## LARA BOVILSKY CV/21

Department of English

1286 University of Oregon

bovilsky@uoregon.edu

**EMPLOYMENT**

Associate Professor, University of Oregon, Department of English, 2009-

Director of Graduate Studies, 2011-2015, 2016-18

Assistant Professor, University of Oregon, Department of English, 2008-2009

Assistant Professor, Washington University in St. Louis, Department of English, 2001-2008

Joint appointment in the Interdisciplinary Project in the Humanities, 2003-2008

Lecturer, Johns Hopkins University, Fall 1997

**EDUCATION**

Ph.D., Department of English, Duke University, September 2001

Dissertation: *Barbarous Play: Race on the Renaissance Stage*

Committee: Jonathan Goldberg (Director), Maureen Quilligan, Leigh DeNeef, Laurie Shannon

M.A., Department of English, Duke University, May 1998

B.A. Magna cum Laude (highest honors), Brown University, English with honors and Philosophy,

May 1995

# **PUBLICATIONS**

**Monograph**

*Barbarous Play: Race on the English Renaissance Stage*.University of Minnesota Press, 2008,

220 pp.

Reviewed in: *Renaissance Quarterly* 62.1 (2009); *Shakespeare Quarterly* 60.3 (2009);

*Shakespeare Bulletin* 27.3 (2009); *Journal of British Studies* 48.3 (2009); *Platform* 3.2 (2008)

Chapter 1 partially reprinted in: *Race in William Shakespeare’s Othello*, ed. Vernon Elso Johnson.

Social Issues in Literature Series. Farmington Hills, MI: Greenhaven Press, 2012, pp. 93-101.

**Edition**

Editor, John Webster, *The White Devil*. New Mermaid Series. Bloomsbury Methuen Drama.

61,000 words. (In press, forthcoming Spring 2021.)

**Articles** (\* = peer-reviewed journal publications)

\*“Poor Painted Shadows: Non-Shakespearean Characterization in Shakespeare,” *Journal for Early*

*Modern Cultural Studies* Special Issue 21.2, “Characterization Beyond Shakespeare,” ed.

Harry Newman. 11,500 words. MS accepted, minor revisions pending, December 2020.

\*“‘A Gentle and No Jew’: Jessica, Portia, and Jewish Identity,” *Renaissance Drama* 38 (2010): 47-76.

\*“Black Beauties, White Devils: The English Italian in Milton and Webster,” *ELH* 70 (2003):

625-651.

**(CONT.)**

**Book Chapters** (\* = volume peer-reviewed by press)

“‘The Conceit of This Inconstant Stay’: Exhibiting Shakespeares in Eugene, Oregon,” in

*Memorializing Shakespeare: Commemoration and Collective Identity, 1916-2016*, edited by

Edmund G. C. King and Monika Smialkowska (Palgrave Macmillan). 7,500 words.

Complete MS submitted September 2019. (In press.)

“The Race of Shakespeare’s Mind,” in *Shakespeare in Our Time: A Shakespeare Association of*

*America Collection*, ed. Dympna Callaghan and Suzanne Gossett. Bloomsbury Arden

Shakespeare, 2016, 114-118. (Invited)

\*“Shakespeare’s Mineral Emotions,” in *Renaissance Posthumanism*, ed. Joseph Campana and Scott

Maisano. Fordham University Press, 2016, 253-82.

\*“‘Racked...to the Uttermost’: The Verges of Love and Subjecthood in *The Merchant of Venice*,” in

*This Distracted Globe: Worldmaking in Early Modern Literature*, ed. Marcie Frank, Jonathan

Goldberg, and Karen Newman. Fordham University Press, 2016, 121-141.

**Book Reviews and Short Critical Pieces**

Review of Kevin Curran, ed. *Renaissance Personhood: Materialities, Taxonomies, Process.* *Review*

*of English Studies*.1400 words. Submitted September 2020. (In press.)

“Henry Howard, (Earl of Surrey, Poet),” *The Chaucer Encyclopedia*, ed. Richard G. Newhauser.

Wiley Blackwell, 2022. 350 words. Submitted September 2019. (In press.)

Review of William McKenzie and Theodora Papadopoulou, ed. *Shakespeare and I*. *Shakespeare*

*Quarterly* 64.4 (2014): 486-88.

Review of Jean Feerick, *Strangers in Blood: Relocating Race in the Renaissance*. *Journal of*

*British Studies* 51.2 (2012): 449-451.

Review of Carole Levin and John Watkins, *Shakespeare’s Foreign Worlds: National and*

*Transnational Identities in the Elizabethan Age*. *The Upstart Crow*, Vol. XXX (2011):

116-118.

Review of Jonathan Gil Harris, *Untimely Matter in the Time of Shakespeare*. *Medieval and*

*Renaissance Drama in England* 24 (2011): 187-89.

Review of Ivo Kamps, Karen Raber, and Thomas Hallock ed. *Early Modern Ecostudies: From*

*the Florentine Codex to Shakespeare*. *Shakespeare Quarterly* 62.2 (2011): 292-95.

**WORK IN PROGRESS**

“Almost Human: The Bounds of Personhood in Early Modern England,” monograph in progress,

approx. 70,000 words. *Almost Human* recovers unexpectedly unorthodox, imaginative, and tolerant content in early modern understandings of human identity. Examples of talking animals, emotional robots, and functionally “mineral” human hearts, among others, reveal intellectual and moral capaciousness in the period’s often restrictive efforts to map the bounds of the human. These examples attest an important intellectual countertradition to more familiar humanist doctrines that both celebrated human exceptionalism and supported mistreatment of those beings excluded from human status.

**DIGITAL SCHOLARSHIP**

*Time’s Pencil: Shakespeare After the First Folio* website. <https://timespencil.org>

Website introduces students and the general public to the story of how Shakespeare’s global rise and influence depended on and led to successive waves of rewritings and alteration of his works. In use in multiple classrooms at 5 universities. 17,000 words.

**EXHIBITIONS CURATED**

*Time’s Pencil: Shakespeare After the Folio*. Companion exhibition to *First Folio!* *The Book that*

*Gave Us Shakespeare, on tour from the Folger Shakespeare Library* national traveling exhibition.45 rare books and engravings from University of Oregon Special Collections andUniversity Archives illustrated the centuries and categories of rewritings and alterations of Shakespeare that ledto and sustained his global rise and influence. On display, University of Oregon Special Collections and University Archives, 1/6/2016-3/28/2016. 6800 words.

*Beyond the First Folio*. Companion exhibition to *First Folio!* *The Book that Gave Us Shakespeare,*

*on tour from the Folger Shakespeare Library* national traveling exhibition. 12 rare books and

engravings offered context for the publication and impact of Shakespeare’s First Folio. On display, Jordan Schnitzer Museumof Art, University of Oregon, 1/6/2016-2/7/2016. 1200 words.

**HONORS AND AWARDS**

Summer Research Stipend for “‘Proper to Man’: Human Identity and its Exceptions,” Office of the

Provost and College of Arts and Sciences, Summer 2019.

Dean’s Fellow, College of Arts and Sciences, University of Oregon 2018-19

Faculty Research Award for “Almost Human,” Office of the Vice President for Research and

Innovation, University of Oregon, Summer 2016

Martin Luther King, Jr. Award, Division of Equity and Inclusion, University of Oregon, 2016

Ernest G. Moll Research Fellowship in Literary Studies, Oregon Humanities Center, Fall 2015

Fellowship is awarded to “the most outstanding proposal(s) in the area of literary studies.”

Inaugural Award for Teaching Excellence, Sigma Tau Delta (English Majors Honor Society),

English Department, University of Oregon, 2013

Director of Graduate Studies Excellence Award, University of Oregon, 2013

Washington University Council for Undergraduate Students of Arts and Sciences Teaching

Award, Nominee, 2007

Andrew W. Mellon Mid-Career Junior Faculty Fellowship, Honorable Mention, 2004

Fellowship supports the research of faculty “promoting cross racial understanding.”

Center for Medieval and Renaissance Studies Competitive Dissertation Semester Fellowship,

Duke University, Spring 2001

John L. Lievsay Competitive Dissertation Fellowship, Duke University, 1999-2000

James B. Duke Fellowship, Duke University 1996-2000

Andrew W. Mellon Fellowship, 1995-96

**GRANTS**

“*Time’s Pencil* Digital Teaching Tool.” PI. Teaching Shakespeare to Undergraduates Microgrant,

administered by the Folger Shakespeare Library and funded by the National Endowment for

the Humanities Division of Education Programs. 7/1/2016-7/1/2017. $6,000.

Oregon site winner, *First Folio! The Book that Gave Us Shakespeare, on tour from the Folger*

*Shakespeare Library* national traveling exhibition. Project Manager. 2016. Exhibition

administered by the Folger Shakespeare Library, American Library Association, and

Cincinnati Museum System, and funded by the National Endowment for the Humanities:

Exploring the human endeavor. Programmed performances, talks, and events related to the

exhibition; curated companion exhibitions. Raised and administered budget of $36,175.

University of Oregon College of Arts and Sciences Program Grant supporting the *First Folio! The*

*Book that Gave Us Shakespeare* exhibition. Project manager. 2016. $9,175.

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**GRANTS, CONT.**

“Initiative for Mentorship and Professionalization of Graduate Students Specializing in the Study of

Race and Ethnicity,” Lara Bovilsky (PI), Priscilla Ovalle (PI). University of Oregon Graduate

School Innovations in Graduate Education Grant. 9/24/2012-6/15/2015. $4,000.

“The Impact of Fictional Robots on Robot Design,” Lara Bovilsky (PI), William D. Smart (PI).

Washington University Center for Programs Grant for Interdisciplinary Faculty Research.

1/1/2008-12/31/2009. $4,900.

**INVITED LECTURES**

“Becoming Brute: Golding’s Ovid, Bryskett’s Dog, and Human Exceptions,” Metamorphosis and

the Environmental Imagination from Ovid to Shakespeare Symposium. UCLA, October 2019.

“Editing John Webster’s *The White Devil*,” University of Toledo, November 2017.

“Shakespearean Multiculturalism circa 1601,” *ShakespeareAMERICA* Forum. Oregon Shakespeare

Festival/Southern Oregon University, October 2016.

“‘Racked to the Uttermost’: Demanding Aggression in *The Merchant of Venice*,” Writing Sex and

Other Matters Symposium, Brown University, September 2012.

Keynote Address, “The Science of Wonder,” Northwest Undergraduate Conference for Literature.

University of Portland, March 2012.

“Spenser and Descartes Versus the Emotional Robot,” Limits of the Human Conference, University

of California, Santa Barbara, March 2010.

“Spenser’s Robots,” Humankinds Conference, Carl Friedrich Universität, Munich, July 2009.

“The Impact of Fictional Robots on Robot Interaction Design,” Half-day tutorial. Institute of

Electrical and Electronics Engineers RO-MAN 8 (International Symposium on Robot and

Human Interactive Communication), Technische Universität München, Munich, August 2008.

Wittreich Lecture in Literature, “Mineral Emotions,” University of Louisville, March 2007.

**CONFERENCES AND PRESENTATIONS**

Respondent, “Religion, Race, and Bad Humour in Early Modern Drama,” Shakespeare Association

of America Annual Conference (SAA), Austin, TX, April 2021. (Invited participant.)

“‘Young Shakespeare’s Delight’: Marlovian and Lylian Tactics in the First Tetralogy,” SAA, Denver,

CO, April 2020.

Respondent to David Sterling Brown, “Can Everybody Hear Me?: The ‘Sonic Color Line’ in the

Early Modern Classroom,” Race, Racialization and the Early Modern: Emerging Views

Symposium, University of Oregon, November, 2019.

Seminar creator/leader, “John Webster’s *The White Devil*,” SAA, Washington, D.C., April 2019.

“Poor Painted Shadows: Non-Shakespearean Characterization in Shakespeare,” Renaissance Society

of America Annual Conference (RSA), Toronto, March 2019.

“‘Not All That Bear the Name of Men’: Human Exclusion and the Limits of Exceptionalism,” SAA,

Los Angeles, March 2018.

“‘The Qualitie Proper to Man’: Reconceiving Humanness in Early Modern England,” Pacific

Northwest Renaissance Society Conference, Portland, OR, October 2017.

“Rogue Writing: Resistance to Shakespeare in Mary Cowden Clarke’s “The Friends,” SAA, Atlanta,

April 2017.

“‘Tell O’er Your Woes Again by Viewing Mine’: Repetition and Shared Subjectivity in

Shakespeare,” RSA, Chicago, March 2017.

“‘The Conceit of This Inconstant Stay’: Exhibiting Shakespeare(s) in Eugene, Oregon,” SAA, New

Orleans, March 2016.

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**CONFERENCES AND PRESENTATIONS, CONT.**

Seminar creator/leader, “Uncharacteristic Shakespeare,” SAA, Vancouver, British Columbia, April

2015.

“Mary Cowden Clarke’s Experimental Criticism,” SAA, St. Louis, April 2014.

“‘Rack’d to the Uttermost: The Verges of Love and Subjecthood in *The Merchant of Venice*,”

SAA, Toronto, March 2013. (Invited participant.)

“‘Exc’llent Characters’: Anthropomorphic Nonhumanness,” SAA, Boston, April 2012. (Invited

participant.)

Seminar co-creator/-leader, “Figures of Speech,” SAA, Bellevue, WA, April 2011.

“‘When Extremities Speak’: Humanness, Unincorporated,” SAA, Chicago, April 2010. (Invited

participant.)

“Love’s Face,” SAA, Washington, D.C., April 2009. (Invited participant.)

“English Depersonification,” Group for Early Modern Cultural Studies (GEMCS), Philadelphia, November 2008.

Chair, “Thresholds of English Personhood,” GEMCS, Philadelphia, November 2008.

“‘Stones of Rome’: Political Action and the Mineral Heart in *Julius Caesar*,” SAA, Dallas,

March 2008. (Invited participant.)

“Mineral Emotions: Ovid, Marvell, Shakespeare,” SAA, San Diego, April 2007.

“The Flinty Bosom: Shakespeare’s Mineral Affects,” RSA, Miami, March 2007.

Organizer, “Comparative Anatomies,” paper session at RSA, Miami, March 2007.

Seminar creator/leader, “Shakespeare and the Invention of the Quasi-Human,” SAA, Philadelphia,

April 2006.

“Spenser’s Robots.” Modern Language Association Convention (MLA), December 2005.

Chair, “Artificial Experience in Early Modern England,” paper session at MLA, 2005.

“‘A Contrariety in Nature’: Loathing, Race, and Science in *The Changeling* and *The Merchant*

*of Venice*.” SAA, Bermuda, March 2005.

“‘The Stock of Barrabas’: Jewishness on the English Stage.” American Comparative Literature

Association Conference (ACLA), Ann Arbor, April 2004.

“Renaissance Animalalia.” Semi-plenary session at SAA, Victoria, B.C., April 2003.

Proposer/Chair, “Renaissance Animalities.” Semi-plenary session at SAA 2003.

Chair, “Beastly Measures: Animal Work in Early Modern Texts,” paper session at MLA 2002.

“Gabbling Like a Thing Most Brutish.” MLA Convention, December 2002.

“Black Beauties, Painted Devils: Italians on the English Stage.” SAA, Minneapolis, March 2002.

**PUBLIC HUMANITIES LECTURES**

“Ballet Outsider: Gender Politics and Power in Prokofiev’s *Romeo and Juliet*,” panel discussion,

University of Oregon, February 2019.

“Behind the Scenes: *First Folio!* in Oregon,” Eugene Shakespeare Club, April 2016.

“Creating Shakespeares: The First Folio and its Afterlives,” Jordan Schnitzer Museum of Art,

University of Oregon, January 2016.

“A Guide to Commemorating Shakespeare, 1616-2016,” Eugene Public Library, January 2016.

“The Talking Donkey and the Stony Heart: Expanding the Bounds of Early Modern Personhood,”

Oregon Humanities Center, October 2015.

“Shakespeare Before Shakespeare,” University of Oregon Insight Seminars Lecture, September 2014.

“I Walked with a Zombie,” The Undead (Comparative Literature film and lecture series), University

of Oregon, April 2009.

**Research on Graduate Professionalization**

Co-investigator, “Understanding PhD Career Pathways.” Project to research career pathways across

all units in CAS to develop new graduate mentorship protocols and practices college-wide.

Responsibilities include project design and data analysis. PI, Sara Hodges, Dean of the

Graduate School; 2nd co-investigator, Tori Byington, University of Oregon Graduate School.

IRB approval, 9/2017-9/2018.

**TEACHING INTERESTS**

Shakespeare; Tudor and Stuart drama; Milton; sixteenth- and seventeenth-century poetry; early modern colonialism (English, Spanish); seventeenth-century prose; Renaissance Italian, French, and classical literary influences; critical theories of race, gender, and sexuality; early modern cultural studies; literary history of animals, robots, and concepts of the human; philosophy of mind; graduate pedagogy; graduate writing, publication, and professionalism

**TEACHING**

**University of Oregon**

600 (Graduate Seminar/Graduate Workshop)

“Gender Queer Early Modern.” Spring 2021.

“Politics, Culture, and Identity Grad Specialization Colloquium.” Winter 2020, Spring 2021.

“Graduate Article Publication Workshop.” Fall 2017, 2018, 2019.

“Politics, Culture, and Identity Grad Specialization Dissertation Workshop.” Spring and Fall, 2019.

“Race Theory and Early Modern Culture.” Winter 2019.

“Introduction to Graduate Studies.” Fall 2011, 2012, 2013, 2014, 2016, 2017.

“Shakespeare and Pedagogy.” Fall 2010; Winter 2017.

“Early Modern Selfhood.” Winter 2014

“Graduate Job Placement Workshop.” Fall 2010, 2011, 2012.

“Early Modern Travel and Colonization.” Fall 2008 **.**

400/500 (Advanced Majors/Senior Seminars/Graduate)

“Milton.” Winter 2011; Spring 2015; Winter 2018.

“The Cultural History of the Robot.” Senior seminar. Spring 2010.

“Advanced Shakespeare.” Fall 2008.

300 (Majors)

“Shakespeare’s World.” Winter 2020.

“Foundations of the English Major.” (Methodological intro to the major; 3 terms: “Text”; “Context”;

“Theory”), AY 2018-19 and 2019-20, Fall, Winter, Spring.

100/200 (Introductory Majors/General Education/First-year Seminars)

“Genre: Robot Fictions.” Spring 2018; Winter 2021.

“Late Shakespeare.” Winter 2009; Fall 2010; Fall 2013, Winter 2017.

“Early Shakespeare.” Spring 2010; Spring 2021.

“Introduction to the English Major.” (Historical intro to the major: 1520-1790), Winter 2010, 2011,

2012, 2015.

“College Scholars Humanities Colloquium.” Spring 2014, 2015.

“College Connections: Shakespeare’s Stage.” Freshman Interest Group seminar. Fall 2010.

“Character, Agency, and the Courtship Plot” (Honors College). Winter 2009.

**Washington University**

500 (Graduate Seminar)

“Race Theory and Early Modern Culture.” Spring 2003.

400 (Graduate/Advanced Majors/Capstone)

“Advanced Shakespeare.” Spring 2004; Spring 2006.

“Travel and Colonization in the Renaissance.” Fall 2002, Spring 2007.

“Humanities Department Senior Capstone Colloquium.” Spring 2007.

“English Drama, Exclusive of Shakespeare, to 1642.” Fall 2001.

300 (Majors/General Education)

“Shakespeare.” Spring and Fall 2002; Spring and Fall 2003; Fall 2005, 2006, 2007; Spring 2008.

“The Cultural History of the Robot.” Spring 2004; Spring 2006.

200 (Introductory/1st-year Seminars)

“Shakespeare Unlimited” (Freshman FOCUS). Fall 2007.

“Text & Tradition: Classical to Renaissance Literature.” Freshman Seminar. Fall 2003, 2005, 2006.

“Chief English Writers I.” Fall 2001; Spring 2002.

**Johns Hopkins University**

“Renaissance Discourses of Discovery and Colonization.” Seminar. Fall 1997. (Lecturer)

**GRADUATE ADVISING**

**Dissertation Supervisor**

Abigail Johnson (in progress): The early modern sensorium and identity

Mitch Macrae (2017): Revenge tragedy, ethics, and intersubjectivity

Rachel Eccleston (Comparative Literature, 2017): Princely female virtue in 17th-century England

Jessie Nance (2014): Colonialism’s impact on pastoral and vice versa

Emily Thomas (2012): Lesbian sexual identities in early modern England

Anita Hagerman (2008): Shakespeare’s history plays in 20th-century performances of nationalism

**Dissertation Committee Member**

Megan Reynolds (in progress): Jewishness

Gina Filo (2020): Sexual categorical crossings in early modern poetry

Kate Myers (2016): Early modern subjectivity

Gavin Harper (2015): Young adult narratives of undead Shakespeare

Erica Morton-Starner (2015): George Herbert’s spiritual poetics

Christin Bibby (2015 – Dept. of Mathematics): Elliptic analogue of hyperplane arrangements

Deniz Tahiroglu (2012 – Dept. of Psychology): Preschoolers’ understanding of anthropomorphism

Josh Magsam (2011): Cognitive science and early modern drama

James Williams (2008): Renaissance hermeneutics

David Schmitt (2005): Restoration spirituality

Bonnie Taylor (2005): Prostitutes in seventeenth-century comedy

Chris D’Addario (2004): Seventeenth-century literature of exile

Matthew Harkins (2003): Poetics of youth in English Renaissance culture

Ben Myers (2003): Spenser’s colonial ecology

A. Randolph Robertson (2002): Censorship and English Renaissance literature

**GRADUATE ADVISING, CONT.**

**Graduate Advisor**

Abigail Johnson (2016-), Hannah Naylor (2019-2020), Jiesha Stevens (2018-19), Leslie Selcer (2018-19), Mitch Macrae (2012-2017), Rachel Eccleston (Comparative Literature, 2010-2017), Shuangting Xiong (2013-2015), Jessie Nance (2010-2014), Karl McKimpson (2010-2012), Emily Thomas (2009-2012); Advised all 1st-year graduate students, Fall-Winter 2011-2015, 2016-2018

**Orals (Major Field) Examiner**

Ash Connell (Fall 2020); Abby Johnson (Fall 2019); Gina Filo (Fall 2017); Deb Parker (Fall 2014); Mitch Macrae (Winter 2014); Joe Griffin (Fall 2013); Rachel Eccleston (Fall 2012); Kate Myers (Fall 2012); Jessie Nance (Winter 2012); Leslie Morrison (Fall 2011); Karl McKimpson (Fall 2011); Erica Morton-Starner (Spring 2011; Fall 2012); Olivia Harman (Fall 2010); Emily Thomas (Fall 2009); Matt Augustine (Spring 2007); James Williams (Fall 2006)

**Breadth Field Examiner**

Hannah Naylor (Fall 2020); Taylor McDougal (Fall 2018); Ross Odell (Fall 2018); Sean Mock (Fall 2017); Katie Jo LaRiviere (Fall 2015); Justin Brock (Fall 2014); Lynn Freitas (Fall 2013); Debbie Killingsworth (Fall 2011)

**UNDERGRADUATE ADVISING**

**Theses Directed**

Sara Austin (2013): Theories of creativity in Milton and Traherne

Wendy Kral (2012): Links between codes of masculinity in *Paradise Lost* and *Frankenstein*

Jeffrey Anderson (2011): *The Terminator* franchise’s cyborgs’ deconstruction of humanness

(received honors with distinction)

Michele Fenrick (2011): Creative thesis: stories of intimacy and miscommunication

Lauren Seffel (2007): Representation of women in Aphra Behn’s drama and casting

Emily Madison (2005): Gender in performances of Shakespeare’s *Taming of the Shrew*

Erin Albrecht (2005): Aphra Behn’s fiction

Mary (Angel) Flores (2004): Shakespeare and dance (joint with Performing Arts Department)

**Thesis Committee Member**

Michael Corrinet (2019): Spenser, Nietzsche, Camus.

Charisse Kimura (2011): Gender in *King Lear*, *The Tempest*, and *Equivocation*

Alison McClaren (2010): Modes of truth-telling in autobiography and memoir

Jessica Frazier (2009): Ciarán Carson’s poetry and Northern Ireland’s Troubles

Brent Dawson (2007): Gothic novels and epistemology

Jessica Pryde (2007): Sixteenth-century Italian travel writing

Emily Schultheis (2007): Simone de Beauvoir

Lindsay Stanley (2007): Aztec representations of women pre- and post-conquest

Isabel Geathers (2006): Faulkner and race

Greg Lenhoff (2003): Joyce and chaos theory

**Served as Major Advisor to 185 English majors from 2001-2012**

**SERVICE**

**Professional Service**

Referee, submissions to *Renaissance Quarterly*, 2019-

Tenure referee, University of California, Santa Barbara, 2018-19

Referee, submissions to *darkmatter*, 2018-

Referee, submissions to *ANQ*, 2017-

Referee, submissions to *Early Modern Literary Studies*, 2017-

Tenure referee, Pomona College, 2016-17

Referee, submissions to *Shakespeare*, 2016-

Referee, submissions to *Early Theatre*, 2016-

Referee, submissions to *PMLA*, 2015-

Referee, submissions to *Studies in English Literature 1500-1900*, 2014-

Referee, submissions to *Criticism*, 2014-

Tenure referee, Oregon State University, 2014-15

Referee, Palgrave-Macmillan Press, 2014-

Tenure referee, University of New Hampshire, 2012-2013

Referee, submissions to *Renaissance Drama*, 2012-

Referee, Ashgate Press, 2010-

Referee, Broadview Press, 2010-

Consultant, W.W. Norton (*The Norton Anthology of English Literature*), 2010

Referee, submissions to *Journal of Early Modern Cultural Studies* 2009-

Referee, submissions to *Journal of Medieval and Early Modern Studies*, 2006-

**University of Oregon Service**

Faculty Associate for Writing Circle Program, Center on Diversity and Community, 2019-21

Programmer, Faculty Week of Writing, June 2020; December 2020

Chair, Coordinating Committee, Politics, Culture, and Identity graduate specialization, 2019-21

Circle leader, Faculty Writing Circle, Summer 2017-Winter 2021

Coordinating Committee, Politics, Culture, and Identity graduate specialization, 2016-19

Chair (elected), Graduate Council, 2016-19

Graduate Council (appointed), 2014-15; (elected), 2016-19

Academic Council (ex officio as Graduate Council Chair), 2016-19

Faculty Advisory Board, Oregon Humanities Center, 2016-19

Search Committee, Dean of the Graduate School, Winter/Spring 2018

Search Committee, Associate Dean of the Graduate School, Summer/Fall 2017

Search Committee, Dean of the Graduate School, 2014-15

Search Committee, Associate Dean of the Graduate School, 2014-15

Distinguished Service Awards and Honorary Degrees Committee, 2014-15

Coordinator and presenter, Public Roundtable and Workshop, “Preparing for a Career in the Study

of Race and/or Ethnicity,” May 2013; May 2014; May 2015; May 2017

Diversity and Inclusion Committee, Office of Equity and Inclusion, 2013-15

Search Committee, Graduate School, “Engagement and Opportunities Manager,” Spring 2014

Excellence Awards Committee, Graduate School, Spring 2014

Coordinator, “Careers in Humanities,” College Scholars event, Spring 2012, Winter 2013

Lesbian, Gay, Bisexual and Transgender Concerns Standing Committee, 2010-2012

Jane Higdon Scholarship Committee (best thesis proposal in Women’s Studies), 2010-2011

**University of Oregon Departmental Service (English)**

Director of Graduate Admissions, 2020-21

Ad Hoc Committee on Data, 2020-21

Chair, Third-Year Review Committee, Brent Dawson, 2019-20

Department Council (elected), 2018-20

Graduate Committee, member, 2009-2011, 2018-20; Chair, 2011-2015, 2016-18

Ad Hoc Committee on the English major, 2018-19

Coordinator, Kingsley Weatherhead Lecture in Shakespeare Studies, 2013; 2015; 2017; 2019

Judge, Kingsley Weatherhead Shakespeare Essay Award, 2013-18

Director of Graduate Studies, 2011-2015, 2016-18

Search Committee (T/T position in Comics Studies), 2017-18 (1 hire)

Appointments Committee, 2013-2015, 2016-18

Judge, Kirby Graduate Essay Prize, Spring 2009, Winter-Spring 2010-2012; Spring 2014, 2018

Chair, Search Committee (T/T position in Early Modern), 2016-17 (1 hire)

Tenure and Promotion Committee, Heidi Kaufman, 2014-15

Merit Review Ad Hoc Committee, Spring 2014; 2014-2015

Diversity Committee, 2013-2015

Merit Review Committee (elected), Spring 2014

Moderator, Graduate Renaissance Poetry Reading Group, 2012-2014

Graduate Job Placement Coordinator, 2010-2013

Tenure and Promotion Committee, Mark Quigley, 2011-2012

Search Committee (Moore Chair in 19th Century literature), 2010-2012

President, Departmental Council (elected), 2010-2011

Major Advisor, 2009-2012

Ad Hoc Committee to revise the graduate program, 2008-2009

Graduate Qualifying Exam Committee, 2008-2009

**Washington University Service**

Presenter, “Teaching Shakespeare’s Sonnets,” pedagogy seminar for 26 faculty and graduate

students by the Interdisciplinary Project in the Humanities, Summer 2007

Organizer, “Washington University in Translation: Four Conversations about Theory and

Practice” (Speakers: Carl Phillips; Michael Kandel; Ebba Segerberg; Fatemeh

Keshavarz), Spring 2007

Early Modern Dissertation Reading Group, Faculty Participant, Washington University, 2001-2008

University Mock Interview Committee (Marshall, Rhodes, Mellon Fellowships), 2004, 2006-2007

Sophomore Class Convocation Address, August 2005

Biannual Counselor Visit Weekend Faculty Dinner, 2005-2008

Washington University Mylonas Fellowship, Selection Committee, 2005

Teagle Foundation Working Group, Rethinking the Pedagogy of Ethnicity, 2004-2006

Author, “Theorizing Ethnicity in the Humanities,” section of working group white paper

http://www.teaglefoundation.org/learning/pdf/2006\_wustlwg\_whitepaper.pdf

**Washington University Departmental Service**

Chair, Graduate Job Placement Committee, Department of English, 2007-2008

Steering Committee, Interdisciplinary Project in the Humanities, 2002-2008

Co-chair, Graduate Job Placement Committee, Department of English, 2005-2007

Graduate Committee, Department of English, Spring, 2006-2007 **(CONT.)**

**Washington University Departmental Service, Cont.**

Executive Committee (elected), Department of English, 2002-2004, 2005-2006

Interview/Search Committee, Department of English, 2005-2006 (1 hire); 2001-2002 (3 hires)

Judge, departmental writing contests (Boysko Essay Prize, Dramatics Club Prize), 2004-2008

Curriculum Committee, Department of English, 2002-2004

**Community Service**

“Summer Academy to Inspire Learning” (pipeline summer camp for low-income high school students), volunteer faculty, Performing Arts SAIL, 2013-2019, and English Department

SAIL 2013-2015

Shakespeare Breakfast Club, moderator, 2011-2018; faculty participant, Eugene, 2008-11, 2018-19

“Shakespeare’s *Measure for Measure*,” UO Insight Workshop (adult education half-day workshop),

Winter 2017

“A Guide to Commemorating Shakespeare, 1616-2016,” lecture at Cascade Manor Retirement

Community, Eugene, May 2016

“Shakespeare’s *Antony & Cleopatra*: Page and Stage,” UO Insight Workshop (adult education half-day workshop), Spring 2015

“Shakespeare’s *Richard III* and *Two Gentlemen of Verona*,” UO Insight Seminar (adult education

course), Fall 2014

“Summer Shakespeare,” Four-day seminar in Ashland, OR, run by UO Insight Seminars (adult

education program) for UO alumni and community members, Summer 2011, 2012

“Shakespeare’s *Tempest*,” UO Insight Seminar (adult education course), Fall 2010

Invited Guest Speaker/Discussion Leader, “Fahrenheit 451,” The Big Read: St. Louis, 2007

Invited Guest Speaker/Discussion Leader, “Contexts of *The Merchant of Venice*.” New Jewish

Theater, St. Louis, 2005

**PROFESSIONAL EXPERIENCE**

“Teaching Shakespeare to Undergraduates (Digital and Archival pedagogies),” Folger Shakespeare

Library Workshop, June 2016

ADE Summer Seminars and DGS Workshops, 2011, 2014

Renaissance Drama Working Group, American Comparative Literature Association, 2004-2006

Folger Institute Seminar, “Shakespeare, Jewishness, and English Cultural Identity,” led by James

Shapiro, Spring 2001

Intern, Archive of Folk Culture, Library of Congress, Fall 1997

**PROFESSIONAL AFFILIATIONS**

Modern Language Association, Shakespeare Association of America, Renaissance Society of

America, Pacific Northwest Renaissance Society

**LANGUAGES**

French, Latin, Greek (Attic, Ionic), Spanish (intermediate), German (elementary)

**REFERENCES**

Mary Floyd-Wilson, Bowman and Gordon Gray Distinguished Term Professor, University of North

Carolina

Karen A. Newman, Owen F. Walker '33 Professor of Humanities and Professor of Comparative

Literature, Professor of English, Brown University

**(CONT.)**

**REFERENCES, CONT.**

Harry Berger, Jr., Professor Emeritus, Literature Department, University of California, Santa Cruz

Jonathan Goldberg, Arts and Sciences Distinguished Professor, Department of English, Emory

University

Laurie Shannon, Professor and Chair, Department of English, Northwestern University

Joseph Loewenstein, Professor, Department of English, Washington University