

Cary M. Mazer

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Education:

PhD	Columbia University	1980	Theatre
MA	Columbia University	1976	Theatre
AB	Princeton University	1974	English

Academic Employment:

Professor of Theatre Arts and English (with tenure), University of Pennsylvania, 2016-present.

Associate Professor of Theatre Arts and English (with tenure), University of Pennsylvania, 2002-2016.

Associate Professor of English (with tenure), University of Pennsylvania, 1987-2002.

Assistant Professor of English, University of Pennsylvania, 1980-87.

Lecturer in English, University of Pennsylvania, 1979-80.

Preceptor in Theatre, Columbia University, summer 1979.

Publications: Books:

Double Shakespeares: Emotional-Realist Acting and Contemporary Performance (Madison, NJ: Fairleigh Dickinson University Press, 2015). Reviews: Katherine Steele Brokaw, *Theatre Survey* 57 (2016), 473-5; Russell Jackson, *Shakespeare Survey* 69 (2016), 462-3.

Editor, volume 15 (William Poel, H. Granville Barker, Tyrone Guthrie, Sam Wanamaker) of *Great Shakespeareans*, general editors Peter Holland and Adrian Poole (London: Bloomsbury/Arden, 2013).

Shakespeare Refashioned: Elizabethan Plays on Edwardian Stages (Ann Arbor: UMI Research Press, 1981). Reviews: Ralph Berry, *Dalhousie Review* 63 (1983): 526-32; Richard Allen Cave. *Theatre Notebook* 37 (1983): 140-41.

Plays:

Talkback

Kicky-wicky. Semi-finalist, Shakespeare's New Contemporaries competition, American Shakespeare Center, 2018.

Dear Birthmother Letter. Finalist, Shakespeare's New Contemporaries competition, American Shakespeare Center, 2018.

Got Your Back

Benefit Performance, or, The Other Jew. Script-in-hand reading, Tufts University, March 2019.

Swing Set.

A Puppeteer with the Palsy Perform Scenes from Shakespeare, or, The Ghost in the Machine. Script-in-hand reading, University of Pennsylvania, October, 2018.

Seven Lectures on Hamlet. Script-in-hand reading, Drake Theatre, Philadelphia, 2017.

Shylock's Beard. Winner of the Association for Theatre in Higher Education (ATHE) Award for Excellence in Playwriting, 2016. (Reviews: *Quarto*, the newsletter of the Shakespeare Theatre Organization (<http://www.stahome.org/quarto/>), Adam Gertsakov's Dadapalooza blog (<http://www.dadapalooza.com/2016/08/shylocks-beard-by-cary-mazer.html>); SHAKSPER (<http://shaksper.net/current-postings/31672-review-report-on-cary-mazer-s-shylock-s-beard>).

Pinchas Vontz, after *Peer Gynt* by Henrik Ibsen. Script-in-hand readings: University of Pennsylvania, 2013, People's Light & Theatre Company, 2013.

Editing:

General Editor (with Andrew James Hartley), *The Shakespeare Scripts*, Kislak Center, University of Pennsylvania Library (in progress): on-line editions of individual Shakespeare plays, designed to be used by directors, dramaturgs, designers and actors, and instructors and students of theatre practice.

Guest editor, Performance in Review Section, special issue of *Shakespeare Bulletin* (31:4, Winter 2013) on "Early Modern Drama and Realist Performance on the Contemporary Stage."

Publications: Articles: (* = peer reviewed)

* "Because," in *Why the Theatre?*, ed. Sidney Homan, forthcoming, Routledge.

* "That Depends: What Do You Want It to Be?": Teaching Possibility," in *How and Why We Teach Shakespeare*, ed. Sidney R. Homan, (London: Routledge, 2019), pp. 159-70.

* "Documenting the Demotic: Actor Blogs and the Guts of the Opera Singer," *The Oxford Handbook of Shakespeare and Performance*, ed. James C. Bulman (Oxford: Oxford University Press, 2017), pp. 184-99..

* Roberta Barker and Kim Solga, with Cary Mazer, "'Tis Pity She's a Realist: A Conversational Case Study in Realism and Early Modern Theatre Today," *Shakespeare Bulletin* 31:4 (Winter 2013) 571-97.

* Introduction and Chapter Two: Granville Barker, in *The Great Shakespearians* 15, ed. Cary M. Mazer (London: Bloomsbury/Arden, 2013), pp. 1-6, 55-97.

* "Historicizing Spontaneity: The Illusion of the First Time of 'The Illusion of the First Time,'" in *Shakespeare's Sense of Character: On the Page and From the Stage*, ed. Yu Jin Ko and Michael W. Shurgot (Farnham: Ashgate 2012), pp. 85-98. (The volume includes a response from Tiffany Stern: "(Re:)Historicizing Spontaneity: Original Practices, Stanislavski, and Characterization"; my response

- to her response, commissioned by the editors, is available at <http://www.english.upenn.edu/~cmazer/response.htm>.)
- *“Echoes: Shakespeare, the Reviewer, and the Theatre Historian, Revisited,” special issue, ed. Paul Prescott, of *Shakespeare* 6 (2010), 357-363.
 - *“*Miss Julie* at the University of Pennsylvania: A Case Study in Shared Student-Faculty Theatre Research,” *New England Theatre Journal* 20 (2009), 104-111.
 - *“Sense/Memory/Sense-Memory: Reading Narratives of Shakespearean Rehearsals,” *Shakespeare Survey* 62 (2009), 328-348.
 - “Two Cheers for the Intentional Fallacy: Intention, Theatre Practice, and Performance History,” invited contribution to an on-line SHAKSPER forum on Shakespeare and Intention, moderated by Cary di Pietro (<http://www.shaksper.net/archives/2008/0349.html>); published in revised form as *“Intentionality, the Theatre Artist, and the Performance Historian,” *Style* 44 (2010), 404-411.
 - *“The Play Within the Play Outside the Play,” in *Shakespearean Performance: New Studies*, ed. Frank Occhiogrosso (Madison: Fairleigh Dickinson University Press, 2008), pp. 129-146.
 - *“Rosalind’s Breast,” in *Shakespeare Re-Dressed: Cross-Gender Casting in Contemporary Performance*, ed. James C. Bulman (Madison: Fairleigh Dickinson University Press, 2008), pp. 96-115.
 - *“The Intentional-Fallacy Fallacy,” in *Staging Shakespeare: Essays in Honor of Alan C. Dessen*, ed. Lena Cowan Orlin and Miranda Johnson-Haddad (Newark: University of Delaware Press, 2007), pp. 99-113.
 - *“Granville Barker and the Court Dramatists,” in *The Blackwells Companion to Modern British and Irish Drama*, ed. Mary Luckhurst (Oxford: Blackwell, 2006), pp. 75-86.
 - *“Not Not Shakespeare: Directorial Adaptation, Authorship, and Ownership,” *Shakespeare Bulletin*, 23:3 (Fall, 2005), pp. 23-42.
 - *“Solanio’s Coin: Excerpts from a Dramaturg’s Journal,” *Shakespeare Bulletin* 21 (2003), no. 3, 7-46, and no. 4 (“Solanio’s Coin: A Postscript”), 28-29.
 - *“Dramaturgy in the Classroom: Teaching Undergraduate Students not to be Students,” *Theatre Topics* 13 (2003) 135-141. (reprinted in *Theatre Quarterly* (Tehran) 39 [summer 2005], trans. Behzad Ghaderi.)
 - *“New Theatres for a New Drama,” in *The Cambridge Companion to Victorian and Edwardian Theatre*, ed. Kerry Powell (Cambridge: Cambridge University Press: 2004), pp. 207-221.
 - *“Statues: Mary Anderson, Shakespeare, and Statuesque Acting,” in *Shakespearean Illuminations: Essays in Honor of Marvin Rosenberg*, ed. Jay Halio (Newark: University of Delaware Press, 1998), pp. 297-308.
 - *“Playing the Action: Building an Interpretation from the Scene Up,” in *Shakespeare Through Performance*, ed. Milla Cozart Riggio (New York: Modern Language Association, 1999), pp. 155-168.
 - *“*Master Class* and the Paradox of the Diva,” in *Terrence McNally: A Casebook*, ed. Toby Silverman Zinman (New York: Garland Publishing, 1997) pp. 165-179; reprinted in *Modern Dramatists: A Casebook of Major British, Irish, and American Playwrights*, ed. Kimball King (New York: Routledge, 2001), pp. 153-

- 166; reprinted in *Drama Criticism* 27 (Farmington Hills: Thomson Gale, 2006) pp. 81-88; reprinted in *Drama for Students E-Book Bundle*, ed. Mark Milne (Thomson Gale, 2007).
- *“Rebottling: Dramaturgs, Scholars, Old Plays, and Modern Directors,” in *Dramaturgy In American Theatre: A Casebook*, ed. Susan Jonas, Geoffrey Proehl, and Michael Lupu (Fort Worth: Harcourt Brace College Publishers, 1997), pp. 292-307.
- *“Historicizing Alan Dessen: Scholarship, Stagecraft and the ‘Shakespeare Revolution,’” in *Shakespeare, Theory, and Performance*, ed. James C. Bulman, (London: Routledge, 1996), pp. 149-167.
- “*The Voysey Inheritance*,” in *Harley Granville Barker: An Edinburgh Retrospective*, ed. Jan MacDonald and Leslie Hill (Glasgow: Theatre Studies Publications, 1993), pp. 50-68.
- *“The (Historical) Actor and the Text,” *Shakespeare Bulletin*, 10, no. 1 (Winter 1992), 18-20.
- *“The Criminal as Actor: H.B. Irving as Criminologist and Shakespearean,” in *Shakespeare and the Victorian Stage*, ed. Richard Foulkes, (Cambridge: Cambridge University Press, 1986), pp. 106-119.
- “Shakespeare and the Theatre of Illustration,” in *A Brush with Shakespeare: The Bard in Painting, 1780-1910*, ed. Ross Anderson (Montgomery: Montgomery Museum of Fine Arts, 1985), pp. 23-34 (Catalogue for an exhibition of paintings on Shakespearean subjects, Montgomery Museum of Fine Arts, New York Public Library at Lincoln Center, Chicago Public Library).
- *“Shakespeare, the Reviewer, and the Theatre Historian,” *Shakespeare Quarterly* 36 (1985), 648-661.
- *“Ibsen and the Well-Made Play,” in *Approaches to Teaching Ibsen’s A Doll House*, ed. Yvonne Shafer (New York: Modern Language Association, 1985), pp. 69-75. (see also pp. 17-18).
- *“Actors or Gramophones: The Paradoxes of Granville Barker,” *Theatre Journal* 36 (1984), 5-23.
- *“Treasons, Stratagems, and Spoils: Edwardian Actor-Managers and the Shakespeare Memorial National Theatre,” *Theatre Survey* 24 (1983), 1-33. Recipient of the American Theatre Association Award for the Outstanding Article on Theatre Published in English in 1984.
- *“Bill Walker’s Sovereign: A Note on Sources” *Shaw: The Annual of Bernard Shaw Studies* 3 (1983), 117-119.

Publications: Review Essays:

- “Loose Canons: Recent Scholarship on Victorian Drama,” *Nineteenth Century Theatre* 22 (1994), 56-72.
- “On Heroes and Dramatic Hero-Worship,” on recent scholarship on Victorian drama, *Review* 15 (1993), 85-92.
- “Finders Keepers: Recent Scholarship on Granville Barker,” *Nineteenth Century Theatre* 15 (1987) 34-49.

Publications: Reviews:

- Russell Jackson, *Shakespeare in the Theatre of Trevor Nunn*, forthcoming in *Theatre Journal*.
- Joe Falocco, *Reimagining Shakespeare's Playhouse: Early Modern Staging Conventions in the Twentieth Century*, *Theatre Survey* 63 (2011), 479-481.
- Virginia Mason Vaughan and Alden T. Vaughan, eds., *Shakespeare in American Life*; Frances Teague, *Shakespeare and the American Popular Stage*; Jacob Gordin, *The Jewish King Lear: A Comedy in America*, translated by Ruth Gay, *American Literary History* 21 (2009), 316-323.
- Adrian Poole, *Shakespeare and the Victorians*; Gail Marshall and Adrian Poole, eds., *Victorian Shakespeare, Volume I: Theatre, Drama and Performance, Nineteenth Century Theatre and Film* 32 (2005), 73-76.
- W. B. Worthen, *Shakespeare and the Force of Modern Performance*, *Theatre Survey* 45 (2004), 305-307.
- Gillian Day, *Shakespeare at Stratford: King Richard III*; Miriam Gilbert, *Shakespeare at Stratford: The Merchant of Venice*; Patricia E. Tatspaugh, *Shakespeare at Stratford: The Winter's Tale*, *Theatre Survey* 45 (2004), 155-158.
- Stanley Wells and Sarah Stanton, eds., *The Cambridge Companion to Shakespeare on Stage*, *Theatre Survey* 44:2 (2003), 313-315.
- Richard W. Schoch, *Not Shakespeare: Bardolatry and Burlesque in the Nineteenth Century*, *Theatre Survey* 44:1 (2003), 148-150.
- Roslyn Lander Knutson, *Playing Companies and Commerce in Shakespeare's Time*, and Steven Adler, *Rough Magic: Making Theatre at the Royal Shakespeare Company*, *Theatre Survey* 44:1 (2003), 142-145.
- Alan C. Dessen, *Rescripting Shakespeare: The Text, the Director, and Modern Productions*, *Shakespeare Quarterly* 55 (2004), 77-80.
- Tracy C. Davis, *The Economics of the British Stage, 1800-1914*, *Theatre Survey* 43:1 (2002), 91-94.
- James L. Harner, ed., *The World Shakespeare Bibliography, 1980-1996*, *Theatre Survey* 42:2 (2001), 223-224.
- Kerry Powell, *Women and Victorian Theatre*, and Gail Marshall, *Actresses on the Victorian Stage: Feminine Performance and the Galatea Myth*, *Theatre Survey* 40:2 (1999), 88-92.
- Richard Foulkes, *Church and Stage in Victorian England*, and Richard W. Schoch, *Shakespeare's Victorian Stage: Performing History in the Theatre of Charles Kean*, *Theatre Survey* 40:1 (1999), 113-116.
- Peter Holland, *English Shakespeares: Shakespeare on the English Stage in the 1990s, Essays in Theatre/Études Théâtrale* 17 (1999), 180-183.
- Gary Jay Williams. *Our Moonlight Revels: A Midsummer Night's Dream in the Theatre*, and Trevor R. Griffiths, ed., *A Midsummer Night's Dream (Shakespeare in Production)*, *Shakespeare Quarterly* 50 (1999), 91-94.
- W. B. Worthen, *Shakespeare and the Authority of Performance*, forthcoming in *Shakespeare Studies*.
- Barbara Hodgdon, *Henry IV, Part Two (Shakespeare in Performance)*, *Shakespeare Bulletin* (v. 14, no. 4), 44-45.

- Marvin Rosenberg, *The Masks of Hamlet*, *Shakespeare Bulletin* (v. 14, no. 4) 41.
- Alan C. Dessen, *Recovering Shakespeare's Theatrical Vocabulary*, *American Notes and Queries* 11 (1998), 43-46.
- J. Ellen Gainor, ed., *Imperialism and Theatre: Essays on World Theatre, Drama And Performance*, and David Mayer, ed., *Playing Out The Empire: Ben-Hur and other Toga Plays and Films, 1883-1908*, *Theatre Survey* 37 (1996), 149-152.
- Attilio Favorini, *Voicings: Ten Plays from the Documentary Theatre*, *Theatre Survey* 37 (1996), 143-146.
- Joel H. Kaplan and Sheila Stowell, "Theatre and Fashion: Oscar Wilde to the Suffragettes," *Theatre Survey* 36 (1995), 120-122.
- Review of *The Tempest*, ACTER, *Shakespeare Bulletin* (v. 11, no. 3), 26-27.
- Irvin Leigh Matus, *Shakespeare: the Living Record*, *Theatre Research International* 17 (1992), 160.
- James P. Lusardi and June Schlueter, *Reading Shakespeare in Performance: King Lear*, *Shakespeare on Film and Video Newsletter*.
- Review of Shakespeare productions in Philadelphia, 1991, *Shakespeare Bulletin*.
- Review of *As You like It*, ACTER, *Shakespeare Bulletin*.
- Review of *The Winter's Tale*, ACTER, *Shakespeare Bulletin* 8 (Winter, 1990), 27.
- John Stokes, Michael R. Booth, and Susan Basnett, *Bernhardt, Terry, Duse: The Actress in Her Time*, *English Literature in Transition, 1880-1920* 32 (1989), 355-357.
- Review of *Julius Caesar*, Philadelphia Drama Guild, *Shakespeare Bulletin*.
- Review of *Hamlet*, People's Light and Theatre Company, *Shakespeare Bulletin* 6 (March/April 1988), 14.
- J.S. Bratton, ed., *King Lear*, Julie Hankey, ed., *Othello*, Jill L. Levenson, *Shakespeare in Performance: Romeo and Juliet*, *Theatre Survey* 28 (1987), 119-122 .
- Charles H. Shattuck, *Shakespeare on the American Stage, Volume 2: From Booth and Barrett to Sothorn and Marlowe*, *Essays in Theatre* 7 (1988), 83-85.
- Susan Carlson, *Women of Grace: James's Plays and the Comedy of Manners*, *Theatre Research International* 14 (1989) 203-205.
- Sidney Homan, *Shakespeare's Theater of Presence: Language, Spectacle, and the Audience*, *Theatre Research International* 14 (1989), 194-195.
- Paul Schlicke, *Dickens and Popular Entertainment*, *Dickens Quarterly* 5 (1988), 195-197.
- Jonathan Bate, *Shakespeare and the English Romantic Imagination*, Richard Allen Cave, ed., *The Romantic Theatre: An International Symposium*, *Keats-Shelley Journal* 37 (1988), 206-209.
- Joseph R. Roach, *The Player's Passion*, *Theatre Research International* 13 (1988), 175-177.
- Thomas Postlewait, *William Archer on Ibsen*, and *Prophet of the New Drama*, *Theatre Research International* 12 (1987), 174-177.
- Gary Taylor, *To Analyze Delight: A Hedonist Criticism of Shakespeare*, *South Atlantic Review* 52 (1987), 102-104.
- Dennis Kennedy, *Granville Barker and the Dream of Theatre*, *Theatre Journal* 38 (1986), 505-507.
- Donald Mullin, ed., *Victorian Actors and Actresses in Review*, J.P. Wearing, ed., *The London Stage, 1910-1919*, and J.P. Wearing, ed., *The London Stage, 1920-1929*, *Theatre Survey* 28 (1987), 93-96.

- Ann Marie Koller, *The Theatre Duke: Georg II of Saxe-Meiningen and German Stage, Ibsen News and Comment*.
- James Thomas, *The Art of the Actor-Manager: Wilson Barrett and the Victorian Theatre*, *Theatre Survey* 26 (1985), 210-211.
- Margot Peters, *Mrs. Pat: The Life of Mrs. Patrick Campbell*, *Theatre Survey* 26 (1985), 207-209.
- Philip Highfill, ed., *Shakespeare's Craft*, *Theatre Studies* 31/32 (1984-85/1985-86), 114-116.
- Allan Wade, *The London Theatre 1900-1914*, *Nineteenth Century Theatre Research* 13 (1985), 106-108.
- Rinda F. Lundstrom, *William Poel's Hamlets: The Director as Critic*, *Theatre Journal* 37 (1985), 388-390.
- Dennis Bartholomeusz, *The Winter's Tale in Performance*, *Comparative Drama* 18 (1984), 285-287.
- John MacNicholas, ed., *Twentieth Century American Dramatists (Dictionary of Literary Biography v. 7)*, *Modern Language Review* 79 (1984), 694-695.
- Elmer W. Salenius, *Harley Granville-Barker*, *Comparative Drama* 18 (1984), 190-191.
- A.D. Nutall, *A New Mimesis*, *Theatre Journal* 36 (1984), 557-559.
- J.L. Styan, *Max Reinhardt*, *Comparative Drama* 17 (1983) 386-387.
- Philadelphia Festival Theatre for New Plays, *Theatre Journal* 35 (1983) 556-558.
- "Shakespeare in Philadelphia," *Shakespeare Quarterly* 34 (1983), 109-110.
- George Rowell, *Theatre in the Age of Irving*, and J.P. Wearing, ed. *The London Stage, 1900-1909*, *Theatre Journal* 35 (1983), 136-137.
- "Shakespeare in Philadelphia," *Shakespeare Quarterly* 33 (1982), 224-225.
- "Shakespeare in Philadelphia," *Shakespeare Quarterly* 32 (1981), 200-202.

Publications: Miscellaneous:

- 23 entries in *The Shakespeare Encyclopedia*, ed. Patricia Parker, forthcoming from Greenwood Press.
- Five entries in *Shakespeare Around the Globe: A Guide to Notable Postwar Revivals*, ed. Samuel L. Leiter (Westport: Greenwood Press, 1986), pp. 13-14, 442-444, 446-447, 576-577, 586-587.
- Contribution to Marvin Rosenberg, "Hamlet in the Theatre," *Hamlet Studies* 5, p. 93.

Journalism:

- Theatre Critic for *Philadelphia City Paper*, 1986-99. Guest theatre critic, *Philadelphia Inquirer* and *American Theatre*.
- Post-Performance discussion leader, Symposium speaker, etc: Walnut Street Theatre, Philadelphia Festival Theatre for New Plays, Wilma Theatre, Women's Ensemble Theatre, Philadelphia Hospitality, Delaware Theatre Company, Annenberg Center, Mint Theatre (NY), Philadelphia Shakespeare Theatre.

Papers:

- “Unrestrained Loose Companions,” seminar on “But is it Any Good,” Shakespeare Association of America, Denver, 2020.
- “Puppets, Machines, and Disabled Bodies,” Working Group on Puppetry and Material Performance, American Society for Theatre Research, Alexandria, VA, 2019.
- “History Has its Eyes on You: A How-To Guide to Controlling Who Lives, Who Dies, Who tells Your Story,” Shakespeare Association of America, Atlanta, 2017.
- “Transactions: Not, Not-Not, and Not-Not-Not Shakespeare,” Shakespeare and Performance Working Group, American Society for Theatre Research, Minneapolis, 2016.
- “Self-Evidence: Performance as Research,” Shakespeare and Performance Working Group, American Society for Theatre Research, Portland, 2015.
- “Double Shakespeares,” Stockton Performing Arts Center, The Richard Stockton College of New Jersey, 2015; Fairleigh Dickinson University, 2015; University of Scranton, 2016.
- “‘Original Practices’ and Modernism: the case of Granville Barker,” Shakespeare and Performance Working Group, American Society for Theatre Research, Baltimore, 2014.
- “Annabella’s Bed and Juliet’s Chair,” Seminar on “Exhibiting the Early Modern: Gestus, Memory, Space,” Shakespeare Association of America, St. Louis 2014.
- “Our Frames, Ourselves,” Shakespeare and Performance Working Group, American Society for Theatre Research, Dallas, 2013.
- “Performer, Identity, Performance: The Emotional-Realist Actor in the Post-Modern Role,” Shakespeare and Performance Working Group, American Society for Theatre Research, Nashville, 2012.
- “Shakespeare and Stanislavski 2.0,” Shakespeare and Performance Working Group, American Society for Theatre Research, Montreal, 2011.
- “Transhistoricizing Affect: Empathic Spectatorship Then and Now,” Shakespeare and Performance Working Group, American Society for Theatre Research, Seattle, 2010.
- “Historicizing Spontaneity: The Illusion of the First Time of ‘The Illusion of the First Time,’” Shakespeare and Performance Working Group, American Society for Theatre Research, San Juan, 2009. (See Publications: Articles)
- “Performance without Performativity,” seminar on “Shakespeare and Performance Theory,” Shakespeare Association of America conference, Washington, DC, 2009.
- “The First Thing We Do is Kill All the Editors: Towards a Rehearsal-friendly Shakespeare Script,” Literary Managers and Dramaturgs of the Americas conference, San Diego, 2008.
- “What Directors Can’t/Won’t Teach Scholars, What Scholars Can/Can’t/Do/Don’t Learn From Directors,” seminar on “What Can Scholars Learn from Play Directors/ What Can Directors learn from Scholars?” Shakespeare Association of America, Dallas, 2008.
- “Echo Chambers,” Shakespearean Performance Research Group, American Society for Theatre Research, Phoenix, 2007.

- “Shakespeare, the Reviewer, and the Theatre Historian, Revisited,” seminar on “Performance Criticism: The State of the Art,” Shakespeare Association of America, San Diego, 2007. (See Publications: Articles)
- “Dramaturgy, Scholarship, and the Ethics of the Rehearsal Room,” seminar on “Live Subjects: The Pleasures and Perils of Field Research,” American Society for Research, Chicago, 2006.
- “The Spear-Carrier under the Platform, or, the Perils of Documentation,” Shakespeare Association of America, Philadelphia, 2006.
- “Frames: The Play Within the Play Outside the Play,” conference on Shakespeare in Performance II, Drew University, 2005. (See Publications: Articles)
- “Not Not Shakespeare: Directorial Adaptation, Authorship, and Ownership,” Seminar on “Altering the Past, Directing the Present: Adaptations and Appropriations of the Early Modern Canon,” Shakespeare Association of America, Bermuda, 2005. (See Publications: Articles)
- “Rosalind’s Breast,” Seminar on “Cross-Dressing in Contemporary Performances of Shakespeare,” Shakespeare Association of America, New Orleans, 2004. (See Publications: Articles).
- “Confidence Men: The Dramaturg and the Theatre Historian,” Seminar on “Documenting Performance/Performing the Document,” American Society for Theatre Research, Durham, 2003.
- “The Intentional-Fallacy Fallacy: The Dramaturg, the Director, and the Script,” conference on “The Invisible Art: Dramaturgy in American Theatre” in honor of the retirement of Lee Devin, Swarthmore College, 2003. (See Publications: Articles)
- “Learning to love Fallacious Characterology,” Columbia Shakespeare Seminar, 2001.
- “‘The Teares of Ten Thousand Spectators’”: Historicizing Emotion and Audience Response in Early-Modern Theatre,” Seminar on “Laughter and Tears: Historicizing Emotion and Audience Response,” Shakespeare Association of America, Montreal, 2000.
- “Wounds Invisible: Personation and Empathy in *As You Like It*,” Seminar on “A lover or a tyrant?” The Early Modern Subject as Actor,” Shakespeare Association of America, San Francisco, 1999.
- “Beside Oneself: Self-Address, Pronouns and Personation in Shakespearean Representations of Character,” Seminar on “Addressing the Envelope,” Shakespeare Association of America, Cleveland, 1998.
- “When Paradigms Change: Writing about the Actor,” seminar on “Writing About Performance,” Shakespeare Association of America, Washington DC, 1997.
- “Oscar Wilde and Society Drama,” seminar for teachers, Delaware Theatre Company, 1995.
- “Shakespearean Acting Within and Against Emotionalist Paradigms or, How Many Super-Objectives Had Lady Macbeth?,” panel on “Early-Modern Subjectivity, Twentieth-Century Acting,” Shakespeare Association of America Conference, Chicago, 1995.
- “Statues: Mary Anderson, Shakespeare, and Statuesque Acting,” seminar on “Nineteenth-Century Shakespeare,” Shakespeare Association of America Conference, Albuquerque, 1994.

- “Desperate Measures: Politics and the Process of Performance” New Jersey Shakespeare Festival Colloquium, 1993.
- “Mapping Actorly Reading: A Retrospective Baedeker,” seminar on “Actorly Reading,” Shakespeare Association of America, Atlanta, 1993.
- “Reading the Performance: Production Styles and Aesthetics,” Colloquium on “Shakespeare in Performance, Then and Now,” Farleigh Dickenson University, 1992.
- “Historicizing Alan Dessen: Scholarship, Stagecraft and the ‘Shakespeare Revolution,’” seminar on “Performance since 1945,” Shakespeare Institute Conference, Stratford-upon-Avon, 1992. (see “Publications: Articles” above).
- “Acting in Utopia: The Theatrical Revolution of 1923 in ‘The Theatrical Revolution’ of 1893,” American Society for Theatre Research annual meeting, Seattle, 1991.
- “The (Historical) Actor and the Text,” workshop on “Working with Actors on Shakespeare’s Language,” Shakespeare Association of America Conference, Vancouver, 1991. (see “Publications: Articles” above).
- “The New Elizabethanism and the Old: Theatre Research and the Construction of Historical Narrative,” Panel on “Digging it Up Again: The Globe Project and the Historians,” American Society for Theatre Research annual meeting, Toronto, 1990.
- “Theatre History, Theatre Historiography, and Theatre Studies: ASTR’s Response to New Methodologies,” ACLS Conference of Administrative Officers, Wye Woods, 1989.
- “Edwin Forrest: Acting and the Image of the New Republic,” Historical Society of Pennsylvania, 1989.
- “Male Jekyll, Female Hyde: Victorian Acting Theory, Gender, and the Divided Self,” English Department, University of Washington, 1989.
- “Shakespeare, Ideology, and Performance: The Case of a Radical Right-Wing *Hamlet*,” seminar paper, Shakespeare Association of America Conference, Boston, 1988. (Other versions: University of California, Santa Cruz, 1990).
- “Svengali’s Portrait, or, Edwardian Shakespeare Reanimated,” University of Pennsylvania Graduate English Association annual Collation, 1987. (Other versions: University of Pittsburgh, 1988).
- “Edwardian Acting and Self-Portraiture,” Symposium on Iconography and the Theatre, in honor of the retirement of Kalman A. Burnim, Tufts University, 1987.
- “Mr. Wopsle’s Successors,” Dramatic Dickens Symposium, University of Pennsylvania, 1986.
- “The Play-Doctor as Director: Joseph Papp Directs *Henry V*, 1976,” seminar paper, Shakespeare Association of America Conference, Nashville, 1985.
- “The Criminal as Actor: H.B. Irving as Criminologist and Shakespearean,” Conference on Shakespeare and the Victorian Stage, Victorian Studies Institute, University of Leicester, 1984. (see “Publications: Articles” above).
- “The Actor-Manager as Metaphor: Shakespearean Acting and the Art of Self-Presentation,” seminar paper, Shakespeare Association of America Conference, Cambridge, 1984.
- “Shakespeare Production, Society and Culture,” seminar paper, Shakespeare Association of America Conference, Minneapolis, 1982.

“Shakespeare on Broadway, 1930-1980,” American Society for Theatre Research Annual Meeting, New York, 1981.

“The 1909 Haymarket Production of *King Lear*,” Ohio State University Theatre Institute Conference on Shakespeare on Stage, 1980.

“Shakespeare in Performance and the Study of Theatre History,” NEH Symposium on Shakespeare in Performance, University of Illinois, 1977.

Other Scholarly Activities:

Member, Editorial Board, *Shakespeare Bulletin*, 2003-present.

Chair, Seminar on “Contemporary Actors and Evidence,” Shakespeare Association of America, Toronto, 2013.

Co-Chair, seminar on “Shakespeare and Emotional Realism on the Modern Stage,” Shakespeare Association of America conference, Chicago, 2010.

Chair, Seminar on “Personation,” Shakespeare Association of America, Miami, 2001.

Co-Chair, seminar on “Shakespeare and the Twentieth-Century Director: “Populist” Shakespeare,” International Shakespeare Association Conference, Los Angeles, 1996.

Chair, panel on “The Theatre of Ideas,” with Tom Stoppard and members of the Philadelphia Theatre Community, Steinberg Symposium, University of Pennsylvania, 1996.

Participant, seminar on “Living in the Gap,” Shakespeare Association of America Conference, Chicago, 1995.

Panelist, Dramaturgy sub-group, East Central Theatre Conference, Philadelphia, 1993.

Respondent, seminar on “After the Shakespeare Revolution,” Shakespeare Association of America Conference, Kansas City, 1992.

Panelist, Dramaturgy sub-group, East Central Theatre Conference, Baltimore, 1992.

Chair, seminar on “Theatre from 1660-1945,” Shakespeare Institute Conference, Stratford-upon-Avon, 1990.

Respondent, seminar on “Acting Funny,” Shakespeare Association of America Conference, Philadelphia, 1990.

Juror, Shakespeare Association of America Annual Meeting, 1989.

Chair, seminar on “Shakespeare and the American Actor,” Shakespeare Association of America Conference, Austin, 1989.

Juror, competitive panel on Shakespearean Theatre in honor of Bernard Beckerman, Theatre History Program of the University and College Theatre Association, American Theatre Association, 1986.

Chair, seminar on “The Scholar as Dramaturg and Rehearsal Eye-Witness,” Shakespeare Association of America Conference, Montreal, 1986.

Respondent, seminar on “Renaissance Perceptions of the Actor,” Shakespeare Association of America Conference, Montreal, 1986.

Directorial Experience: Productions:

All's Well That Ends Well, William Shakespeare, Theatre Arts Program, University of Pennsylvania, 2017.

- Look/Alive*, an original adaptation of stories by Ovid, Grimm, Anderson, and others, conceived and adapted with the cast, Theatre Arts Program, 2011 (and at the Edinburgh Festival Fringe and the Philadelphia Fringe Festival).
- Transfixed*, an original documentary theatre piece conceived and compiled by Elisa Asencio, Nikhil Dhingra, Ali-Reza Mrsajadi, and Richard Norman, University of Pennsylvania, 2010.
- Major Barbara*, G. Bernard Shaw, Theatre Arts Program, University of Pennsylvania, 2003.
- Old Times*, Harold Pinter, Theatre Arts Program, University of Pennsylvania, 2000.
- The Two Gentlemen of Verona*, William Shakespeare, Theatre Arts Program, University of Pennsylvania, 1999. Analyzed in Sarah Werner, *Shakespeare and Feminist Performance: Ideology on Stage* (London: Routledge, 2001), pp. 96-104.
- A Dream Play*, after the play by August Strindberg, Theatre Arts Program, University of Pennsylvania, 1996 (also at the 1996 Edinburgh Fringe Festival).
- Miss Julie*, August Strindberg, Theatre Arts Program, University of Pennsylvania, 1995.
- The Duchess of Malfi*, John Webster, Theatre Arts Program, University of Pennsylvania, 1992. Reviewed in *Shakespeare Bulletin* 12 no. 2 (Spring 1994) 29-30, along with "Space, Signs, and Voyeurism in *The Duchess of Malfi*: An Interview with Cary M. Mazer," by Jean Peterson, pp. 28-29.
- Playing with Peter* (incorporating the text of *Peter Pan* by J.M. Barrie), Theatre Arts Program, University of Pennsylvania, 1990.
- Richard II*, William Shakespeare, Theatre Arts Program, University of Pennsylvania, 1989. Reviewed in *Shakespeare Bulletin* 7 no. 3 (May/June 1989) 15-16.
- Electra*, Euripides, Theatre Arts Program, University of Pennsylvania, 1983.
- As You Like It*, William Shakespeare, Penn Players, University of Pennsylvania, 1982.
- Not I and Rockaby*, Samuel Beckett, Intuitons, University of Pennsylvania, 1981.
- The Devil's Disciple*, G. Bernard Shaw, Princeton Summer Theatre, 1980.
- Pericles*, William Shakespeare, Theatre Division, Columbia University, 1978.

Directorial Experience: semi-staged script-in hand readings:

- The Octoroon*, Dion Boucicault, Theatre Arts Program, University of Pennsylvania, 2016.,
- Cyrano de Bergerac*, Edmond Rostand, translated by Michael Hollinger, adapted by Michael Hollinger and Aaron Posner, Theatre Arts Program, University of Pennsylvania, 2011.
- Engaged*, William S. Gilbert, Theatre Arts Program, University of Pennsylvania, 2008.
- The War in Austerlitz*, by Daniel Abse, adapted from the novel, *Austerlitz*, by W. G. Sebald, co-directed with the playwright, Theatre Arts Program, University of Pennsylvania, 2006.
- Spring Awakening*, Frank Wedekind, Theatre Arts Program, University of Pennsylvania, 1999.
- The Good Person of Szechwan*, Bertolt Brecht, Theatre Arts Program, University of Pennsylvania, 1996.
- The Spanish Tragedy*, Thomas Kyd, The Red Heel Theatre, Philadelphia, 1993.

Dramaturgy:

The Merchant of Venice, William Shakespeare, directed by James J. Christy, People's Light & Theatre Company, 2002.

Heartbreak House, Bernard Shaw, directed by Abigail Adams, People's Light & Theatre Company, 1998.

Misalliance, Bernard Shaw, directed by Abigail Adams, People's Light & Theatre Company, 1994.

The Importance of Being Earnest, Oscar Wilde, directed by Michael McCallion, People's Light & Theatre Company, 1993.

Related Employment and Teaching:

Faculty, Folger Institute on "Shakespeare Examined Through Performance," 1995-6.
Resident Scholar, NEH Humanities Institute on Shakespeare for Secondary School Teachers, Folger Institute/Stratford-upon-Avon, 1990.

Consultant, "Voices of Dissent," Symposium on the Arts as a Force in Social Change, Philadelphia, 1987.

Consultant, "Activating Shakespeare" seminars for New Jersey teachers, Fairleigh Dickinson University, 1987.

Consultant, Philadelphia Alliance for Teaching Humanities in the Schools (PATHS) Shakespeare Project, West Philadelphia High School, 1985-6.

Theatrical Consultant/Coordinator/Lecturer, PATHS summer Institute on Shakespeare and his World, LaSalle University, 1985.

Guest Lecturer, PATHS Colloquium, Rosenbach Collection, 1985.

Academic Consultant, Annenberg Center outreach programs for secondary school teachers on Shakespeare in Performance, 1982, 1984.

Assistant Director, NEH Humanities Institute on Shakespeare in Performance, Folger Institute, 1982.

Project Coordinator, Shakespeare Task Force for Post-Secondary Education, WNET, 1977-78 (towards preparing an educational program to support the BBC/PBS Shakespeare television series).

Production Assistant to Joseph Papp, *Henry V*, Delacorte Theatre, 1976.

Assistant to Theatre Librarian, Seymour Theatre Collection, Princeton University, summer 1974.

Service: University of Pennsylvania:

Secretary of the Faculty, School of Arts and Sciences, 2017-18.

Member, Theatre Arts Program Faculty Committee, 1979-present (Chair, Theatre Arts Program, 1987-2004; Co-Chair, 1980-87): participation in virtually every Program activity and committee involved in curriculum planning, season selection, hiring, student advising, honors program oversight, thesis advising, etc.

Member, Faculty Senate Committee on Publication Policy for the *Almanac*, 2008-present.

Member, School of Arts and Sciences Curriculum Committee, 2006-7.

Member, School of Arts and Sciences Teaching Awards Committee, 2003-4.
Member, School of Arts and Sciences Committee on Individualized Studies, 1997-9.
Member, School of Arts and Sciences Admissions Committee, 1994-5.
Member, Graduate Committee, English Department, 1992-3.
Member, Faculty Senate Executive Committee and University Council, 1987-9. For the
Faculty Senate: Member, Governing Board, WXP Radio, 1988-90.
Chair, Junior Faculty Committee, English Department, 1984-5.
Member, Graduate Committee, English Department, 1980-81.

Service: Professional:

Member, Advisory Board and Board of Directors, White Pines Productions, Elkins Park,
PA, 2010-13.
Member, Academic Advisory Council, The Mint Theatre, New York City, 2007-present.
Judge, National Critics Institute, Kennedy Center/American College Theatre Festival
Region II, Pennsylvania State University, 1994.
Member, Board of Directors, The Red Heel Theatre, 1991-4.
Executive Secretary, American Society for Theatre Research (ASTR), 1983-92.
Also for ASTR: Member, Executive Committee, 2003-6; Chair, Awards Committee,
2003-5; Local Arrangements Chair, Philadelphia Meeting, 2002; Liaison with
American Theatre Critics Association, 1995-7; Acting Delegate to ACLS, 1994;
Member, Special Committee to redefine the position of Secretary, 1994; Member,
Secretary Search Committee, 1992; Member, Special By-laws Committee, 1992-
93; Member, Ad Hoc Bernard Beckerman Memorial Committee; Member,
Treasurer Search Committee, 1984-5; Member, Ad Hoc Committee for Budget
and Development, 1981.
ASTR delegate to the American Council of Learned Societies Conference of
Administrative Officers (formerly the Conference of Secretaries), 1983-92. For
ACLS Conference of Administrative Officers: Nominating Committee, 1985,
1986, 1989; Executive Committee, 1988-90.

Professional Memberships:

American Society for Theatre Research, Shakespeare Association of America, Association
for Theatre in Higher Education, The Society for Theatre Research (U.K.), International
Federation for Theatre Research, American Theatre Critics Association, Dramatists Guild.

Awards and Honors:

Sachs Center for Arts Innovation grant, 2018.
School of Arts and Sciences Research Opportunity Grant, University of Pennsylvania,
2017.
Association for Theatre in Higher Education (ATHE) Award for Excellence in
Playwriting for *Shylock's Beard*, 2016.
School of Arts and Sciences Research Fund Award, University of Pennsylvania, 2011.
Dean's Award for Mentoring Undergraduate Research, University of Pennsylvania, 2001.

International Programs Fund grant, University of Pennsylvania, 1989.
Summer Grant-in-Aid, University of Pennsylvania, 1988.
American Theatre Association Award for the Outstanding Article on Theatre Published in English in 1984, for “Treasons, Stratagems, and Spoils,” (see “Publications: Articles”)
ACLS Travel Grant, 1984.
Summer Research Grant and Grant-in-Aid, University of Pennsylvania, 1984.
ACLS Fellowship for Recent Recipients of the PhD, 1982-3.
Summer Research Grant, University of Pennsylvania, 1981.
Distinction, Doctoral Dissertation, Columbia University, 1980.
American Society for Theatre Research Venice Scholarship, 1977.
Pearl Hickman Dramatic Arts Fellowship, University of California, Berkeley, 1974-5.
Honors in English, Princeton University, 1974.

Courses Taught:

University of Pennsylvania: Script analysis (on freshman, upperclass, and graduate levels); Theatre History; Modern Drama: Ibsen to WWI; Modern Drama: WWI to the Present; Twentieth Century Theatrical Theory and Dramaturgy; Shakespeare; Shakespeare in Performance; Shakespeare Performance History; Shaw and his Contemporaries (graduate); Tudor and Stuart Drama; Nineteenth Century Drama and Theatre (graduate, co-taught with Nina Auerbach); London: The City and the Theatre (London); The London Theatre Experience (London); Shakespeare: Methods of Stage-Centered Analysis (graduate); Ibsen and the English Ibsenites (graduate); Shakespeare: Performance History, 1660-Present (graduate); Introduction to Theatre; Topics in Theatre History: Romanticism, Melodrama, and Realism; Topics in Theatre History: Commedia dell’Arte and its Legacy; Topics in Theatre History: American Theatre; Topics in Theatre History: Baroque and Neo-Classical Theatre; Topics in Theatre History: Victorian Theatre; Topics in Theatre History: “Realisms”; Topics in Theatre History: Construction and Reconstruction; Creating, Managing, and presenting the Arts (co-taught with Larry Robbins and John Katz); Modern Scholarship, Contemporary Performance, Early-Modern Scripts (graduate); Dramaturgy; Theatre Criticism; Topics in Theatre History: Comparative Cross-Dressing; Topics in Theatre History: Popular Comic Theatres; Acting Shakespeare; Topics in Theatre History: Theatre in Times of Social Crisis; Theories of Theatre; Shakespeare: Text, Script, Performance, Performance History (graduate); Topics in Theatre History: American Theatre Left and Right: Performance, Culture, and Politics in the 1930s, 50s, and 80s; Theatre, Society, Culture III: Modernism to Post-Modernism; Directing; Topics in Theatre History: Blackface, Yellowface, Redface, Jewface: Theatrical Representations of “Others”; Documentary Theatre; Adaptation; Shakespeare Performance History (undergrad); Adaptation; Theatre, Culture and Society II: Romantics, Realists, and Revolutionaries (co-taught with Rose Malague).
Columbia University: The Theatre of Shakespeare and his Contemporaries (scene study).