

THE UNIVERSITY OF BRITISH COLUMBIA
Curriculum Vitae for Faculty Members

Date: May 5, 2021

Initials:

1. **SURNAME:** Lawrence **FIRST NAME:** Sean
MIDDLE NAME(S): Kevin
2. **DEPARTMENT/SCHOOL:** Critical Studies
3. **FACULTY:** Faculty of Creative and Critical Studies
4. **PRESENT RANK:** Associate Professor **SINCE:** July 2012
5. **POST-SECONDARY EDUCATION**

University or Institution	Degree	Subject Area	Dates
University of British Columbia	Ph.D.	English	1994 to 2001
Dalhousie University	M.A.	English	1993 to 1994
University of King's College	B.A.	English and History	1988 to 1993

Title of Dissertation and Name of Supervisor

"Alterity and Ethics in *King Lear*"; supervised by Anthony B. Dawson.

Special Professional Qualifications

6. **EMPLOYMENT RECORD**

(a) *Prior to coming to UBC*

University, Company or Organization	Rank or Title	Dates
Okanagan University College	Assistant Professor	2003 to 2005
Dalhousie University	Killam Postdoctoral Fellow	2002 to 2003
Simon Fraser University	Sessional Lecturer	2000 to 2002
Dalhousie University	Teaching Assistant	1993 to 1994

(b) *At UBC*

Rank or Title	Dates
Assistant Professor	2005 to present
Teaching Postdoctoral Fellow	2001 to 2002
Sessional Instructor	1996 to 2001
Teaching Assistant	1995 to 1998

(c) *Date of granting of tenure at U.B.C.:*

7. LEAVES OF ABSENCE

University, Company or Organization at which Leave was taken	Type of Leave	Dates
Dalhousie University (Killam Postdoctoral Fellowship)	Study	2004 to 2005

8. TEACHING

(a) *Areas of special interest and accomplishments*

Specialization: My field of expertise is Renaissance drama, particularly Shakespeare. I teach at all levels in the English program, from first-year lectures to graduate seminars.

Teaching Accomplishments:

Course and Teaching Resource Development

I organized and led a team which won the dean's "Interdisciplinary Curriculum Development Award" (\$15,967.50) to offer a course incorporating both Creative and Critical Studies. Our course, entitled "From Papyrus to Pixels: What books are for and how to build them," combined instruction from Critical Studies faculty on the history of the book with instruction from Creative Studies faculty on the practical and aesthetic skills required to actually construct books. I coordinated the course.

I have also developed new materials and approaches for team-teaching the English program's large-scale 153 course. In particular, I led the development of a marking platform for undergraduate essays. This enhances Microsoft Word with a series of tools and macros, allowing instructors to rapidly identify a student's habitual errors, and respond to them with exercises and comprehensive explanations, including links to podcasts and other internet resources. It has been tested by my teaching assistants in the last two years, and invention disclosure has been registered with the University Industry Liaison Office as the first step towards making it available as shareware. Since marking student essays with a word processor is increasingly common and our product will be released on the internet, we may expect it to make an international contribution to teaching and learning.

Extraordinary Teaching Assignments

I have four times assumed responsibility for courses already in progress, rising to the emergency situation and bringing the courses to successful conclusions. These courses twice fell outside my area of expertise. One was on Chaucer, and the other on the literature of late antiquity.

Teaching Philosophy: My teaching philosophy stresses the importance of uniting research and teaching. Successful teaching therefore calls for the courage to expose myself and my most carefully developed ideas to the censure of students, but it also requires a generous willingness to risk my own pleasure in literature in order to share it with others.

Innovative Approaches to Teaching: In my first-year class, I make intensive use of multimedia resources, playing relevant music through the loudspeaker system before class begins, and illustrating my lectures with visual arts, facsimiles of early texts and even cartoons. I reinforce the classroom with a particularly rich webCT site, linking to electronic versions of all the texts, audio versions of most, and resources and advice for freshman students.

In my fourth-year class, I emphasize the status of Shakespeare's plays as dramatic texts in two ways: first, by showing multiple versions of the same scene from different film productions and adaptations of the plays, and second, by asking the students themselves to perform scenes, for which they are marked by peer-evaluation. It is, as a result, effectively impossible to leave my class without a lively realization that Shakespeare wrote for performance.

(b) *Courses Taught at UBC*
 (Class size information is not available for some early courses.)

Session	Course Number	Scheduled Hours	Class Size	Hours Taught			
				Lectures	Tutorials	Labs	Other
2000W	ENGL 313B	3	N/A	3			
2000W	ENGL 206	3	N/A	2	1		
2001S	ENGL 365	3	N/A	3			
2001W	ENGL 348C	3	15	3			
2001W	ENGL 348C	3	15	3			
2001W	ENGL 112	3	27	3			
2001W	ENGL 348C	3	16	3			
2001W	ENGL 112	3	N/A	3			
2002S	ENGL 348C	3	30	3			
2005W	ENGL 151	3	N/A	3			
2005W	ENGL 439	3	29	3			
2005W	ENGL 438	3	29	3			
2005W	ENGL 150	3	N/A	3			
2005W	IGS 520V	3	1		3		
2005W	ENGL 226	3	41	3			
2006W	ENGL 150	3	12	3			
2006W	ENGL 151	3	41	3			
2006W	ENGL 439	3	28	3			
2006W	ENGL 438	3	28	3			
2007W	ENGL 151	3	53	3			
2007W	ENGL 150	3	34	3			
2007W	ENGL 438	3	35	3			
2007W	ENGL 439	3	36	3			
2007W	ENGL 427	3	33	3			
2008W	ENGL 521A	3	2		3		
2008W	ENGL 439	3	35	3			
2008W	ENGL 151	3	51	3			
2008W	ENGL 438	3	32	3			
2008W	ENGL 151	3	47	3			
2008W	ENGL 241	3	30	3			
2009W	ENGL 438	3	45	3			
2009W	ENGL 153	3	160	2	1		
2009W	ENGL 153	3	115	2	1		
2009W	ENGL 439	3	45	3			
2010W	ENGL 438	3	40	3			
2010W	ENGL 439	3	40	3			
2010W	ENGL 153	3	120	2	1		
2010W	ENGL 220	3	48	3			
2010W	ENGL 153	3	160	2	1		
2011W	ENGL 220	3	48	3			
2011W	ENGL 439	3	40	3			
2011W	ENGL 503	3	10		3		
2011W	CCS 200A	3	30	1	2		
2011W	ENGL 497	3	15	1	2		

2011W	ENGL 524A	3	10		3		
2013W	ENGL 153	3	110	3			
2013W	ENGL 438	3	39	3			
2013W	ENGL 153	3	63	3			
2013W	ENGL 439	3	21	3			
2014W	ENGL 352	3	38	3			
2014W	ENGL 153	3	96	3			
2015W	ENGL 220	3	30	3			
2015W	ENGL 220	3	21	3			
2015W	ENGL 353	3	36	3			
2016W	ENGL 220	3	50	3			
2016W	ENGL 353	3	40	3			

(c) *Graduate Students Supervised and/or Co-Supervised*

Student Name	Program Type	Year		Principal Supervisor	Co-Supervisor(s)
		Start	Finish		
Zane Phillips	Master of Arts	2012	2014	Sean Lawrence	

I have, in addition, led graduate seminars and served on supervisory committees (below), as well as supervised honours students. My appointment to teach two graduate seminars in the 2010 to 2011 academic year may stand as the judgement of my peers regarding my abilities as a graduate instructor.

(d) *Continuing Education Activities*

Lecture on *Hamlet* and alterity as part of the Critical Studies Open Seminar, *Monsters and other Significant Others*. Nov. 24, 2011.

This series made the work of Critical Studies available to and visible within the community, in the form of a free seminar. My own contribution draws on my reading of *Hamlet* to explore how the Other makes an ethical appeal prior to understanding, but also how this ethical appeal is realized within manipulative power structures.

Presentation as part of the workshop, "Wine to Gladden Our Hearts," Sorrento Centre, July 31, 2007.

This week-long workshop considered both the practice of making and tasting wine, as well as its cultural and most importantly theological symbolism. Other contributors included David Crawley, then the Anglican Archbishop of British Columbia, and Howard Soon, Senior Winemaker of Andrew Peller Limited.

(e) *Visiting Lecturer (indicate university/organization and dates)*(f) *Other*

I have served on supervisory committees for the following graduate students:

Connal McNamara, M.F.A. committee, September 2014 to 2016
 Richard Volk, M.A. committee, September 2014 to 2016
 Freeda Wilson, Ph.D. committee (French), September 2011 to 2014
 Shona Harrison, Ph.D. committee, September 2009 to 2014
 Seana Dombrosky, M.A. committee, September 2010 to September 2015
 Maureen Latta, M.F.A. committee, January 2009 to August 2010
 Freeda Wilson, M.A. committee, September 2005 to August 2009

In addition, I have served as B.A. honours supervisor for the following undergraduate theses:

Nathan Malcomson, "The Scandal of the Sign: Is Misunderstanding and Non-Recognition a Necessary Violence?"
September 2017 to March 2018

Kaelyn Fountain, "Women Overreachers in Marlowe," September 2017 to March 2018

Suzanne Leduc, "Christopher Marlowe, *Dido*, and the Morality Tradition," May 2010 to December 2010

Jessica Jackson, "The Symmetry of Evil: An Examination of Guilt and Trust in William Shakespeare's *Macbeth*,"
August 2009 to April 2010

David Balfour, "The Ethics of Erotic Love: The Philosophy of Emmanuel Levinas and the Early Works of
Christopher Marlowe," August 2007 to April 2008

Aaron Cassidy, "Truth and Perspective: Holinshed's Contribution to the Development of Shakespeare's Artistic
Method," August 2007 to April 2008

9. SCHOLARLY AND PROFESSIONAL ACTIVITIES

(a) *Areas of special interest and accomplishments*

Shakespeare and Renaissance Literature
Continental Philosophy and Theory
Generosity and the Gift
Peace

I have pioneered the application of the ethical philosophy of Emmanuel Levinas to the plays of Shakespeare and his contemporaries. This has produced sophisticated and original readings, often resistant to the dominant schools within Shakespeare criticism.

My doctoral project applied Levinas's philosophy closely to a single play, *King Lear*. My postdoctoral and later work drew more widely upon his philosophy and that of his contemporaries, especially Jacques Derrida, Paul Ricoeur and René Girard, to address the question of generosity in a group of plays by Marlowe as well as Shakespeare. My research finds expression not only in a forthcoming monograph, but also in three journal articles (one reprinted in a collection that claims to contain "the finest criticism through the centuries on *King Lear*"), two book articles and a large number of conference presentations. I must emphasize that my monograph is not based on my dissertation, and represents a subsequent and separate project.

By opposing the possibilities of generosity and forgiveness against the apparent ubiquity of power relations, the publication of *Forgiving the Gift: The Philosophy of Generosity in Shakespeare and Marlowe* interrogates historicist readings of early modern drama. It reveals the tendency of historicist criticism to draw upon ideas derived from the work of Marcel Mauss on gift-giving, then suggests an alternative understanding of the gift, drawing upon Reformation theology and the work of recent continental philosophers. The bulk of the text consists in a series of original readings of *King Lear*, *The Merchant of Venice*, *Titus Andronicus* and *The Tempest*, all by Shakespeare, and Christopher Marlowe's *Dr. Faustus* and *Edward II*. My book is the first monograph relating Renaissance drama to the philosophy of Emmanuel Levinas, just as my first published article represented the first scholarly paper on Shakespeare and Levinas.

Duquesne University Press is a publisher of international distribution and reputation, particularly in Renaissance literature and continental philosophy. The second peer reviewer praised the manuscript as "absolutely refreshing" and "a welcome and very valuable contribution to the field." *Forgiving the Gift* appears in the Duquesne catalogue alongside works by such critics and theorists as Laura L. Knoppers, John T. Shawcross, Stanley E. Fish, Richard Cohen, Philippe Nemo and Levinas himself. In fact, most of my publications appear in company with those of particularly well-known critics, theorists and philosophers, as the list of publications details.

I have also commenced research on a new project, which continues my study of the intersections between continental philosophy and early modern drama, but specifically examines the representation of peace. In this new project, I will use the discussions of peace in some of Shakespeare's earliest plays as a lens through which to read his most famous and mature works.

I recently organized a double session for an extraordinary meeting of the Société Française Shakespeare, held to celebrate the four hundred and fiftieth anniversary of the birth of Shakespeare. The double panel brought together those studying the works of Shakespeare using the philosophy of Emmanuel Levinas, from both sides of the Atlantic. It took place in Paris, at MINES Paris Tech.

(b) Research or equivalent grants (indicate under COMP whether grants were obtained competitively (C) or non-competitively (NC))

Granting Agency	Subject	COMP	\$ Per Year	Year	Principal Investigator	Co-Investigator(s)
Faculty Support Fund (FCCS)	Levinas and Shakespeare: Dialogue between a Playwright and a Philosopher	C	2000	2014	Sean Lawrence	
Faculty Travel Grant (UBCO)	Peace and Prosperity, Food and Festival in Shakespeare and Fletcher's <i>Henry VIII</i>	C	2000	2013	Sean Lawrence	
Hampton Research Fund	Ideas of Peace in Shakespeare's World of War	C	7,500	2011	Sean Lawrence	
Interdisciplinary Curriculum Development Award (FCCS)	From Papyrus to Pixels: What books are for and how to build them	C	15,967	2011	Sean Lawrence	Briar Craig (Department of Creative Studies)
Faculty Support Fund (FCCS)	<i>The Merchant of Venice</i> and Christianity	C	992	2011	Sean Lawrence	
Faculty Support Fund (FCCS)	<i>The Merchant of Venice</i> and Monetary Crises	C	1,000	2010	Sean Lawrence	
Faculty Support Fund (FCCS)	<i>Peace and War</i> in the database <i>Early English Books Online</i>	C	1,000	2010	Sean Lawrence	
Faculty Support Fund (FCCS)	Generosity in <i>The Tempest</i> and Its Criticism	C	1,500	2009	Sean Lawrence	
Faculty Support Fund (FCCS)	The absence of religion in <i>The Merchant of Venice</i>	C	570	2008	Sean Lawrence	
Okanagan University College	Damnation and Escape from Marlowe to Shakespeare	NC	3,106	2004	Sean Lawrence	

Killam Trusts	Gifts on Stage: Generosity in English Renaissance Drama	C	59,000	2002	Sean Lawrence	
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(c) *Research or equivalent contracts (indicate under COMP whether grants were obtained competitively (C) or non-competitively (NC)).*

Granting Agency	Subject	COMP	\$ Per Year	Year	Principal Investigator	Co-Investigator(s)

(d) *Invited Presentations*

(e) *Other Presentations*

Lawrence, Sean. "Peace and War in Shakespeare's *King John*." Shakespeare Association of America. Los Angeles. April 2018.

---. "Fear of the Other and Fear for the Other in *The Book of Sir Thomas More*." Shakespeare and Fear: Annual Conference of the Société Française Shakespeare. Paris, France. January 2017.

---. "Peace and Recognition of the Other in Girard, Levinas and Shakespeare." Shakespeare au risque de la philosophie / Subjecting Shakespeare to the Risks of Philosophy. Poitiers, France. March 2016.

---. "Peace, War and Love in *Troilus and Cressida*." Shakespeare Association of America. Vancouver. April 2015.

---. "The Peace of Empires and the Empire of Peace in Shakespeare and Levinas." Shakespeare 450: Société Française Shakespeare. Paris. April 2014.

---. "Peace and the Social in Shakespeare's *Coriolanus*." Shakespeare Association of America. St. Louis, Missouri. April 2014.

---. "Peace and Prosperity, Food and Festival in Shakespeare and Fletcher's *Henry VIII*." Pacific Northwest Renaissance Society. Saint Martin's University, Washington. October 2013.

---. "The Pagan World of Shakespeare's *Anthony and Cleopatra*." Shakespeare Association of America. Toronto. April 2013.

---. "Adonis Translated." Pacific Northwest Renaissance Society. Abbotsford, British Columbia. October 2012.

---. "Peace in Levinas and the Pre-Modern World." North American Levinas Society. Anchorage, Alaska. May 2012.

---. "The Two Faces of *Othello*." Shakespeare Association of America. Boston, Massachusetts. April 2012.

---. "Early History Plays and the Depiction of Peace." Pacific Northwest Renaissance Conference. Spokane, Washington. October 2011.

---. "Paul's Epistle to the Romans and Shakespeare's Christian Venice." Seminar entitled "Shakespeare and the Early Pauline Discourses." Organized by Randall Martin. Annual Conference. Shakespeare Association of America. Bellevue, Washington. April 2011.

---. "The Credit Crunch in Shakespeare's Venice." Annual Conference. Pacific Northwest Renaissance Society. University of Victoria, Victoria. Oct. 2010.

- . "The Meaning of Peace in Early Modern Texts." Annual Conference. Canadian Society for Renaissance Studies. Concordia University, Montréal. May 2010.
- Jackson, Jessica, Michael Woodsworth and Sean Lawrence. "The Dark Connection: Machiavellianism, Psychopathy and Shakespeare's Villains." American Psychological Association. Toronto. Aug. 2009.
- Lawrence, Sean. "Friendship and Generosity in Marlowe's *Edward II*." Annual Conference. Canadian Society for Renaissance Studies. Carleton University, Ottawa. May 2009.
- . "Demonstration of a Marking Platform for English Essays." Fifth Annual UBC Okanagan Learning Conference: Looking for Success in Learning. UBC Okanagan, Kelowna. May 2009.
- . "Prospero's Generosity in *The Tempest*." Shakespeare Association of America. Shakespeare Association of America. Washington. April 2009.
- . "Listening to Lavinia." Through a Glass Darkly: Suffering, the Sacred and the Sublime. Western Regional Conference on Christianity and Literature, Langley. May 2007.
- . "To Give and to Receive': Performing Exchanges in Shakespeare's *The Merchant of Venice*." Department Colloquium. Dalhousie University, Halifax. April 2005.
- . "Damnation and Escape from Marlowe to Shakespeare." Interiority in Early Modern England, 1500-1700. Saint Mary's University, Halifax. Oct. 2004.
- . "Community, Exchange and the Avoidance of Grace in Shakespeare's *Merchant of Venice*." Annual Conference. Pacific Northwest Renaissance Society. Malaspina University College, Nanaimo. May 2003.
- . "Frustrated Seduction in *Venus and Adonis*." Annual Conference. Shakespeare Association of America. Victoria. April 2003.
- . "The Difficulty of Dying in *King Lear*." Department Colloquium. Dalhousie University, Halifax. Nov. 2002.
- . "Ovidianism and Ethics: Metamorphosis and the Limits of the Human in *Titus Andronicus*." Annual Conference. Shakespeare Association of America. Minneapolis. March 2002.
- . "The Ubiquity of Sin in Shakespeare's *The Merchant of Venice*." Annual Conference. Association of Canadian College and University Teachers of English. Université de Laval, Québec. May 2001.
- . "Ovidian Style and the Status of the Other in Shakespeare's *Titus Andronicus*." Annual Conference. Pacific Northwest Renaissance Society. Vancouver. April 2001.
- . "Grace and Negotiation: *Doctor Faustus* as a Religious Play." Annual Conference. Renaissance Society of America. Chicago. March 2001.
- . "Remember Me': Ethics and Presentism in Shakespeare's *Hamlet*." Annual Conference. Pacific Northwest Renaissance Society. Saskatoon. May 1999.
- . "Iconology and the End in Shakespeare's *Henry VIII*." Annual Conference. Medieval and Early Modern Students of the Pacific. Seattle. Sept. 1998.
- . "Kerygma and Chaos: Religion in *King Lear*." Annual Conference. Christianity and Literature Study Group. University of Ottawa. May 1998.
- . "Idols, Icons and Kings: Shakespeare's *Henry VIII* and the Return of the Gaze." Annual Conference. Pacific Northwest Renaissance Society. Seattle. April 1998.

- . "Technology, Modernity and the Bodies of Soldiers in Robert Wilson's *The Swisser* and *The Corporall*." Annual Conference. Medieval and Early Modern Students of the Pacific, Vancouver. Oct. 1997.
- . "The Unbearable Lightness of Falstaff: *The Merry Wives of Windsor* and the Relationship of Land, Women and the Military in Elizabethan England." Annual Conference. Renaissance Society of America. Vancouver. April 1997.
- . "Shakespeare's Othello and the Military Professionalization of the Sixteenth Century." Annual Conference. Medieval and Early Modern Students of the Pacific. Berkeley. April 1996.
- . "Nietzschean Aesthetics and William Shakespeare's *The Comedy of Errors*." Annual Conference. Pacific Northwest Renaissance Society. Seattle. March 1996.

(f) *Other*

(g) *Conference Participation (Organizer, Keynote Speaker, etc.)*

10. SERVICE TO THE UNIVERSITY

(a) *Memberships on committees, including offices held and dates*

University Committee Service

Member, Adjudication Committee, Public Humanities Hub Okanagan Awards, 2019 to present
 Senator, UBC Okanagan, 2015 to 2020
 Member, Senate Curriculum Committee, 2015 to 2020
 Chair, Committee to Formulate an Integrated First-year Humanities Program, Feb. 2009 to 2012
 Member, President's Advisory Committee on Student Discipline, March 2006 to 2012
 Chair, Medieval and Renaissance Studies Graduate Program Committee, Nov. 2006 to 2007
 Chair, Committee to found a minor in Medieval and Renaissance Studies, Nov. 2006 to 2008
 Member, Provincial Articulation Committee, Feb. 2006 to Nov. 2006

Faculty Committee Service

Member, Faculty Council, July 2005 to present
 Member, Committee to Found a Degree in World Literature, Nov. 2009 to 2012
 Member, Budget Advisory Committee, Aug. 2011 to Sept. 2012
 Member, Budget Advisory Committee, Sept. 2006 to Sept. 2010
 Member, Curriculum Committee, Sept. 2009 to Aug. 2010
 Chair, FCCS Colloquium Series, Aug. 2005 to Aug. 2007

Departmental Committee Service

Associate Head, Department of Critical Studies, July 2014 to 2019
 Member, Senior Committee on Reappointments, Tenure and Promotion (SCRiPT), July 2014 to 2019
 Member, English Program Committee, July 2005 to present
 Member, English Graduate Committee, August 2011 to 2012
 Member, English Graduate Committee, Sept. 2007 to Aug 2008
 Member, Graduate Committee, M.A. in Text and Culture, May 2006 to Sept. 2007
 Member, Committee to draft a master's program in English, Oct. 2005 to Sept. 2007
 Member, Hiring Committee, Milton and the Seventeenth Century, Oct. 2006 to March 2007
 Member, First-year English Committee, Sept. 2006 to Feb. 2007
 Member, Policy and Planning Committee, Oct. 2005 to Aug. 2006
 Member, Hiring Committee, Spanish Literature of the Golden Age, Jan. 2006 to April 2006
 Member, First-Year English Committee, Sept. 2005 to Dec. 2005

Member, Hiring Committee 2003 to 2004

(b) *Other service, including dates*

11. SERVICE TO THE COMMUNITY

(a) *Memberships on scholarly societies, including offices held and dates*

Senator, UBC Okanagan Senate, beginning September 2014
 North American Levinas Society, 2012 to present
 Shakespeare Association of America, 2002 to present
 Association of Canadian College and University Teachers of English, 2002 to present
 Société Française Shakespeare, 2000 to present
 Canadian Society for Continental Philosophy, 1998 to present
 Pacific Northwest Renaissance Society, 1996 to present

(b) *Memberships on other societies, including offices held and dates*

(c) *Memberships on scholarly committees, including offices held and dates*

(d) *Memberships on other committees, including offices held and dates*

(e) *Editorships (list journal and dates)*

Associate Editor, *Early Modern Literary Studies*, 1999 to present.

(f) *Reviewer (journal, agency, etc. including dates)*

Canadian Society for Renaissance Studies (essay collection), 2020
Journal of Early Modern Cultural Studies, 2020
Shakespeare Quarterly, 2019
English Studies in Africa, 2019
Mosaic, a Journal for the Interdisciplinary Study of Literature, 2015
Early Modern Literary Studies

(g) *External examiner (indicate universities and dates)*

(h) *Consultant (indicate organization and dates)*

(i) *Other service to the community*

12. AWARDS AND DISTINCTIONS

(a) *Awards for Teaching (indicate name of award, awarding organizations, date)*

(b) *Awards for Scholarship (indicate name of award, awarding organizations, date)*

(c) *Awards for Service (indicate name of award, awarding organizations, date)*

(d) *Other Awards*

13. OTHER RELEVANT INFORMATION (Maximum One Page)

New Directions in Research: While completing *Forgiving the Gift*, I have begun a new monograph, tentatively entitled *Ideas of Peace in Shakespeare's World of War* and supported by a 2011 Hampton Research Fund award. Whereas other critics argue that Shakespeare's championing of peace takes the negative form of

satirizing war, and arises only in his late plays, I argue that Shakespeare presents a positive claim for the importance and possibility of peace starting with some of his earliest dramaturgical efforts. An early essay of this argument will be presented on October 22 at the Pacific Northwest Renaissance Conference.

My new project makes an innovation within criticism of Renaissance drama, which has tended to follow Michel Foucault in proclaiming the ubiquity of power struggles. Moreover, it promises to find an audience beyond my own field, since the problem of achieving peace poses a continuing challenge to our contemporary world.

Teaching/Curriculum Development Plans: I am currently involved in three plans to enrich the program and course offerings of UBC's Okanagan campus:

I have developed and will lead a team-taught course in the history of the book, drawing upon expertise from across the two departments of Creative and Critical Studies. This course will teach the crafts of book-making alongside the history of bibliography, within and beyond the western tradition.

In concert with several colleagues, I am developing a new major in World Literatures. This program will unite the varied and international offerings of our multilingual department into a uniquely cosmopolitan program offering, responding to the university's stated goal of studying the global while attracting students to our department and indeed our campus.

Administrative Responsibilities and Services: Since the creation of UBC's Okanagan campus, I have participated in the operation and indeed construction of the department, the faculty and the campus, to an extent beyond that normally expected of an assistant professor at a more established campus. I have served my department by participating in the development of the M.A. in English, as well as its predecessor, the IGS master's program in English. As a particularly active member of the English Program Committee, Department Committee and Faculty Council, I have contributed to the formulation of the department's vision; as a participant on hiring and program development committees, I have helped to realize this vision.

In particular, I have enriched the offerings of my campus by developing a new minor in Medieval and Renaissance Studies. I presently serve as both an elected faculty senator and the associate head of Critical Studies, which, as a department of 43 professorial members, is larger than some faculties.

THE UNIVERSITY OF BRITISH COLUMBIA***Publications Record*****SURNAME:** Lawrence**FIRST NAME:** Sean
MIDDLE NAME(S): Kevin**Initials:**
Date: 5/5/21**1. BOOKS****(a) *Authored***

Lawrence, Sean. *Forgiving the Gift: The Philosophy of Generosity in Shakespeare and Marlowe*. Pittsburgh, PA: Duquesne UP, 2012.

Publication of this monograph represents an endorsement of my work by a leading international publisher in both contemporary continental philosophy and criticism of English Renaissance literature. It provides a home for both *Milton Studies* and *Levinas Studies*, and has published monographs by such well-regarded scholars of the English Renaissance as John T. Shawcross (Distinguished Professor at the University of Kentucky), Gary Kuchar (University of Victoria), Stanley Stewart (University of California, Riverside), David M. Bergeron (University of Kansas), A. D. Cousins (Macquarrie University, Australia) and Stanley E. Fish (Davidson-Kahn Distinguished University Professor of Humanities, Florida International University). Its list in continental philosophy includes works by James Richard Mensch (Saint Francis Xavier), Bettina Bergo (Université de Montréal), and Paul Fairfield (Queen's University), Philippe Nemo (École supérieure de commerce de Paris), and Richard Cohen (Isaac Swift Distinguished Professor of Judaic Studies and Professor of Religious Studies, University of North Carolina). More importantly, it serves as the North American publisher for English translations of all Levinas's most important works.

Duquesne University Press is not only a particularly appropriate venue for my monograph, but its endorsement is particularly strong. The second reader wrote that "The author's approach is absolutely refreshing" and that *Forgiving the Gift* therefore constitutes "a welcome and very valuable contribution to the field."

Journal reviews have also ranged from the approving to the enthusiastic. *Early Modern Literary Studies*, the foremost open access journal in the field, declares that "Sean Lawrence's *Forgiving the Gift: The Philosophy of Generosity in Shakespeare and Marlowe* is a critical breath of fresh air." *Religion and the Arts* writes that "Exactly because Lawrence offers a critique of and an alternative interpretation to the dominant literary theories that shape our contemporary understanding of [*The Tempest*], his ideas are truly insightful and striking." *Bibliothèque d'Humanisme et Renaissance* refers to this "erudite book" and writes that "The whole question of the exchange in gifting has been much discussed in Marcel Mauss and Jacques Derrida and Paul Ricoeur and others. Lawrence commands and makes full use of their arguments."

(b) *Edited***(c) *Chapters***

Lawrence, Sean. "Game Over: Play and War in Shakespeare's *Troilus and Cressida*". *Games of War in Early Modern English Literature: From Shakespeare to Swift and Beyond*. Eds. Holly Faith Nelson and Jim Daems. Amsterdam: Amsterdam UP, 2019. In print.

---. "Adonis Translated and Venus Frustrated: Shakespeare, Levinas and the Excess of Desire." *Levinas and Shakespeare*. Eds. Kent Lehnhof, Moshe Gold and Sandor Goodhart. West Lafayette, IN: Purdue UP, 2018. In print.

Andrew Cutrofello, of Loyola University Chicago, praised this collection as revealing "the significance of Shakespeare for Levinas and the significance of Levinas for Shakespeare." Bettina Bergo (Université de

Montréal) notes that it reveals “innovative and thought-provoking avenues toward reframing Shakespeare studies, and impressive stagings and illustrations of Levinas’s challenging thought.” Other contributors come from fields including English literature (Donald Wehrs, Hargis Professor of British Literature at Auburn University), theology (Anne Astell, Professor at University of Notre Dame), philosophy (Richard A. Cohen, Professor at SUNY Buffalo; Claire Katz, Professor at Texas A&M), but also hispanic studies (Hilaire Kallendorf, Professor at Texas A&M) and “Transcultural Studies, Intercultural Dialogue and Peace” (Steven Shankman, UNESCO Chair at the University of Oregon).

---. “La paix et la reconnaissance d’autrui : Girard, Levinas et Shakespeare.” *Shakespeare au risque de la philosophie*. Eds. Pascale Drouet et Philippe Grosos. Paris: Hermann, 2017. In print.

This volume combines work by international philosophers such as Guillaume Carron (Université Populaire de Lyon), François Félix (CNRS), François Thomas (Universität Bonn) and Philippe Grosos (Université de Poitiers), with essays by literary critics such as Paul A. Kottman (New School of Social Research), William C. Carroll (Boston University), and Catherine Lisak (Université Bordeaux Montaigne).

---. “Hospitality in *Anthony and Cleopatra*.” *Shakespeare and Hospitality Ethics, Politics, and Exchange*. Ed. Julia Reinhard Lupton and David Goldstein. London: Routledge, 2016. In print.

The initial submission proved so strong that Routledge waived the usual requirement of a second set of peer reviewers prior to production.

---. “The Two Faces of *Othello*.” *Shakespeare and the Power of the Face*. Ed. James Knapp. Farnham, Surrey: Ashgate, 2015. In print.

The anonymous peer reviewer of the collection was fulsome in his praise: “A superb essay, brimming with insight, written with maturity, confidence, flair, and control, and thoroughly in command of the play; although I am not usually a fan of doctrinaire applications of theory to literature ... that application is here carried out at so sophisticated a level and threaded through so many writers as to make *Othello* seem, even across the centuries, genuinely in intellectual dialogue with them. A crystal-clear analysis of how faces in the play solicit modes of reading by turns semiotic and intersubjective – and of the pivotal moments in which the latter is rejected for the former – Lawrence’s essay emerges beautifully from its long philosophical digressions into Cavell, Levinas, Descartes, and Eco, and plunges with renewed force back into the play. The structure is perfectly executed, and the argument a powerful one.”

My paper was singled out in the review of the collection as a whole which appeared in *Studies in English Literature*.

---. “Listening to Lavinia in Shakespeare’s *Titus Andronicus*.” *Through a Glass Darkly: Suffering, the Sacred, and the Sublime in Literature and Theory*. Ed. Holly Nelson, Lynn Szabo and Jens Zimmerman. Waterloo, ON: Wilfried Laurier UP, 2010. 57-69. Print.

This work has since been re-issued in paperback. Other contributors included David Lyle Jeffrey (Fellow of the Royal Society of Canada and Distinguished Professor of Literature and Humanities at Baylor University), Daniel W. Doerksen (University of New Brunswick), Richard Kearney (Charles B. Seelig Chair of Philosophy at Boston College), and Jens Zimmerman (Canada Research Chair, Trinity Western University).

---. “‘I’ll have my bond’: Performance and the Evasion of Generosity in *The Merchant of Venice*.” *Shakespeare and the Cultures of Performance*. Ed. Paul Yachnin and Patricia Badir. Aldershot, UK: Ashgate, 2008. 41-51. Print.

This work was assembled in honour of Anthony B. Dawson (University of British Columbia). Other contributors include David Bevington (Phyllis Fay Horton Distinguished Service Professor Emeritus, University of Chicago), Lynne Magnusson (University of Toronto), Gordon McMullan (King’s College London), Edward Pechter (Distinguished Professor Emeritus, Concordia University), Linda Woodbridge (Weiss Chair in the Humanities and

Professor of English, Pennsylvania State University) and Paul Yachnin (Tomlinson Professor of Shakespeare Studies, McGill University).

2. REFEREED PUBLICATIONS

(a) *Journals*

Lawrence, Sean. "'I'm a Pacifist': Peace in the Thought of Emmanuel Levinas." *Religions* 10.2 (2019). Online: <https://www.mdpi.com/2077-1444/10/2/84>

---. "The Difficulty of Dying in *King Lear*." *English Studies in Canada*. 31.4 (December 2005): 35-52. Print.

---. "'Gods that We Adore': The Failure of Idols in Shakespeare's *King Lear*." *Renascence: Essays on Values in Literature*. 56.3 (Spring 2004): 143-159. Print.

Inclusion in an anthology (see below), represents an endorsement of this paper, by a famous scholar, amongst "the finest criticism through the centuries on *King Lear*."

---. "'As a Stranger Give it Welcome': Alterity and Ethics in *Hamlet* and the New Historicism." *European Journal of English Studies*. 4.2 (August 2000): 155-169. Print.

The World Shakespeare Bibliography, a database of over 128,000 entries, constituting the most comprehensive record of Shakespeare-related scholarship and theatrical productions published or produced worldwide between 1960 and 2011, lists this article as the first study of the relationship between the philosophy of Emmanuel Levinas and Shakespeare's plays.

This article appeared in an issue dedicated to historicism, and was placed among contributions by such scholars as Jonathan Gil Harris (George Washington University) and Slavoj Žižek (Senior Researcher, University of Ljubljana, Slovenia).

(b) *Conference Proceedings*

Lawrence, Sean. "Fear and the Other in *Sir Thomas More*," *Actes des congrès de la Société française Shakespeare* [En ligne], 36, 2018. URL: <http://journals.openedition.org/shakespeare/4123>; DOI: 10.4000/shakespeare.4123

Other contributors to this annual include Graham Holderness (University of Hertfordshire), Robert Appelbaum (Uppsala universitet), and Anne-Marie Miller-Blaise (Université Sorbonne Nouvelle, Paris 3).

(c) *Other*

Lawrence, Sean. "'I'll have my bond': Performance and the Evasion of Generosity in *The Merchant of Venice*." *Shakespeare and the Cultures of Performance*. Ed. Paul Yachnin and Patricia Badir. Aldershot, UK: Ashgate, 2008. 41-51. Rpt. in *Shakespearean Criticism*. Vol. 132. Ed. Michelle Lee. New York: Gale Centage Learning, 2010. Print.

This serial publication assembles some of the best contemporary work on Shakespeare's plays, concentrating on four plays per volume. In this company, my essay appears alongside articles by Linda Woodbridge (Josephine Berry Weiss Chair in Humanities at Pennsylvania State), Jonathan Gil Harris (George Washington University), Richard Wilson (Sir Peter Hall Professor, Kingston University, London), Aaron Kitch (Bowdoin College), Mark Thornton Burnett (Queen's University, Belfast), and Zoltán Márkus (Vassar College).

---. "'Gods that We Adore': The Failure of Idols in Shakespeare's *King Lear*." *Renascence: Essays on Values in Literature*. 56.3 (Spring 2004): 143-159. Rpt. in *Bloom's Shakespeare through the Ages: "King Lear."* Vol. 4 of 8. Ed. Harold Bloom and Neil Heims. New York: Chelsea House, 2008. Print.

In this republication, my paper stands as the sole exemplar of twenty-first century criticism. It follows works by such important critics and theorists as Samuel Johnson, Lewis Theobald, A. C. Bradley, Northrop Frye, Leo Tolstoy, George Orwell, G. Wilson Knight, William R. Elton and Sigmund Freud. Since this collection is aimed at the high school market, my paper reaches beyond the specialized world of Shakespeare criticism, as a canonical contribution to the field.

3. **NON-REFEREED PUBLICATIONS**

(a) *Journals*

Lawrence, Sean. Review of *Thomas Cromwell: A Revolutionary Life*, by Diarmaid MacCulloch. *Early Modern Literary Studies*. 21.2 (2020). On-line: <https://extra.shu.ac.uk/emls/journal/index.php/emls/article/view/553>

---. Review of *Coriolanus*, dir. Daniel Sullivan (The Public Theatre). *Early Modern Literary Studies*. 21.1 (2019). On-line: <https://extra.shu.ac.uk/emls/journal/index.php/emls/article/view/489>

---. Review of *Roméo et Juliette*, dir. Eric Ruf (Comédie Française). *Early Modern Culture*. 14 (2019). On-line: <https://tigerprints.clemson.edu/emc/vol14/iss1/34>

---. Review of *The Reformation of Emotions in the Age of Shakespeare*, by Steven Mullaney. *Comparative Drama*. 51, no. 1 (Spring 2017): 107-110. Print.

---. Review of *The Good of Recognition: Phenomenology, Ethics, and Religion in the Thought of Lévinas and Ricoeur*, by Michael Sohn. *Continental Philosophy Review*. 49, no. 4 (2016): 555-557. Print.

---. Review of *Reading Humility in Early Modern England*, by Jennifer Clement. *Renaissance Quarterly*. 69, no. 4 (Winter 2016): 1586-1587. Print.

---. Review of *Group Identity in the Renaissance World*, by Hannah Chapelle Wojciehowski. *Renaissance and Reformation / Renaissance et Réforme*. 34, no. 4 (2011): 184-86. Print.

---. Review of *How to Read a Shakespearean Play Text*, by Eugene Giddens. *Renaissance and Reformation / Renaissance et Réforme* 34, no. 1-2 (2011): 269-271. Print.

---. "Running into the Heart of Darkness." *Canadian Running*. 3.3. May 2010: 72. Print.

(b) *Conference Proceedings*

(c) *Other*

Rivière, Edmond. *Father Pandosy: Pioneer of Faith in the Northwest*. Trans. Lorin Card. Vancouver: Midtown Press, 2012.

This work represents an important document on early European settlement and contact with first nations people in the Kelowna area. Its re-issue in English promises to materially affect the manner in which local history is taught and learned. My help copy-editing this document is noted in the acknowledgements and witnesses to my collegiality, as well as my interdisciplinary interests.

Gattrell, Jan. *MLA: Getting Started*. Ed. Sean Lawrence. Kelowna: UBC Okanagan Library, 2009. Print.

I corrected and checked this guide, which has since been adopted by the entire University of British Columbia library system.

4. **PATENTS**

5. SPECIAL COPYRIGHTS

I have filed an Invention Disclosure for EssayPro, a series of files and macros which transforms Microsoft Word into a powerful platform for essay marking. It is offered for sale through Flintbox, a university website.

6. ARTISTIC WORKS, PERFORMANCES, DESIGNS

7. OTHER WORKS

8. WORK SUBMITTED (including publisher and date of submission)

9. WORK IN PROGRESS (including degree of completion)

Peace in Shakespeare. (Monograph)

Sketches of several chapters have been presented as conference papers.

Translation of *Autrement que Savoir*, by Emmanuel Levinas and others.

A third complete, and permission to translate has been granted by the original French publisher.