

# CLAIRE M. L. BOURNE

ENGLISH DEPARTMENT  PENNSYLVANIA STATE UNIVERSITY

432 BURROWES BUILDING  
UNIVERSITY PARK PA 16802

claire.bourne@psu.edu  
ofpilcrows.com  
@roaringgirle

## ¶ EDUCATION & PROFESSIONAL HISTORY

### POSITIONS

Assistant Professor, Department of English, Pennsylvania State University (2016-present)  
Assistant Professor, Department of English, Virginia Commonwealth University (2013-2016)

### EDUCATION

Ph.D., English, University of Pennsylvania (2013)  
M.St., English Literature (1550-1780), University of Oxford (2006)  
B.A., English and French (Summa Cum Laude & Phi Beta Kappa), Middlebury College (2004)

## ¶ PUBLICATIONS

### MONOGRAPH

*Typographies of Performance in Early Modern England* (Oxford University Press, 2020).

REVIEWED IN: *Restoration* 44.2 (2020); *Times Literary Supplement* (1 January 2021); *Renaissance Studies* (2021); *Seventeenth-Century News* 79.1-2 (2021); *Early Theatre* 24.1 (2021)

### EDITED VOLUME

*Shakespeare / Text*, Arden Shakespeare Intersections, The Arden Shakespeare (Bloomsbury Publishing, 2021).

### ESSAYS AND ARTICLES

“thy unvalued Booke’: John Milton’s Copy of the Shakespeare First Folio” [with Jason Scott-Warren, Cambridge University] (*Milton Quarterly*, forthcoming) [32,000 words].

“The Handmaids’ Tale: Book History, Shakespeare, and Women’s Textual Labour,” for *The Oxford Handbook to the History of the Book in Early Modern England*, ed., Adam Smyth (Oxford University Press, forthcoming) [12,000 words].

“Shakespeare and ‘Textual Studies’: Evidence, Scale, Periodization, and Access,” in *The Arden Research*

*Handbook of Shakespeare and Textual Studies*, ed., Lukas Erne, The Arden Shakespeare (Bloomsbury Publishing, 2021), 21-49.

“Mending Tamburlaine,” in *Tamburlaine: A Critical Reader*, ed., David McInnis, Arden Early Modern Drama (Bloomsbury Publishing, 2020), 85-105.

“Typography After Performance,” in *Rethinking Theatrical Documents in Shakespeare’s England*, ed., Tiffany Stern, The Arden Shakespeare (Bloomsbury Publishing, 2020), 193-215.

“Running Titles,” in *Book Parts*, eds, Adam Smyth and Dennis Duncan (Oxford University Press, 2019), 291-307.

“*Vide Supplementum*: Early Modern Collation as Play-Reading in the First Folio,” in *Early Modern English Marginalia*, ed., Katherine Acheson (Routledge, 2019), 195-233.

“Making a Scene; or, *Tamburlaine the Great* in Print,” in *Christopher Marlowe, Theatrical Commerce, and the Book Trade*, eds, Roslyn L. Knutson and Kirk Melnikoff (Cambridge University Press, 2018), 115-132.

“Marking Shakespeare,” *Shakespeare: The Journal of the British Shakespeare Association* 13.4 (2017): 367-386.

“Dramatic Typography and the Restoration Quartos of *Hamlet*,” in *Canonising Shakespeare: Stationers and the Book Trade, 1640-1740*, eds, Emma Depledge and Peter Kirwan (Cambridge University Press, 2017), 153-171.

“Dramatic Pilcrows,” *Papers of the Bibliographical Society of America* 108.4 (2014): 413-452.

“‘High Designe’: Beaumont and Fletcher Illustrated,” *English Literary Renaissance* 44.2 (2014): 275-327.

## EDITIONS

Editor, William Shakespeare et al, *Henry the Sixth, Part 1*, for The Arden Shakespeare, Fourth Series, general eds, Peter Holland, Zachary Lesser, and Tiffany Stern (Bloomsbury Publishing, under contract).

Editor, John Fletcher and Philip Massinger, *The Sea Voyage*, in *The Routledge Anthology of Early Modern Drama*, ed., Jeremy Lopez (Routledge, 2020), 1017-78.

## EDITORIAL LEADERSHIP

General Editor [with Rory Loughnane, University of Kent], *Cambridge Elements in Shakespeare & Text* (Cambridge University Press). A series of short monographs

General Editor (2019-present), *Digital Beaumont & Fletcher*, PSU Libraries Open Publishing, <https://beaumontandfletcher.libraries.psu.edu>. A student-generated, open-access edition of texts from *Comedies & Tragedies* (1647). EDITIONS: *The Sea Voyage* (2021), <https://tsv-dbfp.libraries.psu.edu/>.

## BOOK AND THEATER REVIEWS

“‘this punctuation is dramatic’,” review of Percy Simpson, *Shakespearian Punctuation* (1911), *The Hare: A Journal of Untimely Reviews in Early Modern Theatre* 5.3 (April 2021), <https://thehareonline.com/article/punctuation-dramatic>.

Review of Tamara Atkin, *Reading Drama in Tudor England* (2018), *Early Drama* 22.1 (2019): 163-166.

“Messiness in Manuscript: Literature’s Ongoing State,” review of Daniel Wakelin, *Designing English: Early Literature on the Page* (2017), *Times Literary Supplement* (3 August 2018): 32.

Review of *Hamlet: The First Quarto* [with Musa Gurnis], Taffety Punk Theatre Company (2015), *Shakespeare*

*Bulletin* 33.4 (2015): 663-666.

Review of *Tamburlaine the Great, Parts I & II*, Theater for a New Audience (2014), *Shakespeare Bulletin* 33.2 (2015): 347-350.

Review of Lukas Erne, *Shakespeare and the Book Trade* (Cambridge University Press, 2013), *SHARP News* 24.1 (2015): 18-19.

Review of Richard Meek, Jane Richard, Richard Wilson, eds., *Shakespeare's Book: Essays in Reading, Writing, and Reception* (Manchester University Press, 2008), *Renaissance Quarterly* 62.4 (2009): 1384-1385.

## OTHER PIECES

“‘Beloved Plays’: A Sammelband of 1680s Quartos & Its Readers,” *The Collation: A Gathering of Scholarship from the Folger Shakespeare Library* (24 September 2015), <http://collation.folger.edu/beloved-plays/>

“‘This Play I Red’ and other marginal notes on reading,” *The Collation: A Gathering of Scholarship from the Folger Shakespeare Library* (5 March 2015), <http://collation.folger.edu/2015/03/this-play-i-red-and-other-marginal-notes-on-reading/>

## WORKS-IN-PROGRESS

### *MONOGRAPH*

#### **Accidental Shakespeare**

*Accidental Shakespeare* argues that the Shakespearean text has always been contingent on “accidents” in the printing process. It investigates how the New Bibliographic orthodoxy of distinguishing “substantive” features of early printed plays (words) from “accidental” features (punctuation, spelling, and anything else affecting the “formal presentation” of the text) has obscured stories about failed editorial audacity (e.g., Edward Capell’s eighteenth-century editorial experiments; A.H. Bullen’s vision for the Shakespeare Head Press at the turn of the twentieth century; and Alice Walker’s inheritance of the old-spelling Oxford Shakespeare that never materialized) that shaped “Shakespeare.”

## ESSAYS AND ARTICLES

“Typography & the History of Shakespearean Authorship,” for *The Oxford Handbook of Shakespeare and Authorship*, eds., Will Sharpe and Rory Loughnane (Oxford University Press) (chapter, under contract)

“Women’s Book Ownership and the Problem of Provenance,” for *Early Modern Women’s Marginalia*, eds., Katherine Acheson and Rosalind Smith (chapter, collection proposal under review)

“Accidents, Intentions, and the Shakespearean Text, 1593-1951” (article, in progress)

“Fleming’s Playbooks: Collecting, Reading, Commenting c. 1695” [with Aaron T. Pratt, Harry Ransom Center] (article, in progress)

## ENCYCLOPEDIA ENTRIES

“Typography and the Textual Formation of Knowledge,” for *The Routledge Encyclopedia of the Renaissance World* (under contract)

“Typography and Literary Genres,” for *The Routledge Encyclopedia of the Renaissance World* (under contract).

# ¶ ACADEMIC RECOGNITION

## FELLOWSHIPS AND GRANTS

Digital Humanities Seed Grant, Center for Humanities and Information, Pennsylvania State University (2021-22)  
James M. Osborn Fellowship, Beinecke Rare Book and Manuscript Library, Yale University (Spring 2019)  
Research Fellowship in the Humanities, Harry Ransom Center, University of Texas at Austin (Spring 2019)  
Residential Faculty Fellowship, Center for Humanities & Information, Pennsylvania State University (Fall 2018)  
Francis Bacon Foundation Fellowship, Huntington Library (2016-17)  
Residential Faculty Fellowship, Humanities Research Center, Virginia Commonwealth University (2016)  
Katharine Pantzer Fellowship in the British Book Trades, Bibliographical Society of America (2015-16)  
Charlton B. Hinman Long-Term Fellowship, Folger Shakespeare Library (2014-15)  
Summer Research Grant, Humanities Research Center, Virginia Commonwealth University (2015)  
Benjamin Franklin Fellowship, School of Arts and Sciences, University of Pennsylvania (2007-12)  
Penn English Program in London (PEPL) Graduate Fellowship, University of Pennsylvania (2010-11)  
Pew Presidential Summer Fellowship, School of Arts and Sciences, University of Pennsylvania (2010)  
Grant-in-Aid, Theatre and the Reformation of Space, Folger Institute, Folger Shakespeare Library (2009)  
Grant-in-Aid, Researching Theater History, Folger Institute, Folger Shakespeare Library (2009)

## HONORS AND AWARDS

Hoffman Prize for a Distinguished Publication on Christopher Marlowe, The Marlowe Society [UK] (2016)  
SHARP 2015 Twitter Prize, Society for the History of Authorship, Reading, and Publishing (2015)  
Pantzer New Scholar, Bibliographical Society of America (2014)  
J. Leeds Barroll Dissertation Prize, Shakespeare Association of America (2013)

# ¶ TALKS & PRESENTATIONS

## INVITED TALKS & INTERNATIONAL

[Keynote] “Punctuation / Pronunciation / Play.” Points of Interest: Early Modern Punctuation On and Off the Page,  
University of Cambridge, Cambridge UK [virtual] (September 2021)  
“Accident / Accidence / Accidentals: Shakespeare Between Theater & Text.” Renaissance Graduate Seminar,  
Faculty of English, University of Cambridge, Cambridge UK [virtual] (May 2021)  
“John Milton’s Shakespeare and the History of Reading Plays.” Research Conversations, Shakespeare Birthplace  
Trust, Stratford-upon-Avon UK [virtual] (May 2021)  
“Editing as Pedagogy: Beaumont & Fletcher in the Undergraduate Classroom.” Curriculum & Canon: Re-  
Imagining the Creative Arts, NUI Galway, Galway, Ireland [virtual] (March 2021)  
“Re-Reading Milton Re-Reading Shakespeare” [with Jason Scott-Warren]. Annual Milton Lecture, Friends of  
Milton’s Cottage, Chalfont St. Giles UK [virtual] (February 2021)

“Collection / Collation / Codex: Edward Capell’s Shakespeare.” London Shakespeare Seminar, Institute of English Studies, London UK [virtual] (February 2021)

“Literature and Typography: Designs for Play-Reading in Early Modern England.” Seminários Albertos das Letras, Universidade Federal de Santa Maria, Rio Grande do Sul, Brazil [virtual] (December 2020)

“Reading Milton Reading Shakespeare” [with Jason Scott-Warren]. British Milton Seminar, Birmingham UK [virtual] (October 2020)

[Keynote] “Good Eyes: Insights from a Year with Milton’s Shakespeare” [with Jason Scott-Warren]. British Graduate Shakespeare Conference, The Shakespeare Institute, Stratford-upon-Avon [virtual] (September 2020)

“Re-Reading Milton Re-Reading Shakespeare: John Milton and the Free Library of Philadelphia’s First Folio” [with Jason Scott-Warren]. Online Seminar, Society for Renaissance Studies [virtual] (June 2020)

“Reading Milton Reading Shakespeare” [with Jason Scott-Warren]. Director’s Seminar Series, Warburg Institute, London UK (January 2020)

[Keynote] “Printed as It Was Played.” Australian and New Zealand Shakespeare Association (ANZSA) 2018 Conference, Melbourne, Australia (February 2018)

“The Typography of Dramatic Form in Early Modern England.” Early Modern Literature Seminar, Faculty of English, University of Oxford, Oxford UK (May 2016)

#### INVITED TALKS NATIONAL

[UPCOMING] [TITLE TBD], John M. Wing Foundation Lecture on the History of the Book, Newberry Library, Chicago IL (March 2022)

“as small a compass as possible’: Theatricality, Textual History, & Edward Capell’s Editorial Aesthetic.” Performing Objects & the Objects of Performance in the Global Early Modern, John Hay Library, Brown University, Providence RI (June 2021)

“Shakespeare by Accident.” Texas A&M Early Modern Studies Working Group, College Station TX [virtual] (March 2021)

“Silent Reading: The Graphic Trace in Milton’s Shakespeare Folio” [with Jason Scott-Warren]. Harvard Renaissance Colloquium, Cambridge MA [virtual] (November 2020)

“Milton’s *Hamlet*” [with Jason Scott-Warren]. Workshop in the History of Material Texts, University of Pennsylvania, Philadelphia PA [virtual] (September 2020)

“Running Titles.” Book Parts: A Conference. Heyman Center & Manuscript Library, Columbia University, New York NY (October 2019)

“Accidental Shakespeare.” Visiting Scholars Seminar, Beinecke Rare Book and Manuscript Library, Yale University, New Haven CT (March 2019)

“Accident & Experiment: Dramatic Typography on the Quarto Page.” In-Quarto: A Symposium on Formats and Meaning in Early Modern England & Spain, Kislak Center, University of Pennsylvania, Philadelphia PA (April 2017)

[Keynote] “Teaching ‘Shakespeare’ with Book History.” Teaching Shakespeare Workshop, Cleveland State University, Cleveland OH (February 2017)

“Typographies of Performance: Action, Speech, Scene.” Shakespeare’s Theatrical Documents, Spring Symposium,

Folger Shakespeare Library, Washington DC (March 2016)

“Designs for Play-Reading: Typographic Experiment & Performance Innovation in Early Modern England.”

Fellows’ Research Colloquia, Folger Shakespeare Library, Washington DC (May 2015)

“*punctually as it was acted*: The Typography of Action in Early Modern Playbooks.” Seminar in the History of Material Texts, University of Pennsylvania, Philadelphia PA (April 2015)

“How to Lay a Scene: Q1 *Romeo & Juliet* and Textual Division.” Sweet Briar College, Sweet Briar VA (October 2014)

“‘Reade him, therefore; and againe, and againe’: The Free Library of Philadelphia’s First Folio in Context.” Rare Book Department, Free Library of Philadelphia, Philadelphia PA (May 2014)

“Dramatic Pilcrows: Symbolic Type and the Making of English Literary Drama.” The Bibliographical Society of America Annual Meeting, New York NY (January 2014)

[Plenary] “Teaching (with) Book History.” Mapping Book History. Society for the History of Authorship, Reading, & Publishing Conference, Philadelphia PA (July 2013)

“Making a Scene; or, *Tamburlaine the Great* in Print.” Marlowe Society of America Seventh International Conference, Staunton VA (June 2013)

#### INVITED TALKS ♡ LOCAL

“Editing and/as Pedagogy: Lessons from *The Digital Beaumont & Fletcher (1647)* Project” [with Taylor Hare]. Committee for Early Modern Studies, Pennsylvania State University, University Park PA [virtual] (November 2020)

“Accident(al)s & the Shakespearean Text.” Committee for Early Modern Studies, Pennsylvania State University, University Park PA (November 2019)

“A Booke, where men may reade strange matters’: *Macbeth* from Stage to Page.” Four Thoughts Lecture Series, Virginia Repertory Theatre, Richmond VA (October 2014)

#### EVENTS AND CONFERENCE SESSIONS [AS ORGANIZER]

[UPCOMING] Panel: “The Shakespeare Editor: Lives and Labors” [with Molly G. Yarn, Independent Scholar]. Shakespeare Association of America Annual Meeting, Jacksonville FL (April 2022)

[UPCOMING] Seminar: “Shakespeare’s Editors” [with Molly G. Yarn, Independent Scholar]. Shakespeare Association of America Annual Meeting, Jacksonville FL (April 2022)

Roundtable: “Early Modern Typography / Race / Gender.” Bibliographical Society of America [virtual] (May 2021)

Seminar: “Edition/Copy: New Approaches to Reading and Editing Early Modern Books” [with Andrew Keener, Santa Clara University]. Shakespeare Association of America Annual Meeting [virtual] (April 2020)

Panel: “Voice and the Material Text: Lyric, Song, and Play.” Sixteenth Century Society & Conference, St. Louis MO (October 2019)

Roundtable: “Depth of Field: New Dimensions in the Study of Early Modern Books.” Modern Language Association Convention, Chicago IL (January 2019)

Panel: “*Tamburlaine* Before Marlowe.” Marlowe Society of America Eighth International Conference, Wittenberg, Germany (July 2018)

Panel: “Shared Archives, New Methods: Book History & Theater History Across Media” [with Tara L. Lyons,

Illinois State University]. Shakespeare Association of America Annual Meeting, Atlanta GA (April 2017)  
Panel: “Marlowe and The Book.” Marlowe Society of America @ Modern Language Association Convention, Philadelphia PA (January 2017)  
Panel: “Deranged Verse: Inter-Media Arrangements in Seventeenth-Century England.” Modern Language Association Convention, Austin TX (January 2016)  
Seminar: “Shakespeare and Book Design” [with Jonathan P. Lamb, University of Kansas]. Shakespeare Association of America Annual Meeting, Vancouver BC (April 2015)

## TALKS & CONFERENCE PAPERS

[UPCOMING] “Shakespeare by Hand: Marginalia & Editorial Practice.” Shakespeare Association of America Annual Meeting, Jacksonville FL (April 2022)

“Function & Form: Editing Beaumont & Fletcher” [with Taylor Hare, PhD Candidate, English, Penn State]. Renaissance Society of America Annual Meeting [virtual] (April 2021)

“Owning Shakespeare in Folio: John Milton, Ann Leicester, and the Problem of Provenance.” Shakespeare Association of America Annual Meeting [virtual] (April 2021)

“Typography, Orthography, & the Voice of the Play.” Sixteenth Century Society & Conference, St. Louis MO (October 2019)

“Bibliography, Book Design, & Edward Capell’s ‘Shakespeariana’ Collection.” Shakespeare Association of America Annual Meeting, Washington DC (April 2019)

“The Crystal Goblet & the Veil of Print: Typography in the Third Dimension.” Modern Language Association Convention, Chicago IL (January 2019)

“Play/Book: Book Format & Dramatic Form.” Modern Language Association Convention, Chicago IL (January 2019)

“Mending *Tamburlaine* (1606).” Marlowe Society of America Eighth International Conference, Wittenberg, Germany (July 2018)

“Alice Walker’s Edward Capell’s *Shakespeare*.” Shakespeare Association of America Annual Meeting, Los Angeles CA (March 2018)

“‘sweet diuision / dismal scenes’: Lace Ornaments & Dramatic Form in Q1 *Romeo & Juliet* (1597).” Ninth Blackfriars Conference. Staunton VA (October 2017)

“Asides: Performance and Print.” Shakespeare Association of America Annual Meeting, Atlanta GA (April 2017)

“‘marked thus †’: *The Jew of Malta* (1633) and the Typography of Irony.” Modern Language Association Convention, Philadelphia PA (January 2017)

“Teaching with Type: Typography is/as Pedagogy.” Shakespeare Association of America Annual Meeting, New Orleans LA (March 2016)

“disjoyn’d and yet united too’: *Antony & Cleopatra*, Moveable Scenes, and Play-Reading for Place.” Modern Language Association Convention, Austin TX (January 2016)

“Turn It Up (or Down): Dramatic Action & Typographic Experiment in Early Modern Playbooks.” Eighth Blackfriars Conference, Staunton, VA (October 2015)

“Hybrid Playbooks, Dramatic Typography, & Designs for Play-Reading in 17th-Century England.” Society for the History of Authorship, Reading, and Publishing Conference, Montreal, QC (July 2015)

“Dramatic Typography and the Shakespearean Text.” Shakespeare Association of America Annual Meeting, St. Louis MO (March 2014)

“What is a Play? Print, Performance, and the Stationers’ Register.” Renaissance Society of America Annual Meeting, New York NY (March 2014)

“Dramatic Pilcrows.” Society for the History of Authorship, Reading, and Publishing Conference, Philadelphia PA (July 2013)

“*Vide Supplementum*: Re-Reading the First Folio in the Seventeenth Century.” Shakespeare Association of America Annual Meeting, Toronto ON (March 2013)

“Jonson’s Breaches and the Typography of Action.” Society for Textual Scholarship Conference, Austin TX (June 2012)

“Jonson’s Breaches, Satire, and the Typography of Action.” Shakespeare Association of America Annual Meeting, Boston MA (April 2012)

“Jonson’s Breaches and the Typography of Action.” (Presented in collaboration with student actors from the American Shakespeare Center.) Sixth Blackfriars Conference, American Shakespeare Center. Staunton VA (October 2011)

“Thomas Walkley, Playbook Illustrations, and the Visual Logic of Bespoke Woodcuts.” Shakespeare Association of America Annual Meeting, Chicago IL (April 2010)

“The RSC’s Complete Works Festival in Multicultural Britain.” British Graduate Shakespeare Conference, Shakespeare Institute, Stratford-upon-Avon UK (June 2008)

## ¶ MEDIA APPEARANCES & INTERVIEWS

### MILTON’S SHAKESPEARE ♡ SELECTED COVERAGE

“When Milton met Shakespeare: poet’s notes on Bard appear to have been found,” *The Guardian* (September 16, 2019), <https://www.theguardian.com/books/2019/sep/16/when-milton-met-shakespeare-poets-notes-on-bard-appear-to-have-been-found>

“Juliet and Romeo’: Newly unearthed text suggests how Milton might have edited Shakespeare,” *The Washington Post* (September 17, 2019), <https://www.washingtonpost.com/history/2019/09/17/juliet-romeo-newly-unearthed-text-suggests-how-milton-might-have-edited-shakespeare/?noredirect=on>

“A rare Shakespeare First Folio annotated by John Milton hid in Free Library of Philadelphia for 75 years,” *The Philadelphia Inquirer* (September 17, 2019), <https://www.inquirer.com/arts/books/shakespeare-john-milton-free-library-of-philadelphia-folio-20190917.html>

“Milton’s Shakespeare Was Just a Trans-Atlantic Tweet Away,” *The New York Times* (September 19, 2019), <https://www.nytimes.com/2019/09/19/theater/milton-shakespeare-notes-first-folio.html>

“Penn State professor’s discovery sets off Shakespeare tweetstorm,” *The Pittsburgh Tribune-Review* (September 20, 2019), <https://triblive.com/news/pennsylvania/penn-state-professors-discovery-sets-off-shakespeare-tweetstorm/>

“Groundbreaking Discovery: John Milton’s Copy of Shakespeare,” *Shakespeare Unlimited* [podcast] (October 1,

## ¶ TEACHING

### COURSES

#### *FOLGER INSTITUTE*

Summer 2022 [UPCOMING] An Orientation to Research Methods & Agendas  
with Marcy North (Penn State University) & Whitney Trettien (University of Pennsylvania)

Summer 2021 An Orientation to Research Methods & Agendas [virtual]  
with Marcy North (Penn State University) & Whitney Trettien (University of Pennsylvania)

#### *PENNSYLVANIA STATE UNIVERSITY*

Spring 2022 [UPCOMING] ENGL 129: Shakespeare (General Education)  
[UPCOMING] ENGL 446: Milton

Fall 2021 ENGL 540: The Early Modern Book: Theory, Practice, & Medium (Graduate Seminar)

Spring 2021 ENGL 444: Shakespeare

Fall 2020 ENGL 129: Shakespeare (General Education)  
ENGL 409M: Reading Early Modern Plays: Past & Present (Honors Seminar)

Spring 2020 ENGL 015: Introduction to Composition and Rhetoric  
ENGL 444: Shakespeare

Fall 2019 ENGL 445: Shakespeare's Contemporaries  
ENGL 543: Early Modern Plays: Editorial Histories, Theories, and Practices (Graduate Seminar)

Spring 2019 [On Research Leave]

Fall 2018 [On Research Leave]

Spring 2018 ENGL 444: Shakespeare  
ENGL 549: Shakespeare (Graduate Seminar)

Fall 2017 ENGL 445: Shakespeare's Contemporaries  
ENGL 487: Early Modern Drama: Manuscript, Print, Performance (Senior Seminar)

Spring 2017 ENGL 129: Shakespeare (General Education)  
ENGL 444: Shakespeare

Fall 2016 ENGL 444: Shakespeare  
ENGL 487: Early Modern Drama: Manuscript, Print, Performance (Senior Seminar)

#### *VIRGINIA COMMONWEALTH UNIVERSITY*

Fall 2015 ENGL 326: Shakespeare in Context  
ENGL 499: Christopher Marlowe: Poet, Playwright, Spy? (Senior Seminar)

Spring 2015 [On Research Leave]

Fall 2014 [On Research Leave]

Spring 2014 ENGL 326: Shakespeare in Context  
ENGL 301: Introduction to the English Major

Fall 2013 ENGL 326: Shakespeare in Context [2 sections]  
ENGL 391: What is a Play? Drama on Stage and Page

#### *UNIVERSITY OF PENNSYLVANIA*

##### *Instructor*

Spring 2013 Shakespeare & Adaptation: A Critical Writing Seminar

Fall 2012 Shakespeare & Adaptation: A Critical Writing Seminar

Summer 2012 Relocations: Pre-Freshman Program Writing Seminar

Fall 2011 Study of a Literary Genre: What is a Play?

Summer 2011 Relocations: Pre-Freshman Program Writing Seminar

Spring 2010 *Hamlet's* Afterlives: A Critical Writing Seminar

Fall 2009 *Hamlet's* Afterlives: A Critical Writing Seminar

#### *THE COLLEGIATE SCHOOL, RICHMOND VA*

2006-07 Ninth-Grade English: Introduction to Literary Genres

#### **TEACHING AWARDS, HONORS, AND FELLOWSHIPS**

Nominee, Outstanding Teaching Award for Tenure-Line Faculty, College of the Liberal Arts, Pennsylvania State University (2021)

English Department Faculty Marshal, Spring Commencement, College of the Liberal Arts, Pennsylvania State University (2018)

Graduate Teaching Fellowship, Critical Writing Program, University of Pennsylvania (2012-2013)

Summer Teaching Mentorship in the Humanities and Social Sciences, University of Pennsylvania (2012-2013)

Teaching Mentorship, Center for Programs in Contemporary Writing, University of Pennsylvania (2011-2013)

Graduate Fellowship for Teaching Excellence, Center for Teaching and Learning, University of Pennsylvania (2012)

Dean's Award for Distinguished Teaching by Graduate Students, School of Arts & Sciences, University of Pennsylvania (2010)

E.E. Ford Teaching Fellowship, English Department, The Collegiate School, Richmond VA (2006-2007)

#### **ADVISING AND EXAMINING**

##### *PENNSYLVANIA STATE UNIVERSITY*

##### **GRADUATE**

##### *PhD Dissertations*

Chair, Taylor Hare, "Access and Early Modern Drama" (in progress)

Committee Member, Maria Maza, "Volatile Movements: The Non-Volitional Early Modern English Traveler," English Department (in progress)

Committee Member, [TITLE TBD], Audrey Gradzewicz, English Department (in progress)  
Committee Member, Curry Kennedy, “Between Matter and Myth: Rituals of Religious and Rhetorical Becoming in Early Modern England, 1500-1660” (2020)

#### ***PhD Comprehensive Exams***

Chair, Taylor Hare, English Department (2021)  
Committee Member, Audrey Gradzewicz, English Department (2021)  
Committee Member, Maria Maza, English Department (2019)  
Committee Member, Curry Kennedy, English Department (2018)

#### ***BA Honors Theses***

Advisor, Isabella D'Adderio, “Doodling on Shakespeare: Non-Verbal Traces of Early Reading.” English Department (in progress)  
Advisor, Jordan Bibb, “Shakespeare & Tyranny: Adaptations of Shakespeare’s Tyrants and Contemporary Politics.” English Department (2019-2020)  
Advisor, Samantha Kang, “Emblem Books in the Eberly Family Special Collections Library: Content & Design.” English Department. (2019-2020)

### ***VIRGINIA COMMONWEALTH UNIVERSITY***

#### **GRADUATE**

##### ***MA Theses***

Committee Member, Rebecca E. Jones, “The Very Painted Banquet: Pater & Portraiture in Oscar Wilde’s ‘The Portrait of Mr. W.H.’” English Department (2016)  
Committee Member, Emily Bowlus, “Ailments of the Soul: Blood Transfusions and the Treatment of Melancholy in Seventeenth-Century England.” History Department (2014)

##### ***MA Directed Studies***

Director, Rachel Laney, “Sins are All Forgiven Here: History and the *Henry V* Myth.” English Department (2016)  
Director, Jill Mitten, “Mapping Male Dominance through an Analysis of Plot in *A Midsummer Night’s Dream*.” English Department (2015)

#### **UNDERGRADUATE**

##### ***BA Independent Study***

Director, Julian Neuhauser, “*Phylaster*, Early Modern Drama, and ‘The Book’,” Undergraduate Summer Research Fellowship, English Department (2014)

### ***EXTERNAL***

#### **GRADUATE**

External Examiner, Katie O’Hare, PhD Comprehensive Exam, University of California-Santa Cruz (2021)  
External Examiner, James Misson, “See This Book and Read It’: Reading the Typography of English, 1509-1592.” DPhil Thesis, Faculty of English, University of Oxford (2020)

## TEACHING-RELATED ACTIVITIES

[UPCOMING] Guest Lecturer, “ENGL 541: Race and Representation” (taught by Robert Edwards), English Department, Pennsylvania State University (October 2021)

Guest Lecturer, “Literature to 1700: Premodern Travel and the Global Imagination,” Undergraduate course taught by Megan Heffernan at DePaul University, Chicago IL (November 2020)

Guest Lecturer, “Professing English,” MA module taught by Daniel Starza Smith at King’s College London (February 2019)

Panelist, “Interviewing for Academic Jobs,” Center for Humanities and Information, Pennsylvania State University (November 2017)

Panelist, “The Job Market: Stories from the Front Lines,” English Department Mentoring Program, Pennsylvania State University (March 2017)

Panelist, “Teaching in the Humanities: Alternatives to the Paper: Exploring Creative Assignments and Digital Possibilities,” VCU Humanities Research Center Pedagogy Workshop Series for Faculty (February 2016)

Organizer, VCU/Folger Early Modern Manuscripts Online (EMMO) Transcribathon (November 2015)

Panelist, “Teaching in the Humanities: Integrating Analysis of Material Culture into the Classroom,” VCU Humanities Research Center Pedagogy Workshop Series for Faculty (November 2015)

Panelist, “Teaching in the Humanities: Using Electronic Databases in Class Assignments,” VCU Humanities Research Center Pedagogy Workshop Series for Faculty (September 2015)

Panelist, “The Dissertation in Short: Abstracts, Keywords, and Elevator Pitches,” VCU English Graduate Writing Workshop (February 2014)

## ¶ SERVICE

### PROFESSION

Treasurer, Marlowe Society of America (2016-present)

Referee for submissions, *Seventeenth Century* (2021-present)

Referee for submissions, *Shakespeare Quarterly* (2019-present)

Referee for submissions, *Renaissance Drama* (2019-present)

Referee for book proposals, *The Arden Shakespeare*, Bloomsbury Publishing (2017-present)

Advisory Board Member, *The Shakespeare Census* ([shakespearrecensus.org](http://shakespearrecensus.org)) (2019-present)

Advisory Board Member, *The Routledge Encyclopedia of the Renaissance World*, English Literature & Drama (2019-present)

Typography Consultant, *Map of Early Modern London* (<https://mapoflondon.uvic.ca/>) (2019-present)

Contributing Author, Encoding and Editorial Guidelines, *Linked Early Modern Drama Online* (2019-present)

## PENNSYLVANIA STATE UNIVERSITY

### ENGLISH DEPARTMENT

Director of Undergraduate Studies (2020-present)  
Committee Member, Administrative Committee (2017-2018, 2020-present)  
Faculty Mentor, English Department Mentoring Program (2016-2018, 2019-2021)  
Assistant Director, Job Placement (2017-2020)  
Committee Member, Ad Hoc Committee on Hiring (2016-2017)

#### *UNIVERSITY*

Committee Member, Steering Committee, Committee for Early Modern Studies [CEMS] (2021-present)  
Committee Member, Faculty Editorial Committee, Penn State Press (2020-present)

### **VIRGINIA COMMONWEALTH UNIVERSITY**

#### *COLLEGE AND UNIVERSITY*

English Department Representative, Undergraduate Academic Committee, College of Humanities & Sciences (2015-2016)

English Department Representative, Steering Committee, Media Art & Text PhD Program (2013-2014)

#### *ENGLISH DEPARTMENT*

Committee Member, Undergraduate Studies Committee (2015-2016)

### **UNIVERSITY OF PENNSYLVANIA**

#### *UNIVERSITY*

Coordinator, Medieval-Renaissance Seminar (2011-2012)

Coordinator, Department of English/Center for Teaching & Learning Pedagogy Workshop Series (2011-2012)

## **¶ PROFESSIONAL DEVELOPMENT**

Advanced Early Modern English Paleography (taught by Heather Wolfe, Folger Shakespeare Library), Folger Institute (December 2015)

The Stationers' Company to 1775 (taught by Ian Gadd, Bath Spa University), Rare Book School (July 2014)

Teaching the History of the Book (taught by Michael F. Suarez, University of Virginia), Rare Book School (June 2013)

Theatre and the Reformation of Space Symposium, Folger Institute (October 2009)

Researching Theatre History (taught by Russell Jackson, University of Birmingham), Folger Institute (Spring 2009)