

## KIRILKA STAVREVA

1510 Muscatine Ave.  
Iowa City, IA 52240  
tel.: 319 337 3879 (home)  
319 930 1687 (mobile)

Department of English & Creative Writing  
Cornell College, Mount Vernon, IA 52314  
tel.: 319 895 4255  
<http://www.cornellcollege.edu/academics/our-faculty/faculty-profile/index.php/show/kstavreva>

### HIGHER EDUCATION

- 1997 Ph.D., English, University of Iowa, Iowa City, IA  
1985 Specialist (combined BA and MA degree) in English Language and Literature; collateral major in Bulgarian literature, Sofia University, Bulgaria

### ACADEMIC EMPLOYMENT

- 2011-present Professor of English, Cornell College, Mt. Vernon, IA; Associate Professor (2004); Assistant Professor (2001)  
2016-19 Director, Center for the Literary Arts, Cornell College. Mt. Vernon, IA  
2011 Affiliated Scholar, Florence: Arts, Humanities, and Culture Program of the Associated Colleges of the Midwest, Florence, Italy  
1998-2001 Assistant Professor of English, St. Ambrose University, Davenport, IA  
1993-96 Graduate Instructor, General Education in Literature Program and Unified Program, University of Iowa, Iowa City, IA  
1987-91 Assistant Professor of English, Department of Modern Languages, Sofia University, Sofia, Bulgaria

### SCHOLARSHIP

#### Monographs and Article Collections

- The Merchant of Venice (Shakespeare in Performance)*, with James C. Bullman. Co-authored with Boika Sokolova. Manchester University Press, forthcoming in 2022.  
*Bulgarian Shakespeares*. A collection of six articles co-authored with Boika Sokolova. *Toronto Slavic Quarterly* 60 (Spring 2017). 27,994 words.  
*Words Like Daggers: Violent Female Speech in Early Modern England*. Lincoln: University of Nebraska Press, 2015 (paperback edition 2017). 232 pages. Reviews: Deborah Willis, *Renaissance Quarterly* 69.2 (2016): 792-93; Lara Dodds, *Early Modern Women: An Interdisciplinary Journal* 10.2 (2016): 213-15; L.R.N. Ashle, *Bibliothèque d'Humanisme et Renaissance* 88:1 (2016): 196-97; Nathalie Oziol, *Cahiers Élisabéthains: A Journal of English Renaissance Studies* 89.1 (2016):146-49; Lowell Gallagher, *SEL Studies in English Literature 1500-1900* 58.1 (2018): 222.

#### Editions

- Major Genres, Forms, and Media in British Literature*. Contributing editor and content curator of a ten-volume e-book series. Gale Researcher Platform (Cengage Learning), 2017.  
*Major Authors and Movements in British Literature*. Contributing editor and content curator of a ten-volume e-book series. Gale Researcher Platform (Cengage Learning), 2017.

*Multidisciplinary Perspectives on Teaching Dante's Divine Comedy*. Contributing editor of a cluster of eleven articles. *Pedagogy* 13:1(2013). 102 pages.

### Journal Articles

- "Ariel's Groans, or, Performing Protean Gender on the Bulgarian Post-Communist Stage." *Shakespeare Survey: Re-Creating Shakespeare* 71 (2018): 103-12.
- "Tales of Strangers/Strangers' Tales: Performing Barbarity as Anti-Spectacle in *Othello*." *Cahiers Élisabéthains/Special Issue: Europe's Shakespeare(s)* 96 (2018): 201-13.
- "The Triple Cord: Teaching Dante's *Divine Comedy* and Creativity." *Pedagogy* 13.1 (2013): 87-95.
- "Dreaming the Present: *The Tempest*, Bulgaria, ca. 2005." *Shakespeare Bulletin* 29 (2011): 291-302.
- "Dream Loops and Short-Circuited Nightmares: Post-Brechtian *Tempests* in Post-Communist Bulgaria." *Borrowers and Lenders: The Journal of Shakespeare and Appropriation* 3.2 (2008). Online: 10,655 words.
- "Layering Knowledge: Information Literacy as Critical Thinking in the Literature Classroom" (co-authored with Shannon Reed). *Pedagogy* 6.3 (2006): 435-52.
- "Fighting Words: Witch-Speak in Late Elizabethan Docu-Fiction." *The Journal of Medieval and Early Modern Studies* 30:2 (2000): 309-38.
- "Scaffolds unto Prints: Executing the Insubordinate Wife in the Ballad Trade of Early Modern England." *Journal of Popular Culture* 31:1 (1997): 177-88.
- "What Narrative Climax? Margaret More Roper at the Tower Wharf." *The European Legacy* 1:3 (1996): 988-993.

### Book Chapters (peer reviewed)

- "Refracting the Racial Other into the Other-within in Two Bulgarian Transformations of *Othello*." Co-authored with Boika Sokolova. *Shakespeare's Others in 21st-century European Performance: Othello and The Merchant of Venice* (Global Shakespeare Inverted), ed. Janice Valls-Russell and Boika Sokolova (London: Arden/Bloomsbury, forthcoming in 2021).
- "From a Schoolyard Play to Civic Festival: Shakespeare in the Bulgarian Village of Patalenitsa." Co-authored with Boika Sokolova. *Shakespeare on European Festival Stages*, ed. Nicoleta Cinpoes, Florence March, Paul Prescott (London: Arden/Bloomsbury, forthcoming in 2021).
- "To Be/Not to Be": *Hamlet* and the Threshold of Potentiality in Post-Communist Bulgaria" (co-authored with Boika Sokolova). *The Routledge Handbook of Shakespeare and Global Appropriation*, ed. Christy Desmet, Sujata Iyengar, Miriam Jacobson (London and New York: Routledge, 2020). 280-289.
- "Gazing at Strangers: Spectacle and Unspectacular Truth in Ivan Mladenov's Documentary *Othello* (2008)." *Meeting Western Eyes: Comparisons, Receptions, Translations*, ed. Ralitsa Muharska (Sofia, Bulgaria: Sofia University Press, 2018). 195-212.
- "We are such stuff": Absolute Feminine Power vs. Cinematic Myth-Making in Julie Taymor's *Tempest* (2010)." *Queens Matter in Early Modern Studies*, ed. Anna Riehl Bertolet (New York: Palgrave Macmillan, 2018). 67-80.
- "Un-Painting the Veneto Villa: Domestic Virtù and the Limits of Civic Subjectivity in Shakespeare's *Merchant of Venice*." *Peregrinations of the Text: Reading, Translation,*

- Rewriting*, ed. Evgenia Pancheva, Christo Stamenov, Maria Pipeva, Georgi Nyagolov (Sofia, Bulgaria: Sofia University Press, 2013). 82-89.
- “Island Noises: Sound Imprints of the Cultural Encounters in Shakespeare’s *Tempest*.” In *Cultural Encounters (Critical Insights)*, ed. Nicholas Birns (Hackensack, NJ: Salem Press, 2012). 89-106.
- “Prophetic Cries at Whitehall: The Gender Dynamics of Early Quaker Women’s Injurious Speech.” Lead essay in *Women, Gender, Radical Religion*, ed. Sylvia Brown (Leiden: Brill, 2007). 17-37.
- “There’s Magic in Thy Majesty’: Queenship and Witch-Speak in Jacobean Shakespeare.” In *High and Mighty Queens of Early Modern England: Realities and Representations*, ed. Carole Levin, Jo Eldridge Carney, Debra Barrett-Graves (New York: Palgrave, 2003). 151-68.
- “Tainting the Marvelous Monarchy: Witchcraft on the Jacobean Stage.” In *Renaissance Refractions: Essays in Honour of Alexander Shurbanov*, ed. Boika Sokolova and Evgenia Pancheva (Sofia, Bulgaria: Sofia University Press, 2001). 142-54.
- Biographical entries on Christopher Marlowe, Thomas Heywood, Thomas Middleton, Thomas Deloney, Thomas Kyd, Steven Gosson, George Chapman, and Thomas Nashe. In *Reformations: Protestant and Catholic, 1550-1620: An Interdisciplinary Dictionary*, ed. Jo Eldridge Carney (New York: Greenwood Press, 2000).

#### **Articles in Databases and E-Books**

- “Linguistic and Cultural Strands of Early Medieval British Literature: Overview of *Literature of the Early Middle Ages*.” In *Major Authors and Movements in British Literature* e-book series, ed. Kirilka Stavreva. Gale Researcher Platform (Cengage Learning), 2017.
- “Authority and Dissent in Middle English Literature: Overview of Middle English Literature.” In *Major Authors and Movements in British Literature* e-book series, ed. Kirilka Stavreva. Gale Researcher Platform (Cengage Learning), 2017.
- “Writing in the Political and Spiritual Crucibles of the Sixteenth Century: Overview of *English Literature of the Reformation and the Sixteenth Century*.” In *Major Authors and Movements in British Literature* e-book series, ed. Kirilka Stavreva. Gale Researcher Platform (Cengage Learning), 2017.
- “British Literature and the British Nation(s): Writing Unity and Disunity: Overview of *Englishness: Nation, Languages, Literatures*.” In *Major Genres, Forms, and Media in British Literature* e-book series, ed. Kirilka Stavreva. Gale Researcher (Cengage Learning), 2017.
- “Reading and Responding to British Drama: Overview of *British Drama*.” In *Major Genres, Forms, and Media in British Literature* e-book series, ed. Kirilka Stavreva. Gale Researcher Platform (Cengage Learning), 2017.
- “Overview of *The Discipline, Ethics, and Art of Writing about Literature*.” In *Major Genres, Forms, and Media in British Literature* e-book series, ed. Kirilka Stavreva. Gale Researcher Platform (Cengage Learning), 2017.
- “A Home ‘Upon the Way’: Travel Encounters with Two Seventeenth-Century Quakers from the Brown University Women Writers Project.” In *Women Writers Online* [database online] (Boston: Northeastern University: Women Writers Project, 2000). 2,167 words.

Introduction to *The Wonderful Discoverie of the Witchcrafts of Margaret and Phillip Flower, daughters of Joan Flower, neere Bever Castle: Executed at Lincolne, March 11, 1618 [/1619]*. In *Women Writers Online* [database online] (Boston: Northeastern University: Women Writers Project, 1999). 1570 words.

### **Theater Reviews and Interviews with Directors**

*The Merchant in Venice*, dir. by Karin Coonrod, Il Campo di Ghetto Nuovo, Venice. Co-authored with Boika Sokolova. Lead play review in *Cahiers Élisabéthains* 91:1 (2016): 96-101.

"*The Merchant of Venice* in the Venetian Ghetto (2016): Director Karin Coonrod in conversation with Boika Sokolova and Kirilka Stavreva." *Shakespeare's Others in 21st-century European Performance: Othello and The Merchant of Venice* (Global Shakespeare Inverted), ed. Janice Valls-Russell and Boika Sokolova (London: Arden/Bloomsbury, forthcoming in 2021).

"Migrant *Othello* in Bulgaria (2020): Professor Plamen Markov in Conversation with Boika Sokolova and Kirilka Stavreva." *Shakespeare's Others in 21st-century European Performance: Othello and The Merchant of Venice* (Global Shakespeare Inverted), ed. Janice Valls-Russell and Boika Sokolova (London: Arden/Bloomsbury, forthcoming in 2021).

### **Book Reviews**

Lamb, Mary Ellen and Karen Bamford, eds. *Oral Traditions and Gender in Early Modern Literary Texts* (Women and Gender in the Early Modern World). *Renaissance Quarterly* 61 (2008): 1386-87.

Marion Gibson. *Witchcraft and Society in England and America, 1550-1750. Magic, Ritual, and Witchcraft* 1:2 (2006): 251-55.

Adam Fox, *Oral and Literate Culture in England 1500-1700. Renaissance Quarterly* 56:3 (2003): 930-31.

Nina Taunton, *1590s Drama and Militarism: Portrayals of War in Marlowe, Chapman and Shakespeare's Henry V. The Sixteenth Century Journal* 33:4 (2002): 1077-78.

Laura Hunt Yungblut, *Strangers Settled Here Amongst Us: Policies, Perceptions and the Presence of Aliens in Elizabethan England. The Sixteenth Century Journal* 28:4 (1997): 1430-31.

Atanas Bozhkov, *Bulgarian Contributions to European Civilization. The Sixteenth Century Journal* 26:3 (1995): 708-09.

Alexander Shurbanov, *Between Pathos and Irony: Christopher Marlowe and the Genesis of Renaissance Drama. The Sixteenth Century Journal* 26:2 (1995): 486-87.

Frank Walsh Brownlow, *Shakespeare, Harsnett, and the Devils of Denham. The Sixteenth Century Journal* 25:4 (1994): 1040-41.

Review Essay: "Sixteen Readers Making Sense. Gerhard Hoffmann, *Making Sense: The Role of the Reader in Contemporary American Fiction*." *AAA-Arbeiten aus Anglistik und Amerikanistik* 17:1 [Graz, Austria] (1992): 140-42.

## AWARDS AND HONORS

### National

- 2016-18 Fulbright U.S. Scholar Award (Global Flex) for “*The Merchant of Venice* on the Global Stage” (Italy and United Kingdom; the only literary studies scholarship in the award’s inaugural year)
- 2014 NEH Summer Seminar, “Tudor Books and Readers, 1485-1603” (Antwerpen, Belgium; London and Oxford, United Kingdom)
- 2009 NEH Summer Seminar, “Dante’s *Divine Comedy* and the Medieval World: Literature, History, Art” (Prato, Italy)
- 2007 Top Twenty library instruction article recognition by the American Library Association Library Instruction Round Table (for “Layering Knowledge: Information Literacy as Critical Thinking in the Literature Classroom,” co-authored with Shannon Reed)
- 2006 Newberry Library, Chicago/British Academy Fellowship for Study in Great Britain
- 2001 Society for the Study of Early Modern Women Award for best article in the field in 2000 (for “Fighting Words: Witch-Speak in Late Elizabethan Docu-Fiction”)
- 1998 Folger Institute Short-Term Fellowship, Folger Shakespeare Library, Washington, DC
- 1997 Newberry Library, Chicago, and Renaissance Studies at Iowa Short-Term Resident Fellowship. Also 1994.
- 1995 Robert L. Middlekauff Short-Term Pre-Doctoral Fellowship, Huntington Library, San Marino, CA

### Cornell College and Associated Colleges of the Midwest

- 2017-19 Richard and Norma Small Distinguished Professor
- 2016 Andrew W. Mellon Digital Liberal Arts Grant for participation in a Digital Storytelling workshop, Digital Humanities Summer Institute, University of Victoria, B.C., Canada
- 2015 Andrew W. Mellon Foundation Internal Travel Award
- 2014 Campbell McConnell Sabbatical Award. Also 2007.
- 2012-15 Andrew W. Mellon Foundation Internal Grant for Curricular Enhancement: Integrating Letterpress and Book Arts in the Curriculum (with Leslie Hankins and Michelle Mouton)
- 2013 Campbell McConnell Travel Award. Also 2003, 2004, 2009, 2010, 2012.
- 2011 ACM Faculty Career Enhancement Grant to organize a conference on *The Past, Present, and Future of the Book* at Cornell College (with Michelle Mouton)
- 2009 Hewlett Foundation Faculty and Curriculum Development Grant. Also 2006.
- 2007 ACM Enhancing Scholarly Agendas Grant
- 2005 Global Partners Project of the ACM, Great Lakes College Association, Associated Colleges of the South Faculty Travel Grant
- 2006 Ryan-Sklenicka Faculty Research Award

### INVITED LECTURES AND EXHIBITION PARTICIPATION

- 2021 Respondent to “Raising the (Iron) Curtain: The Heritage of 1989 in the New Europe,” part of the Online Symposium on Shakespeare in Central Europe after 1989: Common Heritage and Regional Identity (a Visegrad Fund Project)

- 2019 “Moveable Type”: a letterpress print and book arts exhibition to launch the Thin Ice Press, University of York, U.K.
- 2017 “Attracted to Ill Humours, or What Hope for Shakespeare's Cachexic Couples.” University of Iowa History of Medicine Society, Iowa City, IA.
- 2017 “Violent Female Speech in Shakespeare's *Taming of the Shrew*: Katherine's Twist on the Public Penance.” Women's History Month Lecture, St. Ambrose University, Davenport, IA.
- 2016 “Ariel's Groans, or, Performing Protean Gender.” Panel on Feminist Criticism: Remaking Shakespeare Studies and Performance. International Shakespeare Association, Stratford upon Avon and London, U.K.
- 2016 “Robert Sturua's *Merchant of Venice* (Moscow, 2000): The Confusion without and the Emptiness within.” Shakespeare in Venice Summer School: The Shylock Project. Fondazione Giorgio Cini and Ca' Foscari University of Venice, Italy.
- 2015 Reading from and discussion of *Words Like Daggers: Violent Female Speech in Early Modern England*. Medieval and Renaissance Studies Program, University of Nebraska-Lincoln.
- 2010 “Compulsory Listening: Queen Margaret's Cursing, Alterity, and the Voice of (Divine) Justice.” Symposium in Honor of Huston Diehl. University of Iowa, Iowa City, IA.
- 2008 “Patching the Peace with the ‘Billingsgate seed’: The Public Penance of Unquiet Women in Shakespeare and His Contemporaries.” The Annual Shakespeare at Kalamazoo Lecture, 43<sup>rd</sup> International Congress on Medieval Studies, Western Michigan University, Kalamazoo, MI.
- 2003 “Commanding Voices and Sights ‘full of terror’: Witch-Speak at Court on the Jacobean Stage.” Seminar in Medieval and Early Modern Magic, Newberry Library, Chicago, IL.
- 1997 “Elizabethan Witch-Speak: Transgression, Pleasure, Authority.” Renaissance Studies at Iowa, University of Iowa, Iowa City, IA.

## CONFERENCE PARTICIPATION SINCE 2001

### Seminars and Panels Organized/Chaired

- 2020 “Feminisms and Alternative Geographies.” Modern Language Association of America, Seattle, WA.
- 2019 “Gender(s) Elsewhere in Contemporary Performances of Shakespeare”: a two-section seminar for the European Shakespeare Research Association, Rome, Italy.
- 2018 “Shakespeare and the De-Cruits”: seminar for the International Shakespeare Conference, Shakespeare Institute, University of Birmingham, United Kingdom.
- 2011 “Shakespeare I”: panel at *Peregrinations of the Text: Reading, Translation, Rewriting*, Sofia University, Bulgaria.
- 2011 Panels on “Staging History: The Shakespeare Experience,” “Shakespeare's Middle Ages,” “*Hamlet*: Pre-Texts, Texts, and After-Texts,” and a Reader's Theatre Performance of Paul Menzer's *Shakespeare on Ice* for the 46<sup>th</sup> International Congress on Medieval Studies, Kalamazoo, MI.
- 2010 Panel on “Dante, Fruits of an NEH Seminar II: Dante and Tradition: Poets, Kings, Prophets, and Saints” for the 45<sup>th</sup> International Congress on Medieval Studies, Kalamazoo, MI.

## Papers Presented

- 2019 "Gender and the Space of Tragedy in Liliya Abadjieva's *Othello* (2005)." Co-authored with Boika Sokolova. "Shakespeare and European Geographies: Centralities and Elsewheres" conference of the European Shakespeare Research Association, Rome, Italy.
- 2017 -"Tales of Strangers/Stranger's Tales: Presentation and Representation of Otherness in Cheek by Jowl's Theatre Production (2004) and Ivan Mladenov's Film *Othello* (2008)." "Shakespeare and European Theatrical Cultures: AnAtomizing Text and Stage" conference of the European Shakespeare Research Association, Gdansk, Poland.  
 -"Gazing at Strangers: The Face, Spectacle, and Unspectacular Truth in Ivan Mladenov's Documentary *Othello* (2004)." International Conference "Visual Worlds: The Aesthetics and Politics of Affect," Sofia, Bulgaria.
- 2015 "Map of Early Modern London Encyclopedia Article Assignment (Middle Temple Hall)." Workshop on New Models for Mobilizing Undergraduate Research, Shakespeare Association of America Meeting, Vancouver, BC.
- 2013 "We are such stuff": Absolute Feminine Power and Cinematic Myth-Making in Julie Taymor's *Tempest* (2010)." "Shakespeare and Myth" conference of the European Shakespeare Research Association, Montpellier, France.
- 2011 "Un-Painting the Veneto Villa: Domestic Virtù and the Limits of Civic Subjectivity in Shakespeare's *Merchant of Venice*." "Peregrinations of the Text: Reading, Translation, Rewriting" conference, Sofia University, Bulgaria.
- 2010 -"Shakespeare's Margaret, Bitter Words, and the Voice of (Divine) Justice: Compulsory Listening." 45<sup>th</sup> International Congress on Medieval Studies, Kalamazoo, MI.  
 -"Compulsory Listening: Queen Margaret's Cursing, Alterity, and the Voice of (Divine) Justice." Shakespeare Association of America Annual Meeting, Chicago, IL.
- 2009 "'She hath made the street to ring': Gender and the Narratives of Scolding in the Church Courts of Early Modern England." 44<sup>th</sup> International Congress on Medieval Studies, Kalamazoo, MI.
- 2008 "'The Tongue is a fire': Contentious Speech and the Problem of Gender in Early Modern Sermons." South-Central Renaissance Conference, Kansas City, MO.
- 2005 "Text Vibrations: Information Literacy as Critical Thinking in the Liberal Arts Classroom" (with Shannon Reed). Third International Conference on New Directions in the Humanities. Cambridge, UK.
- 2005 "'A womans speaking in the church': Sounds, Meanings, and Functions of Early Quaker Women's Counter-Sermons." Joint Annual Meeting of the Renaissance Society of America and the Society for Renaissance Studies, United Kingdom. Cambridge, UK.
- 2004 "After Witch-Speak: The Injurious Speech of Early Quaker Women." Renaissance Society of America Annual Meeting, New York, NY.
- 2002 "'Champions there were none': Public Domesticity in *The Merchant of Venice*." Shakespeare Association of America Annual Meeting, Minneapolis, MN.
- 2001 "Home-Making 'upon the way': The Itinerant Domesticity of Seventeenth-Century Quaker Women." Renaissance Society of America Annual Meeting, Chicago, IL.

### **Cornell College Campus Talks**

- 2019 “There are more things in heaven and earth’: A Shakespeare Civic Festival in a Bulgarian Village.” Humanities and Arts Interest Group lecture.
- 2018 “What Gender, Spirit? Shakespeare’s Ariel, Cultural Authority, and Social Change in Post-Communist Bulgaria.” Humanities and Arts Interest Group lecture.
- 2017 “So Many Instruments of Memory: Printing Shakespeare’s Sonnet 122 on the Iron Hand Press as Public Remembrance.” Humanities and Arts Interest Group lecture in conjunction with the exhibition “Shakespeare at Iowa: First Folio! The Book that Gave Us Shakespeare.”
- 2016 -“Teaching Film Editing: The Film Trailer Assignment.” Center for Teaching and Learning, Summer Technology Workshop Series.  
-“Hamlet, the Enduring Adventure.” Humanities and Arts Interest Group lecture on the occasion of the 400<sup>th</sup> anniversary of Shakespeare’s death.
- 2015 “And there’s the humor of it’: Shakespeare and the Four Humors.” With Biologist Barbara Christie-Pope. Science Interest Group lecture in conjunction with the National Library of Medicine exhibition of the same title.
- 2013 “We are such stuff’: Absolute Feminine Power and Cinematic Myth-Making in Julie Taymor’s *Tempest* (2010).” Humanities and Arts Interest Group lecture.
- 2012 “Dante: The Curb of Art.” New Student Orientation Block-Buster. Also 2013.
- 2011 “Teaching Creativity to Promote Critical Thinking.” Center for Teaching and Learning Session on “Creativity and Teaching.”
- 2009 “Patching the Peace with ‘The Billingsgate Seed’: The Public Penance of Unquiet Women in Shakespeare and His Contemporaries.” Humanities and Arts Interest Group lecture.
- 2005 “Women are to prophesie, and prophecy is not to be quenched’: A Performative Study of Early Quaker Women’s Counter-Sermons. Humanities and Arts Interest Group lecture.
- 2004 “Relating History to Drama.” Information Literacy Workshop for Literature Faculty, Associated Colleges of the Midwest Information Literacy Project.
- 2003 “Commanding Voices and Sights ‘Full of Terror’: Witch-Speak at Court on the Jacobean Stage.” Humanities and Arts Interest Group lecture.

### **COURSES TAUGHT SINCE 2001**

#### **Cornell College**

First-Year Seminar: Shakespeare and Freedom (2018)

Topics in Literature, Film, and Cultural Studies: Be Transformed: Fairy Tales, Literary Lives, and the Creative Process (2015, 2016, 2017); After *Hamlet* (2004-06, 2008-09, 2012); Big-Screen Shakespeare (2001); Battle Scars: Literature and Cultural Conflict (2002-03); From Esther to Elizabeth I (2006, 2008-11, 2013)

Introduction to Literary Studies (2012-13, 2017-18, 2019-20)

Introduction to Film Studies (2011, 2013, 2015, 2018)

English Survey I (2001-03, 2005, 2007, 2010-12)

Theatre, Architecture, and the Arts in Great Britain (2003, 2005, 2009, 2017 team-taught with Michelle Mouton, English)

Studies in Medieval Literature: Dante's *Divine Comedy* (on-campus: 2009, in Italy: 2013, 2016, 2019)  
 Medieval and Renaissance Drama: Shakespeare's Rivals (on campus: 2010, 2012, 2018; as an ACM Short-Term Seminar, Newberry Library, Chicago: 2003, 2006, 2008)  
 Shakespeare I: Comedies and Romances (2001-03, 2005, 2008-9, 2013, 2018, 2019)  
 Shakespeare II: Tragedies and Histories (2001, 2003-05, 2007-10, 2012, 2017)  
 Topics in Renaissance Non-Dramatic Literature: Women Writers in the Age of Shakespeare (2005, 2007, 2009); The Renaissance Sonnet (2011, 2017)  
 Shakespeare after Shakespeare: Performance and Cultural Criticism (2008, 2011, 2013, 2016)  
 Film and Film Criticism: Big-Screen Shakespeare (2005)  
 Early Women, Power, and the Royal Courts (2007, team-taught with Christina Penn-Goetsch, Art History)  
 Senior Seminar: *The Tempest*: A Case Study in Intertextuality (2003); Literary Appropriation, Politics, and Cultural Knowledge (2008, 2010, 2012); Shaping Your English Major: The Backward Look and the Future (2015, 2016, 2019)  
 Senior Project Workshop for Critical Writing (2013, 2019)  
 Literature in Action: The Shakespeare Play (2002, 2004, 2008)  
 Literature in Action: Introduction to Book Arts (2015, 2016)  
 Literature in Action: Editing (2016-18)  
**ACM Program Arts, Humanities, and Culture in Florence (Italy)**  
 Dante's *Divine Comedy* and the City of Florence (Fall 2011)  
 Weaving the Tale: Literary and Visual Art Narratives of Renaissance Florence (Fall 2011)

## **SERVICE**

### **Profession**

Executive Board Member, European Shakespeare Research Association (2019-)  
 Executive Committee President, Forum on Women and Gender Studies, Modern Language Association of America; Secretary (2019); Member (2018)  
 Regional Peer Reviewer (United Kingdom), Fulbright U.S. Scholar Program (2018)  
 President of the Shakespeare at Kalamazoo Society of the International Medieval Congress, 2010-11; Vice-President (2009-10), Secretary (2008-09)  
 Manuscript reviewer for Palgrave MacMillan (2008 and 2014), the Arizona Center for Medieval and Renaissance Studies (2014), Athabasca University Press (2015), University of Nebraska Press (2015)  
 Book and article reviewer for *Magic, Ritual, and Witchcraft*, 2006-08; *Cahiers Élisabéthains* (2017-)  
 Associate editor for the *International Journal of the Humanities*, 2005-06  
 Book reviewer for *Renaissance Quarterly*, 2003-08  
 Book reviewer for *The Sixteenth Century Journal*, 1994-2002  
 Founding member and president, Bulgarian Association of University Women, 1990-91

### **Cornell College (Selected)**

#### **Director**

Center for the Literary Arts, 2016-19

**Chair**

Lecture, Artists, Cultural Events Consortium, 2010-11  
 Department of English and Creative Writing, 2008-10, Fall 2006  
 Writing Program Committee, 2003-05  
 Writing Studio professional staff search committees (2003, 2004, 2005)

**Foxden Press**

Founding member, 2012-present  
 Designer and letterpress printer of the *Poetry for Resistance* chapbook cover, 2019  
 Designer and letterpress printer of the *Poetry for the Senses* chapbook cover, 2018  
 Workshop on printing with the iron press for alumni, Homecoming 2016-18  
 Co-convener of readings from *Poetry for Empathy* and *Poetry for the Presidency* and concurrent book arts exhibitions (with Helen Rubinstein); designer and printer of the covers for the chapbooks, 2016 and 2017  
 "Introduction to Book Arts" adjunct course, team-taught with Michelle Mouton, Fall 2015; with Michelle Mouton and Leslie Hankins, Fall 2016  
 "Printing with the Iron Press" and "Introduction to Typography" workshop organizer, Fall 2014

**Convener and Organizer**

Student Symposium, 2016  
 ACM conference, "The Past, Present, and Future of the Book" (with Michelle Mouton), 2012  
 Humanities and Arts Interest Group lecture series, 2005-07  
 Global Partners Project Visiting Scholar grant writer and organizer of the visit of Kornelia Slavova of Sofia University, Bulgaria, 2005  
 ACM Information Literacy Workshop for Literature Faculty, 2003

**Producer and Project Supervisor for the Stephen Lacey Memorial Shakespeare Play**

The Shakespeare Imprint: A Digital Storytelling Project, with Brooke Bergantzel, 2016  
 Flash-mobbing Shakespeare, dir. Chris Tabb, 2014  
 Shakespeare Invasion: *Romeo and Juliet*, *Richard III*, *King Lear*, dir. Chris Tabb, 2012  
*As You Like It*, dir. Lisa Wolpe, 2009  
*Much Ado about Nothing*, dir. Joyce Peifer, 2007  
*The Tempest*, dir. Carey Upton, 2005  
*Twelfth Night*, dir. Desmond Barrit, 2003

**LANGUAGES**

Bulgarian: native language  
 Russian: advanced (reading), intermediate (speaking, writing)  
 Italian: intermediate (reading), lower-intermediate (speaking, writing)  
 French: intermediate (reading), basic (speaking, writing)

**MEMBERSHIPS**

International Shakespeare Conference, European Shakespeare Research Association,  
 International Shakespeare Association, Modern Language Association, Society for the Study of Early Modern Women