 132 pp. + x illustrations.

2013. *Romeo and Juliet by William Shakespeare*. Edited by Daniel Fischlin, with an introduction by Jill Levenson, and a Foreword by Sky Gilbert. Oxford University Press. Oxford Series "Shakespeare Made in Canada." (Daniel Fischlin, General Editor). 172 pp. + x illustrations

2014. *Hamlet by William Shakespeare*. Edited and introduced by Daniel Fischlin with a Foreword by Paul Gross.

2014. *A Midsummer night's Dream by William Shakespeare*. Edited by Daniel Fischlin, with an Introduction by Andrew Bretz and a Foreword by Martha Burns.

2016. *Macbeth by William Shakespeare*. Edited and introduced by Daniel Fischlin with a Foreword by Judith Thompson. Rock's Mills Press Series "Shakespeare Made in Canada." (Daniel Fischlin, Series General Editor).

2017. *The Tempest*. Edited and introduced by Daniel Fischlin with a preface by Daniel David Moses. Rock's Mills Press Series "Shakespeare Made in Canada." (Daniel Fischlin, Series General Editor).

2017. *Romeo and Juliet*. Revised edition with an introduction by Jill L. Levinson, edited and with notes by Daniel Fischlin, and preface by Sky Gilbert. Rock's Mills Press Series "Shakespeare Made in Canada." (Daniel Fischlin, Series General Editor).

2019. *Shakespeare Made in Canada: Hamlet, Macbeth, and A Midsummer Night's Dream*. (Daniel Fischlin, Series General Editor). Rock's Mills Press. Special limited, hardcover edition.

Media Coverage (among others): "The Poet's Hand" by Adam Gopnik ([The New Yorker](#), April 28, 2014); "OUP Offers Shakespeare Series with a Canadian Twist." ([Quill and Quire](#), Nov 2013); "Reinventing the Bard: Shakespeare in Canada and Quebec" ([Literary Review of Canada](#), October 2014).

2013-present **General Editor**. [Improvisation, Community, and Social Practice Series](#). Duke University Press. This is a planned six-book series that is associated with the MCRI and Partnership Fund grants (Improvisation, Community, and Social Practice and the International Institute for Critical

Studies in Improvisation [ICASP]).

Current Titles:

2013. *People Get Ready: The Future of Jazz is Now!* Eds. Ajay Heble and Rob Wallace. Durham, NC: Duke University Press

2013. *The Fierce Urgency of Now: Improvisation, Rights, and the Ethics of Cocreation*. Co-authored by Daniel Fischlin, Ajay Heble, and George Lipsitz. Durham, NC: Duke University Press.

2016. *Negotiated Moments: Improvisation, Representation, and Subjectivity*. Eds. Gillian Siddall and Ellen Waterman. Durham, NC: Duke University Press.

2017. *Improvisation and Social Aesthetics*. Eds. Georgina Born, Eric Lewis, and Will Straw. Durham, NC: Duke University Press.

2020. *Playing for Keeps: Improvisation in the Aftermath*. Eds. Daniel Fischlin and Eric Porter. Durham, NC: Duke University Press.

Essays in Books, Journals, Conference Proceedings, Including Review Essays (sampling and does not include extensive publication on the CASP website)

- 2025 "Foreword." Ben Price. "Wouldn't You Say": *Essays on Environment and Community*. (Forthcoming book published by Community Environmental Legal Defense Fund, Mercersburg, Penn.; CELDF).
- 2024 "Worldmaking Pedagogies: Improvisation as Learning / Learning as Improvisation." *The Improviser's Classroom: Pedagogies for Cocreative Worldmaking*. Eds. Daniel Fischlin and Mark Lomanno. Temple University Press (Insubordinate Spaces Series ed. By George Lipsitz):3-48.
- 2024 "Seeding/Ceding Ground: An Editors' Note on *The Improviser's Classroom*." Co-authored with Mark Lomanno. *The Improviser's Classroom: Pedagogies for Cocreative Worldmaking*. Eds. Daniel Fischlin and Mark Lomanno. Temple University Press (Insubordinate Spaces Series ed. By George Lipsitz): vii-xvi.
- 2024 "Exhaustive Shakespeare, Shakespearean Exhaustion: *Slings and Arrows* and the End of Endless Adaptation." In *Slings & Arrows: Shakespeare on the Stage and Screen*. Eds. Don Moore and Kailin Wright. Toronto: University of Toronto Press. (Forthcoming).
- 2023 "Shakespearean Interfaces and Worldmaking: Buried Narratives, Hidden Grounds, and the Culture of Adaptive Practice." *Routledge Handbook of Shakespeare and Interface*. Eds. Paul Budra and Clifford Werier. New York: Routledge: 75-92.
- 2021 "Musical communities and improvisation: 'Finding a way out of no way' in this year of precarious living." Co-authored with Laura Risk and Jesse Stewart. *The Conversation*. 19 August 2021. <https://theconversation.com/musical-communities-and-improvisation-finding-a-way-out-of-no-way-in-this-year-of-precarious-living-163927>. Also published in the National Post, 20 August 2021: <https://nationalpost.com/pmn/news-pmn/musical-communities-and-improvisation-finding-a-way-out-of-no-way-in-this-year-of-precarious-living>.
- 2021 "Canada." Co-authored with Deanne Williams, Leanore Lieblein, Jennifer Drouin, Peter Kuling, and Sorouja Moll. Entry in *The Stanford Global Shakespeare Encyclopedia*. Ed. Patricia Parker. Forthcoming.
- 2021 "The Sanders Portrait." Co-authored with Stuart Sillars and Deanne Williams. Entry in *The*

- [Stanford Global Shakespeare Encyclopedia](#). Ed. Patricia Parker. Forthcoming. 2021. [“The Poetics of Engagement: Viral Contagions and the Dream of Liveness.”](#) Co-written with Laura Risk and Jesse Stewart. *Critical Studies in Improvisation / Études critiques en improvisation*. Co-edited by Daniel Fischlin, Laura Risk, and Jesse Stewart. 14.2-3 (Winter/Spring 2021): 1-25.
- 2021 [“The Poetics of Engagement: Improvisation, Musical Communities, and the COVID-19 Pandemic.”](#) Co-written with Laura Risk and Jesse Stewart. *Critical Studies in Improvisation / Études critiques en improvisation*. Co-edited by Daniel Fischlin, Laura Risk, and Jesse Stewart. 14.1 (Winter/Spring 2021): 1-25.
- 2021 “Remix One: Music and Transformation: Sounding Agency and Direct Action. *Rebel Musics: Human Rights, Resistant Sounds, and the Politics of Music. Volume Two*. Co-edited with Ajay Heble. Montreal/Boston/London: Black Rose Books: 5-49.
- 2021 “Preface.” Co-authored with Ajay Heble. *Rebel Musics: Human Rights, Resistant Sounds, and the Politics of Music. Volume Two*. Co-edited with Ajay Heble. Montreal/Boston/London: Black Rose Books: 1-4.
- 2021 “Introduction. Sound Changes: Improvisation, Co-Creativity, and Transcultural Difference.” Co-authored with Eric Porter. In *Sound Changes: Improvisation, Social Practice, and Cultural Difference*, edited by Daniel Fischlin and Eric Porter. Forthcoming with University of Michigan Press.
- 2021 “Afterword. Sound Changes: The Future Is Dialogue.” Co-authored with Eric Porter. In *Sound Changes: Improvisation, Social Practice, and Cultural Difference*, edited by Daniel Fischlin and Eric Porter. University of Michigan Press.
- 2020 “Playing for Keeps: An Introduction.” Co-authored with Eric Porter. In *Playing for Keeps: Improvisation in the Aftermath*, edited by Daniel Fischlin and Eric Porter. Durham: Duke University Press, 2020: 1-24.
- 2020 “Improvisation, Grounded Humanity, and Witnessing in Palestine.” In *Playing for Keeps: Improvisation in the Aftermath*, Eds. Daniel Fischlin and Eric Porter. Durham: Duke University Press, 2020: 191-249.
- 2020 “‘Opening Up a Space that Maybe Wouldn’t Exist Otherwise’ / *Holding It Down* in the Aftermath. Vijay Iyer interviewed by Daniel Fischlin and Eric Porter.” In *Playing for Keeps: Improvisation in the Aftermath*, Eds. Daniel Fischlin and Eric Porter. Durham: Duke University Press, 2020: 81-93.
- 2020 “‘Flipping the Turtle on Its Back’: Shakespeare, Decolonization, and First Peoples in Canada.” [The Routledge Handbook of Shakespeare and Global Appropriation](#), Eds. Christy Desmet, Sujata Iyengar, and Miriam Jacobson. Abingdon, Oxon: Routledge, 127- 38.
- 2019 “Folio Notes to Shakespeares’s London.” In [Shakespeare’s London](#). Nick Craine Publications. This is a folio publication sold worldwide through Nick Craine Publications, with a fold-out giclée ink recreation of Wenceslaus Hollar’s 1647 perspective on London.
- 2018 [Why Silence?](#) Written for the Silence website.
- 2018 [“Moving On / Living On ... Towards a Theory of Improvisation and Interdisciplinarity.”](#) *Mosaic, Special Issue: Living On*. 51.4, 19-38.
- 2017 “The Truth About Stories About Shakespeare ... In Canada.” In *Shakespeare and Canada ‘Remembrance of Ourselves.’* Eds. Irena Makaryk and Kathryn Prince. Ottawa: University of

- Ottawa Press, 241-62.
- 2016 [“Improvisation and Sites of Global Difference: Eleven Parables Verging on a Theory.”](#) Co-authored by Daniel Fischlin and Eric Porter. Introduction to a special issue of *Critical Studies in Improvisation / Études critiques en improvisation*, 11.1-2.
- 2016 “Three Key Documents Related to the Genealogical Research on the Sanders Portrait of Shakespeare.” Fischlin, Daniel. Canadian Adaptations of Shakespeare Project. University of Guelph. 2015. <https://news.canadianshakespeares.ca/2016/01/07/two-key-documents-related-to-the-genealogical-evidence/>. 2016.
- 2016 “‘Signifying Nothing’ With A Difference: *Macbeth* in Canada. In *Macbeth by William Shakespeare*. Ed. Daniel Fischlin in [Shakespeare Made in Canada Series](#), Daniel Fischlin General Editor. Rock’s Mills Press, (forthcoming Fall 2016). Introduction by Daniel Fischlin, Preface by Judith Thompson. (20551 words).
- 2016 Introduction to Special Issue of *Critical Studies in Improvisation/Études critiques en improvisation*: “Improvisation and Global Sites of Difference: Eleven Parables Verging on a Theory,” Daniel Fischlin and Eric Porter (11257 words). Forthcoming Fall 2016.
- 2016 “Shakespeare and Popular Music.” In *The Cambridge Guide to the Worlds of Shakespeare*, Vol 2. *The World’s Shakespeare, 1660 to the Present*. General Editor Bruce R. Smith. New York and Cambridge: Cambridge University Press, 2016: 1311-1318.
- 2015 [“Remembering Eduardo Galeano: Master narrator, saboteur of master narratives.”](#) Co-authored essay with Martha Nandorfy. *OpenCanada.org*. 21 April 2015.
- 2015 “Sanders Portrait of Shakespeare: A Partial Bibliography.” Fischlin, Daniel. Canadian Adaptations of Shakespeare Project. University of Guelph. 2015. <https://news.canadianshakespeares.ca/2015/10/30/sanders-portrait-of-shakespeare-a-partial-bibliography/>.
- 2014 “‘The interim is mine’: *Hamlet* in Canada / Canada in *Hamlet*.” In *The Tragical History of Hamlet, Prince of Denmark by William Shakespeare*. Ed. Daniel Fischlin in *Shakespeare Made in Canada Series*, Daniel Fischlin General Editor. Rock’s Mills Press, 2015: xi-xxvi. (13760 words).
- 2014 “OuterSpeares: Shakespeare, Intermedia, and the Limits of Adaptation.” In *OuterSpeares: Shakespeare, Intermedia, and the Limits of Adaptation*. Edited by Daniel Fischlin. Toronto: University of Toronto Press: 3-50.
- 2014 “Transgression and Transformation: *Micky B* and the Dramaturgy of Adaptation: An Interview with Tom Magill.” With Jessica Reilly and Tom Magill. In *OuterSpeares: Shakespeare, Intermedia, and the Limits of Adaptation*. Edited by Daniel Fischlin. Toronto: University of Toronto Press: 152-202.
- 2014 “Sounding Shakespeare: Intermedial Adaptation and Popular Music.” In *OuterSpeares: Shakespeare, Intermedia, and the Limits of Adaptation*. Edited by Daniel Fischlin. Toronto: University of Toronto Press: 257-289
- 2014 “Improvised Responsibility: Opening Statements: (Call and) Responsibility: Improvisation, Ethics, Co-creation.” In *The Improvisation Studies Reader: Spontaneous Acts*. Edited by Rebecca Caines and Ajay Heble. New York: Routledge. 289-95.
- 2014 “‘*Hamlet* als Denfigur in nationalen und regionalen Diskursen: Canada.” *Hamlet Handbuch*. Edited by Peter Marx. Stuttgart: Verlag J.B. Metzler. pp. 353-58.

- 2013 “‘Where is here?’: Shakespeare, Canada, and *The Tempest*.” In *The Tempest*. Shakespeare Made in Canada Series. General Editor. Daniel Fischlin. Toronto: Oxford University Press. pp. 1-26.
- 2012 “Improvising the Civil Rights Movement: Wadada Leo Smith on Ten Freedom Summers.” *Critical Studies in Improvisation / Études critiques en improvisation*, 8.1
- 2012 “Improvocracy?” *Critical Studies in Improvisation / Études critiques en improvisation*, 8.1.
- 2011 “‘See clearly ... feel deeply’: Improvisation and Transformation: John McLaughlin Interviewed by Daniel Fischlin.” *Abstract Logix*. 14 April. Reprint.
- 2011 “‘A Door to Other Doors’: Henry Threadgill Interview with Daniel Fischlin.” *Critical Studies in Improvisation / Études critiques en improvisation*, 7.2.
- 2010 “‘Wild notes’ ... Improvising.” *Critical Studies in Improvisation / Études critiques en improvisation*, 6.2.
- 2010 “‘See clearly ... feel deeply’: Improvisation and Transformation: John McLaughlin Interviewed by Daniel Fischlin.” *Critical Studies in Improvisation / Études critiques en improvisation*, 6.2.
- 2010 “‘Moments You Just Cannot Write’: Suitcase in Point Theatre and the Spectacle of Improvisation.” *Canadian Theatre Review* 143 (Summer): 17-23.
- 2010 “Discourses on Power.” In *The Political Economy of Media and Power*. Edited by Jeffery Klaehn. New York: Peter Lang. pp. 9-48. (co-interview)
- 2010 “Giving Shakespeare Meaning *Canadian Style: Canadian (?) Shakespeares*.” *Canadian Shakespeare*. Edited by Susan Knutson. *Critical Perspectives on Canadian Theatre in English*, 18. General Editor, Ric Knowles. Toronto: Playwrights Canada Press. Reprint.
- 2009 “Improvisation and the Unnameable: On Being Instrumental.” *Critical Studies in Improvisation/Études critiques en improvisation*, 5.1. pp. 1-12.
- 2009 “‘The Web of Our Life is of a Mingled Yarn’: The Canadian Adaptations of Shakespeare Project, Humanities Scholarship, and ColdFusion.” Co-authored with Dorothy Hadfield, Gordon Lester, and Mark McCutcheon. *College Literature*, 36.1 (Winter): 77-104. Special Issue on *Shakespeare and Information Technology*, edited by Patrick Finn.
- 2008 “Terrorism, Security, and Selective Rights in an Age of Retributive Fear.” In “Beyond Ground Zero: 9/11 and the Futures of Critical Thought.” Double-Issue of *The Review of Education, Pedagogy, and Cultural Studies*. Routledge, 30.3-4: (July-October): 253-74.
- 2008 “Giving Shakespeare Meaning *Canadian Style: Canadian (?) Shakespeares*.” *Borrowers and Lenders: The Journal of Shakespeare and Appropriation* 3.1 (Summer): 1-14. [Special issue “Canadian Adaptations of Shakespeare.”](#)
- 2007 “On Shakespearean Adaptation and Being Canadian.” In *Shakespeare Made in Canada: Contemporary Canadian Adaptations in Theatre, Pop Media and Visual Arts*. Co-edited by Daniel Fischlin and Judith Nasby. Guelph: Macdonald Stewart Art Centre. pp. 3-19.
- 2006 “The Bard Gets Sporty: Shakespearean History as Comedic Blood Sport or, Canadian Adaptations of Shakespeare Score on the Fringe.” Foreword. *Shakespeare’s Sports Canon*. Chris Coculuzzi and Matt Toner. Toronto: Upstart Crow Publishing. pp. vii-xi.
- 2005 “‘Like a Mercenary Poët’: The Politics and Poetics of James VI’s ‘Lepanto.’” In *Older Scots Literature*. Edited by Sally Mapstone. Edinburgh: John Donald. pp. 540-59.
- 2005 [“Rights Lite: Mexico’s Indigenous Communities’ Fight Continues.”](#) Co-written with Martha

Nandorfy.

- 2004 ["Cuban Cut-Off."](#) *Now Magazine*. Toronto, 23.27 (March 4-10).
- 2004 "Introduction: The Other Side of Nowhere: Jazz, Improvisation, and Communities in Dialogue." Co-written with Ajay Heble. In *The Other Side of Nowhere: Jazz, Improvisation, and Communities in Dialogue*. Co-edited with Ajay Heble. Middletown, CT: Wesleyan UP, 2004. 1-42.
- 2004 "Toward Further Dialogue: A Bibliography on Improvisation." With Ajay Heble and Benjamin Lefebvre. In *The Other Side of Nowhere: Jazz, Improvisation, and Communities in Dialogue*. Co-edited with Ajay Heble. Middletown, CT: Wesleyan UP. pp. 397-416.
- 2003 "Nation and/as Adaptation: Shakespeare, Canada, Authenticity." In "A World Elsewhere?": *Shakespeare in Canada*. Edited by Diana Brydon and Irena Makaryk. Toronto: University of Toronto Press. pp. 313-38. This book received Honourable Mention for the Ann Saddlemyer Award (2003).
- 2003 "Take One / Rebel Musics: Human Rights, Resistant Sounds, and the Politics of Music Making." In *Rebel Musics: Human Rights, Resistant Sounds, and the Politics of Music Making*. Co-edited with Ajay Heble. Montreal: Black Rose Books. pp. 10-43.
- 2003 "Preface." Co-written with Ajay Heble. In *Rebel Musics: Human Rights, Resistant Sounds, and the Politics of Music Making*. Co-edited with Ajay Heble. Montreal: Black Rose Books. pp. 8-9.
- 2003 "Queer Margins: Cocteau, *La Belle et la Bête*, and the Jewish Differend." In *Queer Theory and the Jewish Question (Between Men–Between Women. Lesbian, Gay and Bisexual Studies)*. Edited by Daniel Boyarin, Daniel Itzkovitz, and Ann Pellegrini. New York: Columbia UP. pp. 365-94. (Please note that this is a significantly reworked and expanded version of an essay published in *Textual Practice*).
- 2002 "Introduction." With Ric Knowles. *Canadian Theatre Review* 111 (Summer): 3-4.
- 2002 "Adaptation as Rite of Passage: A Shakespeare Pageant," *Canadian Theatre Review* 111 (Summer): 78-87.
- 2002 "Theatrical Adaptations of Shakespeare in Canada: A Working Bibliography," *Canadian Theatre Review* 111 (Summer): 74-77.
- 2001 "History's 'Refuse': Benjamin, Galeano, and the 'Power to Create.'" *Revista canadiense de estudios hispánicos*. pp. 107-22.
- 2001 "'Counterfeiting God': James VI (I) and the Politics of *Démonologie*." In *The European Sun*. Edited by Graham Caie, Rod Lyall, and Kenneth Simpson. East Linton: Tuckwell Press. pp. 452-74. (Substantially revised reprint of an earlier article.)
- 2001 "'Enregistrate Speech': Stratagems of Monarchic Writing in the Work of James VI and I." Co-authored with Mark Fortier. In *Royal Subjects: Essays on the Writings of James VI and I*. Co-edited with Mark Fortier. Detroit: Wayne State University Press. pp. 37-58.
- 2001 "'To Eate the Flesh of Kings': James VI and I, Apocalypse, Nation, and Sovereignty." In *Royal Subjects: Essays on the Writings of James VI and I*. Co-edited with Mark Fortier. Detroit, MI: Wayne State UP. pp. 388-420.
- 1998 "Adventures in Semioticland: Kuin, Sidney's *Astrophil and Stella* and the Practice of Theory." *Sidney Journal*, 16.2. pp. 36-52.
- 1998 "Queer Margins: Cocteau, *La Belle et la Bête*, and the Jewish Differend." *Textual Practice* 12.1.

pp. 69-88.

- 1998 “‘Eros is in the Word’: Music, Homoerotic Desire, and the Psychopathologies of Fascism or, The ‘Strangely Fruitful Intercourse’ of Thomas Mann and Benjamin Britten.” *Ars Lyrica* 9, pp. 91-128; also excerpted in *Lesbian and Gay Studies Newsletter* 21.1 (March 1994): 30.
- 1997 “‘Eros is in the Word: Music, Homoerotic Desire, and Psychopathologies of Fascism or, the ‘Strangely Fruitful Intercourse’ of Thomas Mann and Benjamin Britten.” In *The Work of Opera: Genre, Nationhood, and Sexual Difference*. Co-edited with Richard Dellamora. New York: Columbia University Press. pp. 209-34.
- 1997 “Introduction.” Co-authored with Ricard Dellamora. *The Work of Opera: Genre, Nationhood, and Sexual Difference*. Co-edited with Richard Dellamora. New York: Columbia University Press. pp. 1-23.
- 1997 “La critique nucléaire: l’indicible et la fin de l’écriture,” *Recherches Sémiotiques/Semiotic Inquiry* 17.1-3. pp. 232-53.
- 1997 “Theatre, Theory, and the Shaping Fantasies of Early Modern Criticism.” *Essays in Theatre / Études théâtrales* 15.2. pp. 239-46.
- 1997 “Political Allegory, Absolutist Ideology, and the ‘Rainbow Portrait’ of Queen Elizabeth I.” *Renaissance Quarterly* 50.1 (Spring): 175-206.
- 1997 “Orphic Mythography and the Performance Context of the English Lute Song, 1596-1622.” In *Performance on Lute, Guitar, and Vihuela: Historical Practice and Modern Interpretation*. Edited by Victor Coelho. Cambridge: Cambridge University Press. pp. 47-71.
- 1996/1997 “Nuclear Pathologies or, No Aporias, Not Now.” *Canadian Review of Comparative Literature* (December), pp. 1226-32. (This essay was originally published with my name mis-spelled throughout the by-line and headers and the journal has reprinted it.) Reprinted in 24.2 (June 1997), pp. 331-37.
- 1996 “Metalepsis and the Rhetoric of Lyric Affect.” *English Studies in Canada* 22.2. pp. 1-21.
- 1996 “‘Counterfeiting God’: James VI (I) and the Politics of Démonologie.” *Journal of Narrative Technique* 26.1 (Winter): 1-29.
- 1996 “‘The Dark Simulacrum’: Reading Images in Early Modern Studies.” *Sidney Journal* [formerly *Sidney Newsletter & Journal*] 14.1. pp. 82-96.
- 1996 “Introduction: James VI (I) and the Literature of Kingship.” Co-authored with Mark Fortier. In *James I: The True Law of Free Monarchies and Basilikon Doron*. Toronto: CRRS. pp. i-xxviii.
- 1996 “‘Sighes and teares make life to last’: The Purgation of Death and Grief Through Trope.” *Criticism* 38.1 (Winter): 1-25.
- 1995 “‘Desire, Indeterminacy, and Erotic Performance in the English Ayre.’” *Modern Language Quarterly: A Journal of Literary History* 56.4 (December): 395-431.
- 1995 “The ‘Candie-souldier,’ Venice, and James VI (I)’s Advice on Monarchic Dress in *Basilikon Doron*.” *Notes & Queries* 240 of the continuous series [New Series, 42].3 (September): 357-361.
- 1995 “‘As Sparrows Do Fall’: Sweatman’s Fox and Transforming the Socius.” *Open Letter* 9.4. pp. 55-68.
- 1995 “Psychic Contagion.” *Border Crossings* (Fall): 82-84.

- 1994 "Dissonant History: Eduardo Galeano and the Carnival of Desire and Loss." *Border Crossings* (Fall): 49-51.
- 1994 "Cybertheatre, Postmodernism, and Virtual Reality." Co-authored with Andrew Taylor. *Science-Fiction Studies* 21.1 (March): 1-23.
- 1994 "Living Cartography." *Border Crossings* (Summer): 64-66.
- 1994 "Introduction: Negation, Critical Theory, and Postmodern Textuality." *Negation, Critical Theory, and Postmodern Textuality*. Edited by Daniel Fischlin. Dordrecht: Kluwer. pp. 1-36.
- 1993 "Eduardo Galeano and the Politics of Style." *Ariel* (October): 89-99.
- 1993 "Cybertheatre: Forum of Resistance." Co-authored with Andrew Taylor. *Border Crossings* (Fall): 49-51.
- 1992 "'The highest key of passion': Inexpressibility and Metaphors of Self in John Dowland's *The First Booke of Songes or Ayres*." *The Journal of the Lute Society of America*. pp. 46- 86.
- 1991 "Music and Metrics: Idiom and the English Air." *Mosaic: A Journal for the Interdisciplinary Study of Literature* 24.2, pp. 19-42.
- 1990 "The New Historicism and Editorial Approaches to the English Lute Song." *The Lute Society of America Quarterly* 25.4, pp. 13-20.
- 1990 "'And tuned by thee': Music and Divinity in George Herbert's Poetry." *Explorations in Renaissance Culture* 16, pp. 87-99.
- 1989 "'I Know not what yet that I feele is much': The Rhetoric of Negation." *Rhetoric Society Quarterly* 19, pp. 153-70.
- 1989 "A Critical Appraisal of *The Parable of Puffsky* by E. J. Pratt: Mythic Convention and False Syllogism." *Studies in Canadian Literature* 14.2, pp. 84-104.
- 1986 "'The Consent of Speaking Harmony': The Literary Aesthetics of the English Lute Song." *The Journal of the Lute Society of America* 19, pp. 29-57.

Journal Special Issues Edited

- 2021 "[Improvisation, Musical Communities, and the COVID-19 Pandemic](#)." Three Special Issues ([Two Volumes](#)) of *Critical Studies in Improvisation / Études critiques en improvisation*. Co-edited by Daniel Fischlin, Laura Risk, and Jesse Stewart. 14.2-3; 14.1 (Spring 2021).
- 2016 "[Improvisation and Global Sites of Difference](#)." Special Issue of *Critical Studies in Improvisation / Études critiques en improvisation*. 11.1-2 (Fall 2016; forthcoming). Co- eds. Daniel Fischlin and Eric Porter.
- 2008 "[Canadian Shakespeares](#)." Special Issue of *Borrowers and Lenders: The Journal of Shakespeare and Appropriation* 3.1 (Summer). <<http://www.borrowers.uga.edu>>.
- 2002 "[Adaptations of Shakespeare in Canada](#)." Special Issue of *Canadian Theatre Review* (CTR), co-edited with Ric Knowles (Vol. 111, Summer).

Book Reviews, Interviews, Translations (Sampling)

- 2020 Review of Peter Murphy. *The Long Public Life of a Short Poem: Reading and Remembering*

- Thomas Wyatt. Stanford: Stanford University Press, 2019. Pp. xvii, 246 + 50 b/w ill. ISBN 978-1-5036-0928-0 (paperback) US\$ 28. *Renaissance and Reformation*. 43.2 (Spring 2020): 393-96.
- 2019 Review of Philippa Shepherd, *Devouring Time: Nostalgia in Contemporary Shakespearean Screen Adaptations*. *Letters in Canada*, 88.3: 140-41.
- 2018 Review of Eric P. Levy, *Detaining Time: Temporal Resistance in Literature from Shakespeare to McEwan*. *Letters in Canada*, 87.3.
- 2017 Review of John Corbett, *Microgroove: Forays into Other Music*. *Journals of Popular Music Studies*, 29.3. (<https://onlinelibrary.wiley.com/doi/full/10.1111/jpms.12227>)
- 2016 Review of Ronald Huebert, *Privacy in the Age of Shakespeare*. Toronto: University of Toronto Press, 2016. Pp. xv, 336. ISBN 978-1-4426-4791-6 (hardcover) \$65. *Renaissance and Reformation*. 39.3 (Summer 2016): 186-88.
- 2016 Review of Emma Smith, *The Making of Shakespeare's First Folio*. Oxford: Bodleian Library, 2015. Pp. ix, 180 + 8 figs., 32 plates. ISBN 978-1-85124-442-3 (hardcover) US\$35. *Renaissance and Reformation*, 39.3 (Summer 2016).
- 2016 Review of Jennifer Drouin, *Shakespeare in Québec: Nation, Gender, and Adaptation*. University of Toronto Press. ix, 286. \$65.00. *University of Toronto Quarterly*. 85.3 (Summer 2016).
- 2016 Review of Katherine Duncan-Jones, *Portraits of Shakespeare*. Oxford: Bodleian Library: University of Oxford, 2015. Pp. ix, 126 + 39 colour ill. ISBN 978-1-85124-405-8. *Renaissance and Reformation*. 39.2 (Spring 2016): 174-76.
- 2011 "Transgression and Transformation: Micky B and the Dramaturgy of Adaptation: An Interview with Tom Magill." In association with the forthcoming book *Outerspeares*.
- 2007 Review of Adrian A. Husain, *Politics and Genre in Hamlet*. (Oxford: Oxford UP, 2004.) *Renaissance Studies* 21.2 (April), pp. 286-287.
- 2006 Review of Kenneth D. Farrow, *John Knox: Reformation Rhetoric and the Traditions of Scots Prose 1490-1570*. (Oxford: Peter Lang, 2004.) *Renaissance Quarterly* 59.3, pp. 944-945.
- 2004 Review of Theo van Heijnsbergen and Nicola Royan (eds.), *Literature, Letters, and the Canonical in Early Modern Scotland*. (East Linton, East Lothian: Tuckwell Press, 2002.) Xxx +158 pp. *Renaissance Quarterly* (Fall), pp. 346-47.
- 2002 Review of Alan C. Dessen, *Rescripting Shakespeare: The Text, the Director, and Modern Productions*. (Cambridge University Press, 2002.) *Theatre Research International* 28.2, pp. 212-13.
- 2000-2001 "Orientalism for Children." Review of Ludmila Zeman (author and illus.), *Sinbad*. (Tundra, 1999). *Canadian Children's Literature* 100-101, pp. 169-71.
- 1999 "Boys with Toys and the Marketing of Children's Literature." Review of Allen Morgan (author) and Michael Martchenko (illus.), *Matthew and the Midnight Pilot* (Stoddart Kids, 1997) and *Matthew and the Midnight Ball Game* (Stoddart Kids, 1997). *Canadian Children's Literature* 96, pp. 91-92.
- 1998 "O Sprite Heroic: The Life, Love and Death of Sir Philip Sidney Explored." Review of *The Trinity Consort*. (Editions Audiovisuel Beulah. 1RF2. 1998.) *Sidney Journal* 16.2, pp. 71- 73.
- 1998 Review of Constantin Stanislavski, *Stanislavski on Opera*. (London: Routledge 1998). *Canadian Theatre Review* 96 (Fall), pp. 87-88.

- 1998 Review of Kevin Barry, *Language, Music and the Sign: A Study in Aesthetics, Poetics and Poetic Practice from Collins to Coleridge*. (Cambridge University Press, 1987). *Ars Lyrica* 9, pp. 178-185.
- 1998 Review of Winifred Maynard, *Elizabethan Lyric Poetry and its Music* (Oxford, 1986). *Ars Lyrica* 9, pp. 186-92.
- 1998 Review of Patrick Cheney, *Marlowe's Counterfeit Profession: Ovid, Spenser, Counter-Nationhood* (Toronto: University of Toronto Press, 1997). *Sidney Journal*, 16.1 (Spring), pp. 91-96.
- 1998 Review of "O Sweete Woods the Delight of Solitarienesse. Music by Dowland, Morley, Corkine & Others: Lovesongs & Sonnets of Donne and Sidney." Paul Agnew, tenor, Christopher Wilson, lutes. MET CD 1006. *Sidney Journal*, 16.1 (Spring 1998), pp. 127-132.
- 1997/1998 Review of Susan Bennett, *Performing Nostalgia: Shifting Shakespeare and the Contemporary Past*. (London: Routledge, 1996). *University of Toronto Quarterly*, 67.1 No. 1 (Winter 1997/98), pp. 190-192.
- 1997 "Music, Sound and Colour for Young Children." Review of Elizabeth Ferber, *Pussywillow*, (Boardwalk Books, 1995), Gilles Tibo, *Simon Makes Music*, (Tundra Books, 1995), Katherine Burton (author) and Kim Fernandes (illus.), *One Grey Mouse*, (Kids Can Press, 1995). *Canadian Children's Literature* 88, pp. 84-86.
- 1996 Review of "James Oswald: Airs for the Seasons." (Scottish Baroque Series. Vol. 1. Altamira EA 6595). *Scottish Tradition* 21, pp. 119-22.
- 1995 Review of La Nef. "Musique pour Jeanne la Folle 1479-1555 Espagne" (MELODIC MLD2- 10003, 1992). *Lute Society of America Quarterly* 30.2, pp. 17-18.
- 1995 Review of Kenneth Dean & Brian Massumi, *First & Last Emperors: The Absolute State and the Body of the Despot*, (Autonomedia, 1992). *Literary Research/Recherche Littéraire* 23 (Spring-Summer), pp. 22-23.
- 1994 "Like a Wandering Accretion Through a Three-Dimensional Cube': An Interview with Toni Dove." With Andrew Taylor. *Border/Lines: Canada's Magazine of Cultural Studies* 33, pp. 32-38.
- 1994 Review of Piotr Pozniak, "Problems of Tonality in the Ricercars of Spinacino and Bossinensis." *Journal of the Lute Society of America*. Translation from the French with Victor Coelho.
- 1993 Review of Renato Barilli, *Rhetoric* (U of Minnesota P, 1989). *Rhetor* 13.1 (Fall), pp. 13-17. 1992. Review of Erik S. Ryding, *In Harmony Framed: Musical Humanism, Thomas Campion, and the Two Daniels* (Sixteenth Century Essays & Studies, 1993). *Journal of the Lute Society of America* 25, pp. 39-45.
- 1992 "The Charisma Leak: A Conversation with William Gibson and Bruce Sterling." With Veronica Hollinger and Andrew Taylor. *Science-Fiction Studies*, 56.19, Part 1 (March), pp. 1-16.
- 1992 Review of Gerald M. MacLean, *Time's Witness: Historical Representation in English Poetry, 1603-1660* (Wisconsin UP, 1990). *Recherches Sémiotiques/Semiotic Inquiry* 12.1-2, pp. 283-93.
- 1991 Review of Sanford Budick and Wolfgang Iser (eds.) *Languages of the Unsayable: The Play of Negativity in Literature and Literary Theory*, (New York: Columbia UP, 1989). *Criticism: A Quarterly for Literature and the Arts*, 33.2, pp. 278-83.
- 1991 Review of Louis Peter Grijp and Willem Mook (eds.) *Proceedings of the International Lute Symposium Utrecht 1986* (Utrecht: STIMU Foundation for Historical Performance Practice, 1988). *The Lute Society of America Quarterly*, 26.3, pp. 12-14.

- 1991 “Three Recent Ensemble Recordings for Lute and Other Instruments.” Review of For Lute & Bass Viol: A Recital of 16th Century Music from Italy, France & England, (Geneva Baroque Duo, Gallo CD 540); Musick Fyne: Baroque Musik from England & Scotland, (Musick Fyne, ebs CD 6006); A Curious Collection for the Common Flute, Baroque Recorder Music on Original Instruments (Alison Melville, recorders), (ebs CD 6016). *The Lute Society of America Quarterly*, 26.4, pp. 12-13.
- 1990 Review of Anthony Rooley, *Performance: Revealing the Orpheus Within*, (Longmead: Element Books, 1990). *Journal of the Lute Society of America* 23, pp. 81-90.
- 1990 Review of Richard Charteris, Alfonso Ferrabosco the Elder (1543-1588): A Thematic Catalogue of his Music with a Biographical Calendar, Thematic Catalogue Series No. 11 (New York: Pendragon Press, 1984). *The Lute Society of America Quarterly*, 25.1, pp. 20- 21.
- 1989 Review of Philippe Gonneaud, ed., *Frottole di Bartolomeo Tromboncino*, series “Le Secret des Muses,” vol. 5 (Paris: Société Française de Luth, 1987). *The Lute Society of America Quarterly*, 24.3, pp. 21-22.

Colloquia, Presentations, and Papers Presented (Sampling)

- 2024 **Keynote Speaker.** “Silence-Producing Machine: Improvisation in and Beyond Music and the Arts,” June 24-29 at the Fonoteca Nacional de México (National Sound Library), Mexico City. “Genealogies of a Pedagogical Practice: The Origins of the Critical Studies in /Improvisation Graduate Program at the University of Guelph.”
- 2017 “Shakespeare Made in Canada: Macbeth, Scotland, & the Guelph Connection.” Invited talk at the Guelph Public Library, Guelph, Ontario, Canada, in conjunction with Rock’s Mills Press. November 14, 2017. Media: [“Guelph venue presents music set to unpublished poetry of author Thomas King.”](#) Valerie Hill, *Waterloo Region Record*, May 02, 2017.
- 2017 Workshop Presentation at Improv(e) Life First-Year Seminar, University of Guelph, Guelph, Ontario, Canada.
- 2017 **Keynote Speaker.** “Moving On... Improvisation and Global Sites of Difference ... Or Some Parables Verging on a Theory of Interdisciplinarity.” Invited presentation (opening conference keynote) at Mosaic: An Interdisciplinary Journal: Fiftieth Anniversary Symposium, Winnipeg, Manitoba.
- 2017 Panel member, “On Methodology,” at the International Institute for Critical Studies in Improvisation Midterm Review, Montreal, Quebec, Canada.
- 2016 **Keynote Speaker.** *Shakespeare + Canada Symposium*. University of Ottawa, April 21-23, 2016. “The Truth about Stories About Shakespeare ... in Canada.”
- 2015 Invited community member to speak at the “Black Heritage Society Vigil in Memory of Those Who Perished in Charleston” (June 20, 2015). Black Heritage Society, Guelph, Ontario. Full text available on request.
- 2015 Introductory talk for screening of [Peter Smoczynski’s](#) documentary on electoral fraud in Canada, The Bookshelf, Guelph, Ontario, May 2015.
- 2014 **Keynote Speaker** with George Lewis. Amherst College, *Improvisation, Interdisciplinarity, and the Liberal Arts AALAC*, November 21-23, 2014, Amherst College; The Alliance to Advance Liberal Arts Colleges: “Sound Changes: Five Takes on Improvisation, Social Justice, and

- Interdisciplinarity,” November 22, 2014.
- 2014 **Keynote Speaker.** “Music and Community.” With Wadada Leo Smith. Onassis Cultural Center Keynote. Symposium: [“Sounding Possibilities: Improvisation and Community Action,”](#) 1-2 November 2014. Athens, Greece.
- 2014 Introductory talk for Improviser-in-Residence launch/performance/workshop 28 August 2014, Dong-Won Kim.
- 2014 Panelist: The Future of Translating Musical Improvisation Across the Humanities. Translating Improvisation: Beyond Disciplines, Beyond Borders (Colloquium and Concert). Sonic Arts Research Centre, Queen’s University Belfast, Belfast, Ireland. 29 May.
- 2013 **Keynote Speaker / Conference Organizer.** [Look Here Upon This Picture: A Symposium on the Sanders Portrait of Shakespeare.](#) Munk School of Global Affairs, University of Toronto, Toronto, Ontario. 28 November.
- 2013 On-air interview regarding *The Fierce Urgency of Now: Improvisation, Rights, and the Ethics of Co-creation*. 93.3 CFRU FM, University of Guelph, Guelph, Ontario. 23 October.
- 2013 Panelist. Panel: Living in a Powder-Keg and Giving off Sparks: What Can Art Learn from Music? The Guelph Café. Musagetes, Guelph, Ontario. 28 September.
- 2013 Opening Remarks. Book Launch. [Sound Knowledges: A World Artist Summit](#), Guelph Jazz Festival Colloquium. Macdonald Stewart Art Centre, Guelph, Ontario. 4-6 September.
- 2013 “Why the Humanities? A CommUnity Conversation.” Panelist. Hope House, Guelph, Ontario. Presented by the University of Guelph. 22 April.
- 2013 Invited talk on the Canadian Adaptations of Shakespeare (CASP) Project, *Romeo + Juliet: The App*, and the Digital Humanities. (Invited by Andrew Ross). University of Guelph, Guelph, Ontario. 12 February.
- 2013 **Keynote Speaker.** “Improvising and Revising/Blurring the Lines: Creative-Critical Practices in the Humanities.” TransCanada Institute, University of Guelph. 1 February.
- 2012 **Keynote Speaker.** “The Fierce Urgency of Now: Improvisation, Rights, and the Ethics of Co-creation.” [Lost in Diversity: A Transatlantic Dialogue on the Societal Relevance of Jazz.](#) Heidelberg Center for American Studies, Ruprecht-Karls-Universität Heidelberg, Germany. 8 November.
- 2012 Moderator. Panel: “Jazz Activism: Improvising Social Action and Policy. Pedagogy and Praxis: Improvisation as Social Justice and Social Responsibility.” Guelph Jazz Festival Colloquium. Macdonald Stewart Art Centre, Guelph, Ontario. 5-7 September.
- 2012 **Keynote Speaker.** “The Fierce Urgency of Now: Improvisation and the Ethics of Co-Creation.” *Sound Changes: A Symposium on Music and Social Justice*, Carleton University, Ottawa, Ontario. 25 February.
- 2012 “Music and Social Justice” (Roundtable). With Rich Marsella, Ajay Heble, Ian Keteku, Daniel Fischlin, Lewis Melville. “Sound Changes: A Symposium on Music and Social Justice,” Carleton University, Ottawa, Ontario. 25 February.
- 2012 **Keynote Speaker.** “App. Creation Case Study – *Romeo + Juliet: The Shakespeare App.*” IP Learning Series – 1: Copyright and Fair Dealing, Software and App. Creation conference, University of Guelph, Guelph, Ontario. 16 February. Sponsored by the Catalyst Centre.

- 2011 “Opening and Closing Statements.” Conference Organizer. [“Outerspeares: Intercultural/Intermedia Shakespeare”](#) conference, University of Guelph, Guelph, Ontario. 1 November.
- 2010 “Opening and Closing Statements.” Conference Organizer. “Shakespeare and Popular Music.” University of Guelph, Guelph, Ontario. 6 September.
- 2010 Panel participant/interviewee. Sustaining Digital Scholarship for Sustainable Culture conference (TransCanada Institute, 29-30 October). Sponsored by SSHRC.
- 2010 **Keynote Speaker.** “Joyous Revolt: Improvisation and the Ethics of Encounter.” There’s a Time and a Place for That - Student Association for Graduates in English (SAGE Conference). University of Waterloo, Waterloo, Ontario. 17-18 June.
- 2009 **Keynote Speaker.** “Creative Social Change: Alternative Strategies/Realities Using Art and Culture.” *Global Citizenship Conference*. Wilfrid Laurier University, Waterloo, Ontario. 23-25 January.
- 2009 **Keynote Speaker.** “Wartime Shakespeare in a Global Context.” University of Ottawa International Conference held at the Canadian War Museum. Ottawa Ontario. 18-20 September.
- 2009 “The Struggle for Authenticity.” Keynote Panel. Launch of *Battle of the Wills*. The Bookshelf, Guelph, Ontario. 28 March 28.
- 2007 “Video Games and Pedagogy: ’Speare: The Literacy Arcade Game.” McLaughlin Library, University of Guelph, Guelph, Ontario. 23 April 23.
- 2007 “Authenticity and Shakespearean Portraiture: The Sanders Portrait.” Macdonald Stewart Art Centre, Guelph, Ontario. 12 January. Public Lecture with Lloyd Sullivan, owner of the Sanders Portrait.
- 2007 “On Guard for Thee?: Reflections on Canada’s Role in Afghanistan.” The Tranzac, Toronto, Ontario. 17 March.
- 2007 “Perspectives on The Future of Human Rights.” Lecture. Wilfrid Laurier University, Waterloo, Ontario. January.
- 2007 “A Concise Guide to Global Human Rights.” Talk at the Bookshelf, Guelph, Ontario. 22 January.
- 2007 “The Shakespeare Made in Canada Exhibit and Festival.” Talk at St. James Catholic High School to 175 Secondary school teachers. Organized by Vince Campolongo, Curriculum Director of the Wellington Board.
- 2006 “Music and the Art of Resistance.” Opening keynote lecture with Ajay Heble. Guelph International Film Festival (GIFF). River Run Centre, Guelph, Ontario. Included a performance on African percussion.
- 2006 “Elements of One: Steve Coleman, Improvisation, and Intercultural Collaboration.” Guelph Jazz Festival Colloquium. Macdonald Stewart Art Centre, Guelph, Ontario. 8 September.
- 2006 “Terrorism Theory.” “Beyond Ground Zero”: 9/11 and the Futures of Critical Thought. John Taylor Conference. McMaster University, Hamilton, Ontario. 21 October 21.
- 2006 **Keynote Speaker.** Arts Showcase, President’s Luncheon. Shakespeare—Made in Canada Festival and Canadian Adaptations of Shakespeare Project. University of Guelph, Guelph, Ontario. May.

- 2006 “Virtual Archives: Re-Making Shakespeare in Canada and the Canadian Adaptations of Shakespeare Project.” *The Electronic Archive*. Association for Canadian Theatre Research Annual Conference, York University, Toronto, Ontario. 27-31 May.
- 2005 “The Arts as an Agent of Social Change: Communities in Dialogue/Human Rights Research and the Humanities.” Centre for Research in the Fine Arts, University of Calgary, Calgary, Alberta. March. Invited Paper.
- 2005 “Of Databases, Cultural Memory, and Canadian Theatrical Archives: Lessons from The Canadian Adaptations of Shakespeare Project.” Centre for Research in the Fine Arts, University of Calgary, Calgary, Alberta. March. Invited Paper.
- 2005 “Native Storytelling and Human Rights.” Co-written and presented with Martha Nandorfy. By invitation from the Central Student Association, Human Rights Office. University of Guelph, Guelph, Ontario. 7 April.
- 2004 First Pierre Elliot Trudeau Public Policy Conference. By invitation, panel/workshop participant. Montreal, Quebec. 14-16 October.
- 2004 “Arts and Activism,” *Artfest: Art for Real Change*. Tranzac Club, Toronto, Ontario. 17 October.
- 2004 “Musical Activism,” *Mixing Pop & Politics: Music Making Change*. Montreal, Quebec. 2 October.
- 2004 “The Humanities and Human Rights: Art, Activism, and the Case of Eduardo Galeano.” Co-authored/delivered with Martha Nandorfy. MA Program in Social Justice and Equity Studies, Brock University, St. Catharine’s, Ontario. 11 February. Invited Lecture.
- 2003 “Theories of the Illusory Archive: Canadian Adaptations of Shakespeare.” In *Tercer Seminario de estudios Canadienses*. Universidad de La Habana; Cátedra de Estudios sobre Canadá, 19-20 March. Havana, Cuba.
- 2000 “Nation and/as Adaptation: Shakespeare, Canada, Authenticity.” In “Theorizing Adaptation: Shakespeare in Canada.” Plenary Paper Session. Shakespeare Association of America Annual Meeting, Montreal, Quebec. 6 April.
- 1998 “The Other Side of Elsewhere: Imagining Interdisciplinarity.” Department of English, University of Manitoba, Winnipeg, Manitoba. 22 May 22.
- 1997 “‘To eate the flesh of Kings’: James VI (I), Nation, Apocalypse, Sovereignty.” *Imagining a Nation: Cultural Constructions of Scotland*. Scottish Studies Spring Colloquium. University of Guelph, Guelph, Ontario. 10 May.
- 1997 “‘Like a Mercenary Poët’: The Politics and Poetics of James VI’s ‘Lepanto.’” *Crossing Boundaries: Issues of Cultural and Individual Identity in the Middle Ages and the Renaissance*. Arizona State University, Phoenix, Arizona. 15 February.
- 1996 “‘Like a Mercenary Poët’: The Politics and Poetics of James VI’s ‘Lepanto.’” *The Eighth International Conference on Medieval and Renaissance Scottish Literature and Language*. Oxford. August.
- 1995 “‘Counterfeiting God’: James VI (I) and the Politics of *Dæmonologie*.” Chicago MLA, Special Session: “Witchcraft and Iconophilia.” 29 December.
- 1995 “‘Counterfeiting God’: James VI (I) and the Politics of *Dæmonologie*.” Renaissance Reading Group, Kitchener-Waterloo, Ontario. November.
- 1995 “Political Allegory, Absolutist Ideology, and the ‘Rainbow Portrait’ of Queen Elizabeth I.”

- Department of English, University of Guelph, Guelph, Ontario. 15 June.
- 1995 “La critique nucléaire: l’indicible et la fin de l’écriture.” Département de littérature comparée, Université de Montréal, Montréal, Québec. 16 May.
- 1995 “Orphic Mythography and the Performance Context of the English Lute Song, 1596-1622.” Renaissance Relationships/Renaissance Individualities, The Pacific Northwest Renaissance Conference. Banff, Alberta. 24-25 March.
- 1994 “Dissonant History: Eduardo Galeano and the Carnival of Desire and Loss.” Cartografía Cultural: exploración del territorio crítico-textual de los discursos literarios y culturales de España y América Latina, University of Calgary, Calgary, Alberta. 18-19 November.
- 1994 “The Sovereign’s Body: Absolute Power and the Disintegrating Text.” Michel Foucault and Literature, Victoria College, University of Toronto, Toronto, Ontario. 12-16 October.
- 1993 “Music and the Psychopathologies of Fascism: Thomas Mann in the Opera of Benjamin Britten.” Toronto MLA, Special Session: Opera and Politics: Gender, Sexuality, and National Ideologies. 29 December.
- 1993 “‘Eros is in the Word’: Music, Homoerotic Desire, and the Psychopathologies of Fascism or, the ‘Strangely Fruitful Intercourse’ of Thomas Mann and Benjamin Britten.” Session: Theoretical Investigations in Opera and Song. Operatic Transformations. Yale University, New Haven, Connecticut. 6 November.
- 1993 “‘Counterfeiting God’: James VI (I) and the Politics of *Dæmonologie*.” Session: Witches and Witchcraft: James VI (I) and Subsequent Thought. On the Margins. Center for Medieval and Early Renaissance Studies, Binghamton University, Binghamton, New York. 16 October.
- 1993 “‘Counterfeiting God’: James VI (I) and the Politics of *Dæmonologie*.” The Seventh International Conference on Medieval and Renaissance Scottish Literature and Language, Strathclyde, Scotland. 20 August.
- 1992 “Aesthetics and the Elizabethan Lyric.” Guest Lecture, Champlain College. 3 April.
- 1991 “Countervoicings, ‘panic noise,’ and the Negation of Silence: Postmodernism, Music, and Text.” Humanities Lecture Series, Bishop’s University, Sherbrooke, Quebec. 28 November.
- 1991 “Countervoicings, ‘panic noise,’ and the Negation of Silence: Postmodernism, Music, and Text,” in “Music and the Postmodern.” Resonant Intervals: Interdisciplinary Perspectives of Music, University of Calgary, Calgary, Alberta. 8-12 May.
- 1991 “Negation Theory.” Learned Societies Conference. Queen’s University, Kingston, Ontario. May.
- 1991 “Negation, Inexpressibility and the English Lyric” and “Countervoicings, ‘panic noise,’ and the Negation of Silence: Postmodernism, Music, and Text.” Critical Theory Reading Group, University of Manitoba, Winnipeg, Manitoba. 14-15 March.
- 1990 “Words and Music.” Learned Societies Conference. University of Victoria, Victoria, British Columbia. 21 May.
- 1988 “‘The well-tuned word’: Music and Poetry in the Elizabethan Lute Song.” Department of Music, Bishop’s University, Sherbrooke, Quebec. 6 April.
- 1988 “Renaissance Self-Representation in Music and Poetry.” Liberal Arts College, Concordia University, Montreal, Quebec. 11 March.

Discography / Recordings

- 2024 *A Future Full of Fire*. [Vertical Squirrels with Douglas Ewart and Kathryn Ladano](#). Performer (multi-instrumentalist), co-composer. (Forthcoming).
- 2023 [“inexhaustible.”](#) Vertical Squirrels with Aimee Copping (videographer). Video performance/recording. IF Festival 2022. Performer/co-composer.
- 2022 [Two Hundred Questions](#). Ensemble ReSauvage. Co-composer/multi-instrumentalist (voice, synths, flutes and the Apprehension Engine). Barcode Free Music.
- 2022 *The Coincidence of Waves*. Vertical Squirrels with Mark Korven. Performer (multi-instrumentalist), co-composer. (Forthcoming TBA).
- 2021 “Cymbalistical.” Ted Warren and the Vertical Squirrels. Video performance. IF Festival 2021. Performer/co-composer.
- 2021 [RiverChants](#). The Silence Collective. Barcode Free Music (BFM008). Performer (multi-instrumentalist), composer, Producer and Artistic Director. Supported by a Canada Council for the Arts Concept to Realization Grant.
- 2020 [The Chasm / Le Gouffre](#). Vertical Squirrels with Gary Diggins and Dong-Won Kim. Montreal: Ambiances Magnétiques. Performer (multi-instrumentalist), co-composer, co-producer.
- 2020 [Atmospheres—A Mother Tongue Project](#). BigFishStudio. CD project with shakuhachi master Jeff Cairns, Richard Gilbert, and invited artists. Kumamoto, Japan: BigFishStudio. Instrumentalist.
- 2018 [Apprehension Engine: The Murmuring](#). Toronto: Barcode Free Music / Maple Music. Performer (multi-instrumentalist), co-composer, co-producer.
- 2016 [The Wind Beneath the River](#). Featuring Dong-Won Kim (traditional Korean instruments), Jeff Bird (double bass, octave mandolin), Jeff Cairns (shakuhachi), Gary Diggins (flugelhorn), and Daniel Fischlin (guitars). CD, 2016. Seoul, Korea: Synnara DDCJ-144C. All music co-composed.
- 2016 [Songs of the Future. Tomorrow Collective](#). CD. Barcode Free Music 2016. Performer as part of the Morning Music collective. All music co-composed.
- 2015 [When Rivers Meet](#). Double CD. Performers: Dong Won-Kim, The Guelph Symphony Orchestra led by conductor Judith Yan, the Guelph Youth Jazz Band, and Jeff Bird, Daniel Fischlin, and Lewis Melville. Storyteller Ben Grossman. Barcode Free Music 2015. This was a group improvisation at the River Run Centre and the culminating event in the Improviser-in-residence program run by International Institute for Critical Studies in Improvisation (IICSI); the Musagetes Foundation, and the community music MA Program at Wilfrid Laurier University. The production included a fifty-page insert and a double CD with the performance presented in both English and Korean. I also co-produced the CD with Lewis Melville. All music co-composed.
- 2015 [Time of the Sign](#). Vertical Squirrels. Featuring Jane Bunnett, Ben Grossman, and Scott Merritt alongside the core band members Ajay Heble, Ted Warren, Lewis Melville, and Daniel Fischlin. Montreal: Ambiances Magnétiques. Montreal, 2014. The CD has garnered international reviews and international airplay. All music co-composed. [Widely reviewed](#).
- 2014 [Silence Morning Music](#). CD. Barcode Free Music. Performer as part of the Morning Music collective. All music co-composed.
- 2012 *things you hope a human being will be*. (Appearance with the Vertical Squirrels on

- accompanying DVD). Published by ICASP and Musagetes, documenting the residency of Jane Bunnett, Improviser-in-Residence.
- 2012 *In and Out of Harmony*. Album by Tannis Slimmon. Guest instrumentalist on one track. 2011. [Winter's Gate](#). With the Vertical Squirrels. Barcode Free Music. Player, co-composer, co-producer.
- 2010 [Hold True \(Accroche-Toi\)](#). With the Vertical Squirrels. Montréal: Ambiances Magnétiques. (AM203). Player, co-composer, co-producer.
- 2010 *The Nassau St. Sessions*. Album by Woodchopper's Association & Glenda Del Monte Escalante. Guest instrumentalist on the full recording.
- 2008 *The Woodchoppers Association and Jah Youssouf*. Invited instrumentalist. Toronto: DROG Records.
- 2006 "Peace is Coming," invited track (co-composer and instrumentalist with [Prince Bamidele](#)) on *Afghanistan—On Guard for Thee?* DROG Records.

Musical Activities (Sampling)

- 2021-24 IF Festival performances with the Vertical Squirrels including most recently the closing show at the [IF Festival in Mexico City](#) (Fonoteca Nacional, Murray Schafer Auditorium).
- 2014-2020 Lead animator (with Gary Diggins and Lewis Melville) of Morning Music sessions at Silence, 2014-16 (156 events).
- 2018 Vertical Squirrels, 10C, May 5, 2018.
- 2018 Silence Collective with [Dong-Won Kim](#) and [Il-Dong Bae](#), Silence.
- 2017 [The Crossings Project: Exile, Exodus, and Transformation](#). Co-artistic director. Event held May 26-27, 2018. Co-produced as part of the Silence Collective in partnership with Guelph Black Heritage Society. The Crossings Project explores how the aural arts were integral to the exodus and fugitive story of abducted Africans during the Atlantic Slave Trade. The Crossings Project mixed soundscapes with gathered Black community-generated stories and improvised music to focus on three main chapters of the exodus story: Leaving Home, Escaping Enslavement, and Creating Community & Transformation. Event Media: ["A Story of Exodus, Exile, and Transformation."](#) Article profiling Exodus event, run as part of the Silence Collective. Article by Troy Bridgeman, [GuelphToday.com](#), May 28, 2018.
- 2017 *When You Were Gone: The Poems of Tom King*. Artistic director, project conceptualizer and player in the Canada Council-supported "When You Were Gone: The Poetry of Thomas King." Silence May 4-5, 2017. Media: <https://www.therecord.com/whatson-story/7273511-guelph-venue-presents-music-set-to-unpublished-poetry-of-author-thomas-king/>
- 2017 Apprehension Engine. Two performances as part of the 2017 Guelph Jazz Festival.
- 2017 Performance with the Contemporary Musical Ensemble at the University of Guelph. Solo guitar and ensemble guitar with Graeme Steinman (clarinet), Andre Watson (drums), Trevor Cooke (guitar), Matt Brubeck (cello), and Ryan Cosman (piano). April 2, 2017.
- 2017 [Silence Collective](#). Gangneung, Korea; International Arts Festival/Biennale; sponsored and promoted by Nanjang Cultures Inc. as part of the lead up to the 2018 Winter Olympics. February 1-7, 2017. Two performances: Gala Concert and Closing Festival Concert.

- 2017 Silence Collective. Silence, Guelph. Performances at Silence January 28 and April 23, 2017. (Fundraisers for Silence.)
- 2016 Vertical Squirrels and Friends. Silence / Guelph Jazz Festival. Vertical Squirrels (Ajay Heble, Daniel Fischlin, Lewis Melville, Jesse Stewart) with special guests Dong-Won Kim, Jeff Bird, and Gary Diggins. September 18, 2016.
- 2016 Closing concert of Guelph Jazz Festival. Ensemble performance of Matt Brubeck, Ajay Heble, Jesse Stewart, Dong-Won Kim, Gary Diggins.
- 2016 [Vertical Squirrels with Douglas Ewart](#), Silence, May 20, 2016.
- 2016 [Duo performance with Gerard Yun](#) (shakuhachi and terz), Silence, May 21, 2016. 2016. [Rob Wallace and Friends concert](#), Silence, performance with Wallace, David Lee, Joe Sorbara and Ken Aldcroft. Silence, May 14, 2016.
- 2015 Guelph Jazz Festival 2015. Moderator and performer at a large-scale Morning Music workshop session involving over 40 people.
- 2015 [Kathryn Ladano](#) (bass clarinet) ensemble concert for her tour, Silence, May 12, 2015. 2014. Trio concert with Dong-Won Kim and Jeff Bird, Thursday at Noon Concert Series, September 25, 2014. University of Guelph, SOFAM.
- 2014 [When Rivers Meet](#) culminating performance of Dong-Won Kim, Improviser in residence with the Guelph symphony Orchestra, Guelph youth Jazz Ensemble and trio featuring Jeff Bird, Lewis Melville, and Daniel Fischlin. River Run Centre, Guelph, November 29, 2014.
- 2013 Performer/programmer. Rich Marsella, Improviser-in-Residence. Improvisation, Community, and Social Practice and Musagetes.
- 2013 Performance. Alaniaris + Germaine Liu and Daniel Fischlin. Silence, Guelph, Ontario. 19 April.
- 2013 MC. Opening remarks for Sao Paulo Underground (Brazil/USA). Guelph Jazz Festival 2013 (20th Anniversary). Guelph Youth Music Centre, Guelph, Ontario. 8 September.
- 2013 Performance. (With Mark Laver and others.) Silence, Guelph, Ontario. 25 May.
- 2013 Performance. Perpetual Motion Mousetrap, accompanied by Ben Grossman, Daniel Fischlin, Michael Kosir, Eden Segal-Grossman, and Reborn Endless. Silence, Guelph, Ontario. 5 April.
- 2013 Performance. Nine Moments. Carolyn Riddell (visual artist), accompanied by Daniel Fischlin (and others). Silence, Guelph, Ontario. 14 March.
- 2013 Performance. Vertical Squirrels. Silence, Guelph, Ontario. 3 February.
- 2013 Performer. Record Launch for Tannis Slimmon's <https://music.apple.com/us/album/in-and-out-of-harmony/1395641184> *In and Out of Harmony*. Guelph Little Theatre, Guelph, Ontario. 16 February.
- 2013 Performance. Vertical Squirrels. Macdonald Stewart Art Centre, Guelph, Ontario. 3 February.
- 2012 Performance. Vertical Squirrels. Artword Artbar, Hamilton, Ontario. 10 June.
- 2012 Performance. Vertical Squirrels (featuring guest performers Ben Grossman and Scott Merritt). Luscombe Theatre, University of Guelph, Guelph, Ontario. 7 June.
- 2012 Performance. Vertical Squirrels (featuring Jane Bunnett). Gallery 345, Toronto, Ontario. 3 June.
- 2012 Performance. Vertical Squirrels with the Woodchoppers Association. Tranzac Club, Toronto, Ontario. 6 May.

- 2012 Performance. Vertical Squirrels. During “Sound Changes: Music and Social Justice Symposium,” Carleton University, Ottawa, Ontario. 24/25 February.
- 2012 Vertical Squirrels feature on RTR FM 92.1. Perth, Western Australia. January. RTR FM 92.1 is the acclaimed station that in 2011 won the nationally coveted Tony Staley Award for Community Broadcasting Excellence, which recognizes ‘a station that actively promotes the values of community broadcasting: democracy, diversity, and independence.’
- 2011 Performance. Vertical Squirrels (featuring Jane Bunnett). Celebrating the 2011 Improviser-in-Residence Program, Van Gogh’s Ear, Guelph, Ontario. 8 December.
- 2011 Review of *Winter’s Gate* (second album released by the Vertical Squirrels) by Lawrence Joseph. *Montreal Mirror*. 8 December.
- 2011 Vertical Squirrels featured on a playlist out of WOBC.Radioactivity.FM, Oberlin Community Freeform Radio, Oberlin Ohio. 5 October. <Link>.
- 2011 Review of *Hold True (Acroche-toi)* (first album released by the Vertical Squirrels) by Lawrence Joseph. *Montreal Mirror*. Chosen as one of his top ten albums of 2010. 4 October.
- 2011 Vertical Squirrels feature on the MY FAVORITE THINGS jazz show. RCV 99FM, Lille, France. 30 September.
- 2011 Review of *Hold True (Accroche-toi)* (first album released by the Vertical Squirrels) by Tobias Fischer, editor-in-chief. *Tofaki*. 5 September. <Link>. *Tofaki is a Germany-based portal to global new music, which Barry Schrader calls “One of the leading sources for new music.”*
- 2011 Review of *Hold True (Acroche-toi)* (first album released by the Vertical Squirrels) by KZSU Stanford Radio 90.1 FM. 24 July. <Link>. *KZSU is Stanford University’s FM Station. In early September 2011 the Vertical Squirrels were charting number 15 on the Top 100 playlist at KZSU.*
- 2011 Performance. Vertical Squirrels. Casa del Popolo, Montreal, QC. 12 July.
- 2011 Vertical Squirrels featured on RTR FM’s show “Difficult Listening,” presented by Bryce Moore. 3 July.
- 2011 Vertical Squirrels featured on the Outsight Radio Show, Detroit Michigan. Featured on a playlist including Boz Scaggs, the White Stripes, and Matthew Shipp. 12 June. <Link>.
- 2011 Vertical Squirrels featured on Joe Reilly’s playlist on the CKCU 93.1 FM program “Keepin Kewl!” 11 July.
- 2011 Vertical Squirrels featured on the “Sound Quality” how on ABC Radio National (Australian Broadcasting Corporation), in tribute of the much-beloved musical genius Gil Scott- Heron, who died May 27, 2011. 8 July.
- 2011 Vertical Squirrels, “In A Mellow Tone.” 6 July. Featured in a segment called “Listen Before you Buy,” focusing on recent jazz releases with an emphasis on exploratory musicians and groups.
- 2011 Vertical Squirrels chart the number three position on CKXU 88.3 FM, Lethbridge, Alberta, behind Joshua Redman and Trio Derome. July.
- 2011 Vertical Squirrels reviewed by Stefano Bianchi in *Blow-Up (Italy)*, Issue 156. 1 May. <Link>.
- 2011 Vertical Squirrels featured on “Kicks Extreme Radio.” 18 May. “Kicks Extreme Radio” is a weekly radio show on Radio Central in Antwerp, Belgium specializing in global underground cultures.
- 2011 Website Launch. Vertical Squirrels. 23 April. <Link>. This newly designed website gives access

to useful information about the Vertical Squirrels, a press kit, contact info, gigging news, and multimedia materials, including free downloads and online access to downloadable versions of their albums.

- 2011 Vertical Squirrels featured on “The Signal,” CBC, hosted by Laurie Brown. 11 April.
- 2011 Performance. Vertical Squirrels (with Jane Bunnett). Norfolk Church, Guelph, Ontario. Performed as a part of the Raise the Sun Benefit, in support of relief efforts for the Japan earthquake. 10 April.
- 2011 Performance. Vertical Squirrels (with Jane Bunnett). Creative Music Festival, University of Guelph, Guelph, Ontario. Presented by the Improvisation, Community, and Social Practice Research (ICASP) Project and the School of Fine Art and Music. 10 March.
- 2011 Performance with Dong-Won Kim. Starving Artist Café, Toronto, Ontario. Played guitar as part of a quartet invited to play with Kim (also featuring Jeremy Strachan). 12 January.
- 2011 Performance with Dong-Won Kim. Somewhere There, Toronto, Ontario. Played guitar as part of a quartet invited to play with Kim. 10 January.
- 2010 Performance. Vertical Squirrels (with special guest Dong-Won Kim). Norfolk United Church, Guelph, Ontario. As part of the Improvisation, Community, and Social Practice (ICASP) “Improvising Eye Symposium.” 17 December.
- 2010 Performance. Vertical Squirrels. Closing show at the 2010 Guelph Jazz Festival, Guelph, Ontario. 12 September.
- 2010 Vertical Squirrels playlisted on electroacoustic composer and radio host Chris Meloche’s show, “Wired for Sound” (no. 902), for “Jazz and Improvisation.” London, Ontario. <[Link](#)>.
- 2010 Performer, composer and producer. With the Vertical Squirrels. *Hold True (Accroche- Toi)*. Montréal: Ambiances Magnétiques. (AM 204).
- 2009-2010 Performances. Toronto, Ontario and Guelph, Ontario. Multiple performance in improvising music contents, including performances in the Guelph Improvised Music Series, the Inner Stage (University of Guelph), Array Music, the Tranzac Club, and Somewhere There.
- 2009 Player/improviser. *The Woodchoppers Association et Jah Youssouf*. DROG Records/SOCAN. CD.
- 2007 Performance. With Ajay Heble and Ellen Waterman. “Guelph is Skin Deep,” Guelph Youth Music Centre, Guelph, Ontario. 30 March.
- 2001-2006 Member of [Jiwani Performance Troupe](#), member of the Woodchoppers’s Association (improv performance group). Multiple live performances and benefits primarily for charity benefits in support of Africa and Cuba; two performance DVDs (2005-2006); workshop on Afro-Cuban drumming at Hillside 2005 (with Dave Clark, drummer of the Rheostatics).
- 2006 Composer and performer. “Peace is Coming.” For *Afghanistan We Stand on Guard for Thee* CD, produced by Lewis Melville, DROG Records.
- 2004 Performance (with Ajay Heble, Ellen Waterman, and Jesse Stewart). *The Other Side of Nowhere* Concert and Book Launch. 1 May.
- 1992 *Musica Nova*. World première of Chan Ka Nin *Sonatina* (for 2 guitars), Galérie Horace, Sherbrooke, Montréal.
- 1988 Lute Society of America Summer Seminar, Asheville, North Carolina.

- 1985 Performance (lute continuo). Lamèque International Festival of Baroque Music. 1985.
Performance (lute continuo). International Baroque Academy, Toronto, Ontario.
- 1982-1985 Performer (lute). Canadian Broadcasting Corporation (CBC), national and regional broadcasts.
- 1984 Composer. “Music from Montréal,” and “When Soft Voices Die,” for choir and horns, CBC.
- 1982-1984 Founding member with composer Alan Belkin. *Composer’s Concert Society*, a contemporary music concert society promoting young Canadian and new music concerts.
- 1981-1983 Founding member and performer. *Musica Secreta* (with Suzie Leblanc, Hank Knox, Betsy Macmillan and Valerie Kinslow). Multiple performances and CBC recordings.
- 1981 Lute accompanist. University of Toronto Baroque Academy.
- 1980-82 Guitar Instructor at CAMMAC
- 1980 Classical Guitarist. Académie Internationale de Nice, Alexandre Lagoya masterclass.
- 1979 Lecture/demonstration. Learned Societies Conference Montréal. “Guitar Transcription of the Bach Italian Concerto.”

Web Sites Authored

ApolloGames.ca: a site devoted to literacy tools for children and youth. (no longer supported)

Lead Designer/Conceptor/Producer: [‘Speare](#)—a 3-D video game for youth that teaches Shakespearean literacy (launched 23 April 2007 and used globally)

[Shakespeare Learning Commons](#): a pedagogical site embedded on the CASP site that is the result of collaboration between the Stratford Festival and CASP; devoted to creating teaching modules that address performance, literacy, and Canadian theatre history issues

[Canadian Adaptations of Shakespeare Project Version 2](#) (launched August 1, 2007)

<http://www.canadianshakespeares.ca>

A revamped version of the original CASP site with hundreds of additions to the site. CASP Version 2 more than doubles the size of the original site and significantly increases the multimedia content initially available on CASP. CASP Version 2 also contains the [Virtual Shakespeare Made in Canada exhibit](#), a web documentation of the Shakespeare Made in Canada exhibit, complete with significant new additions to that material, including over 30 videos interviews, background documentation, access to rare materials in full, and hundreds of images from each of the galleries.

[Canadian Adaptations of Shakespeare Project](#) (launched April 2004)

The Canadian Adaptations of Shakespeare Project was the largest Shakespeare site currently on the WWW. Containing thousands of pages of information including an [Online Anthology](#) of plays (37) with associated research and introductions freely available for teaching and research purposes, [Multimedia materials](#), and links to the contents of the [Database](#) archived on the site. Special focus [Spotlight](#) pages on [First Nations Shakespeare](#), French Canada, Shakespeare in [Canadian popular culture](#), regional Shakespeare, and a literacy 3-D game called ‘*Speare*. Over 60 graduate students and over 20 undergrads trained as HQP. This online publication was the equivalent of a multi-volume work and was constantly being added to as new information arrived— multiple writing and editing functions are evident on the site, from authored short essays and introductions to bibliographical work, archival research, multimedia anthologizing, sub-page introductory writing, an active FSS feed entitled [Shakespeare News](#),

and so forth. In 2022 the University of Guelph shut down its support of the Cold Fusion (.cfm) server on which the site had been developed and archived. CASP is currently hosted on the Internet Archive pending ongoing efforts to move an updated version to a new platform.

[Canadian Adaptations of Shakespeare Project Database](#) (Administrative site/database launched November 2002). Contains the database fields for information derived from the hard copy files of the CASP project (over a thousand pages of data).

Joint PhD in Literary Studies /Theatre Studies in English. Co-designed with Stuart Robertson. Launched February 2001.

Exhibits Curated

- 2007-2008 Curator. “The Art and Science of Shakespeare.” Waterloo Regional Children’s Museum, Waterloo, ON. December 2007-December 2008.
- 2007 Co-curator. [“Virtual Shakespeare Made in Canada Exhibit.”](#) Canadian Adaptations of Shakespeare Project. Launched 1 August.
- 2007 Co-curator. [“Shakespeare Made in Canada.” Macdonald Stewart Art Centre](#), Guelph, Ontario. January-June.
- 2007 Co-curator. “What’s in a Name? Shakespeare, Stratford, and You.” Stratford-Perth Museum. July-August.
- 2007 Curator. “Finding Shakespeare.” Waterloo Children’s Museum, Waterloo, Ontario. June-September.

Film Work

- 2013-present “Eduardo Galeano.” Productions Multi-Monde, Montreal, QC. (This work is still in development, forthcoming as a film production with telefilm funding. Script consultation and research ongoing.)
- 2012 Consultant. “Fabulous Festivals: The Guelph Jazz Festival.” Rogers Television. This documentary was released Summer 2012 and played on Rogers TV. I was a consultant for the film; interviews with musicians, festivalgoers, and organizers; and editing. 18 interviews were conducted.
- 2010 Appearance in INCUBATE Grant DVD as part of the intercultural improvising ensemble.
- 2010 Appearance in AIM Toronto documentary. Produced by ICASP and available through its website.
- 2010 Interviewee for ICASP Research Film [“The Improvising Eye: Genesis.”](#) Dir. Mauricio Martinez.
- 2006-2009 Advisory Consultant and interviewee. [“Battle of Wills.” Anne Henderson](#). Arcady Films and InformAction. Documentary movie on the Sanders Portrait and the research about its provenance. The film has now played on Bravo several times, opened the Montreal Film Festival, and has played worldwide at multiple outlets and channels.
- 2006-2007 Produced supplementary material for [Slings & Arrows](#) DVD series. Rhombus. Worldwide distribution. Included interviews (Susan Coyne and Paul Gross) and B- footage from the final season of the show featuring William Hutt.
- 2006-2007 Producer, writer, interviewee. *Shakespeare en Québécois; What Means This Shouting?* and

Canada, Shakespeare, Pop Culture. For the Shakespeare Made in Canada exhibit.

Video Game Creator / App. Author

- 2011 *Romeo + Juliet: The Shakespeare App*.
This was a complete hyper-mediated version of Romeo and Juliet, designed and published to enhance various pedagogical approaches to the play. The app. was the product of several years of development work. Please note that the app. went through Apple's internal vetting process (for both content and programming) as part of being listed on the Apple iTunes site. No longer supported.
- 2007 Conceptor/Co-author. *'Speare: The Literacy Arcade Game*. 'Speare was an online game based on Shakespeare that taught literacy skills to youth. The game has been viewed and played by over 100,000 people and the unique technology of the game (called an Online Integrated Learning System) was submitted for a US Patent application in 2007. No longer supported.
- 2007 Co-conceptor and content contributor. *Chronos*. Launched August. Chronos built on CASP's experience with *'Speare* and was a sophisticated literacy/spelling/vocabulary-building game. No longer supported.

Student Advising and HQP Training

Student Advising

- 2018-ongoing **Michael F. Bergmann**
Lucy Bilson*
Emmalia Bortolon-Vettor (member of dissertation committee)
Lucas Carravetta
Kathryn Patricia Cobbler
Matt Endahl
Erin Felepchuk*
Ben Finley (member of dissertation committee)
Nick Fraser*
Mike Hansen
Alice Hinchliffe
Annais Linares
Erwan Noblet (member of dissertation committee)
Joe Sorbara
Ann Westbere (member of dissertation committee)
Bob Wiseman
Shaghayegh Yassemi

Doctoral Supervision as Dissertation Supervisor unless otherwise noted. Asterisks indicate students who have won SSHRC and OGS doctoral scholarships.

- 2018-2023 **Emmalia Bortolon-Vettor**
Aimee Copping
Marcela Echeverri

Cathy Nosaty (in progress)
Reza Yazdanpanah

MA Thesis Supervisor and examiner; all students in the Critical Studies in Improvisation graduate program.

- 2018-2023 **Dr. David Lane** PhD Critical Studies in Improvisation (member of advisory committee and Chair of Examining Committee)
- 2015-2022 **Dr. Jess Notwell** PhD Sociology and Anthropology (member of advisory and examining dissertation committee)
- 2017-2018 **John Faichney** (PhD, Sociology and Legal Studies, University of Waterloo) Committee Member
- 2013-2016 **Robert Fleet** (PhD)
PAQ Director / Dissertation Direction
- 2012-2015 **Cynthia Ing** (PhD)
PAQ Committee Member/Advisor
- 2015-2017 **Lierin McConachie** (PhD, SOTEC)
SAQ Director and advisor for SSHRC doctoral application on modernist poetry and improvisation (2015-16). I also served as Lierin's faculty mentor (appointed by Julie Cairnie).
- 2017-18 **John Hopkins** (MA, SOTEC)
Adviser, co-adviser for thesis with Mark Lipton
- 2017-18 **John Bigelow** (PhD, Monash University Australia)
External Examiner
- 2016-18 **Kent Smith** (PhD, SOTEC)
Advising Committee
- 2012-18 **Brian Lefresne** (PhD, SOTEC)
PAQ Adviser, Dissertation Committee Member (2011-14) ICASP Doctoral GRA (2013-2014)
- 2015-17 **Elizabeth Richardson** (URA, CASP)
CASP Database upgrades and work on Shakespeare Made in Canada Book Series.
- 2012-17 **David Lee** (PhD, SOTEC)
SAQ Director / PAQ and Dissertation Committee Adviser
- 2016 **Clarissa D'Avella** (MA, SOTEC) Second Reader, MRP
- 2016 **James Gobuty** (MA, SOTEC) Director, MRP
- 2015-16 **Dr. Andrew Bretz**
Postdoctoral work on the *Shakespeare Made in Canada* book series
- 2015-16 **Margo Beckman**
SOTEC SAQ Committee member and advisor including mock exam work.
- 2015-16 **Jessica Notwell**
Sociology and Anthropology PhD QE External Examiner and External Advisor for her successful application for a Vanier Scholarship (the only one at Guelph in 2016); also support for her submission for a Trudeau Foundation doctoral fellowship and a SSHRC doctoral fellowship that she won.

- 2015-16 **Katie Ryan** (MA, SOTEC)
Advisor for SSHRC doctoral application: “Womaenologie: The Scientiae of Women, Witches, and the Masculine Other.”
- 2015-16 **Harald Kisiedu** (ICASP Postdoctoral Fellow)
Supervisor
- 2013-16 **Nicholas Loess/Murphy** (PhD, SOTEC)
PAQ Committee Member / Dissertation Director (2013-present) ICASP Doctoral GRA (2014-2015)
- 2013-16 **Joe Sorbara** (MA, SOTEC)
Thesis Co-director
- 2014-15 **Janet Williams** (MA, SOTEC)
Advisor and letter-writer for successful application to PhD program at York University.
- 2014-15 **Brent Rowan** (MA)
External Examiner, Laurier Centre for Music in the Community, Wilfrid Laurier University. The examination included a public performance in which I participated/played (May 3, 2015).
- 2013-15 **Alla Miroshnichenko** (MA, SOTEC)
MRP Director, “A Monstrous Virgin: Gender and Sovereignty in The Famous & Renowned History of Morindos a King of Spaine”
- 2013-15 **Katie Ryan** (URA, Canadian Adaptations of Shakespeare)
Supervisor
- 2013-15 **Greg Shupak** (PhD, SOTEC)
PAQ Advisory Committee Member / PhD Dissertation Committee
- 2013-15 **Paul Watkins** (PhD, SOTEC)
PAQ Advisory Committee Member / PhD Dissertation Committee Member
- 2015 **Samantha Dawdy** (MA, SOTEC)
Director, MRP
- 2014 **ICASP Summer Institute for Critical Studies in Improvisation**
Faculty Member and Student Adviser
“Improvisation as Practice-Based Research”
Memorial University of Newfoundland, St. John’s, NL, 29 June–12 July 2014
- 2013-14 **Lauren Levesque** (ICASP Postdoctoral Fellow)
Director
- 2013-14 **Andrew Bretz** (CASP Postdoctoral Research Assistant)
Director
- 2012-14 **Maryam Mahdavifar** (MA)
MRP Advisor
- 2011-14 **Mauricio Martinez** (PhD, SOTEC)
PAQ Committee Member / Dissertation Committee Member ICASP Doctoral GRA (2011-13)
- 2010-14 **Karl Coulthard** (PhD)
Dissertation Committee Member
- 2011-13 **Mark Laver** (ICASP Postdoctoral Fellow)
Director

- 2012-13 **Alyssa Ottema** (URA, CASP, S13)
Supervisor
Research for the Canadian Adaptations of Shakespeare Project and Oxford University Press
Shakespeare Made in Canada Series.
- 2012-13 **Daniel Kruger** (URA, ICASP)
Supervisor
- 2013 **Stephanie Hill** (MA)
MRP Director
- 2013 **Dilli Edingo** (MA)
MRP Second Reader
- 2012-13 **Laura Baker** (MA)
MRP Director
- 2012 **Anthony Ferreira** (MA)
MRP Second Reader
- 2010-12 **Erika Vieira** (PhD, Belo Horizonte, Brazil)
Advisor to Dissertation
Please note that Ms. Vieira won a Brazilian scholarship to spend 2010-11 studying in SOTEC with
me as her supervisor
- 2012 **Stefanie Brenzel** (PhD, University of Bielefeld)
Advisor to Dissertation
Ms. Brenzel spent part of the summer of 2012 working in the CASP offices to complete
research on her doctoral dissertation dealing with Canadian adaptations of Shakespeare. CASP
facilitated her stay, provided her with access to our hard copy archives, and put her in contact
with various playwrights on whom she has been working.
- 2011-12 **Rachel Shoup** (URA, CASP)
Supervisor
- 2011-12 **Jennie Hissa** (URA, CASP, S11/S12)
Supervisor
- 2011 **Peter Lazarakis** (MA)
MRP Director
- 2010 **Christie Menzo** (GRA, ICASP)
Director
- 2010 **Jennifer Martino** (GRA, ICASP)
Director
- 2010 **Scott Herder** (GRA, ICASP)
Director
- 2010 **Peter Blouw** (URA, ICASP)
Director
- 2010 **Michael Halliburton** (URA)
Supervisor, research on community rights project.
- 2010 **James McKinnon**

- External Examiner
Graduate Centre for the Study of Drama, University of Toronto. (Directed by Nancy Copeland.)
“The Dramaturgy of Appropriation”
- 2009-10 **Dr. Rebecca Caines** (ICASP Postdoctoral Fellow)
Director
- 2009 **Suddhasel Sen** (PhD)
External Examiner, Doctoral Dissertation
English Department, University of Toronto. (Directed by Linda Hutcheon.) “The Afterlife of Shakespeare’s Plays”
- 2009 **Gordon Lester** (PhD)
PAS Director
- 2008-9 **Jesse Stewart** (PhD)
Committee Member
- 2008-9 **Dr. Rob Wallace** (ICASP Postdoctoral Fellow)
Director
- 2008 **Gordon Lester** (PhD)
Director, PhD Committee
“The Invention of the World: Rhetoric and Early Modern Cartography”
- 2004 **Marissa McHugh** (MA)
Director, MA Thesis
- 2003 **James Wallace** (PhD)
External Examiner, Doctoral Dissertation
- 2003 **Diane Mafe** (MA)
Director, MA Thesis
This thesis resulted in the publication of an article in *Research in African Literatures* in 2004.
- 2002 **Gordon Lester** (MA)
Director, MA Thesis
“Worldmaking: Inventing Geographies in Mandeville, More, and the World Map”
- 2000 **Jennifer Ailles** (MA)
Director, MA Thesis
“Queering the Queer(ed): A Pomosexual “Reading” of Shakespeare’s Adaptation of *Romeo and Juliet*” Winner of School of Literature and Performance Studies in English Outstanding Thesis Award.
- 1998 **Amy Appleford** (MA)
Director, MA Thesis
“Thanatopsis: Death and Meaning in John Donne’s *Devotions Upon Emergent Occasions* and *Death’s Duel*.” Winner of School of Literature and Performance Studies in English Outstanding Thesis Award. Completed her PhD at Harvard University and is Tenured at Boston University
- 1998 **Joanna Cockerline**
Direction of Reading Course 37-404
Winner of the Michael J.F. Tompkins Scholarship for the course paper she wrote entitled: “You Can’t Penetrate Unless You’re Hard: Colonial ‘Self’-Construction Via the De-/Con/struction of

the 'New World' and Its Sublimated Inhabitants as a Feminized, Rapeable Space.”

1997

James Wallace

Director, Graduate Research Project: “Care and Relief in Early Modern England” (on Renaissance debtors’ prisons and carceral discourses)

1997-ongoing Direction of ENGL*481/491 Individual Reading and Research courses (completed 27).