

## Elizabeth Zeman Kolkovich

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## EDUCATION

Ph.D., English, University of Illinois at Urbana-Champaign	2009
M.A., English, University of Illinois at Urbana-Champaign	2004
B.A., English and Rhetoric (creative writing), University of Illinois at Urbana-Champaign	2002

## ACADEMIC APPOINTMENTS

2016-present	Associate Professor of English, Ohio State University Affiliated Faculty, Theatre, Film, and Media Arts Affiliated Faculty, Women's, Gender and Sexuality Studies
2009-2016	Assistant Professor of English, Ohio State University

## PUBLICATIONS

### Monograph

*The Elizabethan Country House Entertainment: Print, Performance, and Gender.* Cambridge University Press, 2016. Paperback reissue, 2019.

Reviewed in *Times Literary Supplement*, *Renaissance Quarterly*, *Modern Philology*, *Review of English Studies*, *Early Theatre*, *Early Modern Women*, *Sixteenth Century Journal*, *Medieval and Renaissance Drama in England*, *Early Modern Culture*, and *SEL: Studies in English Literature*.

### Edited book

*Shakespeare and Authorial Networks in Early Modern Drama* by Meghan C. Andrews. Co-edited with Alan B. Farmer and Sarah Neville. Forthcoming, Manchester University Press, 2026.

### Journal articles

“Chaste, Fair, and Bountiful: Marston, Fletcher, and the Countess of Huntingdon’s Patronage,” *Early Theatre*, vol. 27, no. 1, 2024, pp. 77-104. Winner of Best Theatre History Article (2025).

“Female Masquers and Ambiguity in *Timon of Athens*.” *Renaissance Drama*, vol. 51, no. 2, December 2023, pp. 135-50.

“Digital Humanities and Early Modern Women’s Writing.” *Studies in Medieval and Renaissance Teaching (SMART)*, vol. 28, no. 2, 2021, pp. 107-16.

“In Defense of Indulgence: Hester Pulter’s Maternal Elegies.” *Journal for Early Modern Cultural Studies (JEMCS)*, vol. 20, no. 2, 2020, pp. 43-70.

“Queering Poins: Masculinity and Friendship in *Henry IV*, *The Hollow Crown*, and the RSC’s ‘King and Country.’” *Shakespeare Bulletin*, vol. 36, no. 4, 2018, pp. 635-56.

“Women Dancing the Morris in Fletcher and Shakespeare’s *The Two Noble Kinsmen*, 1613-2015.” *Shakespeare* (the journal of the British Shakespeare Association), vol. 13, no. 2, 2017, pp. 164-79.

“Pageantry, Queens, and Housewives in the Two Texts of *The Merry Wives of Windsor*.” *Shakespeare Quarterly*, vol. 63, no. 3, 2012, pp. 328-54.

“Lady Russell, Elizabeth I, and Female Political Alliances through Performance.” *English Literary Renaissance*, vol. 39, no. 2, 2009, pp. 290-314.

### **Book chapters**

“Poetic Freedom in Hester Pulter’s ‘A Solitary Complaint’” in *Literary Form after Matter, 1500-1700: Experiments in Close Reading*, edited by Katherine Hunt and Dianne Mitchell. Forthcoming, Edinburgh University Press.

“Poetry and Death.” *The Palgrave Encyclopedia of Early Modern Women’s Writing*, edited by Patricia Pender and Rosalind Smith. Palgrave, published online 2025.

“Women Patrons of Drama.” *The Palgrave Encyclopedia of Early Modern Women’s Writing*, edited by Patricia Pender and Rosalind Smith. Palgrave, published online 2022.

“Teaching Early Modern Women’s Writing through Literary and Material Form.” *Feminist Formalism and Early Modern Women’s Writing: Readings, Conversations, Pedagogies*, edited by Lara Dodds and Michelle Dowd. University of Nebraska Press, 2022, pp. 202-18.

“Public/Private.” *Shakespeare/Text: Contemporary Readings in Textual Studies, Editing and Performance*, edited by Claire M. L. Bourne. Bloomsbury, 2021, pp. 66-83.

“Reader, Maker, Mentor: The Countess of Huntingdon and Her Networks.” *Women’s Labour and the History of the Book in Early Modern England*, edited by Valerie Wayne. Bloomsbury, 2020, pp. 225-42.

“Performing Patronage, Crafting Alliances: Ladies’ Lotteries in English Pageantry.” *The Politics of Female Alliance in Early Modern Literature and Culture*, edited by Christina Luckyj and Niamh J. O’Leary. University of Nebraska Press, 2017, pp. 107-25. Winner of the Society for the Study of Early Modern Women prize for best collaborative project.

“Elite Pageantry as Popular News: Elvetham House, John Wolfe and Country-House Entertainment

in Print.” *The Intellectual Culture of the British Country House, 1500-1700*, edited by Matthew Dimmock, Andrew Hadfield, and Margaret Healy. Manchester University Press, 2015, pp. 146-59.

“‘Drabs of State vext’: Violent Female Masquers in Thomas Middleton’s *Women Beware Women*.” *Gender Matters: Discourses of Violence in Early Modern Literature and the Arts*, edited by Mara Wade. Rodopi, 2014, pp. 294-306.

## Textual editing

Contributing Editor, [\*The Pulter Project\*](#) (the poetry of Hester Pulter), general editors Leah Knight and Wendy Wall. Winner of the MLA Prize for Collaborative Scholarship (2020); the Society for the Study of Early Modern Women Award for Digital Scholarship (2019).

“[Witty, Nimble Creatures \(Emblem 21\)](#)” with three exhibits (2020)  
 “[The Cunning Cannibal \(Emblem 10\)](#)” with two exhibits (2020)  
 “[The Hunted Hart \(Emblem 22\)](#)” with four exhibits (2019)  
 “[This Poor Turtledove \(Emblem 20\)](#)” with two exhibits (2019)  
 “[The Cruel Tiger \(Emblem 15\)](#)” with four exhibits (2019)  
 “[Upon the Death of My Dear and Lovely Daughter,](#)” two versions and four exhibits (2018)  
 “[A Solitary Complaint](#)” with three exhibits (2018)

## Creative work

Director, [\*Looking for Mariam, 1613\*](#), 2024. A 90-minute documentary about Elizabeth Cary’s *Tragedy of Mariam*, featuring performed scenes, collaboratively written with students, and available at YouTube.

## Book reviews

*Women Writers: Intertextual Networks. Early Modern Women: An Interdisciplinary Journal*, vol. 18, no. 2, 2024, pp. 342-5.

Scott Oldenburg, *A Weaver-Poet and the Plague: Labor, Poverty, and the Household in Shakespeare’s London* (Pennsylvania State University Press, 2020). *Religion & Literature*, vol. 54, no. 1/2, 2022.

*Performances at Court in the Age of Shakespeare*, eds. Sophie Chiari and John Mucciolo (Cambridge University Press, 2019). *Shakespeare Quarterly*, vol. 72, no. 1-2, 2022, pp. 169-71.

*Internet Shakespeare Editions*, edited by James Murdock. *Early Modern Digital Review*, vol. 2, no. 2, 2019, pp. 182-5.

Adam G. Hooks, *Selling Shakespeare: Biography, Bibliography, and the Book Trade* (Cambridge University Press, 2016). *Papers of the Bibliographical Society of America*, vol. 113, no. 2, 2019, pp. 228-31.

Gabriel Heaton, *Writing and Reading Royal Entertainments from George Gascoigne to Ben Jonson* (Oxford University Press, 2010). *Early Theatre*, vol. 14, no. 1, 2011, pp. 156-8.

David M. Bergeron, *Textual Patronage in English Drama, 1570-1640* (Ashgate, 2006). *Renaissance Quarterly*, vol. 59, no. 4, 2006, pp. 1315-16.

William Leahy, *Elizabethan Triumphal Processions* (Ashgate, 2005). *Renaissance Quarterly*, vol. 59, no. 1, 2006, pp. 259-61.

### Theater reviews

“Modernity and Technology: Staging *Timon of Athens* in 2017.” (Comparative review of productions at Folger Shakespeare Theater, Washington, D.C. and Stratford Festival, Ontario.) *Early Modern Culture*, vol. 13, 2018, pp. 235-9.

*The Spanish Tragedy*, The Broccoli Project, University of Texas, Austin. *Shakespeare Bulletin* vol. 35, no. 4, 2017, pp. 703-6.

*Hamlet*, Great Lakes Theater, Cleveland. *The Shakespeare Newsletter*, vol. 67, no. 1, 2017, pp. 57-8.

“King and Country: Shakespeare’s Great Cycle of Kings” (Royal Shakespeare Company’s Henriad at the Brooklyn Academy of Music), co-written with four undergraduate students. *Early Modern Culture*, vol. 12, 2017, pp. 127-32.

*The Tempest*, Great Lakes Theater, Cleveland. *Shakespeare Bulletin*, vol. 34, no. 2, 2016, pp. 332-5.

*The Two Noble Kinsmen*, Cincinnati Shakespeare Company, Cincinnati. *Shakespeare Bulletin*, vol. 32, no. 3, 2014, pp. 503-6.

*Hamlet*, Oregon Shakespeare Festival, Ashland. *Shakespeare Bulletin*, vol. 29, no. 2, 2011, pp. 223-8.

*Othello’s Passion: A Kabuki Play*, Illinois State University, Normal. *Shakespeare Bulletin*, vol. 25, no. 3, 2007, pp. 100-4.

*Tis Pity She’s a Whore*, New Revels Players, University of Illinois, Urbana. *Shakespeare Bulletin*, vol. 23, no. 3, 2005, pp. 98-100.

*Hamlet Q1*, New Revels Players, University of Illinois, Urbana. *Shakespeare Bulletin*, vol. 22, no. 3, 2004, pp. 79-81.

### Biographical entries

“Russell, Elizabeth (nee Cooke; later Hoby).” *The Palgrave Encyclopedia of Early Modern Women’s Writing*, edited by Patricia Pender and Rosalind Smith. Palgrave, published online 2021.

“Katherine Brydges Russell, Countess of Bedford (ca. 1580-1657)” and “Dorothy Neville Cecil, Countess of Exeter (1548-1609)” in *A Biographical Encyclopedia of Early Modern Englishwomen: Exemplary Lives and Memorable Acts, 1500-1650*, edited by Carole Levin, Anna Riehl Bertolet, and Jo Eldridge Carney. Routledge, 2017.

## Public writing

[“Puzzling through a Stage Direction in Love’s Labor’s Lost.”](#) *The Collation*, Folger Shakespeare Library, 6 Feb. 2024.

[“Women Patrons as Playmakers.”](#) *The Collation*, Folger Shakespeare Library, 14 June 2022.

[“How My Postpartum Guilt Was Healed by a 17<sup>th</sup>-Century Poet.”](#) *Nursing Clio*, 5 April 2022.

Republished in a revised version in *The Nursing Clio Reader*, Rutgers University Press, forthcoming in September 2025.

## Works in progress

*Strange Spectacles: Shakespeare’s Masques and Their Afterlives* (monograph).

*Performing Gender and Sexuality in Shakespeare: An Introduction* (under contract with Arden Shakespeare Insights, 50,000-word student guide to accompany the Arden 4 Shakespeare series).

Edition of Shakespeare, *Much Ado About Nothing* for Cambridge Shakespeare Editions, Cambridge University Press.

Edition of Elizabeth Cary, *The Tragedy of Mariam* (1613) for *Digital Renaissance Editions*.

“Gender and Disability Gain in *Fair Em, The Miller’s Daughter of Manchester*” (article).

“Hester Pulter and Disability Poetics” (article).

## RESEARCH AWARDS AND FELLOWSHIPS

### External awards

- 2025 Best Article in Theatre History for 2023-24, *Early Theatre*
- 2024 Folger Shakespeare Library grant-in-aid
- 2023 Folger Shakespeare Library non-residential fellowship
- 2022 Folger Shakespeare Library non-residential fellowship
- 2015 Mayers Fellowship for one month of research in residence, Huntington Library
- 2011 Agnes B. Strickland Award for best conference paper, Queen Elizabeth I Society
- 2008 Mellon Fellowship for one month of research in residence, Huntington Library
- 2008 Shakespeare Association of America Travel Award (also 2007)

### Internal awards

- 2025 Arts and Humanities small grant, Ohio State (for conference travel)
- 2024 Arts and Humanities large grant, Ohio State (for research travel for *Strange Spectacles*)
- 2023 Arts and Humanities competitive course release, Ohio State (also 2022)
- 2019 Faculty Research / Creative Activity Award, Ohio State (also 2017, 2016, and 2015)
- 2017 Mansfield Campus Excellence in Scholarship Award, Ohio State

## PRESENTATIONS AND CONFERENCES

### Professional development seminars

2024 Selected participant, “Shakespeare, Publics, and the Humanities,” Folger Institute, Yearlong seminar.  
2023 Selected participant, “Next Gen Editing: Shakespeare,” Folger Institute, Yearlong seminar.  
2022 Selected participant, “Shakespeare and Performance Studies: Researching and Teaching Recorded and Live Broadcast Theatre,” Folger Institute, Online (September).

### Invited talks

2025 “Gender and Audience Value,” Shakespeare, Publics, and the Humanities symposium, Folger Shakespeare Library, Washington, DC (June).  
2025 “Flora Carr’s ‘Tower’ and the Real Wives (and Maids) of Lochleven,” Folger Shakespeare Library Virtual Book Club (March).  
2018 “Editing Grief: Pulter’s Jane Elegies.” “Poet in the Making: A Symposium on Hester Pulter’s Poems and *The Pulter Project*,” Northwestern University, Evanston (July).  
2017 “Teaching Shakespeare with Performance,” roundtable speaker, NEH conference: “Cleveland Teaches Shakespeare,” Cleveland (February).  
2016 “Engaging the Whole Class.” Heidelberg University, Tiffin, Ohio (October).  
2007 “Silence and Disobedience: Mary Sidney’s 1599 Pastoral Entertainment.” University of Illinois Gender and Women’s Studies Lecture Series, Urbana (November).

### Sessions organized and moderated

2025 Moderator, Virtual Book Launch for *Early Modern Women’s Writing and the Future of Literary History* (Oxford UP, 2025) by Lara Dodds and Michelle M. Dowd (August).  
2025 Co-organizer with Sharon Harris, “Rethinking Masques” panel, Shakespeare Association of America, Boston (March).  
2024 Leader, “Women Playmakers” seminar, Shakespeare Association of America, Portland, OR (April).  
2022 Facilitator, undergraduate seminar, Ohio Valley Shakespeare Conference, Akron (October).  
2021 Co-moderator with Megan Heffernan, “Future Pedagogy and *The Pulter Project*” workshop, “Teaching with *The Pulter Project*” symposium, online via Northwestern University (May).  
2019 Panel organizer, “Women’s Books in Early Modern England,” Sixteenth Century Society and Conference, St. Louis (October).  
2016 Co-organizer and moderator with Rachel E. Bowen, “*Julius Caesar*, Shakespeare, and the Legitimacy of Rule” symposium, Ohio State Mansfield (November).  
2015 Co-leader with Tara L. Lyons, “Women Making Texts in Early Modern England” seminar, Shakespeare Association of America, Vancouver (April).  
2014 Panel organizer, “The Politics of Elizabethan Country House Entertainment,” Sixteenth Century Society and Conference, New Orleans (October).  
2011 Co-leader with Niamh J. O’Leary, “The Politics of Female Alliance” seminar, Shakespeare Association of America, Bellevue, WA (April).

**Academic conference papers and workshops (\* denotes invited)**

2025 "Remixing the Masque: Feminist Critique in Hodge and Khalil's *Henry VIII*" (2022). Ohio Valley Shakespeare Conference, Toledo (October).

2025 "Shakespeare's Masques and the Construction of Whiteness." Rethinking Masques panel, Shakespeare Association of America, Boston (March).

\*2025 "Pulter and Disability." Renaissance Society of America, Boston (March).

2024 "Thinking with Shakespeare's Female Contemporary: Cary's *Tragedy of Mariam* and Documentary-Making," Ohio Valley Shakespeare Conference, Cleveland (October).

2023 "Gender and Masquing in *Henry VIII*." New Directions in *Henry VIII* seminar, Shakespeare Association of America, Minneapolis (April).

\*2023 Roundtable speaker, "What's Good Now? The Pulter Project, the Oxford Fulke Greville, and 21<sup>st</sup> Century Canon Formation," Renaissance Society of America, San Juan, Puerto Rico (March).

2022 "Beyond Misogyny? Adapting *Timon's* Masque in 2020." Ohio Valley Shakespeare Conference, Akron (October).

2022 "Rowe, Dyce, and the *Love's Labor's Lost* 'Black-moores.'" Shakespeare's Editors seminar, Shakespeare Association of America, Jacksonville, FL (April).

2021 "Female Masquers in *Timon of Athens*." Circuits of Female Performance seminar, World Shakespeare Congress, Singapore, Online (July).

2021 "Form and Materiality in Hester Pulter's Manuscript." Renaissance Society of America, Online (April).

2021 "How My Postpartum Guilt Was Healed by a 17<sup>th</sup>-Century Poet." Writing for Popular Media workshop, Shakespeare Association of America, Online (April).

2019 "Patronage as Making: The Countess of Huntingdon's Books." Sixteenth Century Society and Conference, St. Louis (October).

2019 "Editing the Countess of Huntingdon's Letter Two Ways." Editing workshop, Shakespeare Association of America, Washington, DC (April).

\*2019 "Women's Reading Networks in Early Modern England." Renaissance Society of America, Toronto (March).

\*2019 "Marston, Milton, and Women's Household Pageantry in Seventeenth-Century England." Modern Language Association, Chicago (January).

2018 "Seeking Women's Books: Ghosts of the Library of the Countess of Huntingdon." Women, Gender, and Book History seminar, Shakespeare Association of America, Los Angeles (March).

2017 "Strip Teases and Belly Dancing: Adapting *Timon's* Masque in the Twenty-First Century." Blackfriars Conference, Staunton, VA (October). Plenary session.

2017 "Time for *Timon*: Rewriting Shakespeare's Worst Play." Ohio Valley Shakespeare Conference, Berea (October).

2017 "Performing Family Politics: Elizabeth I, the Cecils, and the 1571 Entertainment at Theobalds." Queen Elizabeth I Society at the South-Central Renaissance Conference, Austin (April).

2017 "Literary Networking: The Countess of Huntingdon and Fletcher's *Faithful Shepherdess*," Finding Fletcher seminar, Shakespeare Association of America, Atlanta (April).

2016 "Queering Poins: Sexuality and Performance in Shakespeare's Henriad," Ohio Valley Shakespeare Conference, Dayton (October).

2016 Participant, What to Do with a Discovery in the Archive workshop, Shakespeare Association of America, New Orleans (March).

2016 "Teaching Early Modern Women Writers in the Digital Age," Modern Language Association, Austin, TX (January). Selected as Presidential Theme session.

2015 "Performance as Criticism, Redux: Morris Dancing in *The Two Noble Kinsmen*," Blackfriars Conference, Staunton, VA (October).

2015 "A Poetical Rhapsody and the Politics of Remembering Elizabeth I." Modern Language Association, Vancouver (January).

2014 "Defiant and Devout: Two Versions of the 1591 Cowdray Entertainment," Sixteenth Century Society and Conference, New Orleans (October).

2014 "Licensed Madness: Female Morris Dancers in *The Two Noble Kinsmen*," Ohio Valley Shakespeare Conference, Columbus (October).

2014 Participant, Digital Resources for the Early Modern Book Trade workshop, Shakespeare Association of America, St. Louis (April).

2014 "Publishing in 'these dangerous times': Thomas Cadman's Books, 1584-1589." Renaissance Society of America, New York (March).

\*2013 "Shakespeare and the Politics of the Country-House Entertainment." Ohio Valley Shakespeare Conference, Cleveland (October).

2013 "Managing Pageantry at Country Estates." Managing Shakespeare and the Early Modern Theatre Business seminar, Shakespeare Association of America, Toronto (March).

2012 "Women as Creators of Elizabethan Country-House Entertainment." Women as Creators and Consumers of Drama seminar, Shakespeare Association of America, Boston (April).

2011 "The Country-House Entertainment in Print." The Intellectual Culture of the British Country-House 1500-1700, University of Sussex, Brighton, UK (July).

2011 "Elizabethan Women and the Politics of Royal Pageantry." Queen Elizabeth I Society at the South-Central Renaissance Conference, St. Louis (March).

\*2010 "The Performance of Religio-Political Motherhood: Elizabeth Russell in Print." Renaissance Society of America, Venice, Italy (April).

2010 "Speeches Delivered: Joseph Barnes as Collector." Textual Collection in Shakespeare's England seminar, Shakespeare Association of America, Chicago (April).

2009 "Women and Generic Change in Elizabethan Pageantry." Generic Change in Context seminar, Shakespeare Association of America, Washington, DC (April).

2008 "English Women's Political Discourse in Elizabethan Progress Entertainments." Sixteenth Century Society and Conference, St. Louis (October).

2008 "Queen Elizabeth as the 'best huswife': Politics and Domesticity in the 1602 Harefield Entertainment." Shakespeare and the Court seminar, Shakespeare Association of America, Dallas (March).

2008 "Genre and Courtly Critique in Mary Sidney's Entertainment for the Queen." Queen Elizabeth I Society at the South-Central Renaissance Conference, Kansas City, MO (March).

2007 "Definitions of Gender and Region in the 1592 Sudeley Entertainment." Beyond the Metropolis: Regional and Continental Contexts for English Theater seminar, Shakespeare Association of America, San Diego (April).

2007 "'Drabs of State Vexed': Violent Female Masquers in *Women Beware Women*." Mellon Conference: "Gender Matters: Re-Reading Death and Violence in Early Modern Literature and Culture," Urbana, IL (March).

2007 "Queenship and Social Memory in *Henry VIII*." Group for Early Modern Cultural Studies (GEMCS), Chicago (February).

2006 "From 'weomens tongues' to the Queen: Elizabeth I, Lady Russell, and Female Alliances through Progress Entertainments." Queen Elizabeth I Society at the South-Central Renaissance Conference, Houston (March).

### Local invited talks

- 2025 “Gender and Disability in *Fair Em*.” Symposium on *Fair Em, The Miller’s Daughter of Manchester*, Center for Medieval and Renaissance Studies, Ohio State University, Columbus (November).
- 2024 “Unmasking Mercutio,” Department of English Research Talks, Ohio State University, Columbus (March).
- 2018 “The Countess of Huntingdon’s Books.” Symposium on “Books and Their Use[r]s,” Center for Medieval and Renaissance Studies, Ohio State University, Columbus (October).
- 2016 “Teaching Intersectionality in the Classroom.” Medieval and Renaissance Graduate Student Association Conference, Columbus (October).
- 2012 “The Elizabethan Country-House Entertainment in Print.” Ohio State University History of the Book Group, Columbus (February).

### Community talks

- 2025 “Why Was Shakespeare’s Stage All Male?” Richland County Public Library, Mansfield (October).
- 2017 “Who Are These Goddesses? Wedding Masques and *The Tempest*.” Pre-show talk for *The Tempest*, Lord Denney’s Players, Columbus (February).

### Interviews

- 2024 “Discussing: Looking for Mariam,” Beyond Shakespeare podcast, episode 344 (November).
- 2024 *Nouvelles Pod*, episode 15, Ohio State Center for Renaissance and Medieval Studies (April).
- 2024 “Country House Entertainments for the Queen,” That Shakespeare Life podcast, episode 298 (January).

### TEACHING AWARDS

- 2016 Alumni Award for Distinguished Teaching, Ohio State
- 2016 Paul W. Brown Excellence in Teaching Award, Ohio State
- 2015 Mansfield Campus Excellence in Teaching Award, Ohio State
- 2006 Outstanding Teaching Award, University of Illinois at Urbana-Champaign

### SELECTED COURSES TAUGHT

#### Ohio State University, Mansfield (2009-present)

- The Worlds of Hester Pulter and Margaret Cavendish
- Shakespeare’s Female Contemporary: Elizabeth Cary
- Pandemic Shakespeare
- Disguise and Deception in Renaissance Drama
- Shakespeare
- Introduction to Shakespeare
- Love, Sex, and Death in Shakespeare on Film
- Women’s Public Voices in Premodern England

Renaissance Women Writers and Their Books  
 Adapting the Classics in Popular Culture  
 Romancing the Virgin Queen: Elizabeth I in the Popular Imagination  
 Sixteenth-Century Literature  
 British Literature, Middle Ages to 1800  
 Citizenship and Social Justice in Literature and Media  
 Performing Leadership in Literature and Film  
 Methods in Literature for English Majors  
 Writing for English Majors  
 Introduction to Drama  
 Modern Drama  
 Gender and Race in American Drama

**Ohio State University, Columbus (2013)**  
 Renaissance Drama: Gender, Sex, and Disorder

## STUDENT RESEARCH SUPERVISION

### Graduate committees

Dissertation committee member, Christian Williams, “Forms of Godliness in Early Modern Literature,” 2024-present.  
 Dissertation committee member, Elise Robbins, “Maternity Matters in Englishwomen’s Exegetical Writings, 1580-1680,” 2023-2025  
 Dissertation committee member, Tamara Mahadin, “Knowledge-Making in Early Modern Englishwomen’s Literary Writings, 1570-1650,” 2022-2024  
 Dissertation committee member, Meaghan Pachay, “Queer Temporalities in Early Modern Women Writers’ Material Poetics,” 2020-2023  
 Dissertation committee member, Heather Frazier, “The Erotics of Excrement in Early Modern English Drama,” 2018-2021  
 Dissertation committee member, Elizabeth Steinway, “Pregnant Bodies in Early Modern Drama,” 2015-2018  
 Dissertation committee member, Carmen Meza, “Renaissance Borderlands: Geographies of Race in Early Modern Drama,” 2014-2018  
 Doctoral candidacy exam committees: 6 (2024, 2022, 2020, 2017, 2015, 2024)  
 MA thesis and exam committees: 6 (2025, 2024, 2020, 2019, 2013, 2011)

### Undergraduate research supervision

Ashley Worthington, “Gender Transgressions as Restorative Forces in *Cymbeline*, thesis (advisor), 2019.  
 Ashley Worthington, “Elizabeth I’s Impact on Shakespeare’s Women,” conference paper, Undergraduate Conference on Pre- and Early Modern Women, Columbus, 2018.  
 Rachel Stroup, “The Rhetorical Strategies of the New Woman,” thesis (reader), 2016-17. Presented at the Ohio State Denman Undergraduate Research Conference; won first place at the Mansfield Undergraduate Research Forum and honorable mention for best thesis in the English Department.  
 Emma Rice, “Shall I Compare Thee to a Summer’s Gay? The Almost Erasure of Shakespeare’s Fair Young Man, 1640-1780,” conference paper, OSU Denman Undergraduate Research Conference; won second place at the Mansfield Undergraduate Research Forum.

Kaylor Montgomery, "Margaret Cavendish's *The Blazing World* (1666), Early Modern Feminism, and Female Friendships," thesis (advisor), 2015-16; won third prize at the OSU Denman Undergraduate Research Conference.

Chelsea Chafin, "Finding Elizabeth I in Shakespeare's *Richard II*," conference paper, National Conference on Undergraduate Research, Lexington, 2014.

Christian Williams, "Marriage in Thomas Kyd's *The Spanish Tragedy*," thesis (advisor), 2013-14.

Kristen Hoffert, "Shakespeare and the Reinvention of the Court Masque," thesis (advisor), 2011-12. Presented at the Ohio State Denman Undergraduate Research Conference, Columbus, 2012.

## SERVICE

### Profession

Book Reviews Editor, *Shakespeare Bulletin*, 2022-present

Member, Meyer Prize Committee (for the best paper by an early career scholar), Sixteenth Century Society and Conference, 2021-2024 (chair 2024)

Advisory Board member, *The Pulter Project*, 2018-present

Facilitator, Renaissance Society of America professional development group, 2022-23

Member, Prize Committee (for best undergraduate and graduate papers), Ohio Valley Shakespeare Conference, 2022

Member, Shakespeare Association of America Program Committee, 2022 annual meeting

Mentor, Renaissance Society of America Mentoring Program, 2019-20 and 2018-19

Manuscript reviewer for Oxford University Press, Cambridge University Press, University of Massachusetts Press, Routledge, *Renaissance Drama*, *Early Modern Women*, *Shakespeare*, *Early Modern Literary Studies*, *Early Modern Studies Journal*, *Literature and Medicine*, *Postgraduate English*, *Anglistik: International Journal of English Studies*, *The Explicator*, *Selected Papers of the Ohio Valley Shakespeare Conference*, and *International Journal of Undergraduate Research and Creative Activity*

### University

Interfolio Steering Committee, 2025

Regional Campus Strategic Visioning Advisory Group, 2016-17

Judge, Denman Undergraduate Research Forum, 2017 and 2011

Buckeye Book Community (First-Year Experience) Selection Committee, 2012

### English Department

Committee member, Undergraduate Studies, 2024-25

Co-coordinator, Renaissance Reading Group, 2023-present

Faculty participant, Renaissance Dissertation Seminar, 2010-present

Committee member, department chair search, 2023-24

Judge, Lord Denney's Players essay prize for best undergraduate Shakespeare essay, 2024 and 2022

Executive Committee (elected), 2021-22

### Mansfield Campus (selected)

English Department Coordinator, 2024-25

Executive Committee (elected): At-large Representative, 2023-25; Faculty Vice President, 2019-20; Faculty Secretary, 2018-19

Gerald Rice Fund committee for Theatre and English, 2016-present

Member, Promotion and Tenure subcommittee, 2023-24

Chair, Promotion and Tenure subcommittee, 2022

Professional Development Committee, 2020-present (elected chair 2022-23)  
Excellence in Scholarship award committee, 2018-22 (chair 2021-22)  
Excellence in Teaching award committee, 2016-20 (chair 2018-20)  
Diversity Committee, 2016-18  
Nineteenth-Century British faculty search committee, 2016-17  
Judge, Florence B. Allen Award for student creative writing, 2016, 2015, 2013, and 2011  
Academic advisor search committee, 2015  
Judge, Ohio State Mansfield Undergraduate Research Forum, 2015 and 2013  
Academic Enrichment Committee (student research), 2013-15 (elected chair 2014-15)  
Student Support Committee (co-curricular programs and services), 2010-12 (elected chair 2012)

**Community**

Judge, Ohio PTA literary contest, 2021, 2022, and 2024