

# ELIZABETH E. TAVARES

DEPARTMENT OF ENGLISH • PACIFIC UNIVERSITY

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## PROFESSIONAL HISTORY

### APPOINTMENTS

2016– Assistant Professor of Medieval and Renaissance Literature, Pacific University

### EDUCATION

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

### CERTIFICATIONS

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 contract)  
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).

***Philip Henslowe's Maths: Economy, Geography, Repertory*** (commissioned)  
*Philip Henslowe's Maths* provides a detailed survey of playing company-based finances such as the difference between plays deemed a success or a flop, preferred days of the week and holidays, and the fiscal risks of collaboration—concretizing the economic lives of Renaissance players and playwrights through a range of digital tools. With Paul Brown (De Montfort University).

## ARTICLES

- In press “#OthelloSyllabus: Hashtag Activism, Critical Race Theory, and the Twitter Play” [with Sienna Ballou], *Hybrid Pedagogy*.
- In press “Matisse in the Playhouse,” *Shakespeare Studies* 47.
- 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 “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.
- Commissioned “Dramatists, playing companies, and repertories,” *Arden Research Handbook to Shakespeare and his Contemporaries*, eds. Tom Rutter and Michelle M. Dowd (Bloomsbury).
- 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

- 2019 Co-editor of “Fight or Flyte: Pride and Masculinity in the Middle Ages,” special issue [with Ann Hubert and Katherine Norcross], *IJURCA: The International Journal of Undergraduate Research and Creative Activities* 11, no. 2, <https://commons.pacificu.edu/ijurca/vol11/iss2/>
- 2018 Co-editor of “2018 Northwest Undergraduate Conference in the Humanities,” special issue [with Nikole King], *IJURCA: The International Journal of Undergraduate Research and Creative Activities* 10, no. 2, <https://commons.pacificu.edu/ijurca/vol10/iss2/>

## BOOK REVIEWS

- 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 *Everybody* (Artists Repertory Theatre 2018), *Shakespeare Bulletin* 37, no. 2.
- 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), *Shakespeare Bulletin* 32, no. 4: 756–60.
- 2013 Review of *Mankind* (Illinois Program in Medieval Studies), *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

- Under review “The Sun Tavern (The Sonne),” in *The Map of Early Modern London*, ed. Janelle Jenstad, <http://mapoflondon.uvic.ca/>

#### OTHER ESSAYS

- Forthcoming “A Semi-Diplomatic Transcription of Selections from the John Ward Diaries, vol. 10 (1663–1665), V.a.293,” *The Collation: Research and Exploration at the Folger* blog, ed. Heather Wolfe, <https://collation.folger.edu>
- 2019 “Wayward Women of Birnam Wood,” program for William Shakespeare’s *Macbeth* at Portland Center Stage, Portland, OR, Sept. 28 – Nov. 24
- 2018 “The Hollow Crown’s *Richard III*: The Affective Failure of Direct Address,” *In the Glassy Margents*, ed. T.J. Moretti, Jan. 2, <https://tinyurl.com/y2zjqze8>
- 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, May 11, <https://beforeshakespeare.com/2017/05/11/genre-and-the-elizabethan-troupe/>
- 2017 “The Hollow Crown’s *2 Henry VI*: Perspective and Personal Sovereignty,” *In the Glassy Margents*, ed. T.J. Moretti, Feb. 3, <https://tinyurl.com/yxfegd69>
- 2017 “The Hollow Crown’s *1 Henry VI*: Crosscuts, Casting, and Factional Conflict,” *The Glassy Margents*, ed. T.J. Moretti, Jan. 17, <https://tinyurl.com/y6e4ac3o>
- 2016 “The Portland Actors Ensemble: *Love’s Labour’s Lost*,” *In the Glassy Margents*, ed. T.J. Moretti, Iona College, Oct. 27, <https://tinyurl.com/yym72d3p>
- 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, Feb. 4, <https://tinyurl.com/ycjmdr9r>
- 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

Barbara K. Palmer Award for Best New Essay in Archival Research (2017) [\$200]  
Hobart L. and Mary K. Peer Dissertation Award, Inaugural (2016) [\$1,500]  
Illinois Program for Research in the Humanities Award (2016) [\$500]

#### FELLOWSHIPS

National Endowment for the Humanities (NEH) 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)  
Harvard University School for Theatre and Performance Research, A.W. Mellon Foundation (2016)  
Smalley Foundation, Dissertation Completion, University of Illinois (2015)  
Academy for Advanced Study in the Renaissance, A.W. Mellon Foundation (2014) [\$10,000]  
Gragg-Barr Foundation, Dissertation Research, University of Illinois (2014)  
University of Illinois, Graduate College (2009–13)  
Newberry Library, Short-Term (2006)

#### GRANTS

##### *Research*

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]  
University of Illinois (2012, 2014, 2015, 2016) [\$300 ea.]  
Modern Language Association (2014) [\$300]  
Elizabeth Rusk Foundation (2015) [\$300]

##### *Curriculum Development*

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]

Oregon Shakespeare Festival (2016, 2017, 2018) [\$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/in 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, Urbana IL (Apr. 24–25)

### SESSIONS ORGANIZED

- 2020 “Playing in Rep” [with Laurie Johnson], Shakespeare Association of America, Denver CO (Apr. 15–18) [seminar]
- 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” [with Misha Teramura and John Kuhn], Pacific Northwest Renaissance Society, Portland OR (Oct. 19) [panel]

### PAPERS PRESENTED

- 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. 22–27) [plenary]
- 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. 4–5) [panel]
- 2019 “Philip Henslowe’s Maths,” *Shakespeare at Scale*, Shakespeare Association of America, Washington, D.C. (Apr. 17–20) [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 Canada (Mar. 17–19) [panel]
- 2018 “Matisse in the Playhouse,” NextGenPlen, Shakespeare Association of America, Los Angeles CA (Mar. 28–31) [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. 19–22) [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. 5–8) [seminar]
- 2016 “‘Help! Help! I’m being repressed!’: Triptych Blocking and the Queen’s Men Repertory,” Blackfriars X Southwest, Austin TX (Apr. 8–10) [panel]
- 2016 “Super Troupers; or, Supplemented Playing before 1594,” Shakespeare Association of America, New Orleans LA (Mar. 23–26) [seminar]
- 2016 “The Repertory of the Lord Admiral’s Men: Promiscuous or Varietal,” Mid-America Theatre Conference, Minneapolis MN (Mar. 17–20) [panel]
- 2015 “A Tale of Two Shrews: Recovering the Repertory of the Lord Pembroke’s Players,” Utah Shakespeare Festival, Cedar City UT (Aug. 3–5) [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 “A Race to the Roof: Cosmetics and Contemporary Histories in the Elizabethan Playhouse, 1595–96,” Shakespeare Association of America, Vancouver Canada (Apr. 1–4) [seminar]
- 2014 “‘Wit-Dissenters of the Age’: Fidelity, Female Service, and Seventeenth-Century Shakespeares,” British Modernities Group, University of Illinois, Urbana IL (Apr. 25–26) [panel]
- 2014 “Playing with Others: Reciprocity, Repertory and the Lord Strange’s Men, 1592–1593,” Shakespeare Association of America, St. Louis MO (Apr. 10–12) [seminar]
- 2013 “An Estrangéd Wood: Looking for an Ecodrama in the Shakespeare Festival Industry,” Landscapes: Performing Space and Culture, Urbana IL (Apr. 4–5) [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. 5–7) [seminar]
- 2012 “Fidelity and the Politics of Appropriation in Sidney Lumet’s *The Deadly Affair*,” Newberry Center for Renaissance Studies, Chicago IL (Jan. 26–28) [panel]
- COLLOQUY
- 2017 “Original Practices/Staging: Production Focus,” Ninth Biennial Blackfriars conference, American Shakespeare Center, Staunton VA (Oct. 24–29)
- 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. 8–9)

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 Pedagogy Speed Date, Center for Educational Technology and Curricular Innovation (Oct. 16)
- 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,” Rare Books and Manuscripts Library (Jun. 16)
- 2013 “PowerPoint and Prezi in Praxis,” Center for Writing Studies (Apr. 2)

**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]
- Read Not Dead: Anonymous, Shakespeare, and Their Contemporaries

*Performance & Film Studies*

- Estranged Woods: Theatre and the Environment [Studies in Drama]
- Shakespeare in/and Film
- Nationalisms of English Heritage Film-making
- Re/presentation: An Introduction to Drama [Introductory]
- Real to Reel: An Introduction to Film [Introductory]

*Writing in the Disciplines*

- Word Limits: The Life and Times of the Essay [First-Year Seminar]
- Writing & Research [First-Year Composition]
- Research Methods in English [Thesis Preparation Seminar]
- Repertory Studies and the Lord Pembroke’s Players: Archive & Methods [Graduate Seminar]

*Critical Race Theory*

- Black Tudors: Shakespeare, Race, Performance

#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]

#### ADVISING

*Undergraduate, Pacific University*

- 2020 Allison Jones, BA English Literature and Music Composition thesis  
2020 Margaret McFarlane, BA English Literature and Creative Writing thesis  
2019 Kyle Riper, “‘Strike old griefs into other countries’: Editing Grief and Mourning in Early Modern English Drama,” BA English Literature thesis  
2018 Sienna Ballou, “Tables, Legs, and Gestural Curves: Embodiment and the Victorian Novel,” BA English Literature and Dance thesis  
2018 Taylor Dolgin, “‘Being dead does little for one’s acumens’: Fanfiction, Affect Theory, and Sherlock Holmes,” BA English Literature thesis  
2018 Riley 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 thesis

#### 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://tinyurl.com/y7g92nkk>
- 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.

## STAGE WORK

#### DRAMATURGY

- Original Practice Shakespeare Festival, Scholar-in-Residence (2016–)  
*The Strange Undoing of Prudencia Hart*, Fresh Eyes blog series, Artists Repertory Theatre (2020)  
*Macbeth*, production dramaturg, Portland Center Stage (2019)  
*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)  
What You Will Shakespeare Company, Consultant (2013–16)  
Back Room Shakespeare Project, Consultant (2013)

#### DIRECTING, STAGED READINGS

- Orlando*, adapted by Sarah Ruhl, Readers Theatre Gresham (Feb. 4, 2019)  
*Knowing Cairo*, by Andrea Stolowitz, Readers Theatre Gresham (Oct. 2, 2017)

#### PERFORMANCE

- Pacific University Philharmonic Orchestra, Clarinet II (2016–)



## SERVICE

### PROFESSION

#### *Editorial Appointments*

Editor-in-chief, *IJURCA: International Journal of Undergraduate Research and Creative Activities* (2017–)

Drama senior editor, *Silk Road Review: A Literary Crossroads* (2016–)

Drama senior editor, *Threshold: A Journal of Literary, Visual, and Media Arts* (2008–09)

#### *Selection Committee*

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

#### *Manuscript Review*

*Early Theatre: A Journal Associated with the Records of Early English Drama* (2018)

*ESQ: A Journal of Nineteenth-Century American Literature and Culture* (2018)

*Shakespeare* (2018)

### INSTITUTION

#### *Pacific University*

Adviser, Sigma Tau Delta Honor Society & English Club (2017–)

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

Member, TARGET Grant selection committee (2019)

Member, W.M. Keck Undergraduate Research, Scholarship, and Creative Investigations leadership team (2019)

Member, Curriculum Committee (2017–20)

Member, Visiting Assistant Professor in Writing Studies search committee (2017)

Member, First-Year Experience summer text committee (2016–18)

#### *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–)

## COMMUNITY OUTREACH

2019 Talk-back leader, Original Practice Shakespeare Festival's *Much Ado About Nothing* (May 9)

2018 Member, Problem Play Project Committee, Bag & Baggage Productions

2017 Talk-back leader, Original Practice Shakespeare Festival's *Twelfth Night* (May 10)

2017 Talk-back leader, Original Practice Shakespeare Festival's *The Taming of the Shrew* (Apr. 10)

- 2017 Podcast interviewee, “Ops Cast #10: Elizabeth Tavares,” *OpsCast*,  
<http://opscast.libsyn.com/ops-cast-10-elizabeth-tavares> (Mar. 8)
- 2017 Discussant, Portland Shakespeare Project / Oregon Shakespeare Festival’s *A Midsummer Night’s Dream*, Artists Repertory Theatre (Mar. 5)

### **PROFESSIONAL AFFILIATIONS (SELECTED)**

American Society for Theatre Research  
Marlowe Society of America  
Malone Society  
Medieval and Renaissance Drama Society  
Modern Language Association  
Oecologies Research Group  
Pacific Northwest Renaissance Society  
Phi Alpha Theta  
Renaissance Society of America  
Sigma Tau Delta  
Shakespeare Association of America  
Society for Theatre Research

### **LANGUAGES**

Early Modern English Paleography  
French (research purposes)

### **REFERENCES**

Furnished upon request.