

ELIZABETH KLETT
Professor of Literature
University of Houston – Clear Lake
klette@uhcl.edu
(281) 283-3445

EDUCATION

- **University of Illinois at Urbana-Champaign**
Ph.D., English, 2003; M.A., English, 1999.
- **The Shakespeare Institute, University of Birmingham (U.K.)**
M.A., Shakespeare Studies, 1997.
- **Drew University**
B.A., English and Theatre Arts, minor in Women's Studies, 1996.

PUBLICATIONS

Books:

- *Choreographing Shakespeare: Dance Adaptations of the Plays and Poems*. Routledge, 2019.
- *Cross-Gender Shakespeare and English National Identity: Wearing the Codpiece*. Palgrave Macmillan, 2009. Reviewed in *The Shakespearean International Yearbook* (2012), *Early Theatre* (2011), *Shakespeare Bulletin* (2011), *The Year's Work in English Studies* (2011), and *Theatre Survey* (2010).

Journal articles:

- Editor and introduction, special issue on "Shakespeare and Dance," *Borrowers and Lenders: The Journal of Shakespeare and Appropriation* 10.2 (Spring 2017). <<http://borrowers.uga.edu/783437/show>>.
- "The Concord of This Discord: Adapting the Late Romances for the Ballet Stage." *Borrowers and Lenders: The Journal of Shakespeare and Appropriation* 10.2 (Spring 2017). <<http://www.borrowers.uga.edu/783469/show>>.
- "Look With Thine Ears: Remixing Shakespeare For the Public Domain at LibriVox.org." *Textshop Experiments* 3 (Summer 2017). <<http://textshopexperiments.org/textshop03/look-with-thine-ears>>.
- "'Who Gets to Tell the Story?': Adaptation and Juxtaposition in Two Dance Versions of *Othello*." *Shakespeare Bulletin* 34 (Winter 2016): 601-626.
- "Dancing Tragedy: José Limón's Adaptations of Shakespeare." *Shakespeare* 11.1 (April 2015): 58-81.
- "The Heart of the Mystery: Surveillance in Michael Almereyda and Gregory Doran's Films of *Hamlet*." *Literature/Film Quarterly* 41 (April 2013): 102-115.
- "Shakespearean Authority and Emotional Realism in *Slings and Arrows*." *Early Modern Studies Journal* 5 (2012). Special issue on "Shakespeare and Performance." <<http://www.uta.edu/english/emsjournal/articles/klett.html>>.
- "Reviving Viola: Comic and Tragic Teen Film Adaptations of *Twelfth Night*." *Shakespeare Bulletin* 26 (Summer 2008): 69-87. Special issue on "Shakespearean Screen Adaptations for the Teen Market," ed. Michael D. Friedman.

- “Many Bodies, Many Voices: Performing Androgyny in Fiona Shaw and Deborah Warner’s *Richard II*.” *Theatre Journal* 58 (May 2006): 175-194.
- “‘O How This Mother Swells Up Toward My Heart’: Performing Mother and Father in Helena Kaut-Howson’s Cross-Gender *King Lear*.” *Shakespeare Bulletin* 23 (Fall 2005): 53-73.

Book chapters:

- “Commemorating Shakespeare Through Dance, 1964-2016.” In *Memorializing Shakespeare: Commemoration and Collective Identity, 1916-2016*. Ed. Monika Smialkowska and Edmund King. Palgrave Shakespeare Studies series. London: Palgrave MacMillan, forthcoming 2020.
- “Measure in Everything: Adapting *Hamlet* to the Contemporary Dance Stage.” In *The Oxford Handbook of Shakespeare and Dance*. Ed. Lynsey McCulloch and Brandon Shaw. Oxford University Press, 2019. 405-427.
- “Or Not to Be: Dancing Beyond *Hamlet* in Christopher Wheeldon’s *Misericordes/Elsinore*.” In *Shakespeare’s Hamlet in an Era of Textual Exhaustion*. Ed. Allison Kellar, Sonya Freeman Loftis, and Lisa Ulevich. Routledge Studies in Shakespeare series. New York: Routledge, 2018. 46-58.
- “Re-dressing the Balance: All-Female Shakespeare at the Globe Theatre.” In *Shakespeare Re-Dressed: Cross-Gender Casting in Contemporary Performance*. Ed. James C. Bulman. Fairleigh Dickinson University Press, 2008. 166-188.
- “*Shakespeare in Love* and the End(s) of History.” In *Retrovisions: Reinventing the Past in Film and Fiction*. Ed. Deborah Cartmell, I. Q. Hunter, and Imelda Whelehan. Pluto, 2001. 25-40.

Short essays:

- *Playbill* essay on John Cranko’s *The Taming of the Shrew*, Houston Ballet, June 2015.
- “Wearing the Breeches.” Article commissioned by the Royal Shakespeare Company for their 2012 production of *King John*.
- “Elizabeth Klett on ‘Natural’ and ‘Unnatural’ Women in *Macbeth*.” *Bloom’s Guides: William Shakespeare’s Macbeth*. Ed. Harold Bloom. Bloom’s Literary Criticism Series. Chelsea House, 2011. 53-55.
- “Dreaming of Orientalism in Kenneth Branagh’s *As You Like It*.” *Borrowers and Lenders* 3.2 (Spring/Summer 2008). <<http://borrowers.uga.edu/781856/show>>.
- “*Blasted* by Sarah Kane.” In *The Columbia Encyclopedia of Modern Drama*. Ed. Gabrielle H. Cody and Evert Sprinchorn. Columbia University Press, 2007. 166.
- “Reading Between the Lines: Connecting with Gertrude and Ophelia in William Shakespeare’s *Hamlet*.” In *Women in Literature: Reading Through the Lens of Gender*. Ed. Jerilyn Fisher and Ellen S. Silber. Greenwood, 2003. 130-133.
- “Unnatural: Women in William Shakespeare’s *Macbeth*.” In *Women in Literature: Reading Through the Lens of Gender*. Ed. Jerilyn Fisher and Ellen S. Silber. Greenwood, 2003. 178-180.

Book reviews:

- *Passing Strange: Shakespeare, Race, and Contemporary America*. Ayanna Thompson. *Theatre Journal* 65 (May 2013): 303-304.

- *Shakespeare, Sex, and Love*. Stanley Wells. *Comparative Drama* 45 (Summer 2011): 134-136.
- *Shakespeare, Memory and Performance*. Ed. Peter Holland. *Early Theatre* 11 (2008): 118-120.
- *The Shakespeare Company, 1594-1642* and *Playgoing in Shakespeare's London* (3rd edition). Andrew Gurr. *Theatre Journal* 58 (October 2006): 526-527.
- *Turning Turk: English Theatre and the Multicultural Mediterranean, 1570-1630*. Daniel Vitkus. *Theatre Journal* 57 (October 2005): 541-542.
- *The Female Hero in English Renaissance Tragedy*. Lisa Hopkins. *The Female Tragic Hero in English Renaissance Drama*. Ed. Naomi Conn Liebler. *The Renaissance of Lesbianism in Early Modern England*. Valerie Traub. *Theatre Journal* 56 (December 2004): 712-714.
- *Shakespeare and Sexuality*. Ed. Catherine M. S. Alexander and Stanley Wells. *Theatre Journal* 54 (October 2002): 524-525.
- *Transforming Shakespeare: Contemporary Women's Re-Visions in Literature and Performance*. Ed. Marianne Novy. *Theatre Journal* 52 (December 2000): 584-585.

Performance reviews:

- *The Winter's Tale*, Alley Theatre. *Shakespeare Bulletin* 38 (2020): forthcoming.
- *The Fair Maid of the West* by Thomas Heywood, Classical Theatre Company. *Shakespeare Bulletin* 37 (Fall 2019): 436-439.
- *Macbeth Muet*, La Fille du Laitier. *Shakespeare Bulletin* 37 (Summer 2019): 269-273.
- *Romeo and Juliet*, Scottish Ballet, and *The Winter's Tale*, Royal Ballet. *Shakespeare Bulletin* 32 (Winter 2014): 739-747.
- *The Tempest*, American Ballet Theatre. *Shakespeare Bulletin* 32 (Summer 2014): 298-301.
- *Romeo and Juliet*, Houston Ballet, *The Tempest*, Classical Theatre Company, and *Richard III*, Main Street Theater. *Shakespeare Bulletin* 30 (Winter 2012): 604-613.
- *All's Well That Ends Well*, Shakespeare's Globe Theatre. *Shakespeare Bulletin* 29 (Winter 2011): 644-649.
- *As You Like It* and *King Lear*, Classical Theatre Company. *Shakespeare Bulletin* 29 (Fall 2011): 457-463.
- *Much Ado About Nothing*, Houston Shakespeare Festival. *Shakespeare Bulletin* 29 (Spring 2011): 56-60.
- *All's Well That Ends Well*, National Theatre. *Shakespeare Bulletin* 27 (Winter 2009): 614-617.
- *Richard III*, Trinity Repertory Company. *Shakespeare Bulletin* 26 (Fall 2008): 72-77.
- *Much Ado About Nothing*, Alley Theatre. *Shakespeare Bulletin* 25 (Summer 2007): 55-58.
- *Othello*, Actors From the London Stage. *Shakespeare Bulletin* 23 (Fall 2005): 96-98.
- *Macbeth*, Houston Shakespeare Festival. *Shakespeare Bulletin* 23 (Spring 2005): 164-166.
- *The Taming of the Shrew*, Houston Shakespeare Festival. *Shakespeare Bulletin* 23 (Spring 2005): 149-151.
- *Twelfth Night*, Alley Theatre. *Shakespeare Bulletin* 22 (Fall 2004): 120-122.
- *The Duchess of Malfi*, National Theatre. *Shakespeare Bulletin* 21 (Winter 2003): 97-100.
- *Hamlet*, Alley Theatre. *Shakespeare Bulletin* 21 (Fall 2003): 129-131.

- *Phaedra's Love*, Infernal Bridegroom Productions. *Theatre Journal* 55 (May 2003): 337-339.
- *Tsuri Onna* and *Sonezaki Shinjû*, Chikamatsu-za. *Theatre Journal* 53 (December 2001): 640-642.

PRESENTATIONS

National/regional conferences

- "Hildings and Harlots: Tracing and Transforming Three Non-Shakespearean Roles in Ballet Versions of *Romeo and Juliet*." Dance Studies Association inaugural conference, Columbus, Ohio, 2017.
- "Or Not to Be: Dancing Beyond *Hamlet* in Christopher Wheeldon's *Misericordes/Elsinore*." Panel session on "Kinetic Shakespeare: History, Performance, and Appropriation." Shakespeare Association of America, Atlanta, 2017.
- "Building Communities Through Public Domain Audiobook Production at LibriVox.org." Invited presentation for Linguistic Data Consortium workshop, University of Pennsylvania, 2016.
- "Commemorating Shakespeare Through Dance: The 1964 Royal Ballet Anniversary Festival." Seminar on "Commemorating Shakespeare: Conflict, Cooperation, and Capital." Shakespeare Association of America, New Orleans, 2016.
- "Juxtapositions: Theorizing Dance Adaptations of *Othello*." Seminar on "Shakespeare and Dance." Shakespeare Association of America, St. Louis, 2014.
- "Early Modern Dance and José Limón's *The Moor's Pavane*." Workshop on "Dancing Shakespeare." Shakespeare Association of America, Toronto, 2013.
- "'Look With Thine Ears': Recording Shakespeare for the Public Domain at LibriVox.org." Seminar on "Voluntary Sector Shakespeare." Shakespeare Association of America, Boston, 2012.
- "Cinematic Prosthetics: Fragmenting the Subject in Two Films of *Hamlet*." Seminar on "Prosthetics and Performance." Shakespeare Association of America, Bellevue, WA, 2011.
- "Shakespearean Authority and Emotional Realism in *Slings and Arrows*." Seminar on "Shakespeare and Emotional Realism on the Modern Stage." Shakespeare Association of America, Chicago, 2010.
- "The 'Ophelia Syndrome' in Contemporary Literature and Culture." Seminar on "Shakespeare's Girls." Shakespeare Association of America, Dallas, 2008.
- "Comic and Tragic Violas in Two Teen Film Adaptations of *Twelfth Night*." Seminar on "Shakespeare's Comedy on Screen." Shakespeare Association of America, San Diego, 2007.
- Group workshop participant, "Original Staging Practices for the Contemporary Theatre." Renaissance Drama in Action conference, Toronto, 2006.
- "Making Space for Ophelia in Two Feminist Adaptations of *Hamlet*." South Central Modern Language Association, Houston, 2005.
- "Wearing the Codpiece: All-Female Shakespeare at the Globe Theatre, 2003." Seminar on "Cross-Dressing in Contemporary Performances of Shakespeare." Shakespeare Association of America, New Orleans, 2004.
- "Refusing This Rough Magic: Vanessa Redgrave's Prospero at the Globe Theatre." Association for Theatre in Higher Education, New York City, 2003.

- “Mrs. Bottom and the Amazons Do Shakespeare: Two Queer Productions of *A Midsummer Night’s Dream*.” National Women’s Studies Association, New Orleans, 2003.
- “On Your Imaginary Forces Work: Cross-Gender Performance and Audience Participation at the New Globe Theatre.” Seminar on “Contemporary Productions of Shakespeare and Their Audiences.” Shakespeare Association of America, Victoria, B.C., 2003.
- “The Hollow Crown: Reading Gender in Fiona Shaw’s *Richard II*.” Seminar on “Performance, Performativity, and Difference.” Shakespeare Association of America, Minneapolis, 2002.
- “Performing Revenge: Madness and the Body in *The Spanish Tragedy*.” Renaissance Society of America, Chicago, 2001.
- “‘Incorporate in Rome’: Conversion and Concealment in *Titus Andronicus*.” Indiana Conference in the Humanities, Indiana University, 2000.
- “*Shakespeare in Love* and the End(s) of History.” Pacific Ancient and Modern Language Association, Portland State University, 1999.
- “Rewriting the Male Text: *Hamlet* and the Liminal Spaces of Feminist Performance.” Feminism(s) and Rhetoric(s) Conference, University of Minnesota, 1999.
- “Is There a Text in This Character?: Appropriating Ophelia on Stage and Screen.” Illinois Philological Association, University of Illinois at Springfield, 1999.

Local presentations

- Invited speaker, “Dance Talk: *The Sleeping Beauty*,” Houston Ballet, February 2020.
- Invited speaker, “The Fantastical World of William Shakespeare’s *The Tempest*,” University of Houston – Clear Lake Continuing Education series, January 2020.
- Invited speaker, *The Book of Will*, Main Street Theater, September 2018.
- Invited speaker, “Dance Talk: From Page to Stage - *The Tempest*,” Houston Ballet, May 2017.
- Invited speaker, *The Tempest*, Houston Ballet, March 2017.
- Invited speaker, “Swooning Over Romeo: Adapting Shakespeare’s *Romeo and Juliet* for Film and Ballet,” University of Houston – Clear Lake Continuing Education series, February 2017.
- Invited speaker, “Dance Talk: A 21st Century *Cinderella*,” Houston Ballet, February 2017.
- Invited speaker, Alley in Context: *A Midsummer Night’s Dream*. Alley Theatre, 2016.
- Provost’s Scholarly Lecture Series, “Shakespeare Without Words: Dance Adaptations of *Othello*,” University of Houston – Clear Lake, 2016.
- Invited speaker, “Dance Talk: Discover *Manon*,” Houston Ballet, 2015.
- Invited speaker, *The Merchant of Venice*, Brazos Bookstore’s Summer of Shakespeare series, 2015.
- Invited speaker, *Romeo and Juliet*, Houston Ballet, 2015.
- Invited speaker, “Dance Talk: Ballet and the Bard,” Houston Ballet, 2014.
- Invited speaker, *Maleficent*. University of Houston – Clear Lake, Intercultural Student Services, 2014.
- Reader, “Bloodchild” by Octavia E. Butler, Brazos Bookstore’s Short Story Live Series, 2014.
- Invited speaker, *Made in Dagenham*. University of Houston – Clear Lake Women’s Studies Week, 2012.

- Invited speaker, “Between the Lines: *Mrs. Mannerly*.” Alley Theatre, Houston, 2010.
- Invited speaker, “Between the Lines: *Othello*.” Alley Theatre, Houston, 2008.
- Invited speaker, *Antonia’s Line*. University of Houston – Clear Lake Women’s Studies Week, 2008.
- Invited speaker, “Between the Lines: *The Clean House*.” Alley Theatre, Houston, 2007.
- Invited speaker, “Between the Lines: *Much Ado About Nothing*.” Alley Theatre, Houston, 2006.
- Invited speaker, *Yes*: a film by Sally Potter. University of Houston – Clear Lake Women’s Studies Week, 2006.
- Invited speaker, *The Merchant of Venice* (2004 film). University of Houston – Clear Lake Film and Speaker Series, 2005.
- “Performance as Textual Re-production in Fiona Shaw’s *Richard II* and Kathryn Hunter’s *King Lear*.” Illinois Program for Research in the Humanities, University of Illinois, 2002.
- Group workshop leader, “Women Action Heroes on Film.” Rites of Passage Feminist Conference, University of Illinois, 2001.
- Commentary, panel on “Women, Consumption and Public Space.” Graduate Symposium on Women’s and Gender History, University of Illinois, 2001.
- “To Play the King: Fiona Shaw’s *Richard II* and the (Dis)Appearance of Gender.” Feminist Scholarship Series, University of Illinois, 2001.

TEACHING

University of Houston – Clear Lake

Professor, 2019-present

Associate Professor, 2013-2019

Assistant Professor, 2008-2013

Visiting Assistant Professor, 2007-2008

Adjunct Professor, 2003-2007

Graduate seminars:

- Early Modern Women Writers (LITR 5434).
- Reading Race in Early Modern England (LITR 5434).
- Shakespeare (LITR 5434).
- Shakespeare in Performance (LITR 5434).
- The Unruly Woman in Early Modern Drama (LITR 5434).
- Contemporary British Women Writers (LITR 5435).
- Jane Austen (LITR 5435).
- Major Authors: Jane Austen and Edith Wharton (LITR 5436).
- Writing Identity in Women’s Literature (LITR 5438).
- Detecting Sherlock Holmes (LITR 5439).
- Fairy Tales: Tradition and Adaptation (LITR 5831).
- Shakespeare (Texas Dept. of Criminal Justice program).
- Postwar American Fiction (TDCJ).
- Reading Race in Early Modern England (TDCJ).

Undergraduate courses:

- British Literature Survey (LITR 2321).
- Literature and Experience: Fairy Tales (LITR 2341).
- Literary Studies: Genres and Critical Perspectives (LITR 3301).
- Mythology (LITR 3334).
- Shakespeare (LITR 3361).
- Big-Time Shakespeare: Contemporary Adaptations (LITR 3361).
- Jane Austen (LITR 4321).
- African-American Women Writers (LITR 4338/WGST 4312).
- Modern and Contemporary Drama (LITR 4342).
- The Modern Novel (LITR 4344).
- Film as Literature (LITR 4360).
- Early Modern Women Writers (LITR 4391).
- Ideas in Transition: Utopias (HUMN 3375).
- Basic Texts: Western Tradition II (HUMN 3033).
- Gender and Film (HUMN 4391).

Independent studies:

- Kirstyn Bullington and Kelsey Flores, Fall 2018.
- Chandler Barton, Ana Harms, and Kristina Hernandez, Spring 2017.
- Katasha DeRouen, Spring 2013.
- Lori Arnold, Fall 2012.
- Jennifer Summerlin, Spring 2012.

Graduate thesis and exam committees:

- Thesis chair: Chrisoula Mouliatis (2010-2011), Amy Shanks (2011-2013), Lori Arnold (2013-2014), and Caryn Livingston (2016-2018).
- Thesis reader: James Seth (2011-2012), Abigail Estillore (2010-2013), Katie Raney (2012-2016), Amy Sasser (2013-2014), and Susan Plumlee (2014).
- Thesis examiner: Jacqueline Sarver and Joan Wedes (Fall 2008), Joanna Opaskar and Jana Stafford (Spring 2008).
- Comprehensive exam: Ashley Del Bosque and Timothy Morrow (Fall 2020), Joan Gray and John Sissons (Spring 2020), Melissa Bray, Sara Stevens, and Elaine Teas (Fall 2019), Lauren Rayne (Spring 2019), Alexander Leleux (Fall 2018), Liz Davis (Spring 2018), Jessica Myers (Fall 2017), Peter Becnel (Spring 2017), Stephen Defferari, Jeanette Smith, and Nicole Bippen (Fall 2016), Lori Wheeler and Hannah Wells (Fall 2015), Carol Fountain, Yolanda Wilson-Harris, and Marichia Wyatt (Spring 2015), Catherine Louvier (Fall 2014), Zizi Sigh and Daniel Stuart (Summer 2014), Amanda Gillespie, Valerie Mead, and Laura Moseley (Spring 2014), Mari Caylor and Jenna Zucha (Fall 2013), Ruthi McDonald, Munira Omari (Summer 2013), Sarah DeLaRosa, Lisa Hacker, Jason Kimbrell, Sheila Morris, Ryan Smith, and Nicole Wheatley (Spring 2013), Alexis Fischer and Janette Tingle (Fall 2012), Haley Collins and Chrissie Johnston (Spring 2012), Alicia Costello (Fall 2011), Ron Burton, Tanya Stanley, and C. Melissa Garza (Spring 2011), Christine Ford (Fall 2010), Reani King, Amy Sidle, and Jessi Snider (Spring 2010).

University of Houston

Lecturer, 2003-06

- Shakespeare – Major Works.

- The Human Situation: Antiquity (Honors College).
- The Human Situation: Modernity (Honors College).
- Introduction to Women's Studies.
- Introduction to Drama.

University of Illinois

Graduate instructor, 1997-2001

- Theatre in England (study abroad course).
- The "Unruly" Woman in Early Modern Drama.
- Introduction to Women's Studies.
- Big-Time Shakespeare: 20th Century Adaptations.
- Introduction to Film.
- Principles of Composition.
- Shakespeare on Film and Videotape.
- English Literature 1798 to the Present.

SERVICE

Literature Program

- Assessment coordinator, 2011-2016 and 2019-present.
- Search committee, assistant professor of creative writing, 2020-2021.
- Hiring committee, visiting assistant professor of creative writing, 2020.
- Chair, promotion and tenure committee, Anne Marcoline, 2018.
- Third year review committee, Joanna Eleftheriou, 2018.
- Chair, third year review committee, Anne Marcoline, 2016.
- Director of Literature program, 2012-2014.
- Chair, promotion and tenure committee, Michael Clody, 2014.
- Search committee, assistant professor of 19th century comparative literature, 2011-2012.
- Search committee, assistant professor of medieval and early modern literature, 2008-2009.

Women's and Gender Studies Program

- Director of Women's and Gender Studies program, 2009-2011 and 2016-2018.
- Selection committee, Mieszkuc Professorship in Women's Studies, 2008, 2010, 2016, 2017, 2018.
- Selection committee, Mieszkuc and Bruckner scholarships in Women's Studies, 2008-2017.

College of Human Sciences and Humanities

- Promotion committee, Jennifer Fritz and Daniel Silvermintz, 2020.
- Promotion and tenure committee, Christal Seahorn, 2019.
- Faculty Development and Support Fund Committee, 2014-2015 and 2018-present. Committee chair, 2019-present.
- Faculty Development Leave Committee, 2015-present.

- Committee on Educational Policy, 2016-2018, 2012-2014, 2009-2011. Committee chair, 2013-2014.
- Administrative team, 2013-2014.
- Faculty mentor, 2012-2018. Stage I and II mentor for Anne Marcoline, Amanda Johnston, Lorie Jacobs, and Sarah Costello.
- Grade appeal committee, 2011-2012.

University

- Residency coordinator, *Actors From the London Stage*, 2017 and 2020.
- Continuing Education faculty talk, 2017 and 2020.
- University Faculty Fellowship committee, 2019.
- Faculty Grievance Committee, 2015-2017.
- Student Conference for Research and Creative Art, faculty sponsor, 2017; faculty evaluator, 2010-2012.
- Library committee, 2012-2014.
- Safe Zone ally, 2010-present.
- Total Success Plus mentorship program, 2009-2010.

Professional and Community

- Project associate, *The Shakespeare and Dance Project* online, 2013-present.
- Peer manuscript reviewer, McFarland Press, Fall 2020.
- Peer reviewer, *Shakespeare Jahrbuch*, Fall 2020.
- Peer reviewer, *Shakespeare*, Spring 2020, Spring 2015, and Fall 2012.
- Peer reviewer, *The Explicator*, Fall 2019.
- Peer reviewer, *Shakespeare Quarterly*, Spring 2019.
- Peer reviewer, *International Journal of Undergraduate Research and Creative Activities*, Fall 2018.
- Peer reviewer, *Sederi Yearbook*, Fall 2014.
- Peer reviewer, *Early Theatre*, Spring 2012.
- Volunteer for *The Online Stage*, website producing free professional dramatic audiobooks, 2016-present.
- Volunteer for *Rhapsodize Audio*, website producing free audio recordings of public domain poetry, 2014-2016.
- Volunteer for *LibriVox.org*, the website producing free public domain audiobooks, 2007-2015. Administrative team, 2009-2014.
- Interview for the SFF Audio Podcast (episode #293) about J. S. LeFanu's *Carmilla* (1872) and the vampire novel, broadcast December 2014, www.sffaudio.com/the-sffaudio-podcast/.

AWARDS AND HONORS

- Minnie Stevens Piper Teaching Award finalist, 2016.
- Outstanding Faculty Award, Department of Liberal Arts, 2015.
- Faculty Development Leave, Spring 2015.
- Mieszkuc Professorship in Women's Studies, 2013-2014.
- Faculty Development and Support Fund recipient, 2007-2016.
- Faculty Research and Support Fund recipient, Fall 2015, Fall 2012, and Fall 2008.

- University of Illinois Graduate College Dissertation Completion Fellowship, 2002-03.
- Illinois Program for Research in the Humanities Graduate Fellow, 2001-02.
- University of Illinois Fellowship, 2001-02.
- Pauline and Wilson Gragg Fellowship, University of Illinois, 2001-02.
- Campus Award for Excellence in Undergraduate Teaching, University of Illinois, 2000-01.
- LAS Award for Excellence in Undergraduate Teaching, University of Illinois, 2000-01.
- Leo B. Kneer Award for Outstanding Teaching, University of Illinois English Department, 2000-01.

PROFESSIONAL MEMBERSHIPS

- Dance Studies Association
- Modern Language Association
- Shakespeare Association of America