

Vanessa I. Corredera
Department of English, Andrews University

EDUCATION

Ph.D.

Northwestern University, English, 2012.

M.A. Northwestern University, English, 2007.

B.A. Andrews University, English, Honors Program Graduate, *Summa Cum Laude*, 2006.

WORK EXPERIENCE

Associate Professor, Andrews University, Berrien Springs, MI, 2017-Present.

Assistant Professor, Andrews University, Berrien Springs, MI, 2013-2017.

Visiting Assistant Professor, Andrews University, Berrien Springs, MI, 2012-2013.

ADMINISTRATIVE EXPERIENCE

Chair, Department of English, Andrews University, Berrien Springs, MI, July 2020-Present.

- Lead a team of 8 faculty, 1 part-time administrative assistant, and student workers
- Oversee a complex budget that covers faculty and staff compensation, adjunct contracts, departmental supplies, student activities and events, faculty development funds, and all expenses associated with the Writing Center
- Review and refine departmental student learning outcomes
 - Align departmental outcomes with university-wide outcomes
- Craft a 4-year course schedule and an annual course schedule
- Oversee faculty development as related to and beyond advancement
 - Complete annual faculty reviews
- Chair 4 faculty searches
- Complete an annual departmental review and a 5-year program review
 - Assess program efficacy and needs
- Develop, implement, and oversee departmental policies such as sabbatical applications, departmental graduation requirements, and faculty service requirements and loads

Assistant Chair, Department of English, Andrews University, Berrien Springs, MI, July 2018-June 2020.

- Assisted the chair with the responsibilities listed above. This position no longer exists.

PROGRAM & POLICY DEVELOPMENT EXPERIENCE

Faculty Senator, 2021-Present.

Senate Communications Officer, 2022-2023.

Chairs Council, 2018-Present.

Honors Council, Andrews University, 2015-Present

Undergraduate Council Policy Committee Chair, Summer 2018-Fall 2018.

General Education Taskforce, 2017-2018.

Global Engagement Council Task Force, Summer 2016.

University Strategic Planning Committee, Spring 2016-Fall 2017.

Undergraduate Council, Andrews University, Spring 2013-Spring 2019.

FACULTY DEVELOPMENT EXPERIENCE

RaceB4Race Mentorship Network Mentor, August 2022-May 2023.

Faculty Institute Presenter

- Course Design with Equity and Inclusion Principles and Anti-racist Pedagogies and Diversity, Equity, and Inclusion Strategies in the Higher Education Classroom, 2022.
- Research Agenda: Strategies for Female Faculty, 2021.
- Strategies for Diversity, Equity, and Inclusion, 2018.
- Pursuing Truth and Constructing Knowledge, 2016.
- Teaching Difficult Content in the College Classroom, 2013.

Faculty Book Club Leader, Fall 2018 and Spring 2020.

DIVERSITY, EQUITY, AND INCLUSION EXPERIENCE & TRAINING

Institutional Diversity and Inclusion Action Council, Andrews University, 2015-Spring 2022.

Delegate to 2018 Council of Independent Colleges Diversity Institute, Summer 2018.

AWARDS AND RECOGNITIONS

RaceB4Race Second Book Institute Selectee, 2023, Arizona Center for Medieval and Renaissance Studies.

Daniel A. Augsburg Excellence in Teaching Award, 2021, Andrews University.

Faculty Teaching Fellow, 2020-Present, Andrews University

Faculty Research Grant, 2016-2020, Andrews University.

Undergraduate Research Mentor Award, 2018, Andrews University.

PUBLICATIONS

Monographs

Reanimating Shakespeare's Othello in Post-racial America. Edinburgh University Press, November 2022.

Over six chapters that address *Othello's* presence in a wide range of media, the monograph examines the post-racial frameworks that result in either anti-black or anti-racist versions of the tragedy.

Book project in progress: *Staging Liberation: Strategies of Anti-Domination in Shakespearean Performance*.

This book-in-progress turns to adaptations of Shakespeare and his works on the contemporary stage in order to explore the affects, aesthetics, and representational strategies they employ to contest forms of domination (sexism, racism, heteronormativity, etc.).

Edited Collections

Shakespeare and Cultural Appropriation, co-edited with Geoffrey Way and L. Monique Pittman, Routledge, April 2023.

This collection moves beyond the binary impasse of Shakespearean appropriation as gift or theft by theorizing cultural appropriation as a theoretical framework that affords a spectrum of possibilities for more rigorously thinking about Shakespeare's socio-political use in modern, global appropriations.

Anthology in progress: The Shakespearean Adaptations of Caridad Svich, co-edited with Katheryn Vomero Santos and Katherine Gillen.

Collection in progress: *Shakespeare and the Performance of Exile*, co-edited with James Sutton and Stephanie Chamberlain.

Collection in progress: Untitled Suzanne Coley Project, co-developed with Kim. F. Hall, Ayanna Thompson, Brandi K. Adams, and Monica L. Miller.

Peer-Reviewed Journal Articles

Article in progress: "Colonialism and Race in Chloe Gong's *These Violent Delights*: The Social Justice Influence of the Shakespearean YA Novel." *Comparative Drama*. Shakespeare and Fiction Special Issue. Invited.

Article in progress: Co-authored with Louise Geddes, "Parasitic Resistance and the Shakespearean Stage." *Shakespeare Bulletin*. Shakespearean Publics Special Issue, under review. Invited.

"When the Master's Tools Fail: Racial Euphemism in Shakespeare Appropriation, or, the Activist Value of Premodern Critical Race Studies." *Literature Compass*. Special Issue: RaceB4Race Appropriations, 2022.

"Lessons for Whiteness: Keith Hamilton Cobb's *American Moor*." *Shakespeare*, vol. 17, no. 1, 2021, pp. 54-57.

"Get Out and the Remediation of Othello's Sunken Place: Beholding White Supremacy's Coagula." *Borrowers and Lenders: The Journal of Shakespeare and Appropriation*, vol. 8, no.1, 2020, n.p. Invited

"How dey goin to kill Othello?: *Key & Peele*, Race, and Shakespearean Universality." *Journal of American Studies*, vol. 54, no. 1, 2020, pp. 27-35. Invited.

"Far More Black than Black: Stereotypes, Masculinity, and Americanization in Tim Blake Nelson's *O*." *Literature/Film Quarterly*, vol. 45, no. 2, 2017, n.p.

"Not a Moor Exactly?: Shakespeare, *Serial*, and Modern Constructions of Race." *Shakespeare Quarterly*, vol. 67, no. 1, 2016, pp. 30-50. Invited.

"Faces and Figures of Fortune: Astrological Physiognomy in *Tamburlaine Part 1*." *Early Modern Literary Studies*, vol. 181, no. 1 & 2, 2015, n.p.

Peer-Reviewed Book Chapters

"happy nights to happy days?: Tragedy, Joy, and the Queer Racialized Body in Adaptations of *Romeo and Juliet*." *Shakespeare/Play*, edited by Emma Whipday, Arden Shakespeare, under contract. Invited.

"...a thing impossible I should love thee?: Shakespearean Performance as White Property." *Shakespeare at the Intersection of Performance and Appropriation*, edited by Louise Geddes, Kathryn Vomero Santos, and Geoffrey Way, under contract.

"Shakespeare, Race, and Appropriation." *The Oxford Handbook of Shakespeare and Race*, edited by Patricia Akhimie, Oxford UP, under contract. Invited.

"Resources." *The Arden Research Handbook to Shakespeare and Adaptation*, edited by Stephen O'Neil and Dianna Henderson, Bloomsbury, 2022, pp. 351-367. Invited.

Co-authored with L. Monique Pittman, Karl Bailey, and KristIn Denslow. "Were I human?: Beingness and the Postcolonial Object in *Westworld*'s Appropriation of *The Tempest*." *Variable Objects: Shakespeare and Speculative Appropriation*, edited by Louise Geddes and Valerie Fazel, Edinburgh UP, 2021, pp. 85-107.

“The Moor Makes a Cameo: *Serial*, Shakespeare, and the White Racial Frame.” *The Routledge Handbook to Shakespeare and Global Appropriation*, edited by Christy Desmet, Sujata Iyengar, and Mariam Jacobson, Routledge, 2019, pp. 359-69. Invited.

“Complex Complexions: Racializing the Face in Thomas Dekker’s *Lust’s Dominion*.” *Shakespeare and the Power of the Face*, edited by James Knapp, Ashgate 2015, pp. 93-112. Invited.

Reviews

State-of-the-Field Review, “Premodern Critical Race Studies and the Problem of History.” *Early Theatre*, Vol. 25, no. 2, 2022, pp. 89-114.

Shakespearean Adaptation, Race and Memory in the New World, by Joyce Green MacDonald, *Early Modern Women: An Interdisciplinary Journal*, vol. 16, no. 2, 2022, pp. 340-44.

Exploring Othello 2020: Red Bull Theater. *Shakespeare Bulletin*, vol. 39, no. 2, 2022, pp. 297-301.

State-of-the-Field Review, “Where Are We in the Melody of the New Scholarly Song? A Reflection on the Present and Future of Shakespeare and Race.” *Exemplaria*, vol. 33, no. 2, 2021, pp. 184-196.

The Hand on the Shakespearean Stage: Gesture, Touch and the Spectacle of Dismemberment, by Farah Karim-Cooper, *Comparative Drama*, vol. 50, no. 4, 2016, pp. 410-413.

Public Humanities Articles

“Making ‘Things’ Through Darkness: Black/White Binarism in Popular Culture.” *The Sundial*, Arizona Center for Medieval and Renaissance Studies. 30 March 2021.

“Pleasure and Pain in Black Shakespearean Performance History.” Shakespeare’s Globe Blog. 22 October 2020.

“The Space Between Justice and Mercy: A Qualities of Mercy Dispatch.” *The Sundial*, Arizona Center for Medieval and Renaissance Studies. 12 August 2020.

“5 Shakespeare Scholars on the Past, Present, and Future of Theater Amid Covid-19.” *LitHub*. 23 April 2020.

PRESENTATIONS

Invited Talks

Keynote, “Diversity and Inclusion in the College Classroom: Tools for Our Twenty-First Century Students (a.k.a. the Advantages of Discomfort).” Andrews University Teaching and Learning Conference. Online, March 2022.

“Racism Across (Crumpled) Time in *American Moor*.” The Western Early Modern Society, Western Ontario University. Online, March 2022.

“Anti-Racist Shakespeare: *A Midsummer Night’s Dream*.” The Globe Theatre. Online, May 2021.

“Objectifying Images and the Imagination Gap: Othello as Prop in *Kill Shakespeare*.” Columbia University Early Modern Colloquium. Online, April 2021.

“Teaching Race in the Literature Classroom.” Idaho State University. Online, April 2021.

“Shakespeare, Race, and Pedagogy.” Chicago Shakespeare Theater Lecture. Online, March 2021.

“The Power of the Particular: Jordan Peele’s *Get Out* and the Challenge to Universalizing Whiteness.” Trinity University. Online, March 2021.

“‘Speak of Me As I Am’ Part 1: A Conversation on *Othello* with Vanessa Corredera and Aldo Billingslea.” Santa Clara University. Online, February 2021.

“Shakespeare, Race, and Pedagogy Roundtable.” Chicago Shakespeare Theater. Online, February 2021.

“What’s Wrong with Critical Race Theory?” Decolonizing Lancaster. Online, December 2021.

“Making ‘Things’ Through Darkness in *Kill Shakespeare: Things of Darkness* and Shakespearean Adaptation/Appropriation.” Renaissance SRS, Online, November 2020.

Keynote, “Perspective, Identity, and Intersectionality: Literature, Theory and Tools for Better Understanding.” Spectrum Identities Conference. Orlando, February 2020.

“Resisting Lobotomized Shakespeare: Race in/and Appropriation.” Arizona Center for Medieval and Renaissance Studies RaceB4Race 3 Conference. Tempe, January 2020.

“Race and Shakespearean Universality in *Key & Peele* and *Get Out*.” Adelphi University. Garden City, October 2019.

Keynote, “Reflecting the Colorblind Nation on the Post-Racial Stage: Hip Hop, Comedy, and Cultural Appropriation in *Othello: The Remix*.” Ohio Valley Shakespeare Conference. Marietta, June 2019.

Conference Presentations

Seminar Co-Leader (with L. Monique Pittman), Shakespeare, Race, and Popular Culture, Shakespeare Association of America, Minneapolis, Spring 2023.

Seminar Co-Leader (with James M. Sutton and Stephanie Chamberlain), Shakespeare and the Staging of Exile, Shakespeare Association of America. Jacksonville, April 2022.

Respondent, Embodying Differences Seminar, Shakespeare Association of America. Online, March 2021.

Panelist, “‘No tools with which to hear’: *American Moor*, Race, and Adaptative Re-vision.” Shakespeare, Race, and Adaptation Panel. Shakespeare Association of America. Online, March 2021.

“Race Making and the Disabled Body in Spenser’s *The Faerie Queene* Book 1.” Invited paper for the Spenser and Disability Panel. Modern Language Association. Online, January 2021.

“Generic Clashing and Colorblind Performance: Comedy Meets Hip Hop in the Q Brothers’ *Othello: The Remix*.” British Shakespeare Association. Swansea, July 2019.

Seminar Co-Leader (with Geoffrey Way), Shakespeare and Cultural Appropriation Parts 1 and 2, Shakespeare Association of America. Washington D.C., April 2019.

“‘I told you not to go in...’: Horror and the Framing of Blackness in *Get Out* and *Othello*.” Shakespeare Association of America. Los Angeles, CA, March 2018.

“How dey goin to kill Othello?: *Key & Peele*, Race, and Shakespearean Influence,” World Shakespeare Congress, Stratford-Upon-Avon, August 2016.

“The Moor Makes a Cameo: *Serial*, Race, and the Ethics of Shakespearean Appropriation,” Andrews Research Conference, Berrien Springs, MI, May 2016.

“Teaching Renaissance Race and Drama,” Shakespeare Association of America, New Orleans, March 2016.

“Not a Moor Exactly: Shakespeare, *Serial*, and Constructions of Race,” Shakespeare Association of America, Vancouver, April 2015.

“Physiognomy, Art, and Artifice in *The Rape of Lucrece* and *The Devil’s Law-Case*,” Midwest Modern Language Association, Milwaukee, November 2013.

“The Face of Knowledge: Shakespeare and Physiognomy,” Shakespeare Association of America, Toronto, March 2013.

“Complex Complexions: Racializing the Face in Thomas Dekker’s *Lust’s Dominion*,” Shakespeare Association of America, Boston, April 2012.

“Reading the ‘forehead of his fortune’: The Power of Astrological Physiognomy in *Tamburlaine*,” College English Association, St. Petersburg, March 2011.

“‘False face’ and ‘False heart’: Facing Physiognomic Tension in *Macbeth*,” Shakespeare Association of America, Chicago, April 2010.

“‘A Face Begrimed and Black’: Othello, Desdemona, and the Black Body,” Midwest Modern Language Association, St. Louis, November 2009.

“‘That’s he that was Othello’: Racial Identity in *Othello* and *O*,” Midwest Modern Language Association, Cleveland, November 2007.

TEACHING & STUDENT MENTORING

Graduate Courses

“Race and Ethnicity in Early Modern Literature,” ENGL 589.

“Research Methods,” ENGL 597.

*See cross-listed courses below.

Undergraduate Courses

“Topics: Shakespeare, Race, and Adaptation,” ENGL 430.

“Topics: Shakespeare, Race, and Ethnicity--Then and Now,” ENGL 430.

“Topics: The African Novel,” ENGL 430 (Study Tour/Experiential Learning).

“Gender Studies and Literature,” ENGL 415/515*.

“Global Literatures,” ENGL 404/504*.

“English Literature to 1600,” ENGL 371.

“Studies in Literature: Shakespeare Then and Now,” ENGL 255 (Study Tour/Experiential Learning).

“Studies in Literature: Unruly Women in Fiction,” ENGL 255.

“Approaches to Theoretical Discourse,” ENGL 225.

“College Writing II,” ENGL 215.

“Much Ado About English,” ENGL 185.

“Approaches to English Studies,” ENGL 125.

“Western Heritage 105,” HONS 105.

“Western Heritage 106,” HONS 106.

Invited Public Teaching & Presentations

“*Merry Wives* and Adaptation.” Recording for PBS and The Public Theater Educational Materials for *Merry Wives*, August 2022.

“Transforming Shakespeare's Tragedies: Adaptation, Education, and Diversity.” NEH Institute for K-12 Education, Deborah Uman and Jennifer Flaherty, Weber State University, July 2022.

“Shakespeare, Race, and Embodiment.” Chicago Shakespeare Theater Workshop. Online, March 2022.

“Shakespeare and Racialized Language,” Chicago Shakespeare Theater Workshop. Online, March 2022.

“*The Tempest* as Resistance,” Continuing Learners Series, Chicago Shakespeare Theater, Spring 2021.

Invited Class Lectures

“*Get Out*, *Othello*, and the Horror Tradition.” Shakespeare and Pop Culture, Louise Geddes, Adelphi University, January 2023.

“Shakespeare, Race, and Popular Culture.” Public Humanities Seminar, Kathryn Vomero Santos, Trinity University, March 2021.

“Othello in the Twenty-First Century.” Storytelling and History, Andrew Keener, Santa Clara University, February 2021.

“Shakespeare, Race, and Othello.” Global Shakespeare, James M. Sutton, Florida International University, September 2020.

“*Othello* in/and Popular Culture.” Shakespeare, Geoffrey Way, Washburn University, March 2019.

Undergraduate Research Mentorship

Alexander Hess, “If we’re gonna heal, let it be glorious”: Racism, Patriarchy, and Heteronormativity in Beyoncé’s *Lemonade* Album,” 2023.

Caryn Cruz, “Who Can Be A Victim?: *I May Destroy You* as Intersectional Resistance to Rape Culture,” 2023.

Elianna Srikureja, “A Woman’s Lot is to Suffer”: Recognizing the Intersectionality of Oppression and Resistance in Min Jin Lee’s *Pachinko*,” 2022.

Moriah McDonald, “Examining Katniss Everdeen’s Gender Ambiguity in *The Hunger Games*: How Suzanne Collins Repurposes the YA Genre to Resist Feminine Stereotypes,” 2022.

Hannah Gallant, “The Blame Game: Complicity and Rape Culture in Margaret Atwood’s Novel and Hulu’s Adapted series *The Handmaid’s Tale*,” 2020.

Jonathan Borton, “The Boricua Dialogues: Puerto Rican Identity in Conversation & Photography,” 2020.

Alexi Decker, “The beauty! The beauty!”: Toxic Masculinity and Conquering the Female Body in *Heart of Darkness* and *The Brief Wondrous Life of Oscar Wao*,” 2019.

Andrei Kyrk Defino, “Hollywood Dreams:” Gender Oppression and Postcolonial Resistance in Jessica Hagedorn’s *Dogeaters*,” 2018.

Danni Francis, “Look at that little macho”: Surveillance and Hegemonic Masculinity in Junot Díaz’s *The Brief Wondrous Life of Oscar Wao*,” 2017.

Shanelle Kim, “You think I look like Marx?”: The Representation of Eastern and Western Hybridity through the Imagination of God in Marjane Satrapi’s *Persepolis*,” 2016.

Charles Lee, “Discourse and Narrative: Creating Gender Control in Junot Diaz’s *The Brief Wondrous Life of Oscar Wao*,” 2015.

MA Thesis Mentorship

Cassandra Borntrager, “*Othello* and Constructions of Masculinity,” 2022.

Kayla Sanchez, “Violence as Voice: Deconstructing the Subaltern, Violent Other and Exposing the U.S. as Neocolonial Villain in Danai Gurira’s *Eclipsed* and Jordan Peele’s *Us*,” 2020.

Krista Turner, “Jane Austen’s Progressive *Persuasion*: Taking Feminism Further,” Second Reader, 2016.

SELECT SERVICE

Profession

Shakespeare Association of America Trustee, 2023-2026.

Digital Appropriations Section Editor, *Borrowers and Lenders: The Journal of Shakespeare and Appropriation*, Fall 2022-Present.

Race and Ethnicity in the Profession MLA Delegate, 2022-Present.

Editorial Board, *Shakespeare Bulletin*, Winter 2020-Present.

Editorial Board, *Borrowers and Lenders: The Journal of Shakespeare and Appropriation*, Summer 2020-Present.

Shakespeare Association of America Planning Committee for Austin 2020, Fall 2019-Spring 2020.

University (See also Previous Sections)

Faculty Senate Communications Officer, Fall 2022-Present.

Honors Thesis Advisor, Andrews University, 2014-Present.

Search Committee for Dean of the College of Arts and Sciences, Andrews University, Spring 2019.

Search Committee for VP of Diversity, Andrews University, Spring and Summer 2017.

Department

Faculty Sponsor, Nu Sigma (local chapter of Sigma Tau Delta, English Honor Society), Andrews University, 2012-Present.

Undergraduate Advising, Andrews University, 2014-Present.

LANGUAGES

Spanish reading proficiency: advanced intermediate.

PROFESSIONAL MEMBERSHIPS

Modern Language Association

Shakespeare Association of America