

Katherine Steele Brokaw

University of California, Merced • School of Social Sciences, Humanities, and Arts
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EMPLOYMENT

Assistant Professor of English, University of California, Merced. 2011-present.

EDUCATION

PhD in English Language and Literature, University of Michigan, Ann Arbor Michigan. 2011.

Dissertation: "Tudor Musical Theater: Staging Religious Difference from *Wisdom to The Winter's Tale*."

Committee: W.B. Worthen, Theresa Tinkle, Michael Schoenfeldt, Steven Mullaney, Peggy McCracken.

Medieval and Early Modern Studies Graduate Certificate, 2008.

Master of Arts, 2007.

Exam fields: medieval and early modern literature; performance theory.

BA/MA, University of Cambridge, Cambridge, England. 2005.

First class honours bachelor of arts in English.

Concentration: medieval literature.

Master of Arts conferred 2009.

BA, Illinois Wesleyan University, Bloomington, Illinois. 2002.

Summa cum laude, Phi Beta Kappa.

Majors: English Literature; Theatre Arts; Art.

ARTICLES AND ESSAYS

"Tudor Musical Theater: the Sounds of Religious Change in *Ralph Roister Doister*." For *Beyond Public and Private: Re-Locating Music in Early Modern England*. Edited by Linda Austern, Candace Bailey, and Amanda Winkler. Indiana University Press. Forthcoming: 2015.

"Music and Religious Compromise in John Bale's Plays." *Comparative Drama*. Volume 44, Issue 3 (Fall 2010): 325-49.

"Ariel's Liberty." *Shakespeare Bulletin*. Volume 26, Issue 1 (Spring 2008): 23-42.

THEATER AND BOOK REVIEWS; ENCYCLOPEDIA ENTRIES

"Review of *Macbeth*." *Shakespeare Bulletin*. Forthcoming: Summer 2014.

"John Bale." In *Christian-Muslim Relations*, edited by David Thomas. Brill Publishers. Forthcoming: 2014.

"*An Image of Both Churches*." In *Christian-Muslim Relations*, edited by David Thomas. Brill Publishers. Forthcoming: 2014.

"Review of *Romeo and Juliet in Baghdad*." *Shakespeare Bulletin*. Volume 31, Issue 2 (Summer 2013): 267-72.

"Review of *The Songs and Travels of a Tudor Minstrel*." *The Medieval Review* (March 2013).

- “Re-Forming the Early English Survey: Review of *Form and Reform*.” *Pedagogy: Critical Approaches to Teaching Literature, Language, Composition, and Culture*. Volume 13, Issue 2 (Spring 2013): 371-3.
- “Review of Toni Morrison’s *Desdemona*.” *Shakespeare Bulletin*. Volume 30, Issue 3 (Fall 2012): 362-65.

WORKS IN PROGRESS

- “Staging Harmony: Music and Religious Change in Early English Drama, 1450-1611.” In-progress monograph.
- “Amateur Shakespeare, Academic Shakespeare.” In-progress article.
- “The Mus(e)ical Poetics of Dickinson’s Shakespeare.” In-progress article.

SELECTED PROFESSIONAL HONORS

- UC-Merced Center for Humanities faculty fellow. 2013-14.
One of three faculty fellows with a spring course release, and bi-weekly participation in an interdisciplinary seminar.
- J. Leeds Barroll Dissertation Prize, Shakespeare Association of America. 2012.
Juried international prize given to one dissertation annually.
- Michigan Institute for the James A. Winn Humanities Graduate Fellow. 2010-2011.
One of six fully funded in-resident graduate fellows for the academic year.
- National Endowment for the Humanities Summer Institute, Folger Shakespeare Library. 2010 (declined).
- Rackham Humanities Dissertation Research Fellowship. 2010 (declined).
- Moscow Excellence in Teaching Composition Prize Nominee. 2008.
- Making Publics 1500-1700 Graduate Student Associate, McGill University.
Research Travel Grant to Stratford, UK. February 2008.
- Hughes Hall College Prize in English, Cambridge. 2005.
- Graduation with Research Honors in English, Illinois Wesleyan. 2002.

GRANTS RECEIVED

- University of California Humanities Research Institute (UCHRI) Extramural Explorations Grant. For presentation of “Ugh the Duck,” a children’s opera, to Merced schoolchildren. May 2012.
- Building Healthy Communities grant from United Way of Merced County. For presentation of children’s opera to underserved communities in Merced County. 2012-13.

RESEARCH FIELDS

Medieval, Tudor, and early modern drama; performance theory; early English drama in contemporary performance; music in drama and poetry; religion and ritual.

CONFERENCE PRESENTATIONS:

- “Sounding out Uncertainty in *Doctor Faustus*.” Paper circulated for the Shakespeare Association of American annual meeting. St. Louis, March 2014.
- “Spectatorship in Early Drama.” Presenter for roundtable at Modern Language Association Conference. Chicago, January 2014.
- “Solemnity and Sin in the Digby *Mary Magdalene*.” Paper presented to the International Medieval Congress. Leeds, UK, July 2013.

- “Staging Religious Change in the Music of *The Tempest*.” Paper presented to the Renaissance Society of America. San Diego, April 2013.
- “Music, Religion, and Liberty in *The Tempest*.” Paper circulated for the Shakespeare Association of America annual meeting. Toronto, March 2013.
- “Nicholas Udall and the Middle of the Sixteenth Century.” Paper circulated for Medieval Drama Working Group at American Society of Theater Research (ASTR) Annual Conference. Nashville, November 2012.
- “Tudor Musical Theater: The Sounds of Religious Change in *Ralph Roister Doister*.” Paper presented for International Medieval Congress. Leeds, UK, July 2012.
- “Tudor Musical Theater: Music, Religion, and Compromise in Nicholas Udall’s *Ralph Roister Doister*.” Paper circulated for Shakespeare Association of America Annual Meeting. Boston, April 2012.
- “Music, Religion, and Compromise in Nicholas Udall’s *Ralph Roister Doister*.” Paper presented for UCM Center for the Humanities Brown Bag series. Merced, April 2012.
- “Solemnity and Sin in *Wisdom*.” Paper presented at the International Congress on Medieval Studies. Kalamazoo, MI, May 2011.
- “Hear Here.” Workshop contributor. Shakespeare Association of America Annual Meeting. Bellevue, WA, April 2011.
- “Ballad-Makers and Magic’s Art: Music and Reconciliation in *The Winter’s Tale*.” Paper circulated for American Society for Theater Research (ASTR) Annual Conference. Seattle, November 2010.
- “Shakespearean Musical Theater: *The Winter’s Tale*.” Paper presented at Ohio Valley Shakespeare Conference. Toledo, October 2010.
- “Shakespearean Musical Theater: Staging Religious History.” Paper circulated for Shakespeare Association of America Annual Meeting. Chicago, April 2010.
- “Shakespeare Then and Now.” Workshop Performer and Contributor. Shakespeare Association of America Annual Meeting. Washington, DC, April 2009.
- “Representing Representation at the Turn of the Fifteenth Century, East Anglia.” Paper presented at The Religious Turn in Early Modern Studies Conference. University of Michigan, February 2009.
- “Ariel’s Liberty.” Paper presented at SCAENA: Shakespeare and Contemporaries in Performance. Anglia Ruskin University, UK, July 2008.
- “Sung Songs and Admired Lays: *Pericles*, the *Lai* Tradition, and Orality.” Paper circulated for Shakespeare Association of America Annual Meeting. Dallas, March 2008.
- “Dreaming of Chartres.” Paper presented at International Medieval Congress. University of Leeds, UK, July 2007.
- “Ariel’s Liberty.” Paper presented at Drama Interest Group Conference. University of Michigan, March 2007.

PANEL AND CONFERENCE ORGANIZING AND INTRODUCING:

- Introducer of “A Taste of Song” session and writer of program notes. Living English Broadside Ballads Conference, Huntington Library, April 2014.
- “(dis)Pleasures of Staged Music and Dance.” Organizer. International Medieval Congress. Leeds, July 2013.
- “Medieval Musical Theater: Song, Dance, and Liturgy in Early Drama.” Organizer. International Congress on Medieval Studies. Kalamazoo, MI, May 2011.

Drama and Performance: Works in Progress. Conference organizer. University of Michigan, March 2007.

INVITED TALKS AND WORKSHOPS:

“From *Tudor Musical Theater* to *Staging Harmony*.” For University of California, Santa Barbara’s Ballad of the Dissertation Colloquium. April 2014.

Presenter, UC Davis Medievalist Workshop. March 2014.

“Shakespeare’s *As You Like It* and Dramaturgy.” Public presentation for University Friends Circle, Merced. March 2014.

“Tudor Musical Theater: Nicholas Udall’s *Respublica*.” Presentation and workshop on completing a dissertation in the humanities. For the Drama Interest Group, University of Michigan. March, 2013.

CREATIVE WORK:

Actor (Olivia), *Twelfth Night*. Cal State-Stanislaus Shakespeare Under the Stars. 2014.

Director and co-producer, *The Sky is Falling and I’m not Even Kidding!*, Merced Opera in the Schools. 2014.

Abridger and dramaturg, *A Midsummer Night’s Dream*. Playhouse Merced Children’s Conservatory. 2014.

Dramaturg, *Romeo and Juliet*. Merced Shakespearefest. 2014.

Actor (Rosalind) and dramaturg, *As You Like It*. Merced Shakespearefest. 2013.

Director and co-producer, *Ugh the Duck*, Merced Opera in the Schools. 2012, 2013.

Dramaturg and consultant, *Hamlet*. Merced Shakespearefest. 2012-13.

Dramaturg, *A Midsummer Night’s Dream*. Merced Shakespearefest. 2012.

Actor (Portia), *Merchant of Venice*. Merced Shakespearefest. 2012.

Actor, *Frost/Nixon*. Playhouse Merced. 2011.

Director, *Ugh the Duck, a children’s opera*. Prairie Fire Theater, Normal, IL. 2011.

Director, *The Burning Room*, a new play by Darrel Holnes. University of Michigan. 2009.

Director, *The Importance of Being Earnest*. Hughes Hall Theater Society, Cambridge, UK. 2004.

COURSES TAUGHT:

Assistant Professor, University of California, Merced:

Tragic Drama: Ancient Greece to Present Day. English 165. Summer 2014.

Introduction to Shakespeare Studies. English 020. Fall 2013.

Medieval and Renaissance Literature and Culture. English 101. Fall 2013, 2014.

Early Modern Drama. Graduate student independent study. World History and Cultures 295. Fall 2013.

Shakespeare’s Plays. Literature 145. Spring 2013.

British Literature I (*Beowulf* to Milton). Literature 040. Fall 2011; Fall 2012.

Medieval and Renaissance Knowledge. Graduate student independent study. World History and Cultures 295. Fall 2012.

Emily Dickinson and Friends. Literature 165 (upper division), Fall 2012.

Tragic Drama: From Ancient Greece to Present Day. Literature 110. Spring 2012.

Tragic Drama. Graduate student independent study. World History and Cultures 295. Spring 2012.

Sole course designer and teacher, University of Michigan:

Academic Argument: Performing, Arguing, Writing. English 225, Winter 2009.

College Writing: Writing about Performance. English 125, Fall 2008.

Writing and Literature: British Otherworlds in Fiction. English 124, Fall 2007;
Winter 2008.

Section leader and grader, University of Michigan:

Shakespeare's Plays. Winter 2007, for Dr. William Worthen.

Shakespeare's Plays. Fall 2006, for Dr. Ralph Williams.

GRADUATE STUDENT COMMITTEE MEMBER AND ADVISOR

For Rhea Riegel, Jennifer Brown, Trevor Jackson. UC-Merced.

PEDAGOGICAL TRAINING

Graduate Teacher Certificate, Center for Research on Learning and Teaching
(CRLT) and Rackham Graduate School. 2010.

CRLT Preparing Future Faculty Seminar. 2010.

Rackham-CRLT Liberal Arts College Mentorship Program. 2009.

Paired with Dr. Jennifer Bryan, Oberlin College.

English Department Writing Program Colloquia, 2008-09. Presenter.

ACADEMIC SERVICE

Executive Committee for Humanities and World Cultures Unit. Untenured faculty
representative. 2012-present. Committee allocates funds to academic units,
reviews tenure and promotion files, and engages in strategic planning,
including hiring plans, for the unit.

Search committee for English Victorianist. Member. 2013-14.

Co-designer of New English Major, 2011-13. Helped write proposal for new major,
designed several new courses, and worked with administrators, advisors, and
students to organize and facilitate implementation.

Chancellor's Task Force on Community Engaged Scholarship. 2011-present.

Assessment Committee for Literature/English Learning Objectives. 2011-present.

Search Committees for Musicologist. Member. 2011-12; 2012-13.

Arts UC-Merced Presents advisory board member. 2013-present.

UCM Center for the Humanities event organizer. For campus visit and lecture by
Bruce Holsinger, University of Virginia. March 2014. And for lecture by
Michael Dobson, director of the Shakespeare Institute, Stratford-upon-Avon.
April 2012.

University Committee for International Education (UC-wide committee). 2012-13.

Drama Interest Group, a Rackham Interdisciplinary Workshop, Michigan. 2005-11.

Founded group; coordinator, 2005-09. Wrote successful grants for annual

\$6000 stipends to run workshop of 60+ faculty and graduate students.

Organized and publicized lectures, workshops, and panels as well as theater
trips to regional performances.

Early Modern Colloquium, Michigan, 2006-11. Member and event planner.

Rackham Graduate School Milestone Meeting Planning Committee, 2009-10.

Michigan Amazin' Blue Scholars' Day, 2009, 2010. Humanities speaker.

Illinois Wesleyan Capital Campaign Launch Galas, 2009. Alumna speaker.

University of Michigan Office of International Programs, Summers 2006, 2007.
Graduate Resident Advisor, Oxford, UK Academic Summer School.

SERVICE TO COMMUNITIES

Board of Directors, Playhouse Merced. 2012-present.
Board of Directors, Merced Shakespearefest. 2012-present.
UCM University Friends Circle, board member. 2011-13.
Selection chair, Chowchilla Rotary Club Scholarship competition. May 2012.
American Youth Foundation's Camp Miniwanca, 2001-4, 2006, 2009-11.
Age group coordinator and Shakespeare instructor; live-in Girls' Camp
counselor for girls ages 10-18; member of central planning staff of
International Leadership Conference for young adults ages 16-21; volunteer.
826michigan, Ann Arbor, 2009-10.
Weekly third grade writing tutor in Ypsilanti schools.
Food Gatherers Ann Arbor, 2009-2011. Volunteer.

LANGUAGES

Reading proficiency in French, Latin, and Middle English.

ACADEMIC AFFILIATIONS

Shakespeare Association of America
Medieval Academy of America
American Society for Theater Research
Modern Language Association
Renaissance Society of America