

## Contributors

*Emma Atwood* is an Assistant Professor of English at the University of Montevallo. Some of her articles have appeared in *Comparative Drama*, the *Journal of Medieval and Early Modern Studies*, and the *Map of Early Modern London*. She is currently working on her first book, which considers the relationship between spatial dramaturgy and early modern domestic architecture.

*Madhavi Biswas* is a Ph.D. candidate at the University of Texas, Dallas. Her research interests include film adaptation, translation, visual culture, anime, fandom, and Bollywood. She is working on globalization and contemporary Bollywood, with specific reference to films directed by Vishal Bhardwaj, Abhishek Chaubey, and Anurag Kashyap.

*Dr. Sheila T. Cavanagh* is Professor of English at Emory University and served as Fulbright/Global Shakespeare Distinguished Chair in the UK (2016-2017). She is founding director of the World Shakespeare Project (<http://www.worldshakespeareproject.org>) and co-Director of "First Folio! The Book That Gave Us Shakespeare" and Emory's Year of Shakespeare (2016-2017). She also held the Masse-Martin/NEH Distinguished Teaching Professorship. Author of *Wanton Eyes and Chaste Desires: Female Sexuality in the Faerie Queene* and *Cherished Torment: The Emotional Geography of Lady Mary Wroth's Urania*, she has published widely in the fields of pedagogy and of Renaissance literature.

*Lisa Dickson* is an Associate Professor in the English Department at the University of Northern British Columbia, where she specializes in Renaissance Literature (Drama) and Literary Theory. A 3M National Teaching Fellow, she is interested in high impact educational practices and uses performance and kinaesthetic learning in her classes. She is co-editor of *Beauty, Violence, Representation* (Routledge, 2014) and an author of several articles on the intersection of violence and the gaze in early modern literature. She is a student at the Judy Russell's Enchainement Dance Centre where she takes classes in modern, hip hop and C-I training (conditioning with imagery).

*Andrea Downie* is co-founder and President of Healthy Dancer Canada, an association of dancers, dance educators and health practitioners that promotes performance, health and wellness among athletic artists. A kinesiology instructor and certified teacher of Simonson Technique and C-I Training (conditioning-with-imagery), she also teaches at Judy Russell's Enchainement Dance Centre where she specializes in modern and contemporary dance.

*Elizabeth Klett* is Associate Professor of Literature at the University of Houston — Clear Lake, where she teaches Shakespeare, early modern and modern drama, and women's

literature. She is the author of *Cross-Gender Shakespeare and English National Identity: Wearing the Codpiece* (Palgrave, 2009) and articles on Shakespeare and performance in *Theatre Journal*, *Shakespeare Bulletin*, *Literature/Film Quarterly*, *Shakespeare*, and *Early Modern Studies Journal*. She is currently writing a book on Shakespeare and dance adaptation.

*Linda McJannet* is Professor of English and Media Studies (Emerita) at Bentley University in Waltham, MA. She is the author of two monographs, *The Voice of English Stage Directions* and *The Sultan Speaks* and co-editor of *Early Modern England and Islamic Worlds*. Her articles have appeared in *Shakespeare Quarterly*, *The Journal of Theatre and Drama*, *English Literary Renaissance*, and *Dance Chronicle*, among others, and in many book collections. A life-long dancer, she co-founded the Shakespeare and Dance Project in 2013 with Emily Winerock and Amy Rodgers (<http://www.shakespeareanddance.com>). She is currently researching modern dance and physical theater adaptations of Shakespeare's plays.

*Nona Monahin* teaches Renaissance and Baroque dance in the Five College Early Music Program at Mount Holyoke College. She has taught historical dance in Australia, Europe, and North America and has choreographed for many Shakespeare productions. Nona holds a Ph.D. in Musicology from Monash University, Australia. She has presented papers and workshops for the Shakespeare Association of America, the International Shakespeare Association, the Society of Dance History Scholars, the American Musicological Society and the International Musicological Society, and has a chapter in the forthcoming *Oxford Handbook of Shakespeare and Dance* (expected 2017).

*Amy Rodgers* is Assistant Professor of English at Mount Holyoke College. Her research areas include early modern drama, performance studies, audience and mass culture studies, film studies, and dance history. She has published essays on representation of Shakespeare's audiences in contemporary fiction and film and linguistic technologies of sensory representation in Jonsonian court masque. Her first monograph, on early modern theories of theatrical spectatorship, is currently under review. Before entering academia, she danced with Washington, Atlanta, and Joffrey ballet companies.

*Emily Winerock* is a visiting Assistant Professor in History at the University of Pittsburgh. Her research focuses on the politics and practices of dancing in early modern Europe. Her publications include essays in *Dance Chronicle* (39.1, 2016), *The Sacralization of Space and Behavior in the Early Modern World* (Ashgate, 2015), and *Worth and Repute: Valuing Gender in Late Medieval and Early Modern Europe* (CRRS, 2011). She is currently working with Linda McJannet and Amy Rodgers on a book project tentatively entitled *Shakespeare and Dance: Symbiosis*

*and Appropriation.* A scholar-practitioner, she also teaches Renaissance dance workshops and choreographs for theatrical productions.