

## **Scott Sharplin**

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### **Professional Experience (Academic)**

**Term Instructor** 2009 to present  
**Edmonton Lifelong Learning Association**  
**University of Alberta Faculty of Extension, Edmonton**  
• Designing and teaching courses: Shakespeare Page to Stage

**Term Instructor** 2005 to present  
**Grant MacEwan College, Edmonton**  
• Preparing and teaching courses: English 111 (Communications), English 101 (Critical Reading and Writing), English 214 (Creative writing), Drama 247 (Oral Communication), INTD 125 (Shakespeare and Film).  
• Developing, writing, preparing and teaching courses: Science-Fiction in Prose and Film, Gothic Horror in Prose and Film, The Graphic Novel.

**Research Assistant** 2005 to 2006  
**Athabasca University, Athabasca**  
• Developed, programmed and implemented online learning objects which assist students in distance learning.  
• Collaborated with professors, tutors, and course coordinators in the Centre for Language and Literature to research new educational techniques.  
• Collaborated with members of Edmonton's performing arts community to provide voice and visual acting talents which supplement online learning objects (eg. for Play Analysis courses).

**Research Assistant** 2003 to 2005  
**University of Alberta, Edmonton**  
• Initiated and supervised multimedia projects to preserve deteriorating A/V materials  
• Facilitated interdisciplinary research projects through the Text Analysis Portal for Research

### **Professional Experience (Theatrical)**

**Freelance Writer** 1995 to present  
• Plays produced by theatres across Alberta, including Shadow Theatre, Walterdale Playhouse, Lunchbox Theatre, and The Shakespeare Company.  
• Contributed reviews, features, and opinion articles to *See Magazine* and *The Gateway*.  
• Served as Entertainment Editor at the University of Alberta *Gateway* newspaper, 1997-1998.

**Festival Coordinator**

May to July 2002

**The Shakespeare Company, Canmore**

- Coordinated first annual Shakespeare in the Mountains Theatre Festival
- Supervised site design and management
- Directed opening ceremonies, coaching 15 young actors and dancers
- Supervised promotional activities and community outreach

**Artistic Director**

2000 to 2004

**Sound & Fury Theatre, Edmonton**

- Developed educational study guides to complement classical productions
- Networked with 30 teachers and over 500 students to promote understanding of classical plays
- Programmed seasons and supervised production management
- Directed 12 individual productions, coordinating over 100 artists
- Obtained financial support through grant writing and fundraising initiatives
- Composed and implemented the company's mandate: "To challenge and excite audiences by supporting new artists in the development and transformation of works with literary and mythological resonance."

**Education and Community Outreach Coordinator**

March to July 1999

**Free Will Players, Edmonton**

- Networked with schools and community organizations to increase profile of the company
- Solicited feedback from teachers and community members concerning theatrical touring
- Assessed feasibility of theatrical tours of Shakespeare plays to schools
- Acted as liaison and mentor for Free Will Young Company actors during 1999 season

**Education****Masters of Arts – Humanities Computing**

2003 to 2005

University of Alberta

Home Department: English

Thesis topic: *Authority in Shakespearean Text and Performance*

(See appended abstract)

Supervisor: Prof. Rick Bowers

**Playwriting Programme**

1997 to 1998

The National Theatre School of Canada. Montreal

Supervisor: Maureen LaBonté

**Bachelor of Arts – English (First Class Honours)**

1993 to 1997

University of Alberta

Major: English; Minor: Drama

Supervisor: Prof. Patricia Demers

## Honours and Awards

### **Graduate**

- Graduate Student Scholarship, Government of Alberta Apr. 1, 2005
- University of Alberta Master's Scholarship Sept. 1, 2003

### **Undergraduate**

- Faculty of Arts Honour Prize, University of Alberta May 15, 1998
- DR Godfrey Memorial Book Prize, University of Alberta Sept. 1, 1997
- Louise McKinney Post-Secondary Scholarship, Alberta Heritage (three times) 1994 to 1996
- Priscilla Hammond Memorial Scholarship, University of Alberta Sept. 1, 1996
- Priscilla Hammond Memorial Prize in Engl. 100, University of Alberta Sept. 1, 1995
- FM Salter Prize in Shakespeare Studies, University of Alberta Sept. 1, 1995
- Aiken Prize in English Language and Literature, University of Alberta Sept. 1, 1995

### **Non-Academic**

- Winner: Alberta Playwriting Competition (Full-Length Category),  
Alberta Playwrights Network July 20, 2002
- Finalist (3 times): Canadian National Playwriting Competition, Theatre BC 1999, 2004, 2008
- PetroCanada Stage One Series (New Play Commission) Jan. 30, 2003

## Publications

Sharplin, S. "The Trial of Salomé" (Full-Length Play). November 2008  
*Hot Thespian Action! Ten Premiere Plays From Walterdale Playhouse.*  
Ed. Robin Whittaker. Athabasca University Press.

Sharplin, S. "Fifty Years of Walterdale" (Article). Fall 2008  
*Canadian Theatre Review 136.*

Sharplin, S. "Purity Test" (Full-Length Play). December 2007  
*Three on the Boards.*  
Ed. Kit Brennan. Signature Editions.

Gouglas, S., Sinclair, S., Ellefson, O., and **Sharplin, S.** February 2006  
"Neverwinter Nights in Alberta: Conceptions of Narrativity Through  
Fantasy Role-Playing Games in a Graduate Classroom" (Article).  
*Innovate: Journal of Online Education.* <<http://innovateonline.info/index.php>>

Sharplin, S. "Burnt Remains" (One-act play). May 2002  
*Staging Alternative Albertas: Experimental Drama in Edmonton.*  
Eds. Patricia Demers and Rosalind Kerr. Playwrights Canada Press.

## Guest Lectures

- “Shakespearean Performativity” March 2005  
English 112: English Literature in Historical Perspective (Sheila Christie).  
University of Alberta. Edmonton.
- “*The Tempest* in Performance: Then and Now” November 2004  
English 1900: Introduction to Language and Literature (James Gifford).  
University of Lethbridge. Edmonton.
- “*Othello* on Stage and Page” October 2004  
English 112: English Literature in Historical Perspective (Orion Kidder).  
University of Alberta. Edmonton.

## Conference Presentations

- “Hamletmachines and CyberDanes: Theatrical Disembodiment and the Posthuman Subject.” August 2006  
The Wooden O Symposium: Medieval, Renaissance, and Early Modern Studies.  
Cedar City, Utah.
- “*The Two Noble Kinsmen* and the Shakespeare Uncertainty Principle” May 2005  
48<sup>th</sup> Annual Pacific Northwest Renaissance Conference.  
Banff, Alberta.
- “Memex and Mnemotechnics: 2000 Years of Artificial Memory” December 2003  
Fourth Annual Humanities Computing Graduate Conference.  
University of Alberta. Edmonton.
- “The One-Act Play: Haiku or Graffiti? Dying or Thriving?” November 2003  
Panel Discussion: **Sharplin, S.**, Martini, C., Deleeuw, J., Zylstra, N., Stickland, E.  
Playworks Ink 2003. Alberta Playwrights Network. Calgary

## Community Service

- Vice-President North: Alberta Playwrights Network 2005 to 2007
- Volunteer conference coordinator. 2004 to 2005  
University of Alberta Humanities Computing Graduate Conference.
- Volunteer director and actor. 2004 to 2005  
The Nice Wantons Drama Club. Department of English, University of Alberta
- Board member. Walterdale Playhouse. 2005 to 2007
- Board member. Sound & Fury Theatre Society. 2004 to 2005
- Volunteer tutor. Alberta Literacy Foundation. 1998 to 1999

## **Professional Memberships**

- Playwrights Guild of Canada 2005 to present
- Alberta Playwrights Network 2001 to present
- Playwrights Theatre Centre (Vancouver) 1998 to 2001
- Playwrights Workshop Montreal 1997 to 1998

## **Additional Skills**

- Fluent in French
- Conversant with Microsoft Office software (Word, Excel, Access, PowerPoint, etc.)
- Conversant with Macromedia software (Dreamweaver and Flash)
- Conversant with HTML, XML, and TEI tagging protocols

## **References**

Sean Gouglas, Professor of History and Humanities Computing, University of Alberta

- M.A. coursework supervisor  
2-77 Tory Building  
University of Alberta  
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Rick Bowers, Professor of English, University of Alberta

- M.A. thesis supervisor  
3-5 Humanities Centre  
University of Alberta  
Edmonton, AB T6G 2E5  
(780) 492-0560  
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Patricia Demers, Professor of English, University of Alberta

President of the Royal Society of Canada

- B.A. (Honours) tutorial supervisor  
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University of Alberta  
Edmonton, AB T6G 2E5  
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## Appendix: M.A. Thesis Abstract

“*Lear’s* Shadows: Authority and Multiplicity in Print, Performance, and Hypertext”  
by Scott Sharplin

This dissertation examines traditional notions of authorship and authority as applied to the dramatic works of William Shakespeare, and demonstrates that they are no longer applicable, and indeed have never been a satisfactory discourse with which to examine his works. The argument builds upon textual scholarship, particularly the writings of Joseph Grigley and Jerome McGann, to reframe Shakespeare’s plays as “polytexts” whose characteristic is multiplicity, not authority. In addition, the paper considers the performance-based scholarship of W.B. Worthen and Philip McGuire to examine the ways in which multiplicity is addressed and disseminated through productions of the plays.

The majority of the essay focuses upon a single play—*King Lear*—and examines its relationship to scholarly and theatrical conceptions of authority in the past and present. Specifically, it explores the “two-text controversy” that arose over *Lear* in the 1980s; it compares Shakespeare’s *Lear* with Nahum Tate’s Restoration adaptation and with other radical revisions of the source text(s); it considers directorial and actorial tactics for overcoming the play’s multitude of cruxes and uncertainties; and it critiques the ontology and methodology surrounding performance in the “New Globe” theatre, which seeks to delimit multiplicity by situating the plays within a normative theatrical space.

Finally, the dissertation will consider how the rise of electronic scholarship and the emergence of internet and CD-ROM editions of *Lear* will further transform ideas of authority and multiplicity. It will conclude by suggesting applications with which the electronic study of the plays may facilitate a collaboration between scholarly and theatrical disciplines, thereby expanding the “polytextual” potentialities for future readers, spectators, and practitioners of Shakespeare’s dramatic works.