

Dr Hannah Simpson
Lecturer in Drama and Performance
University of Edinburgh

POSITIONS

Lecturer in Drama and Performance, University of Edinburgh, 2022-present.
Rosemary Pountney Junior Research Fellow, St Anne's College, University of Oxford, 2019-2022.

EDUCATION

Ph.D. in English Literature, University of Oxford, 2016-19.
M.A. in English and American Literature, Boston University, 2016. 4.0 GPA. Including
Advanced Graduate Certificate in Women, Gender and Sexuality Studies.
B.A. in English Literature and Language and French, University of Oxford, 2014. 1st class
honours.

LEADERSHIP

Director of Quality Assurance and Enhancement, School of Languages, Literatures and
Cultures, University of Edinburgh, 2024-28.
Deputy Director of Teaching and Learning, School of Languages, Literatures and Cultures,
University of Edinburgh, 2024-28.
Exams chair, English and Scottish Literature, University of Edinburgh, 2026.
Programme Director, Literature and Medicine, University of Edinburgh, 2023-24.
Year 3 Student Cohort Lead, English Department, University of Edinburgh, 2023-24.

AWARDS, PRIZES, FELLOWSHIPS AND GRANTS

Carnegie Research Grant, *The Unexpected Dramatist* monograph project, May 2024.

Royal Society of Edinburgh (RSE) Small Grant, *The Unexpected Dramatist* monograph project, January 2024.

Institute for Advanced Studies in the Humanities (IASH) Affiliate Fellow, Institute for Advanced Studies in the Humanities, University of Edinburgh, 2023-25.

David Bradby Monograph Award 2023, TaPRA (Theatre and Performance Research Association), for *Samuel Beckett and Disability Performance*, Palgrave Macmillan.

John N. Serio Award, best essay in *The Wallace Stevens Journal*, 2022, for “Wallace Stevens and the Necessity of Distance: International Influence and the Theatre Auditorium”, *The Wallace Stevens Journal* 46.1, 2022, 82-96.

Reimagining Performance Network two-year grant, TORCH Oxford, 2021-23 (lead applicant).

The Rosemary Pountney Junior Research Fellowship in British and European Drama (1890-Present), St Anne’s College, University of Oxford, 2020-23.

Middlebury-CMRS Teaching Award, University of Oxford, 2019.

Full Ph.D. Arts and Humanities Research Council (AHRC) funding, University of Oxford, 2016-19.

Paula Soans O’Brien scholarship, St Cross College, University of Oxford, 2016-19.

Dean’s Fellowship, Boston University, 2014-16.

PUBLICATIONS

Books

Samuel Beckett and the Theatre of the Witness: Pain in Post-War Francophone Drama, Oxford University Press, 2022. [Available here](#).

Samuel Beckett and the Theatre of the Witness explores Beckett's representation of physical pain in his theatre plays in the long aftermath of World War II, emphasising how the issues raised by this staging of pain speak directly to matters lying at the heart of his work: the affective power of the human body; the doubtful capacity of language as a means of communication; the aesthetic and ethical functioning of the theatre medium; and the vexed question of intersubjective empathy. Alongside the wartime and post-war plays of fellow Francophone writers Albert Camus, Eugène Ionesco, Pablo Picasso, and Marguerite Duras, this study resituates Beckett's early plays in a new conceptualising of *le théâtre du témoin* or a 'theatre of the witness'.

Samuel Beckett and Disability Performance, Palgrave Macmillan, 2022. [Available here](#).

Samuel Beckett's plays have attracted a striking range of disability performances – that is, performances that cast disabled actors, regardless of whether their roles are explicitly described as 'disabled' in the text. Grounded in the history of disability performance of Beckett's work and a new theorising of Beckett's treatment of the impaired body, *Samuel Beckett and Disability Performance* examines four contemporary disability performances of Beckett's plays. Pairing original interviews with the actors and directors involved in these productions alongside critical analysis underpinned by recent disability and performance theory, this book explores how these productions emphasise or rework previously undetected indicators of disability in Beckett's work. More broadly, it reveals how Beckett's theatre compulsively interrogates alternative embodiments, unexpected forms of agency, and the extraordinary social interdependency of the human body.

Winner of the TAPRA David Bradby Monograph Award 2023.

Peer-Reviewed Articles

- “‘What did you do with your hands?’: British Sign Language and the Politics of (Mis)Interpretation in debbie tucker green’s *ear for eye* (2018)”, submitted for peer review.
- “Queer Intimacy and (Pro)Creativity in James Joyce’s *Exiles*”, submitted for peer review.
- “Performing Northern Ireland after Brexit: Stephen Rea in David Ireland’s *Cyprus Avenue* and Clare Dwyer Hogg’s *Hard Border*”, *New Theatre Quarterly* 39.4, 2023, 307-321.
- “A Bodily Haunting: The Woman’s Wordless Scream on Samuel Beckett’s Stage”, invited for *Samuel Beckett Today/Aujourd’hui* 35.1, 2023, 95-109.
- “Picturing Nuclear Suffering: Raymond Briggs’s *When the Wind Blows*”, *Modernism/Modernity* Print Plus cluster on modernism and pain, 7.3, February 2023. [Open access available here.](#)
- “‘in control... under control’: *Not I*, Sexual Trauma, and Rape Play”, *Samuel Beckett Today/Aujourd’hui* 34.1, 2022, pp. 24-38.
- “Wallace Stevens and the Necessity of Distance: International Influence and the Theatre Auditorium”, *The Wallace Stevens Journal* 46.1, 2022, 82-96. Winner of the John N. Serio Award for best 2022 essay in *The Wallace Stevens Journal*.
- “Trying Again, Failing Again: Samuel Beckett and the Sequel Play”, *New Theatre Quarterly* 37.3, 2021, pp. 258-272.
- “Samuel Beckett and Disability Performance”, *Journal of Beckett Studies* 30.1, 2021, pp. 26-44.
- “‘le maigre dos tourné à l’humanité’: *Eleutheria*, la souffrance, et son public” (French-language), *Samuel Beckett Today/Aujourd’hui* 32.2, 2020, pp. 176-191.
- “Kinaesthetic Empathy, Physical Recoil: The Conflicting Embodied Affects of Samuel Beckett’s *Quad*”, *Journal of Modern Literature* 42.2, Winter 2019, pp. 132-148.
- “Tics in the Theatre: The Quiet Audience, the Relaxed Performance, and the Neurodivergent Spectator”, *Theatre Topics* 28.3, November 2018, pp. 227-238.
- “Samuel Beckett and the Nobel *Catastrophe*”, *Samuel Beckett Today/Aujourd’hui* 30.2, Winter 2018, pp. 337-364.
- “‘Where / Do I begin and end?’: Circular Imagery in the Revolutionary Poetics of Wallace Stevens and W. B. Yeats”, *The Wallace Stevens Journal* 42.1, Spring 2018, pp. 46-61.
- “‘Strange laughter’: Post-Gothic Questions of Laughter and the Human in Samuel Beckett’s Work”, *Journal of Modern Literature* 40.4, Summer 2017, pp. 1-19.
- “‘Away, come away’: Moving Dead Women and Irish Emigration in W. B. Yeats’s Early Poetry”, *Études Irlandaises* “Embodying-Disembodying Ireland,” 42.1 Automne – Hiver 2017, pp. 45-60.
- “Destabilising Decapitation in *King Henry VI*”, *Exchanges: The Warwick Research Journal* 4.1, October 2016, pp. 45-60.
- “‘Now keep out of the way, Whitelaw’: Self-Expression, Agency and Directorial Control in W. B. Yeats’s and Samuel Beckett’s Theatre”, *Comparative Drama* 49.4, Winter 2015, pp. 399-418.

Book Chapters

- “Sexual Assault and the Criminal Justice System: The Naked Female Body in Breach Theatre’s *It’s True, It’s True, It’s True*”, *Dramaturgy of Sex on Stage*, ed. Kate Mulley. Routledge, 2024, 112-116.
- “Decolonisation and the Theatre of the Absurd”, co-authored with Nic Barilar, *The Routledge Companion to Absurdist Literature*, ed. Michael Y. Bennett. Routledge, 2024, 472-483.
- “Stuffed Bears and Canned Tuna: Staging Animal Extinction through the Material Prop”, co-authored with Kirsten Shepherd-Barr, *Theatre about Science*, eds. Francisca Moreira and Mário Montenegro. Coimbra University Press, 2023, 15-38. [Open access available here](#).
- “Theatre in Northern Ireland Post-1989”, *The Routledge Companion to European Theatre and Performance*, ed. Aneta Mancewicz and Ralf Remshardt. Routledge, 2023, 277-279.
- “Invoking Beckett: Samuel Beckett’s Legacy in Northern Irish Poetry”, *Samuel Beckett’s Poetry*, eds. James Brophy and William Davies. Cambridge: Cambridge University Press, 2022, 250-266.
- “Displacing the Human: Representing Ecological Crisis on Stage”, co-authored with Kirsten Shepherd-Barr, *Life, Re-Scaled: The Biological Imagination in Twenty-First-Century Literature and Performance*, eds. Liliane Campos and Pierre-Louis Patoine. Open Book Publishing, 2022, 323-352. [Open access available here](#).
- “*Waiting for Godot* and the Fascist Aesthetics of the Body” in *Beckett and Politics*, eds. William Davies and Helen Bailey. London: Palgrave Macmillan, 2020, pp. 155-176.
- “‘Hurts! He wants to know if it hurts!’: Suffering Beyond Redemption in *Waiting for Godot*” in *Beckett Beyond the Normal*, ed. Seán Kennedy. Edinburgh: Edinburgh University Press, 2020, pp. 79-89.
- “Waiting for GODOt: Samuel Beckett and HBO’s *Game of Thrones*” in *Pop Beckett: Intersections with Popular Culture*, eds. David Pattie and Paul Stewart. New York: Columbia University Press, 2019, pp. 227-246.

Editorial Work and Publications

Co-editor with Daniela Caselli on Ruby Cohn's posthumous manuscript, *Glancing and Dramatists' Dialogue: Shakespeare to Suzan-Lori Parks*. Bloomsbury Methuen, 2025. [Available here](#).

Editor, *A Taste of Honey* by Shelagh Delaney, Methuen Drama Student Edition. Bloomsbury Methuen, 2025. [Available here](#).

Editorial board member, *Samuel Beckett Today/Aujourd'hui* journal, 2024-present.

Editorial board member, "Samuel Beckett in Company" series, Columbia University Press, 2021-present.

Special issue editor, "World War II: Bodies Beyond the Battlefield", *Medical Humanities* 46.2, 2020

Special issue editor, "Writing Bodily Resistance in World War II", *Twentieth Century Literature* 66.1, 2020.

Special issue editor, "Global Perspectives on the Body and World War II", *The Journal of War and Culture Studies* 13.2, 2020.

Theatre Review editor, *The Beckett Circle*, 2018-2024.

Other Publications

"Samuel Beckett's *Not I*" and "Samuel Beckett's *Catastrophe*", *The Literary Encyclopedia: Postwar and Contemporary Britain*, ed. Graham MacPhee, 2026.

"Disability in the Plays of Samuel Beckett", *Oxford Research Encyclopedia of Disability Studies*, ed. David Bolt. Oxford University Press, 2026.

Interview with Sarah Browne, "Ways of Testing Expectations: Sarah Browne's Echo's Bones Film Project, Fingal and Neurodiversity", *The Beckett Circle*, Spring 2023. [Available here](#).

"Performing Northern Ireland: Stephen Rea in *Cyprus Avenue* and *Hard Border*", commissioned for *Contemporary Irish Literature*, November 2020. [Open access available here](#).

"Disability, Neurodiversity, and Feminism", invited position statement, *The Journal of Feminist Scholarship* 16.1, Spring/Fall 2019, pp. 81-83.

"A Closer Look at JML 40.4," *Journal of Modern Literature's* "Take a Closer Look" series, September 2017.

"Jess Thom's *Not I*: The Relaxed Performance and Tourette's Syndrome", *The Beckett Circle*, Summer 2017. [Available here](#).

TEACHING

Qualifications and Awards

- Shortlisted for “Teacher of the Year” and longlisted for “Supervisor of the Year” in the EUSA Teaching Awards 2023-24.
Student comments included “Dr Simpson has consistently demonstrated an unwavering dedication to her students’ success and wellbeing. She is a teacher who truly goes above and beyond for her students”, “Every student Dr Simpson has taught regards her as one of the best teachers at the University of Edinburgh”, “Hannah ensures that every student feels valued and empowered to excel, fostering an inclusive and supportive learning environment. [...] She enabled me not only to succeed on her courses, but also empowered me to be kinder to myself and to believe in my academic ability, a confidence that I have now carried with me for the rest of my degree”, “Dr Simpson’s genuine passion for her job and specialist subject is palpable in every seminar, making learning an enjoyable and enriching experience for all involved”, “Hannah embodies the qualities of an exceptional educator: approachability, accessibility, dedication, expertise, and passion. Her unwavering commitment to student success sets her apart as a truly remarkable teacher.”
- “Contemporary British Drama” longlisted in “Outstanding Course” category in the EUSA Teaching Awards 2023-24.
Student comments included “an incredibly engaging instructor”, “opened my mind to a huge range of new playtexts, genres, and ideas [...] and inspired me to see what contemporary drama can do”, “I felt really heard and able to develop my own critical insights in a group discussion”, “Outside the classroom, Dr Simpson ensured that we all felt that we could be open with our own personal situations”, “Each time I left her office, I felt more confident in my work and myself. It is because of Hannah that I understand and have a firmer grasp and what constitutes a strong and excellent university essay”, “Without this course’s support with academic writing, critical approaches to secondary reading, and thoughtful feedback and guidance, I would have done half as well on any of my other courses this year”, “I cannot overstate the impact this course had on my academic development”, “easily the best course I have taken at this university”, “Contemporary British Drama has been a highlight of my time at Edinburgh”, “Hannah is an absolute credit to this university. I cannot thank her enough.”
- Middlebury-CMRS Teaching Award, University of Oxford, May 2019.
- SEDA Developing Learning and Teaching certified, December 2018. Teaching portfolio praised for its “detailed and sensitive consideration of issues of diversity and inclusivity”.

PhD Supervision and Assessment

- Secondary supervisor with Sophia Lycouris: “An Invisibly Disabled Body: Towards New Performance Aesthetics, Embodied Costume Research and Disability Studies”, University of Edinburgh, 2023-present.
- Primary supervisor: “Blurred Lines: Towards an Ethical Dramaturgical Process for Staging Sexual Violence and Trauma in Contemporary Theatre”, University of Edinburgh, 2022-present.
- Co-supervisor with Benjamin Bateman: “The Face in Samuel Beckett’s Work”, University of Edinburgh, 2022-present.
- PhD internal examiner, “Shakespeare Without Men: Gendered Violence and Genderqueer Performance”, supervisors Nicola McCartney and Suzanne Trill, University of Edinburgh, Spring 2024.
- DPhil (PhD) Transfer examiner: “Suicide in Anglophone Drama, 1945-Present” (Spring 2022), “Shades of Sadean Cruelty in Samuel Beckett’s Prose and Drama” (Spring 2021), “The Time of Writing, Writing Time: The Genesis of Samuel Beckett’s *Mal vu mal dit/Il Seen Ill Said*” (Spring 2021).

Masters Teaching, Supervision and Assessment

- MSc in Literary Studies: “Television and Graphic Novels” research methods lecture, University of Edinburgh, Spring 2024.
- MSc supervisor, “Ludic Fragmentation in Modern Irish Literature” and “Paralysis in Joyce and Beckett’s Work”, University of Edinburgh MSc Literature and Modernity, Spring 2024.
- MSc supervisor, “Questions of Faith(fulness): Adapting the Bible to the Stage in Archibald MacLeish’s *J.B.*”, University of Edinburgh MSc in Religion and Literature, Spring 2023.
- MSc supervisor, “Homosociality and Apocalypse in Samuel Beckett’s *Endgame* and *Happy Days*”, “Harold Pinter’s Ambiguity”, “Peculiar Posthuman Consciousness and its Embodiment in Contemporary Fiction”, and “Schopenhauer’s Philosophy and Samuel Beckett’s Early Work”, University of Edinburgh MSc Literature and Modernity, Spring 2023.
- Comparative Literature MSc examination marking, University of Edinburgh, Winter 2022.
- “1950s and 1960s UK and US Playwrights” MA module course leader, Lincoln College, University of Oxford, Michaelmas 2019.

Undergraduate Dissertation Supervisor

I have supervised over twenty undergraduate dissertations in the English and Scottish Literature Department at the University of Edinburgh (2022-present), and over thirty-five in the Faculty of English at the University of Oxford (2017-22).

Topics have included: contemporary absurdist theatre; AIDS theatre; rape in contemporary theatre; British transgender theatre; nudity in contemporary female performance; feminist apathy and the stage monologue; Martin O'Brien's staging of cystic fibrosis; staging climate change in contemporary theatre; New War violence and modern US theatre; the Royal Court theatre; modern Irish radio theatre; the contemporary television mockumentary; Jane Austen film adaptation; blonde female villains in contemporary novels, television and film; post-9/11 trauma fiction; female hysteria in twentieth-century prose; depictions of pregnancy, childbirth and breastfeeding in the Victorian novel; queer female modernist poetry; World War I and Holocaust poetry; third-wave feminist zines; autotheory; Vogue magazine and the grotesque; and the work of Samuel Beckett, Tennessee Williams, James Joyce, Phoebe Waller-Bridge, Breach Theatre, Travis Alabanza, Katie Mitchell, Martha Gellhorn, David Hare, Barry Reckord, Vernon Lee, Dylan Thomas, E.M. Forster, Thomas Hardy, Paul Auster, Jeanette Winterson, Doireann Ní Ghríofa, Gillian Flynn, Luke Jennings, Stephen Sondheim, and Fred Astaire and Ginger Rogers.

Undergraduate Tutorial and Seminar Course Teaching

University of Edinburgh: "Illness and Disability in Modern and Contemporary Theatre" (course creator, organiser and instructor), "Contemporary British Drama" (course organiser and instructor; longlisted for "Outstanding Course" at the EUSA Teaching Awards 2024), "Time and Space of Performance" (course co-organiser and co-instructor), "Medicine in Literature 2: Medical Ethics in Literature" (course organiser and instructor), "Literary Studies 1A" (tutorial leader), "Literary Studies 2B" (lecturer and tutorial leader), "Reading Theory" (module co-organiser and co-instructor) and "Critical Practice: Performance" (course organiser and workshop leader).

University of Oxford: "Literature in English, 1910-Present Day", "Contemporary British Literature", "Modern Irish Literature", "Contemporary British Theatre", "Modern British Theatre", "Twentieth- and Twenty-First-Century Theatre", "Contemporary Drama on the British Stage", "Devised Theatre Studies", "Theatre Aesthetics", "Creative Writing: Playwriting", "Samuel Beckett and the Twentieth Century: Life and Work", "Poetry of the First and Second World War", "Late Victorian Poetry", "British Travel Writing in the Eighteenth and Nineteenth Centuries", "Novels to Screen: Adapting Nineteenth-Century Fiction", "Introduction to Literary Theory", "Essay Skills Workshop".

Boston University: "Performing Nationality: Dramatic Representations of Ireland and the Irish".

Lecturing

University of Edinburgh lectures: “Post-War British Theatre: Caryl Churchill”, “Post-War British Theatre: *Cloud Nine*”, “Post-War British Theatre: Shelagh Delaney”, “Post-War British Theatre: *A Taste of Honey*”, “Bodies on Stage: Movement”, “Drama Beyond the Limits I”, “Drama Beyond the Limits II”, “Research Methods: Television and Graphic Novels”, “The Shape of the Text: Formalism and Structuralism” and “Critical Practice: Performance”.

University of Oxford lecture series: “Modernist Literature”, “Samuel Beckett and the Twentieth Century: Life and Work”, and “Twentieth-Century Literature and the Body”.

University of Oxford lectures: “Analysing Theatre: Selina Thompson’s *salt*”, “French Modernism and War”, “Modern Horror Stories: Why Do We Fear What We Fear?”, “Women and Irish Emigration in W. B. Yeats’s Poetry” and “Disability and the Theatre: Metaphorising the Impaired Body”.

Further Training

- “Autism Awareness in the University”, University of Edinburgh, January 2026.
- “Implementing Reasonable Adjustments for Staff”, University of Edinburgh, January 2024.
- SQA Introduction to British Sign Language, Deaf Action, August 2023-January 2024.
- “Sighted Guide Training”, Guide Dogs for the Blind Association, June 2023.
- “Challenging Sexual Harassment and Sexual Violence”, UCU, February 2023.
- “Trans Awareness”, Gendered Intelligence, May 2022.
- “Doing Things Differently: Race, Literature, and Teaching”, University of Oxford, May 2022.
- “Flexible Inclusive Teaching”, University of Oxford, September 2021.

CONFERENCES, TALKS, AND REVIEWS

Invited Academic Talks

- Invited lecture, “Homage, Hero Worship and Homoerotics: Theorising Adaptation Relationships through Harold Pinter and James Joyce’s *Exiles*”, CLIMAS Intersections: Cultures et Littératures des Mondes Anglophones, Université Bordeaux-Montaigne, France, September 2024. [Available here](#).
- Keynote lecture, “Relaxed Performance: Why?”, Theater aan de Rijn and Utrecht University, June 2024.
- Invited lecture, “Samuel Beckett and Disability Performance”, Beckett International Foundation, University of Reading, November 2023.
- Invited lecture, “Disability and Interdependency: Resisting Enlightenment Humanism in *Waiting for Godot*”, Centre for Research in Post-Humanities, Bankura University, India, October 2023. [Available here](#).
- Invited speaker, Samuel Beckett Early Career Workshop, The Samuel Beckett Society, October 2023.
- Invited symposium paper, “Decolonising the Theatre of the Absurd”, Decolonising Modernism(s) workshop, University of Edinburgh, June 2023.
- Invited lecture, “Tinned Tuna and Polar Bears: Challenges of Representing Climate Change on Stage”, Environmental Humanities Research Network, University of Oxford, May 2023.
- Invited lecture, “Staging Ireland: Performing the Contemporary Irish Nation”, Continuing Education Department, University of Oxford, April 2023.
- Lead speaker, “Supporting PGRs and ECRs in Beckett Studies”, IFTR Samuel Beckett Working Group, December 2022.
- Roundtable speaker, “The Future of Beckett Studies” at the “Beckett at Reading 50th Anniversary” symposium, University of Reading, November 2022.
- Invited lecture, “Samuel Beckett and Disability Performance”, London Beckett Seminar, Centre for Comparative Literature, Goldsmiths University of London, October 2022.
- Roundtable speaker, “Corporeality in Contemporary Iraqi Fiction”, Centre for Comparative Literature, Goldsmiths University of London, September 2021.
- Roundtable speaker, “Beckett, Politics and Beyond”, at the book launch of *Samuel Beckett in Confinement: The Politics of Closed Space*, by James Little (Bloomsbury, 2020). International Association for the Study of Irish Literature conference, July 2021.
- Invited symposium paper, “*How What Where*: Pain on the Page, Pain on the Stage”, Gare St Lazare *How It Is* symposium, Crawford Art Gallery, Cork, June 2019.
- Invited symposium paper, “‘The world about us’: Stevens, Theatre, and the Necessity of Distance”, *Wallace Stevens as World Literature* symposium, Stockholm University, Sweden, June 2018.
- Invited paper, “*Not I* and Sensory Deprivation”, *Sense and Sensation*, University of Oxford, March 2017.

Invited symposium paper, “Identification and Resistance: Combining Kinaesthetic Empathy and Disability Theory”, Affect/Activism, Harvard University Drama Colloquium, April 2016.

Invited speaker, “Beckett and Schopenhauer: Suicide and Vedantic Hinduism”, Philosophy, Poetry and Religion seminar, Mahindra Humanities Center, Harvard University, February 2015.

Conference, Event, and Panel Organising

Lead organiser, “Beckett’s Relationships”, Samuel Beckett Society annual conference, Edinburgh, June 2025.

Co-organiser, “Harold Pinter: Adaptation, Experimentation, Transformation”, University of Reading, September 2023.

Organiser and chair, “Robert Softley Gale: Birds of Paradise and Disability-Led Theatre”, chaired discussion and Q&A, University of Edinburgh, May 2023.

Organiser and chair, “Creative Embedded Access Theatre Masterclass: Jenny Sealey and Mike Kenny”, University of Edinburgh, October 2023.

Organiser, “Refugee Theatre: Dramaturgies of Solidarity and Resistance”, roundtable and workshop, Oxford, May 2022.

Organiser, “The Reimaging Performance Graduate Essay Prize”, University of Oxford and *New Theatre Quarterly*, April 2022.

Organiser and chair, “So You Want to Work in Theatre?” roundtable, University of Oxford, March 2022.

Organiser and chair, “Black British Theatre Today” roundtable, University of Oxford, February 2022.

Organiser and chair, “Mike Bartlett in Conversation”, Old Fire Station Theatre, Oxford, December 2021.

Organiser and chair, “Breach Theatre in Conversation: Verbatim Theatre, Staging Sexual Assault, and Female Representation in the Arts”, University of Oxford, October 2021.

Panel organiser and chair, “Wallace Stevens and Performance”, Wallace Stevens Society panel, American Literature Association annual conference, Boston, July 2021.

Organiser, “Theatre and Climate Change: Extinction Rebellion and Beyond”, one-day symposium, workshop, and performance, University of Oxford, March 2020.

Lead grant writer, “New Voices in the History of War II”, University of Oxford, July 2019.

Lead organiser, “The Human Body and World War II” conference, University of Oxford, March 2018.

Panel co-organiser, “Modernism and Movement”, Modernist Studies Association 19, Amsterdam, August 2017.

Conference Papers (an edited selection)

- “Samuel Beckett and Disability Performance: Ethics, Aesthetics, and the Virtuosoic”, Samuel Beckett Society panel, MLA 2024, Philadelphia, PA, January 2023.
- “Invoking Beckett: Samuel Beckett’s Legacy in Northern Irish Poetry”, Spectral Landscapes: Absence, Trauma and Nationhood, University of Reading, November 2021.
- “Impeaching the President Onstage: F. Scott Fitzgerald’s Forgotten Play”, American Theater and Drama Society panel, American Literature Association annual conference, Boston, July 2021.
- “Staging the Holocaust: The (Necessary?) Erasure of Suffering”, British Association of Modernist Studies Annual Conference, Institute of English Studies, London, June 2019.
- “‘We’ve lost our rights’: Translating Samuel Beckett’s Plays for Disability Performance,” Samuel Beckett Society annual conference, University of Almería, Spain, May 2019.
- “‘Le maigre dos tourné à l’humanité’: *Eleutheria* et le refus d’humanité”, Beckett et le non-humain/Beckett and the Non-Human bilingual conference (presentation in French), Vrije Universiteit Brussel, Belgium, February 2019.
- “‘Not for me these Grotowskis and Methods’: Mathematical and Emotional Expression in Samuel Beckett’s *Quad*”, Mathematics and Modern Literature, University of Manchester, May 2018.
- “The Japanese Puppet, the Modernist Marionette, and Physical Pain”, MSA 19, Amsterdam, August 2017.
- “Confronting Fascism: Multidisciplinary Responses to World War II and its Aftermath”, MSA 19, Amsterdam, August 2017.
- “*Not I*: BDSM and Sexual Trauma”, British Association of Modernist Studies Annual Conference, University of Birmingham, June 2017.
- “Samuel Beckett’s Theatrical Silences as a Response to War”, Samuel Beckett Society panel, MLA 2017, Philadelphia, PA, January 2017.
- “Beckett’s *Quad* and Schlemmer’s *Triadic Ballet*: Bodily Restriction and Disability Theory”, Samuel Beckett Society annual conference, Antwerp, Belgium, April 2016.
- “‘Drive him for the stage he has dishonoured’: Ira Aldridge Performing Blackness on the White Stage”, Violation: Representations in Literature and Culture, McGill University, Montreal, February 2015.

PUBLIC ENGAGEMENT

Times Radio, “Late Night Headlines with Carole Walker”, discussion of theatre etiquette and accessibility, June 2026. [Available here](#), 1.37.00.

Keynote address, “Beckett Unbound”, Beckett Festival, Liverpool, June 2024. [Available here](#).

The Guardian article, “‘I’m done with pretenders’: Disabled Actors on Reclaiming *Richard III*”, 30 January 2024. [Available here](#).

Guest speaker, “Let’s Relax! Relaxed Performance”, *Positions* podcast series, October 2023. [Available here](#).

Times Radio, “Times Radio Breakfast: On This Day” segment, anniversary of Samuel Beckett’s death, December 2022.

Guest speaker, “Disability-Led Theatre”, *Practice Makes* podcast series, October 2022. [Available here](#).

Plenary roundtable, “Samuel Beckett’s Politics on Confinement”, Beckett Festival, Liverpool, May 2022.

Invited speaker, “Samuel Beckett and the Nobel Prize”, *The Nobel Prize* podcast series, May 2022. [Available here](#).

Invited speaker, “World War II: Bodies Beyond the Battlefield”, *Medical Humanities* podcast, May 2020. [Available here](#).

Post-performance panel, “Absurdism on the Contemporary Stage”, Michael Pilch Studio Theatre, Oxford, March 2020.

Post-performance panel, “Sarah Kane: Life and Work”, Michael Pilch Studio Theatre, Oxford, October 2019.

BBC Radio Oxford, “Wilfred Owen’s Last Days” broadcast interview, October 2018.

Co-ordinator with Dr Stuart Lee on #OwenLastDays. Highly commended for the Oxford Vice-Chancellor’s Public Engagement with Research Award. An outreach campaign funded under the REF Strategic Support Fund, publicising the University of Oxford’s open educational resources at a national level, as part of a demonstration impact case study. University of Oxford, 2018. [Available here](#).

Invited speaker, “Modernism at War” podcast, *Modernist Podcast*, July 2017. Available here: [Available here](#).

Invited speaker, “‘Away, come away’: Moving Dead Women and Irish Female Emigration in Yeats’s Early Poetry”, Lancing College Scholars’ Talk, West Sussex, October 2016.

SERVICE AND ACCESS WORK

Judging panel, David Bradby Monograph Award, TAPRA, 2024.

Co-organiser and judge of the English Literature Play award, University of Edinburgh, 2022-present.

Lead convenor, “Reimagining Performance” Network, TORCH Oxford, 2021-23

Peer reviewer for *Journal of Beckett Studies*, *New Theatre Quarterly*, *Theatre Topics*, *Review of English Studies*, *Samuel Beckett Today/Aujourd’hui*, *Australian Journal of French Studies*, *Literature, Women: A Cultural Review*, *Papers of the Bibliographical Society of America*, Routledge, Palgrave Macmillan, Edinburgh University Press, and Cambridge University Press.

Annual “Theatre and Performance” reviewer at *The Year’s Work in Critical and Cultural Theory*, Oxford University Press, 2020-2023.

Tutor and English section co-leader, Humanities Bridging Programme, Opportunity Oxford, 2020-2022. Winner of the Oxford Vice-Chancellor’s Education Award for high-quality collaborative education in 2022. [Further information here](#).

University of Oxford undergraduate English admissions interviews, Michaelmas 2021.

University of Oxford English Literature Admissions Test (ELAT) committee member, 2021.

Co-convenor, TORCH Theatre & Performance Network, University of Oxford, 2018-2020.

Volunteer lecturer for St Anne’s College outreach, University of Oxford, 2020-2022.

Volunteer lecturer, Oxford Pathways access workshops, 2017-present.

Oxford Disability Community committee member, 2017-2022.

NETWORK MEMBERSHIP

IASH Affiliate Fellow, Institute for Advanced Studies in the Humanities, University of Edinburgh, 2023-25.

Health and Humanities Network member, University of Edinburgh, 2023-present.

Scottish Network of Modernism Studies, 2022-present.

Theatre and Performance Research Association, 2022-present.

Samuel Beckett Society, 2014-present.