

Pamela Allen Brown
Professor, English
University of Connecticut, Stamford

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EDUCATION

Ph.D. English and Comparative Literature (with distinction). Columbia University, 1998.
M.A. English and Comparative Literature. Columbia University, 1991.
B.A. Smith College, 1978.
Certificate in Italian studies. Cultura Italiana, Bologna. 2013.

DISSERTATION

“Better a Shrew than a Sheep: Jest and Gender in Early Modern England.” 1998.
Professor Jean E. Howard, sponsor.

PROFESSIONAL HISTORY

May 2019 - present. Professor, UConn Department of English.
5/04 - 5/19. Associate Professor, UConn Department of English.
8/98 - 5/04 Assistant Professor, UConn Department of English.

Courses at Stamford: Introductory and Advanced Shakespeare; Performing Shakespeare on Stage and Film; Drama; Modern Drama; Advanced Drama; Renaissance Literature; Medieval Literature; Introduction to Classical and Medieval Literature; Introduction to Poetry; Comedy and Society; Popular Literature; Women, Drama, and Film; Creative Writing I and II. Special topics developed and taught: 'Censored, Banned, Burned,' 'Black Playwrights: Staging Race,' 'Mothers as/versus Monsters,' 'Mind's Eye: the Visual in Literature,' 'All About Eve: Women, Fiction, Film,' 'The Monstrous Imagination,' 'Blogging/Culture.'

Taught at Storrs: PhD seminar in Early Modern Women Writers; MA-level Shakespeare seminar.

Taught in London: Contemporary British Drama; 'Outside In: Postwar Immigration and Black British Literature.'

RESEARCH INTERESTS

Early modern popular culture, gender, and performance; Shakespeare; non-Shakespearean drama, Renaissance actresses; comparative drama; poetry; popular culture and festivity; transnational circulation of theater between Italy and England; early modern women writers; commedia dell'arte; orality, print, and writing; Renaissance monsters and marvels; jesting, fools, and folly

PUBLICATIONS: BOOKS

The Diva's Gift to the Shakespearean Stage: Agency, Theatricality, and the Innamorata. Oxford University Press, 2021.

Editor and Translator (with Julie Campbell and Eric Nicholson). *The Lovers' Debates / A Bilingual Translation of Isabella Andreini, Frammenti di alcune scritture.* The Other Voice in Early Modern Europe. Toronto: Iter (forthcoming, 2022).

[Co-editor and co-author.] *As You Like It: Texts and Contexts*, ed. Pamela Allen Brown and Jean E. Howard. Boston: Bedford/St Martin's, 2014.

[Co-editor and contributing author.] *Women Players in England 1500-1660: Beyond the All-Male Stage*, ed. Pamela Allen Brown and Peter Parolin. Aldershot UK: Ashgate, 2005. 329 pp. Reissued in paperback 2008. Reviewed in *Shakespeare Quarterly*, *Times Literary Supplement*, *Review of English Studies*, *Theatre Research International*, *Prolepsis*, *Shakespeare Bulletin*, and *Choice*, among others.

[Sole author.] *Better a Shrew than a Sheep: Women, Drama, and the Culture of Jest in Early Modern England*. Ithaca and London: Cornell UP, 2003. 263 pp. Reviewed in *Times Literary Supplement*, *SEL*, *Renaissance Quarterly*, *Women's Studies*, *Early Theatre*, *Journal of American History*, *Shakespeare Studies*, *Albion*, and *Comparative Drama*, among others.

ARTICLES AND CHAPTERS

"Acting the Actress in *Twelfth Night*." *Twelfth Night: A Norton Critical Edition*, ed. Natasha Korda (forthcoming).

"Why Did the English Stage Take Boys for Actresses?" *Shakespeare Survey* 70 (2017): 182-87.

"The Traveling Diva and Generic Innovation." *Renaissance Drama* 44.2 (2016): 249-267.

"Anatomy of an Actress: Bel-Imperia as Tragic Diva." *Shakespeare Bulletin* 33.1 (2015): 49-65.

"The Mirror and the Cage: Queens and Dwarfs at the Early Modern Court." *Historical Affects and the Early Modern Stage*, ed. Ronda Arab, Michelle Dowd, and Adam Zucker. NY: Routledge, 2015.

"Courtesan, Merchant, Zany: Italian Knockoffs in *The Three Ladies of London*." *Performance as Research in Early English Studies: The Three Ladies of London in Context* (2015). <http://threeladiesoflondon.mcmaster.ca/>

"Dido, Boy Diva of Carthage: Marlowe's Dido Tragedy and the Renaissance Actress." *Transnational Exchange in Early Modern Drama II*, ed. Eric Nicholson and Robert Henke. Farnham, UK and Burlington VT: Ashgate, 2014. 113-130.

"The Innamorata." Essay and script for short film I directed at invitation of TDF Theatre Dictionary, Theatre Development Fund, New York. <https://vimeo.com/99661722> (posted July 2014).

"'Cattle of this colour': Boying the Diva in *As You Like It*." *Early Theatre* 15.1 (2012): 145-66.

"Playing Spaces: The Street." *The History of British Women's Writing 1500-1610*, ed. Caroline Bicks and Jennifer Summit. NY: Palgrave Macmillan, 2010. pp. 155-174.

"Bad Fun and Tudor Laughter." *A Blackwell Companion to Tudor Literature and Culture, 1485-1603*, ed. Kent Cartwright. Oxford: Blackwell, 2010. pp. 324-39.

"Afterword." *Oral Traditions and Gender in Early Modern Literary Texts*, ed. Mary Ellen Lamb and Karen Bamford. Aldershot, UK: Ashgate, 2008. pp. 209-214.

"A New Fable of the Belly: Vulgar Curiosity and the Persian Lady's Loose Bodies." *The Impact of Feminism on Renaissance Studies*, ed. Dymphna Callaghan. NY: Palgrave Macmillan, 2007. 171-92.

"'I care not, let naturals love nations': Clowning Cosmopolitanism." *Shakespeare Studies* 35 (2007): 66-77.

“Between Go-betweens: *Karagöz* and commedia dell’arte.” *Kadir Has University Culture and the Arts Lecture Series. Selected Talks 2003-2005*, ed. Matthew Gumpert. Istanbul: Kadir Has University, 2006. pp. 97-103.

“Introduction.” (Co-author). *Women Players in England 1500-1660: Beyond the All-Male Stage*, ed. Pamela Allen Brown and Peter Parolin. Aldershot: Ashgate Publishing, 2005. pp. 1-24.

“Jesting Rights: Women Players in the Manuscript Jestbook of Sir Nicholas Le Strange.” *Women Players in England 1500-1660: Beyond the All-Male Stage*, ed. Pamela Allen Brown and Peter Parolin. Aldershot: Ashgate Publishing, 2005. pp. 305-314.

"Dame Alice L'Estrange and Lady Hobart in 'Merry Passages and Jeasts.'" *Reading Early Modern Women*, ed. Helen Ostovich and Elisabeth Sauer. New York: Routledge, 2004. pp. 343-46.

"*Othello* Italicized: Xenophobia and the Erosion of Tragedy." *Shakespeare, Italy and Intertextuality*, ed. Michele Marrapodi. Manchester University Press, 2004. pp. 145-57.

"Judith Philips." *Oxford Dictionary of National Biography*. Oxford: Oxford University Press, 2004.

“Fie, what a foolish duty call you this?” *Taming of the Shrew*, *Women's Jest*, and the Divided Audience." *A Companion to Shakespeare's Works. Vol. III. The Comedies*, ed. Jean E. Howard and Richard Dutton. Oxford: Blackwell, 2003. pp. 289-306.

"Popular Texts, Historical Evidence, and the Performing Body." *Crossing Boundaries: Attending to Early Modern Women*, ed. Jane Donawerth and Adele Seeff. Newark: University of Delaware Press, 2000. pp. 108-110.

"*Othello* and Italophobia." *Shakespeare and Intertextuality: The Transition of Cultures Between Italy and England in the Early Modern Period*, ed. Michele Marrapodi. Rome: Bulzoni, 2000. pp. 179-92.

"Laughing at the Cony: A Female Rogue and 'The Verdict of the Smock.'" *English Literary Renaissance* 29 (1999): 201-224.

"The Counterfeit Innamorata, or, The Diva Vanishes [*Merchant of Venice* and *Othello*]." *Shakespeare Yearbook* 10 (1999): 402-26.

"Jonson Among the Fishwives." *The Ben Jonson Journal* 6 (1999): 89-108.

BOOK REVIEWS

Melissa Walter. *The Italian Novella and Shakespeare's Comic Heroines* (University of Toronto Press, 2019). *Early Modern Women: An Interdisciplinary Journal* 16.1 (2021), 179-82.

Rosalind Kerr. *The Rise of the Diva on the Sixteenth-Century Commedia dell'Arte Stage* (University of Toronto Press). *Toronto Quarterly Review* 86.3 (2017): 143-45.

Kathryn M. Moncrief and Kathryn R. McPherson, eds. *Performing Pedagogy in Early Modern England* (Ashgate, 2011). *Renaissance Quarterly* 65.2 (2012): 625-26.

Lloyd Edward Kermode. *Aliens and Englishness in Elizabethan Drama* (Cambridge UP, 2009). *Sixteenth Century Journal* 42.4 (2011), 1145-47.

Judith Weil. *Service and Dependency in Shakespeare's Plays* (Cambridge UP, 2005) and Michelle Dowd, *Women's Work in Early Modern Literature and Culture* (Palgrave Macmillan, 2009). *Shakespeare Quarterly* 61.4 (2010), 593-98.

Robert Hornback. *The English Clown Tradition from the Middle Ages to Shakespeare* (D.S. Brewer, 2009). *Renaissance Quarterly* 63.1 (2010), 324-26.

David Ellis. *Shakespeare's Practical Jokes* (Bucknell UP, 2007). *Comparative Drama* 43.1 (2009): 133-36.

Claire MacEachern, ed. *The Arden Shakespeare Much Ado About Nothing* (Thomson, 2006). *Shakespeare Quarterly* 57 (Winter 2006): 466-69.

Stephen Knight. *Robin Hood: A Mythic Biography* (Cornell UP, 2003). *The Sixteenth Century Journal* 36/1 (2005): 212-213.

Wallis Wilde-Menozzi. *Mother Tongue: An American Life in Italy* (Farrar Straus & Giroux, 2003). *Italian Americana* (2004).

Michael Dobson and Stanley Wells, eds. *The Oxford Companion to Shakespeare* (Oxford UP, 2001). *Shakespeare Quarterly* 54 (Summer 2003): 188-90.

Thomas L. Berger, William C. Bradford, and Sidney L. Sondergard. *An Index of Characters in Early Modern English Drama: Printed Plays, 1500-1660* (Cambridge UP, 1998). *Shakespeare Quarterly* 54 (Spring 2003): 97-98.

Michael Keevak. *Sexual Shakespeare: Forgery, Authorship, Portraiture* (Wayne State UP, 2001). *Modern Language Review* 98.1 (2003): 170-71.

"A Modern Wunderkammer." Review of Constance Hunting, *Natural Things*. *Parnassus: Poetry in Review* 26.1 (2002): 266-75.

Linda Woodbridge. *Vagrancy, Homelessness and English Renaissance Literature* (University of Illinois Press, 2001). *Renaissance and Reformation* 25.3 (2001): 54-56.

John F. Cox, ed. *Much Ado About Nothing* (Cambridge UP, 1997). *Shakespeare Quarterly* 51 (2000): 233-35.

PLAY REVIEWS and PROGRAM NOTES

"*Shrew! and The Taming of the Shrew.*" Program notes for staged reading, Red Bull at the Lucille Lortel Theatre, May 2019.

"*The Merry Devil of Edmonton.*" Program notes for staged reading, Red Bull at the Lucille Lortel Theatre, NYC, January 23, 2017.

"'N-Town' Plays at Lincoln Cathedral." *Shakespeare Bulletin* 13 (Spring 1995): 21-22.

A Midsummer Night's Dream and Interview with Director Everett Quinton, The Ridiculous Theatrical Company, NYC. *Shakespeare Bulletin* 12 (Fall 1994): 15-16.

Shakespeare for My Father, one-woman show by Lynn Redgrave, The Helen Hayes Theatre, New York. *Shakespeare Bulletin* 11 (Fall 1993): 15.

Much Ado About Nothing, Cocteau Rep, New York. *Shakespeare Bulletin* 11 (Summer 1993): 15.

CONFERENCES, TALKS, INTERVIEWS

3/27/22 "Why the All-Male Stage Wasn't." Short article for OUPblog in literature and theater. <https://blog.oup.com/2022/03/why-the-all-male-stage-wasnt/>

9/1/21-7/1/22. Organizing Committee, "Politics, Identities, Recognitions." Theater Without Borders, Strasbourg, France.

4/9/22 "Racist Laughter Across Genres and Borders." Co-organizer and moderator of seminar, Shakespeare Association of America, Jacksonville, Florida.

2/17/22 "Fair Portia's Counterfeit." Invited talk for the Society for the Study of Women in the Renaissance, hosted online by CUNY Graduate Center.

12/8/21 "Dark Lady, White Mask: The Two Faces of Portia." Brown Bag Lecture, UConn Department of English.

11/23/21. "The Diva's Gift and the Public Staging of Gender in Shakespearean Drama." Invited speaker, Department of Humanities, Ca' Foscari University of Venice, Italy.

4/14/21 "*I Pezzi*: Assembling Isabella." Renaissance Society of America. Presentation in Divisional Session on Italian Theater, held online 4/15/21.

1/21 "The Strange Career of Fascism in American History." Organized and hosted event held online on Jan.22, 2021, featuring Prof. Manisha Desai and Prof. Christopher Vials, moderated by Prof. Grégory Pierrot. Co-sponsored by UConn AAUP, Office of Diversity and Inclusion, Department of English, Department of History, and the Department of Political Science.

6/19 "Cleopatra's Labor." Invited talk, Theater Without Borders, Wesleyan University.

6/19 Conference co-organizer and session leader, Theater Without Borders at Wesleyan, Middletown, CT, June 24-27, 2019. Organizer of roundtable, "Satyrs, Buffoons, and 'Race Before Race.'" In addition, I recruited and worked with professional actors from NYC who presented scenes from Margarita Costa's *Li Buffoni*, Isabella Andreini's *La Miriilla*, and Fernando de Rojas' *La Celestina*.

9/18 Invited speaker. "My Lady Tongue: The Actress and the Verbal Duel." Symposium on Engendering the Stage in the Age of Shakespeare and Beyond, McMaster University and Stratford Festival Theatre Laboratory, Stratford, Ontario, September 18-22, 2018.

5/18 Presentation at Workshop for members of the Shakespeare Editorial Advisory Board, Shakespeare's *Taming of the Shrew*, CEDAR (Critical Editions for Digital Analysis and Research). University of Chicago.

- 11/17 “Who’s It? Acting the Actress in *Twelfth Night, or What You Will*.” Invited talk, UConn Humanities Institute, November 6, 2017.
- 6/17 “The ‘Strumpet Star’ in John Lyly’s *The Woman in the Moone*,” Theater Without Borders, University of Cologne, Germany.
- 4/17 “For what’s a play without a woman in it?” Invited talk for symposium: “Playing Shakespeare’s Female Roles,” Southern Oregon State University, Ashland, Oregon.
- 4/17 “Engaging the Audience.” Workshop co-leader, Shakespeare Association of America, Atlanta.
- 3/17 “Going Public: The First Actresses and the Early Modern Stage.” Invited talk. UMass Lowell. Sponsored by the Medieval and Renaissance Program and the Department of English.
- 1/17 Chair. “Gendering the Graphic Novel.” Session sponsored by Forum on Women and Gender. MLA, Philadelphia.
- 12/16 Invited scholar for post-show talk-back, *The Merry Devil of Edmonton*, Red Bull Players, Lucille Lortel Theater, NYC.
- 12/16 “Can It Happen Here?” Organizer, faculty presentations on authoritarianism and fascism, UConn Stamford.
- 9/16 “The Act of Gender in Shakespearean Acting.” UConn Stamford First Folio Celebration. Speaker and co-organizer.
- 8/16 “Why Did the English Stage Take Boys for Actresses?” Invited paper, “Shakespeare and Feminist Futures,” World Shakespeare Congress, King’s College London.
- 6/16 “A Maddening Translation: Isabella Andreini’s *Contrasto 29* from *Fragmenti* (1617).” Invited talk. Theater Without Borders, University of London in Paris.
- 4/16 Guest speaker, Colin McEnroe Show on WNPR, “Fools and Jesters.” Shakespeare’s fools in *King Lear*, *As You Like It*, and *Twelfth Night*. Aired 4/13/16.
- 6/15 Chair and Organizer. “Looking Ahead: Collaboration Roundtable.” Theater Without Borders, NYU in Paris.
- 1/15 “Women Appropriate *Othello*.” Organizer and chair. Sponsored by the Division on Women and Gender. MLA, Vancouver.
- 1/15 Roundtable speaker and co-organizer: “Worldly Women: Cosmopolitanism and Transnational Female Performance in Early Modern Europe.” Sponsored by the Society for the Study of Early Modern Women. MLA, Vancouver.
- 3/14 “*Sdegno* and the *Risposta Secca* in *Contrasti* by Isabella Andreini and Domenico Bruni.” Invited paper. Renaissance Society of America, New York.
- 1/14 “Sarah Ruhl in the House of the Spirits.” Invited Paper. Session: Chicago Women Playwrights. Modern Language Association, Chicago.

10/13 "Shock of the New: The Renaissance Actress and the Shakespearean Stage." Faculty Colloquium, University of Connecticut, Stamford.

9/13 "Translating Isabella Andreini's *Contrasti*." Invited talk, Society for the Study of Women in the Renaissance, CUNY Graduate Center, NY.

6/13 Co-organizer, Theater Without Borders conference, NYU, New York. Co-organizer, Roundtable on Translating Transnational Theater. Presenter, "Kin Graft: Italianating the Boy Player."

4/13 "Have Diva Will Travel: The Renaissance Actress and Early Modern English Theater." Invited Speaker, "Early Modern Transnationalisms." Rare Book Library, Columbia University. Organized by graduate students in Early Modern Studies.

10/12 "The Work of Glamour: Gascoigne's *Mask of the Montacutes*." Invited speaker, "Transforming Identities" conference, CUNY Graduate Center, New York.

4/12 Seminar Co-organizer, with Kent Cartwright. "No Respect: Re-Theorizing Shakespearean Comedy." Shakespeare Association of America, Boston.

3/12 Session Organizer, "Going Public: Women Writer-Players in the Act of Writing." Presenter, "The Hyperliterary Diva Reads for Performance." Renaissance Society of America, Washington, D.C.

3/12 Chair, "Comparative Approaches to Italian and English Early Modern Theater." Renaissance Society of America, Washington, D.C.

2/12 "'Women and boys are for the most part cattle of this colour': The Diva and the Boy in *As You Like It*." Invited talk, Society for the Study of Women in the Renaissance, NY.

8/11 "Women Fools, Jesters, and Clowns." Invited talk for "Women and Comedy" conference, Simon Fraser University, Vancouver.

4/11 "Juliet as Prodigy and Virtuosa." Invited talk on research as a Francis Bacon Fellow. Huntington Library, San Marino, California.

7/10 "Anatomy of an Actress: Bel-imperia as Boy Diva." Invited talk, The Queen's House Conference 2010: Renaissance Women's Performance and the Dramatic Canon. The National Maritime Museum, London.

4/10 "Othering Heights: Player Queens and the Boy Diva." Invited paper for session on "Translating Female Performance," Renaissance Society of America, Venice.

11/09 Respondent to Kent Cartwright, "The Return from the Dead in *The Merchant of Venice*," Columbia Shakespeare Seminar.

11/09 "The Diva's Doubles." Presentation for Workshop on Clothing and Costume, Attending to Women in Early Modern England, University of Maryland.

5/09 "The Boy Diva from Marlowe's *Dido* to Shakespeare's Juliet." *TransEuropa II*, NYU/La Pietra, Florence.

- 4/09 “*Merry Wives and Italian Actresses.*” Shakespeare Association of America, Washington, DC.
- 3/09 “Supersubtle Divas and Foreign Hypertheatricality.” Renaissance Society of America.
- 12/08 “The Diva in Shakespeare.” Shakespeare Seminar, Columbia University.
- 1/08 Visiting Fellow, Delhi University. Invited by Dean of the Faculty of Arts and Chair of English to present research in progress.
- 1/08 “Extravagant Strangers: Foreign Actresses in Shakespearean Drama.” Invited paper presented to the Shakespeare Society of India, Delhi University.
- 1/08 “Bad Fun in Early Modern England.” Invited paper presented to the faculty of English at Delhi University.
- 3/08 “The Thing Itself? The Extraordinary Body at the Early Modern Court.” Presented to “Bodies, Texts and Archives” seminar, Shakespeare Association of America, March 2008.
- 3/08 “*Shakespeare in Love* Revisited: The Actress in Shakespearean Drama.” Spring Faculty Colloquium, University of Connecticut, Stamford.
- 5/07 Conference co-organizer, *TransEuropa*, international conference on comparative drama and culture, Charles University, Prague. Presenter, “Extraordinary Bodies at the Early Modern Court.”
- 4/07 “Topsy Turvy and Early Modern Women.” Interviewed by Sally Placksin for *What’s the Word?* a globally syndicated radio program produced by the Modern Languages Association. Available at www.mla.org.
- 3/07 “From ‘Joke of Nature’ to ‘Woman as Wonder’: Fictions of Autonomy at the Early Modern Court.” Featured talk for the symposium “Gender, Autonomy and Performance,” Center for 21st Century Studies, University of Wisconsin-Milwaukee, organized by Merry Weisner-Hanks.
- 3/07 “How To Do Things With Dwarfs.” Invited talk, Renaissance Graduate Seminar, Columbia University, New York.
- 5/06 Presenter and Co-organizer, *Theater Without Borders II*, an international conference on transnationality and comparative drama of the Renaissance, May 15-19, 2006, at Kadir Has University in Istanbul, Turkey. Paper: “Dancing Boys, Puppeteers, and Conjurors: Jewish Entertainers as Go-Betweens in Early Modern Istanbul and Europe.”
- 3/06 “Female Fools and the Traffic in Laughter.” Invited talk at Roehampton University, London, sponsored by the Centre for Research in Renaissance Studies.
- 2005-6 Co-organizer, *Theater Without Borders*, an international conference on transnationalism and comparative drama of the Renaissance, held in May 2005 at Kadir Has University, Istanbul. Twenty-one participants from India, South Africa, Canada, Italy, the UK, and the US met over five days.
- 5/05 “Between Go-betweens: *Karagöz* and commedia dell’arte,” an invited talk sponsored by the Humanities Lecture Series, American Culture and Literature Department, Kadir Has University, Istanbul.

3/05 Co-organizer, "Theater Across Nations," research seminar held at the Shakespeare Association of America meeting, Bermuda.

12/04 "'Hold Your Hands, Honest Men!' Wife-Beating as Popular Drama," MLA, Philadelphia.

4/04 "Mother Folly's Daughters." Paper delivered in session on Transnational Exchange in Early Modern Drama. American Comparative Literature Association, Ann Arbor.

4/04 "The Gender of Ink." Delivered in panel on Reading Early Modern Women, sponsored by the Society for the Study of Early Modern Women. Renaissance Society of America, NYC.

2/04 "Women, Fools, and Dangerous Things." Invited keynote speaker at the Clemson Shakespeare Festival, sponsored by the Clemson University Department of English.

12/03 Respondent to talk by Prof. Virginia Callaghan: "Othello in Blackface." The Shakespeare Seminar, Faculty House, Columbia University.

10/03 "Pregnant with Meaning: 'The Persian Lady' by Marcus Gheeraerts the Younger." Invited featured speaker at the University of Miami, sponsored by the Department of English.

4/2003 "Commedia dell'arte and *The Merchant of Venice*: a performance workshop." Wrote an edited version of *Merchant* 4.1; performed as Portia. Shakespeare Association of America, Victoria, British Columbia.

4/2003 "The Poetic Mystery of a Famous Renaissance Portrait." Fifth Anniversary Celebration of Faculty, UConn Stamford.

12/2002 "The Immigrant Under the Bed: John Marston's *The Dutch Courtesan*." Modern Language Association, New York.

12/2002 "Patient Griselda's Bad Habits." Modern Language Association, New York.

7/2002 "Playgirls and Playboys in *Troilus and Cressida*." Conference on "Renaissance Go-Betweens," University of Munich.

4/2002 "Diva Envy: The Continental Actress on the All-Male Stage." American Comparative Literature Association, San Juan, Puerto Rico.

11/2001 "Where Gossips Meet: Alehouse as Neighborhood Theater." Group for Early Modern Cultural Studies, Philadelphia.

4/2001 "*O such a rogue should be hang'd!* Gossips vs. Wife-Beaters." Invited paper circulated at workshop on women and neighborhoods, Shakespeare Association of America, Miami.

3/2001 "Cuckoldry Culture and Women's Pleasure." Invited speaker at annual conference organized by the Medieval and Renaissance Colloquium, Columbia University.

11/2000. Chair and presenter, "Public Spheres/Public Women." Group for Early Modern Cultural Studies, New Orleans.

4/2000 Seminar co-organizer. "Women Players In and Around Shakespeare." Shakespeare Association of America, Montreal.

11/99 "*Othello* and Italophobia." An invited speaker at the International Conference on Shakespeare and Intertextuality sponsored by the University of Palermo, Italy.

6/99 Co-organizer and presenter. "Alehouse Culture." Performance and workshop at the Berkshire Conference on the History of Women, University of Rochester. Wrote and directed *The Alewives*, a play performed during the session.

12/98 Forum Speaker. "Why the All-Male Stage Wasn't." Divisional Session on Shakespeare. Special Topic: "Feminist Futures." Modern Language Association, San Francisco.

11/98 Session chair. "Beggars, Buyers and Brewsters." Presenter, "Tale of Two Tubs: Alewife and Witch." Group for Early Modern Cultural Studies, Newport, Rhode Island.

SERVICE

Scholarly and Professional

Reviewer, Faculty Fellowships. National Endowment for the Humanities. 2020-21.

Awards committee (elected), Society for the Study of Early Modern Women and Gender (2019-2021)

Shakespeare Advisory Committee, CEDAR (Critical Editions for Digital Analysis and Research),

University of Chicago.

Chair, MLA Forum on Women and Gender in Language and Literature (2016-2017)

Divisional Delegate to MLA Assembly (2014-2017)

Executive Committee Member, MLA Forum on Women and Gender (2014-2019)

Editorial Board and Prize Committee, *Early Theatre*

Editorial Board, *Early Modern Culture: An Electronic Seminar*

Editorial Committee, *The Stanford Shakespeare Encyclopedia*, ed. Patricia Parker

Manuscript Reviewer, *Shakespeare Quarterly*

Manuscript Reviewer, *College Literature*

Manuscript Reviewer, *Renaissance Studies*

Manuscript Reviewer, *Interfaces: A Journal of Medieval European Literature*

Manuscript Reviewer. *Quaderni d'italianistica*

Organizer, Reading Early Modern Race study group, 2020-21

Organizing Committee, Theater Without Borders

Program Committee, Society for the Study of Early Modern Women, New York (2005-2016)

Organizer, Early Modern Gender & Culture Writing Group, NYC

UConn Stamford

Stamford AAUP Representative to the Assembly (2021-2024)

Member (elected), Stamford Faculty Council. 2019-20.

SGA Club Advisor, Outlets Drama/Improv Club, 2016-2019

Faculty Recognition Award Judging Committee 2018, 2019

Organizer, "Worlds Beyond Stamford." Readings of fiction, memoir, and essays by Serkan Gorkemli,

Grégory Pierrot, Hannah Moeckel-Rieke, Valeria Ochoa, and Pamela Brown. Art Gallery, 12/18.

Faculty Speaker, Celebration of Graduating Seniors, UConn Stamford, 4/25/18

Organizer, "NYC Slam Poets at Stamford." MC Mahogany Brown with Crystal Valentine, Roya Marsh, and Venessa Marco, 9/21/17

Organizer, "Can It Happen Here? Authoritarianism Past, Present, Future." Faculty-Student Forum on Fascism and US politics, 12/16

Organizer, "The Act of Gender in Shakespearean Acting," featuring scenes from *Macbeth* and *Twelfth Night* by student actors, 9/16

Co-organizer, "Spring Showcase: Gender on the Edge," scenes from Sophocles, Shakespeare, Tennessee Williams, and spoken word poets (5/16)

Organizer and writer, "Women of the World: #SayHerName," with student poets and performers (4/16)

Organizer of collaborations between student poets, artists, and musicians, shown at Franklin Street Works, Stamford, Fall 2015

Organizer and Advisor, *Sure Thing* and *I Dream Before I Take the Stand*, one-act plays directed and performed by students (Spring 2014)

Organizer, Reading by Student Poets, Franklin Street Works, Stamford (2013)

Editor, *Writing Stick*, poetry chapbook by Creative Writing students (2013)

Chair, American/African American Faculty Search (2012-13)

Organizer, Funding Grants, Playgoing for Drama Students (2012-present)

Organizer, co-writer, co-director, *As We Like It*, student play (2008)

Judge, *Romeo and Juliet* auditions, Curtain Call, Stamford (2008)

Faculty Program Committee (2005-8)

Promotion and Tenure Committee (2004-6)

Search committee for Stamford Writing Director position (2006)

Women's Studies Advisory Committee (1998-2020)

Chair, Funding for Women's Studies (1999-2005)

Organizer, *Moving Words*. Student poetry on campus and on city buses.

Organizer, *That's Rich*. Performance series (music, drama, dance) in the Rich Concourse.

UConn Storrs

Chair, Merit Committee (2021-22)

Merit Committee (2020-22)

Diversity and Equity Committee (2017-18, 2020-22)

UConn AAUP: Committee on Women and Equity (2018-present)

Shakespeare First Folio Committee (2015-16)

Provost's Library Committee (spring 2015)

Assessment Committee (2015-17)

English Department Search Committee, Shakespeare position (2016-17)

Chair, Stamford American/African American Search (2012-13)

Search committee member, Early Modern position, Storrs (2004)

Search committee member, Early Modern position, Hartford (2000)

Neag Committee; liaison with Neag professor (2008-9)

Director, Study Abroad in London (2005-6)

Chair, English Department London Committee (2006-7)

Member, University-wide London Committee (2007-8)

Departmental Prize Committees:

Chair, Aetna Creative Nonfiction Prize (2018)

Aetna Creative Nonfiction Prize Committee (2016-18)

Wallace Stevens Prize Committee (2016-18)

Chair, Aetna Graduate Critical Prize Committee (2012, 2015)

Collins Prize Committee (2009, 2013)

Aetna Graduate Critical Essay Prize Committee (several years)

Dissertation defense committee for Roxanne Gentry (2021)
Dissertation defense committee for George Moore (2017)
Dissertation prospectus committee for Beth Reinwald (2017)
Dissertation defense committee for Pamela Swanigan (2015)
Dissertation defense committee for Sarah Rasher (2012)
Seminars, Symposia, and Faculty Development Committee (2011-12, 2014-15)

HONORS AND AWARDS

Provost's Letter of Recognition for Teaching Excellence. 2017, 2018, 2019, 2020
Provost's Award from Faculty Equity Fund. 2019.
Nominated for MLA Nominating Committee, May 2019.
Faculty Recognition Award for service, teaching, and scholarship. 2017.
NEH Faculty Fellowship to support research on monograph, *The Diva's Gift*. 2010-2011.
Francis Bacon Foundation Fellowship. Huntington Library, San Marino, California. 2011.
Matilda D. Mascioli Fellowship. Folger Shakespeare Library, 2003-4.
Faculty Research Grant. University of Connecticut, 1999-2000, 2001-2, 2002-3, 2018-19.
Large Grant (Junior Faculty Summer Fellowship). University of Connecticut, 1999.
W. M. Keck Fellowship. Huntington Library. 1995.
Mayer Fellowship. Huntington Library, 1995.
Folger Institute Grant-in-Aid, 1993.
Higher Education Teachers of English (HETE) Travel Grant. Stafford, England, 1991.
Whiting Dissertation Fellowship. Columbia University, 1996-97.
President's Fellowship. Columbia University, 1991-96.

PLAYS, POETRY, FILM

Plays *Boning Richard*. Shakespeare Association of America, Denver, April 2020 (performance canceled due to COVID-19). *The Poet Shirt*. NYC Playwrights Fall Festival, October 2009. *Complete Obedience*. NYC Playwrights Spring Festival, February 2009. *As We Like It*, UConn Stamford, April 2008. *Annunciation Shikaku* (co-authored with Bill Owen), Dixon Place, NY, March 2008. *The Ice House*, chosen for staged reading by Boston Directors' Lab, June 2003. Wrote, directed, and performed in: *There Is No Sea in Ankara*, Ankara, Turkey, February 1996; *The Anatomy of Melancholy*, a one-woman show, Landon Gallery, New York, March 1994; *The Alewives*, Univ. of Rochester, June 1999; *Strange Rituals of Courtship and Marriage*, Theatre ReGenesis/St. Mark's, June 1990; *The Fit in the Choir*, LaMaMa e.t.c., May 1990.

Film *The Amorous Debate on Arms and Letters*. 9 min. Directed video of a script by Renaissance actress Isabella Andreini, from *Fragmenti di alcune scritte* (1617).
The Inamorata. 3 min. Wrote, directed, and narrated video about the term *innamorata* and the first actresses in Renaissance theater, on the invitation of the Theater Development Fund. www.theatredictionary.org

Poetry

"blazon turquaz." Winner, Poetic License contest, with group show, ASK, Kingston, NY, 8/20. <http://www.askforarts.org/online-exhibitions-082001/>
"Cars." *First Literary Review East* (July 2020). <http://www.rulrul.4mg.com/>
"How I got censored in the censorship workshop." *Mojave River Review* (forthcoming).
"Self portrait as a food truck made from an airstream." *Mojave River Review* (forthcoming).
"Fish Without a Bicycle Walks into a Bar." *The Poetry Distillery*. November 6, 2019. <https://www.poetrydistillery.com/>
"Super Blood Wolf Moon Total Eclipse." *New Square* (Fall 2019), 7.

"Sonnet 153 while you were sleeping." *Out of Sequence: The Sonnets Remixed* (Parlor Press, 2016).
 "Hey Joe (sir real)." *Visual Verse: An Anthology of Art and Words* 3.12 (2016).
 "The Way to Galata." *Epiphany* (Winter-Spring 2009), 158.
 "Via del Precipizio, Cortona." *Epiphany* (Winter-Spring 2009), 159.
 "After Grading Cloisters Papers." *Epiphany* (Winter-Spring 2009), 160.
 "Prague." *Epiphany* (Winter-Spring 2009), 161.
 "Fifteen Years Under the Sea." *Epiphany* (Winter-Spring 2009), 162-3.
 "Rose, Class, and Gender in the Perennial Border." *P/rose and Introductions*.
 NY: New York Poetry Project, 2005.
 "Hamlet Flâneur." *P/rose and Introductions*. NY Poetry Project, 2005.
 "Preface to an Expensive Blank Book About Orality." *P/rose and Introductions*.
 NY: New York Poetry Project, 2005.
 "Death, authorial." *Public* 19 (2000): 51-2.
 "Reading." *Public* 19 (2000): 52-3.
The Coffee Poem. Otter Press, 1980.
Cara. Giulia Press, 1988.

OTHER EXPERIENCE

94 Workshop Leader, Higher Education Opportunity Program. Columbia. Organized and led a summer workshop for minority students on preparing for careers in publishing and journalism.
 84-89 Senior Editor, *American Lawyer*. Assigned, edited articles; supervised special issues. During this period the magazine won National Magazine Awards for General Excellence; Essays; and Public Service.
 80-84 Associate Editor, *American Lawyer*. Edited news columns and wrote profiles and reviews.