**David W. Hartwig, Ph.D.**

Assistant Professor, Department of English

Weber State University

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**CURRICULUM VITAE**

**EDUCATION**

2010: Ph.D., Dept. of English and Comparative Literary Studies

University of Warwick, Coventry, UK

2005: M.A., Shakespeare Institute, Dept. of English

University of Birmingham, Stratford-upon-Avon, UK

2001: B.A., Depts. of English and Government

University of Notre Dame, Notre Dame, IN

**EMPLOYMENT**

2019-Present: Graduate Director, Dept. of English

Weber State University, Ogden, UT

2017-Present: Assistant Professor, Dept. of English

Weber State University, Ogden, UT

2012-2017: Lecturer, Dept. of English

The Ohio State University at Lima, Lima, OH

2010-2012: Instructor, Humanities Dept.

Rhodes State College, Lima, OH

2008-2010: Instructor, English Dept.

St. John's Jesuit High School, Toledo, OH

2002-2003: Executive Director and Associate Producer, Notre Dame Shakespeare Festival

University of Notre Dame, Notre Dame, IN

**PUBLICATIONS**

“*The Last of the Mohicans*: Adaptation Theory and Pedagogical Practice.” *Approaches to Teaching Cooper’s Leather-Stocking Tales and Other Works*, eds. Steve Arch and Keat Murray. Modern Language Association (forthcoming).

“The Problematic Gaze in *The Merchant of Venice*.” *The Journal of the Wooden O* (forthcoming).

Review of *The Merchant of Venice*, dir. Melinda Pfundstein for the Utah Shakespeare Festival. *Shakespeare Bulletin* (forthcoming).

Review of The Utah Shakespeare Festival 2018 Season, "Shakespeare and the Other": *The Merry Wives of Windsor*, *1 Henry VI*, *The Merchant of Venice*, and *Othello*. *Cahiers Élisabéthains: a Biannual Journal of English Renaissance Studies* 98.1 (2019): 87-92. https://doi.org/10.1177/0184767819826011.

Review of *The Merry Wives of Windsor*, dir. Paul Mason Barnes for the Utah Shakespeare Festival, *reviewingshakespeare.com*, 2018.

Review of *Henry VI, part 1*, dir. Henry Woronicz for the Utah Shakespeare Festival, *reviewingshakespeare.com*, 2018.

“Student Plagiarism and First-Year Composition: A Study.” *Teaching English in the Two-Year College* 43.1 (2015): 38-56.

Review of *Julius Caesar*, dir. Gregory Doran for the Royal Shakespeare Company, *Cahiers Élisabéthains: a Biannual Journal of English Renaissance Studies* 83 (2013): 53-55.

Review of *The Tempest*, dir. Rupert Goold for the Royal Shakespeare Company, *Green Letters: the Journal of the Association for the Study of Literature and Environment-UK* 8 (2008).

Review of Gabriel Egan, *Green Shakespeare: From Ecopolitics to Ecocriticism* (London and New York: Routledge, 2006), *Cahiers Élisabéthains: a Biannual Journal of English Renaissance Studies* 70 (2006): 80-82.

Review of *Sejanus: His Fall*, dir. Gregory Doran for the Royal Shakespeare Company, *Cahiers Élisabéthains: a Biannual Journal of English Renaissance Studies* 69 (2006): 60-61.

Review of *Romeo and Juliet*, dir. Tim Carroll for Shakespeare’s Globe Theatre, *Cahiers Élisabéthains: a Biannual Journal of English Renaissance Studies* 66 (2004): 51-52.

Review of *Macbeth*, dir. Dominic Cooke for the Royal Shakespeare Company, *Cahiers Élisabéthains: a Biannual Journal of English Renaissance Studies* 66 (2004): 49-50.

Review of *Othello*, dir. Gregory Doran for the Royal Shakespeare Company, *Cahiers Élisabéthains: a Biannual Journal of English Renaissance Studies* 66 (2004): 44-45.

**MANUSCRIPTS UNDER CONSIDERATION**

“Remediating Nature in Performance: Peter Brook’s Eco-Apocalyptic Appropriations of *King Lear*.” Submitted to *Borrowers and Lenders*, Fall 2018.

**MANUSCRIPTS IN PREPARATION**

*The Tempest and Ecocritical Adaptation*. Monograph based upon dissertation.

“Apocalyptic Adaptations: the *King Lear*s of Brook and Kozintsev.” Intended for the Oxford UP journal *Adaptation.*

"Small Shakespeare." Solicited manuscript for a special topics cluster in *Shakespeare Bulletin*.

**ARTISTIC WORKS**

Director. *Shakespeare’s Villains*. Weber State University, Ogden, UT. 2018.

Director. *Much Ado About Nothing*. The Fort Findlay Playhouse, Findlay, OH. 2016.

Dramaturg. *King Lear*. Ann Arbor Civic Theatre, Ann Arbor, MI. 2013.

Dramaturg. *Much Ado About Nothing*. Ann Arbor Civic Theatre, Ann Arbor, MI. 2013.

Asst. Director. *The Laramie Project*. Ann Arbor Civic Theatre, Ann Arbor, MI. 2010.

Co-Director. “A Night of One Acts.” Lourdes College Drama Society, Sylvania, OH. 2009.

Co-Director. *Henry V*. The Shakespeare Institute Players, Stratford-upon-Avon, UK. 2007.

Prod. Manager. *Capulets and Montagues*. CAPITAL Centre, Coventry, UK. Performing at Royal Shakespeare Co. Fringe Stage and the Royal Academy of Dramatic Arts. 2006.

Co-Director. *Julius Caesar*. The Shakespeare Institute Players, Stratford-upon-Avon, UK. 2005.

Co-Director and Dramaturg. *Hamlet*. The Shakespeare Institute Players, Stratford-upon-Avon, UK. 2004.

Director. *Much Ado About Nothing*. The Shakespeare Institute Players, Stratford-upon-Avon, UK. 2003.

**AWARDS AND HONORS**

2016: OSU-Lima Outstanding Teaching Award (nominee)

2015: OSU-Lima Outstanding Teaching Award

2015: OSU Provost’s Award for Distinguished Teaching by a Lecturer (nominee)

2015: *Ohio Magazine*’s Excellence in Higher Education Recognition

2014: OSU-Lima Outstanding Teaching Award (nominee)

2013: OSU-Lima Outstanding Teaching Award (nominee)

2012: OSU Alumni Outstanding Teaching Award (nominee)

**CONFERENCE PAPERS**

“Small Shakespeare.” Shakespeare Association of America Conference. "Shakespeare on the Contemporary Regional Stage" panel (Renaissance Hotel, Washington, DC, 20 Apr. 2019).

“Othering the Gaze: eyes and perspective in Shakespeare’s and Radford’s *Merchant of Venice*.” The Wooden O Symposium (Southern Utah University, 8 August 2018).

“Remediated Nature in Performance: Peter Brook’s *King Lear*.” Shakespeare Association of America Conference. “Remediations of Early Modern Drama” panel (Westin Bonaventure, Los Angeles, 28 March 2018).

“*King Lear* and Adaptation.” Shakespeare Association of America Conference. “Adapting Shakespeare: Contemporary Theory and Practice” panel (Hyatt Regency, Atlanta, 6 April 2017).

“*The Tempest* on Ice: adaptation and ecocriticism in performance.” Shakespeare Association of America Conference. “Towards Ecocriticism in Performance” panel (Sheraton, New Orleans, 24 March 2016).

“Going to Their House: Using Technology Effectively in the Classroom.” Ohio College Tech Prep Northwest Regional Center Conference (Hilton French Quarter, Perrysburg, OH, 15 June 2012).

“‘All things in common nature should produce’: *The Tempest*, utopic visions, and green performance.” Shakespeare Association of America Conference. “Green Scenes” panel (Hyatt Regency, Bellevue, WA, 7 April 2011).

“Apocalyptic Visions: Peter Brook’s Adaptations of *King Lear*.” British Graduate Shakespeare Conference (Shakespeare Institute, Stratford-upon-Avon, June 2007).

“Apocalyptic Visions: *Silent Spring* and Peter Brook’s *King Lear*.” Association for the Study of Literature and Environment-UK Conference. “Responding to Crisis” panel (University of Lincoln, 10 September 2006).

“‘Baleful Weeds and Precious-Juicéd Flowers’: Shakespeare’s Natural Medicine.” British Graduate Shakespeare Conference (Shakespeare Institute, Stratford-upon-Avon, Summer 2006).

**CAMPUS TALKS**

"Remediating Nature in Performance: Peter Brook's *King Lear*." Weber State University, Dept. of English Brown Bag Series. Spring 2019.

“Student Plagiarism and First-Year Composition.” OSU-Lima Distinguished Lecturer Series. Fall 2012.

**TEACHING EXPERIENCE**

**Weber State University**

Intermediate College Writing

Introduction to Drama

Introduction to Shakespeare

British Literature I

Studies in Shakespeare – Shakespeare in Performance

Graduate Seminar in Shakespeare

**OSU-Lima**

First-Year Composition

Literature in the US Experience: Novel and Film

British Literature I: Origins-1800

Introduction to Shakespeare

Shakespeare in Performance

American Adventure Writing

**Rhodes State College**

Developmental Writing

First-Year Composition

Introduction to Literature

Public Speaking

Composition and Literature

**Owens Community College**

First-Year Composition

**University of Warwick**

Shakespeare and Selected Contemporary Dramatists

*Hamlet* Performance Project

**STUDENT PROJECTS SUPERVISED**

Rimmasch, Emily. "Heterosexuality as a Measure of Success in Arthurian Literature. *Ergo* 13, 2018-19, pp. 24-31.

Rimmasch, Emily. "Heterosexuality as a Measure of Success in Arthurian Literature." National Undergraduate Literature Conference, Weber State University, Spring 2019.

Russell, Julie. "*Faustus* – Marlowe’s Undercover Agent." *Ergo* 13, 2018-19, pp. 32-40.

Lunceford, Porter. Review of *Othello*, dir. by Kate Buckley for the Utah Shakespeare Festival. *ReviewingShakespeare.com*, Spring 2019.

Fendrick, Julie. Review of *Macbeth*, dir. by Charles Fee for the Idaho Shakespeare Festival. *ReviewingShakespeare.com*, Fall 2018.

Elmer, Hannah. "Lady Macbeth: the Monstrous Mother." National Undergraduate Literature Conference, Weber State University, Spring 2018.

Cecotti, Andrew. "Kiss and make up: the possibility for peaceful resolution in *Gawain and the Green Knight*." National Undergraduate Leadership Conference, Weber State University, Spring 2018.

**UNIVERSITY SERVICE**

Search Committee: MENG Administrative Assistant. Weber State, English Dept. Spring 2019.

Chair, Recruitment, Retention, and Student Success Committee. Weber State, English Dept. Fall 2017-Present.

MENG Steering Committee. Weber State, English Dept. Fall 2018-Present.

University Curriculum Committee. Weber State, Faculty Senate. Fall 2018-Present.

Internships Committee. Weber State, English Dept. Fall 2018-Spring 2019.

Student Retention Working Group. Weber State, College of Arts and Humanities. Fall 2017-Spring 2018.

Composition Committee. Weber State, English Dept. Fall 2017-Spring 2018.

Literature and Textual Studies Committee. Weber State, English Dept. Fall 2017-Spring 2018.

Advisor to Student Book Club. OSU-Lima. Fall 2016-Spring 2017.

Campus Diversity Council. OSU-Lima. Spring 2016-Spring 2017.

Co-Chair, Student Retention Executive Committee. OSU-Lima. Fall 2015-Spring 2017.

Teaching Effectiveness Committee. OSU-Lima. Fall 2015-Spring 2017.

Search Committee: Assistant Director of Diversity. OSU-Lima. Fall 2015.

DREAM Student Retention Committee. OSU-Lima. Spring 2015.

Advisor to Creative Performance Club. OSU-Lima. Fall 2013-Spring 2014.

Student Code of Conduct Task Force. Rhodes State College. Winter-Spring 2012.

Psychology Instructor Search Committee. Rhodes State College. Winter-Spring 2012.

Faculty Association Policies and Procedures Committee. Rhodes State College. Fall 2011-Spring 2012.

Mentor for “Tomorrow’s Generation” program. Rhodes State College. Fall 2011-Spring 2012.

**MEDIA AND OUTREACH**

“Shakespeare400: his life, times, and relevance today.” Lima Public Library, Lima, OH. 23 April 2016.

“A Discussion of Harper Lee.” All Sides Weekend with Christopher Purdy. WOSU Public Radio, Columbus. 17 July 2015.

Ward, Allison. “Anticipation is High for Release of Harper Lee’s ‘New’ Novel.” *The Columbus Dispatch* 12 July 2015.

“iPad Classroom Applications.” Lima Noon Optimists Club. BPOE Hall, Lima, OH. April 2012.

**PROFESSIONAL AFFILIATIONS**

Associate Editor for the American West region, ReviewingShakespeare.com

Shakespeare Association of America

Modern Language Association

Association for the Study of Literature and Environment