

## Professional Affiliation

Full Professor/University Research Chair  
School of English and Theatre Studies (SETS)  
Director and Founder, [Canadian Adaptations of Shakespeare Project](#)  
General Series Editor, [Shakespeare Made in Canada](#), Oxford UP and Rock's Mills Press  
Artistic Director and Co-founder, [Silence](#)  
Coordinator, [Critical Studies in Improvisation MA/PhD Program](#)  
[Improvisation, Community, and Social Practice Book Series](#), General Editor, Duke University Press  
University of Guelph  
Guelph, ON N1G 2W1  
519-842-4120 (ext. 53267/53230)  
FAX: 519-766-0844  
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## Education

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

## Academic Appointments (Including Courses Taught/Designed)

1995-Present	<b>University Research Chair</b> (July 1, 2006 – present) (7-year term, renewed June 2013 until June 30, 2018)
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**Full Professor** (July 2001 - present)

**Associate Professor** (July 1, 1998)

**Graduate Faculty Member** (appointed 1996)

**Assistant Professor** (Renaissance; Tenured November 1997)

University of Guelph, School of English and Theatre Studies

***Undergraduate:***

- Rebel Musics: Social Justice and Human Rights in Global Popular Music (W05; this class worked with CIDA and the NEA in Ghana and bought 35 peanut farms for widows in North Ghana). <[Link](#)>.
- Major English Writers
- Honours Critical Practice
- Shakespearean Comedies
- Shakespeare's Others (course pack)
- Shakespearean Contexts (course pack)
- Contemporary Shakespeares
- Shakespearean Tragedies
- Milton (course pack)
- Elizabethan Literary Culture: Chastity and Power
- Shakespeare Seminar: Reading Gender/Reading Materialism (course pack)
- Seminar: Medieval and Renaissance Literature - The Sovereignty of Words: King James and the Early Modern Author (course pack)
- Theory Seminar: Responsible for module on New Historicism, Cultural Materialism, and Cultural Studies (1997)
- Seminar: Literature and Social Change

***Graduate:***

- Graduate Course: Postcolonial Shakespeare (Fall 2015)
- Graduate Course: Multi-Disciplinary Theories and Practices of Improvisation (Winter 2013)
- Graduate Seminar: Theorizing Intercultural Adaptations of Shakespeare
- Graduate Seminar: Poetics and Politics in Elizabethan and Jacobean Literature (1997) (course pack)
- Graduate Seminar: In(ter)ventions of the Other: Early Modern Colonial Encounters (1998)
- Graduate Seminar: Meta-narratives: Historiography and Literary Theory (Spring 2000)
- Graduate Seminar: Writing That Conquers: "New" Worlds, "Idea" Commonwealths, and Other Colonial Fictions (Fall 2000)
- Graduate Seminar: Interdisciplinary Studies
- Graduate Seminar: Performance and Difference (2011)
- Graduate Seminar: Theorizing Intercultural Adaptations of Shakespeare (2012)
- Graduate Seminar: Improvisation: Theory, Social Practice, and Interdisciplinarity (2013)
- Reading Course: "Theorizing the Musical Practice of Theory: Struggle, Play, and Improvisation in the House of the Triangle" (Joe Sorbara 2012)
- Director of 19 Graduate Theory Colloquium papers; second reader on a

	number of graduate research projects and honours theses.
2013-14	<b>Research Leave</b>
July 2007- July 2008	<b>Research Leave</b> (France) <i>Please note that I delayed by one year my normal leave cycle in order to undertake the duties for the Shakespeare Made in Canada Exhibit/Festival</i>
2006-7	<b>Seconded to Artistic Director/Co-curator</b> Shakespeare Made in Canada Exhibit/Festival <i>Please note that though this was considered a full secondment I voluntarily taught a Fall 2006 course in SETS.</i>
Feb 2003- May 2003	<b>Visiting Professorship</b> Universidad de Matanzas “Camilo Cienfuegos” Course in Literary Analysis and Theory/Graduate Supervision with Canadian Studies Centre
July 1999- July 2000	<b>Sabbatical Leave</b> (Montréal)
1991-94	<b>Professor (Limited Term Appointment)</b> Bishop’s University, Department of English Literature Assistant, Renaissance/Critical Theory  <b><i>Undergraduate:</i></b> <ul style="list-style-type: none"> <li>• Approaches to Fiction</li> <li>• Approaches to Poetry</li> <li>• Approaches to Critical Theory</li> <li>• American Short Story</li> <li>• English Literary Tradition II</li> <li>• The History of Literary Criticism</li> <li>• Contemporary Critical Theory</li> <li>• The Major Works of Milton (honours seminar)</li> <li>• Politics and Poetics in Elizabethan and Jacobean Literature</li> <li>• Negation Theory (directed reading)</li> <li>• Creative Workshops: Short Stories/Poetry</li> <li>• Film Theory Week (organized conjunction with theory course)</li> <li>• Foucault Reading Group: Technologies of the Self</li> </ul> <b><i>Graduate:</i></b> Director of Honours Theses: <ul style="list-style-type: none"> <li>• “Copa de Oro: Recuperating Hope in Ray Bradbury’s <i>Fahrenheit 451</i>”</li> <li>• “The Epistemology of Transgression: Satanic and Promethean Knowledge in Milton and Shelley”</li> <li>• “From <i>bildungsroman</i> to <i>kunstlerroman</i> in Canadian Women’s Novels”</li> <li>• “The Literary Applications of Chaos Theory”</li> <li>• “Speaking the Unspoken: Language and Reconstruction in <i>The Bluest Eye</i>, <i>Beloved</i>, and <i>Jazz</i>”</li> </ul>

	Second reader of 2 Honours Theses
1989-91	<p><b>Assistant Professor (Limited Term Appointment)</b> Trent University, Department of English Literature, Renaissance</p> <p><b><i>Undergraduate:</i></b></p> <ul style="list-style-type: none"> <li>• Varieties of Heroism</li> <li>• Renaissance Lyric</li> <li>• Elizabethan and Jacobean Literature</li> <li>• Shakespeare; course coordinator</li> <li>• Honours Shakespeare: “The Problem Plays”</li> <li>• Renaissance Critical Theory and Practice</li> <li>• Special Topic: Critical Theory and Shakespeare: The “Problem” Plays and the Sonnets</li> <li>• Creative Writing Workshops: Poetry</li> </ul>
1987-88	<p><b>Lecturer (Joint Sessional Appointment)</b> Concordia University, Department of English and Liberal Arts College</p> <p><b><i>Undergraduate:</i></b></p> <ul style="list-style-type: none"> <li>• Introduction to English Literature</li> <li>• Art and Aesthetic Experience: Music</li> <li>• Modern European Literature in Translation</li> <li>• Special Topic: The Classic Style and Beethoven</li> </ul>
1986-88	<p><b>Lecturer</b> Concordia University, Liberal Arts College</p> <p><b><i>Undergraduate:</i></b></p> <ul style="list-style-type: none"> <li>• Art and Aesthetic Experience: Music</li> </ul>
1984-88	<p><b>Lecturer</b> Concordia University, Department of English</p> <p><b><i>Undergraduate:</i></b></p> <ul style="list-style-type: none"> <li>• Introduction to English Literature</li> <li>• Modern European Literature in Translation</li> </ul>

### Student Advising

2006-Present	Direction of over 60 undergraduate and graduate students over the life of CASP research project; this direction is ongoing as of 2015 with 2 people currently employed on the project (a postdoctoral fellow and an undergraduate research assistant. Direction of 481/491 reading and research projects (completed 27).
2017-present	<b>John Faichney</b> (PhD, Sociology and Legal Studies, University of Waterloo) Committee Member
2013-present	<b>Robert Fleet</b> (PhD) PAQ Director / Dissertation Direction

2012-present	<b>Cynthia Ing</b> (PhD) PAQ Committee Member/Advisor
2015-present	<b>Lierin McConachie</b> (PhD, SETS) SAQ Director and advisor for SSHRC doctoral application on modernist poetry and improvisation (2015-16). I also served as Lierin's faculty mentor (appointed by Julie Cairnie).
2017-18	<b>John Hopkins</b> (MA, SETS) Adviser, co-adviser for thesis with Mark Lipton
2017-18	<b>John Bigelow</b> (PhD, Monash University Australia) External Examiner
2016-18	<b>Kent Smith</b> (PhD, SETS) Advising Committee
2012-18	<b>Brian Lefresne</b> (PhD, SETS) PAQ Adviser, Dissertation Committee Member (2011-14) ICASP Doctoral GRA (2013-2014)  <i>Please note that in 2013-2014 Brian Lefresne was a recipient of the University of Chicago Robert L. Platzman Memorial Fellowship. (\$3,000)</i>  Also included activities that involved teaching evaluation with classroom visit, support for a successful SSHRC doctoral application, a mock PAQ exam, and help designing an application to the FYS program. I also wrote on behalf of Mr. Lefresne's successful application for the Berger-Carter Award (awarded to him in October 2015).
2015-17	<b>Elizabeth Richardson</b> (URA, CASP) CASP Database upgrades and work on Shakespeare Made in Canada Book Series.
2012-17	<b>David Lee</b> (PhD, SETS) SAQ Director / PAQ and Dissertation Committee Adviser
2016	<b>Clarissa D'Avella</b> (MA, SETS) Second Reader, MRP
2016	<b>James Gobuty</b> (MA, SETS) Director, MRP
2015-16	<b>Andrew Bretz</b> RA-ship for work on the Shakespeare Made in Canada series (funded by URC).
2015-16	<b>Margo Beckman</b> SETS SAQ Committee member and advisor including mock exam work.
2015-16	<b>Jessica Notwell</b> Sociology and Anthropology PhD QE External Examiner and External Advisor for her successful application for a Vanier Scholarship (the only one at Guelph in 2016); also support for her submission for a Trudeau Foundation doctoral fellowship and a SSHRC doctoral fellowship.
2015-16	<b>Katie Ryan, (MA, SETS)</b> Advisor for SSHRC doctoral application: "Womaenologie: The Scientiae of Women, Witches, and the Masculine Other."

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

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

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	Director
2010	<b>Michael Halliburton (URA)</b> Supervisor, research on community rights project.
2010	<b>James McKinnon</b> External Examiner Graduate Centre for the Study of Drama, University of Toronto. (Directed by Nancy Copeland.) “The Dramaturgy of Appropriation”
2009-10	<b>Dr. Rebecca Caines (ICASP Postdoctoral Fellow)</b> Director
2009	<b>Suddhasel Sen (PhD)</b> External Examiner, Doctoral Dissertation English Department, University of Toronto. (Directed by Linda Hutcheon.) “The Afterlife of Shakespeare’s Plays”
2009	<b>Gordon Lester (PhD)</b> PAS Director
2008-9	<b>Jesse Stewart (PhD)</b> Committee Member
2008-9	<b>Dr. Rob Wallace (ICASP Postdoctoral Fellow)</b> Director
2008	<b>Gordon Lester (PhD)</b> Director, PhD Committee “The Invention of the World: Rhetoric and Early Modern Cartography”
2004	<b>Marissa McHugh (MA)</b> Director, MA Thesis
2003	<b>James Wallace (PhD)</b> External Examiner, Doctoral Dissertation
2003	<b>Diane Mafe (MA)</b> Director, MA Thesis  This thesis resulted in the publication of an article in <i>Research in African Literatures</i> in 2004.
2002	<b>Gordon Lester (MA)</b> Director, MA Thesis  “Worldmaking: Inventing Geographies in Mandeville, More, and the World Map”
2000	<b>Jennifer Ailles (MA)</b> Director, MA Thesis  “Queering the Queer(ed): A Pomosexual “Reading” of Shakespeare’s Adaptation of <i>Romeo and Juliet</i> ”  Winner of School of Literature and Performance Studies in English Outstanding

	Thesis Award.
1998	<p><b>Amy Appleford (MA)</b> Director, MA Thesis</p> <p>“Thanatopsis: Death and Meaning in John Donne’s <i>Devotions Upon Emergent Occasions</i> and <i>Death’s Duel</i>”</p> <p>Winner of School of Literature and Performance Studies in English Outstanding Thesis Award.</p>
1998	<p><b>Joanna Cockerline</b> Direction of through course 37-404</p> <p>Winner of the Michael J.F. Tompkins Scholarship for a course paper she wrote entitled: “You Can’t Penetrate Unless You’re Hard: Colonial ‘Self-Construction Via the De-/Con/struction of the ‘New World’ and Its Sublimated Inhabitants as a Feminized, Rapeable Space.”</p>
1997	<p><b>James Wallace</b> Director, Graduate Research Project</p> <p>“Care and Relief in Early Modern England” (on Renaissance debtors’ prisons and carceral discourses)</p>

## Professional Activities

2003-present	Co-Editor and Founding Co-Editor, <i>Critical Studies in Improvisation/Études Critiques en Improvisation</i> (www.criticalimprov.com)
2004-present	<p>Director, Canadian Adaptations of Shakespeare (CASP) Project, University of Guelph</p> <p>An ongoing part of the work of keeping the CASP site up-to-date that involves programming updates to the platform and related mobile platforms, Database updates as new research emerges on adaptations in Canada, and most significantly multiple updates to the RSS feed / blog that tracks ongoing research vectors and especially those related to the Sanders Portrait of Shakespeare. During the period under review the Shakespeare News portion of the site published 14 entries split between announcements and media attention and breaking new research. Please click on the following URL to review the entries: <a href="https://news.canadianshakespeares.ca/page/2/">https://news.canadianshakespeares.ca/page/2/</a>.</p>
2007-present	<p>Chair and Liaison Officer, Legacy Committee, Sanders Portrait of Shakespeare</p> <p><i>Responsible for liaising between the University of Guelph and portrait owner, dealing with storage, research, and marketing of the portrait by the University.</i></p> <p>Media coverage: “Life and Letters: The Poet’s Hand.” (Adam Gopnik, <i>The New Yorker</i>, April 28 2014); “Canadian Man Said to Own Only Portrait of Shakespeare” (Stacey Aspinall, <i>The Ontarion</i>, Dec 6 2013), “Faces of Our Ancestors a Reflection of Ourselves” (Andrew Vowles, <i>Guelph Mercury</i>, Dec 5 2013); “Reputed Shakespeare Portrait Prepares to Strut Upon the World Stage” (James Adams, <i>The Globe and Mail</i>, Nov 5 2013); “Canadian Family to Buy Portrait at Centre of Shakespeare Art Mystery” (James Adams, <i>The Globe and Mail</i>, Dec 15 2013); “Sanders Portrait Sale has Major U of G Connection” (Rob O’Flanagan, <i>Guelph Mercury</i>, Dec 16 2013).</p>
2007-	Management Team Member and Books Coordinator, Improvisation, Community, and

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present	<p>Social Practice and International Institute for Critical Studies in Improvisation</p> <p>Responsible for securing a 5-book contract with Wesleyan UP (later moved to Duke UP), included writing up the proposal, negotiating, and developing work to finalize the five book proposals (now 8 books, and a continued series with the IICSI project).</p>
2006-17	<p>Arts and Humanities Canada Research Chair/University Research Chair Validation Committee (University-wide)</p> <p>2013: included interview by SPARK (University of Guelph) for role as COA Research Chair</p> <p>2014: included a review of candidates for a CRC in Collaborative Digital Scholarship.</p>
2018-present	<p>Graduate Program Coordinator, Critical Studies in Improvisation Graduate Program.</p>
2016-present	<p>Shakespeare Research Synergies Committee member, a panel of experts from across the country looking at ways to rationalize and bring together different research sites on Shakespeare in Canada. With movement towards developing a new academic association and journal (The Canadian Shakespeare Association) focused on this work (other members include Michael Best, University of Victoria, Irena Makaryk, University of Ottawa, and Michael Wallace, Theatre Museum of Canada). 2016-ongoing.</p>
2012-16	<p>Board member (Vice-President), Shakespeare in Action (Toronto, ON)</p>
2012-present	<p>Founding Board Member (Chair of Board), <a href="#">Silence</a> (Guelph, ON)</p> <p>2018- Artistic Director (Silence); board member</p> <p>Not-for-profit community arts organization based in Guelph. As Chair of the start-up NFP I've been responsible for steering and leadership with regard to board membership, for fiscal planning, for fundraising, for programming and especially programming related to the OAC funded SHIFT series, for grants work, for publicity and social media, for website, and for negotiating agreements with sister organizations like the Guelph jazz Festival, Kazoo!, CFRU, Musagetes, and the Black Heritage Society. Since inception of the Board in 2014 the space has hosted several hundred performances, multiple workshops and community events, and 104 Morning Musics, a core improvisatory practice at the heart of the organization's mandate. For more information including a full statement regarding the organization's mandate, scheduling/calendaring, and media attention please see the Silence site: <a href="http://www.silencesounds.ca/">http://www.silencesounds.ca/</a>. The space is now nationally and internationally known and is perhaps the most active musical performance space in Guelph. It is also evolving as a visual arts space with support from Ron Shuebrook and curation by Martha Nandorfy: a recent show by First Nations artist Donald Chretien saw a significant amount of traffic through the site. For more information about Silence and how it has generated media attention for its unique role see <a href="http://www.silencesounds.ca/news/">http://www.silencesounds.ca/news/</a>. Involvement with Silence has included Procurement Committee (Trillium Foundation Grant - 2018), Finance Committee Member (2016-18), and Member of the Curation Committee (2016-18), Hiring Committee for the role of Executive Director (2017-18).</p> <p>Media Coverage:</p> <ul style="list-style-type: none"> <li>• <i>The Ontarion</i> (Oct 3, 2013; Nov 28, 2013; Feb 6 2014); <a href="#">Guelph Life</a> (Fall 2015)</li> <li>• <a href="#">"Guelph's food and music landscape benefit as 10C and Silence get provincial</a></li> </ul>

	<a href="#">funding.</a> Tony Saxon, <i>GuelphToday.com</i> , April 13, 2018.
2013-15	Advisory Committee, Stratford Shakespeare Conference
2013-present	Advisory Committee, Shakespeare in/au Quebec
2014-present	Member, Review Board Routledge Companion to Jazz Studies (editorial team: Tony Whyton, Nicholas Gebhardt, and Nichole T. Rustin)
2014-18	Chair, Curriculum Development Committee, Critical Studies in Improvisation Chair, Curriculum Development Committee for the proposed new graduate programs (Graduate Diploma, MA and PhD) in Critical Studies in Improvisation. A key deliverable for the International Institute for Critical Studies in Improvisation Partnership Fund grant is the creation and delivery of a new graduate program, the first in the field. I have chaired the committee developing the program since inception, 2014-16. Senate submission of the brief is anticipated in the Fall of 2016 after several years of intensive work. Approved by the University of Guelph Senate (April 2018) and Provincial Quality Assurance Board (June 2018).
2017	Interviewed by Francesco Paradiso, visiting scholar.
2017	Emcee for “Music Weekends” Introductions for the Lifers and Moonlight Flood at the Cornerstone, Feb 26, 2017
2016	External Reviewer Tenure and Promotion, Amherst College, Dr. Jason Robinson, 2016. University of Toronto Press, Robert Ormsby, <i>Global Shakespeare and Canada</i> . Promotion to full Professor, Dr. Andrew Barnaby, University of Vermont, Department of English, 2016.
2016-18	ImprovLab CFI application core researcher and co-author of grant application for the International Institute for Critical Studies in Improvisation.
2016-18	Improvisation, Community, and Social Practice Website Preservation Committee Member
2016	Emcee, Guelph Jazz Festival & Colloquium Introduction for Colloquium keynote, Myra Melford
2016	Committee member for 2016 Guelph Jazz Festival Colloquium: <i>Improvise Here! Profiles in Practice</i> , September 14-18, 2016. Responsible for drafting the CFP, vetting submissions, and final program design.
2016	Reviewer for President’s and Chancellors’ Scholarships Awards, University of Guelph: Preliminary Review of Applications, 2016.
2016	Co-author, SSHRC Scholarly Publications Report for <i>Critical Studies in Improvisation/Études critiques en improvisation</i> , 2016.
2016	<i>Shakespeare Bulletin</i> , external peer reviewer for “Prisons Within/Prisons Without: Rehabilitation and Abjection Narratives in Mickey B.” 2016.

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2016	Support reference for successful Sabrina Hope application to the PhD in Media Studies, Western University, 2016.
2015	ICASP Policy Papers Contributor to drafting process as well as editorial contributor in preparing these drafts for eventual publication in Critical Studies in Improvisation.
2015	Emcee, Guelph Jazz Festival Barre Phillips and John Heward
2015	Dr. Mauricio Martinez, teaching evaluation with classroom visit and SETS report (including one on one follow-up to review the report).
2014-18	McMichael Guitar Project (celebrating the gallery's 50 <sup>th</sup> anniversary and the 150 <sup>th</sup> anniversary of Canada). Steering Committee member 2014-15. The project brings together seven of Canada's greatest luthiers and the Group of Seven and will involve not only a major new exhibit opening in 2017 but also a film, a book project, and multiple performances. Project developed to celebrate McMichael Gallery's 50th anniversary and the 150th anniversary of Canada.
2015	Committee member, Guelph Jazz Festival Colloquium 2015, Arts, Improvisation and Well-being Responsible for drafting the CFP, vetting submissions, and final program design.
2015	External Reviewer National Endowment for the Humanities (NEH) American Council of Learned Societies (ACLS)
2015	External Program review, programmes d'Études anglaises (B.A. en littératures de langues anglaises et françaises, B.A., M.A. et PhD. en études anglaises), de l'Université de Montréal (12.24.2015). The multi-month review process entailed reading documentation provided by the program and senior administration, a two-day site visit with the other reviewer (Dr. Angela Esterhammer, University of Toronto), and the writing of a detailed report. 2015.
2015	Negotiator for the donation and gift of deed of the "Sullivan Papers" to the University of Guelph Archives and Special collections 2015. This entailed close work with Ross Butler, Director, Gift Planning, representing the interests of Alumni House and Kathryn Harvey, Head of Special Collections at the Library, as well as a trip with both of these people to Ottawa to secure the collection and transport it back to Guelph. I am also assisting Amanda Etches at the Library in drafting the CCPERB (Canadian Cultural Properties Export Review Board) report that assigns a value to the gift. This gift effectively will make the University of Guelph a necessary destination for anyone scholar working on research related to the Sanders Portrait. There is ongoing work cataloguing the collection at the library as the collection entailed some 80 bankers boxes of documentation. Further detailed documentation is available.
2015	Moderator, Guelph Jazz Festival Colloquium 2015 Wednesday 9-10:30 MSAC, John Szwed Plenary, "Sun Ra On Earth"
2015	Support references for successful Jennifer Ailles application for tenure stream teaching position at the Palm Beach State University (of Florida), 2015-16.

	Support reference for successful Dilli Edingo application to the PhD program in Communication and Culture, the York/Ryerson joint program, 2015-16. Support reference for successful Jennie Hissa application to the OISE Social Justice Education MEd. program, 2015-16.
2015	SETS Graduate Committee.
2015	IICSI Project Manager HR Hiring Committee Responsible for the hire of Justine Richardson full-time staff member.
2015	Community Committee (member) Including various arts and community centered organizations in Guelph) that developed a diversity and anti-racism programming and board membership policy for Guelph (chaired by Elwood Jimmy of the Musagetes Foundation, with membership including Marva Wisdom, Vish Khanna, Elizabeth Jackson, etc.). 2015-16.
2009-14	Hiring Committee, ICASP GRAs (19 positions awarded)
2012-14	Guelph Site Coordinator ICASP, University of Guelph
2014	Committee member <a href="#">URC/CRC Validation Committee (chaired by Dr. Anthony Clarke)</a> : CRC Renewal Tier 2, Dr. Carla Rice 2015.
2014	Committee member <a href="#">URC/CRC Validation Committee (chaired by Dr. Anthony Clarke)</a> : CRC Tier 1 Appointment, Dr. Susan Brown, 2014.
2014	Memorial University, IICSI Curriculum Think-Tank, 2014. Member and Chair. The work by this group was the first step in moving toward a full committee to development this key output associated with the IICSI Partnership Grant, namely the development and launch of a graduate program in Critical Studies in Improvisation.
2014	Office of Graduate Studies presentation on SSHRC scholarship competitions for incoming students across all arts and humanities disciplines.
2014	Member of Curation Committee, <a href="#">Silence</a> . Responsible for all programming decisions in the space.
2014	Executive Committee member, Silence Responsible for fiscal management of the space; chaired by Bob Harris, founder and CEO of the Peer Group; also includes Alan Armstrong, Founder and CEO of Eigenworks.
2014	<i>Sixteenth Century Journal</i> , external peer reviewer, “The Character of Wyatt's Lutes”
2014	External Reviewer, Tenure and Promotion Dr. Jennifer Drouin (English Program, Hudson Strode Program University of Alabama)
2013-14	Responsible Editor, Special Issue: Hip Hop and Improvisation <i>Critical Studies in Improvisation / Études critiques en improvisation</i>
2009-13	Chair, ICASP Reading Group

2013	HR Review Committee Improvisation, Community, and Social Practice
2013	External Reviewer, Tenure and Promotion Dr. Robert Ormsby (English Department, Memorial University of Newfoundland)
2013	Colloquium Committee Member. Sound Knowledges: A World Artist Summit – 2013 Guelph Jazz Festival Colloquium. Macdonald Stewart Art Centre, Guelph, Ontario. 4-6 September. < <a href="#">Link</a> >.
2012	Better Planet Project Internal Community Committee member and video contributor, (chaired by President Summerlee 2012)
2012	Interview with Tom Magill and Jessica Riley on Freire, Theatre of the Oppressed, and Prison Rights CFRU 93.3 FM, University of Guelph, Guelph, Ontario
2012	Participant in TSS and Library initiative on Sustaining Digital Scholarship University of Guelph, Guelph, Ontario
2012	Moderator Panel: Transmissions: “Performing [with a] Difference”
2012	Colloquium Committee Member. Pedagogy and Praxis: Improvisation as Social Justice and Social Responsibility – 2012 Guelph Jazz Festival Colloquium. Macdonald Stewart Art Centre, Guelph, Ontario. 5-7 September. < <a href="#">Link</a> >
2011-13	Member, SSHRC Bombardier MA Adjudicator Committee
2011-12	Member, Editorial Board <i>International Review of Scottish Studies (IRSS)</i>
2011	Colloquium Committee Member. Sound Practices: Improvisation, Representation, and Intermediality – 2011 Guelph Jazz Festival Colloquium. Macdonald Stewart Centre, Guelph, Ontario. 7-9 September. < <a href="#">Link</a> >
2011	Book Launch and Public Presentation (with Martha Nandorfy) <i>Community of Rights • The Rights of Community</i> Macdonald Stewart Art Centre, Guelph, Ontario.
2011	Manager, Special Issue: Brazilian Improvisation <i>Critical Studies in Improvisation/Études critiques en improvisation</i>
2011	Expert Panelist, ENGL 2130 (taught by Dr. Heble on community and social change)
2010	Co-drafter, ICASP Mid-Term SSHRC Report
2009-10	Guelph Site Coordinator, ICASP  In 2009 I worked as Guelph co-ordinator as a result of Ajay Heble’s heart attack. The project needed an experienced researcher/manager to maintain operations while Dr. Heble recovered. Please see the letter in my file to Dean Bruce that details the substantial responsibilities of this position
2009-10	ICASP Research Website design consultant and Editorial Review Board

	(Special area: Transcultural Understanding)
2009-10	Chair, ICASP Archival Committee (Responsible for developing and implementing protocols for the ICASP Research website; launch-date September 6 <sup>th</sup> , 2010)
2008-10	Editorial work for the <i>Opuscula, The Canadian Charger</i>
2004-10	Editorial Board Member, <i>Borrowers and Lenders: The Journal of Shakespearean Appropriation</i> (Winner of the CELJ Best New Journal Award in 2007.)
2009-10	External Reviewer, Tenure and Promotion Dr. Janelle Jenstad (English, University of Victoria) Tenure granted and promoted to Associate Professor.
2009-10	Member of Advisory Board for the Management and Sale of the Sander's Portrait
2009	Hiring Committee, ICASP Website Coordinator
2009	Hiring Committee, ICASP Digital Media Editor
2009	Committee Member, ICASP Human Resources Personal Review (Two full personnel reviews completed)
2008-9	Guelph Site Coordinator, ICASP
2006-9	Consultant/Multiple Interviewee, "Battle of the Wills" (film, dir. Anne Henderson, Arcady Films)  (Pre-sold to Bravo and a number of other television networks; premiered December 2008.)
2008	Author, <i>Shakespeare Made in Canada Exhibit and Festival</i> , Project Report (CASP); submitted to President Summerlee August 2008
2007	Nominating Committee for Dr. William Winegard  For the Lincoln Alexander Medal of Distinguished Service
2007	Adjudicator, Trudeau Foundation Doctoral Fellowships Awards Review Committee
2007	Executive Committee, MCRI, Improvisation, Community, and Social Practice Hiring, set-up of operations, etc.
2007	IT Projects in Humanities Committee
2007	Final Report on the <i>Shakespeare Made in Canada Exhibit and Festival</i> (Co-authored with Jacqueline Murray, and submitted to the President's Office.)
2007	Nominating Committee for Dr. William Winegard for the Ontario Medal for Good Citizenship
2004-7	Review/editorial work for <i>Critical Studies in Improvisation</i> (multiple essays); <i>British Journal of Canadian Studies</i> ; <i>Borrowers and Lenders</i> ; <i>Literature Compass</i> ; <i>Journal of the Royal Musical Association</i> ; <i>MELUS</i>
2004-7	Consulting Editor/Member, Editorial Board

	<i>Broadview Anthology of British Literature</i>
2005-7	<p>Planning/Steering Committee/Program Design, <i>Shakespeare – Made in Canada Festival</i></p> <p>University of Guelph</p> <p>Included numerous talks at high schools and to community groups, radio and TV interviews, gallery tours, fund-raising events, campus days, pedagogical presentations, community displays, and liaison.</p>
2005-7	Artistic Director/Co-curator, <i>Shakespeare – Made in Canada Exhibit</i> Macdonald Stewart Art Gallery, Guelph, Ontario
2006-7	Numerous radio and TV interviews regarding the <i>Shakespeare Made in Canada Festival</i> and launch of ‘Speare
2006-7	<p>US Patent application for ‘Speare: The Literacy Arcade Game</p> <p>Responsible for writing and submitting the Patent Application to the US Patent Office; worked in consultation with the University of Guelph Business Development Office to create the Invention Disclosure Form that led to the creation of the actual Patent submission document.</p>
2006	<p>Presenter, Arts Showcase (President’s Luncheon, University of Guelph)</p> <p>A full multi-media display of CASP’s ongoing work and lead-up to the <i>Shakespeare – Made in Canada Festival</i></p>
2006	Co-organizer, Workshop Performance, <i>Death of a Chief</i> , Native Earth Performing Arts, Macdonald Stewart Art Centre, 25 October
2006	<p>MCRI Application Team Committee, Improvisation, Community, and Social Practice</p> <p>One of the 4 people who made the successful final MCRI pitch to SSHRC in Ottawa at the end of the selection process. Of 92 applicants 2 were successful in that round based on the competitive interviews.</p>
2006	Presenter to Dr. Alastair Glass (Deputy Minister, Ministry of Research and Innovation)
2005	Adjudicator, Trudeau Foundation Doctoral Fellowships Awards File Review Committee
2004-5	<p>Co-author, Memorandum of Understanding Partnership Agreement</p> <p>Signed between the University of Guelph, the Canadian Adaptations of Shakespeare Project, and the Stratford Festival.</p>
2004	<p>Human Resources Review committee member</p> <p>Meeting with Marc Renaud, president of SSHRCC re. CASP project and College of Arts research activities (Monday, October 6 2004)</p> <p>Meeting with MP Brenda Chamberlain (and tour of CASP offices) to highlight research activities and achievements of the university community (May 18 2004). Hosted by President Summerlee.</p>
2003	<p>Professional Development Seminar, “OGS and SSHRCC Grant Writing”</p> <p>Held for SETS graduate students.</p>

## Daniel Fischlin

2000	Chair, OGS and SSHRCC Internal Assessment and Ranking committee
2000	Joint PhD Committee (responsible for OCGS response to assessors' reports)
1989-99	Associate Editor (Since 1994), Assistant Editor, <i>Lute Society of America Quarterly</i> (est. 1968)
1998	Founder, Minus Three Reading Group A writer's workshop for undergraduates interested in publishing speculative fiction (one story accepted for publication by a second year undergraduate; one 491 thesis completed).
1998	Sub-committee for establishing and reevaluating hiring procedure in SLAPSIE; report submitted (December 1998; co-written with Alan Filewod)
1998	Colloquium Co-organizer, "Cultures and Diaspora: African Canadian Writing and Performance" (University of Guelph, 23 January)
1991	Chair, Special Session, "Negation Theory" ACCUTE, Learned Societies Conference, Queen's University
1990	Chair, Special Session, "Words and Music" ACCUTE, Learned Societies Conference, University of Victoria
1989 - present	External Reviewer for various presses, scholarly organizations, and so forth (including various Canadian and American university presses, Canadian Federation of Humanities, OGS, FCAR, SSHRCC, etc.), various journals ( <i>Essays in Theatre, Literature and History, Theatre Research in Canada, Semiotic Inquiry, Mosaic, Journal of the Royal Musical Association</i> , etc.)
1989	Contributing Editor, <i>Lute Society of America Quarterly</i> (LSAQ)
1988	Editorial Assistant to Mario Bunge, <i>General Philosophy: Ethics: The Right and the Good</i> vol. 8 (Reidel, 1989), McGill University

## University Activities

2009-present	Graduate Placement Officer (SETS) Provides a graduate student service that includes designing and presenting seminars and compiling information for graduate students seeking academic positions
2009-13	Member, SETS Website Committee Responsible for complete re-design of the SETS site, including SETS Spotlight.
2009-12	IT Based Research/Resource Sharing Group/College of Arts (SETS representative)
2009-present	COA/Office of Research SSHRC Mentoring Program (multiple applications reviewed/edited)
2009-11	Information Technology Committee
2013	Lecturer, Graduate Professionalization Seminars

	“Publishing for Journals,” 27 March
2012-13	Grad Committee, SETS
2009-10	Focus Group Committee, College of Arts
2008	Graduate Placement Office, SETS
2005-8	COA/Office of Research SSHRC Mentoring Program (multiple applications reviewed/edited)
2007	Acting Director, SETS (July, 2 weeks)
2006-7	Tenure and Promotion Committee, SETS
2006	Orientation activity leader (Stratford trip; October 2006)
2006	Member of the lecture/seminar split committee for SETS Conducted a faculty and student survey of ongoing curricular practices for purposes of departmental evaluation
2006	Participant, IT Based Research/Resource Sharing Group/College of Arts
2003-6	SSHRC Counseling with applicants from College of Arts
2005	First Year Seminar debrief presentation
2005	Presenter, New Faculty Orientation, Special Panel on Research
2004	CRC Advisory Committee, University of Guelph
2004	Hiring Committee, Media Studies Position
2003-4	Tenure and Promotion Committee, SETS
2001-4	Director, Joint PhD Program in Literary Studies/Theatre Studies in English (University of Guelph and Wilfrid Laurier University) (Three-year term)
2003	Participant, “Shakedown on William Shakespeare” (Panel) Organized by CASU for orientation
2003	18 <sup>th</sup> Century Hiring committee
2002	(Summer) Service on CLA Hiring Committee
2000-1	Graduate Coordinator; School of Literature and Performance Studies in English
1996-99	Ph.D. Program Committee (re: Joint English Ph.D. Program with Wilfrid Laurier University), School of Literatures and Performance Studies in English, University of Guelph (ongoing)
1998	External assessor for promotions from Associate to Professor (Department of English, York University, Department of English, University of Saskatchewan)
1998	Member of DEACH (Department Hiring Committee), School of Literatures and Performance Studies in English, University of Guelph
1998	Tenure and Promotion Committee, School of Literatures and Performance Studies in English, University of Guelph

## Daniel Fischlin

1997-98	Chair, Cultural Studies Publications Subcommittee, University of Guelph
1995-98	Department Curriculum Committee, School of Literatures and Performance Studies in English, University of Guelph
1995	Initial College of Arts Restructuring Committee, University of Guelph
1993	Creative Arts Board, Bishop's University
1992-93	Chair, University Speakers' Committee, Bishop's University
1992-93	Chair, Humanities Lecture Series, Bishop's University
1992-93	Faculty Appeals Committee, Bishop's University
1992	Finals judge, Vanier Cup Debating Tournament, Bishop's University
1991-92	Secretary, Department of English, Bishop's University
1990-91	Chair, Stratford Lecture Series, Trent University
1987-88	Library Committee, Concordia University

### Awards, Distinctions, and Grants (including nominations)

#### Teaching

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

#### Academic and Research

2018	<b>Guelph Community WellBeing Grant</b> For: Silence <i>Primary grant writer and conceptor on behalf of Silence.</i>	\$5,000
2018	<b>Canada Summer Jobs</b>	\$6,720

	For: Silence <i>Primary grant writer and conceptor on behalf of Silence.</i>	
2018	<b>City of Guelph Destination Animation Partnership Fund</b> For: Silence <i>Capital grant. Primary grant writer and conceptor on behalf of Silence.</i>	\$1,200
2018	<b>Ontario Trillium Foundation</b> For: Silence <i>Capital grant. Primary grant writer and conceptor on behalf of Silence.</i>	\$45,400
2018	<b>Ontario Arts Council – Presenter / Producer Grants</b> For: Silence Presents <i>Primary grant writer and conceptor on behalf of Silence.</i>	\$8,160
2017	<b>Guelph Community Foundation Grant</b> For: The Crossings Project <i>Primary grant writer and conceptor on behalf of Silence.</i>	\$5,000
2017	<b>Canada Council for the Arts – Explore and Create Program</b> For: The Crossings Project: Exile, Exodus, and Transformation <i>Lead conceptor. Grant was applied to by the Silence Collective, in partnership with Guelph Black Heritage Society. The Crossings Project explores how the aural arts were integral to the exodus and fugitive story of abducted Africans during the Atlantic Slave Trade, from approximately 1526 to 1867.</i>	\$50,000
2017	<b>Canada Council for the Arts – Explore and Create Program</b> For: When You Were Gone: The Poetry of Thomas King <i>Primary grant writer and conceptor on behalf of Silence.</i>	\$15,500
2017	<b>Guelph Community Well Being Grant</b> For: Silence	\$5,000
2016	<b>Canada Council New Music Program</b> For: “When You Were Gone,” (a collaboration between local improvisers, author Tom King, and composer Barbara Monk-Feldman), with Silence	\$11,000
2015	<b>Canada Council for the Arts – Molson Prize</b> Nominated for the 2016 Molson Prize	
2015	<b>OAC Presenter Award</b> For: Silence	\$7,500
2015	<b>Guelph Community Well Being Grant</b> For: Silence	\$5,000
2015	My work on the Sanders Portrait of Shakespeare “Revealing Identities” was chosen as one of the five discoveries among 50 innovations from Ontario universities over the last 100 years by the <b>Council of Ontario Universities’ (COU’s) Research Matters</b> Campaign: <a href="http://www.guelphmercury.com/news-story/5525567-university-of-">http://www.guelphmercury.com/news-story/5525567-university-of-</a>	

	<a href="#">guelph-discoveries-in-running-to-be-named-biggest-research-game-changers-/.</a>	
2015	<b>OAC Presenter/Producer Grant</b> For: <a href="#">Silence</a>	\$5,300
2014	Co-author, <b>SSHRC Aid to Scholarly Publications Award</b> For: <a href="#">Critical Studies in Improvisation/Études critiques en improvisation, 2014-17</a>	\$50,400
2014	<b>Guelph Community Well Being Grant</b> For: Silence	\$5,000
2013	<b>ASPP Grant</b> Support for: publication of <i>Outerspeares</i> book (with University of Toronto Press)	\$8,000
2013	<b>President's Office Grant</b> For: Sanders Portrait Research and Conference (held Nov 2013)	\$75,000
2013	<b>SSHRC Partnership Fund Grant</b> For: International Institute for Critical Studies in Improvisation: a partnered research institute  Co-investigator and conceator (with Ajay Heble, Principal Investigator)  <i>Includes an additional \$3.2 million in partnership funding associated with this grant. This application was ranked first in the country by SSHRC peer reviewers.</i>	\$2,500,000
2012	<b>SSHRC Partnership Grant, Letter of Intent</b> For: International Institute for Critical Studies in Improvisation: a partnered research institute  Co-investigator (with Ajay Heble, Principal Investigator)	\$20,000
2012-13	<b>Office of the Dean, College of Arts, University of Guelph</b> For: CASP Database, upgrade to MySQL Platform	\$6,000
2012	<b>Office of Research, University of Guelph</b> Support for: Oxford UP <i>Shakespeare Made in Canada Series</i>	\$3,000
2011	<b>SSHRC Aid to Scholarly Journals Grant</b> For: ICASP's "Critical Studies in Improvisation/Études Critiques en Improvisation" Co-authored with Ajay Heble	\$35,400
2010	<b>SSHRC Digital Knowledge Synthesis Grant</b> Co-investigator (with Susan Brown)	\$25,000
2009	<b>City of Toronto Incubate Grant (co-winner)</b> For: development of intercultural project in Mali and Cuba With the Woodchoppers Association	\$10,000
2007	<b>SSHRC MCRI Grant</b> For: "Improvisation, Community, and Social Practice" Project Co-investigator (with Ajay Heble, Principal Investigator)	\$2,600,000

	<i>Total value of grant with partnerships in place was over \$5 million. Please note that this award was in part based on the two books that Dr. Heble and I have co-edited as well as on extensive and ongoing work we've conducted as both musicians and researchers together. Both Dr. Heble and I were part of the four-person team that did the final MCRI interview as part of the competitive process that saw (of 92 applications) 2 multi-million dollar grants awarded</i>	
2006	<b>Guelph Rotarian Literacy Committee</b> For: 'Speare: The Literacy Arcade Game (final research and development)	\$10,000
2006	<b>University Research Chair</b> Awarded (July 1—seven-year renewable term)	
2006	<b>CFI Grant Application</b> For: "The Conduit Project: Making Public Knowledge / Making Knowledge Public – The Digital Humanities Hub at the University of Guelph"  Principal Investigator Total ask: \$8.1 million <i>This was the first major research infrastructure application made by the College of Arts.</i>	Declined
2006	<b>KIS Grant Application to SSHRC</b> For: "Shakespeare—Made in Canada"  Principal Investigator Total ask: \$300,000	Declined
2005	<b>SSHRC MCRI Grant</b> For: Wartime Shakespeare Co-applicant (with Irena Makaryk, University of Ottawa)	
2005	<b>SSHRC MCRI Grant - Letter of Intent</b> For: Improvisation, Community, and Social Practice (ICASP) Project (University of Guelph) Co-investigator (with Ajay Heble, Principal Investigator)	\$20,000
2005-6	<b>Presidential Distinguished Professor and Librarian Award</b> University of Guelph (Office of the President)	
2005-8	<b>SSHRC Standard Research Grant</b> For: "Canadian Adaptations of Shakespeare"	\$163,039
2003-4	<b>Presidential Distinguished Professor and Librarian Award</b> University of Guelph (Office of the President)	
2003	<b>SSHRC MCRI Grant</b> For: Improvisation, Community, and Social Practice ICASP) (Project Co-Investigator (with Ajay Heble, Principal Investigator)	
2002	<b>SSHRC Standard Research Grant</b> For: "Canadian Adaptations of Shakespeare"	\$89,717
2002	<b>Internal SSHRC Grant for 2001 A4 SSHRC Status</b> Office of the Vice-President Research, University of Guelph	\$10,000

2001-6	<b>Premier's Research Excellence Award (PREA)</b> For: "Canadian Adaptations of Shakespeare"	\$150,000
2000	<b>SSHRC General Research Grant</b> (University of Guelph) For: James VI and I: A Literary Biography	\$5,000
1998-99	<b>SSHRC Research Development Initiatives</b> For: "Improvisation, Collaboration, and Communities in Dialogue" Co-Investigator (with Ajay Heble, Principal Investigator)	\$63,000
1998	<b>SSHRC General Research Grant</b> (University of Guelph) For: "Nation and Adaptation: Shakespeare Made Canadian"	\$3,500
1998	<b>SSHRC Conference Travel Grant</b> (University of Guelph) For: 9th International Conference on Medieval and Renaissance Scottish Language and Literature, Univ. of St. Andrews	\$630
1998	<b>Various Award Nominations</b> For: <i>In Small Proportions: A Poetics of the English Ayre, 1596-1622</i> (Detroit, MI: Wayne State UP, 1998).  ACLA Harold Levin Prize, the Roland A. Bainton Prize (AHA), the MLA First Book Prize, the Phyllis Goodhart Gordon Book Prize (RSA), the British Council Prize in the Humanities, and the Greenberg Prize (AMS).	
1998	<b>Recipient of Undergraduate Teaching Assistant</b> University of Guelph  Sixteen weeks of work for an undergraduate student with a total remuneration of \$6000. (Jennifer Ailles)	\$6,000
1998	<b>University of Guelph Self-funded Research Grant</b> For: Elizabethan and Jacobean Project	\$6,500
1997	<b>Lieutenant Governor's Award for the Arts</b> \$10,000 for significant increases in private sector support.  As fundraising coordinator for the Guelph Jazz Festival, member of the Board of Directors, 1995-97; co-recipient.	\$10,000
1997	<b>University of Guelph Self-funded Research Grant</b> For: Elizabethan and Jacobean Project	\$5,000
1995	<b>Faculty Grant, University of Guelph</b> For: Galeano Project and <i>In Small Proportions: A Poetics of the English Ayre</i> Project	\$8500 ('96) \$5500 ('98)
1995	<b>SSHRC Conference Travel Grant</b> (University of Guelph) For: 8th International Conference on Medieval and Renaissance Scottish Language and Literature, Oxford University	\$700
1995	<b>SSHRC General Research Grant</b> (University of Guelph) For: <i>James I: The True Law of Free Monarchies and Basilikon Doron</i> Project	\$3,000
1995	<b>Development Grant, Telefilm Canada</b> Documentary film seed money in association with Productions Multi-Monde, Montreal for "Memory of Fire" a biography of Eduardo Galeano.	\$5,000

## Daniel Fischlin

1994	<b>Publications Committee Award, Bishop's University</b> For: <i>Negation, Critical Theory, and Postmodern Textuality</i>	\$1,500
1993-94	<b>Senate Research Committee Awards, Bishop's University</b> For: <i>James I: The True Law of Free Monarchies and Basilikon Doron</i> and <i>Negation, Critical Theory, and Postmodern Textuality</i> )	\$3,000
1992	<b>Scholarship, Dartmouth School of Criticism and Theory</b>	\$3,000
1992	<b>Senior Fellowship, Centre for Reformation and Renaissance Studies, Victoria College, University of Toronto</b>	
1990-91	<b>SSHRC General Research Grant, Trent University</b> <i>Iconographical and Literary Database Formation [1400-1633]: Instrumental and Literary Symbols of the Renaissance and Baroque</i> (\$1500)	\$1,500
1986-87	<b>Associate Fellow</b> (Dante Seminar) Lonergan College, Concordia University	
1984-87	<b>SSHRC Doctoral Fellowship</b>	
1984	<b>York University Research Assistantship</b> Directed by Dr. B. Olshen; research topic: John Fowles	
1983-84	<b>FCAR Doctoral Fellowship, Government of Québec</b>	
1982-83	<b>Concordia University Research Assistantship</b> Directed by Dr. C. Shaw, preparation of an edition of Aston B. Cockain's <i>The Obstinate Lady</i> for Stephen Orgel's Renaissance Drama series.	
1982-83	<b>Concordia University Graduate Fellowship</b>	
1981	<b>Guitar Class Scholarship, Banff School of Fine Arts (declined)</b>	

## Books

2021. *The Last Story You Will Never Hear: Radical Storying in Eduardo Galeano's Late Works*. Co-authored with Martha Nandorfy. (In progress; Duke UP).
2021. *The Improviser's Classroom: Pedagogies of Adaptive Performance, Social Engagement, and Creative Practice*. Co-edited by Daniel Fischlin and Mark Lomanno. (In progress Temple University Press; "Insubordinate Spaces" series ed. George Lipsitz).
2021. *Sound Changes: Improvisation and Transcultural Difference*. Co-edited with Eric Porter. Ann Arbor: University of Michigan Press.
2021. *Rebel Musics: Human Rights, Resistant Sounds, and the Politics of Music. Volume Two*. Co-edited with Ajay Heble. Montreal/Boston/London: Black Rose Books. 2020. Paperback: 9781551646978; Hardcover: 9781551646992; Ebook: 9781151647012.
2020. *Playing for Keeps: Improvisation in the Aftermath*. Co-edited with Eric Porter. Durham, NC: Duke University Press. Duke Series "Improvisation, Community, and Social Practice." (Daniel Fischlin, Series General Editor).
- Reviewed in: [All About Jazz](#) (by Ian Patterson); *The Wire* (by Phil

- England); *Choice*; [Herri](#) #4 (by Lindelwa Dalamba; published by the *Africa Open: Institute for Music, Research and Innovation*; [Current Musicology](#) (by Mike Ford); *Notes*, Thomas Greenland
2019. *Shakespeare's London: Nick Craine After Wenceslaus Hollar*. Toronto: Nick Craine Editions. (co-published with Nick Craine).
2019. *Shakespeare Made in Canada: Hamlet, Macbeth, and A Midsummer Night's Dream*. Ed. Rock's Mills Press. Rock's Mills Press Series "Shakespeare Made in Canada." (Daniel Fischlin, Series General Editor). Special limited, hardcover edition.
2017. *The Tempest*. Edited and introduced by Daniel Fischlin with a preface by Daniel David Moses. Rock's Mills Press Series "Shakespeare Made in Canada." (Daniel Fischlin, Series General Editor).
2017. *Romeo and Juliet*. Revised edition with an introduction by Jill L. Levinson, edited and with notes by Daniel Fischlin, and preface by Sky Gilbert. Rock's Mills Press Series "Shakespeare Made in Canada." (Daniel Fischlin, Series General Editor).
2016. *Macbeth by William Shakespeare*. Edited and introduced by Daniel Fischlin with a Foreword by Judith Thompson. Rock's Mills Press Series "Shakespeare Made in Canada." (Daniel Fischlin, Series General Editor).
2014. *OuterSpeares: Shakespeare, Intermedia, and the Limits of Adaptation*. Edited by Daniel Fischlin. Toronto: University of Toronto Press. 400 pp. + 14 images. ISBN 9781442647855/9781442615939.
2014. *Hamlet by William Shakespeare*. Edited and introduced by Daniel Fischlin with a Foreword by Paul Gross. Rock's Mills Press Series "Shakespeare Made in Canada." (Daniel Fischlin, General Editor).
2014. *A Midsummer night's Dream by William Shakespeare*. Edited by Daniel Fischlin, with an Introduction by Andrew Bretz and a Foreword by Martha Burns Rock's Mills Press Series "Shakespeare Made in Canada." (Daniel Fischlin, General Editor).
2013. *The Tempest by William Shakespeare*. Edited and introduced by Daniel Fischlin with a Foreword by Daniel David Moses. Oxford University Press. Oxford Series "Shakespeare Made in Canada." (Daniel Fischlin, General Editor). 132 pp. + x illustrations.
2013. *Romeo and Juliet by William Shakespeare*. Edited by Daniel Fischlin, with an introduction by Jill Levenson, and a Foreword by Sky Gilbert. Oxford University Press. Oxford Series "Shakespeare Made in Canada." (Daniel Fischlin, General Editor). 172 pp. + x illustrations.
2013. *The Fierce Urgency of Now: Improvisation, Rights, and the Ethics of Cocreation*. Co-authored with Ajay Heble and George Lipsitz. Durham, NC: Duke University Press. Duke Series "Improvisation, Community and Social Practice." (Daniel Fischlin, Series Editor). 328 pp. ISBN 978-0-8223-5464-2/978-0-8223-5478-9.
- Reviewed and promoted in a number of places including *State News Service* <[Link](#)>, *The Wire* (Brian Morton, Issue 358, Dec 2013), *Journal of Popular Music Studies* (Jason Robinson, Volume 26.1, 2014); *The Times Literary Supplement* (Lou Glandfield, Sep 20 2013).
2011. *The Community of Rights • The Rights of Community*. Co-authored with Martha Nandorfy (co-authors). New Delhi: Oxford University Press. 328 + xiv. ISBN 0-19-
- Reviewed in a number of places, for instance:
2013. Ruchi Shree. "Book Review: The Community of Rights, the Rights of Community." *Social Change* 43.1: 125-147.

2011. *The Community of Rights • The Rights of Community*. Co-authored with Martha Nandorfy (co-authors), Montreal: Black Rose Books. 328 + xiv. ISBN 978-1-55164-361-8/978-1-55164-368-7.
2011. *The Community of Rights • The Rights of Community*. Co-authored with Martha Nandorfy (co-authors). Foreword by Upendra Baxi. eBook Version / Kindle Edition. ISBN 978-1-55164-363-2.
2007. *A Concise Guide to Global Human Rights*. Co-authored with Martha Nandorfy. New Delhi: Oxford University Press. (Hardcover). ISBN: 978-019-568928-0. 268 pp. + 18 illustrations. Paperback Reprint. New Delhi: Oxford UP, 2012.
2007. *The Interactive Folio and Study Guide: Romeo and Juliet*. Editor and conceptor. Canadian Adaptations of Shakespeare Project, (April).  
*The most interactive, multimedia, and complete edition of the play and its sources and spin-offs ever published. Note that this has now been converted and adapted to an app. format available through iTunes.*
2007. *Shakespeare Made in Canada: Contemporary Canadian Adaptations in Theatre, Pop Media and Visual Arts*. Co-edited with Judith Nasby. Guelph: Macdonald Stewart Art Centre. ISBN 0-920810-80-2. 150 pp. +60 illustrations.
2006. *A Concise Guide to Global Human Rights*. Co-authored with Martha Nandorfy. Montreal: Black Rose Books. (Hardcover and Softcover). ISBN: 1-55164-294-8. 268 pp. + 18 illustrations.
2004. *The Other Side of Nowhere: Jazz, Improvisation, and Communities in Dialogue*. Co-edited with Ajay Heble. Middletown, CT: Wesleyan University Press. Wesleyan Music/Culture Series. ISBN 0-8195-6682-9. 439 + xvi pp.
2003. *Rebel Musics: Human Rights, Resistant Sounds, and the Politics of Music Making*. Co-edited with Ajay Heble. Montreal: Black Rose Books. ISBN 1-55164-230-1. 254 pp.+ 33 illustrations.
2002. *Eduardo Galeano: Through the Looking Glass*. Co-authored with Martha Nandorfy; Montreal: Black Rose Books. ISBN 1 55164 178 X. 434 pp. + x +40 illustrations. Published in conjunction with the Institute of Policy Alternatives of Montréal (IPAM).
2002. *Royal Subjects: Essays on the Writings of James (VI)I*. Co-edited with Mark Fortier. With a Foreword by Kevin Sharpe. Detroit, MI: Wayne State University Press. ISBN 0 8143 2877 6. 543 pp. + 21 illustrations.
2000. *Adaptations of Shakespeare: A Critical Anthology of Plays from the 17th Century to the Present*. Co-edited with Mark Fortier. London: Routledge. ISBN 0 415 19894 1. 320 pp. + vi. + 8 illustrations.
1998. *In Small Proportions: A Poetics of the English Ayre, 1596-1622*. Wayne State University Press. ISBN 0-8143-2693-5. 404 pp., 25 illustrations + 10 musical examples.  
*Nominated for, among others: the ACLA Harry Levin Prize; the Roland A. Bainton Prize (AHA); the First Book Prize (MLA); the Phyllis Goodhart Gordan Book Prize (RSA); the British Council Prize in the Humanities; and the Greenberg Prize (AMS).*
1997. *The Work of Opera: Genre, Nationhood, and Sexual Difference*. Co-edited with Richard Dellamora. New York, NY: Columbia University Press. ISBN 0-231-10945-8. 350 pp. + xi. 10 photos; 15 musical examples.
1996. *James I: The True Law of Free Monarchies and Basilikon Doron*. Introduced, annotated, and co-edited with Mark Fortier. *Tudor and Stuart Text Series*. Toronto: Centre for Reformation and Renaissance Studies. ISBN 0-9697512-6-5. 181 pp. + 7 illustrations.

1994. *Negation, Critical Theory, and Postmodern Textuality*. (Editor). Dordrecht: Kluwer. ISBN 0-7923-2833-7. 331 pp. + xi. 5 illustrations.

### Books in Progress

- “Look Here Upon This Picture”*: *Unveiling the Mystery of the Sander’s Portrait*, Fischlin, Daniel (based on the international conference at the Munk Centre I organized in 2013). University of Toronto Press.
- Rewriting the Americas: Storytelling, Rights, and the Ethics of Literary Production* ((part 5 of a series of books on human rights, social justice, and literature co-authored with Martha Nandorfy)
- Shakespeare Made Canadian* (in progress; an anthology of plays based on Shakespeare written and adapted by Canadians from the nineteenth century on)
- Shakespeareology: Globalized Shakespeare and Multi-modal Literacies* (in progress: a book that addresses globalized economies of media literacy via the Shakespeare effect)
- Sound Changes: Improvisation, Social Practice, and Cultural Difference*. Accepted and forthcoming with University of Michigan Press.
- The Sovereignty of Words: James VI and I, Monarchic Self-Fashioning, and the Politics of Uncertainty in Early Modern England* (in progress; a book-length study of the relations between early modern monarchic power and different forms of textuality; final chapters to complete; several chapters already published as independent studies).
- Warology* (a completed poetry manuscript/book that is in the process of being submitted with work going on to convert some of it into a multimedia improvisational music composition and CD project)
- Writing Rights: Interdisciplinarity and Emergent Rights Discourses: A Reader* (part 5 of a tetralogy on human rights, social justice, and literature co-edited with Martha Nandorfy)

### Book Series General Editor (In Progress)

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

#### Current Titles:

2013. *The Tempest by William Shakespeare*. Edited and introduced by Daniel Fischlin with a Foreword by Daniel David Moses. Oxford University Press. Oxford Series “Shakespeare Made in Canada.” (Daniel Fischlin, General Editor). 132 pp. + x illustrations.
2013. *Romeo and Juliet by William Shakespeare*. Edited by Daniel Fischlin, with an introduction by Jill Levenson, and a Foreword by Sky Gilbert. Oxford University Press. Oxford Series “Shakespeare Made in Canada.” (Daniel Fischlin, General Editor). 172 pp. + x illustrations
2014. *Hamlet by William Shakespeare*. Edited and introduced by Daniel Fischlin with a Foreword by Paul Gross.
2014. *A Midsummer night’s Dream by William Shakespeare*. Edited by Daniel Fischlin, with an Introduction by Andrew Bretz and a Foreword by Martha Burns.

## Daniel Fischlin

2016. *Macbeth by William Shakespeare*. Edited and introduced by Daniel Fischlin with a Foreword by Judith Thompson. Rock's Mills Press Series "Shakespeare Made in Canada." (Daniel Fischlin, Series General Editor).
2017. *The Tempest*. Edited and introduced by Daniel Fischlin with a preface by Daniel David Moses. Rock's Mills Press Series "Shakespeare Made in Canada." (Daniel Fischlin, Series General Editor).
2017. *Romeo and Juliet*. Revised edition with an introduction by Jill L. Levinson, edited and with notes by Daniel Fischlin, and preface by Sky Gilbert. Rock's Mills Press Series "Shakespeare Made in Canada." (Daniel Fischlin, Series General Editor).
2019. *Shakespeare Made in Canada: Hamlet, Macbeth, and A Midsummer Night's Dream*. (Daniel Fischlin, Series General Editor). Rock's Mills Press. Special limited, hardcover edition.

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

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

### Current/Forthcoming Titles:

2013. *People Get Ready: The Future of Jazz is Now!* Eds. Ajay Heble and Rob Wallace. Durham, NC: Duke University Press.
2013. *The Fierce Urgency of Now: Improvisation, Rights, and the Ethics of Cocreation*. Co-authored by Daniel Fischlin, Ajay Heble, and George Lipsitz. Durham, NC: Duke University Press.
2016. *Negotiated Moments: Improvisation, Representation, and Subjectivity*. Eds. Gillian Siddall and Ellen Waterman. Durham, NC: Duke University Press.
2017. *Improvisation and Social Aesthetics*. Eds. Georgina Born, Eric Lewis, and Will Straw. Durham, NC: Duke University Press.
2020. *Playing for Keeps: Improvisation in the Aftermath*. Eds. Daniel Fischlin and Eric Porter. Durham, NC: Duke University Press.
2021. *Jamming the Classroom: Musical Improvisation and Pedagogical Practice*. Ajay Heble and Jesse Stewart. Submitted for peer review. 2021.

### Essays in Books, Journals, Websites, Conference Proceedings, Including Review Essays (Sampling)

2022. "Exhaustive Shakespeare, Shakespearean Exhaustion: *Slings and Arrows* and the End of Endless Adaptation." In *Slings & Arrows: Shakespeare on the Stage and Screen*. Eds. Don Moore and Kailin Wright. Toronto: University of Toronto Press. (Forthcoming).
2022. "Shakespearean Interfaces and Worldmaking: Buried Narratives, Hidden Grounds, and the Culture of Adaptive Practice." *Routledge Handbook of Shakespeare and Interface*. Eds. Paul Budra and Clifford Werier. New York: Routledge. (Forthcoming).
2022. "Worldmaking Pedagogies: Improvisation as Learning / Learning as Improvisation." *The Improviser's Classroom: Pedagogies of Adaptive Performance, Spaces of Social Engagement and Creative Practice*. Eds. Daniel Fischlin and Mark Lomanno. Temple University Press (Insubordinate Spaces Series ed. By George Lipsitz). Forthcoming.
2021. "Musical communities and improvisation: 'Finding a way out of no way' in this year of precarious living." Co-authored with Laura Risk and Jesse Stewart. *The Conversation*. 19 August 2021. <https://theconversation.com/musical-communities-and-improvisation-finding-a-way-out-of-no-way-in-this-year-of-precarious-living-163927>. Also published in the National Post, 20 August 2021: <https://nationalpost.com/pmn/news-pmn/musical-communities-and-improvisation-finding-a-way-out-of-no-way-in-this-year-of-precarious-living>.
2021. "Canada." Co-authored with Deanne Williams, Leanne Lieblein, Jennifer Drouin, Peter Kuling, and Sorouja Moll. Entry in *The Stanford Global Shakespeare Encyclopedia*. Ed. Patricia Parker. Forthcoming.
2021. "The Sanders Portrait." Co-authored with Stuart Sillars and Deanne Williams. Entry in *The Stanford Global Shakespeare Encyclopedia*. Ed. Patricia Parker. Forthcoming.
2021. "[The Poetics of Engagement: Viral Contagions and the Dream of Liveness.](#)" Co-written with Laura Risk and Jesse Stewart. *Critical Studies in Improvisation / Études critiques en improvisation*. Co-edited by Daniel Fischlin, Laura Risk, and Jesse Stewart. 14.2-3 (Winter/Spring 2021): 1-25.
2021. "[The Poetics of Engagement: Improvisation, Musical Communities, and the COVID-19 Pandemic.](#)" Co-written with Laura Risk and Jesse Stewart. *Critical Studies in Improvisation / Études critiques en improvisation*. Co-edited by Daniel Fischlin, Laura Risk, and Jesse Stewart. 14.1 (Winter/Spring 2021): 1-25.
2021. "Remix One: Music and Transformation: Sounding Agency and Direct Action. *Rebel Musics: Human Rights, Resistant Sounds, and the Politics of Music. Volume Two*. Co-edited with Ajay Heble. Montreal/Boston/London: Black Rose Books: 5-49.
2021. "Preface." Co-authored with Ajay Heble. *Rebel Musics: Human Rights, Resistant Sounds, and the Politics of Music. Volume Two*. Co-edited with Ajay Heble. Montreal/Boston/London: Black Rose Books: 1-4.
2021. "Introduction. Sound Changes: Improvisation, Co-Creativity, and Transcultural Difference." Co-authored with Eric Porter. In *Sound Changes: Improvisation, Social Practice, and Cultural Difference*, edited by Daniel Fischlin and Eric Porter. Forthcoming with University of Michigan Press.
2021. "Afterword. Sound Changes: The Future Is Dialogue." Co-authored with Eric Porter. In *Sound Changes: Improvisation, Social Practice, and Cultural Difference*, edited by Daniel Fischlin and Eric Porter. University of Michigan Press.
2020. "Playing for Keeps: An Introduction." Co-authored with Eric Porter. In *Playing for Keeps: Improvisation in the Aftermath*, edited by Daniel Fischlin and Eric Porter. Durham: Duke University Press, 2020: 1-24.
2020. "Improvisation, Grounded Humanity, and Witnessing in Palestine." In *Playing for Keeps: Improvisation in the Aftermath*, Eds. Daniel Fischlin and Eric Porter. Durham: Duke University Press, 2020: 191-249.

2020. "Opening Up a Space that Maybe Wouldn't Exist Otherwise' / *Holding It Down* in the Aftermath. Vijay Iyer interviewed by Daniel Fischlin and Eric Porter." In *Playing for Keeps: Improvisation in the Aftermath*, Eds. Daniel Fischlin and Eric Porter. Durham: Duke University Press, 2020: 81-93.
2020. "Flipping the Turtle on Its Back': Shakespeare, Decolonization, and First Peoples in Canada." *The Routledge Handbook of Shakespeare and Global Appropriation*, Eds. Christy Desmet, Sujata Iyengar, and Miriam Jacobson. Abingdon, Oxon: Routledge, 127-38.
2019. "Folio Notes to Shakespeares's London." In *Shakespeare's London*, edited by Nick Craine. Nick Craine Publications.  
*This is a folio publication that is being sold worldwide through Nick Craine Publications, with a fold-out giclée ink recreation of Hollar's 1647 perspective on London. "Folio Notes to Shakespeare's London" is a contributed essay to the publication.*
2018. [Why Silence?](#) Written for the Silence website.
2018. "Moving On / Living On ... Towards a Theory of Improvisation and Interdisciplinarity." *Mosaic, Special Issue: Living On*. 51.4, 19-38.
2017. "The Truth About Stories About Shakespeare ... In Canada." In *Shakespeare and Canada 'Remembrance of Ourselves.'* Eds. Irena Makaryk and Kathryn Prince. Ottawa: University of Ottawa Press, 241-62.
2016. ["Improvisation and Sites of Global Difference: Eleven Parables Verging on a Theory."](#) Co-authored by Daniel Fischlin and Eric Porter. Introduction to a special issue of *Critical Studies in Improvisation / Études critiques en improvisation*, 11.1-2.
2016. "Three Key Documents Related to the Genealogical Research on the Sanders Portrait of Shakespeare." Fischlin, Daniel. Canadian Adaptations of Shakespeare Project. University of Guelph. 2015. <https://news.canadianshakespeares.ca/2016/01/07/two-key-documents-related-to-the-genealogical-evidence/>. 2016.
2016. "Improvisation, Grounded Humanity, and Witnessing in Palestine: An Interview with Al Mada's Odeh Turjman and Reem Abdul-Hadi." In Special Issue of *Critical Studies in Improvisation/Études critiques en improvisation*: "Improvisation and Global Sites of Difference." Forthcoming.
2016. "'Signifying Nothing' With A Difference: *Macbeth* in Canada. In *Macbeth by William Shakespeare*. Ed. Daniel Fischlin in [Shakespeare Made in Canada Series](#), Daniel Fischlin General Editor. Rock's Mills Press, (forthcoming Fall 2016). Introduction by Daniel Fischlin, Preface by Judith Thompson. (20551 words).
2016. Introduction to Special Issue of *Critical Studies in Improvisation/Études critiques en improvisation*: "Improvisation and Global Sites of Difference: Eleven Parables Verging on a Theory," Daniel Fischlin and Eric Porter (11257 words). Forthcoming Fall 2016.
2016. "Shakespeare and Popular Music." In *The Cambridge Guide to the Worlds of Shakespeare*, Vol 2. *The World's Shakespeare, 1660 to the Present*. General Editor Bruce R. Smith. New York and Cambridge: Cambridge University Press, 2016: 1311-1318.
2015. ["Remembering Eduardo Galeano: Master narrator, saboteur of master narratives."](#) Co-authored essay with Martha Nandorfy. *OpenCanada.org*. 21 April 2015.
2015. "Sanders Portrait of Shakespeare: A Partial Bibliography." Fischlin, Daniel. Canadian Adaptations of Shakespeare Project. University of Guelph. 2015.

<https://news.canadianshakespeares.ca/2015/10/30/sanders-portrait-of-shakespeare-a-partial-bibliography/>.

2014. "The interim is mine': *Hamlet* in Canada / Canada in *Hamlet*." In *The Tragical History of Hamlet, Prince of Denmark by William Shakespeare*. Ed. Daniel Fischlin in *Shakespeare Made in Canada Series*, Daniel Fischlin General Editor. Rock's Mills Press, 2015: xi-xxvi. (13760 words).
2014. "OuterSpeares: Shakespeare, Intermedia, and the Limits of Adaptation." In *OuterSpeares: Shakespeare, Intermedia, and the Limits of Adaptation*. Edited by Daniel Fischlin. Toronto: University of Toronto Press: 3-50.
2014. "Transgression and Transformation: *Micky B* and the Dramaturgy of Adaptation: An Interview with Tom Magill." With Jessica Reilly and Tom Magill. In *OuterSpeares: Shakespeare, Intermedia, and the Limits of Adaptation*. Edited by Daniel Fischlin. Toronto: University of Toronto Press: 152-202.
2014. "Sounding Shakespeare: Intermedial Adaptation and Popular Music." In *OuterSpeares: Shakespeare, Intermedia, and the Limits of Adaptation*. Edited by Daniel Fischlin. Toronto: University of Toronto Press: 257-289
2014. "Improvised Responsibility: Opening Statements: (Call and) Responsibility: Improvisation, Ethics, Co-creation." In *The Improvisation Studies Reader: Spontaneous Acts*. Edited by Rebecca Caines and Ajay Heble. New York: Routledge. 289-95.
2014. "'Hamlet als Denfigur in nationalen und regionalen Diskursen: Canada.'" *Hamlet Handbuch*. Edited by Peter Marx. Stuttgart: Verlag J.B. Metzler. pp. 353-58 .
2013. "Where is here?': Shakespeare, Canada, and *The Tempest*." In *The Tempest*. Shakespeare Made in Canada Series. General Editor. Daniel Fischlin. Toronto: Oxford University Press. pp. 1-26.
2012. "Improvising the Civil Rights Movement: Wadada Leo Smith on Ten Freedom Summers." *Critical Studies in Improvisation / Études critiques en improvisation*, 8.1
2012. "Improvocracy?" *Critical Studies in Improvisation / Études critiques en improvisation*, 8.1.
2011. "'See clearly ... feel deeply': Improvisation and Transformation: John McLaughlin Interviewed by Daniel Fischlin." *Abstract Logix*. 14 April. <Link>. Reprint.
2011. "'A Door to Other Doors': Henry Threadgill Interview with Daniel Fischlin." *Critical Studies in Improvisation / Études critiques en improvisation*, 7.2.
2010. "'Wild notes' ... Improvising." *Critical Studies in Improvisation / Études critiques en improvisation*, 6.2.
2010. "'See clearly ... feel deeply': Improvisation and Transformation: John McLaughlin Interviewed by Daniel Fischlin." *Critical Studies in Improvisation / Études critiques en improvisation*, 6.2.
2010. "Moments You Just Cannot Write": Suitcase In Point Theatre and the Spectacle of Improvisation." *Canadian Theatre Review* 143 (Summer): 17-23.
2010. "Discourses on Power." In *The Political Economy of Media and Power*. Edited by Jeffery Klaehn. New York: Peter Lang. pp. 9-48. (co-interview)
2010. "Giving Shakespeare Meaning *Canadian* Style: *Canadian* (?) Shakespeares." *Canadian Shakespeare*. Edited by Susan Knutson. *Critical Perspectives on Canadian Theatre in English*, 18. General Editor, Ric Knowles. Toronto: Playwrights Canada Press. Reprint.
2009. "Improvisation and the Unnameable: On Being Instrumental." *Critical Studies in Improvisation/Études critiques en improvisation*, 5.1. pp. 1-12.

2009. "The Web of Our Life is of a Mingled Yarn': The Canadian Adaptations of Shakespeare Project, Humanities Scholarship, and ColdFusion." Co-authored with Dorothy Hadfield, Gordon Lester, and Mark McCutcheon. *College Literature*, 36.1 (Winter): 77-104. Special Issue on *Shakespeare and Information Technology*, edited by Patrick Finn.
2008. "Terrorism, Security, and Selective Rights in an Age of Retributive Fear." In "Beyond Ground Zero: 9/11 and the Futures of Critical Thought." Double-Issue of *The Review of Education, Pedagogy, and Cultural Studies*. Routledge, 30.3-4: (July-October): 253-74.
2008. "Giving Shakespeare Meaning *Canadian Style: Canadian (?) Shakespeares*." *Borrowers and Lenders: The Journal of Shakespeare and Appropriation* 3.1 (Summer): 1-14. Special issue "Canadian Adaptations of Shakespeare." <[Link](#)>
2007. "On Shakespearean Adaptation and Being Canadian." In *Shakespeare Made in Canada: Contemporary Canadian Adaptations in Theatre, Pop Media and Visual Arts*. Co-edited by Daniel Fischlin and Judith Nasby. Guelph: Macdonald Stewart Art Centre. pp. 3-19.
2006. "The Bard Gets Sporty: Shakespearean History as Comedic Blood Sport or, Canadian Adaptations of Shakespeare Score on the Fringe." Foreword to *Shakespeare's Sports Canon*. Chris Coculuzzi and Matt Toner. Toronto: Upstart Crow Publishing. pp. vii-xi.
2005. "Like a Mercenary Poët': The Politics and Poetics of James VI's 'Lepanto.'" In *Older Scots Literature*. Edited by Sally Mapstone. Edinburgh: John Donald. pp. 540-59.
2005. "Rights Lite: Mexico's Indigenous Communities' Fight Continues." Co-written with Martha Nandorfy. <[Link](#)>.
2004. "Cuban Cut-Off." *Now Magazine*. Toronto, 23.27 (March 4-10).
2004. "Introduction: The Other Side of Nowhere: Jazz, Improvisation, and Communities in Dialogue." Co-written with Ajay Heble. In *The Other Side of Nowhere: Jazz, Improvisation, and Communities in Dialogue*. Co-edited with Ajay Heble. Middletown, CT: Wesleyan UP, 2004. 1-42.
2004. "Toward Further Dialogue: A Bibliography on Improvisation." With Ajay Heble and Benjamin Lefebvre. In *The Other Side of Nowhere: Jazz, Improvisation, and Communities in Dialogue*. Co-edited with Ajay Heble. Middletown, CT: Wesleyan UP. pp. 397-416.
2003. "Nation and/as Adaptation: Shakespeare, Canada, Authenticity." In "A World Elsewhere?": *Shakespeare in Canada*. Edited by Diana Brydon and Irena Makaryk. Toronto: University of Toronto Press. pp. 313-38. This book received Honourable Mention for the Ann Saddlemyer Award (2003).
2003. "Take One / Rebel Musics: Human Rights, Resistant Sounds, and the Politics of Music Making." In *Rebel Musics: Human Rights, Resistant Sounds, and the Politics of Music Making*. Co-edited with Ajay Heble. Montreal: Black Rose Books. pp. 10-43.
2003. "Preface." Co-written with Ajay Heble. In *Rebel Musics: Human Rights, Resistant Sounds, and the Politics of Music Making*. Co-edited with Ajay Heble. Montreal: Black Rose Books. pp. 8-9.
2003. "Queer Margins: Cocteau, *La Belle et la Bête*, and the Jewish Differend." In *Queer Theory and the Jewish Question (Between Men—Between Women. Lesbian, Gay and Bisexual Studies)*. Edited by Daniel Boyarin, Daniel Itzkovitz, and Ann Pellegrini. New York: Columbia UP. pp. 365-94. (Please note that this is a significantly reworked and expanded version of an essay published in *Textual Practice*).
2002. "Introduction." With Ric Knowles. *Canadian Theatre Review* 111 (Summer): 3-4.
2002. "Adaptation as Rite of Passage: A Shakespeare Pageant," *Canadian Theatre Review* 111 (Summer): 78-87.

2002. "Theatrical Adaptations of Shakespeare in Canada: A Working Bibliography," *Canadian Theatre Review* 111 (Summer): 74-77.
2001. "History's 'Refuse': Benjamin, Galeano, and the 'Power to Create.'" *Revista canadiense de estudios hispánicos*. pp. 107-22.
2001. "'Counterfeiting God': James VI (I) and the Politics of *Démonologie*." In *The European Sun*. Edited by Graham Caie, Rod Lyall, and Kenneth Simpson. East Linton: Tuckwell Press. pp. 452-74. (Substantially revised reprint of an earlier article.)
2001. "'Enregistrate Speech': Stratagems of Monarchic Writing in the Work of James VI and I." Co-authored with Mark Fortier. In *Royal Subjects: Essays on the Writings of James VI and I*. Co-edited with Mark Fortier. Detroit: Wayne State University Press. pp. 37-58.
2001. "'To Eat the Flesh of Kings': James VI and I, Apocalypse, Nation, and Sovereignty." In *Royal Subjects: Essays on the Writings of James VI and I*. Co-edited with Mark Fortier. Detroit, MI: Wayne State UP. pp. 388-420.
1998. "Adventures in Semioticland: Kuin, Sidney's *Astrophil and Stella* and the Practice of Theory." *Sidney Journal*, 16.2. pp. 36-52.
1998. "Queer Margins: Cocteau, *La Belle et la Bête*, and the Jewish Differend." *Textual Practice* 12.1. pp. 69-88.
1998. "'Eros is in the Word': Music, Homoerotic Desire, and the Psychopathologies of Fascism or, The 'Strangely Fruitful Intercourse' of Thomas Mann and Benjamin Britten." *Ars Lyrica* 9, pp. 91-128; also excerpted in *Lesbian and Gay Studies Newsletter* 21.1 (March 1994): 30.
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1997. "Introduction." Co-authored with Ricard Dellamora. *The Work of Opera: Genre, Nationhood, and Sexual Difference*. Co-edited with Richard Dellamora. New York: Columbia University Press. pp. 1-23.
1997. "La critique nucléaire: l'indicible et la fin de l'écriture," *Recherches Sémiotiques/Semiotic Inquiry* 17.1-3. pp. 232-53.
1997. "Theatre, Theory, and the Shaping Fantasies of Early Modern Criticism." *Essays in Theatre / études théâtrales* 15.2. pp. 239-46.
1997. "Political Allegory, Absolutist Ideology, and the 'Rainbow Portrait' of Queen Elizabeth I." *Renaissance Quarterly* 50.1 (Spring): 175-206.
1997. "Orphic Mythography and the Performance Context of the English Lute Song, 1596-1622." In *Performance on Lute, Guitar, and Vihuela: Historical Practice and Modern Interpretation*. Edited by Victor Coelho. Cambridge: Cambridge University Press. pp. 47-71.
- 1996/1997. "Nuclear Pathologies or, No Aporias, Not Now." *Canadian Review of Comparative Literature* (December), pp. 1226-32. (This essay was originally published with my name mis-spelled throughout the by-line and headers and the journal has reprinted it.) Reprinted in 24.2 (June 1997), pp. 331-37.
1996. "Metalepsis and the Rhetoric of Lyric Affect." *English Studies in Canada* 22.2. pp. 1-21.
1996. "'Counterfeiting God': James VI (I) and the Politics of *Démonologie*." *Journal of Narrative Technique* 26.1 (Winter): 1-29.
1996. "'The Dark Simulacrum': Reading Images in Early Modern Studies." *Sidney Journal*

- [formerly *Sidney Newsletter & Journal*] 14.1. pp. 82-96.
1996. "Introduction: James VI (I) and the Literature of Kingship." Co-authored with Mark Fortier. In *James I: The True Law of Free Monarchies and Basilikon Doron*. Toronto: CRRS. pp. i-xxviii.
1996. "'Sighes and teares make life to last': The Purgation of Death and Grief Through Trope." *Criticism* 38.1 (Winter): 1-25.
1995. "Desire, Indeterminacy, and Erotic Performance in the English Ayre." *Modern Language Quarterly: A Journal of Literary History* 56.4 (December): 395-431.
1995. "The 'Candie-souldier,' Venice, and James VI (I)'s Advice on Monarchic Dress in *Basilikon Doron*." *Notes & Queries* 240 of the continuous series [New Series, 42].3 (September): 357-361.
1995. "'As Sparrows Do Fall': Sweatman's *Fox* and Transforming the Socius." *Open Letter* 9.4. pp. 55-68.
1995. "Psychic Contagion." *Border Crossings* (Fall): 82-84.
1994. "Dissonant History: Eduardo Galeano and the Carnival of Desire and Loss." *Border Crossings* (Fall): 49-51.
1994. "Cybertheatre, Postmodernism, and Virtual Reality." Co-authored with Andrew Taylor. *Science-Fiction Studies* 21.1 (March): 1-23.
1994. "Living Cartography." *Border Crossings* (Summer): 64-66.
1994. "Introduction: Negation, Critical Theory, and Postmodern Textuality." *Negation, Critical Theory, and Postmodern Textuality*. Edited by Daniel Fischlin. Dordrecht: Kluwer. pp. 1-36.
1993. "Eduardo Galeano and the Politics of Style." *Ariel* (October): 89-99.
1993. "Cybertheatre: Forum of Resistance." Co-authored with Andrew Taylor. *Border Crossings* (Fall): 49-51.
1992. "'The highest key of passion': Inexpressibility and Metaphors of Self in John Dowland's *The First Booke of Songes or Ayres*." *The Journal of the Lute Society of America*. pp. 46-86.
1991. "Music and Metrics: Idiom and the English Air." *Mosaic: A Journal for the Interdisciplinary Study of Literature* 24.2, pp. 19-42.
1990. "The New Historicism and Editorial Approaches to the English Lute Song." *The Lute Society of America Quarterly* 25.4, pp. 13-20.
1990. "'And tuned by thee': Music and Divinity in George Herbert's Poetry." *Explorations in Renaissance Culture* 16, pp. 87-99.
1989. "'I Know not what yet that I feele is much': The Rhetoric of Negation." *Rhetoric Society Quarterly* 19, pp. 153-70.
1989. "A Critical Appraisal of *The Parable of Puffsky* by E. J. Pratt: Mythic Convention and False Syllogism." *Studies in Canadian Literature* 14.2, pp. 84-104.
1986. "'The Consent of Speaking Harmony': The Literary Aesthetics of the English Lute Song." *The Journal of the Lute Society of America* 19, pp. 29-57.

### Journal Special Issues Edited

2021. "Improvisation, Musical Communities, and the COVID-19 Pandemic."

- Three Special Issues (Two Volumes) of *Critical Studies in Improvisation / Études critiques en improvisation*. Co-edited by Daniel Fischlin, Laura Risk, and Jesse Stewart. 14.1-2; 15.1 (Spring 2021).
2016. "Improvisation and Global Sites of Difference." Special Issue of *Critical Studies in Improvisation / Études critiques en improvisation*. 11.1-2 (Fall 2016; forthcoming). Co-eds. Daniel Fischlin and Eric Porter.
2008. "Canadian Shakespeares." Special Issue of *Borrowers and Lenders: The Journal of Shakespeare and Appropriation* 3.1 (Summer). <<http://www.borrowers.uga.edu>>.
2002. "Adaptations of Shakespeare in Canada." Special Issue of *Canadian Theatre Review* (CTR), co-edited with Ric Knowles (No. 111, Summer).

### Book Reviews, Interviews, Translations (Sampling)

2020. Review of Peter Murphy, *The Long Public Life of a Short Poem: Reading and Remembering Thomas Wyatt*. Stanford: Stanford University Press, 2019. Pp. xvii, 246 + 50 b/w ill. ISBN 978-1-5036-0928-0 (paperback) US\$ 28. *Renaissance and Reformation*. 43.2 (Spring 2020): 393-96.
2019. Review of Philippa Shepherd, *Devouring Time: Nostalgia in Contemporary Shakespearean Screen Adaptations*. *Letters in Canada*, 88.3: 140-41.
2018. Review of Eric P. Levy, *Detaining Time: Temporal Resistance in Literature from Shakespeare to McEwan*. *Letters in Canada*, 87.3.
2017. Review of John Corbett, *Microgroove: Forays into Other Music*. *Journals of Popular Music Studies*, 29.3. (<https://onlinelibrary.wiley.com/doi/full/10.1111/jpms.12227>)
2016. Review of Ronald Huebert, *Privacy in the Age of Shakespeare*. Toronto: University of Toronto Press, 2016. Pp. xv, 336. ISBN 978-1-4426-4791-6 (hardcover) \$65. *Renaissance and Reformation*. 39.3 (Summer 2016): 186-88.
2016. Review of Emma Smith, *The Making of Shakespeare's First Folio*. Oxford: Bodleian Library, 2015. Pp. ix, 180 + 8 figs., 32 plates. ISBN 978-1-85124-442-3 (hardcover) US\$35. *Renaissance and Reformation*, 39.3 (Summer 2016).
2016. Review of Jennifer Drouin, *Shakespeare in Québec: Nation, Gender, and Adaptation*. University of Toronto Press. ix, 286. \$65.00. *University of Toronto Quarterly*. 85.3 (Summer 2016).
2016. Review of Katherine Duncan-Jones, *Portraits of Shakespeare*. Oxford: Bodleian Library: University of Oxford, 2015. Pp. ix, 126 + 39 colour ill. ISBN 978-1-85124-405-8 £14.99/US\$25. *Renaissance and Reformation*. 39.2 (Spring 2016): 174-76.
2011. "Transgression and Transformation: Micky B and the Dramaturgy of Adaptation: An Interview with Tom Magill." In association with the forthcoming book *Outerspeares*.
2007. Review of Adrian A. Husain, *Politics and Genre in Hamlet*. (Oxford: Oxford UP, 2004.) *Renaissance Studies* 21.2 (April), pp. 286-287.
2006. Review of Kenneth D. Farrow, *John Knox: Reformation Rhetoric and the Traditions of Scots Prose 1490-1570*. (Oxford: Peter Lang, 2004.) *Renaissance Quarterly* 59.3, pp. 944-945.
2004. Review of Theo van Heijnsbergen and Nicola Royan (eds.), *Literature, Letters, and the Canonical in Early Modern Scotland*. (East Linton, East Lothian: Tuckwell Press, 2002.) Xxx +158 pp. *Renaissance Quarterly* (Fall), pp. 346-47.

2002. Review of Alan C. Dessen, *Rescripting Shakespeare: The Text, the Director, and Modern Productions*. (Cambridge University Press, 2002.) *Theatre Research International* 28.2, pp. 212-13.
- 2000-2001. "Orientalism for Children." Review of Ludmila Zeman (author and illus.), *Sinbad*. (Tundra, 1999). *Canadian Children's Literature* 100-101, pp. 169-71.
1999. "Boys With Toys and the Marketing of Children's Literature." Review of Allen Morgan (author) and Michael Martchenko (illus.), *Matthew and the Midnight Pilot* (Stoddart Kids, 1997) and *Matthew and the Midnight Ball Game* (Stoddart Kids, 1997). *Canadian Children's Literature* 96, pp. 91-92.
1998. "'O Sprite Heroic: The Life, Love and Death of Sir Philip Sidney Explored.'" Review of *The Trinity Consort*. (Editions Audiovisuel Beulah. 1RF2. 1998.) *Sidney Journal* 16.2, pp. 71-73.
1998. Review of Constantin Stanislavski, *Stanislavski on Opera*. (London: Routledge 1998). *Canadian Theatre Review* 96 (Fall), pp. 87-88.
1998. Review of Kevin Barry, *Language, Music and the Sign: A Study in Aesthetics, Poetics and Poetic Practice from Collins to Coleridge*. (Cambridge University Press, 1987). *Ars Lyrica* 9, pp. 178-185.
1998. Review of Winifred Maynard, *Elizabethan Lyric Poetry and its Music* (Oxford, 1986). *Ars Lyrica* 9, pp. 186-92.
1998. Review of Patrick Cheney, *Marlowe's Counterfeit Profession: Ovid, Spenser, Counter-Nationhood* (Toronto: University of Toronto Press, 1997). *Sidney Journal*, 16.1 (Spring), pp. 91-96.
1998. Review of "O Sweete Woods the Delight of Solitarienesse. Music by Dowland, Morley, Corkine & Others: Lovesongs & Sonnets of Donne and Sidney." Paul Agnew, tenor, Christopher Wilson, lutes. MET CD 1006. *Sidney Journal*, 16.1 (Spring 1998): 127-132.
- 1997/1998. Review of Susan Bennett, *Performing Nostalgia: Shifting Shakespeare and the Contemporary Past*. (London: Routledge, 1996). *University of Toronto Quarterly*, 67.1 No. 1 (Winter 1997/98), pp. 190-192.
1997. "Music, Sound and Colour for Young Children." Review of Elizabeth Ferber, *Pussywillow*, (Boardwalk Books, 1995), Gilles Tibo, *Simon Makes Music*, (Tundra Books, 1995), Katherine Burton (author) and Kim Fernandes (illus.), *One Grey Mouse*, (Kids Can Press, 1995). *Canadian Children's Literature* 88, pp. 84-86.
1996. Review of "James Oswald: Airs for the Seasons." (Scottish Baroque Series. Vol. 1. Altamira EA 6595). *Scottish Tradition* 21, pp. 119-22.
1995. Review of La Nef. "Musique pour Jeanne la Folle 1479-1555 Espagne" (MELODIC MLD2-10003, 1992). *Lute Society of America Quarterly* 30.2, pp. 17-18.
1995. Review of Kenneth Dean & Brian Massumi, *First & Last Emperors: The Absolute State and the Body of the Despot*, (Autonomedia, 1992). *Literary Research/Recherche Littéraire* 23 (Spring-Summer), pp. 22-23.
1994. "'Like a Wandering Accretion Through a Three-Dimensional Cube': An Interview with Toni Dove." With Andrew Taylor. *Border/Lines: Canada's Magazine of Cultural Studies* 33, pp. 32-38.
1994. Review of Piotr Pozniak, "Problems of Tonality in the Ricercars of Spinacino and Bossinensis." *Journal of the Lute Society of America*. Translation from the French with Victor Coelho.
1993. Review of Renato Barilli, *Rhetoric* (U of Minnesota P, 1989). *Rhetor* 13.1 (Fall), pp. 13-17.

1992. Review of Erik S. Ryding, *In Harmony Framed: Musical Humanism, Thomas Campion, and the Two Daniels* (Sixteenth Century Essays & Studies, 1993). *Journal of the Lute Society of America* 25, pp. 39-45.
1992. "The Charisma Leak: A Conversation with William Gibson and Bruce Sterling." With Veronica Hollinger and Andrew Taylor. *Science-Fiction Studies*, 56.19, Part 1 (March), pp. 1-16.
1992. Review of Gerald M. MacLean, *Time's Witness: Historical Representation in English Poetry, 1603-1660* (Wisconsin UP, 1990). *Recherches Sémiotiques/Semiotic Inquiry* 12.1-2, pp. 283-93.
1991. Review of Sanford Budick and Wolfgang Iser (eds.) *Languages of the Unsayable: The Play of Negativity in Literature and Literary Theory*, (New York: Columbia UP, 1989). *Criticism: A Quarterly for Literature and the Arts*, 33.2, pp. 278-83.
1991. Review of Louis Peter Grijp and Willem Mook (eds.) *Proceedings of the International Lute Symposium Utrecht 1986* (Utrecht: STIMU Foundation for Historical Performance Practice, 1988). *The Lute Society of America Quarterly*, 26.3, pp. 12-14.
1991. "Three Recent Ensemble Recordings for Lute and Other Instruments." Review of *For Lute & Bass Viol: A Recital of 16th Century Music from Italy, France & England*, (Geneva Baroque Duo, Gallo CD 540); *Musick Fyne: Baroque Musik from England & Scotland*, (Musick Fyne, ebs CD 6006); *A Curious Collection for the Common Flute, Baroque Recorder Music on Original Instruments* (Alison Melville, recorders), (ebs CD 6016). *The Lute Society of America Quarterly*, 26.4, pp. 12-13.
1990. Review of Anthony Rooley, *Performance: Revealing the Orpheus Within*, (Longmead: Element Books, 1990). *Journal of the Lute Society of America* 23, pp. 81-90.
1990. Review of Richard Charteris, *Alfonso Ferrabosco the Elder (1543-1588): A Thematic Catalogue of his Music with a Biographical Calendar*, Thematic Catalogue Series No. 11 (New York: Pendragon Press, 1984). *The Lute Society of America Quarterly*, 25.1, pp. 20-21.
1989. Review of Philippe Gonneaud, ed., *Frottole di Bartolomeo Tromboncino*, series "Le Secret des Muses," vol. 5 (Paris: Société Française de Luth, 1987). *The Lute Society of America Quarterly*, 24.3, pp. 21-22.

### Colloquia, Presentations, and Papers Presented (Sampling)

2017. "Shakespeare Made in Canada: Macbeth, Scotland, & the Guelph Connection." Invited talk at the Guelph Public Library, Guelph, Ontario, Canada, in conjunction with Rock's Mills Press. November 14, 2017.
- Media: ["Guelph venue presents music set to unpublished poetry of author Thomas King."](#) Valerie Hill, *Waterloo Region Record*, May 02, 2017.
2017. Workshop Presentation at Improv(e) Life First-Year Seminar, University of Guelph, Guelph, Ontario, Canada.
2017. "Moving On... Improvisation and Global Sites of Difference ... Or Some Parables Verging on a Theory of Interdisciplinarity." Invited presentation (opening conference keynote) at Mosaic: an Interdisciplinary Journal: 50<sup>th</sup> Anniversary Symposium, Winnipeg, Manitoba.
2017. Panel presenter on methodology at the International Institute for Critical Studies in Improvisation midterm review, Montreal, Quebec, Canada.

## Daniel Fischlin

2016. Shakespeare + Canada Symposium Keynote. University of Ottawa, April 21-23, 2016. “The Truth about Stories About Shakespeare ... in Canada.”
2015. Invited community member to speak at the “Black Heritage Society Vigil in Memory of Those Who Perished in Charleston” (June 20, 2015). Black Heritage Society, Guelph, Ontario. Full text available on request.
2015. Introductory talk for screening of [Peter Smoczynski's](#) documentary on electoral fraud in Canada, The Bookshelf, Guelph, Ontario, May 2015.
2014. Amherst College Keynote, Improvisation, Interdisciplinarity, and the Liberal Arts AALAC Workshop, November 21-23, 2014, Amherst College; The Alliance to Advance Liberal Arts Colleges: “Sound Changes: Five Takes on Improvisation, Social Justice, and Interdisciplinarity,” November 22, 2014.
2014. Onassis Cultural Center Keynote. Symposium: “Sounding possibilities: Improvisation and community action,” 1-2 November 2014. Athens, Greece. “Music and Community.”
2014. Introductory talk for Improviser-in-Residence launch/performance/workshop August 28<sup>th</sup> 2014, Dong-Won Kim.
2014. Panelist: The Future of Translating Musical Improvisation Across the Humanities. Translating Improvisation: Beyond Disciplines, Beyond Borders (Colloquium and Concert). Sonic Arts Research Centre, Queen’s University Belfast, Belfast, Ireland. 29 May. <[Link](#)>.
2013. Conference Organizer. Look Here Upon This Picture: A Symposium on the Sanders Portrait of Shakespeare. Munk School of Global Affairs, University of Toronto, Toronto, Ontario. 28 November.
2013. On-air interview regarding *The Fierce Urgency of Now: Improvisation, Rights, and the Ethics of Co-creation*. 93.3 CFRU FM, University of Guelph, Guelph, Ontario. 23 October.
2013. Panelist. Panel: Living in a Powder-Keg and Giving off Sparks: What Can Art Learn from Music? The Guelph Café. Musagetes, Guelph, Ontario. 28 September.
2013. Opening Remarks. Book Launch. Sound Knowledges: A World Artist Summit – 2013 Guelph Jazz Festival Colloquium. Macdonald Stewart Art Centre, Guelph, Ontario. 4-6 September. <[Link](#)>.
2013. “Why the Humanities? A CommUnity Conversation.” Panelist. Hope House, Guelph, Ontario. Presented by the University of Guelph. 22 April.
2013. Invited class talk. (Invited by Pat Flood). University of Guelph, Guelph, Ontario. 25 February.
2013. Invited class talk on the Canadian Adaptations of Shakespeare (CASP) Project, *Romeo + Juliet: The App*, and the Digital Humanities. (Invited by Andrew Ross). University of Guelph, Guelph, Ontario. 12 February.
2013. Moderator. Panel B: Improvising and Revising. Blurring the Lines: Creative-Critical Practices in the Humanities. TransCanada Institute, University of Guelph. 1 February.
2012. “The Fierce Urgency of Now: Improvisation, Rights, and the Ethics of Cocreation.” Keynote Speaker. Lost in Diversity: A Transatlantic Dialogue on the Societal Relevance of Jazz. Heidelberg Center for American Studies, Ruprecht-Karls-Universität Heidelberg, Germany. 8 November. <[Link](#)>.

2012. Moderator. Panel: Jazz Activism: Improvising Social Action and Policy. Pedagogy and Praxis: Improvisation as Social Justice and Social Responsibility - 2012 Guelph Jazz Festival Colloquium. Macdonald Stewart Art Centre, Guelph, Ontario. 5-7 September.
2012. "The Fierce Urgency of Now: Improvisation and the Ethics of Co-Creation." Keynote Speaker. Sound Changes: A Symposium on Music and Social Justice, Carleton University, Ottawa, Ontario. 25 February. <[Link](#)>
2012. "Music and Social Justice" (Roundtable). With Rich Marsella, Ajay Heble, Ian Keteku, Daniel Fischlin, Lewis Melville. Sound Changes: A Symposium on Music and Social Justice, Carleton University, Ottawa, Ontario. 25 February. <[Link](#)>
2012. "App. Creation Case Study – *Romeo + Juliet: The Shakespeare App*." Keynote Speaker. IP Learning Series – 1: Copyright and Fair Dealing, Software and App. Creation conference, University of Guelph, Guelph, Ontario. 16 February. Sponsored by the Catalyst Centre. <[Link](#)>
2011. "Opening and Closing Statements." Conference Organizer. Outerspeares: Intercultural/Intermedia Shakespeare conference, University of Guelph, Guelph, Ontario. 1 November. <[Link](#)>
2010. "Opening and Closing Statements." Conference Organizer. Shakespeare and Popular Music. University of Guelph, Guelph, Ontario. 6 September. <[Link](#)>
2010. Panel participant/interviewee. Sustaining Digital Scholarship for Sustainable Culture conference (TransCanada Institute, 29-30 October). Sponsored by SSHRC. <[Link](#)>
2010. "Joyous Revolt: Improvisation and the Ethics of Encounter." Keynote Speaker. There's a Time and a Place for That - Student Association for Graduates in English (SAGE Conference). University of Waterloo, Waterloo, Ontario. 17-18 June.
2009. "Creative Social Change: Alternative Strategies/Realities Using Art and Culture." Keynote Speaker. Global Citizenship Conference. Wilfrid Laurier University, Waterloo, Ontario. 23-25 January.
2009. "Wartime Shakespeare in a Global Context." Keynote Speaker. University of Ottawa International Conference. Ottawa Ontario. 18-20 September.
2009. "The Struggle Authenticity." Keynote Panel. Launch of *Battle of the Wills*. The Bookshelf, Guelph, Ontario. 28 March 28.
2007. "Video Games and Pedagogy: 'Speare: The Literacy Arcade Game." McLaughlin Library, University of Guelph, Guelph, Ontario. 23 April 23.
2007. "Authenticity and Shakespearean Portraiture: The Sanders Portrait." Macdonald Stewart Art Centre, Guelph, Ontario. 12 January. Public Lecture with Lloyd Sullivan, owner of the Sanders Portrait.
2007. "On Guard For Thee?: Reflections on Canada's Role in Afghanistan." The Tranzac, Toronto, Ontario. 17 March.
2007. "Perspectives on The Future of Human Rights." Lecture. Wilfrid Laurier University, Waterloo, Ontario. January.
2007. "A Concise Guide to Global Human Rights." Talk at the Bookshelf, Guelph, Ontario. 22 January.
2007. "The Shakespeare Made in Canada Exhibit and Festival." Talk at St. James Catholic High School to 175 Secondary school teachers. Organized by Vince Campolongo, Curriculum Director of the Wellington Board.

2006. "Music and the Art of Resistance." Opening keynote lecture with Ajay Heble. Guelph International Film Festival (GIFF). River Run Centre, Guelph, Ontario. Included a performance on African percussion.
2006. "Elements of One: Steve Coleman, Improvisation, and Intercultural Collaboration." Guelph Jazz Festival Colloquium. Macdonald Stewart Art Centre, Guelph, Ontario. 8 September.
2006. "Terrorism Theory." "Beyond Ground Zero": 9/11 and the Futures of Critical Thought. John Taylor Conference. McMaster University, Hamilton, Ontario. 21 October 21.
2006. Arts Showcase, President's Luncheon. Shakespeare—Made in Canada Festival and Canadian Adaptations of Shakespeare Project. University of Guelph, Guelph, Ontario. May.
2006. "Virtual Archives: Re-Making Shakespeare in Canada and the Canadian Adaptations of Shakespeare Project." *The Electronic Archive*. Association for Canadian Theatre Research Annual Conference, York University, Toronto, Ontario. 27-31 May.
2005. "The Arts as an Agent of Social Change: Communities in Dialogue/Human Rights Research and the Humanities." Centre for Research in the Fine Arts, University of Calgary, Calgary, Alberta. March. Invited Paper.
2005. "Of Databases, Cultural Memory, and Canadian Theatrical Archives: Lessons from The Canadian Adaptations of Shakespeare Project." Centre for Research in the Fine Arts, University of Calgary, Calgary, Alberta. March. Invited Paper.
2005. "Native Storytelling and Human Rights." Co-written and presented with Martha Nandorfy. By invitation from the Central Student Association, Human Rights Office. University of Guelph, Guelph, Ontario. 7 April.
2004. First Pierre Elliot Trudeau Public Policy Conference. By invitation, panel/workshop participant. Montreal, Quebec. 14-16 October.
2004. "Arts and Activism," *Arcfest: Art for Real Change*. Tranzac Club, Toronto, Ontario. 17 October.
2004. "Musical Activism," *Mixing Pop & Politics: Music Making Change*. Montreal, Quebec. 2 October.
2004. "The Humanities and Human Rights: Art, Activism, and the Case of Eduardo Galeano." Co-authored/delivered with Martha Nandorfy. MA Program in Social Justice and Equity Studies, Brock University, St. Catharines, Ontario. 11 February. Invited Lecture.
2003. "Theories of the Illusory Archive: Canadian Adaptations of Shakespeare." In Tercer Seminario de Estudios Canadienses. Universidad de La Habana; Cátedra de Estudios sobre Canadá, 19-20 March. Havana, Cuba.
2000. "Nation and/as Adaptation: Shakespeare, Canada, Authenticity." In "Theorizing Adaptation: Shakespeare in Canada." Plenary Paper Session. Shakespeare Association of America Annual Meeting, Montreal, Quebec. 6 April.
1998. "The Other Side of Elsewhere: Imagining Interdisciplinary." Department of English, University of Manitoba, Winnipeg, Manitoba. 22 May 22.
1997. "'To eat the flesh of Kings': James VI (I), Nation, Apocalypse, Sovereignty." Imagining a Nation: Cultural Constructions of Scotland. Scottish Studies Spring Colloquium. University of Guelph, Guelph, Ontario. 10 May.
1997. "*Like a Mercenary Poët*": The Politics and Poetics of James VI's 'Lepanto.'" Crossing Boundaries: Issues of Cultural and Individual Identity in the Middle Ages and the Renaissance. Arizona State University, Phoenix, Arizona. 15 February.

1996. “*Like a Mercenary Poët*: The Politics and Poetics of James VI’s ‘Lepanto,’” The Eighth International Conference on Medieval and Renaissance Scottish Literature and Language. Oxford. August.
1995. “Counterfeiting God’: James VI (I) and the Politics of *Dæmonologie*.” Chicago MLA, Special Session: “Witchcraft and Iconophilia.” 29 December.
1995. “Counterfeiting God’: James VI (I) and the Politics of *Dæmonologie*.” Renaissance Reading Group, Kitchener-Waterloo, Ontario. November.
1995. “Political Allegory, Absolutist Ideology, and the ‘Rainbow Portrait’ of Queen Elizabeth I.” Department of English, University of Guelph, Guelph, Ontario. 15 June.
1995. “La critique nucléaire: l’indicible et la fin de l’écriture.” Département de littérature comparée, Université de Montréal, Montréal, Quebec. 16 May.
1995. “Orphic Mythography and the Performance Context of the English Lute Song, 1596-1622.” Renaissance Relationships/Renaissance Individualities, The Pacific Northwest Renaissance Conference. Banff, Alberta. 24-25 March.
1994. “Dissonant History: Eduardo Galeano and the Carnival of Desire and Loss.” Cartografía Cultural: exploración del territorio crítico-textual de los discursos literarios y culturales de España y América Latina, University of Calgary, Calgary, Alberta. 18-19 November.
1994. “The Sovereign’s Body: Absolute Power and the Disintegrating Text.” Michel Foucault and Literature, Victoria College, University of Toronto, Toronto, Ontario. 12-16 October.
1993. “Music and the Psychopathologies of Fascism: Thomas Mann in the Opera of Benjamin Britten.” Toronto MLA, Special Session: Opera and Politics: Gender, Sexuality, and National Ideologies. 29 December.
1993. “Eros is in the Word’: Music, Homoerotic Desire, and the Psychopathologies of Fascism or, the ‘Strangely Fruitful Intercourse’ of Thomas Mann and Benjamin Britten.” Session: Theoretical Investigations in Opera and Song. Operatic Transformations. Yale University, New Haven, Connecticut. 6 November.
1993. “Counterfeiting God’: James VI (I) and the Politics of *Dæmonologie*.” Session: Witches and Witchcraft: James VI (I) and Subsequent Thought. On the Margins. Center for Medieval and Early Renaissance Studies, Binghamton University, Binghamton, New York. 16 October.
1993. “Counterfeiting God’: James VI (I) and the Politics of *Dæmonologie*.” The Seventh International Conference on Medieval and Renaissance Scottish Literature and Language, Strathclyde, Scotland . 20 August.
1992. “Aesthetics and the Elizabethan Lyric.” Guest Lecture, Champlain College. 3 April.
1991. “Countervoicings, ‘panic noise,’ and the Negation of Silence: Postmodernism, Music, and Text.” Humanities Lecture Series, Bishop’s University, Sherbrooke, Quebec. 28 November.
1991. “Countervoicings, ‘panic noise,’ and the Negation of Silence: Postmodernism, Music, and Text,” in “Music and the Postmodern.” Resonant Intervals: Interdisciplinary Perspectives of Music, University of Calgary, Calgary, Alberta. 8-12 May.
1991. “Negation Theory.” Learned Societies Conference. Queen’s University, Kingston, Ontario. May.
1991. “Negation, Inexpressibility and the English Lyric” and “Countervoicings, ‘panic noise,’ and the Negation of Silence: Postmodernism, Music, and Text.” Critical Theory Reading Group, University of Manitoba, Winnipeg, Manitoba. 14-15 March.
1990. “Words and Music.” Learned Societies Conference. University of Victoria, Victoria, British

- Columbia. 21 May.
1988. “The well-tuned word’: Music and Poetry in the Elizabethan Lute Song.” Department of Music, Bishop’s University, Sherbrooke, Quebec. 6 April.
1988. “Renaissance Self-Representation in Music and Poetry.” Liberal Arts College, Concordia University, Montreal, Quebec. 11 March.

### Musical Activities (Sampling)

- 2014-ongoing Lead animator (with Gary Diggins and Lewis Melville) of Morning Music sessions at Silence, 2014-16 (156 events).
2018. Vertical Squirrels, 10C, May 5, 2018.
2018. Silence Collective with Dong-Won Kim and Il-Dong Bae, Silence.
2017. *The Crossings Project: Exile, Exodus, and Transformation*. Co-artistic director. Event held May 26, 2018. Co-produced as part of the Silence Collective in partnership with Guelph Black Heritage Society. The Crossings Project explores how the aural arts were integral to the exodus and fugitive story of abducted Africans during the Atlantic Slave Trade, from approximately 1526 to 1867. During this period, some 10.7 million Africans were enslaved and abducted to the Americas. Field songs, teaching stories, and aural traditions helped to sustain enslaved communities during times of intense hardship. As well, important cues about escapes and timing were hidden within communal music making. The Crossings Project mixes soundscapes, gathered community-generated stories, and improvised music to focus on three main chapters of the exodus story: Leaving Home, Escaping Enslavement, and Creating Community & Transformation.
- Event Media: [“A Story of Exodus, Exile, and Transformation.”](#) Article profiling Exodus event, run as part of the Silence Collective. Article by Troy Bridgeman, *GuelphToday.com*, May 28, 2018.
2017. *When You Were Gone: The Poems of Tom King*. Artistic director, project concepter and player in the Canada Council-supported “When You Were Gone: The Poetry of Thomas King.” Silence May 4-5, 2017. Media: <https://www.therecord.com/whatson-story/7273511-guelph-venue-presents-music-set-to-unpublished-poetry-of-author-thomas-king/>
2017. Apprehension Engine. Two performances as part of the 2017 Guelph Jazz Festival.
2017. Performance with the Contemporary Musical Ensemble at the University of Guelph. Solo guitar and ensemble guitar with Graeme Steinman (clarinet), Andre Watson (drums), Trevor Cooke (guitar), Matt Brubeck (cello), and Ryan Cosman (piano). April 2, 2017.
2017. Silence Collective. Gangneung International Art Festival. Korean performances as part of the Gangneung International Art Festival, sponsored and promoted by Nanjang Cultures Inc. as part of the lead up to the 2018 Winter Olympics. February 1-7, 2017. Two performances: Gala Concert and Closing Festival Concert as played in the Silence Collective.
2017. Silence Collective. Silence, Guelph. Performances at Silence January 28 and April 23, 2017. (Fundraisers for Silence.)
2016. Vertical Squirrels and Friends. Silence / Guelph Jazz Festival. Vertical Squirrels (Ajay Heble, Daniel Fischlin, Lewis Melville, Jesse Stewart) with special guests Dong-Won Kim, Jeff Bird, and Gary Diggins. September 18, 2016.

## Daniel Fischlin

2016. Closing concert of Guelph Jazz Festival. Ensemble performance of Matt Brubeck, Ajay Heble, Jesse Stewart, Dong-Won Kim, Gary Diggins.
2016. [Vertical Squirrels with Douglas Ewart](#), Silence, May 20, 2016.
2016. [Duo performance with Gerard Yun](#) (shakuhachi and terz), Silence, May 21, 2016.
2016. [Rob Wallace and Friends concert](#), Silence, performance with Wallace, David Lee, Joe Sorbara and Ken Aldcroft. Silence, May 14, 2016.
2015. Guelph Jazz Festival 2015. Moderator and performer at a large-scale Morning Music workshop session involving over 40 people as part of the Festival, Friday September 18, 2015.
2015. [Kathryn Ladano](#) (bass clarinet) ensemble concert for her tour, Silence, May 12, 2015.
2014. Trio concert with Dong-Won Kim and Jeff Bird, Thursday at Noon Concert Series, September 25, 2014. University of Guelph, SOFAM.
2014. [When Rivers Meet](#) culminating performance of Dong-Won Kim, Improviser in residence with the Guelph symphony Orchestra, Guelph youth Jazz Ensemble and trio featuring Jeff Bird, Lewis Melville, and Daniel Fischlin. River Run Centre, Guelph, November 29, 2014.
2013. Performer/programmer. Rich Marsella, Improviser-in-Residence. Improvisation, Community, and Social Practice and Musagetes.
2013. Performance. Alaniaris + Germaine Liu and Daniel Fischlin. Silence, Guelph, Ontario. 19 April.
2013. MC. Opening remarks for Sao Paulo Underground (Brazil/USA). Guelph Jazz Festival 2013 (20<sup>th</sup> Anniversary). Guelph Youth Music Centre, Guelph, Ontario. 8 September.
2013. Performance. (With Mark Laver and others.) Silence, Guelph, Ontario. 25 May.
2013. Performance. Perpetual Motion Mousetrap, accompanied by Ben Grossman, Daniel Fischlin, Michael Kosir, Eden Segal-Grossman, and Reborn Endless. Silence, Guelph, Ontario. 5 April.
2013. Performance. Nine Moments. Carolyn Riddell (visual artist), accompanied by Daniel Fischlin (and others). Silence, Guelph, Ontario. 14 March.
2013. Performance. Vertical Squirrels. Silence, Guelph, Ontario. 3 February.
2013. Performer. Record Launch for Tannis Slimmon. Guelph Little Theatre, Guelph, Ontario. 16 February.
2013. Performance. Vertical Squirrels. Macdonald Stewart Art Centre, Guelph, Ontario. 3 February.
2012. Performance. Vertical Squirrels. Artword Artbar, Hamilton, Ontario. 10 June.
2012. Performance. Vertical Squirrels (featuring guest performers Ben Grossman and Scott Merritt). Luscombe Theatre, University of Guelph, Guelph, Ontario. 7 June.
2012. Performance. Vertical Squirrels (featuring Jane Bunnett). Gallery 345, Toronto, Ontario. 3 June.
2012. Performance. Vertical Squirrels with the Woodchoppers Association. Tranzac Club, Toronto, Ontario. 6 May.
2012. Performance. Vertical Squirrels. During “Sound Changes: Music and Social Justice Symposium,” Carleton University, Ottawa, Ontario. 24/25 February. <[Link](#)>

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

## Daniel Fischlin

2011. Website Launch. Vertical Squirrels. 23 April. <[Link](#)>.  
*This newly designed website gives access to useful information about the Vertical Squirrels, a press kit, contact info, gigging news, and multimedia materials, including free downloads and online access to downloadable versions of their albums.*
2011. Vertical Squirrels featured on “The Signal,” CBC, hosted by Laurie Brown. 11 April.
2011. Performance. Vertical Squirrels (with Jane Bunnett). Norfolk Church, Guelph, Ontario. Performed as a part of the Raise the Sun Benefit, in support of relief efforts for the Japan earthquake. 10 April. <[Link](#)>.
2011. Performance. Vertical Squirrels (with Jane Bunnett). Creative Music Festival, University of Guelph, Guelph, Ontario. Presented by the Improvisation, Community, and Social Practice Research (ICASP) Project and the School of Fine Art and Music. 10 March.
2011. Performance with Dong-Won Kim. Starving Artist Café, Toronto, Ontario. Played guitar as part of a quartet invited to play with Kim (also featuring Jeremy Strachan). 12 January.
2011. Performance with Dong-Won Kim. Somewhere There, Toronto, Ontario. Played guitar as part of a quartet invited to play with Kim. 10 January.
2010. Performance. Vertical Squirrels (with special guest Dong-Won Kim). Norfolk United Church, Guelph, Ontario. As part of the Improvisation, Community, and Social Practice (ICASP) Improvising Eye Symposium. 17 December. <[Link](#)>.
2010. Performance. Vertical Squirrels. Closing show at the 2010 Guelph Jazz Festival, Guelph, Ontario. 12 September.
2010. Vertical Squirrels playlisted on electroacoustic composer and radio host Chris Meloche’s show, “Wired for Sound” (no. 902), for “Jazz and Improvisation.” London, Ontario. <[Link](#)>.
2010. Performer, composer and producer. With the Vertical Squirrels. *Hold True (Accroche-Toi)*. Montréal: Ambiances Magnétiques. (AM 204).
- 2009-2010. Performances. Toronto, Ontario and Guelph, Ontario.  
*Multiple performance in improvising music contents, including performances in the Guelph Improvised Music Series, the Inner Stage (University of Guelph), Array Music, the Tranzac Club, and Somewhere There.*
2009. Player/improviser. *The Woodchoppers Association et Jah Youssouf*. DROG Records/SOCAN. CD.
2007. Performance. With Ajay Heble and Ellen Waterman. “Guelph is Skin Deep,” Guelph Youth Music Centre, Guelph, Ontario. 30 March.
- 2001-2006. Member of Jiwani Performance Troupe, member of the Woodchoppers’s Association (improv performance group). Multiple live performances and benefits primarily for charity benefits in support of Africa and Cuba; two performance DVDs (2005-2006); workshop on Afro-Cuban drumming at Hillside 2005 (with Dave Clark, drummer of the Rheostatics).
2006. Composer and performer. “Peace is Coming.” For *Afghanistan We Stand on Guard For Thee* CD, produced by Lewis Melville, DROG Records.
2004. Performance (with Ajay Heble, Ellen Waterman, and Jesse Stewart). *The Other Side of Nowhere* Concert and Book Launch. 1 May.
1992. *Musica Nova*. World première of Chan Ka Nin *Sonatina* (for 2 guitars), Galérie Horace, Sherbrooke, Montréal.
1988. Lute Society of America Summer Seminar, Asheville, North Carolina.

## Daniel Fischlin

1985. Performance (lute continuo). Lamèque International Festival of Baroque Music.
1985. Performance (lute continuo). International Baroque Academy, Toronto, Ontario.
- 1982-1985. Performer (lute). Canadian Broadcasting Corporation (CBC), national and regional broadcasts.
1984. Composer. “Music from Montréal,” and “When Soft Voices Die,” for choir and horns, CBC.
- 1982-1984. Founding member (with Alan Belkin). *Composer’s Concert Society*, a contemporary music concert society that acted as promoter for contemporary music concerts in Montréal.
- 1981-1983. Founding member and performer. *Musica Secreta*.
1981. Lute accompanist. University of Toronto Baroque Academy.
1980. Guitarist. Académie Internationale de Nice, Alexandre Lagoya.
1979. Lecture/demonstration. Learned Societies Conference Montréal. “Guitar Transcription of the Back Italian Concerto.”

### Discography / Recordings

2022. *The Coincidence of Waves*. Vertical Squirrels with Mark Korven. Performer (multi-instrumentalist), co-composer. (Forthcoming TBA).
2022. *A Future Full of Fire*. Vertical Squirrels with Douglas Ewart and Kathryn Ladano. Performer (multi-instrumentalist), co-composer. (Forthcoming TBA)
2021. “Cymbalistical.” Ted Warren and the Vertical Squirrels. Video performance. IF Festival 2021. Performer/co-composer.
2021. [RiverChants](#). The Silence Collective. Barcode Free Music (BFM008). Performer (multi-instrumentalist), composer, Producer and Artistic Director. Supported by a Canada Council for the Arts Concept to Realization Grant.
2020. [The Chasm / Le Gouffre](#). Vertical Squirrels with Gary Diggins and Dong-Won Kim. Montreal: Ambiances Magnétiques. Performer (multi-instrumentalist), co-composer, co-producer.
2020. [Atmospheres—A Mother Tongue Project](#). BigFishStudio. CD project with shakuhachi master Jeff Cairns, Richard Gilbert, and invited artists. Kumamoto, Japan: BigFishStudio. Instrumentalist.
2018. [Apprehension Engine: The Murmuring](#). Toronto: Barcode Free Music / Maple Music. Performer (multi-instrumentalist), co-composer, co-producer.
2016. [The Wind Beneath the River](#). Featuring Dong-Won Kim (traditional Korean instruments), Jeff Bird (double bass, octave mandolin), Jeff Cairns (shakuhachi), Gary Diggins (flugelhorn), and Daniel Fischlin (guitars). CD, 2016. Seoul, Korea: Synnara DDCJ-144C. All music co-composed.
2016. [Songs of the Future. Tomorrow Collective](#). CD. Barcode Free Music 2016. Performer as part of the Morning Music collective. All music co-composed.
2015. [When Rivers Meet](#). Double CD. Performers: Dong Won-Kim, The Guelph Symphony Orchestra led by conductor Judith Yan, the Guelph Youth Jazz Band, and Jeff Bird, Daniel Fischlin, and Lewis Melville. Storyteller Ben Grossman. Barcode Free Music 2015. This was a group improvisation at the River Run Centre and the culminating

- event in the Improviser-in-residence program run by IICSI, the Musagetes Foundation, and the community music MA Program at Wilfrid Laurier University. The production included a fifty-page insert and a double CD with the performance presented in both English and Korean. I also co-produced the CD with Lewis Melville. All music co-composed.
2015. [Time of the Sign](#). Vertical Squirrels. Featuring Jane Bunnett, Ben Grossman, and Scott Merritt alongside the core band members Ajay Heble, Ted Warren, Lewis Melville, and Daniel Fischlin. Montreal: Ambiances Magnétiques. Montreal, 2014. The CD has garnered international reviews and play. All music co-composed. [Widely reviewed](#) and with international airplay.
2014. [Silence Morning Music](#). CD. Barcode Free Music. Performer as part of the Morning Music collective. All music co-composed.
2012. *things you hope a human being will be*. (Appearance with the Vertical Squirrels on accompanying DVD). Published by ICASP and Musagetes, documenting the residency of Jane Bunnett, Improviser-in-Residence.
2012. *In and Out of Harmony*. Album by Tannis Slimmon. Guest instrumentalist on one track.
2011. *Winter's Gate*. With the Vertical Squirrels. Barcode Free Music. Player, co-composer, co-producer.
2010. *Hold True (Accroche-Toi)*. With the Vertical Squirrels. Montréal: Ambiances Magnétiques. (AM203). Player, co-composer, co-producer.
2010. *The Nassau St. Sessions*. Album by Woodchopper's Association & Glenda Del Monte Escalante. Guest instrumentalist on the full recording.
2008. *The Woodchoppers Association and Jah Youssouf*. Invited instrumentalist. Toronto: DROG Records.
2006. "Peace is Coming," invited track (composer and instrumentalist) on *Afghanistan—On Guard for Thee?* DROG Records.

### Web Sites Authored

- ApolloGames.ca: a site devoted to literacy tools for children and youth. (now offline)
- Lead Designer/Conceptor/Producer: 'Speare—an onsite 3-D video game for youth that teaches Shakespearean literacy (launched April 23, 2007)
- Shakespeare Learning Commons: a pedagogical site embedded on the CASP site that is the result of collaboration between the Stratford Festival and CASP; devoted to creating teaching modules that address performance, literacy, and Canadian theatre history issues
- Canadian Adaptations of Shakespeare Project Website Updates.
- There is ongoing updating of the site in terms of content additions as well as a major programming upgrade which took place in 2013. Content upgrades include additions to: essays and critical content, recent adaptations via the database, work on the Sanders Portrait research, and more.
- Canadian Adaptations of Shakespeare Project **Version 2** (Public site; launched August 1, 2007): <http://www.canadianshakespeares.ca>
- A revamped version of the original CASP site with hundreds of additions to the site. CASP Version 2 more than doubles the size of the original site and significantly increases

the multimedia content initially available on CASP. CASP Version 2 also contains the Virtual Shakespeare Made in Canada exhibit, a web documentation of the Shakespeare Made in Canada exhibit, complete with significant new additions to that material, including over 30 videos interviews, background documentation, access to rare materials in full, and hundreds of images from each of the galleries.

Canadian Adaptations of Shakespeare Project (Public site; launched April 2004): <[Link](#)>.

The Canadian Adaptations of Shakespeare Project is the largest Shakespeare site currently on the WWW. Contains thousands of pages of information including an on-line anthology of plays (37) freely available for teaching and research purposes, multimedia materials, and links to the contents of the database archived on the site described below. Current focus is on French Canada and a literacy 3-D game called 'Speare. Over 25 graduate students trained and over 10 undergrads. This publication is the equivalent of a multi-volume work and is constantly being added to as new information arrives—multiple writing and editing functions are evident on the site, from authored short essays and introductions, to bibliographical work, archival research, multimedia anthologizing, sub-page introductory writing, and so forth. The site's system of multiple embedded links to related academic sites is another form of scholarly activity that took months of effort to organize and complete.

Canadian Adaptations of Shakespeare Project (Administrative site/database launched November 2002): <[Link](#)>.

Contains the database fields for information derived from the hard copy files of the CASP project (over a thousand pages of data).

Joint PhD in Literary Studies /Theatre Studies in English. Co-designed with Stuart Robertson. Public site. Launched February 2001. <[Link](#)>.

### **Canadian Adaptations of Shakespeare Project (CASP) Webpage Entries (A Sampling)**

- 2012. Shakespeare and Practice-Based Research: Special Issue of CJPRT Just Released. *Canadian Adaptations of Shakespeare Project*. 17 January. <[Link](#)>.
- 2011. New Romeo+Juliet Shakespeare app. Released. *Canadian Adaptations of Shakespeare Project*. 31 October. <[Link](#)>.
- 2011. Conference at Guelph to Examine Shakespeare's "Outer Limits". *Canadian Adaptations of Shakespeare Project*. 30 September. <[Link](#)>.
- 2011. CASP: Killer Interview with "Kill Shakespeare" creators Anthony Del Col and Conor McCreery. *Canadian Adaptations of Shakespeare Project*. 21 June. <[Link](#)>.
- 2011. Sanders Portrait of Shakespeare: Science and Documentation. *Canadian Adaptations of Shakespeare Project*. 10 May. <[Link](#)>.
- 2011. Family Ties Strengthen Authenticity of Shakespeare Portrait: News Release. *Canadian Adaptations of Shakespeare Project*. 17 March. <[Link](#)>.
- 2011. Sanders Portrait of Shakespeare: Provenance and Genealogy. *Canadian Adaptations of Shakespeare Project*. 27 February. <[Link](#)>.
- 2011. Sanders Portrait of Shakespeare: Reception History. *Canadian Adaptations of Shakespeare Project*. 29 January. <[Link](#)>.
- 2011. Sanders Portrait of Shakespeare: A Summary of the Latest Arguments In Support of Its Authenticity. *Canadian Adaptations of Shakespeare Project*. 20 January. <[Link](#)>.

## Daniel Fischlin

2010. New Interview with CASP Director, Daniel Fischlin: “Parallel Streams”: Sustaining the Digital Commons. *Canadian Adaptations of Shakespeare Project*. 18 October. <[Link](#)>.
2007. “Virtual Shakespeares: Theatrical Adaptations and Transformations of Shakespeare, 1600-1997.” Full-length essay published to CASP site <[Link](#)>. August 2007.

### Exhibits Curated

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

### Film Work

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

## Video Game Creator

2007. Co-author. *'Speare: The Literacy Arcade Game*.

*'Speare is a game based on Shakespeare that teaches literacy skills to youth. US Patent Application filed in 2007. The game has been viewed and played by over 100,000 people and the unique technology of the game (called an Online Integrated Learning System) has been protected via a US Patent application.*

2007. Co-conceptor and content contributor. *Chronos*. Launched 15 August.

*Chronos builds on CASP's experience with 'Speare and is a sophisticated literacy/spelling/vocabulary-building game.*

## App. Author

2011. *Romeo + Juliet: The Shakespeare App*.

*This is a complete hyper-mediated version of Romeo and Juliet, designed and published to enhance various pedagogical approaches to the play. The app. was the product of several years of development work and is soon to be released in an Android version. Please note that the app. went through Apple's internal vetting process (for both content and programming) as part of being listed on the Apple iTunes site.*

## Photography

2011-2012. Photographer of the image of the Oaxacan indigenous Tree of Life that was used in the cover design of both the Oxford University Press and Black Rose Books editions of *The Community of Rights • The Rights of Community*. <[Link](#)>.

## Professional Affiliations

- Access Copyright Foundation (ACF)
- Association of Canadian College and University Teacher's of English (ACCUTE)
- Modern Languages Association (MLA)
- Society of Composers, Authors, and Music Publishers of Canada (SOCAN)
- Renaissance Society of America (RSA)