

# ELIZABETH E. TAVARES, PHD

HUDSON STRODE PROGRAM IN RENAISSANCE STUDIES • UNIVERSITY OF ALABAMA

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## PROFESSIONAL HISTORY

### APPOINTMENTS

2020– Assistant Professor & Associate Graduate Faculty, English, University of Alabama  
2016–20 Assistant Professor & Associate Graduate Faculty, English, Pacific University

### 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, *magna 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

*Playing the Repertory in Early Modern England* (in preparation)

Tracing the effects of the repertory system on the formation of the 1580s English theatre industry, *Playing the Stock Market* 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, *Playing Conditions* demonstrates the role of climate in the emergence of professional playing companies and, by extension, the rise of the Shakespearean playhouses. With Laurie Johnson (University of Southern Queensland).

## ARTICLES

- Commissioned “‘On pleasures past, and dangers to ensue’: Site-Specific Violence and the Post-Renovation Rose Repertory,” Special Issue: Props in Repertory, *Shakespeare*
- 2020 “The #OthelloSyllabus: Twitter as Play” [with S. Ballou], *Hybrid Pedagogy*, <https://hybridpedagogy.org/othellosyllabus-twitter-as-play/> (Sept 4)
- 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* 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 “‘The kynges & quenes maistes trompeters’: Giggling with the Tudor Touring Trumpet Troupes,” *Reconceptualizing Renaissance Performance: Beyond the Public Stage*, eds. A. Sen and J. L. Wood
- Commissioned “‘School, fool, a very Bieber rhyme’: In and Out of Repertory at WIL Fest 2017,” *Early Modern Liveness*, eds. D. Rosvally and D. Sherman (Bloomsbury)
- Commissioned “Beyond consumers, beyond Shakespeare: Curating, podcasting, and studying early modern theatre,” *Public Shakespeare and New Media: Critical Approaches* [with J. Hamlet], eds. D. Kimbro, M. Noschka, and G. Way
- Under review “Cham’s Beard and Tartar’s Bow: Staging Mongolia after the Elizabethan Repertory,” *Reprints and Revivals of Renaissance Drama*, eds. E. Price and H. Newman (Cambridge UP)
- In press “Playing companies and repertories,” *The Arden Handbook to Shakespeare and Early Modern Drama*, eds. M. M. Dowd and T. Rutter (Bloomsbury)
- In press “Fistfights and Sacrifice: Troupe Dynamics, Transformation, and Shakespeare Offstage,” *Slings & Arrows: Performing Shakespeare as Canada*, eds. K. Wright and D. Moore (U of Toronto P)
- 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. V. Frankel, 31–43 (McFarland & Company)

## EDITED VOLUMES

- Commissioned “Props in Repertory,” special issue, *Shakespeare* [with L. Johnson and E. MacLeod]
- Under review “Issues in Review: Playing in Repertory” [with L. Johnson]
- 2019 “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/>

## BOOK REVIEWS

- In press “Renaissance Media Ecosystems: A Review Essay,” *Early Theatre*

- 2018 Review of *Shakespeare's Lost Playhouse: Eleven Days at Newington Butts* by L. Johnson (Routledge 2017), *Shakespeare* 14, no. 2: 197–98
- 2017 Review of *Shattering Hamlet's Mirror: Theatre and Reality* by M. Carlson (U of Michigan P 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 J. Clare (Cambridge UP 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, special issue, *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 *Othello* 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. J. Jenstad, <https://mapoflondon.uvic.ca/SUNTI1.htm> (Jul 12)
- 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. H. Wolfe, [https://folgerpedia.folger.edu/A\\_Semi-Diplomatic\\_Transcription\\_of\\_Selections\\_from\\_the\\_John\\_Ward\\_Diaries,\\_vol.\\_10\\_\(1663-1665\),\\_V.a.293](https://folgerpedia.folger.edu/A_Semi-Diplomatic_Transcription_of_Selections_from_the_John_Ward_Diaries,_vol._10_(1663-1665),_V.a.293) (Mar 19)

#### OTHER ESSAYS

- 2019 “Of Freedom and Folk Discourses,” program essay, *The Strange Undoing of Prudencia Hart*, Artists Repertory Theatre, Portland OR (Nov 30)
- 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. C. Davies, A. Kesson, and L. 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. S. 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. G. 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. L. Aydelotte, The Newberry Library, 119–32

#### WORK-IN-PROGRESS

- Mobile app. SyllaBits scansion game [with C. Crawford (U Alabama, Department of Computer Science)]
- Article ms. “Voltronic Sonnets: Building Blocks, Scansion, and the Shakespeare Survey” [with T. Pate]
- Article ms. “Rosy Conceits: Visualizing Elizabethan Playhouse Receipts, 1592–1601”
- Book ms. *Troilus & Cressida*, Arden Shakespeare 4 series (proposal invited)
- Book ms. *Spinning Yarns: Theatre, Wool, and the Shakespeare Family Finances* [with D. Fallow]

#### AWARDS

##### PRIZES

- A. L. and L. S. Graves Prize for Teaching in the Humanities, ACLS (2020) [\$7,500]
- Provost’s Junior Faculty Award for Scholarship, Pacific University (2020) [\$1,000]
- B. Palmer Prize for Best New Essay in Archival Research, MRDS (2017) [\$200]
- H. L. and M. K. Peer Dissertation Prize (inaugural), First Place, University of Illinois (2016) [\$1,500]
- Prize for Research in the Humanities, Illinois Humanities Research Institute (2016) [\$500]

## FELLOWSHIPS

Collaborative Arts Research Initiative Faculty Fellow, University of Alabama (2021–) [\$4,000]  
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 Conversions, 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*

Discretionary Directors' Scholarship, Rare Book School (2021) [\$1000]  
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]  
E. 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](http://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,” keynote, Christopher Newport University, Newport News VA (Apr 14)
- 2018 “‘With Amozins, Heads, and Drom’: Chinggis 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, Linfield College Undergraduate Literature Conference, McMinnville OR (Nov 3)
- 2017 “Arrow Dynamics,” book launch, University of Roehampton, London UK (Aug 25)

### CONFERENCES & SYMPOSIA ORGANIZED

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

### SESSIONS ORGANIZED

- 2022 “Race in Early Performance” [with E. M. Solberg], Medieval and Renaissance Drama Society / Modern Language Association, Washington, D. C. (Jan) [panel]
- 2021 “Writing for Popular Media” [with D. Pollack-Pelzner], Shakespeare Association of America, Austin TX (Apr) [workshop, held remotely due to COVID19]
- 2020 “Playing in Rep” [with L. Johnson], Shakespeare Association of America (Apr 18) [seminar, held remotely due to COVID19]
- 2017 “Theatre History Beyond Borders,” Pacific Northwest Renaissance Society, Portland OR (Oct 19) [panel]

### PAPERS PRESENTED

- 2021 “Galleries, Doors, and Disguise: Marlowe and the Elizabethan Blockbuster,” Marlowe Society of America / Modern Language Association, Toronto CAN (Jan 10) [panel]
- 2020 “‘On pleasures past, and dangers to ensue’: Site-Specific Violence and the Post-Renovation Rose Repertory,” American Society for Theatre Research (Nov 8) [seminar]
- 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 / Society for Renaissance Studies, 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,” 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,” with S. Ballou, 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, 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 Estrangéd Wood: Looking for an Ecodrama in the Shakespeare Festival Industry,” Landscapes: Performing Space and Culture conference, Urbana IL (Apr 6) [panel]
- 2012 “Genre Meddling and Robert Greene: Representing Mixed Polity in *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

- 2021 “David Bevington: *In Memoriam Amici Nostri*,” International Congress on Medieval Studies, Kalamazoo MI (May)
- 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

- 2021 Interviewee, “Archaeology and Theatre History,” *A Bit Lit* (forthcoming)
- 2020 Live introduction, “Coriolanus” with M. Minicucci, *The Show Must Go Online*, eds. B. Crystal and R. Myles, <https://youtu.be/ZR1Ghcyt6DU/> (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 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-a1qe1j7> (Mar 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 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)  
Back Room Shakespeare Project, Consultant (2013)

### DIRECTION, STAGED READINGS

*Orlando*, adapted by S. Ruhl, Readers Theatre Gresham (Feb 4, 2019)  
*Knowing Cairo*, by A. 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

### *British Literature*

Shakespeare

English Literature I

Chaucer and Medieval Literature

Sixteenth Century Literature

Renaissance Oecologies [Advanced Studies in British Literature]

Aphra Behn: The Podcast [Seventeenth Century Literature]

Renaissance Hauntologies [Strode Graduate Course]

### *Critical Race Theory*

#OthelloSyllabus: Cyprus, Ferguson, Forest Grove [First-Year Seminar]

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]

Real to Reel: An Introduction to Film [Introductory]

*Writing in the Disciplines*

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

ADVISING

*Graduate theses, University of Alabama*

2021 C. Bell, PhD comprehensive exam, committee member  
2021 A. Morris, PhD Comprehensive Exams, committee member  
2021 C. Fulton, "The Educational Visual 'Language' in Graphic Novel Adaptations of Shakespeare," MA English Literature; committee member

*Undergraduate theses, University of Alabama*

2021 M. Giordano, Medieval and Early Modern European Studies minor; second reader

*Undergraduate theses, Pacific University, chair*

2021 R. Stewart, "'Their heirs may prosper while mine bleeds': Legal Renege, Witnessing, and Child Corpses in *Two Lamentable Tragedies* and *A Yorkshire Tragedy*," BA English Literature  
2020 G. Gauer, "'Scandalously bifurcated garments': Ecocriticism, American Pioneers, and novelizing Women of the West," BA English Literature  
2020 A. Jones, "From 'The Rood' to 'Whispered World': Medieval Poetry, Affect, and the Modern Video Game," BA English Literature and Music  
2020 M. McFarlane, "'Or keepe company with girls': Editing Performance and Gender in John Lyly's *Gallathea* (1585)," BA English Literature and Creative Writing  
2019 K. Riper, "'Strike old griefs into other countries': Editing Grief and Mourning in Early Modern English Drama," BA English Literature  
2018 S. Ballou, "Tables, Legs, and Gestural Curves: Embodiment and the Victorian Novel," BA English Literature and Dance  
2018 T. Dolgin, "'Being dead does little for ones acumens': Fanfiction, Affect Theory, and Sherlock Holmes," BA English Literature and Outdoor Leadership  
2018 R. Elder, "'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, J. "Curation." In *Digital Pedagogy in the Humanities: Concepts, Models, and Experiments*, eds. R. F. Davis, M. K. Gold, K. D. Harris, and J. Sayers. MLA Commons, Jan. 2017.  
<https://digitalpedagogy.mla.hcommons.org/keywords/curation/>  
Green, H. 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. H. Gilbert and J. W. White, 179–204. Purdue UP, 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. S. Mader et al., 47–58. Limerick Institute of Technology, 2014

## SERVICE

### PROFESSION

#### *Selection Committee*

Bevington prize, Medieval and Renaissance Drama Society (2021)

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

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

#### *Editorial Appointments*

Board member, *Research on Medieval and Renaissance Drama* (2020–)

Board member, *International Journal of Undergraduate Research and Creative Activities* (2020–)

Editor-in-chief, *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*

*Research on Medieval and Renaissance Drama* (2020)

*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)

#### *Administrative*

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

#### *External Program Review*

Hawai'i Pacific University (2020)

### INSTITUTION

#### *University of Alabama*

Member, Premodern Faculty Brown Bag series (since 2020)

Member, Strode Premodern Critical Race Studies Reading Group (since 2020)

Member, Strode Graduate Admissions selection committee (since 2020)

#### *Pacific University*

Co-organizer, Faculty Writing & Working Group (2019–20, member 2016–2020)

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 DEVELOPMENT

2021 Printed Books to 1800: Description & Analysis, D. Whitesell, Rare Book School (Jun 13–18)  
2021 Restoration Theater: Re-Activating the R/18 Repertoire, Newberry Library (Apr 23)  
2021 Grant Writing Workshop, University of Alabama (Jan)  
2020 Active Learning Initiative Workshop, University of Alabama (Fall)  
2020– Publisher-in-Residence Program, University of Alabama  
2020 Grant Writing Seminar, Center for Renaissance Studies, Newberry Library (Aug 27)  
2017–18 Renaissance Society of America Mentorship Program

## PROFESSIONAL AFFILIATIONS

ASTR American Society for Theatre Research  
LMDA Literary Managers & Dramaturgs of the Americas  
— Malone Society  
MSA Marlowe Society of America  
MRDS Medieval and Renaissance Drama Society  
MLA Modern Language Association  
ΦΑΘ Phi Alpha Theta History Honor Society  
RSA Renaissance Society of America  
SAA Shakespeare Association of America  
ΣΤΔ Sigma Tau Delta English Honor Society  
STR Society for Theatre Research  
SRC Southeastern Renaissance Conference

## LANGUAGES

Early Modern English Paleography  
French (research purposes)

## REFERENCES

Furnished upon request.