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**Academic Positions:**

Professor of English, Boston University, 1985-present  
Visiting Professor of English, Università Degli Studi di Firenze, Italy, April 1997, 2018  
Associate Professor of English, Boston University, 1977-1985  
Assistant Professor of English, Boston University, 1972-1977  
Instructor in English, Oberlin College, 1970-1971  
Lecturer in English, Oberlin College, 1969-1970

**Administrative Positions:**

College of Liberal Arts and Graduate School  
Associate Dean of the College of Liberal Arts and the Graduate School, 1982-1988  
Director, Boston University Humanities Foundation, 1981-1988  
Chair ad interim, Art History Department, 1987-1989  
Acting Associate Dean of the Graduate School, 1981-1982

Department of English

Chair, 2008-2011  
Director of Graduate Studies, 1989-1992; 1997-2000; 2001-2007; 2015 (interim)  
Associate Chair, 1980-1981  
Associate Director, Freshman-Sophomore Composition Program, 1976-1978

**Education:**

Ph.D. Yale University, 1972  
M.Phil. Yale University, 1969  
A.B. Oberlin College, 1967

**Academic Honors and Awards:**

Folger Library Short-Term Fellowship, 2016-17  
Boston University Faculty Exchange, Università degli Studi di Padova, 2016  
Bogliasco Foundation/Shakespeare Association of America Residential Fellowship, 2014  
Jeffrey Henderson Senior Fellowship, Humanities Foundation, 2011-12  
ACLS Senior Research Fellowship, 2007-8  
Folger Library Short-Term Fellowship, 2007-8  
Huntington Library Short-Term Fellowship, 2007-8 (declined)  
Jeffrey Henderson Senior Fellowship, Humanities Foundation, 2007-8 (declined)  
Co-General Editor, The New Mermaids Drama Series, 2005-  
President, Shakespeare Association of America 2005-6  
The University Lecture, Boston University, 2005

Vice-President, Shakespeare Association of America 2004-5  
 Trustee, Shakespeare Association of America, 1996-99, 2004-7  
 ACLS Travel Grant, 1994  
 Whiting Foundation Fellowship, 1992-93; 2000-2001  
 American Philosophical Society Grant, 1992  
 Boston University Research Grant, 1990  
 NEH Summer Stipend Fellowship, 1989  
 NEH Travel to Collections Grant, 1987  
 ACLS Senior Research Fellowship, 1985-86  
 Metcalf Cup and Prize for Excellence in Teaching, Boston University, 1980  
 NEH Senior Fellowship for Independent Study and Research, 1978-79  
 Folger Shakespeare Library Fellowship, 1978 (declined)  
 Woodrow Wilson Fellow, 1967  
 Graduated *summa cum laude* with Highest Honors in English, 1967

**Publications:**

- Books: (Editor) Thomas Middleton, *Four Plays*. London: Methuen Drama, 2012.
- (Editor) William Shakespeare, *Love's Labour's Lost* (New Cambridge Shakespeare). Cambridge: Cambridge Univ. Press, 2009; reprinted 2012, 2014. Selected as required text for the *Concours national, externe et interne, de l'agrégation d'anglais du second degré* (2015 and 2016), France.
- (Editor) William Shakespeare, *The Two Gentlemen of Verona* (Arden Third Series). London: Thomson Learning, 2004; reprinted 2005, 2007.
- (Editor) *Macbeth: Texts and Contexts*. New York: Bedford Books of St. Martin's Press, 1999.
- Fat King, Lean Beggar: Representations of Poverty in the Age of Shakespeare*. Ithaca: Cornell Univ. Press, 1996. [Choice Selection, Outstanding Academic Book, 1996]
- (Editor) Thomas Middleton, *Women Beware Women*. New Mermaid Series. London: A & C Black, 1994. Reprinted 1995, 2002, 2007, 2008, 2008, 2010.
- The Metamorphoses of Shakespearean Comedy*. Princeton: Princeton Univ. Press, 1985. Reprinted 2014.
- The Great Feast of Language in Love's Labour's Lost*. Princeton: Princeton Univ. Press, 1976. Reprinted 2015.
- Articles: “‘The Death of Fathers’: Succession and Diachronic Time in Shakespearean Tragedy,” in *Temporality, Genre, and Experience in the Age of Shakespeare: Forms of Time*, ed.

Lauren Shohet. London: Arden (forthcoming 2017).

“‘Strange Intelligence’: Transformations of Witchcraft in *Macbeth* Discourse,” in *Shakespeare and the Supernatural*, ed. Victoria Bladen and Yan Brailowsky. Manchester: Manchester Univ. Press (forthcoming 2017).

“‘Ce qui est fait ne peut être défait’: succession et temps diachronique dans la tragédie shakespearienne” [“‘What’s Done Cannot Be Undone’: Succession and Diachronic Time in Shakespearean Tragedy”], in *Shakespeare au risque de la philosophie*, ed. Pascale Drouet and Philippe Grosos. Paris, Éditions Hermann, 2017.

“Historicizing Historicism,” in *SAA 2016: Reflections and Projections*, ed. Dympna Callaghan and Suzanne Gossett. London: Arden, 2016.

“Three *Gentlemen of Verona*,” *Shakespeare Bulletin* 34.1 (2016): 129-43.

“Introduction” to David Greig, *Dunsinane* (dual language English/French translation Edition). Nouvelles Scènes Anglais. Montpellier: Presses Universitaires du Mirail, 2016.

“Vagrancy,” in *A New Companion to Renaissance Drama*, ed. Arthur F. Kinney and Thomas Warren Hopper. London: Wiley-Blackwell (forthcoming 2016).

“The Wars of *Love’s Labour’s Lost*: Performance and Interpretation,” *Société Française Shakespeare*: <http://shakespeare.revues.org/2891>.

“Spectacle, Representation, and Lineage in *Macbeth* 4.1,” *Shakespeare Survey* 67 (2014): 345-71.

“The Fiendlike Queen: Recuperating Lady Macbeth in Contemporary Adaptations of *Macbeth*,” *Borrowers and Lenders: The Journal of Shakespeare and Appropriation* 8.2 (2014). <http://www.borrowers.uga.edu/>. Reprinted in *Shakespeare Criticism: Macbeth*, ed. Lawrence Trudeau. Columbia, S.C.: Gale/Cengage, 2016.

“The State of the Art: *Twelfth Night* since 2000,” in *Twelfth Night: A Critical Guide*, eds. Alison Findley and Liz Oakley-Brown. London: Bloomsbury, 2014.

“Fleance/Macbeth: The Return of the Repressed,” in *Shakespeare on Screen: Macbeth*, eds. Sarah Hatchuel and Nathalie Vienne-Guerrin. Rouen: Publications des Universités de Rouen et du Havre, 2014.

“*Love’s Labour’s Lost* in Afghanistan.” *Shakespeare Bulletin* 28 (2010): 443-458.

“Multi-cultural, Multi-lingual *Macbeth*,” in *Weyward Macbeth: Intersections of Race*

*and Performance*, eds. Scott Newstok and Ayanna Thompson. New York: Palgrave Macmillan, 2010.

“(Re-)Staging *Love’s Labour’s Lost*.” *Shakespeare Bulletin* 25 (2007): 1-11.

“*Macbeth* and the Show of Kings.” *University Lecture*. Boston: Boston University, 2005.

“‘Two Truths Are Told’: Afterlives and Histories of *Macbeths*.” *Shakespeare Survey* 57 (2004): 69-80.

“Shakespeare’s Romantic Comedies” and “*Twelfth Night*”. *Shakespeare: An Oxford Guide*, ed. Stanley Wells and Lena Cowen Orlin. Oxford: Oxford Univ. Press, 2003.

“Theories of Kingship in Shakespeare’s England.” *A Companion to Shakespeare’s Works: The Histories*, ed. Richard Dutton and Jean E. Howard. Oxford: Blackwell, 2003.

“Songs of Madness: The Lyric Afterlife of Shakespeare’s Poor Tom.” *Shakespeare Survey* 55 (2002), 82-95.

“Vagrancy.” *A Companion to Renaissance Drama*, ed. Arthur F. Kinney. Oxford: Blackwell, 2002.

“Recent Studies in Tudor and Stuart Drama.” *Studies in English Literature* 41 (2001): 417-465.

“Goodly Frame, Spotty Globe: Earth and Moon in Renaissance Literature.” *Earth, Moon, and Planets: An International Journal of Solar System Science* 85 (1999): 5-23.

“*Love’s Labor’s Lost*.” *Shakespeare’s World and Work: An Encyclopedia for Students*, ed. John F. Andrews. New York: Scribner’s, 2001.

“‘And love you ‘gainst the nature of love’: Ovid, Rape, and *The Two Gentlemen of Verona*.” *Shakespeare’s Ovid: The Metamorphoses in the Plays and Poems*, ed. A. B. Taylor. Cambridge: Cambridge Univ. Press, 2000.

“Description,” in *Shakespeare’s Dramatic Language*, ed. Lynette Hunter, Lynne Magnusson, and Ann Thompson. London: Arden, 2000.

“Semiotic Slippage: Identity and Authority in the English Renaissance.” *The European Legacy* 2.2 (1997). Reprinted in *Nominalism and Literary Discourse: New Perspectives*, ed. Hugo Keiper, Christoph Bode and Richard J. Witz.

Amsterdam: Rodopi, 1997.

“*Love's Labor's Lost: A Modern Perspective*,” in the New Folger Edition of *Love's Labor's Lost*, ed. Barbara A. Mowat and Paul Werstine. New York: Washington Square Press, 1996.

“The Crisis of the Sign: Vagrancy and Authority in the English Renaissance.” *Semiotica* 108-3/4 (1996): 381-388.

“The Author,” in Thomas Middleton, *The Witch*, ed. Elizabeth Schafer. London: A&C Black, 1994. [Reprint from *Women Beware Women* edition]

“The Virgin Not: Language and Sexuality in Shakespeare.” *Shakespeare Survey* 46 (1994): 107-119. Reprinted in *Shakespeare and Gender: A History*, ed. Ivo Kamps and Deborah Barker. London: Verso Press, 1995, and in *Shakespeare and Sexuality*, ed. Catherine M.S. Alexander and Stanley Wells. Cambridge: Cambridge Univ. Press, 2001.

“‘The Nursery of Beggary’: Enclosure, Vagrancy, and Sedition in the Tudor-Stuart Period,” in *Enclosure Acts: Sexuality, Property, and Culture in Early Modern England*, ed. Richard Burt and John Michael Archer. Ithaca: Cornell Univ. Press, 1994. Reprinted in *The Norton Critical Edition of As You Like It*, ed. Leah S. Marcus, New York: Norton, 2012.

“Language, Politics, and Poverty in Shakespearian Drama.” *Shakespeare Survey* 44 (1992): 17-24. Reprinted in *Shakespeare and Politics*, ed. Catherine M.S. Alexander. Cambridge: Cambridge Univ. Press, 2004.

“Desacralization and Succession in *Richard III*.” *Shakespeare Jahrbuch (West) 1991*: 82-96. Reprinted in *True Rites and Maimed Rites*, ed. Linda Woodbridge and Edward Berry. Urbana: Univ. of Illinois Press, 1992.

“‘When Beggars Die, There Are No Comets Seen’: The Discourse of Poverty and the Shakespearean Beggar.” *Shakespeare Jahrbuch (Ost)* 126 (1990): 96-104.

“New Plays vs. Old Readings: *The Division of the Kingdoms* and Folio Deletions in *King Lear*.” *Studies in Philology* 85 (1988): 225-244.

“‘The Base Shall Top Th’Legitimate’: The Bedlam Beggar and the Role of Edgar in *King Lear*.” *Shakespeare Quarterly* 38 (1987), 426-441. Reprinted in *New Century Views: Shakespeare's Middle Tragedies*, ed. David P. Young. Englewood Cliffs: Prentice Hall, 1992.

“The Cartesian Nightmare of Despair.” *Nabokov's Fifth Arc*, eds. J. E. Rivers and Charles Nicol. Austin: Univ. of Texas Press, 1982.

“‘We Were Born To Die’: The Ending of *Romeo and Juliet*.” *Comparative Drama* 15 (1981): 54-71.

“The Ending of *Twelfth Night* and the Tradition of Metamorphosis.” *Shakespearean Comedy: Theories and Traditions*, ed. Maurice Charney. Special Issue of *New York Literary Forum* (1980).

“Metalanguage in Shakespearean Comedy.” *Shakespearean Metadrama*, ed. John W. Blaupied. Rochester: Univ. of Rochester Dept. of English, 1977.

“‘A Received Belief’: Imagination in *The Merry Wives of Windsor*.” *Studies in Philology* 74 (1977): 186-215.

“Nabokov’s Signs and Symbols.” *A Book of Things About Vladimir Nabokov*, ed. Carl Proffer. Ann Arbor: Ardis, 1974. Reprinted in *Anatomy of a Short Story: Nabokov’s Puzzles, Codes, “Signs and Symbols”*, ed. Yuri Leving. New York: Continuum, 2012.

Editorial:

Co-General Editor (with Brian Gibbons, Tiffany Stern) of the New Mermaids Drama Series, published by A & C Black, 2005-2014. Co-General Editor (with Tiffany Stern), 2014-present

Member, Le Comité Scientifique International, *Shakespeare en devenir*, 2016-present

Member, Editorial Board, *English Literary Renaissance*, 2014-present

Guest Co-Editor, *Journal of Early Modern Studies*, vol. 4 (2015).

<http://www.fupress.net/index.php/bsfm-jems/index>

Member, Editorial Board, *Shakespeare Quarterly*, 2008-2013

Member, Editorial Board, *Medieval & Renaissance Literary Studies*, Duquesne University Press, 2011-

Editor, *Shakespearean Criticism: The Two Gentlemen of Verona*, vol. 150 (Detroit: Gale, 2013)

Co-editor (with R. Berry, G. Bradshaw, et al), *Shakespearean Criticism: Yearbook 1989* (Detroit: Gale Research, 1991), *Yearbook 1990* (1992), *Yearbook 1991* (1993), *Yearbook 1992* (1994), *Yearbook 1993* (1995), *Yearbook 1994* (1996), *Yearbook 1995* (1997), *Yearbook 1996* (1998), *Yearbook 1997* (1999).

Advisory Editor for *Love’s Labour’s Lost*, *The Complete Works of Shakespeare*, Third

Edition, ed. David Bevington. Glenview, Ill.: Scott, Foresman, 1980. Fourth Edition, ed. David Bevington. New York: HarperCollins, 1992. Fifth Edition, ed. David Bevington. New York, Longman, 2003.

Reviews:

Patricia Fumerton, *Unsettled: The Culture of Mobility and the Working Poor in Early Modern England*, in *Shakespeare Studies* 35 (2007).

Bryan Reynolds, *Becoming Criminal: Transversal Performance and Cultural Dissidence in Early Modern England*, in *Shakespeare Studies* 32 (2004).

Mark Thornton Burnett, *Masters and Servants in English Renaissance Drama and Culture*, in *Modern Philology* 99 (2002).

Jonathan Sawday, *The Body Emblazoned: Dissection and the Human Body in Renaissance Culture*, in *Medieval & Renaissance Drama in England* 10 (1998).

Wolfgang Riehle, *Shakespeare, Plautus and the Humanist Tradition*, in *Renaissance Quarterly* 45 (1992).

Alexander Leggatt, *Shakespeare's Political Drama and English Drama: Shakespeare to the Restoration, 1590-1660*, in *University of Toronto Quarterly*, 59 (1989).

Leonard Barkan, *The Gods Made Flesh: Metamorphosis & the Pursuit of Paganism*, in *Renaissance Quarterly* 41 (1988).

John L. Murphy, *Darkness and Devils: Exorcism and King Lear* and Joseph Wittreich, "Image of that Horror": *History, Prophecy, and Apocalypse in King Lear*, in *Shakespeare Jahrbuch* 1987 (West).

**Papers and Seminars:**

"The Bridge to Padua: London Theatre and Early Modern Constructions of Masculinity." Plenary paper, Conference on "Transcultural Bridges: Seas, Towns and Texts in Early Modern England," The Spanish and Portuguese Society for English Renaissance Studies (SEDERI). Pontevedra, Spain, May 2017.

"Early Modern Time Maps." World Shakespeare Congress, Stratford/London. August 2016.

"Four Gentlemen of Padova: Gentility and Masculinity in Early Modern England." Plenary paper, Conference on "'Faire Padua Nursery of Arts': Shakespeare and Padova 2016," Università degli Studi di Padova, Italy. June, 2016.

Invited Respondent, "Young Scholars' Workshop," Italian Association of Shakespearean and Early Modern Studies, Catania, Italy. June, 2016.

"The Tragedy of Genealogy: Shakespearean Drama 1595-1606." Seminario di Anglistica

e Americanistica, Università degli Studi di Padova, Italy. May, 2016.

“Dead as Earth: Shakespeare, Biography, Madness.” Boston University Alumni Association “Arts, Culture, and Ideas” series. May, 2016.

“The King’s Three Bodies: Masculine Sovereignty in Films of *Macbeth*.” Shakespeare Association of America, New Orleans, April. 2016.

“What’s Done Cannot Be Undone: Succession and Diachronic Time in Shakespearean Tragedy.” Conference on “Shakespeare au risque de la philosophie,” Université de Poitiers, France. February, 2016.

“Three *Gentlemen of Verona*.” Shakespeare Association of America, Vancouver, Canada. April, 2015.

“The Wars of *Love’s Labour’s Lost*: Performance and Interpretation.” Agrégation Conferences in Poitiers and Toulouse (November 2014) and Paris (February 2015), France.

“Supped Full With Horrors: *Macbeth* in the Kitchen.” International Shakespeare Association Conference, Stratford-upon-Avon, England, August 2014.

“Unspeakable Detraction: Language and Politics in *Macbeth* 4.3.” Associazione Italo-Britannica, Bologna, Italy, April 2014; Tufts University, March 2015.

“‘The interim is mine’: Succession and Diachronic Time in *Hamlet*.” Shakespeare Association of America, St. Louis, April 2014.

“The Fiendlike Queen: Recuperating the Feminine in Modern Adaptations of *Macbeth*.” European Shakespeare Research Association Conference, Montpellier, France, June 2013; Shakespeare Association of America, Toronto, March 2013.

“Re-Theorizing Shakespearean Comedy.” Invited Respondent, Seminar, Shakespeare Association of America, Boston, April 2012.

“Spectacle, Representation, and Lineage in *Macbeth* 4.1.” *A Shakespeare Symposium in Honor of Frank Brownlow*, Mt. Holyoke College, April 2012.

“Fleance/Macbeth: The Return of the Repressed.” World Shakespeare Congress, Prague, July 2011.

“*Love’s Labour’s Lost* in Afghanistan.” International Shakespeare Conference, Stratford-upon-Avon, August, 2010.

“The Language of Death in Early Modern Comedy.” Organizer and Respondent, Renaissance Society of America Conference, Venice, Italy, April, 2010.



“Spectacle, Representation, and Lineage in *Macbeth* 4.1.” Plenary Speaker, Seventh Annual Renaissance Studies Graduate Conference, Massachusetts Center for Interdisciplinary Renaissance Studies, Univ. of Massachusetts, Amherst, 2009.

Seminar Chair, “The Return of the Early Comedies in Shakespearean Criticism.” Shakespeare Association of America, Washington, D.C., 2009.

Resident Scholar, University of Hawai’i, Manoa/Kennedy Theatre. Three lectures on *Macbeth*, November 2008.

“*Macbeth* and Visions of Kingship.” University of North Carolina, Charlotte, October 2008.

“Shakespearean Remuneration: The Lords’ Sonnets in *Love’s Labour’s Lost*.” Shakespeare Association of America, Dallas, 2008.

“‘Here may you see the tyrant’: Resistance Theory in *Macbeth*.” Clemson University, South Carolina, January 2008.

“The Tragedy of Genealogy: Shakespearean Drama 1595-1605.” Early Modern Center, University of California, Santa Barbara, January 2008.

“Intertextuality in *Love’s Labour’s Lost*, 1597-1632.” Shakespeare Association of America, San Diego, 2007.

“*Love’s Labour’s Lost* (Re)staged.” International Shakespeare Conference, Stratford-upon-Avon, 2006.

“*Love’s Labour’s Lost*.” Roundtable Discussion, Huntington Theater, June 4, 2006.

“*Macbeth* and the Show of Kings.” Renaissance Society of America, San Francisco, 2006.

“*Macbeth* and the Show of Kings.” University Lecture, Boston University, 2005.

“‘Two Truths Are Told’: Afterlives and Histories of *Macbeths*.” Harvard University, 2003; Oberlin College, 2004.

“*Othello’s* Age.” Shakespeare Association of America. New Orleans, 2004.

“The Secret Histories of *Macbeth*.” Shakespeare Association of America. Minneapolis, 2002.

“Goodly Frame, Spotty Globe: Earth and Moon in Renaissance Literature.” Plenary Lecture, International Conference on Earth-Moon Relationships, Accademia Galileiana di

Scienze Lettere ed Arti, University of Padua, Italy, November 2000.

“The Afterlife of Poor Tom in *King Lear*.” Shakespeare Association of America, Montreal, 2000.

“The Final Scene of *The Two Gentlemen of Verona*.” Plenary paper. Conference on “Teaching Shakespeare Through Performance,” Roehampton Institute, London, England, March 1999

“‘Songs of Madness’: The Lyric Afterlife of Shakespeare’s Poor Tom.” Plenary paper. Conference on “Beggars Description: Destitution and Literary Genres,” University of Groningen, the Netherlands, November 1998.

Seminar Respondent, “Gender and Theater.” International Shakespeare Association Conference, Stratford-upon-Avon, 1998.

“*Macbeth* in Context.” Shakespeare Association of America, Cleveland, 1998.

“*Macbeth* and the Politics of Succession.” University of Florence, Italy, 1997.

“Vagrancy and Shakespeare’s Poor Tom.” Shakespeare Association of America, Washington D.C., 1997.

“The Two Gentlemen of Athens/Rome/Verona.” Plenary Paper, International Conference on Shakespeare and Tudor Theatrical Traditions, International Shakespeare Globe Centre, London, England, September 1996.

Seminar Co-Chair (with Keir Elam), “Twentieth-Century Theories of Language and the Interpretation of Shakespeare.” World Shakespeare Congress, Los Angeles, 1996.

“Fat King, Lean Beggar: *2 Henry VI* and the Discourse of Poverty.” Columbia University Seminar on Shakespeare, New York, 1996.

“‘Is Poverty a Vice?’: The Discourse of Poverty in Early Modern England.” Brown University Renaissance and Early Modern Studies Colloquium, Providence, 1996.

“Semiotic Slippage: Identity and Authority in the English Renaissance.” Fourth Conference of the International Society for the Study of European Ideas. Graz, Austria, 1994.

“Bedlam Hospital: Madness and the Discourse of Poverty.” Shakespeare Association of America, Albuquerque, 1994.

“Shakespeare and the Discourse of Vagrancy.” University of Pisa, Italy, 1993.

“Vagrancy, Sediton, and the London Theatre, 1590-1593.” Shakespeare Association of America, Atlanta, 1993.

“The Virgin Not: Language and Sexuality in Shakespeare’s Plays.” Plenary paper, International Shakespeare Association Conference, Stratford-upon-Avon, 1992.

“Errant Women: Female Vagrants and Sexual Violence 1560-1642.” Shakespeare Association of America, Kansas City, 1992.

“The Punishment of Poverty in Tudor-Stuart England.” Shakespeare Association of America, Vancouver, 1991.

“Language, Politics, and Poverty in Shakespearean Drama.” International Shakespeare Association Conference, Stratford-upon-Avon, 1990.

“Vagrancy, Enclosure, and Disorder in Tudor Drama.” Conference on “European Renaissance: National Traditions,” Glasgow, 1990.

“Desacralization and Succession in *Richard III*.” Conference on “De-sacralization and Re-sacralization: Elizabethan and Shakespearean Transformations of the Sacred,” Univ. of Munich, 1990.

Seminar respondent, “Comic Theory and Practice.” Shakespeare Association of America, Philadelphia, 1990.

“‘When Beggars Die, There Are No Comets Seen’: The Discourse of Poverty and the Shakespearean Beggar.” Shakespeare Tage, Weimar, 1989.

“Beggars Can Be Choosers: Sturdy Beggars on the Elizabethan Stage.” Boston Shakespeareans, Bentley College, 1988.

Seminar Chair: “Shakespearean Violence.” Shakespeare Association of America, Boston, 1988.

“*The Winter's Tale*.” Huntington Theatre Humanities Forum, 1987.

“Ritual Failure in *Richard III*.” Shakespeare Association of America, Seattle, 1987.

“Vagrancy and Marginality in Elizabethan Literature.” Lectures in Criticism Series, Boston University, 1987.

Seminar Chair: “New Approaches to Shakespearean Comedy.” World Shakespeare Congress, Berlin, 1986.

“The Spectacle of Suffering in *King Lear*: Edgar and Poor Tom.” Wellesley College,

1986.

Seminar respondent, "Post-Structuralist Approaches to Shakespeare." Shakespeare Association of America, Boston, 1984.

"Marriage and Metamorphosis in *A Midsummer Night's Dream*." Nazareth College Shakespeare Colloquium, 1983.

Seminar respondent, "The Role of Edgar in *King Lear*, IV.vi." Shakespeare Association of America, Ashland, Oregon, 1983.

"Medea, Metamorphosis, Prospero." Modern Language Association, New York, 1981.

"'We Were Born To Die': The Ending of *Romeo and Juliet*." Shakespeare Association of America, Cambridge, 1980.

"The Ending of *Twelfth Night* and the Tradition of Metamorphosis." Shakespeare Association of America, San Francisco, 1979.

"Metalanguage in Shakespearean Comedy." Modern Language Association, Chicago, 1977.

"Malapropism and Metamorphosis in Shakespearean Comedy." Modern Language Association, New York, 1976.

**Other Professional Activities:**

Shakespeare Association of America

--Member, Search Committee for Executive Director, 2017-

--Chair, Ad Hoc Review Committee on SAA Constitution, 2014-15

--President (2005-6)

--Vice President (2004-5)

--Trustee, 1996-99, 2004-7

--Chair, Program Committee, Year 2000 Conference, 1998-99

--Member, Program Committee, 1996 World Shakespeare Congress, 1992-1996

--Chair, Nominating Committee, Shakespeare Association of America, 1997

--Member, Nominating Committee, 1991, 1994, 2009

--Chair, Open Paper Review Committee, 1996

--Chair, Local Arrangements for 2012 Conference

Chair, MLA First Book Prize Committee, 2001; Member, 2000

Co-Chair, Shakespearean Studies Seminar, Center for Literary and Cultural Studies, Harvard University, 1992-present

Member, The New Variorum Shakespeare Committee, MLA, 2002-2006

Faculty Advisor, Willing Suspension Productions, Department of English 1996-present

**Committees:**

College of Liberal Arts and University:

University Appointments, Promotion, and Tenure Committee, 2014-15

Provost's Ad Hoc *Arion* Review Committee, 2011

Chair, Dean Search Committee for the College of Fine Arts, 2009-2010

Provost's Ad Hoc Selection Committee for Associate Provost, 2007

University Lecture Selection Committee, 2005-9

College of Liberal Arts Promotion and Tenure Committee, 1991, 2001, 2004

Search Committee in English Education, School of Education, 2004-2006

Humanities Curriculum Committee, 1995-97; Chair, 1996-97

Search Committee in Renaissance Art, Art History Department, 1997-98

Search Committee in Baroque Art, Art History Department, 1995-96

Search Committee for English Department Chair, 1990-91

Search Committee for Senior Professor in German, 1990-91

Chair, University Promotion and Tenure Committee, 1989-90

Search Committee for Art History Chair, 1987-89

University Fulbright Committee, 1988

University Research Reaccreditation Committee, 1988

Chair of numerous Graduate School Committees: University Fellowship Committee

(1981-85; 1986-88); Martin Luther King and Whitney Young Fellowship

Committees (1981-85; 1986-88); University Research Seed Grant Committee

(1981-82; 1987-88); Committee on Academic Standards (1981-85; 1986-88)

Chair, Metcalf Prize Selection Committee, 1983; Member, Metcalf Committee, 1981, 1989, 2007

Chair, Search Committee for Director of American and New England Studies Program, 1982

Trustee Scholars Admissions Committee, 1976-78, 1979-81, 2009-11

Department of English

Curriculum Review Committee, 2017-

Modern/Contemporary Drama Search Committee, 2012-13

Director of Graduate Studies, 1989-1992, 1997-2000; 2001-2007; 2015 (Spring only)

Member, Drama Search Committee, 2013-14

Chair, Seventeenth-Century Literature Search Committee, 2002-3

Chair, Drama Search Committee, 1995

Academic Policy Committee, 1991-92

Merit Review Committee, 1990, 1991, 2003, 2004, 2005

Graduate Studies Committee, 1979-80; 1983-84; 1986-87; 1988-92; 1994-present

Director of Graduate Placement, 1979-80; 1983-84; 1988-89; 1993-96; 1997-2007

Appointments Committee, 1973-74; 1980-81

Undergraduate Studies Committee, 1974-77