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EDUCATION:

1989 Ph.D. in English and Comparative Literature, Columbia University
1983 M. Phil. in English and Comparative Literature, Columbia University
1980 M.A. in English and Comparative Literature, Columbia University
1979 B.A., majors in Philosophy and English, The College of William & Mary in Virginia

ACADEMIC EMPLOYMENT:

2020- Arthur J. Conner (1888) Professor, Literature, Massachusetts Institute of Technology
Participating faculty member in the Women's and Gender Studies Program
2015-2020 Professor of Literature and participating faculty member in the Women's and Gender Studies Program
2006-2015 Professor of Literature and Dean for Curriculum and Faculty Support, Participating faculty member in Women's and Gender Studies (and Comparative Media Studies until 2012, when it was structurally separated from Literature)
1996-2006 Associate Professor of Literature, MIT (with tenure, 1999). Participating faculty member in Women's and Gender Studies and founding member of Comparative Media Studies
1995-96 Visiting Assistant Professor of Literature, MIT
1989-95 Assistant Professor of English, Middlebury College
1991-93 Co-Chair of the Women's Studies Program, Middlebury
1986-89 Instructor of English, Middlebury
1985-86 Instructor (part-time), Humanities Program, Columbia College, Columbia University
1982-83 Senior Preceptor & Course Supervisor, Composition Program, Columbia
1980-82 Teaching Assistant (Instructor), Composition Program, Columbia

PUBLICATIONS:

Books:

The Arden Research Handbook to Shakespeare and Adaptation (co-edited with Stephen O'Neill), Arden/Bloomsbury, 2022.

Shakespeare and Digital Pedagogy: Case Studies and Strategies (co-edited with Kyle S. Vitale), Bloomsbury, The Arden Shakespeare, 2021.

Shakespeare Studies, Volumes 42-50, co-editor (with James S. Siemon), Plainsboro, NJ: Associated University Presses, 2014-2022 (annual: vol. 51 forthcoming, vol. 52 in development).

Alternative Shakespeares 3, editor, New York and London: Routledge, 2008.

Collaborations with the Past: Reshaping Shakespeare Across Time and Media. Ithaca: Cornell University Press, 2006 [paperback release 2012].

A Concise Companion to Shakespeare on Screen, editor. Oxford: Blackwell Publishing, 2006.

Passion Made Public: Elizabethan Lyric, Gender, and Performance. Urbana: University of Illinois Press, 1995.

Articles:

Work in Progress:

“Afterword” for a special issue of the British journal *Shakespeare* on “Adapting Shakespearean Romance in Indian Cinema” edited by Subhankar Bhattacharya, Thea Buckley, and Rosa Garcia-Periogo (complete article submissions due March 2023).

“Much Ado About Messina: From the Past to the Future of Serious Comic Play” (withdrew from volume for which commissioned due to timetable).

“Two Popular Kinsmen? Shakespeare, Stoppard, and the Aesthetics of Film Collaboration.” Originally solicited by the editor for inclusion in a volume of proceedings from Shakespeare on Film: The Centenary Conference [suspended]; currently considering revision or online posting.

Published Articles:

“Re-generation: Remapping the Screenscape in Fractious Times.” *Recontextualizing Indian Shakespeare Cinema in the West: Familiar Strangers*, ed. Koel Chatterjee and Varsha Panjwani, Arden/Bloomsbury, 2023: 29-54.

“Parted eyes and generation gaps in twenty-first-century perceptions of screen Shakespeare.” for *Shakespeare/Sense*, ed. Simon Smith, Arden/Bloomsbury, 2020: 319-351.

“Dividing to Conquer or Joining the ReSisters: Shakespeare’s Lady Anne (and Woolf’s *Three Guineas*) in the Wake of #MeToo.” *Shakespeare Survey 72: Shakespeare and War*. ed. Emma Smith, 2019: 121-135.

“Romancing *King Lear*: *Hobson’s Choice*, *Life Goes On*, and Beyond,” for *Shakespeare on Screen: King Lear*. eds. Victoria Bladen, Sarah Hatchuel, and Nathalie Vienne-Guerin. Cambridge University Press, 2019: 125-139.

“‘Hard hearts’ resounding now: anatomising race, resistance and community in *The Merchant in Venice* (2016) and *Julius Caesar* (2017),” *Cahiers Élisabéthains: A Journal of English Renaissance Studies* 99. ed. Pierre Kapitaniak and Aleksandra Sakowska (2019): 173-192.

“De-centring Shakespeare, incorporating Otherness: Diana Henderson in conversation with Koel Chatterjee,” for *Eating Shakespeare: Cultural Anthropology as Global Methodology*, ed. Anne-Sophie Reskou, Marcel Alvaro de Amorim, and Vinicius Mariano de Carvalho, Arden/Bloomsbury, 2019: 121-135.

“‘This Distracted Globe’: Broadcasting Copiousness and Commonality in the Global Shakespeare Video and Performance Archive.” For *Broadcast Your Shakespeare: Continuity and Change Across Media*, ed. Stephen O’Neill. Bloomsbury Publishing [Arden Shakespeare], 2018: 67-85.

“The Merchant in Venice: Shylock’s *Unheimlich* Return,” for *Shakespeare in Cross-Cultural Spaces*, a special issue of *Multicultural Shakespeares*. eds. Varsha Panjwani and Robert Sawyer 14.2 (2017): 165-180.

“Genre and Modernity in *Hobson’s Choice* and *Life Goes On*.” *Litteraria Pragensia: Studies in Literature and Culture* vol. 26, no. 52, December 2016 [published March 2017], “Versions of *King Lear*.” Eds. Martin Procházka, Michael Neill and David Schalkwyk: 49-57.

Forum editor and introduction, “The Importance of Being Hawkes,” for *Shakespeare Studies* vol. 44 (2016): 17-21.

“Star Wars and Shakespearean SpaceTime: On Mentors and Our Collective Future,” for “The Importance of Being Hawkes” Forum, *Shakespeare Studies* vol. 44 (2016): 137-148.

“Magic in the Chains: *Othello*, *Omikara*, and the materiality of gender across time and media.” *The Oxford Handbook of Shakespeare and Embodiment*. Ed. Valerie Traub. Oxford University Press, 2016: 673-693.

“Tempestuous Transitions and Double Vision: from early to late modern gendered performances on stage, film, and in higher education.” *Rethinking Feminism in Early Modern Studies: Gender, Race, and Sexuality*. Eds. Ania Loomba and Melissa Sanchez. London and New York: Routledge, 2016: 59-71.

“Pluralizing Performance.” *Shakespeare in Our Time: Critical Perspectives; the Shakespeare Association of America Companion*. Eds. Dympna Callaghan and Suzanne Gossett. Bloomsbury Arden Shakespeare, 2016: 311-319.

“Shadow Soldiers and Precarious Unions: the Legacies of Shakespeare’s History Play.” *Shakespeare Jahrbuch*, Vol. 151, ed. Sabine Schuelting (2015): 38-52.

“Ephemeral Echoes and Brash Possibilities: the Liberation of Adapting Shakespeare’s Early Comedies.” *Shakespeare in Performance*. Eds. Eric C. Brown and Estelle Rivier. Cambridge Scholars Publishing, 2013: 70-85.

“Where Had All the Flowers Gone? The Missing Space of Female Sonneteers in Mid-Seventeenth-Century England.” *Renaissance and Reformation/Renaissance et Réforme* 35.1 (Winter/hiver 2012), eds. Katie Larson and Alysia Kolentsis: 139-165. [Honorable Mention, 2013 Best Essay competition of the Society for the Study of Early Modern Women.]

“Catalysing What? Historical Remediation, the Musical, and what of *Love’s Labour’s Lasts*.” *Shakespeare Survey* 64: *Shakespeare as Cultural Catalyst*. Ed. Peter Holland. Cambridge University Press, 2011: 97-113.

“Shakespearean Comedy, Tempest Toss’d: Genre, Social Transformation, and Contemporary Performance” for *Shakespeare and Genre: From Early Modern Inheritances to Postmodern Legacies*. Ed. Anthony Guneratne. Palgrave MacMillan, 2011: 137-152.

“Afterlives: stages and beyond.” *Thomas Middleton in Context*. Ed. Suzanne Gossett. Cambridge University Press, 2011: 325-335.

“The Sonnet, Subjectivity, and Gender.” For the *Cambridge Companion to the Sonnet*. Ed. Anthony Cousins. Cambridge University Press. 2011: 46-65.

“Mind the Gaps: The Ear, the Eye, and the Senses of a Women in *Much Ado About Nothing*.” *Knowing Shakespeare: Senses, Embodiment, and Cognition*. Eds. Lowell Gallagher and Shankar Raman. Palgrave Macmillan, 2010: 192-215.

“Shakespeare’s Laboring Lovers: Lyric and Its Discontents.” [Reprint of the *Love’s Labour’s Lost* chapter in *Passion Made Public*.] *Shakespearean Criticism: Criticism of William Shakespeare’s Plays and Poetry, from the First Published Appraisals to Current Evaluations, Vol. 128*. Ed. Michelle Lee. Gale/Cengage Learning, 2010: 95-119.

“Love Poetry.” Revision of article listed below (2000) for *A New Companion to English Renaissance Literature and Culture, vol. 2*. Ed. Michael Hattaway. Basil Blackwell, 2010: pp. 249-263.

“Re-contextualizing Literary Education: A Multi-Variable Experiment in Learning and Performance.” *English Language Notes* 47.1 (Spring/Summer 2009): 105-114.

“Meditations in a time of (displaced) war: *Henry V* and the ethics of performing history.” *Shakespeare and War*. Eds. Paul Franssen and Rosalind King. Palgrave Macmillan, 2008.

“Alternative Collaborations: Shakespeare, Nahum Tate, Our Academy, and the Science of Probability.” *Alternative Shakespeares* 3. Ed. Diana E. Henderson. Routledge, 2008: 243-63.

“From Popular Culture to Literature.” *The Cambridge Companion to Shakespeare and Popular Culture*. Ed. Robert Shaughnessy. Cambridge University Press, 2007: 6-25.

“The Artistic Process: Learning From Campbell Scott’s *Hamlet*.” *A Concise Companion to Shakespeare on Screen*. Ed. Diana E. Henderson. Oxford: Blackwell, 2006: 77-95.

“Performing History: *Henry IV*, money, and the fashion of the times.” *A Companion on Shakespeare and Performance*. Eds. Barbara Hodgdon and W. B. Worthen. Oxford: Blackwell. 2005: 376-96.

“Theatre and controversy, 1572-1603.” *History of British Theatre, Vol. 1: Origins to 1660*. Eds. Jane Milling and Peter Thomson. Cambridge University Press. 2004: 242-263.

“Othello Redux?: Scott’s *Kenilworth* and the Trickiness of ‘Race’ on the Nineteenth-century Stage.” *Victorian Shakespeare, Volume 2: Literature and Culture*. Eds. Gail Marshall and Adrian Poole. Palgrave Macmillan, 2003: 14-29.

- “A *Shrew* for the Times, Revisited.” *Shakespeare: The Movie II: Popularizing the plays of film, TV, video, and DVD*. Eds. Richard Burt and Lynda E. Boose. Routledge, 2003: 120-139.
- “*The Tempest* in Performance.” *A Companion to Shakespeare, Volume IV: The Poems, Problem Comedies, Late Plays*. Eds. Richard Dutton and Jean Howard. Basil Blackwell. 2003: 216-239.
- “Sir Philip Sidney.” *British Writers: Retrospective Supplement II*. Ed. Jay Parini. Scribner’s Sons. 2002: 327-342.
- “Shakespeare: The Theme Park.” *Shakespeare After Mass Media*. Ed. Richard Burt. New York: Palgrave, 2002: 107-126.
- “Henry King.” *British Writers, Supplement VI*. Ed. Jay Parini. New York: Scribner’s Sons, 2001: 149-163.
- “Love Poetry.” *A Companion to English Renaissance Literature and Culture*. Ed. Michael Hattaway. Basil Blackwell. 2000: 378-391.
- “The Disappearing Queen: Looking for Isabel in *Henry V*.” *Shakespeare and his Contemporaries in Performance*. Ed. Edward Esche. Aldershot, UK: Ashgate, 2000: 339-355.
- “King and No King: ‘The Exequy’ as an Antebellum Poem.” *The Wit to Know: Essays on English Renaissance Literature for Edward Taylor*. Eds. Eugene D. Hill and William Kerrigan. Fairfield, CT: George Herbert Journal Special Studies and Monographs, 2000: 57-75. [Simultaneously published as a special issue of *The George Herbert Journal* 22, 1& 2 (1998/99): 57-75.]
- “Teaching Sidney’s *Astrophil and Stella*.” *Approaches to Teaching Shorter Elizabethan Poetry*. Eds. Patrick Cheney and Anne Lake Prescott. MLA Publications, 2000: 196-201.
- “Rewriting Family Ties: Woolf’s Renaissance Romance.” *Virginia Woolf: Reading the Renaissance*. Ed. Sally Greene. Columbus: Ohio State Press, 1999: 136-160.
- “*Henry V*: An Introduction through Performance.” Commissioned for *The Complete Arden Shakespeare on CD-ROM*. Eds. Peter Holland, Barbara Hodgdon, and Tony Dawson. Thomas Nelson/Arden Shakespeare. Electronic version released 1999; larger project subsequently cancelled. Formerly available online at <http://web.mit.edu/lit/www/henryv.html>.
- “Reading Vernacular Literature” (co-authored with James Siemon). *A Companion to Shakespeare*. Ed. David Scott Kastan. Basil Blackwell, 1999: 206-222.
- “A *Shrew* for the Times.” *Shakespeare: The Movie. Popularizing the plays on film, TV, and video*. Eds. Lynda E. Boose and Richard Burt. New York: Routledge, 1997: 148-168. [Reprinted in “*Much Ado About Nothing*” and “*The Taming of the Shrew*.” Ed. Marion Wynne-Davies. Palgrave New Casebook series, 2001.]
- “Female Power and the Devaluation of Renaissance Love Lyrics.” *Dwelling in Possibility: Women Poets and Critics on Poetry*. “Reading Women’s Writing” series. Eds. Yopie Prins and Maera Shreiber. Ithaca: Cornell University Press, 1997: 38-59.

“The Theater and Domestic Culture.” *A New History of Early English Drama*. Eds. John D. Cox and David Scott Kastan. New York: Columbia University Press, 1997: 173-194. [Volume received the Association for Theatre in Higher Education Prize.]

“‘Be bold, be bold . . . be not too bold’: The Pleasures and Perils of Teaching Book 3.” *Approaches to Teaching Spenser’s “The Faerie Queene*. Eds. David Lee Miller and Alexander Dunlop. New York: MLA Publications, 1994: 126-133.

“Elizabeth’s Watchful Eye and George Peele’s Gaze: Examining Female Power Beyond the Individual.” In *Women and Sovereignty*. Ed. Louise Olga Fradenburg. Edinburgh: Edinburgh University Press, 1992: 150-169.

“Joyce’s Modernist Woman: Whose Last Word?” *Modern Fiction Studies* 35.3 [special issue: Feminist Readings of Joyce] (1989): 517-528.

“Many Mansions: Reconstructing *A Woman Killed with Kindness*.” *SEL: Studies in English Literature, 1500-1900* 26.2 (1986): 277-294.

Reviews, Encyclopedia Entries, Shorter Essays, White Papers and Journalism:

“Ideas for Designing an Affordable New Educational Institution,” Diana Henderson, Daniel Jackson, David Kaiser, S. P. Kothari, and Sanjay Sarma. A Project of the Abdul Latif Jameel World Education Lab, MIT, published September 27, 2022, online: https://www.projectnei.com/_files/ugd/d859ad_d6ca8f62511b48b0a21ec6eba8e5db84.pdf

“Introduction,” *The Arden Research Handbook of Shakespeare and Adaptation*. Ed. Diana E. Henderson and Stephen O’Neill (London: The Arden Shakespeare, 2022), 1-22.

“Introduction” and “A Closing Note,” *Shakespeare and Digital Pedagogy: Case Studies and Strategies*. Ed. Diana E. Henderson and Kyle S. Vitale (London: Bloomsbury, The Arden Shakespeare, 2021), 1-10, 211.

Co-contributor, with Preti Taneja et al, “American Fall,” *Five Dials*, published January 31, 2019 online: <https://fivedials.com/reportage/american-fall-preti-taneja-jennifer-croft-chika-unigwe-sarah-weinman-shobha-rao-sharmila-sen-danielle-evans-diana-henderson-jeanne-mcculloch/>

“Scott and Shakespeare.” *The Shakespeare Encyclopedia [5 volumes]: Life, Works, World and Legacy*. Ed Patricia Parker. Greenwood Press, 2018 [listed publication date; not currently available].

“Reflections on Shakespeare 2016, Part One: Elsinore,” blog for the MIT Global Shakespeares Video & Performance Archive, March 31, 2017, at: <http://globalshakespeares.mit.edu/blog/2017/03/31/reflections-on-shakespeare-2016-part-one-elsinore/>

“Shakespeare Into Fiction,” *The Cambridge Guide to the Worlds of Shakespeare* (print and online editions). Ed. Bruce Smith. Cambridge University Press. 2016: 1707-1715. [Volume received awards from the American Association of Publishers, *Library Journal*, and the American Library Association.]

William Shakespeare and Others: Collaborative Plays, edited by Jonathan Bate and Eric Rasmussen, *Renaissance Quarterly* 67.4 (Winter 2014): 1467-68.

Violence Against Women in Early Modern Performance: Invisible Acts by Kim Solga, *Shakespeare Bulletin* 29.4 (Winter 2011): 683-686.

- “William Shakespeare: The Tragedies.” *The Oxford Encyclopedia of British Literature*. Editor-in-Chief, David Kastan. Oxford University Press. 2006.
- Reading the Early Modern Passions: Essays in the Cultural History of Emotion* by Gail Kern Paster, Katherine Rowe and Mary Floyd Wilson, eds. *Shakespeare Studies* 34 (2006): 224-231.
- American Repertory Theater’s “Dido, Queen of Carthage,” dir. Neil Bartlett, *Shakespeare Bulletin* (December 2005).
- Adulterous Alliances: Home, State, and History in Early Modern European Drama and Painting*, by Richard Helgerson. *Shakespeare Quarterly* 53.3 (Fall 2002): 393-395.
- The Limits of Eroticism in Post-Petrarchan Narrative: Conditional Pleasure from Spenser to Marvell* by Dorothy Stephens. *JEGP: Journal of English and Germanic Philology* 100:3 (July 2001): 447-449.
- “Poetry, English: Tudor Poetry Before Spenser.” *The Encyclopedia of the Renaissance*, volume 5. Editor-in-Chief Paul F. Grendler. New York: Charles Scribner’s Sons. 1999: 82-85. [Volume awarded the 2000 Dartmouth Medal by the American Library Association and reference volume prize from the Sixteenth Century Studies Conference.]
- “Enter Queen Isabel: The Difference It Makes.” “Commentaries” section of William Shakespeare’s *Henry V*. Ed. John Russell Brown. New York: Signet Classic, 1998: 206-209.
- Shakespearean Tragedy and Gender* by Shirley Nelson Garner and Madelon Sprengnether, eds. *Renaissance Quarterly* 50.3 (Autumn 1997): 13-15.
- The Tears of Narcissus: Melancholia and Masculinity in Early Modern Writing* by Lynn Enterline. *Shakespeare Bulletin* 14.4 (1996): 43.
- “A Woman Killed with Kindness and Domesticity, False or True: A Response to Lisa Hopkins.” *Connotations* 5.1 (1995/96): 49-54.
- Shakespeare & Company’s “Much Ado About Nothing,” July 1995. *Shakespeare Bulletin* 13.4 (1995): 16.
- The Company of Women’s “Henry V” at Shakespeare & Company, September 1994, *Shakespeare Bulletin* 12.4 (1994): 24-25.
- Theories of the Theatre* by Marvin Carlson. *Critical Texts* 3.1 (Fall 1985): 70-71.

Online class (MOOC):

“Global Shakespeares: Recreating *The Merchant of Venice*”
 Current (third public) iteration:
<https://mitxonline.mit.edu/courses/course-v1:MITxT+21L.010x/>

CONFERENCE PAPERS AND INVITED LECTURES (SELECTED LIST):

- “Connections and New Directions: Working Differently with MIT’s *Global Shakespeares*”, panel on “Global Performance and the Digital Archive” for the International Shakespeare Conference: Shakespeare, the Digital, and the Virtual, Stratford-Upon-Avon, UK, July 22, 2022.
- “Shakespearean Serial Killing, or, Survival Lessons from an Infinite Archive”, for the “Shakespeare’s Seriality” seminar at the University of Konstanz Centre for Cultural Inquiry, Germany, July 16, 2022.
- “Garnier’s *Les Juifves* and Marlowe’s dramatization of religion: how many degrees of separation?” at the “Marlowe and the Topicality of Textual Encounters” Conference, Reims, France, May 17, 2022.

“Performance Transformed in Digital SpaceTime: Cross-cultural Possibilities and Pedagogies”, World Shakespeare Congress 2021, for panel “Indian Shakespeare on Screen: A New Genre?” July 21, 2021.

Panelist, “Shakespeare and Italy” conference, Liceo Classico Spoleto, April 19, 2021 (virtual).

Roundtable speaker, “Theatrum Mundi: A Worldly Perspective,” Renaissance Society of America conference, April 15, 2021 (rescheduled from 2020, virtual).

Roundtable speaker, “Form and Forgetting” international AHRC-sponsored graduate student conference, September 2020 (virtual).

Keynote speaker, “Shakespeare in Action,” British Shakespeare Association annual conference, University of Surrey, July 2020 (postponed, and then 2021 keynotes all cancelled).

Respondent, “Performing Digital Shakespeares” seminar, Shakespeare Association of America annual meeting, Denver CO, April 2020 (conference cancelled).

“Reconceiving Shakespeare in 4-dimensional spacetime: performance, archive, pedagogy,” Shakespearean Studies seminar, The Mahindra Humanities Center at Harvard University, November 15, 2019.

“From Space to Surface and Back Again: Echoing Barbara Hodgdon,” “Archive, Performance, Media: In Tribute to Barbara Hodgdon” panel, “Shakespeare on Screen in the Digital Era: The Montpellier Congress,” Montpellier, France, September 26-28, 2019.

“*The Merchant* in and out of *Venice*: how remapping and remediating have transformed performance,” “New Spaces/Places for Shakespeare: Performance and Reproduction,” “Shakespeare and European Geographies” conference of the European Shakespeare Research Association, Rome, Italy, July 9-12, 2019.

“Old Words, New Worlds: Traveling with Shakespeare in 4-Dimensional SpaceTime,” Keynote address for the AHRC-sponsored international DTP conference, “Space and Surface,” Cambridge University, UK, September 18-20, 2018.

“Beyond Boundaries: Gender, Genre and the Consumption of War.” Invited Speaker for “Shakespeare and War,” International Shakespeare Conference, Stratford-upon-Avon, July 22-27, 2018.

“Restaging *Edward II*: from medieval constitutional crises to 21st-century performance,” International Marlowe Society, Wittenberg, Germany, July 10-13, 2018.

Seminar Respondent, “Shakespeare, Performance, and the 21st Century,” British Shakespeare Association, Belfast, Northern Ireland, June 14-17, 2018.

With Sarah Connell: “Shakespeare Unbound: Text, Performance, Pedagogy.” 2017-2018 Barrs Series, Northeastern University, April 11, 2018.

“Beyond Individualism: Putting Theory Into Practice, Again.” “Shakespearean Futures” seminar, Shakespeare Association of America, Los Angeles, CA, March 28-31, 2018.

“Shakespeare Unbound: Text, Performance, Pedagogy.” For “Shakespeare and the Digital Humanities: Old and New Experiments” International Seminar, Ca’ Foscari University of Venice, February 21, 2018.

“Unbound by Tradition: Twenty-First-Century Pedagogical Possibilities and New Shakespearean Collaborations.” Société Française Shakespeare 2018 Conference, Paris, Jan. 18-20, 2018.

“In the Company of Women: Working with Shakespeare in the Twenty-First Century,” Phyllis Rackin Lecture, University of Pennsylvania, Philadelphia, PA, November 15, 2017.

“It’s Not About Him: Generation (and Other) Gaps in Viewing Shakespeare Now,” Plenary Address to the International Shakespeare conference, “Interdisciplinary Shakespeare Beyond Theory,” sponsored by the Shakespeare Association of Korea and Chungbuk University, Cheongju, Korea, October 27-28, 2017.

“Why Shakespeare Now?” Guest lecture, Chungbuk National University, October 26, 2017.

“Hard Hearts and Coronets: Anatomizing Resistance and Community with Shakespeare Now,” Plenary Address for “Shakespeare and European Theatrical Cultures: Anatomizing Text and Stage,” ESRA Conference 2017, Gdansk, Poland, July 27-30, 2017.

“The MIT Global Shakespeares *Merchant* module, in 2017,” “Digitizing the Stage: Rethinking the Early Modern Theatre Archive” conference, University of Oxford, July 10-12, 2017.

“Love’s Lords A-Leaping,” for the “Adapting Shakespeare: Contemporary Theory and Practice” workshop, Shakespeare Association of America 2017, Atlanta, Georgia, April 5-8, 2017.

“The Medium is the Masterpiece: Shakespeare’s Globe and Cervantes’s Shadows at 400.” Invited lecture for the 6th Bonn Humboldt Award Winners’ Forum on “World Literatures—Masterpieces: Shakespeare and Cervantes 2016.” Bonn, Germany, October 12-15, 2016.

“Tales from Shakespeare at 400: Shylock’s *Unheimlich* Return,” Keynote address, Massachusetts Center for Renaissance Studies 14th Annual Graduate Conference, University of Massachusetts at Amherst, October 1, 2016.

“The Romance of Lear: Genre and Modernity in *Hobson’s Choice* and *Life Goes On*,” for the “*King Lear* and its Versions/Filmic Afterlives of *King Lear*” seminars, World Shakespeare Congress, Stratford-upon-Avon/London, August 2-6, 2016.

“2016 and Beyond: MIT’s Global Shakespeares Performance Archive and Curriculum Initiatives,” Public lecture for Ca’ Foscari University of Venice’s “*The Merchant in Venice*” summer school, Fondazione Cini, Venice, July 22, 2016.

Roundtable discussant and seminar leader, “Teaching Shakespeare to Undergraduates,” NEH-sponsored workshop for First Folio Tour hosts, Folger Shakespeare Library, Washington D.C., June 13-14, 2016.

Plenary Roundtable: “Setting the Scene,” with Poonam Trivedi and Deana Rankin, “Indian Shakespeares on Screen” conference, Asia House, London, UK, April 27-30, 2016.

“Collaboration Rediscovered: Rethinking the Shakespeare Classroom,” for The Future of Shakespearean Rediscovery seminar at “Shakespeare: The Next 400 Years,” Helsingør, Denmark, April 22-24, 2016.

Invited lecture for “Shakespeare and German Classicism: an Introduction to *Hamlet*,” Freie Universität Berlin, Germany, April 18-19, 2016.

“Curving the Binaries through Shakespearean SpaceTime,” for “Shakespeare and Performance Studies” Seminar, SAA 2016, New Orleans, Mar. 23-26, 2016.

“Because we are not: Living in Shakespearean SpaceTime,” for the Symposium, “Why Isn’t Shakespeare Dead?” The Hudson Strode Program in Renaissance Studies at the University of Alabama at Tuscaloosa, Feb. 26-27, 2016.

“Stretching Shakespearean SpaceTime: New Horizons (and Challenges) for Collaboration.” Keynote Address, “Shakespearean Collaborations” conference. University of Minho, Guimaraes, Portugal, October 22-23, 2015.

“Historicizing Ourselves: Adventures in Shakespearean SpaceTime,” “The Futures of Historicism: A Symposium Honoring David Scott Kastan.” Yale University, New Haven, CT, Oct. 1-3, 2015.

“European Film in the Global Shakespeares Curriculum: Tales from the Classroom.” “Shakespeare and/in European Cinema” seminar. European Shakespeare Research Association, Worcester, England, June 29-July 2, 2015.

Respondent and Chair, “Shakespeare and Dance Project: Three Views of Dancing in *Romeo and Juliet*.” Renaissance Society of America annual conference, Berlin, Germany, Mar. 26-28, 2015.

- “Who’s there? (Still) Making Shakespeare Our Contemporary.” Invited lecture and visit to the Institute for English and American Studies, the University of Vienna (Universität Wien), Austria, June 24-6, 2014.
- “Shadow Soldiers and Precarious Unions: the Legacies of Shakespeare’s History Play.” Invited keynote speaker for the 150th anniversary conference of the Deutsche Shakespeare-Gesellschaft (German Shakespeare Society). Weimar, Germany, Apr. 24-27, 2014.
- The Presidential Address, The Shakespeare Association of America annual convention, St. Louis, Missouri, Apr. 11, 2014.
- “Growing Pains: Feminism and Feminization in the Digitized Academy.” Panel on “Women in the Expanding University: Global and Local,” Modern Language Association Annual Meeting, Chicago, IL, Jan. 9-12, 2014.
- “Cross-Cultural Mythmaking: the Performances of Robert Lepage.” Shakespeare and Myth conference, European Shakespeare Research Association. Montpellier, France, June 26-29, 2013.
- “Magic in the Chain: *Othello*, *Omkara*, and the materiality of gender in cross-cultural adaptation.”
 -co-sponsored by the Women and Culture in the Early Modern World and Shakespearean Studies seminars, Mahindra Humanities Center, Harvard University, Oct. 5, 2012.
 -A shorter version given as part of the “Border Crossing: citizenship, race, gender” interdisciplinary seminar at MIT, Nov. 12-13, 2012.
- “Magic in the Chain: the matter of gender in cross-cultural adaptation.” International Shakespeare Conference, Stratford-upon-Avon, England. Aug. 5-10, 2012.
- Keynote speaker (“Magic in the Chain”), Shakespeare Across Media Conference, National Taiwan University. Taipei, Taiwan. June 7-9, 2012.
- “Echoes and Retrospections: Listening for other voices, hearing Shakespeare anew.” International Shakespeare Forum, National Tsing Hua University. Hsinchu, Taiwan. June 6, 2012.
- “From Timur Khan to Tamburlaine.” Panel presentation to the MIT Global History Workshop, with Peter Perdue and Shankar Raman, May 2012.
- “Ephemeral Echoes and Brash Possibilities: the Liberation of Adapting Shakespeare’s Early Comedies.” For the Symposium on “Shakespeare in Performance I: The Comedies,” Le Mans, France. Nov. 17-18, 2011.
- Plenary Panelist, “Academic Writing in the 21st Century: Looking Forward”, MIT. Oct. 29, 2011.
- “Retrospections: women’s sonnets, Shakespeare’s shadow, and the literary history of forms.” 9th World Shakespeare Congress, ISA seminar on Shakespeare’s sonnets. Prague, Czech Republic, July 17-22, 2011.
- “Inventing France, Effacing Spain: the Legacies of Shakespeare’s Imaginative Geography.” For the Seminar on “Re-imagining Europe Through Shakespeare.” SAA Seattle 2011. Apr. 7-9, 2011.
- “Catalyzing What? Remediation, History, and What of *Love’s Labours* Lasts.” For the Seminar on “Performance as Culture Clash, Past and Present.” International Shakespeare Conference, Stratford-upon-Avon, Aug. 8-13, 2010.
- “Where Had All the Flowers Gone? The Missing Space of Female Sonneteers in Mid-Seventeenth-Century England.” Session on “Gendering Time and Space in Early Modern England I,” Renaissance Society of America, Venice, Italy, Apr. 8-10, 2010.
- “Innovation from the Institutional Perspective: Who, How, Why Now, Why Not?” Keynote Address, Il Seminário Inovações em Atividades Curriculares, University of Campinas (Unicamp), Campinas, Brazil, Nov. 30-Dec. 1, 2009.

- “The Ear, Eye, and the Senses of a Woman in *Much Ado About Nothing*.” International Shakespeare Conference, Stratford-upon-Avon, England. Aug. 4-8, 2008.
- “Recycling the Renaissance, Redeeming the Time.” Invited lecture for the Faculty of English, University of Sydney, Australia. Apr. 21, 2008.
- Annual Shakespeare’s Birthday Lecturer and Keynote Speaker for “Shakespeare’s Afterlives.” Graduate Student Conference at the City University of New York, Apr. 18, 2008.
- “Nothing but Words: The Challenge of Performing *Richard II* Now.” Royal Shakespeare Company summer school, Shakespeare Institute, Stratford-upon-Avon, England, July 31, 2007.
- “The Goldilocks Guide to Sexy Shakespeare: Oversexed, Undersexed, or Just Right?” Keynote address, “Sexy Shakespeare: Gender, Sexual Identity and Sexuality in the Works of Shakespeare and His Contemporaries.” New England Undergraduate Shakespeare Conference, Nichols College, Apr. 14, 2007.
- “Remixing Shakespeare.” MIT Communications Forum speaker, Feb. 15, 2007. Available at: <http://mitworld.mit.edu/video/441>
- “Collaborations with the Past.” Authors@MIT speaker, MIT World, Nov. 15, 2006. Available at <http://mitworld.mit.edu/video/418>
- “Locating our Subject in Performance and Practice: Do “we” just know it when “we” see it?” “World Feminisms and Shakespeare” seminar, 8th World Shakespeare Congress, Brisbane, Australia, July 16-21, 2006.
- “Love’s Labour’s Found, Anew: *The Big Life*.” “The Presence of Shakespeare” seminar, Shakespeare Association of American Conference, Philadelphia, PA, Apr. 12-16, 2006.
- “Nahum Tate’s Art of the Probable.” SHINE: Shakespeare in Europe: History and Memory International Conference. Krakow, Poland. Nov. 17-20, 2005.
- “The Art of the Probable; or, the Shakespeare Effect without a Cause.” “The Shakespeare Effect” Paper Session, Shakespeare Association of America Conference. Bermuda, Mar. 17-20, 2005.
- “‘Another Hero?’: Redeeming Duplicitous Character(s) in *Much Ado*.” “Shakespeare’s Characters” seminar, International Shakespeare Conference, Stratford-upon-Avon, England. July 25-30, 2004.
- “Seeing Nothing in the Performance of *Much Ado*.” “Comparative Visual Cultures” seminar, Shakespeare Association of America Conference. New Orleans, LA. Apr. 8-10, 2004.
- “Meditations in a time of (displaced) war: *Henry V* and the ethics of performing history.” -Shakespeare and Philosophy in a Multicultural World. Budapest, Hungary. Mar. 17-20, 2004.
- Shakespeare and European Politics Conference. Utrecht, The Netherlands. Dec. 4-7, 2003.
- “Do We Need Another Hero? Minding the Gaps in *Much Ado about Nothing*.” “Confounding the Senses in Shakespeare” seminar, Shakespeare Association of America Conference. Victoria, British Columbia, Canada. Apr. 10-12, 2003.
- “Othello Redux?: Scott’s Kenilworth and the trickiness of ‘race on the nineteenth-century stage.” “Victorian Shakespeare: narratives, images, performance.” Conference hosted by the Institute for English Studies in the University of London School of Advanced Studies, England. Apr. 15-16, 2002.
- “Much Ado about Messina.” -“Mediating the Mediterranean” seminar, 7th World Congress of the International Shakespeare Association, Valencia, Spain. Apr. 18-23, 2001.

- Occitania-Provence and the Mediterranean: Contributions, Exchanges, and Relationships, 4th Annual Congress of the Mediterranean Studies Association, Aix-en-Provence, France. May 23-26, 2001.
- SCAENA: Shakespeare and His Contemporaries in Performance Conference, Cambridge, U.K. Aug. 8-11, 2001.
- “Forms Poetic and Political: The Unraveling of Stuart Authority in Henry King’s Elegies.” “Lyric in the World” panel, Annual Meeting of the Renaissance Society of America. Chicago, IL. Mar. 28-30, 2001.
- “Gender Gaps: Recasting history or the same old story in *Shakespeare in Love*?” University of Pittsburgh Medieval and Renaissance Studies speaker series, Feb. 23, 2001.
- “Two Popular Kinsmen? Shakespeare, Stoppard, and the Aesthetics of Film Collaboration.” Shakespeare on Film: The Centenary Conference. University of Málaga, Spain, Sept. 22-24, 1999.
- “Performance, History, and *Edward II*: A Seminar Discussion.” Co-chair, organizer, and presenter, International Conference of the Marlowe Society. Cambridge University, U.K., June 29-July 3, 1998.
- “The Disappearing Queen: Looking for Isabel in *Henry V*.”
 - Meeting of the Group for Early Modern Culture Studies. Pittsburgh, PA, Sept. 26-29, 1996.
 - Rocky Mountain Medieval and Renaissance Association. Banff, Alberta, Canada. May 15-18, 1997.
 - The Gender in Writing and Performance Research Group. The Open University, Milton Keynes, U.K., Sept. 16, 1997.
- “The Taming of the Text: Filming Shakespeare’s *Shrew*.” Annual Shakespeare’s Birthday Lecture, Northeastern University. Boston, MA, Apr. 29, 1996.
- “Rend(er)ing Gender: Mutilated Men in *The Duchess of Malfi* and *The Changeling*.”
 - Meeting of the Group for Early Modern Culture Studies. Dallas, TX, Oct. 1995.
 - Special session, Modern Language Association. Chicago, IL, Dec. 27-30, 1995.
- “‘Unhappy Dido’: Marlowe’s Lyric Strains.” Marlowe Society of America panel, Modern Language Association. San Diego, CA, Dec. 29, 1994.
- “Colin Clout is Dead Again; or, a Lyrical Murder as Performed at Queen Elizabeth’s Court.”
 - Rocky Mountain Medieval and Renaissance Association. Jackson Hole, WY, May 12-15, 1994.
 - English Department, University of Missouri-Columbia. Feb. 3, 1995.
- “Great Sidney’s Ghost: sonnets and satire in *Love’s Labour’s Lost*.” Sidney and Shakespeare Seminar, Shakespeare Association of America. Albuquerque, New Mexico, Apr. 14-16, 1994.
- “Elizabeth’s Watchful Eye and George Peele’s Gaze: Female Power Beyond the Individual.” The Conference on Women and Sovereignty, St. Andrews University. St. Andrews, Scotland, Aug. 30-Sept. 6, 1990.
- “Joyce’s Modernist Woman: Whose Last Word?” Conference on Feminism and Representation, Rhode Island College. Providence, RI, April 1989.
- “Charity Begins at Home: the Narrative Functions of Setting in *A Woman Killed with Kindness*.” Drama Before 1800 session, NEMLA Convention. Hartford, CT, March 1985.

RELATED THEATRICAL AND ACADEMIC WORK, AND PROFESSIONAL SERVICE (SELECTED LIST):

PI, edX class, “Global Shakespeares: Recreating *The Merchant of Venice*”: open access at <https://courses.edx.org/courses/course-v1:MITx+21L.010x+3T2020/course/>

(first offered March-December 2020; second iteration January-December 2021; third iteration January-December 2022; fourth iteration forthcoming Feb. 2023).

Dramaturg for Karin Coonrod and Paul Vasile's opera in development, *Judith*, 2019-.

Dissertation committee for Bailey Sincox, Harvard University English Department, defense May 2022.

Podcast on "Women and Shakespeare" with Dr. Varsha Panjwani, NYU/London, recorded Jan. 24, 2020; January 23, 2021 release. <https://podcasts.apple.com/ca/podcast/s2-e1-professor-diana-henderson-on-virginia-woolf-shakespeare/id1501971708?i=1000506252998>

Documentary producer, "Filming with Shakespeare: *The Merchant in Venice*". Director: Cathleen Nalezty, CAMIT/Literature@MIT production, premiere October 10 and encore screening December 13, 2019.

Post-performance speaker for *Rosencrantz & Guildenstern Are Dead*, Huntington Theater Company, Boston, MA, October 13, 2019.

Workshop leader, with Koel Chatterjee, "Race, Nation and Digital Pedagogies in the 21st-Century Classroom." "Shakespeare, Race and Nation" Conference of the British Shakespeare Association, Swansea, Wales, July 17-20, 2019.

Advisory Board, *The Shylock Project*, <http://www.shylocknotebook.eu>

Participant, "Digitizing the Stage" conference, Oxford University, July 16-17, 2019.

"The MIT Merchant Module." Digital Exhibit presenter, Shakespeare Association of America annual conference, Washington, DC, April 18, 2019.

Dramaturg and co-producer for chamber opera work-in-progress, *Judith*, dir. Karin Coonrod; workshop world premiere (March 5, 2019). 13-minute video feature: <https://www.youtube.com/watch?v=QOk6QfPACWY>

Humanities Advisor, Long Distance Educational Media, Chicago, September 2018-

Advisory Editorial Board, *Shakespeare Jahrbuch*, 2018-

On-camera interviewee, *Shakespeare Uncovered* episodes on *Much Ado About Nothing* and *The Merchant of Venice*, BBC/PBS television documentaries, broadcast 2018.

Workshop participant, Cambridge University graduate student training program, November 22, 2016.

Roundtable Panelist, Cambridge University AHRC DTP Conference on "Time and Temporality," September 14-16, 2016.

Postdoctoral supervisor, Sarah Connell, June-December 2016; research associate supervisor, Mary Erica Zimmer, June 2017-May 2019.

Academic Advisory Board, "*The Merchant in Venice*" project, site-specific performance in the Venetian Ghetto, July-August 2016.

Post-performance talk linked to Bedlam Theater's "What You Will," Central Square Theater, Cambridge, MA, June 30, 2016.

"A Stoppard Symposium," post-performance talk linked with the Nora Theater Company's production of "Arcadia," Central Square Theater, Cambridge, MA, April 8, 2016.

Faculty Mentor for Amy Rodgers, Mount Holyoke College, 2016 (granted tenure, 2018).

Panelist, Debate "Poder, Atrocidade, Imaginário: A Propósito de *Ricardo III*." Teatro Nacional D. Maria II, Lisbon, Portugal, October 24, 2015.

External examiner, "Shakespeare as Jukebox Musical," PhD. thesis of John Severn, University of New South Wales, Australia, summer 2015.

Plenary Chair, "Shakespeare and the Cut," The Shakespeare Association of America annual convention, Vancouver, British Columbia, Canada, April 2-4, 2015.

External reader, Dissertation committee for Deanna Malvesti, Department of English at Boston College, 2015-2021.

External reader, Dissertation committee for Aidan Elliott, Department of English at King's College, London, 2014-2015.

Immediate Past President, Finance Committee and Board of Trustees, The Shakespeare Association of America, 2014-15.

Invited participant, International Shakespeare Conference, Stratford-upon-Avon, England, 2002, 2004, 2006, 2008, 2010, 2012, 2014.

Co-Editor, *Shakespeare Studies*, 2013-

Global Shakespeares curriculum development project, module collaboration (*Hamlet, The Tempest, King Lear*), 2013- (including co-supervisor of postdoctoral fellow Emily Griffiths Jones 2013-14).

Founding Editorial Board, *The Journal for Early Modern Cultural Studies*, 2000-.

Co-Chair, Women and Culture in the Early Modern World seminar, The Humanities Center, Harvard University, 1999-2019.

Manuscript Reviewer for Cambridge University Press, Wiley Blackwell, Norton, Cornell University Press, Bedford-St. Martin's, the University of Delaware, University of Pennsylvania and the Fairleigh Dickinson University Presses, *PMLA, Shakespeare Studies, JEMCS, Soundings, Pedagogy*, 1995- .

Digital Room co-anchor for Global Shakespeares/*Hamlet* module, Shakespeare Association of America, St. Louis, Mo., April 9, 2014.

President, The Shakespeare Association of America, 2013-14.

Member of a three-person External Review Committee for Northeastern University's English Department, October 2013.

After-film Speaker on "La Face Cachée de la Lune," dir. Robert Lepage. Ciné-Club of the French Cultural Center, Boston, MA, Feb. 21, 2013.

Vice President, The Shakespeare Association of America, 2012-13.

Conference Organizing Committee and session presider ("Intellectual Crimes: Theft, Punking, and Roguish Behavior"), "Cruising in the Ruins: The Question of Disciplinarity in the Post/Medieval University," 2nd Biennial Meeting of the BABEL Working Group, Boston, MA, Sept. 20-22, 2012.

Seminar Organizer and Leader, "Foreign Policy in the Age of Shakespeare," Shakespeare Association of America Annual Conference, Boston, MA, April 2012.

Guest lecturer, Boston College graduate seminar, on filmed Shakespeare. March 2012.

Host and Moderator, "*Antony and Cleopatra* Conversations" Actors' Shakespeare Project, Boston, MA, April 2011. [Ongoing Scholarly Consultant to ASP.]

Selection Committee, American Council of Learned Societies Burkhardt Fellowships, NY, NY, group review meeting, January 2011; 2012; 2013.

Participant, Northeast Renaissance Seminar, Dartmouth College, Hanover, NH. April 2003, 2004, 2005, 2007, 2009, 2011.

Nominations Committee, Society for the Study of Early Modern Women, 2010-2013.

Moderator, "*Henry IV, Parts One and Two*: The Coveted Crown." Actors' Shakespeare Project, Boston, MA, October 17, 2010.

Moderator, "*Othello* Conversations: An Exploration of Identity Theft and Revenge." Actors' Shakespeare Project, Boston, MA, March 22, 2010.

Participant, the Reinvention Center's National Conference on Undergraduate Education in Research Universities, Nov. 2006 ("Transforming the Culture"; Washington, DC), Nov. 2008 ("Education, Innovation and Discovery"; Washington, DC), Nov. 2010 ("Tradition, Innovation and Creativity"; Crystal City, VA), Nov. 2012 ("Access and Success"; Crystal City, VA) and Assessment Network meeting at the University of Miami, FL, Sept. 2009.

Dramaturg for director Daniel Kramer's play in development, "Young Hamlet," 2007-2009.

Moderator, “Shrewish Conversations: Taming the Play?” Actors’ Shakespeare Project, Cambridge, MA, Oct. 26, 2009.

Panelist, “Pinter’s *The Caretaker*.” Nora Theater Production, Cambridge, MA, Oct. 7, 2009.

Trustee, The Shakespeare Association of America, 2006-9. Program Chair for the April 2009 national conference, Washington, D.C.

Panelist, “*Coriolanus* Conversations: The Politics of Compromise.” Actors’ Shakespeare Project, Somerville, MA, Mar. 30, 2009.

Consultant (unpaid) for Seabridge Consultants’ *Macbeth*-themed audiotour; Forres, Moray, Scotland, 2007-2009.

Evaluator for tenure reviews and for promotion to the rank of full faculty for (among others) the University of Chicago, University of Texas-Austin, The University Waterloo (CA), The University of California-Merced, The University of South Florida, The University of Massachusetts-Amherst, Tufts University, Rutgers University, Eastman School of Music of the University of Rochester, Skidmore College, Barnard College, Worcester Polytechnic Institute, and the American University in Beirut, 2006-.

Participant in developing the Royal Shakespeare Company’s working relationship with MIT, including play development and collaboration with playwright Adriano Shaplin, 2001-2008, culminating in the performance run of *The Tragedy of Thomas Hobbes* by Adriano Shaplin, Royal Shakespeare Company, Wilton Hall, London. November-December 2008.

Respondent, “Richard 3 Now” seminar, Shakespeare Association of America Annual Conference, Dallas, TX, March 2008.

Panelist, “*Henry V* Conversations: What is a Just War?” Actors’ Shakespeare Project, Cambridge, MA, Jan. 28, 2008.

Director, on-book performances of “The Broken Heart” by John Ford, July 2008, and “The Insatiate Countess,” by William Barksted and Lewis Machin (from a draft by John Marston), Leverett-Montague Players, June 30-July 2, 2006.

Invited speaker, Boston University English department, graduate seminar on Jacobean Drama, Nov. 20, 2006.

Panel Organizer and Chair, “Fictional Genealogies, Family Resemblances.” Meeting of the Renaissance Society of America, San Francisco, CA, March 23-26, 2006.

Panelist, Boston Theatre Works *Othello* Symposium: “Othello Today: Contemporary Thoughts on a Classic Play,” February 26, 2006.

Steering Committee, SHINE (Shakespeare in Europe bi-annual conference), 2005.

“Samuel Beckett and the Creative Process,” post-performance panel discussion, the Devanaughn Theater, Boston, MA. Feb. 4, 2005.

“Tennessee Williams’s *The Rose Tattoo*.” Humanities Forum, The Huntington Theater. Boston, MA. May 30, 2004 (post-performance talk).

Nominations Committee, Shakespeare Association of America, 2003-4.

CMI Conference on the Undergraduate Exchange, Cambridge, UK, panelist and session leader, June 19-20th, 2003.

Content Review consultant on English curriculum and participant in the National Conversation on Key Knowledge and Skills for University Success, “Standards 4 Success” project, University of Oregon, 2002-3.

Editorial Advisory Board, *Renaissance Quarterly*. 2001-2003.

Panel Organizer and Chair, “The Word ‘Performance’ and the Performance of Words in Shakespeare’s England: Theater, Gender, Text.” Annual Meeting of the Renaissance Society of America, Chicago, IL, 28-30 March 2001.

Interviewee, “*Hamlet* on Film” program of *What’s the Word?*, aired on National Public Radio, June 2001.

Performing Arts Discipline Representative for the Renaissance Society of America, 2000-2002.

Panel Organizer and Chair, "Post-Millennial Marlowe: *Tamburlaine, Doctor Faustus*, and the Shapes of Contemporary Criticism." Convention of the Modern Language Association, Washington, D.C., 27-30 December 2000.

Panel Organizer and Chair, "Marlowe at the Millennium." Renaissance Society of America Annual Meeting, Florence, Italy, 21-24 March 2000.

Shakespeare Division Delegate to the General Assembly of the Modern Language Association, 1998-2000.

Doctoral Defense committee examiner, Boston University Department of English Ph.D. program, May 1998 (Ed Gieskes), October 2000 (Kaara Peterson), December 2007 (Elisa Oh).

Co-Chair, Shakespearean Studies seminar, Center for Literary and Cultural Studies, Harvard University, 1998-99.

Conference Organizing Committee, "BLISS/Body Syntax: Writing, Reading and Performing Non-linear Narratives." The Annual Conference of the Open University/BBC Gender in Writing and Performance Research Group. University of London, U.K., July 4, 1998.

Seminar Organizer and Leader, "Shakespeare on Film: Issues of Gender." Annual Conference of the Shakespeare Association of America, Cleveland, Ohio, March 19-21, 1998.

Co-Chair, Board of Directors, Graduate Consortium in Women's Studies at Radcliffe College, 1996-97.

Participant, Workshop on "Feminist Pedagogy," World Shakespeare Conference. Los Angeles, CA, April 7-14, 1996.

Interdisciplinary Faculty Seminar on Affect, M.I.T., 1995-96.

Consulting Dramaturg for the Potomac Theatre Project. Cheryl Faraone, Jim Petosa, and Richard Romagnoli, artistic directors. 1995-98.

Dramaturg for Middlebury College productions:

- Mary Gail's "Fuchsia" (premiere), directed by Cheryl Faraone, spring 1995.
- Howard Barker's "Scenes from an Execution," directed by Richard Romagnoli, fall 1994 (ACTF New England regional winner; Kennedy Center performance April 1995).
- "America: Thoughts from the End of the Century," directed by Cheryl Faraone, fall 1994.
- William Congreve's "The Way of the World," directed by Cheryl Faraone, fall 1993.

Founding Board of Directors, May Belle Chellis Women's Resource Center, Middlebury College, 1992-94.

Historical Consultant (Dramaturg) for Caryl Churchill's "Light Shining in Buckinghamshire." U.S. premiere; Obie award-winning Off-Broadway production, directed by Lisa Peterson. New York Theatre Workshop, New York City, winter 1991.

Workshop participant, "Attending to Women" Symposia at the Center for Renaissance and Baroque Studies, University of Maryland at College Park, Apr. 21-23, 1994 and Nov. 8-10, 1990.

Admissions and Editorial Board, The Bread Loaf Writers' Conference, 1989-91.

Extensive elected and appointed committee work at Middlebury College, 1988-94.

Chair, NEMLA Madness in Literature seminar, 1988-89; Secretary, 1987-88.

Research Assistant, Research Foundation of The City University of New York (Annotator, French criticism entries for the Garland Press *Othello* bibliography), 1984.

Production Assistant, Filene Center, Wolf Trap Farm Park for the Performing Arts (three theatrical seasons), 1978-80.

SERVICE FOR M.I.T.

President, MIT chapter of Phi Beta Kappa, 2018-

Principal investigator and instructor, MITx Global Shakespeares “*Merchant*” module, 2016-

Faculty lead for MIT’s participation in the Cambridge AHRC Doctoral Training Partnership, and senior delegate to their conferences on “Time and Temporality” (September 2016); “Tradition and Transformation” (September 2017); “Surface and Space” (September 2018); “Trust and Truth” (September 2019); and “Form and Forgetting” (held virtually, September 2020); “Across Distances (held virtually, September 2021); “Hybridity” (September 2022)-

Creative Arts Council, MIT, 2004-

Associate Head, Literature, July 2019-June 2022.

Promotion Committees, Literature, spring and fall 2022, spring 2021, spring 2019, 2016-17, 2015.

Global Languages Transition/Director Search Committee, 2020-2021.

Chair, Lecturer in Classical Greek Search Committee, 2020.

Ad Hoc Committee on External Engagements, Sept. 2019-Dec. 2020.

Infrastructure working group for the Schwarzman College of Computing, Jan.-June 2019.

Faculty sponsor for CAST Visiting Artist Karin Coonrod residency, 2019 (including workshop production of *Judith*, see above).

Literature section search committee, post-1945 Anglophone hire, 2016-17.

“To be *and* not to be: Working with Shakespeare at 400,” Phi Beta Kappa Induction Ceremony featured faculty speaker, June 2, 2016.

SHASS “Lightning Talk” representing Literature for Campus Preview Weekend, April 8, 2016.

Undergraduate Officer, Literature Faculty, MIT, 2015-2017.

Mellon Postdoctoral Fellow search committee, Literature, 2015, 2016.

MacVicar Day Panelist, “Undergraduate Education Goes Global: Learning from the MIT-SUTD Collaboration,” March 13, 2015.

Curriculum Committee Chair, Program in Women’s and Gender Studies, MIT, 2014-18.

Chair, Promotion Committee (medievalist), Literature, 2013-14.

Faculty Mentor to Stephanie Frampton (classicist), Literature, 2012-2018.

Consulting Faculty member, Singapore University of Technology and Design, June 2012-2016.

(Sponsor for SUTD/MIT postdoctoral fellow Emily Griffith Jones, 2014-16; search committee for communication postdoctoral fellows 2014-15; instructor of IAP 2015 and IAP 2016 subjects for SUTD-MIT exchange).

Women’s and Gender Studies Steering Committee and Curriculum Committee, 2012-2018.

Dean for Curriculum and Faculty Support and Director of the Office of Faculty Support, Office of the Dean of Undergraduate Education, 2006- 2015.

Responsibilities have included chairing the Undergraduate Officers group, the d’Arbeloff Funds selection committee, the Alumni Class Funds selection committee, and the Subject Evaluation Advisory Committee; leader of the Online Registration Enrollment Tools team and project sponsor; sponsor of the HASS Concentration Form online project; membership on the Committee on the Undergraduate Program (CUP), Subcommittee on the HASS Requirement (SHR), Subcommittee on the Communication Requirement (SOCR), MIT Council on Educational Technology (MITCET), Student Systems Steering Committee (SSSC), Open CourseWare pedagogical advisory group, DUE Faculty Advisory Committee, MacVicar Faculty Fellows selection committee, MITx Subcommittee. Programming and administrative oversight of the MacVicar Fellows Program, administration of the d’Arbeloff and Alumni Class Funds. Oversight of the

DUE Strategic Theme of enhancing the undergraduate educational commons; MIT's online subject evaluation system; and the Office of the Communication Requirement. Panel organizer and presenter, Parents' Weekend HASS Faculty Research presentation, 2009. SHASS Education Committee, 2007-8. Search Committee for the Dean of the School of Humanities, Arts and Social Sciences, 2006. Secretary of the MIT Faculty, 2005-2007. Arts Scholars Selection Committee, 2005. Freshman/first-year student advisor, many years. MIT Task Force on the Undergraduate Educational Commons (GIR review), 2004-6. Programming Committee, Women's Studies Program, 2003. Eloranta Fellowship selection committee, 2002. Acting Director of the Women's Studies Program, autumn 2001-winter 2002. Committee for the Undergraduate Program, 2000-2002, *ex officio* 2006-2014. Harold E. Edgerton Faculty Achievement Award Selection Committee, 2000-2001. Louis Kampf Writing Prize judge, 2000-2002. Chair, Promotion Committee, Literature Section, autumn 2000. Search Committee for the Dean of Undergraduate Education, 2000. Dean's Committee on Gender Equity in the School of Humanities, Arts, and Social Sciences, 1999-2001. School of Humanities and Social Sciences Overview Committee, 1999-2000. Chair, Orientation Committee, Graduate Program in Comparative Media Studies, 1999, 2000. Graduate Admissions Committee, Program in Comparative Media Studies, 1998-2003, 2006. Curriculum Committee, Women's Studies Program, 1998-2001. Austin Kelly Writing Prize committee, 1998, 2003, 2018. Co-Director, Literature and History Workshop, 1996-97. Steering Committee, Women's Studies Program, 1996-97, 2001-2, 2004-5. Undergraduate Curriculum Committee, Film and Media Studies Program, 1996-1997. Literature section recruitment committee and MLA interviewing team, 1996-97, 2000-1, 2004-5, 2005-6, 2006-7. Classicist search and APA interviewing committee chair, 2012.

HONORS, AWARDS, GRANTS AND FELLOWSHIPS:

MITx/Open Learning grant for development of an open-access version of the "Merchant module", 2019-20. CAST Visiting Artist grant (sponsor/host/producer) for Director Karin Coonrod, 2019-2020. MIT Global Classroom Fund Grant for partial support of "Literary London" subject launch, 2017-18; renewal, 2018-19. Council for the Arts (CAMIT) Grant for partial support of "The Merchant in Venice" project, 2016-17. Office of Digital Learning MITx Grant, 2015-18. Honorable Mention, Best Essay competition of the Society for the Study of Early Modern Women, 2013. Margaret MacVicar Faculty Fellow, 2009-2019. D'Arbeloff Fund for Excellence in Education, Award recipient, 2006, 2007, 2012, 2021. Everett Moore Baker Memorial Prize for Excellence in Undergraduate Teaching, 2005. Cambridge-MIT Institute Fellow, 2002-3. Levitan Prize in the Humanities, 2002. Jephtha H. and Emily V. Wade Award, 1997-98. Honorary Visiting Fellow, The Gender in Writing and Performance Research Group, The Open University (United Kingdom), fall 1997.

Old Dominion Fellowship, MIT, fall 1997.
Ada Howe Kent Summer Research Fellowship, 1990.
American Council of Learned Societies Travel Grant, 1990.
Columbia University Honorary Fellow, 1985-86.
Columbia University President's Fellow, 1979-80; 1983-5.
Braderman Borish Prize (for Excellence in English), 1979.
Phi Beta Kappa, 1978.
Listings: Who's Who in America, etc.

CURRENT MEMBERSHIPS:

Modern Language Association
The Shakespeare Association of America
The International Shakespeare Association
The European Shakespeare Research Association
The British Shakespeare Association
Société Française Shakespeare
Asian Shakespeare Association
The International Marlowe Society
Society for the Study of Early Modern Women
Renaissance Society of America
Group for Early Modern Culture Studies
American Association of University Women
Phi Beta Kappa

COURSES TAUGHT:

At M.I.T.:

Graduate Seminar: Major Media Texts

Advanced Undergraduate Seminars:

 Studies in Drama:

 Stoppard, Churchill & Company

 Brave New Worlds: Making Shakespeare (and Marlowe) Modern

 Shakespeare & Company, Across Time and Media

 Stoppard & Company

 Theater and Science in a Time of War

 Tom Stoppard/Caryl Churchill

 Gender and Performance

 Studies in Poetry: Songs, Sonnets, and the Story of English

 Studies in Literary Interpretation: Virginia Woolf's Shakespeare

Intermediate level:

 Shakespeare in Film and Media

 Literature and Film: Cultural Collaborations

 Popular Narrative: Gender, Sexuality, and Popular Culture

 Modern Drama

 Literary Studies: The Legacy of England

Samplings: Songs, Sonnets and Other Popular Poems

Introductory level:

 Introduction to Drama

 Shakespeare

 Learning from the Past: Drama, Science, Performance

Writing With Shakespeare

IAP subjects:

Literary London (abroad)

Global Shakespeares in Performance (two different iterations)

Supervisor/reader of undergraduate and graduate theses in Literature and Comparative Media Studies (including Lianne Habinek, Joyce Lee, Mahni Ghoreshi, Jocelyn Rodal, Anneke Schwob, Ivy Li as undergraduates; Cynthia Conti, Clara Fernandez, Elise Graham as Masters' candidates)

At Middlebury College:

Advanced Seminars: Modes of Reading: Drama, Gender, Class; Virginia Woolf and Literary History; Literary Bodies; Coming to Terms

Intermediate level: Medieval and Renaissance Drama; Shakespeare; Shakespeare's Comedies and Romances; Literature of the Sixteenth Century; Chaucer, Shakespeare, Milton

Introductory level: Interpretation of Literature; Comic Drama; Narrative Fiction; Stories About Women; Women in Literature: Myths, Images, and Interpretations; Reading Women's Writing

English Department Senior Program (including oral and written comprehensive exams)

Supervisor of Senior Honors Theses and Essays and creative projects in playwriting, non-fiction, and fiction (Departments of English; American Literature and Civilization; Literary Studies; Creative Writing Program). Advisor for Junior and Senior-level Theater projects

At Columbia University:

Literary & Philosophical Humanities (year course), College Composition