

CURRICULUM VITAE: DR LUCY MUNRO

PERSONAL DETAILS

Name: Lucy Catherine Munro

Current Position: Professor of Shakespeare and Early Modern Literature

FIELDS OF RESEARCH

Shakespeare, early modern literature and culture, editing and book history, performance studies, theatre history, childhood studies, literature and ageing, twentieth-century drama

EDUCATION AND QUALIFICATIONS

2006	Keele University Postgraduate Certificate in Higher Education
1997-2001	King's College London PhD: 'Genre and Context: The Repertory of the Children of the Queen's Revels, 1603-13'. Supervisor: Professor Gordon McMullan
1996-7	King's College London MA (Distinction) in English Language and Literature after 1525
1992-5	University of Manchester BA (First Class Honours) in English Language and Literature

PROFESSIONAL HISTORY

2018-	King's College London: Professor of Shakespeare and Early Modern Literature
2015-18	King's College London: Reader in Shakespeare and Early Modern Literature
2013-15	King's College London: Lecturer in Shakespeare and Early Modern Drama
2008-13	Keele University: Senior Lecturer in English
2004-8	Keele University: Lecturer in English
2003-4	University of Reading: Sessional Lecturer in English
2001-3	King's College London: Lecturer in English (Fixed Term)
2001-2	Shakespeare's Globe Education Department: Visiting Lecturer
2000-1	King's College London: Part-time Tutor in English

AWARDS AND GRANTS

2020	King's College London Undergraduate Research Fellowship to assist with 'Engendering the Stage'
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- 2019 **Co-Investigator**, 'Engendering the Stage: The Records of Early Modern Performance' (Principal Investigator, Professor Clare McManus, Roehampton University, 2020-2), Leverhulme Trust (£314,137)
- King's College London International Collaboration Grant** (£3000) for work on 'Engendering the Stage'
- 2018 **Short Term Fellowship**, Folger Shakespeare Library (\$5000)
- King's College London Undergraduate Research Fellowship** to assist with 'Cultural Histories of the Early Modern Playhouse'
- Shortlisted**, Faculty of Arts and Humanities, King's College London, Teaching Excellence Award
- 2016 **Francis Bacon Foundation Fellowship**, Huntington Library (\$3000)
- Co-Investigator**, 'Before Shakespeare' (Principal Investigator, Dr Andy Kesson, Roehampton University, 2016-18), Arts and Humanities Research Council (£215,749 + FEC)
- 2010 **Research Fellowship**, Keele University
- 2009 **Research Fellowship**, Leverhulme Trust (£35,543)
- Co-Investigator**, 'Ages and Stages: The Place of Theatre in Representations and Recollections of Ageing' (Principal Investigator: Professor Miriam Bernard, Keele University, 2009-12). Funded by the joint research councils' New Dynamics of Ageing programme (£372,513 [plus FEC] and a linked PhD studentship of £51,510; granted follow-on funding from the AHRC totalling £120,000 for 2012-13)
- Contributor** to *The Oxford Handbook of Early Modern Theatre*, ed. Richard Dutton, winner of the 2012 Elizabeth Dietz Memorial Award; short-listed for the 2009 Society for Theatre Research Book Prize
- 2008 **Research Fellowship**, Malone Society (£480)
- Commendation**, Keele University Teaching Awards (£500)
- Nominated** by Keele University for the Philip Leverhulme Prize
- 2005 **Conference grant**, British Academy (with Dr Karen Britland; £1500)
- 2003 **Travel grant**, British Academy (£400)
- 1997-2000 **PhD studentship**, British Academy/Arts and Humanities Research Board
- 1996-7 **MA studentship**, British Academy
- 1995 **G.L. Brook Prize** for the best final-year work in medieval literature, University of Manchester

CURRENT RESEARCH (see Appendixes 1-3 for publications, talks and other activities)

- Editions of John Marston, William Barksted and Lewis Machin's *The Insatiate Countess* (Oxford University Press) and Shakespeare's *The First Part of Henry IV* (Arden Shakespeare Fourth Series).

- Engendering the Stage, a collaborative research project with Professor Clare McManus (Roehampton University), Professor Melinda Gough (McMaster University) and Peter Cockett (McMaster University), supported by the Leverhulme Trust, the Stratford Festival, Ontario, and Shakespeare's Globe, King's College London, Roehampton University and McMaster University.
- A project on cultural histories of the early modern playhouse, setting plays alongside new archival material to examine the connections between the aesthetic work of the theatre, playhouse investment and questions of gender, race and colonialism.

TEACHING EXPERIENCE

King's College London (2013-)

- **Undergraduate Modules:** 'Shakespeare's London', 'Late Shakespeare' (third-year: lectures and seminars); 'A Mad World My Masters' (second-year: lectures and seminars); 'Reading Poetry' (level one: tutorials); Early Modern Literary Culture (first-year: lectures); dissertation supervision
- **Postgraduate Modules:** 'Premodern Dialogues', 'Shakespeare on Screen', 'Theatre, Gender and Culture in Jacobean London', 'Working With Early Modern Literary Texts' (two-hour seminars); I have supervised 3-4 MA dissertations every year since 2013
- **PhD:** I have supervised three PhD students to successful completion, all of whom had research council funding; I currently supervise or co-supervise six students, one of whom has AHRC funding and two others funding from the Leverhulme Trust
- **Other:** Widening Participation lectures/workshops/tutorials

Keele University (2004-13):

- **Undergraduate English and Film Modules:** 'Shakespeare on Film', 'Shakespearean Stages' (third-year: two-hour seminars); 'The Age of Shakespeare and Donne', 'The Drawn Sword: Literature and the English Civil War', 'Twentieth-Century Novels into Film' (second-year: lectures and tutorials); 'Literary Criticism', 'Playing Parts', 'Renaissance Tragedy' (first-year: lectures and tutorials); 'Popular British Cinema', 'Reading Literature' (first-year: lectures); dissertation supervision
- **Undergraduate Media, Communications and Culture Modules:** 'The Black Art: Print Culture in Theory and Practice, Early Modern to Postmodern' (second-year: two-hour workshops)
- **Postgraduate Modules:** MA and MRes teaching and supervision in Shakespeare/early modern studies and contemporary literature and film; convenor and tutor for MRes modules 'Research Skills in the Humanities' and 'Reflective Practice in the Humanities'
- **PhD:** lead/associate supervisor for two research-council-funded students
- **Other:** Widening Participation lecture/workshops on Shakespeare

Reading University (2003-4):

- **Undergraduate Modules:** 'Shakespeare' (second-year: tutorials); 'Revisioning Shakespeare', 'What Kind of Text is This?' (first-year: lectures and tutorials)
- **Postgraduate Modules:** seminar on Wilde and Shaw, MA in Victorian Literature and Culture

Shakespeare's Globe Education Department (2001-):

- **Undergraduate Modules:** Designed and taught two introductory undergraduate courses for the University of Notre Dame's London programme (2001-2)
- **Postgraduate Modules:** 'Early Modern Playhouse Practice', 'Staging Shakespeare' (King's/Globe Shakespeare Studies MA)
- **Other:** Contribute to Summer School programmes and Study Days

King's College London (2000-3):

- **Undergraduate Modules:** 'Shakespeare' (third-year: lectures and seminars); 'Writing and Culture in Jacobean England' (second-year: lectures and seminars); 'Literature of the Renaissance in England' (first-year: lectures and seminars); 'Texts, Culture, History' (first-year: lectures); 'Critical Theory' (first-year: seminars); first year tutorials
- **Postgraduate Modules:** 'Theatre, Gender and Culture in Jacobean London' (seminars); lectures and seminars on Jacobean and Caroline drama for King's/RADA Text and Performance MA

ADMINISTRATIVE AND MANAGEMENT EXPERIENCE

King's College London (2013-)

- Deputy Head/Department Education Lead, Department of English (2017-20)
- Convenor, MA in Shakespearean Studies: Text and Playhouse (2013-16, 2020-1)
- Undergraduate Admissions Tutor and Widening Participation Representative (2014-16)
- Module Convenor, 'A Mad World My Masters', 'Shakespeare's London', 'Shakespeare on Screen', 'Theatre, Gender and Culture in Jacobean London', 'Premodern Dialogues'
- Member of English Department Co-ordination Committee (2013-20)

Keele University (2004-13):

- Director of Undergraduate Programmes for English and American Literatures (2012-13)
- Research Training Coordinator, Research Institute for the Humanities (2007-9, 2011-12)
- Member of Internal Quality Audit panel (December 2011)
- Member of Graduate School Board (2008-9)
- Member of English Programme Learning and Teaching Committee (2007-9)
- English Programme Study Abroad Institutional Co-ordinator and Subject Tutor (2005-9)
- Module Convenor: 'Shakespeare on Film', 'Shakespearean Stages', 'The Drawn Sword', 'Twentieth-Century Novels into Film', 'The Black Art' (2005-)
- Convener, English Programme Staff/Student Liaison Committee (2005-7)
- English Programme Library Liaison Representative (2005-7)

OTHER ACADEMIC SERVICE

- **External Examiner:**
 - **PhD:** The Shakespeare Institute (2008, 2012, 2015, 2016); University of Kent (2009, 2017); Birkbeck College, University of London (2010, 2011, 2014, 2015, 2020); Keele University (2011, 2012, 2013); University of Edinburgh (2012); Anglia Ruskin University (2013); University of Sussex (2013), University of Cambridge (2013); Queen Mary, University of London (2014); Canterbury Christ Church University (2014); University of Otago, New Zealand (2015); Queen's University, Belfast (2016); University of Reading (2016); University of Warwick (2017), Oxford Brookes University (2018); University of St Andrews (2018), Brandeis University, USA (2019); University of Exeter (2019); University of Oxford (2019); Lancaster University (2019); University of Leeds (2021)
 - **Postgraduate:** MA(Res) in Early Modern Literature and Drama, University of Reading (2012-15); MA in Medieval and Early Modern Studies, University of Kent (2016-)
 - **Undergraduate:** Associate of King's College London: AKC for Theology Students, King's College London (2008); Undergraduate Programmes in English, Newcastle University (2009-12), University of Edinburgh (2012-17); De Montfort University (2017-)

- Academic Consultant/Interviewee: Shakespeare's Globe Education and Theatre Departments (2001-); *Blue Peter* (2010); *The Independent* (2014); Al-Jazeera (2014); BBC News and BBC World News (2015); BBC London (2016); Reuters (2016); Arte (2017); BBC Radio 4 (2018); BBC4 (2018); Royal Shakespeare Company (2019); 'Shakespeare Unlimited' podcast, Folger Shakespeare Library (2020)
- Member of the Architecture Research Group, Shakespeare's Globe (2009-)
- Shakespeare Association of America: Programme Committee Member (2016); Trustee (2019-22)
- Marlowe Society of America: Secretary (2011-16); Vice-President (2016-21); President (2021-6)
- Malone Society: Publicity Officer (2013-)
- General Editor, the Revels Plays Companion Library (2019-)
- Co-editor, Shakespeare section, *Literature Compass* (2007-12)
- Editorial Board Member for *English Literary Renaissance*, *Shakespeare Bulletin* and *Shakespeare Survey*
- Advisory Board Member for *The Lost Plays Database* (www.lostplays.org)
- Reader for Cambridge University Press, Ashgate, Bloomsbury, Boydell and Brewer, Edinburgh University Press, *Ageing and Society*, *Early Theatre*, *Early Modern Literary Studies*, *Renaissance Drama*, *Renaissance Studies*, *Renaissance and Reformation*, *Shakespeare Bulletin*, *Shakespeare Quarterly*, *Shakespeare Survey*, *Sederi Yearbook*
- Peer review assessor for the Arts and Humanities Research Council (2005; 2009)

MEMBERSHIP OF LEARNED SOCIETIES

Member of The Shakespeare Association of America, The British Shakespeare Association, The Renaissance Society of America, The Malone Society and The Marlowe Society of America

REFEREES

Professor Kate Chedgoy
School of English Literature, Language and
Linguistics
Percy Building
Newcastle University
Newcastle upon Tyne
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Tel: 0191 2227755
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APPENDIX 1: PUBLICATIONS

In Progress/Under Contract

William Shakespeare, *The First Part of Henry IV*, ed. Lucy Munro (Arden Shakespeare Fourth Series)

John Marston, William Barksted and Lewis Machin, *The Insatiate Countess*, for *The Complete Works of John Marston*, gen. ed. Martin Butler and Matthew Steggle (Oxford University Press)

'Dogged Domesticity: Animal Politics in *The Witch of Edmonton* and Other Domestic Plays', in *Political Culture and Early Modern Domestic Drama*, ed. Eoin Price (Manchester University Press)

In Print/In Press

Monographs

Shakespeare in the Theatre: The King's Men (Bloomsbury Arden Shakespeare, 2020; paperback 2021)

Archaic Style in English Literature, 1590-1674 (Cambridge University Press, 2013; paperback 2016)

Children of the Queen's Revels: A Jacobean Theatre Repertory (Cambridge University Press, 2005; paperback 2011)

Scholarly Editions

James Shirley, *The Gentleman of Venice*, ed. Lucy Munro, in *The Works of James Shirley*, gen. ed. Eugene Giddens, Teresa Grant and Barbara Ravelhofer (Oxford University Press, forthcoming 2021)

Philip Massinger, *The Picture*, ed. Lucy Munro, in *The Routledge Anthology of Early Modern Drama*, gen. ed. Jeremy Lopez (Routledge, 2020)

Thomas Dekker, William Rowley and John Ford, *The Witch of Edmonton*, ed. Lucy Munro, Arden Early Modern Drama (Bloomsbury, 2016)

John Fletcher, *The Tamer Tamed*, ed. Lucy Munro, New Mermaids (A&C Black, 2010)

Richard Brome, *The Queen and Concubine* and *The Demoiselle*, ed. Lucy Munro, in *Richard Brome Online*, gen. ed. Richard Allen Cave (Royal Holloway, University of London / Sheffield University, 2009)

William Shakespeare and George Wilkins, *Pericles*, edited and glossed by Lucy Munro, introduction by Jonathan Bate, in *William Shakespeare: Complete Works*, ed. Jonathan Bate and Eric Rasmussen (Palgrave Macmillan, 2007); single volume edition, ed. Jonathan Bate and Lucy Munro (2012)

Edward Sharpham, *The Fleer*, ed. Lucy Munro, Globe Quartos (Nick Hern Books, 2006)

Other Editorial Work

Hamlet: The State of Play, co-edited with Sonia Massai (Bloomsbury Arden Shakespeare, 2021)

'Issues in Review: Beaumont400', special cluster in *Early Theatre* 20.2 (2017)

'Renaissance Women's Performance and the Dramatic Canon', co-edited with Clare McManus, special issue of *Shakespeare Bulletin* 33.1 (2015)

'*The Alchemist*: Stage History', in *The Cambridge Edition of the Works of Ben Jonson*, electronic edition, gen. ed. David Bevington, Martin Butler and Ian Donaldson (Cambridge University Press, 2013)

'Recent Stage and Critical Interpretations', in William Shakespeare, *The Two Gentlemen of Verona*, ed. Kurt Schlueter (Cambridge University Press, 2012), 48-61

'Shakespeare and Fletcher', co-edited with Clare McManus, special issue of *Shakespeare* 7.3 (2011)

Essays in Journals

'"As it was Played in the Blackfriars": Jonson, Marston, and the Business of Playmaking', *English Literary Renaissance* 50.2 (2020), 256-95

'Living By Others' Pleasure: Marston, *The Dutch Courtesan*, and Theatrical Profit', *Early Theatre* 23 (2020), 105-22

'Who Owned the Blackfriars Playhouse?', *Shakespeare Quarterly* 70.4 (Winter 2019), 247-69 [published online December 2020]

'The Queen and the Cockpit: Henrietta Maria's Theatrical Patronage Revisited', *Shakespeare Bulletin* 37.1 (Spring 2019), 25-45

'How Many Children Had Giles Fletcher the Elder?', *Notes and Queries* 61.1 (March 2018), 122-7

'Beaumont's Lives', *Early Theatre* 20.2 (2017), 141-158

'Sblood! Hamlet's Oaths and the Editing of Shakespeare's Plays', *Shakespeare Survey* 70 (2017), 123-34

'Children's Companies and the Long 1580s', *Shakespeare Studies* 45 (2017), 97-105

'Skeltonics: Jonson, Shakespeare, the Literary Past and Imagined Futures', *Shakespeare* 12 (2016), 338-50

'Young Shakespeare/Late Shakespeare: The Case of *Pericles*', *Actes des congrès de la Société française Shakespeare*, 34 (2016): <https://shakespeare.revues.org/3668>

'Ages and Stages: The Place of Theatre in the Lives of Older People', co-authored with Miriam Bernard, Michelle Rickett, David Amigoni, Michael Murray and Jill Rezzano, *Ageing and Society* 35 (2015), 1119-1145

'Actors, Plays and Performances in the Indoor Playhouses, 1625-42: Boy Players, Leading Men and the Caroline Ensemble', *Yearbook of English Studies* 44 (2014), 51-68

'"Nemp your sexes!": Anachronistic Aesthetics in *Hengist, King of Kent* and the Jacobean "Anglo-Saxon" Play', *Modern Philology* 111.4 (May 2014), 1-29

'Speaking History: Linguistic Memory and the Usable Past in the Late-Elizabethan History Play', *Huntington Library Quarterly* 76 (2013), 519-40

'Archaism, the "Middle Age" and the Morality Play in Shakespearean Drama', *Shakespeare* 8 (2012), 356-67

'Shakespeare and the Uses of the Past: Critical Approaches and Current Debates', *Shakespeare* 7 (2011), 102-25

'Marlowe on the Caroline Stage', *Shakespeare Bulletin* 27.1 (2009), 39-50

'Richard Brome and *The Book of Bulls*: Situating *The New Academy, or The New Exchange*', *Ben Jonson Journal* 13 (2006), 125-38

'Governing the Pen to the Capacity of the Stage: Reading the Red Bull and Clerkenwell', *Early Theatre* 9.2 (2006), 99-113

'The Humour of Children: Performance, Gender, and the Early Modern Children's Companies', *Literature Compass* 2 (2005) SH 137, 1-26

'A Neglected Allusion to *Pericles* and *Hengist King of Kent* in Performance', *Notes and Queries*, n.s. 51 (2004), 307-10

'Read Not Dead: A Review Article', *Shakespeare Bulletin* 22.1 (Spring 2004), 23-40

'Early Modern Drama and the Repertory Approach', *Research Opportunities in Renaissance Drama* 42 (2003), 1-33

Essays in Edited Collections

'Engendering the Stage: Women and Dramatic Culture', co-authored with Clare McManus, in *The Arden Handbook to Shakespeare and Early Modern Drama: Perspectives on Culture, Performance and Identity*, ed. Michelle Dowd and Tom Rutter (Bloomsbury, forthcoming 2022)

'The Changeling, the Boy Actor and Female Subjectivity', in *The Changeling: The State of Play*, ed. Kelly Stage and Gordon McMullan (Bloomsbury, 2022), 179-96

'Playgoing, Apprenticeship and Profit: Francis Quicksilver, Goldsmith, and Richard Meighen, Stationer', in *Playing and Playgoing in Early Modern England*, ed. Emma Whipday and Simon Smith (Cambridge University Press, 2022), 104-21

'Soundscapes of the Outdoor Playhouses, c. 1580-c. 1640', in *The Oxford Handbook of Shakespeare and Music*, ed. Christopher R. Wilson and Mervyn Cooke (Oxford University Press, 2022), 336-55

'Praxis', in *The Bloomsbury Cultural History of Comedy*, ed. Andrew Stott (Bloomsbury, 2020), 67-90

'Making Early Modern "Verbatim Theatre", or, *Keep the Widow Waking*', co-authored with Emma Whipday, in *Loss and the Literary Culture of Shakespeare's Time*, ed. Roslyn L. Knutson, David McInnis and Matthew Steggle (Palgrave Macmillan, 2020), 233-50

'Writing a Play with Robert Daborne', in *Rethinking Theatrical Documents in Early Modern England*, ed. Tiffany Stern (Bloomsbury Arden Shakespeare, 2019), 17-32

'Comedy, Clowning and the Caroline King's Men: Manuscript Plays and Performance', in *Early British Drama in Manuscript*, ed. Tamara Atkin and Laura Estill (Brepols, 2019), 213-28

'Drama and the Playhouse', in *Gathering Force: Early Modern British Literature in Transition, 1557-1623*, ed. Kristen Poole and Lauren Shohet (Cambridge University Press, 2019), 323-39

'Introduction', co-authored with Hannah Leah Crummé, and 'Shakespeare and the Playing Companies', solo-authored, in *Shakespeare on the Record*, ed. Hannah Leah Crummé (Bloomsbury Arden Shakespeare, 2019), 131-42

'Alarums: *Edward II* and the Staging of History', in *Christopher Marlowe, Theatrical Commerce and the Book Trade* (Cambridge University Press, 2018), 68-80

'Queering Gender, Age, and Status in Early Modern Children's Drama', in *Queering Childhood in Early Modern English Drama and Culture*, ed. Jennifer Higginbotham and Mark Albert Johnston (Palgrave Macmillan, 2018), 215-38

“Cause I love swearing”: Strong Language, Revenge and the Body in *The Revenger's Tragedy*, in *The Revenger's Tragedy: The State of Play*, ed. Gretchen Minton (Bloomsbury, 2017), 135-5

'Speaking like a Child: Staging Children's Speech in Early Modern Drama', in *Childhood, Education and the Stage in Early Modern England*, ed. Deanne Williams and Richard Preiss (Cambridge University Press, 2017), 81-99

'Family Politics and Ageing', in *Family Politics in Early Modern Literature*, ed. Hannah Crawforth and Sarah Lewis (Palgrave, 2017), 229-46

'Plotting, Ambiguity and Community in the Plays of Beaumont and Fletcher', in *Community-Making in Early Stuart Theatres: Stage and Audience*, ed. Roger D. Sell, Anthony W. Johnson and Helen Wilcox (Routledge, 2016), 255-74

'*The Revenger's Tragedy* on Stage and Screen', in *The Revenger's Tragedy: A Critical Reader*, ed. Brian Walsh (Bloomsbury, 2016), 43-72

'Antique/Antic: Archaism, Neologism and the Play of Shakespeare's Words in *Love's Labour's Lost* and *2 Henry IV*', in *Shakespeare's World of Words*, ed. Paul Yachnin (Arden Shakespeare, 2015), 77-101

'Staging Taste', in *The Senses in Early Modern England, 1558-1660*, ed. Simon Smith, Jacqueline Watson and Amy Kenny (Manchester University Press, 2015), 19-38

'Marlowe in Caroline Theatre', in *Christopher Marlowe in Context*, ed. Emily Bartels and Emma Smith (Cambridge University Press, 2013), 296-305

“O Read me for I am of Great Antiquity”: Old Books and Elizabethan Popularity', in *The Elizabethan Top Ten: Defining Print Popularity in Early Modern England*, ed. Andy Kesson and Emma Smith (Ashgate, 2013), 55-78

'Shakespeare's Tragedies in Performance', in *The Cambridge Companion to Shakespearean Tragedy*, 2nd edition, ed. Claire McEachern (Cambridge University Press, 2013), 262-88

'Women Reading Witches, 1800-1850', in *Women Making Shakespeare: Text, Reception and Performance*, ed. Gordon McMullan, Lena Cowen Orlin and Virginia Mason Vaughan (London: Arden Shakespeare, 2013), 133-142

“They eat each others' arms”: Stage Blood and Body Parts', in *Shakespeare's Theatres and the Effects of Performance*, ed. Farah Karim-Cooper and Tiffany Stern (Arden Shakespeare, 2012), 73-93

'The Early Modern Repertory and the Performance of Shakespeare's Contemporaries Today', in *Performing Early Modern Drama Today*, ed. Kathryn Prince and Pascale Aebischer (Cambridge University Press, 2012), 17-34

'Caroline Middleton', in *The Oxford Handbook of Thomas Middleton*, ed. Gary Taylor and Trish Thomas Henley (Oxford University Press, 2012), 164-80

'Infant Poets and Child Players: The Literary Performance of Childhood in Caroline England', in *The Child in British Literature: Literary Constructions of Childhood, Medieval to Contemporary*, ed. Adrienne E. Gavin (Palgrave Macmillan, 2012), 54-68

'Shakespeare and Drama', in *The Edinburgh Companion to Shakespeare and the Arts*, ed. Mark Thornton Burnett, Ramona Wray and Adrian Streete (Edinburgh University Press, 2011), 239-57

'*Coriolanus* and the (In)Authenticities of William Poel's Platform Stage', in *Shakespeare in Stages: New Theatre Histories*, ed. Christine Dymkowski and Christie Carson (Cambridge University Press, 2010), 37-56

'Tragic Forms', in *The Cambridge Companion to English Renaissance Tragedy*, ed. Garrett A. Sullivan, Jr., and Emma Smith (Cambridge University Press, 2010), 86-101

'The Whitefriars Theatre and the Children's Companies', in *Ben Jonson in Context*, ed. Julie Sanders (Cambridge University Press, 2010), 116-23

'Literary and Cultural Contexts: Major Figures, Institutions, Topics, Events, Movements', co-authored with Karen Britland, in *The Renaissance Literature Handbook*, ed. Susan Bruce and Rebecca Steinberger (Continuum, 2009), 40-60

'Music and Sound', in *The Oxford Handbook of Early Modern Theatre*, ed. Richard Dutton (Oxford University Press, 2009), 543-59

'King Lear on Screen', in *Lectures d'une œuvre: King Lear de William Shakespeare*, ed. Sophie Lemerrier Goddard (Éditions du Temps, 2008), 172-87

'Coriolanus and the Little Eyases: The Boyhood of Shakespeare's Hero', in *Shakespeare and Childhood*, ed. Kate Chedgzoy, Suzanne Greenhalgh and Robert Shaughnessy (Cambridge University Press, 2007), 80-95

'Dublin Tragicomedy and London Stages', in *Early Modern Tragicomedy*, ed. Raphael Lyne and Subha Mukherji (Boydell and Brewer, 2007), 175-92

'Reading Printed Comedy: *The Fleece*', in *The Book of the Play: Playwrights, Stationers, and Readers in Early Modern England*, ed. Marta Straznicky (University of Massachusetts Press, 2006), 39-58

'Violet and Martia the Pirate's Daughter: Gender and Genre in Fletcher and Massinger's *The Double Marriage*', in *Pirates? The Politics of Plunder 1550-1650*, ed. Claire Jowitt (Palgrave Macmillan, 2006), 118-34

'Little Apes and Tender Babes: Children in Three Film Versions of *Richard III*', in *Shakespeare on Screen: Richard III*, ed. Sarah Hatchuel and Nathalie Vienne-Guerrin (Publications de l'Université de Rouen, 2005), 161-77

'*The Knight of the Burning Pestle* and Generic Experimentation', in *Early Modern English Drama: A Critical Companion*, ed. Patrick Cheney, Andrew Hadfield and Garrett A. Sullivan, Jr. (Oxford University Press, 2005), 189-99

'Genre in Context: Tragicomedy in the Repertory of the Children of the Queen's Revels', *Proceedings of the First British Graduate Shakespeare Conference*, ed. J.R. Costa (Shakespeare Institute, 2000)

Other Publications

'Theatre and Ageing', co-authored with Miriam Bernard, in *The Routledge Handbook of Cultural Gerontology*, ed. Julia Twigg and Wendy Martin (Routledge, 2015), 61-8

'Age and Ageing in *The Dutch Courtesan*', *The Dutch Courtesan* performance project website (University of York, 2013; see <http://www.dutchcourtesan.co.uk/age-in-the-dutch-courtesan/>)

'Thomas Middleton', in *The Encyclopedia of English Renaissance Literature*, gen. ed. Garrett A. Sullivan, Jr., and Alan Stewart (Wiley-Blackwell, 2012), 682-90

'Francis Beaumont', in *The Encyclopedia of British Literature*, gen. ed. David Scott Kastan, 5 vols (Oxford University Press, 2005), 2: 141-4

'Giles Fletcher, the Elder' and 'Richard Robinson', in *Oxford Dictionary of National Biography* (Oxford University Press, 2004), 20: 101-4; 47: 395-6

'Tobacco in English Renaissance Literature', co-authored with Tanya Pollard, in *Tobacco: Scribner's Turning Points in History Series*, ed. Jordan Goodman (Charles Scribner's Sons, 2004), 223-226

'Francis Beaumont and John Fletcher', 'Aphra Behn', 'John Donne', 'Drama, English', 'John Dryden' and 'English Language and Literature', in *Europe 1450 to 1789: Encyclopedia of the Early Modern World*, gen. ed. Jonathan Dewald, 5 vols (Charles Scribner's Sons, 2004), 1: 239-41; 1: 242-4; 2: 161-2; 2: 164-7; 2: 177-8; 2: 289-96

Book and Theatre Reviews

Reviewer of 'Shakespeare on Screen' for *The Year's Work in English Studies* (2003-7)

Reviewer of books and theatre productions for *The Times Literary Supplement*, *Around the Globe*, *Shakespeare Quarterly*, *The Review of English Studies*, *New Theatre Quarterly*, *Early Modern Literary Studies*, *Shakespeare*, *Modern Language Review*, *Early Theatre*, *The Bulletin & Review of the British Association for Romantic Studies*, *Shakespeare Yearbook*, *Shakespeare Bulletin*, *Cahiers Élisabéthains* and *Age, Culture, Humanities*

APPENDIX 2: RECENT AND UPCOMING PRESENTATIONS AND TALKS

Invited Lectures and Conference Papers

'Gender, Lyric, and the Plays of James Shirley', Staging Poetics seminar, Shakespeare Association of America annual conference (April 2022)

'Scald Heads and Tobacco: Gender, Colonisation and the Body on the Caroline Stage', Theater without Borders Conference (June 2021, online)

'Apprentices and "Play" in Early Modern England', Child's Play seminar, Shakespeare Association of America annual conference (April 2021, online)

'*The City Madam*, the King's Men and the West Indies', Reviving Philip Massinger seminar, Shakespeare Association of America annual conference (April 2020; moved online due to Covid-19 pandemic)

'Cultural Histories of the Globe and Blackfriars', Columbia Shakespeare Seminar (October 2018)

'Elizabethan Boy Actors and the Archive', Renaissance Colloquium/Theater and Performance Colloquium, Harvard University (April 2018) and the Shakespeare Institute, University of Birmingham (November 2018)

'The Coursing of the Hare: William Heminges and his Father's Legacy', Theatrical Families seminar, Shakespeare Association of America annual conference, Los Angeles (April 2018) (invited participant)

'New Histories of the Blackfriars Playhouse', University of Oxford (January 2018)

'Jonson's Playhouses', Ben Jonson: Literary Transactions across Cultural Environments, Universität Würzburg (July 2017)

'Playgoing and/as Youth Culture', Playing and Playgoing in Early Modern England, The Queen's College, Oxford (June 2017)

'Life/Death/Beaumont/Fletcher', Living and Dying Well in the Early Modern World, University of Exeter (June 2017)

'Travail Drama', Beyond Shakespeare's Genres seminar, Shakespeare Association of America annual conference, Atlanta (March 2017) (invited participant)

'Shakespeare and the King's Men: Theatre History as Endgame', Deutsche Shakespeare Gesellschaft Conference, Weimar, Germany (November 2016) and Durham University (December 2016)

'Beaumont and Fletcher's Kentish Connections', Shakespeare, Kent and Early Modern Drama Conference, University of Kent (November 2016)

'London, 1616: Reading *The Devil is an Ass* in the Blackfriars and Beyond', Ben Jonson, 1616-2016 Conference, Huntington Library, San Marino, California (September 2016)

'Shakespeare and the Stranger', A Brave New World, Shakespearesymposium Gotland 2016, Romatheatern, Gotland (July 2016)

'Song and Female Impersonation in Elizabethan Children's Company Plays', Before Shakespeare seminar, Shakespeare Association of America annual conference, New Orleans (March 2016) (invited participant)

'Writing a Play with Robert Daborne', Shakespeare's Theatrical Documents Symposium, Folger Shakespeare Library (March 2016)

'Wars and Lechery: Fletcher in the Archive', University of York (October 2015) and Keele University (January 2016)

'Influence, Imitation and Belatedness *circa* 1620: *The Two Noble Ladies* and Shakespearean/Fletcherian Tragicomedy', 'The Post-Shakespearean Seventeenth Century' seminar, Shakespeare Association of America annual conference, Vancouver (April 2015) (invited participant)

'Young Shakespeare/Late Shakespeare', Société Française Shakespeare Conference, Paris (March 2015)

'The Spaces of *The Witch of Edmonton*', Space of Performance and Performance of Space in Early English Theatre, University of Bristol (January 2015)

'Philip Herbert, Earl of Pembroke, Hamlet, Prince of Denmark, and Other Great Swearers', University of Kent (October 2014) and University of Southampton (November 2014)

'Sblood! Playing with Bad Language in Shakespeare's Tragedies', University of Amsterdam (February 2014) and the Graduate Center, CUNY (April 2014)

'Bad Language and Bad Quartos: Swearing in Shakespeare's Tragedies', University of Portsmouth (September 2013) and the London Shakespeare Seminar (October 2013)

'"Irish" *Cymbeline*', Shakespeare's Irish Contexts seminar, Shakespeare Association of America annual conference, Toronto (April 2013) (invited participant)

'Renaissance Men and Dirty Jokes: Wit and Community at the Middle Temple', Renaissance Men at the Middle Temple, Middle Temple (February 2013): keynote paper

'Place, Space and Violent Spectacle: Staging *Macbeth*', Shakespeare, Performance, Place, Queen's University, Belfast (November 2012): keynote paper

'Casting, Evidence and the King's Men', Documents of Shakespearean Performance seminar series, Open University/Institute for English Studies (November 2012)

'Theatrical and Educational Self-Consciousness in Caroline School Plays', 'Early Modern Institutional Drama' seminar, Shakespeare Association of America annual conference, Boston, MA (April 2012) (invited participant)

Other Conference Papers

'Playhouse Investment, Colonial Exploitation and the Work of the King's Men', British Shakespeare Association conference, Swansea (July 2019)

'Silent Voices: Text, Performance and the Early Modern Dumb Show', Shakespeare Association of America conference, Washington, DC (April 2019)

'Sblood! Unteachable Oaths and the Editing of Shakespeare's Plays', World Shakespeare Congress, Stratford-on-Avon and London (August 2016)

'Rewriting Lives: Beaumont and Fletcher in the Archive', The Idea of a Life, Oxford University (June 2016)

'Archaism, the Literary Past, and the Theatrical Marketplace in *The Knight of the Burning Pestle*', Renaissance Society of America annual conference, New York (March 2014)

'Staging the Supernatural in 1621', in '1621 Revisited: A Year in Politics and Performance' panel, Society for Renaissance Studies biennial conference, University of Manchester (July 2012)

'Documentary Theatre and the Place of Ageing: Representation and the Role of the Archive', British Society of Gerontology annual conference, Keele University (July 2012)

'Documentary Theatre and Age-Studies: Narrative and Representation', Comparative Drama Conference, Baltimore, MD (March 2012)

'Speaking Like a Child: Staging Children's Speech in Shakespearean Drama', British Shakespeare Association biennial conference, Lancaster University (February 2012)

Public Lectures and Talks

Contributor to a roundtable discussion on Theatre in Time of Plague, with Iqbal Kahn, James Shapiro and James Wallace, online event hosted by De Montfort University (April 2021)

Public Lecture on Before Shakespeare with Dr Andy Kesson and Dr Callan Davies, Shake It Up! festival, Shoreditch Town Hall (August 2019)

Public Lecture on *Hamlet*, Shakespeare's Rose, York (July 2019)

Public Lecture on Richard Burbage, Dulwich Picture Gallery (July 2019)

'Rarely Played' seminar on *The Custom of the Country*, Shakespeare's Globe (October 2017)

'Rarely Played' seminar on *Sappho and Phao*, Shakespeare's Globe (August 2017)

'Rarely Played' seminar on *The Coxcomb*, Shakespeare's Globe (November 2016)

'Shakespeare and the King's Men', University of the Third Age, Ealing (July 2016)

'Playing the Curtain', Museum of London Archaeology (May 2016)

'Shakespeare's London/Beaumont's London', Guildhall Library (April 2016)

'*Macbeth* in the 1880s', London Philharmonic Orchestra (February 2016)

'John Ford and the Boys' Companies', John Ford Experiment Study Day, Shakespeare's Globe (September 2015)

'Back by Popular Demand', Shakespeare's Globe (May 2015)

'Rarely Scene: *The Changeling*', Shakespeare's Globe (January 2015)

'Rarely Scene: *The Knight of the Burning Pestle*', Shakespeare's Globe (March and November 2014)

'Rarely Played' seminar on *Every Man in his Humour*, Shakespeare's Globe (June 2014)

'Back by Popular Demand', Shakespeare's Globe (May 2014)

'John Lyly and the Children's Companies' Repertoire', Shakespeare's Globe (April 2014)

Talk on tragedy and *King Lear*, London Oratory School (February 2014)

'Rarely Played' seminar on *The Birth of Merlin*, Shakespeare's Globe (September 2013)

'Duologue Lab', Directors' Day for the Sam Wanamaker Festival (2009, 2011-13)

'Setting the Scene: *Richard III*', Shakespeare's Globe (August 2012)

Introduction to documentary drama (with David Amigoni), New Victoria Theatre, Stoke-on-Trent (April 2012)

Introduction to *Love's Labour's Lost*, New Victoria Theatre, Stoke-on-Trent (February 2012)

'Setting the Scene: *Doctor Faustus*', Shakespeare's Globe (September 2011)

'Staging the "Monsters" of Massinger's London', RSC Summer School (August 2011)

Talk for cast of Chapman's *The Gentleman Usher*, Magdalen College School, Oxford (June 2010)

'Staging Kisses', Shakespeare's Globe (March 2009)

'Shakespeare and the Little Eyases', Shakespeare's Globe (October 2007)

Other Research Activities

Co-Investigator, 'Engendering the Stage' (King's College London / Roehampton University / McMaster University, Canada). See above under 'Current Research'.

Core group participant in AHRC-funded network, 'Late Life Creativity and the "New Old Age"' (Keele University / King's College London, 2011-12)

APPENDIX 3: ORGANISATION OF RESEARCH EVENTS

London Renaissance Seminar: member of steering committee and organiser of colloquia (2001-)

Organiser of panel, 'Rhetorics of Performance', Shakespeare Association of America conference, Washington, DC (April 2019), including my paper 'Silent Voices: Text, Performance and the Early Modern Dumb Show'

Organiser of 'An Apology for Actors: Early Modern Playing Then and Now', King's College London (May 2019)

Co-organiser of 'Early Modern Verbatim Theatre' symposium/workshop (with Emma Whipday), King's College London (May 2017)

Co-organiser of 'Shakespeare's Unteachable Words' panel (with Indira Ghose and Adam Zucker), World Shakespeare Congress (August 2016)

Organiser of 'Beaumont400' conference, King's College London (March 2016)

Organiser of 'Global and Local Marlowes' conference, King's College London (December 2014)

Co-organiser of 'Performance, Print and Politics in 1621 and Beyond', seminar (with David Nicol), Shakespeare Association of America conference, St Louis (April 2014)

Co-organiser of '1621 Revisited: A Year in Politics and Performance' panel (with Clare McManus and David Nicol), Society for Renaissance Studies biennial conference, University of Manchester (July 2012)

Organiser of 'Taste and Distaste' panel, Shakespeare and the Senses conference, Shakespeare's Globe (November 2011)

Co-organiser of one-day symposium, Humanities Discourse and the Passing Life (with David Amigoni), Keele University (November 2009)

Co-organiser of 'Marlowe's Ghosts' panel (with Tom Rutter and Farah Karim-Cooper), Marlowe Society of America conference, Canterbury (July 2008)

Co-organiser of 'Richard Brome and Caroline Drama' seminar (with Eleanor Lowe), Shakespeare Association of America conference, San Diego (April 2007)

Organiser of 'Winter Playing' workshop 'Actor, Role and Playhouse: Cast Lists for Plays of the King's Men, 1629-32', Shakespeare's Globe (February/March 2006)

Co-organiser of 'Reading Repertories' panel (with Tom Rutter and Farah Karim-Cooper), British Shakespeare Association Biennial Conference, Newcastle University (September 2005)

Co-organiser of 'Theatrical Patronage in Early Modern Europe' conference (with Karen Britland), Keele University (September 2005)

Co-organiser of 'Early Modern Kinship: Sexualities, Materialities, Localities' conference (with Martha Crossley, Eva Griffith and Lucie Sutherland), King's College, London (March 2001)

Co-organiser of the Globe Research Seminar (2001-6)

Co-organiser of Postgraduate Critical Theory Reading Group, King's College London (2000-3)