

ELIZABETH E. TAVARES

HUDSON STRODE PROGRAM IN RENAISSANCE STUDIES • UNIVERSITY OF ALABAMA

MORGAN HALL
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PROFESSIONAL HISTORY

APPOINTMENTS

2020– Assistant Professor, Department of English, University of Alabama at Tuscaloosa
2019–20 Associate Graduate Faculty, College of Arts & Sciences, Pacific University Oregon
2016–20 Assistant Professor, School of Arts & Humanities, Pacific University Oregon

EDUCATION

2016 PhD, English Literature, University of Illinois at Urbana-Champaign
2010 MA, English Literature, University of Illinois at Urbana-Champaign
2009 BA, English and History, *summa cum laude*, DePaul University

CERTIFICATIONS

2020 Program External Reviewer, Association of Departments of English
2019 Early Modern English Paleography, Folger Shakespeare Library
2018 Professional Editing, University of Chicago
2016 Criticism and Interpretive Theory, University of Illinois at Urbana-Champaign

PUBLICATIONS

BOOKS

The Repertory System before Shakespeare: Playing the Stock Market (under review)

Tracing the effects of the repertory system on the formation of the 1580s English theatre industry, this book demonstrates that it was dramaturgical features—such as blocking, cosmetics, sound, and props—rather than thematic commitments by which early playing companies distinguished themselves and shaped the industry in which Shakespeare would come to train.

Playing Conditions: Climate and the Rise of Early Modern English Drama (in preparation)

Examining climatological phenomena affecting Britain in the sixteenth century, from archaeological data of drainage around known playhouse sites to the North Atlantic Oscillation index, this book demonstrates the role of climate in the emergence of professional playing companies and, by extension, the rise of the Shakespearean playhouses. With Laurie Johnson.

ARTICLES

- In production “#OthelloSyllabus: Hashtag Activism, Critical Race Theory, and the Twitter Play” [with Sienna Ballou], *Hybrid Pedagogy*
- 2019 “Matisse in the Playhouse,” *Shakespeare Studies* 47: 127–33.
- 2017 “Super Troupers; or, Supplemented Playing before 1594,” *Shakespeare Studies* 45: 77–86.
- 2016 “A Tale of Two Shrews: Recovering the Repertory of the Lord Pembroke’s Players,” *The Journal of the Wooden O Symposium* 15: 84–95.
- 2016 “The Chariot in *2 Tamburlaine*, *The Wounds of Civil War or Marius and Scilla*, and *The Reign of King Edward III*,” *Notes & Queries* 63, no. 3: 393–96.
- 2016 “A Race to the Roof: Cosmetics and Contemporary Histories in the Elizabethan Playhouse, 1592–1596,” *Shakespeare Bulletin* 34, no. 2: 193–217.

CHAPTERS

- Commissioned “Dramatists, playing companies, and repertories,” *The Arden Handbook to Shakespeare and Early Modern Drama: Perspectives on Culture, Performance and Identity*, eds. Tom Rutter and Michelle M. Dowd (Bloomsbury)
- Commissioned “Cham’s Beard and Tartar’s Bow: Staging Mongolia after the Elizabethan Repertory,” *Reprints and Revivals of Renaissance Drama*, eds. Eoin Price and Harry Newman (Cambridge University Press)
- Under review “Fistfights and Sacrifice: Troupe Dynamics, Transformation, and Shakespeare Offstage,” *Slings & Arrows: Performing Shakespeare as Canada*, eds. Kailin Wright and Don Moore (University of Toronto Press)
- 2016 “Claire Kens Well: Appropriation and Itinerant Performance in *Outlander* Onscreen,” *Outlander’s Sassenachs: Essays on Gender, Race, Orientation, and the Other in the Novels and Television Series*, ed. Valerie Frankel, 31–43 (McFarland & Company).

EDITED VOLUMES

- Forthcoming Co-editor of “Issues in Review: Playing in Repertory” [with Laurie Johnson], *Early Theatre: A Journal Associated with the Records of Early English Drama*
- 2019 Co-editor of “Fight or Flyte: Pride and Masculinity in the Middle Ages,” special issue, *The International Journal of Undergraduate Research and Creative Activities* 11, no. 3, <https://ijurca-pub.org/14/volume/11/issue/3/>.
- 2018 Co-editor of “2018 Northwest Undergraduate Conference in the Humanities,” special issue [with Nikole King], *The International Journal of Undergraduate Research and Creative Activities* 10, no. 3, <https://ijurca-pub.org/11/volume/10/issue/3/>.

BOOK REVIEWS

- Commissioned Review of *Rethinking Theatrical Documents in Shakespeare’s England* edited by Tiffany Stern (Bloomsbury 2020) and *Loss and the Literary Culture of Shakespeare’s Time* edited by Roslyn L. Knutson, David McInnis, and Matthew Steggle (Palgrave Macmillan 2020)
- 2018 Review of *Shakespeare’s Lost Playhouse: Eleven Days at Newington Butts* by Laurie Johnson (Routledge 2017), *Shakespeare* 14, no. 2: 197–98.
- 2017 Review of *Shattering Hamlet’s Mirror: Theatre and Reality* by Marvin Carlson (University of Michigan Press 2016), *The Journal of Dramatic Theory and Criticism* 32, no. 1: 144–46.

- 2016 Review of *Shakespeare's Stage Traffic: Imitation, Borrowing, and Competition in Renaissance Theatre* by Janet Clare (Cambridge University Press 2014), *The Journal of Dramatic Theory and Criticism* 30, no. 2: 143–45.

PERFORMANCE REVIEWS

- In press Review of *A Midsummer Night's Dream* (Back Room Shakespeare Project 2020), Shakespeare in Lockdown, *Shakespeare Bulletin* 38, no. 3
- 2019 Review of *Everybody* (Artists Repertory Theatre 2018), *Shakespeare Bulletin* 37, no. 3: 409–13.
- 2019 Review of *Romeo and Juliet* (Oregon Shakespeare Festival 2018), *Shakespeare Bulletin* 37, no. 1: 141–45.
- 2018 Review of *Pericles Wet* (Portland Shakespeare Project 2017), *Shakespeare Bulletin* 36, no. 3: 555–58.
- 2018 Review of *Romeo & Juliet / Layla & Majnun* (Bag & Baggage 2017), *Shakespeare Bulletin* 36, no. 2: 340–45.
- 2017 Review of *The Taming of the Shrew* (Original Practice Shakespeare Festival 2016), *Scene: The Journal of the Internet Shakespeare Editions* 2: 66–72.
- 2017 “Malvolio’s Revenge; or, Disabusing the Audience,” *Shakespeare 400 Chicago: Reflections on a City’s Celebration of Shakespeare*, 166–68, Chicago Shakespeare Theatre.
- 2016 “‘Spirited with wine’: Portland Actors Ensemble’s Summer Season,” *The Shakespeare Newsletter* 66, no. 1: 38–40.
- 2014 Review of *Julius Caesar* (Back Room Shakespeare Project 2014), *Shakespeare Bulletin* 32, no. 4: 756–60.
- 2013 Review of *Mankind* (Illinois Program in Medieval Studies 2013), *Shakespeare Bulletin* 31, no. 3: 558–62.
- 2013 Review of *The Tragedy of Othello, the Moor of Venice* and *Twelfth Night* (Shakespeare Project of Chicago 2012), *Shakespeare Bulletin* 31, no. 2: 286–92.
- 2011 Review of *The Comedy of Errors* (Court Theatre 2010), *Shakespeare Bulletin* 29, no. 1: 60–64.

REFERENCE

- 2020 “The Sun Tavern (The Sonne),” in *The Map of Early Modern London*, ed. Janelle Jenstad, <https://mapoflondon.uvic.ca/SUNTI.htm> (Jul. 12)

OTHER ESSAYS

- 2020 “A Semi-Diplomatic Transcription of Selections from the John Ward Diaries, vol. 10 (1663–1665),” *The Collation: Research and Exploration at the Folger Shakespeare Library* blog, ed. Heather Wolfe, [https://folgerpedia.folger.edu/A_Semi-Diplomatic_Transcription_of_Selection_from_the_John_Ward_Diaries,_vol._10_\(1663-1665\),_V.a.293](https://folgerpedia.folger.edu/A_Semi-Diplomatic_Transcription_of_Selection_from_the_John_Ward_Diaries,_vol._10_(1663-1665),_V.a.293) (Mar. 19)
- 2019 “Of Freedom and Folk Discourses,” program essay, *The Strange Undoing of Prudencia Hart*, Artists Repertory Theatre, Portland OR (Nov. 30)
- 2019 “Genghis Khan on the Elizabethan Stage,” *Green Room: Blog of the Society for Theatre Research*, <https://www.str.org.uk/genghis-khan-on-the-elizabethan-stage/> (Nov. 12)
- 2019 “Wayward Women of Birnam Wood,” program essay, *Macbeth*, Portland Center Stage, Portland OR (Sept. 28)

- 2018 “The Hollow Crown’s *Richard III*: The Affective Failure of Direct Address,” *In the Glassy Margents*, ed. T.J. Moretti, <https://shakespearenewsletter.com/the-hollow-crowns-richard-iii-the-affective-failure-of-direct-address/> (Jan. 2)
- 2017 “Genre and the Elizabethan Troupe,” *Before Shakespeare: The Beginnings of London Commercial Theatre 1565–1595* blog, eds. Callan Davies, Andy Kesson, and Lucy Munro, <https://beforeshakespeare.com/2017/05/11/genre-and-the-elizabethan-troupe/> (May 11)
- 2017 “The Hollow Crown’s *2 Henry VI*: Perspective and Personal Sovereignty,” *In the Glassy Margents*, ed. T.J. Moretti, <https://shakespearenewsletter.com/the-hollow-crowns-2-henry-vi-perspective-and-personal-sovereignty/> (Feb. 3)
- 2017 “The Hollow Crown’s *1 Henry VI*: Crosscuts, Casting, and Factional Conflict,” *In the Glassy Margents*, ed. T.J. Moretti, <https://shakespearenewsletter.com/the-hollow-crowns-1-henry-vi-crosscuts-casting-and-factional-conflict/> (Jan. 17)
- 2016 “The Portland Actors Ensemble: *Love’s Labour’s Lost*,” *In the Glassy Margents*, ed. T.J. Moretti, <https://shakespearenewsletter.com/the-portland-actors-ensemble-loves-labours-lost/> (Oct. 27)
- 2015 “New Research on the Black Death at the Intersections of Science and History,” *Kritik: Blog of the Unit for Criticism and Interpretive Theory*, ed. Susan Koshy, <https://unitforcriticism.wordpress.com/2015/02/04/new-research-on-the-black-death-at-the-intersections-of-science-and-history-response-by-elizabeth-elaine-tavares/> (Feb. 4)
- 2011 “‘Birding in Men’s Purses’: Consumption Networks in Ben Jonson’s *The Alchemist* and *Bartholomew Fair*,” *New Directions in Ecocriticism*, ed. Gillen D. Wood, *IDEALS*, <http://hdl.handle.net/2142/25241>

CONFERENCE PROCEEDINGS

- 2012 “Fidelity and the Politics of Appropriation in Sidney Lumet’s *The Deadly Affair*,” *A Mirror for Medieval and Early Modern Studies: Selected Proceedings of the Newberry Center for Renaissance Studies Conference*, ed. Laura Aydelotte, The Newberry Library, 119–32.

AWARDS

PRIZES

- Arnold L. and Lois S. Graves Prize for Teaching in the Humanities, ACLS (2020) [\$7,500]
 Provost’s Junior Faculty Award for Scholarship, Pacific University (2020) [\$1,000]
 Barbara K. Palmer Prize for Best New Essay in Archival Research, MRDS (2017) [\$200]
 Hobart L. and Mary K. Peer Dissertation Prize, Inaugural (2016) [\$1,500]
 Prize for Research in the Humanities, Illinois Humanities Research Institute (2016) [\$500]

FELLOWSHIPS

- National Endowment for the Humanities Summer Stipend (2019) [\$6,000]
 Folger Shakespeare Library, A.W. Mellon Foundation (2019) [\$3,900]
 Huntington Library, Short-Term, A.W. Mellon Foundation (2018) [\$3,500]
 Early Modern Conversations, McGill University (2017) [\$6,000]
 Harvard School for Theatre and Performance Research, A.W. Mellon Foundation (2015) [\$3,000]
 Smalley Foundation, Dissertation Completion, University of Illinois (2015) [\$20,000]
 Academy for Advanced Study in the Renaissance, A.W. Mellon Foundation (2014) [\$10,000]

Gragg-Barr Foundation, Dissertation Research, University of Illinois (2014) [\$10,000]
Distinguished Fellowship, Graduate College, University of Illinois (2009, 2010, 2012) [\$25,000 ea.]
Newberry Library, Undergraduate, Short-Term (2007)

GRANTS

Research

Publication Grant, Textbook and Academic Authors Association (2019) [\$630]
Faculty Research Award, Pacific University (2019) [\$3,000]
Society for Theatre Research Award (2018) [£300]
Excellence Funds, Department of English, University of Illinois (2016) [\$370]
Illinois Humanities, Arts, and Social Sciences Research (2015) [\$500]
Summer Research, University of Illinois (2013, 2014) [\$3,000 ea.]

Conference Travel

Society for Renaissance Studies / Changing Histories conference (2019) [£300]
Renaissance Society of America Diversity Grant (2019) [\$700]
Society for Renaissance Studies / Before Shakespeare conference (2017) [£300]
Pacific University (2017, 2018, 2019, 2020) [\$1,100 ea.]
Pacific University Excellence Grant (2019) [\$1,000]
Mid-America Theatre Conference (2016) [\$245]
Elizabeth Rusk Foundation (2015) [\$300]
University of Illinois (2012, 2014, 2015, 2016) [\$300 ea.]
Modern Language Association (2014) [\$300]

Curriculum Development

IJURCA Humanities Journal Re-launch (ijurca-pub.org), Pacific University (2019) [\$5,000]
Writing in the Disciplines, Pacific University (2018) [\$500]
Intensive Summer Format, Pacific University (2017) [\$1,000]
Civic Engagement, Pacific University (2017) [\$500]

Elise Elliott Undergraduate Enrichment Foundation

MLA @ Seattle (2020) [\$5,000]
Shakespeare and Scones Speaker Series (2018, 2020) [\$2,000 ea.]
Oregon Shakespeare Festival (2016, 2017, 2018, 2019, 2020) [\$5,000 ea.]
Original Practice Shakespeare Festival (2017, 2018, 2019) [\$2,500 ea.]
University of Chicago (2017) [\$5,000]

PRESENTATIONS

INVITED TALKS

2019 "Your Brain on Repertory," Guest lecture, Christopher Newport University, Newport News VA (Apr. 14)
2018 "'With Amozins, Heads, and Drom': Genghis Khan on the English Renaissance Stage,"
Brown Bag Lecture Series, Huntington Library, San Marino CA (Jul. 31)

- 2018 “Water Men, Under Water: Theories of Invention in Tom Stoppard’s *Shakespeare in Love*,” Reel Science series, Oregon Museum of Science and Industry, Portland OR (Mar. 14)
- 2017 “The Tumbler and the Turk; or, How to Study Theatre History,” keynote lecture, Linfield College Undergraduate Literature Conference, McMinnville OR (Nov. 3)
- 2017 “Arrow Dynamics,” University of Roehampton, London UK (Aug. 25)

CONFERENCES & SYMPOSIA ORGANIZED

- 2015 *A Local Habitation and A Name: Locality and the English Theatre* [with Carla Rosell], Early Modern Reading Group conference, University of Illinois, Urbana IL (Apr. 24–25)

SESSIONS ORGANIZED

- 2021 “Writing for Popular Media” [with Daniel Pollack-Pelzner], Shakespeare Association of America, Austin TX (Apr.) [workshop]
- 2020 “Playing in Rep” [with Laurie Johnson], Shakespeare Association of America, Denver CO (Apr. 18) [seminar, held remotely due to COVID-19]
- 2019 “Performing Histories,” Changing Histories: Rethinking the Early Modern History Play conference, London UK (Jul. 4) [chair]
- 2019 “Girlhoods,” Northwest Undergraduate Conference on Literature, Seattle WA (Mar. 23) [chair]
- 2017 “Theatre History Beyond Borders,” Pacific Northwest Renaissance Society, Portland OR (Oct. 19) [panel]

PAPERS PRESENTED

- 2021/20 “The Arbor and the Rose: Site-Specific Violence in the 1594 Lord Admiral’s Repertory,” Early Modern Focus Group, American Society for Theatre Research, San Diego, CA [seminar]
- 2021 “The ‘Marlovian’ and Other Drugs: Blank Verse, Big Parts, and the Blockbuster,” Modern Language Association, Toronto CAN (Jan.) [panel]
- 2019 “‘At the a poyntment of the companye’: Meeting, Eating, and Collective Agency in Henslowe’s *Diary*,” Blackfriars conference, American Shakespeare Centre, Staunton VA (Oct. 25) [panel]
- 2019 “Men on Wire; or, The Queen’s Players and Their Extratheatricals,” Changing Histories: Rethinking the Early Modern History Play conference, London Shakespeare Centre / King’s College London, London UK (Jul. 5) [panel]
- 2019 “Philip Henslowe’s Maths,” Shakespeare Association of America, Washington D.C. (Apr. 18) [seminar]
- 2019 “Cham’s Beard and Tartar’s Bow: Mongolia in the Elizabethan Repertory,” *Performativity and Early Modern English Drama*, Renaissance Society of America, Toronto CAN (Mar. 19) [panel]
- 2018 “Matisse in the Playhouse,” #NextGenPlen, Shakespeare Association of America, Los Angeles CA (Mar. 29) [plenary]
- 2018 “#OthelloSyllabus: Mentoring Critical Race Engagement with Twitter,” Oregon Technology in Education Network, Forest Grove OR (Feb. 28) [panel]
- 2017 “Strange’s Levant: Museum Studies and English Theatre History,” Pacific Northwest Renaissance Society, Portland OR (Oct. 20) [panel]

- 2017 “‘As it hath sundry times beene played’: *Titus Andronicus*, Troupes, and the Elizabethan Title-Page; or, Past Tense and the Problem of Proper Nouns,” Before Shakespeare conference, University of Roehampton, London UK (Aug. 25) [panel]
- 2017 “With Amozins, Heads, and Drom: The Dramaturgy of *Tamar Cam*,” Shakespeare Association of America, Atlanta GA (Apr. 6) [seminar]
- 2016 “‘Help! Help! I’m being repressed!’: Triptych Blocking and the Queen’s Men Repertory,” Blackfriars X Southwest, Austin TX (Apr. 10) [panel]
- 2016 “Super Troupers; or, Supplemented Playing before 1594,” Shakespeare Association of America, New Orleans LA (Mar. 25) [seminar]
- 2016 “The Repertory of the Lord Admiral’s Men: Promiscuous or Varietal,” Mid-America Theatre Conference, Minneapolis MN (Mar. 19) [panel]
- 2015 “A Tale of Two Shrews: Recovering the Repertory of the Lord Pembroke’s Players,” Wooden O Symposium / Utah Shakespeare Festival, Cedar City UT (Aug. 5) [panel]
- 2015 “‘Drum and trumpets, and to London all’: Sound, Social Blocking, and the Lord Pembroke’s Players,” Early Modern Reading Group, Urbana IL (Apr. 25) [panel]
- 2015 “A Troupe Divided: Tumblers, Turks, and Touring as the Queen’s Men,” University of Wisconsin Interdisciplinary Theatre Studies, Madison WI (Apr. 18) [panel]
- 2015 “Race to the Roof: Cosmetics and Contemporary Histories in the Elizabethan Playhouse,” Shakespeare Association of America, Vancouver CAN (Apr. 2) [seminar]
- 2014 “‘Wit-Dissenters of the Age’: Fidelity, Female Service, and Seventeenth-Century Shakespeares,” British Modernities Group, University of Illinois, Urbana IL (Apr. 25) [panel]
- 2014 “Playing with Others: Reciprocity, Repertory and the Lord Strange’s Men, 1592–1593,” Shakespeare Association of America, St. Louis MO (Apr. 10) [seminar]
- 2013 “An Estranged Wood: Looking for an Ecodrama in the Shakespeare Festival Industry,” Landscapes: Performing Space and Culture, Urbana IL (Apr. 6) [panel]
- 2012 “Genre Meddling and Robert Greene: Representing Mixed Polity in *The Honorable History of Friar Bacon and Friar Bungay*,” Shakespeare Association of America, Boston MA (Apr. 5) [seminar]
- 2012 “Fidelity and the Politics of Appropriation in Sidney Lumet’s *The Deadly Affair*,” Newberry Center for Renaissance Studies, Chicago IL (Jan. 26) [panel]

COLLOQUY

- 2017 “Original Practices/Staging: Production Focus,” Blackfriars conference, American Shakespeare Center, Staunton VA (Oct. 26)
- 2017 “*The Seven Deadly Sins* in a Motel 6,” Before Shakespeare conference, University of Roehampton, London UK (Aug. 26)
- 2013 “Digital Pedagogies,” *Digital Humanities: Literary Studies and Information Science*, British Modernities Group conference, Urbana IL (Mar. 9)

MEDIA & OUTREACH

- Forthcoming Live introduction, “Coriolanus” with Matthew Minicucci, *The Show Must Go Online*, eds. Ben Crystal and Robert Myles (Oct. 21)
- 2020 Video headnote, “Macbeth,” *Shakespeare 2020 Project*, <https://iandoescher.com/shakespeare/macbeth-video-introduction/> (Aug. 4)

- 2020 Video headnote, "Much Ado About Nothing," *Shakespeare 2020 Project*,
<https://iandoescher.com/shakespeare/much-ado-about-nothing-video-introduction/> (Jul. 19)
- 2020 Vlog moderator, "ABL 33. Shakespeare & Contemporary Theatre-Making," *A Bit Lit*,
<https://abitlit.co/conversations/shakespeare-and-contemporary-theatre-making/> (May 11)
- 2020 Podcast interviewee, "Foolish Voices: Elizabeth E. Tavares," *Foolish Voices: A Company of Fools Podcast*,
<https://anchor.fm/foolish-voices/episodes/Foolish-Voices-Dr--Elizabeth-Tavares-ec5ibr/a-a1qer1j7> (Mar. 30)
- 2019 Talk-back, Bag & Baggage, *Judge Torres* (Nov. 7)
- 2019 Pre-show discussant, Portland Center Stage, *Macbeth* (Oct. 18)
- 2019 Talk-back, Original Practice Shakespeare Festival, *Much Ado About Nothing* (May 9)
- 2017 Talk-back, Original Practice Shakespeare Festival, *Twelfth Night* (May 10)
- 2017 Talk-back, Original Practice Shakespeare Festival, *The Taming of the Shrew* (Apr. 10)
- 2017 Podcast interviewee, "Ops Cast No. 10: Elizabeth Tavares," *OpsCast*,
<http://opscast.libsyn.com/ops-cast-10-elizabeth-tavares> (Mar. 8)
- 2017 Pre-show discussant, Oregon Shakespeare Festival / Play On! / Artists Repertory Theatre, *A Midsummer Night's Dream* (Mar. 5)

CAMPUS & DEPARTMENTAL TALKS

Pacific University

- 2018 "The Other Side of the Screen: Digital Strategies for Evaluating Student Writing," After-Hours Pedagogy Series, Center for Educational Technology and Curricular Innovation (Nov. 29)
- 2018 "It's Also Critical: Helping Students Read at the College Level," First-Year Experience Faculty Retreat (May 22)
- 2017 "Becoming Lifelong Critical Readers: Some Classroom Strategies," First-Year Experience Faculty Retreat (May 24)
- 2017 "WhatsApp and Hand-Tats: My Brief History with Writing Groups," Eighteenth Annual Pacific University Authors Celebration, Tran Library (Apr. 13)

University of Illinois

- 2015 "Five Ways to Thrive with *Writers Help 2.0*," Center for Writing Studies (Oct. 6)
- 2015 "Professional Portfolio Showcase Showdown," Center for Innovation in Teaching and Learning (May 12)
- 2015 "Not Your Shakespeare's Kitchen; or, Curating the Renaissance Theatrical Marketplace," English Department PechaKucha Colloquium (Feb. 27)
- 2014 "Shakespeare and Joyce: Ghosts, *Hamlet*, and Memory," Bloomsday Celebration, Rare Books and Manuscripts Library (Jun. 16)
- 2013 "PowerPoint and Prezi in Praxis," Center for Writing Studies (Apr. 2)

STAGE WORK

ARTISTIC DIRECTOR

Alabama Shakespeare Project [formerly Improbable Fictions] (2020–)

DRAMATURGY

Macbeth, production dramaturg, Portland Center Stage (2019)
Original Practice Shakespeare Festival, Scholar-in-Residence (2016–20)
What You Will Shakespeare Company, Consultant (2013–16)
Back Room Shakespeare Project, Consultant (2013)

DIRECTION, STAGED READINGS

Orlando, adapted by Sarah Ruhl, Readers Theatre Gresham (Feb. 4, 2019)
Knowing Cairo, by Andrea Stolowitz, Readers Theatre Gresham (Oct. 2, 2017)
Shakespeare at the Orchestra: Romeo & Juliet, Concerts that Teach, Pacific University (Dec. 2, 2016)

BLOG SERIES

The Strange Undoing of Prudencia Hart, Fresh Eyes blog series, Artists Repertory Theatre (2020)
Teenage Dick, Fresh Eyes blog series, Artists Repertory Theatre (2019)
Magellanica, Fresh Eyes blog series, Artists Repertory Theatre (2018)
Feathers & Teeth, Fresh Eyes blog series, Artists Repertory Theatre (2017)

TEACHING

COURSES

British Literature

Shakespeare in Repertory [Introductory]
Shakespeare, Text, Performance [Introductory]
In Albion's Wake; or, British Literature [Introductory]
Reform, Rebirth, and Rediscovery in English Renaissance Literature [Survey]
Vikings, Vulgates, and the Making of Medieval English Literature [Survey]
Advanced Studies in British Literature: Ecocriticism & Early Modern Literature [Special Topics]

Critical Race Theory

#OthelloSyllabus: Cyprus, Ferguson, Forest Grove [First-Year Seminar]
Black Tudors: Shakespeare, Race, Performance [Special Topics]
World Literature and Magical Realism(s) [Introductory]
It Came from A Cultural Crossroads: Sasquatch, Monsters, Difference [First-Year Seminar]

Performance & Film Studies

Estrangéd Woods: Theatre and the Environment [Studies in Drama]
Shakespeare Made Fit: Cinematic Imaginaries of Tudorbethan England [Special Topics]
Nationalisms of English Heritage Filmmaking [Special Topics]
Re/presentation: An Introduction to Performance Studies [Introductory]
Real to Reel: An Introduction to Film [Introductory]

Writing in the Disciplines

Research Methods in English [Undergraduate Thesis Preparation Seminar]
Writing & Research: Shear Delights, or the Politics of Hair [First-Year Composition]
Word Limits: The Life and Times of the Essay [First-Year Seminar]

ADVISING

Undergraduate theses, Pacific University

- 2021 Stewart, Riley, "'Their heirs may prosper while mine bleeds': Last Words and Legal Renege in Robert Yarington's *Two Lamentable Tragedies* (1601) and Thomas Middleton's *A Yorkshire Tragedy* (1608)," BA English Literature (expected)
- 2020 Gauer, Gillian, "'Scandalously bifurcated garments': Ecocriticism, American Pioneers, and novelizing Women of the West," BA English Literature
- 2020 Jones, Allison, "From 'The Rood' to 'Whispered World': Medieval Poetry, Affect, and the Modern Video Game," BA English Literature and Music
- 2020 McFarlane, Margaret, "'Or keepe company with girls': Editing Performance and Gender in John Lyly's *Gallathea* (1585)," BA English Literature and Creative Writing
- 2019 Riper, Kyle, "'Strike old griefs into other countries': Editing Grief and Mourning in Early Modern English Drama," BA English Literature
- 2018 Ballou, Sienna, "Tables, Legs, and Gestural Curves: Embodiment and the Victorian Novel," BA English Literature and Dance
- 2018 Dolgin, Taylor, "'Being dead does little for one's acumens': Fanfiction, Affect Theory, and Sherlock Holmes," BA English Literature and Outdoor Leadership
- 2018 Elder, Riley, "'Even if everything were to fall from under me, I would still prevail': The Phenomenology of Literary Impressionism in Heinrich von Kleist," BA English Literature and German

TEACHING AS RESEARCH

- Flanders, Julia. "Curation." In *Digital Pedagogy in the Humanities: Concepts, Models, and Experiments*, eds. Rebecca Frost Davis, Matthew K. Gold, Katherine D. Harris, and Jentery Sayers. MLA Commons, Jan. 2017. <https://digitalpedagogy.mla.hcommons.org/keywords/curation/>.
- Green, Harriett E. "Fostering Digital Pedagogy Practices through Faculty-Librarian Collaborations: An Analysis of Assessment Strategies for Student-Generated Multi-Modal Digital Scholarship." In *Laying the Foundation: Digital Humanities in Academic Libraries*, eds. Heather Gilbert and John W. White, 179–204. Purdue University Press, 2016.
- . "Collaborative Digital Pedagogy: Teaching Digital Humanities in the Classroom through Faculty-Librarian Collaborations." In *Facing the Future: Librarians and Information Literacy in a Changing Landscape*, eds. Sharon Mader *et al.*, 47–58. Limerick Institute of Technology, 2014.

SERVICE

PROFESSION

Administrative

Council member & social media manager, Medieval and Renaissance Drama Society (2020–2023)

Selection Committee

Stevens / Palmer prizes, Medieval and Renaissance Drama Society (2019, 2020)

Problem Play Project New Work Commission, Bag & Baggage Productions (2018, 2020)

Editorial Appointments

Editorial board member, *ROMARD: Research on Medieval and Renaissance Drama* (2020–)

Editor-in-chief, *IJURCA: International Journal of Undergraduate Research and Creative Activities* (2017–20)
Drama senior editor, *Silk Road Review: A Literary Crossroads* (2016–20)
Drama senior editor, *Threshold: A Journal of Literary, Visual, and Media Arts* (2008–09)

Manuscript Review

Early Theatre: A Journal Associated with the Records of Early English Drama (2018, 2020)
ESQ: A Journal of Nineteenth-Century American Literature and Culture (2018)
Shakespeare (2018)

External Program Review

Hawai'i Pacific University (2020)

INSTITUTION

Pacific University

Co-organizer, Faculty Writing & Working Group (2019–20, member since 2016)
Member, Publishing & Scholarly Communications Coordinator search committee (2020)
Member, TARGET grants selection committee (2019)
Member, Undergraduate Research, Scholarship, and Creative Inquiry leadership team (2018)
Member, Curriculum Committee (2017–20)
 Chair, Analysis of Texts Curriculum Subcommittee (2018–20)
 Chair, Writing in the Disciplines Curriculum Subcommittee (2018–20)
Founding adviser, Sigma Tau Delta English Honor Society, Alpha Chi Omega chapter (2017–20)
Member, Visiting Assistant Professor in Writing Studies search committee (2017)
Member, First-Year Experience summer text committee (2017, 2018)

University of Illinois

Chair, Prospective English Student Visit committee (2016)
Chair, Early Modern Reading Group (2014–16)
Co-founder, Dissertation Writing Group (2014–16)
Co-organizer, Early Modern Workshop (co-organizer 2012, 2016; member 2009–16)
Member, MLA Sub-Committee, Status of Graduate Students in the Profession (2015)
Member, Students Advising on Graduate Education board (2014–15)
Member, College Teaching Effectiveness Network (2013–16)
Member, Undergraduate Teaching Awards committee (2012)

OTHER

Reader, College Board AP Literature and Composition Exam (2016, 2017)

PROFESSIONAL AFFILIATIONS

American Society for Theatre Research
Literary Managers & Dramaturgs of the Americas
Malone Society
Marlowe Society of America
Medieval and Renaissance Drama Society

Modern Language Association
Phi Alpha Theta
Renaissance Society of America
Southeastern Renaissance Conference
Sigma Tau Delta
Shakespeare Association of America
Society for Theatre Research

LANGUAGES

Early Modern English Paleography
French (research purposes)

REFERENCES

Furnished upon request.