**Matteo A. Pangallo**

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**Employment**

2021–present Associate Professor of English, Virginia Commonwealth University (VCU)

2017–2021 Assistant Professor of English, VCU

2014–2017 Junior Fellow, Society of Fellows, Harvard University

2016, 2017 Visiting Lecturer, Mount Holyoke College

2015–2017 Visiting Lecturer, University of Massachusetts Amherst, Honors College

2013–2016 Visiting Lecturer/Assistant Professor of English, Westfield State University

2013–2014 Visiting Fellow, Massachusetts Center for Interdisciplinary Renaissance Studies

2012–2013 Visiting Assistant Professor of English, Bates College

2009–2012 Teaching Assistant/Associate in English, University of Massachusetts Amherst

2006–2007 Adjunct Instructor of English, North Shore Community College

2006 Adjunct Lecturer of English, Salem State College

**Education**

2012 PhD English, concentration in early modern drama, University of Massachusetts. Dissertation: “‘The Labor We Delight In’: Amateur Dramatists and the Professional London Theater, 1590-1642”. Committee: Arthur Kinney; Harley Erdman; Grace Ioppolo; Adam Zucker

2006 MA English, concentration in Shakespearean Studies, King’s College London and Shakespeare’s Globe. Dissertation: “*The Launching of the Mary, or the Seaman’s Honest Wife*, by Walter Mountfort: A Modernized Edition of a 1632 Manuscript Play”. Advisor: Gordon McMullan

2003 BA English (Theater minor), Bates College, 2003.

**Publications and Projects**

Books

*Playwriting Playgoers in Shakespeare’s Theater*. Philadelphia: University of Pennsylvania Press, 2017.

*Strange Company: Foreign Performers in Medieval and Early Modern England*. In progress.

*Theatrical Failure in Early Modern England*. In progress.

Edited Collections

*Shakespeare’s Audiences*. Co-editor with Peter Kirwan. Routledge, 2021.

*Teaching the History of the Book*. Co-editor with Emily Todd. Forthcoming from University of Massachusetts Press’s Studies in Print Culture and the History of the Book series.

*None a Stranger There: England and/in Europe on the Early Modern Stage*. Co-editor with Scott Oldenburg. Advance contract with University of Alabama Press’s Strode Studies in Early Modern Literature and Culture series.

Peer-Reviewed Articles and Notes

“Destroying Things on the Early Modern Stage”. *Early Modern Literary Studies*. Forthcoming.

“Identifying a Troupe of Italian Players in England in 1574”. Forthcoming in *Early Theatre* 25.1 (June 2022).

“Beyond the Pale: English Performers from Calais in the Fifteenth and Sixteenth Centuries”. *Medieval and Renaissance Drama in England* 33 (2020): 225–45.

“‘Noe Place to Talk In’: Two More Brawling Playgoers and the 1626 Attempt to Close the Blackfriars Playhouse”. *Early Theatre* 23.2 (December 2020): 95–101.

“The Preface to *The Cyprian Conqueror*: A Seventeenth-Century Essay on Theatrical Performance Practices”. *Restoration and Eighteenth-Century Theatre Research* 32.2 (October 2020): 47–68.

“‘a great deale of good stuffe’: The Cyberspace Renaissance Continues.” Invited essay for 50th anniversary issue of *English Literary Renaissance* 50.1 (Winter 2020): 116–23.

“Trumpeters from China in Bristol in 1577?”. *Early Theatre* 20.1 (June 2017): 119–24

“A Pirate’s Verse for the Secretary of State: Sir Francis Verney’s 1606 Poem to Robert Cecil, Earl of Salisbury”. *Journal of Early Modern Cultural Studies* 16.1 (Winter 2016): 3–49.

“‘I will keep and character that name’: *Dramatis Personae* Lists in Early Modern Manuscript Plays”. *Early Theatre* 18.2 (December 2015): 87–118. DOI: http://dx.doi.org/10.12745/et.18.2.1166.

“The Pirate, the Pirate-Hunter, and the Beginning of Early Modern Play Editing”. *English Literary Renaissance* 45.1 (February 2015): 146–71. DOI: http://dx.doi.org/10.1111/1475-6757.12041.

“Identifying ‘Mr Pett’: A Forgotten Early Modern Playwright”. *Early Modern Literary Studies* 17:1 (May 2014). https://extra.shu.ac.uk/emls/journal/index.php/emls/article/view/93/116.

“‘Mayn’t a Spectator write a Comedy?’ Playwriting Playgoers in Early Modern Drama”. *Review of English Studies* 64:263 (February 2013): 39–69. DOI: http://dx.doi.org/10.1093/res/hgs035.

“‘Hamlet cannot finish the sentence’: Translating Shakespeare into ‘Modern English’”. *The Shakespeare Newsletter* 59:1 No. 277 (Spring/Summer 2009): 31–6.

“Correction to Plomer’s Biography of Thomas Harper”. *Notes & Queries* 256.2 (June 2009): 203–5.

“*At.óow* or *l s’ aatí át*? Language Revitalization, Cultural Creation, and the Tlingit *Macbeth*.” *Translation and Interpreting Studies* 3.1 (Spring 2008): 3–29.

“A New Source for a Speech in *The Launching of the Mary*”. *Notes & Queries* 251.4 (December 2006): 528–31.

Peer-Reviewed Online Articles

Entries on “The Parliament of Birds” (2021), “Unfinished Play by Richard Norwood” (2011), “The Resolute Queen” (2011), “The Battle of Hexham” (2013), “King Ebrauk with All His Sons” (2015), “The Noble Thief” (2020) for the *Lost Plays Database*. Eds., Roslyn L. Knutson and David McInnis. University of Melbourne.

Book Chapters

“‘Unseen things seen’: Digital Editing and Early Modern Manuscript Plays” in *Early British Drama in Manuscript*. Eds. Laura Estill and Tamara Atkin. Brepols, 2019. 331–45.

“Nonprofessional Playwrights” in *A New Companion to Renaissance Drama*. Eds. Arthur F. Kinney and Thomas W. Hopper. Wiley-Blackwell, 2017. 598–611.

“Dramatic Meter” in *The Oxford Handbook of Shakespeare*. Ed. Arthur F. Kinney. Oxford UP, 2012. 100–25. DOI: http://dx.doi.org/10.1093/oxfordhb/9780199566105.013.0007.

 “‘Seldome seene’: Observations from Editing *The Launching of the Mary*” in *Divining Thoughts: Future Directions in Shakespeare Studies*. Eds. Peter Orford et al. Cambridge Scholars Publishing, 2007. 1–16.

Editions

*The Triumphs of Fame and Honour* by John Taylor, for *Map of Early Modern London: Mayoral Shows Anthology*. In progress.

*The Memorable Masque* by George Chapman, for British Virginia. In progress.

*The English Traveler*, *The Royal King and the Loyal Subject*, and *Dick of Devonshire* for *The Collected Works of Thomas Heywood*, Vols. 4 and 5. General editor, Grace Ioppolo. Oxford University Press. Forthcoming.

*“The Launching of the Mary, or the Seaman’s Honest Wife”* *by Walter Mountfort*. Digital Renaissance Editions <digitalrenaissance.uvic.ca>. Coordinating Editor, Brett Hirsch; General Textual Editor, Will Sharpe. Forthcoming.

*Titus Andronicus*. Assistant Editor, New Variorum Shakespeare (MLA). In progress.

*The Amazon* by Edward Herbert, for The Malone Society *Collections XVII.* With Cristina Malcolmson and Eugene Hill. Manchester University Press, 2016.

*The Tragedy of Antigone, the Theban Princesse* by Thomas May, for The Malone Society. Manchester University Press, 2016.

Digital Humanities Projects

Creator and general editor of the *Database of English Manuscript Drama* (DEManD), ongoing. <https://www.englishmanuscriptdrama.org>.

Reviews

“*Unruly Audiences and the Theater of Control in Early Modern London*, by Eric Dunnum.” Forthcoming in *Early Theatre*.

“*Shakespeare, Violence, and Early Modern Europe*, by Andrew Hiscock.” Forthcoming in *Shakespeare Quarterly*.

“*Stages of Loss: The English Comedians and their Reception*, by George Oppitz-Trotman.” *Shakespeare Bulletin* 39.3 (Fall 2021): 523–27.

“Shakespeare Quarto’s Archive”. *Renaissance and Reformation* 42.3 (2019): 170–73.

“*Producing Early Modern London: A Comedy of Urban Space, 1598–1616*, by Kelly Stage.” *Early Theatre* 22.1 (2019): 179–82.

Articles for General Readers

“The Natural Death of the Conference Interview”. *Inside Higher Ed*. April 2, 2019. https://www.insidehighered.com/advice/2019/04/02/conference-interview-should-no-longer-be-common-practice-opinion

“Kids These Days: *Romeo and Juliet* and #NeverAgain”. *Shakespeare Standard*. April 10, 2018.

**Teaching**

Virginia Commonwealth University

ENGL326: Shakespeare in Context Fall 2022

ENGL624: Literature & Microhistory: Stages of Transition in 1603 Fall 2022

ENGL499: Senior Seminar: Literature & Microhistory:

Stages of Transition in 1603 Fall 2022

ENGL326: Shakespeare in Context Summer 2022

ENGL401: Shakespeare (Shakespeare & Feminism) Spring 2022

ENGL499: Senior Seminar: Drama and the Immigrant Experience Spring 2022

ENGL326: Shakespeare in Context Winter 2021

ENGL326: Shakespeare in Context Fall 2021

ENGL560: Early Modern Drama (graduate) Fall 2021

ENGL411: Early Modern Drama Fall 2021

ENGL326: Shakespeare in Context Summer 2021

ENGL495: Distinguished English Major Thesis – “Dramatic Literature and Theater during Pandemics: Plague, Influenza, and COVID” Spring 2021

ENGL499: Senior Seminar: Early Modern Plague Literature Spring 2021

ENGL401: Shakespeare (Race, Religion, Sexuality, and Gender) Spring 2021

ENGL326: Shakespeare in Context Winter 2020

ENGL415: Topics in Book History Fall 2020

ENGL560: The History of the Book (graduate) Fall 2020

ENGL215: Reading Literature (Pirates in Literature) Fall 2020

ENGL326: Shakespeare in Context Summer 2020

ENGL495: Distinguished English Major Thesis – “Female Voices in the Plays of Early Modern Women Dramatists” Spring 2020

ENGL799: Graduate Thesis – “Adaptations of Shakespeare’s Women in Contemporary Dramatic Literature” Spring 2020

ENGL799: Graduate Thesis – “Adaptations of Shakespeare’s Women in Contemporary Dramatic Literature” Fall 2019

ENGL495: Distinguished English Major Thesis – “Female Voices in the Plays of Early Modern Women Dramatists” Fall 2019

ENGL326: Shakespeare in Context Fall 2019

ENGL624: Texts and Contexts (graduate): The History of the Book Fall 2019

ENGL483: Texts and Contexts: The History of the Book Fall 2019

ENGL326: Shakespeare in Context Summer 2019

ENG692: Graduate Independent Study – “Original Practices Staging of Early Modern Drama” Spring 2019

ENGL215: Reading Literature (Pirates in Literature) Spring 2019

ENGL401: Shakespeare (Shakespeare & Feminism) Spring 2019

ENGL499: Senior Seminar: Immigrants in Early Modern Drama Fall 2018

ENGL321: English Drama, 900–1642 Fall 2018

ENGL326: Shakespeare in Context Summer 2018

ENGL401: Shakespeare (Race, Religion, Ethnicity, and Gender) Spring 2018

 ENGL301: Introduction to the English Major (Adaptation) Spring 2018

ENGL624: Texts and Contexts (graduate): The History of the Book Fall 2017

ENGL483: Texts and Contexts: The History of the Book Fall 2017

 ENGL326: Shakespeare in Context Fall 2017

Mount Holyoke College, Professional and Graduate Education

Shakespeare and Race January 2017

A Hands-On History of the Book January 2016

University of Massachusetts Amherst, Commonwealth Honors College

HONS197: Critical Thinking & Cultural Connections Summer 2016

 HONS201: Ideas that Change the World [online course] Summer 2016

HONS197sc: Performing Shakespeare [pre-college course] Summer 2015

 HONS201: Ideas that Change the World [online course] Summer 2015

Westfield State University

ENG317: Shakespeare’s Tragedies and Histories Summer 2017

ENG221: World Literature 1 Summer 2016

ENG317: Shakespeare’s Tragedies and Histories Summer 2015

ENG228: Introduction to Shakespeare Summer 2015

ENG221: World Literature 1 Summer 2014

ENG228: Introduction to Shakespeare Spring 2014

ENG221: World Literature 1 Spring 2014

ENG221: World Literature 1 [two sections] Fall 2013

ENG221: World Literature 1 Summer 2013

Bates College

 ENG/HISTs23: The History of the Book Spring 2013

ENG/THE207: First Plays, 1580-1980 Winter 2013

ENG116: Pirates in Literature and Film Winter 2013

ENG/THE218: The 1608-1609 London Theater Season Fall 2012

FYS415: Banned Books Fall 2012

University of Massachusetts Amherst

ENG144: World Literature Spring 2012

ENG221: Shakespeare [teaching assistant] Fall 2011

ENG132: Gender, Sexuality, & Literature [teaching assistant] Spring 2011

ENG221: Shakespeare [teaching assistant] Fall 2010

ENG112: College Writing Spring 2010

ENG112: College Writing Fall 2009

North Shore Community College

ENG201: Introduction to Literature Spring 2007

CMP101: Introduction to Composition Fall 2006

CMP190: Creative Writing Fall 2006

Salem State College

ENG260: World Literature 1 Fall 2006

**Conferences, Invited Lectures, & Presentations**

“Stages of Transition in 1603: Teaching Early Modern Literature through the Lens of Microhistory”. Invited presentation for “New Approaches to 16th Century Pedagogy” panel. Sixteenth Century Society conference, 2022.

“‘Permit them to Pass’: New Evidence of a Troupe of Italian Players in England in 1574”. “On Belonging 2: English Conceptions of Migration and Transculturality, 1550–1700” conference, 2021. *Travel, Transculturality, and Identity in England, c. 1550–1700* project, Oxford University, UK.

““‘The stranger that hath his liberty’: Foreign Performers in Early Modern England”. Invited presentation for the VCU Department of English Faculty Forum series, 2021. Richmond, VA.

Co-chair, “Teaching Identity, Inclusion, and Exclusion through Early Modern Drama” seminar. Shakespeare Association of America 2020.

“‘The stranger that hath his liberty’: The Reality and Representation of Foreign Performers in Renaissance England”. Modern Language Association 2020. Invited presentation for the “Global Medieval and Renaissance Drama” panel. Seattle, WA.

“(False) Fire in a Crowded Theater, or, The Lively Failure of Deadly Props on Shakespeare’s Stage”. American Shakespeare Center’s Blackfriars Conference 2019. Staunton, VA.

“‘There Has Been a Scandal’: Foreign Performers in the Records of the Strangers’ Churches of London”. Shakespeare Association of America 2019. “Players, Patrons, Playhouses, and Parishes” seminar. Washington, DC.

“Strange Company: Foreign Performers in Shakespeare’s England”. Berglund Seminar invited lecture for VCU Honors College. 2018.

“Playwriting Playgoers in Shakespeare’s Theater”. Invited lecture and podcast for VCU Humanities Research Center “Meet the Author” series. 2018.

“Stranger Companies: Foreign Performers in Early Modern England”. Shakespeare Association of America 2018. “Continental Shakespeare” seminar. Los Angeles, CA.

“Town Criers, Squeaking Boys, and Other ‘Insufficiant Personnes’: Bad Acting on the Early Modern Stage”. American Shakespeare Center’s Blackfriars Conference 2017. Staunton, VA.

“The Labor We Delight In: Amateur Playwrights, Renaissance Fan Fiction, and the Rewards of Purposeless Work”. Bates College, Honors Banquet, invited lecture, 2017. Lewiston, ME.

 “‘To Affricks shore’: Politics, Exile, and Rebellion in Sir Francis Verney’s *Tragedy of Antipo*.” Modern Language Association, 2017. “Crossing Boundaries in the Mediterranean” session. Philadelphia, PA.

“The Butcher’s Good Batoone: Property Failures on the Early Modern Stage”. Renaissance Society of America, 2016. Boston, MA.

“Samuel Hall: Printer-Patriot of the Revolution”. Salem Athenaeum, invited lecture, 2016. Salem, MA.

“‘All write playes’: Fan Fiction in the Early Modern Theater”. Harvard Society of Fellows, invited lecture, 2014. Cambridge, MA.

“‘I will keep and character that name’: Character Lists in Early Modern Manuscript Plays”. Massachusetts Center for Interdisciplinary Renaissance Studies, invited lecture, 2013. Amherst, MA.

“‘To the People’: Stage Directions by Playwriting Playgoers”. Shakespeare Association of America 2013, “Theater Boundaries” seminar. Toronto, ON.

“An Early Modern Edition of an Early Modern Play: Nicholas Leatt’s 1622 Fair Copy of Sir Francis Verney’s *Tragedy of Antipo*”. Society for Textual Scholarship 2012. Austin, TX.

“Where Do We Begin? The First Edition of an Early Modern Play”. Shakespeare Association of America 2012, “Chronologies in Theater History” seminar. Boston, MA.

“The Pirate, the Merchant, and the Manuscript Play”. Graduate Research in the Renaissance Series 2012. Massachusetts Center for Interdisciplinary Renaissance Studies. Amherst, MA.

“’Mayn’t a Spectator write a Comedy?’: Playwriting Playgoers in Shakespeare’s Theater”. Shakespeare Association of America 2011, winner Open Paper Competition. Bellevue, WA.

“Frozen Bigots, Funding Crises, and Freak Fires: The History of Theater in Salem, Massachusetts”. Benefit lecture for the Salem Theatre Company, 2011. Salem, MA.

“‘Go to my stationer’: Mapping the Playbook Market of Early Modern London, 1560-1660”. Renaissance Society of America 2010. Venice, Italy.

“‘Fitted to that Season’: Reconsidering Early Modern Drama Anthologies”. Anthologies: A Conference, 2010. Trinity College, CT.

“‘a Creature of the last Edition, and yet of the olde print’: Dramatic Printing from the Shop of Thomas Harper”. Northeast Modern Language Association 2009. Boston, MA. Also presented at “The History of the Book,” a conference of the Massachusetts Center for Renaissance Studies, 2009. Amherst, MA.

Seminar Leader, “Shakespeare’s Next Editors”. British Shakespeare Association 2009. London.

“*At.óow* or *l s’ aatí át*? Language Revitalization, Cultural Creation, and the Tlingit *Macbeth*”. Annual Amherst-Binghamton Translation Studies Conference, 2008. Amherst, MA.

“‘A Britaines hart and an Italeans Braine’: Foreignness, Disguise, and the English State in *The Wasp*”. University of Massachusetts English Graduate Conference 2008. Amherst, MA.

“‘with my dying breath, ile wryte this new’: Encountering and Countering History in *The Tragedy of Sir John van Olden Barnavelt*”. American Shakespeare Center’s Blackfriars Conference 2007. Staunton, VA.

“‘Seldome seene’: Observations from Editing *The Launching of the Mary*”. British Graduate Shakespeare Conference 2006. Shakespeare Institute, Stratford-upon-Avon.

“‘I’ll work my heart out’: A New Approach to the Authorship Question of *The Second Maiden’s Tragedy*”. London Forum on Authorship Studies, 2006. University of London.

**Professional Development for Teaching**

VCU CTLE workshop, “Supporting First Generation Student Success” (2022)

VCU CTLE workshop, “Syllabus Tweaks for Inclusion” (2022)

VCU CTLE workshop, “Inclusive Zoom Practices” (2022)

VCU CTLE workshop, “Promoting Inclusion and Belonging in the Classroom” (2022)

VCU CTLE workshop, “Course Design for Student Engagement” (2022)

VCU Academic Learning Transformation Lab course, “Teaching Online” (2020)

VCU CTLE workshop, “Community-Engaged Teaching” (2020)

Visual Arts Center of Richmond course, “Advanced Letterpress Printing” (2020)

VCU CTLE workshop, “Disability and Neurodiversity” (2019)

VCU Faculty Learning Community for Inclusion, Diversity, Equity, and Accessibility, member (2019–2020)

VCU CTLE workshop, “Active Learning” (2019)

VCU CTLE workshop, “Making the Classroom a Brave Space for Difficult Discussions” (2019)

VCU English, “Curricular Conundrum” roundtable, “The General Education Course in English” (2019)

VCU CTLE workshop, “Faculty as First Responders” (2019)

Visual Arts Center of Richmond course, “Introduction to Letterpress Printing” (2019)

VCU CTLE workshop, “Inclusive Assessments” (2019)

VCU English “Curricular Conundrum” roundtable, “The English Senior Seminar Course” (2019)

VCU CTLE workshop, “Process-Oriented Guided Inquiry” (2019)

VCU English “Curricular Conundrum” roundtable, “The Introduction to the English Major Course” (2019)

VCU CTLE workshop, “Activities for Engaging Learners” (2018)

VCU CTLE workshop, “The Art of the Engaged Lecture” (2018)

VCU Mary and Frances Youth Center “Discovery Program” training (2018)

VCU Military Student Services “Green Zone” training (2018)

VCU Division for Inclusive Excellence’s “Building Inclusive Communities” workshop (2018)

VCU Student Accessibility and Educational Opportunity conference (2018)

VCU CTLE workshop, “Teach Less to Do More” (2017)

VCU CTLE workshop, “Hot Topics in the Classroom” (2017)

VCU LGBTQIA+ SafeZone training (2017)

Bates College Learning Commons teaching workshops (2012)

Teaching Associates Course Group training program for graduate student teachers (2011–2012)

UMass Center for Teaching Training workshops (2009, 2010, and 2011)

UMass Writing Program Instructor Training (2009)

Pedagogy Sessions participant at the 2009 Northeast Modern Language Association

Massachusetts Educator License (#392727): English 8–12 and Drama K–12

**Professional Service and Teaching Service**

VCU Department of English Academic Program Review Committee (2022–present)

VCU Department of English MA Program Committee (2021–present)

VCU Department of English Committee on Research (2021–present)

VCU Department of English Executive Committee (2020–present)

VCU College of Humanities and Sciences Promotion & Tenure Workshop panelist (2021)

Manuscript reader, *Shakespeare* (2021)

Manuscript reader, *Skenè: Journal of Theatre and Drama Studies* (2021)

2021 Blackfriars Conference, proposal evaluator (2021)

VCU National Scholarship Office, Fulbright Campus Committee (2017–2021)

Co-moderator, “Shakespeare and Early Modern Friends” Facebook Group (2019–present)

Founder and moderator, “Editors of Early Modern Drama” Facebook Group (2013–present)

VCU Department of English Honors and Awards Committee (2018–2020)

VCU Department of English Undergraduate Studies Committee (2018–2020)

Examiner in Literature, International Baccalaureate Organization (2018–2020)

Manuscript reader, *Philologica Canariensia* (2019)

Supervised graduate student teaching assistant in ENGL215: Reading Literature course (Spring 2019)

Supervised graduate student research assistant for the Database of English Manuscript Drama (2018–2019)

MA thesis committee member for Meghan Kern, “The Lady Markham Elegies” (2018–2019)

Taught “Performing Shakespeare” summer course for VCU Discovery Program (2018)

Production dramaturg, Quill Theatre’s *Romeo and Juliet* (2018)

Coordinator and chair of judging panel for VCU Student Book-Collecting Contest (2017, 2019)

Interviewed by Dr. Henry Jenkins (University of Southern California) for blog on fan fiction (2017)

Curator, “Samuel Hall: Printer-Patriot of the Revolution”. Exhibition at the Salem Athenaeum (2015–2016)

Advisor and temporary lecturer, Office of National Scholarship Advisement, Commonwealth Honors College, UMass Amherst (2013-2014, 2016)

Writing Coach for Fulbright “Boot Camp”, UMass Amherst (2014, 2016)

Thesis advisor for senior English major, Bates College (2013)

Academic advisor for 16 first-year students, Bates College (2012–13)

Organizer of Graduate Research lecture series, Massachusetts Center for Renaissance Studies (2012)

Manuscript reader, *English Literary Renaissance* (2010–12, 2019)

Graduate Representative, UMass Amherst Faculty Senate Research Library Council (2008–11)

Founding organizer and moderator for monthly dissertation-writing group for graduate students at the Massachusetts Center for Renaissance Studies (2010–11)

Graduate Representative, UMass Amherst Faculty Senate Academic Priorities Council (2008–10)

Curator, “Because of the Boldness of Men: A Century of Books Banned by the Catholic Church”. Exhibition at the Massachusetts Center for Renaissance Studies (2009)

Writer and assistant editor, UMass Amherst Research Liaison & Development Office (2008)

Chair, “Suspected Shakespeares: Papers and Performances in Early Modern Attribution Studies.” Conference of the Massachusetts Center for Renaissance Studies; March 2008.

**Awards, Grants, & Fellowships**

2022 VCU College of Humanities & Sciences Seed Award, for work on *Strange Company*

2018 VCU nominee for National Endowment for the Humanities 2019 Summer Stipend

2018 Nominee for Jack Kent Cooke Foundation Quinn Prize

2018 *Playwriting Playgoers* book nominated for Society for Theatre Research Book Prize

2017 Best Essay on Theatre History in 2015–2016, *Early Theatre*

2013 Bates College Faculty Development Fund Roger C. Schmutz Grant

2005–2012 Jack Kent Cooke Graduate Scholarship

2007–2011 Jacob K. Javits Fellowship

2011 Bibliographical Society (UK) Barry Bloomfield Award

2011 UMass Amherst, Dean of the College of Humanities & Fine Arts Research Grant

2011 UMass Amherst, Dean of the Graduate School Research Grant

2011 Shakespeare Association of America Conference Grant

2010 UMass Amherst Libraries Emily Silverman Book Collecting Award

2009 Malone Society Research Travel Grant

2008 Bibliographical Society (UK) Minor Grant

2008 UMass Amherst, Dean of the Graduate School Research Grant

**Theatre**

Founding Artistic Director, Ashland Players (2018–2020)

Board Member, Hanover Arts and Activities Center (2018–2019)

Board Member, Renaissance Center Theatre Company (2007–2012)

Research Intern, Shakespeare’s Globe Theatre (2006)

Assistant Director, Rebel Shakespeare Company (2003–2006)

Founding Artistic Director, Salem Theatre Company (2002–2006)

Director: A. R. Gurney’s *Love Letters* and Orson Welles’s *The War of the Worlds* for Ashland Players; Robert Chamberlain’s *The Swaggering Damsel* for Bates Theater; *Richard II*, *1 Henry IV*, *2 Henry IV*, and *Henry V* on radio, and *Measure for Measure* for Renaissance Center Theater Company; *Merchant of Venice*, *Hamlet*, and *Winter’s Tale* for Rebel Shakespeare; *Macbeth*, *Tempest*, and Seamus Heaney’s *Burial at Thebes* for Salem Theatre Company; and *King Lear* on radio, *Much Ado About Nothing*, David Ives’s *The Red Address*, Steve Martin’s *Picasso at the Lapin Agile*, and Kevin Kling’s *21A* for Bates Student Theater.