

Contributors

Sally Barnden is a Postdoctoral Research Associate on the project "Shakespeare in the Royal Collections" at King's College, London. She is the author of *Still Shakespeare and the Photography of Performance* (Cambridge University Press, 2019) and has also published work on Shakespeare in performance in *Shakespeare Bulletin* and *Theatre Journal*.

Dr. Koel Chatterjee is Lecturer in Integrated English at Trinity Laban Conservatoire Of Music And Dance. Koel specializes in Academic English in Higher Education as well as in teaching Critical Thinking for Academia and Global Shakespeares. She has interests in crossover pedagogical practices in the classroom and in applying literary and pedagogical research to affect policy change. She was awarded her PhD in Shakespeare and Bollywood in 2018 from Royal Holloway, University of London and is currently working on a collection of edited essays on the impact of Indian Shakespeares in the West as part of the new Arden series *Global Shakespeare Inverted*, ed. David Schalkwyk. Koel also has interests in organizing academic events and has co-organised *India-Pakistan-UK: Intertwined Narratives*, 2017 in collaboration with RHUL and Tara Arts, *Indian Shakespeares on Screen*, 2016 in collaboration with BFI Southbank and Asia House and the *Shakespeare and Bollywood Conference* at Royal Holloway University of London, 2014.

Vanessa I. Corredera is an Associate Professor at Andrews University. Her scholarship focuses on race and representation in early modern drama, especially appropriations of Shakespeare. Her essays appear in *Shakespeare Quarterly*, *Journal of American Studies*, *Literature/Film Quarterly*, and *Early Modern Literary Studies*, as well as the collections *The Routledge Handbook to Shakespeare and Global Appropriation* and *Shakespeare and the Power of the Face*. She is currently working on a monograph examining the racial frames authorized by the power of Shakespeare in appropriations of Othello created during "post-racial" America.

Lauren Eriks Cline is Assistant Professor of English at Hampden-Sydney College. Her research on spectatorship, narrative, and performance has appeared in a number of journals and collections, including *Theatre Survey*, *Victorian Literature & Culture*, and *The Oxford Handbook of Shakespeare and Embodiment*.

Louise Geddes is an Associate Professor of English at Adelphi University. She is the author of *Appropriating Shakespeare: A Cultural History of Pyramus and Thisbe* and the forthcoming *The Shakespeare Multiverse: Fandom as Literary Praxis* (co-authored with Valerie M. Fazel). She is

the editor of *The Shakespeare User: Critical and Creative Appropriations in a Networked Culture* and the forthcoming *Variable Objects: Speculative Shakespeare Appropriations*.

Niels Herold is Professor of English at Oakland University where he teaches Shakespeare and Early Modern Culture. His writing about Shakespeare in prisons appears in *Native Shakespeares* and in his monograph, *Prison Shakespeare and the Purpose of Performance* — an exploration of the ways in which prison theater re-animates certain tropes, conditions, and performance modes of the early modern theater. Herold was invited to contribute the essay entry on "Prison Theater" for the *Cambridge Guide to the Worlds of Shakespeare*. He regularly takes Oakland students to Luther Lockett Correctional Complex in Kentucky for Shakespeare Behind Bars productions, while returned citizens from SBB have visited his Shakespeare seminars in Michigan.

Helen A. Hopkins is currently studying for an AHRC Midlands4Cities funded collaborative PhD on "International Responses to Shakespeare in the Collections of the Shakespeare Birthplace Trust" with Birmingham City University and the Shakespeare Birthplace Trust. The project explores concepts of cultural capital, diplomacy, and representation through the narratives of the collection. Helen has a background in English Literary Studies with an MRes (Master of Research) in Early Modern Studies, which focused on maternity in Shakespearean Comedy. Helen is enjoying employing new approaches to her object-oriented PhD and seeing intersections with the skills developed in her previous work.

Mikaela M. LaFave is a PhD student at the University of Georgia. Her research is interested in appropriations and ecocriticism, whether separate or in tandem. She has contributed an article on historiography and sources to the Open Educational Resource *Focus on Henry V*. She is currently working on a larger project engaging with spatio-temporality and performance history of *Pericles*.

Carol Thomas Neely is Professor Emerita of English and Women's Studies at the University of Illinois, Urbana-Champaign, and has served as President of the Shakespeare Association of America and on the editorial boards of *PMLA* and *Shakespeare Quarterly*. She is co-editor of *The Woman's Part: Feminist Criticism of Shakespeare*, and author of *Broken Nuptials in Shakespeare's Plays and Distracted Subjects: Madness and Gender in Shakespeare and Early Modern Culture* and many essays. Current research interests include Shakespeare adaptation, appropriation, and remediation, and the circulation of queer desires through multiple erotic triangles (in 2016 essays on *The Merry Wives of Windsor* and *The Revenger's Tragedy*).

Stephen O'Neill is Associate Professor in Maynooth University Department of English. His main research interests are in Shakespeare and adaptation, especially in digital cultures. He is editor of *Broadcast Your Shakespeare: Continuity and Change Across Media* (Bloomsbury / Arden 2018) and the author of two books, *Shakespeare and YouTube: New Media Forms of*

the Bard (Bloomsbury / Arden 2014) and *Staging Ireland: Representations in Shakespeare and Renaissance Drama* (Four Courts 2007). He is also the author of several articles and book chapters on Shakespeare's afterlives across media, the most recent of which is an article in *Multicultural Shakespeare* entitled "Finding Refuge in King Lear: From Brexit to Shakespeare's European Value." He is currently co-editing the *Arden Research Handbook to Shakespeare and Adaptation*.

L. Monique Pittman is Professor of English and Director of the J. N. Andrews Honors Program at Andrews University. Her monograph, *Authorizing Shakespeare on Film and Television: Gender, Class, and Ethnicity in Adaptation* (2011), centers on how perceived Shakespearean authority shapes the portrayal of gender, class, and ethnic identities. Recent articles examine the ethics of representation in *The Taming of the Shrew* at Chicago Shakespeare Theater (*Shakespeare Survey*), the BBC's *Hollow Crown* (*Borrowers and Lenders* and *Adaptation*), and Ralph Fiennes's *Coriolanus* (*Shakespeare Bulletin*).

Nora J. Williams is Lecturer in Shakespeare and Early Modern Drama at the University of Essex, a role that she feels absurdly lucky to have after several years of precarity and independent scholarship. Her work has been published in such journals as *Shakespeare Bulletin*, *Early Modern Literary Studies*, *PARTake: The Journal of Performance as Research*, and *Humanities*, as well as collections edited by scholars such as Kara Reilly, Mark Hutchings, Peter Kirwan, and Kathryn Prince. She also prioritizes public-facing scholarship and writes frequently for *Howlround Theatre Commons*. The central concerns of her current practice-as-research project on Shakespeare and rape culture, *Measure (Still) for Measure*, are also the subject of her first monograph, which is currently at proposal stage.