

## Contributors

*Richard Burt* was Professor of English and Loser Studies at the University of Florida. He was the co-author, with Julian Yates, of *What's the Worst Thing You Can Do to Shakespeare?* (Palgrave Macmillan, 2013) and the author of *Medieval and Early Modern Film and Media; Unspeakable ShaXXXspeares: Queer Theory and American Kiddie Culture*, and *Licensed by Authority: Ben Jonson and the Discourses of Censorship*. He also edited *Shakespeares After Shakespeare: An Encyclopedia of the Bard in Mass Media and Popular Culture; Shakespeare After Mass Media*; and *The Administration of Aesthetics: Censorship, Political Criticism, and the Public Sphere*. Burt co-edited *Enclosure Acts: Sexuality, Property, and Culture in Early Modern England*, *Shakespeare the Movie: Popularizing the Plays on Film, TV, and Video*, and *Shakespeare the Movie, II: Popularizing the Plays on Film, TV, Video, and DVD*. So far, Burt has published more than forty articles and book chapters on topics including Shakespeare, Renaissance drama, literary theory, film adaptation, the Middle Ages in film and media, the erotics of pedagogy, stupidity, cinematic paratexts, biopolitics, posthumography, and censorship.

*Jeffrey Butcher* was awarded his Ph.D. in English from George Washington University and is currently an Assistant Professor of English at the College of Coastal Georgia. His scholarly interests in the early modern period, namely Shakespeare studies, are complemented by his engagement in political interventions into Marxist-inflected theory. Most of his publications entertain the impact on teaching and research when we historicize economic movements — nationally and globally — in literature. This is evidenced in his "Review of Robert Lewis's *Red Hamlet*" which appears in *Shakespeare: Journal of the British Shakespeare Association*. The article is not a traditional review, but rather an analytical reconstruction of a dramatic text. In addition to his publications in peer-reviewed Shakespeare venues, Jeffrey has published scholarship in the *Journal of Medieval and Religious Cultures* and the *American Communist History* journal. While his true passion is his teaching, Jeffrey intends to continue to work with working-class literature to further investigate class dynamics and their influence on conditioning power relations and social constructions.

*Christy Desmet* is Josiah Meigs Distinguished Teaching Professor at the University of Georgia. She is the author of *Reading Shakespeare's Characters: Rhetoric, Ethics, and Identity* (1992) and editor or co-editor of *Shakespeare and Appropriation* (with Robert Sawyer 1999), *Harold Bloom's Shakespeare* (with Robert Sawyer, 2001), *Shakespearean Gothic* (with Anne Williams, 2009), and *Helen Faucit* (2011). *Shakespeare/Not Shakespeare*, coedited with Natalie Loper and Jim Casey,

is forthcoming from Palgrave in 2017. With Sujata Iyengar, she founded and edits *Borrowers and Lenders: The Journal of Shakespeare and Appropriation*.

*Jennifer Drouin* is the author of *Shakespeare in Québec: Nation, Gender, and Adaptation* (University of Toronto Press, 2014). She has also published numerous essays on Shakespeare and early modern drama, gender and queer studies, and film studies. She is working on a digital humanities project entitled *Shakespeare au/in Québec* (SQ). Formerly a tenured Associate Professor of English at the University of Alabama, she is currently a Visiting Scholar at the Institute for Gender, Sexuality, and Feminist Studies (IGSF) at McGill University where she is also completing a double degree in Québec civil law and Canadian common law.

*Sujata Iyengar*, Professor of English at the University of Georgia, is author of *Shades of Difference: Mythologies of Skin Color in Early Modern England* (University of Pennsylvania Press, 2005), *Shakespeare's Medical Language* (Arden/Bloomsbury, 2011), and editor of *Disability, Health, and Happiness in the Shakespearean Body* (Routledge, 2015). She has scholarly articles in press or in print in *ELH*, *Literature/Film Quarterly*, *Shakespeare Survey*, *Shakespeare Quarterly*, and many essay collections. Her essay in this issue forms part of a trio of articles on *Othello* on film or video; the others appear in *A Feminist Companion to Shakespeare*, edited by Dymphna Callaghan (Blackwell, 2016) and in the *Oxford Handbook to Shakespearean Tragedy*, edited by Michael Neill and David Schalkwyk (Oxford, 2016). With Christy Desmet, Professor Iyengar co-founded and co-edits *Borrowers and Lenders: The Journal of Shakespeare and Appropriation*.

*Alexa Alice Joubin* teaches at George Washington University, where she is founding co-director of its Digital Humanities Institute. Her forthcoming books include *Cinematic Allusions to Shakespeare: International Appropriations* (edited collection; Palgrave) and *Local and Global Myths in Shakespearean Performance* (co-edited; Palgrave).

*Dr. Carol Mejia LaPerle* is Professor and Honors Advisor for the Department of English at Wright State University. Her research interests include Renaissance/early modern drama, poetry and culture, the history of race, gender theory, material culture, and affective performances of and in Shakespeare. She regularly teaches a survey of early English literature, special topics in early modern drama, and the methods and materials of academic research. While her current book project focuses on early modern depictions of race, she also publishes on contemporary encounters with Shakespeare on stage and in film. Her work has been supported by Wright State University's Research Council, College of Liberal Arts Research Grant, the Social Sciences and Humanities Research Council of Canada, the National Humanities Center, Ohio Humanities, and the National Endowment for the Humanities.

*Kendra Preston Leonard* is a musicologist and music theorist whose work focuses on women and music and music and screen history. She is the author of *Shakespeare, Madness, and Music: Scoring Insanity in Cinematic Adaptations*, and has published on music and Shakespearean film in *Upstart*, *Global Shakespeares*, *This Rough Magic*, and *Early Modern Studies Journal*. She has contributed chapters to *Shakespeare in Bollywood and Beyond* (Routledge), *Gender and Song in Early Modern England* (Ashgate), and *The Oxford Handbook of Music and Disability Studies* (Oxford University Press). She is the director of the *Silent Film Sound and Music Archive*.

*Fiona Ritchie* is Associate Professor of Drama and Theatre in the Department of English at McGill University. She is the author of *Women and Shakespeare in the Eighteenth Century* (Cambridge University Press, 2014) and the co-editor (with Peter Sabor) of *Shakespeare in the Eighteenth Century* (Cambridge University Press, 2012). Her publications include essays in *Shakespeare Survey*, *The Edinburgh Companion to Shakespeare and the Arts* (Edinburgh University Press, 2011), and *Shakespeare in Stages: New Theatre Histories* (Cambridge University Press, 2010). She is currently researching women's involvement in British theatre outside London in the long eighteenth century and working on a collaborative project on Shakespeare and riot.

*Dr. Adele Seeff* earned her doctorate from the University of Maryland in Renaissance drama and the history of Shakespeare production. From 1986 to 2011, she directed the multidisciplinary Center for Renaissance & Baroque Studies at the University of Maryland, developing humanities programs for regional and international audiences, and winning awards for service and for building school-university relations. She has co-edited seven conference proceedings volumes associated with the "Attending to Early Modern Women" conference series, and co-founded and co-edited the first scholarly journal in the field, *Early Modern Women*. She has published on Shakespeare and performance and is currently revising a book on Shakespeare performance in South Africa. Courses include Shakespeare performance on stage, screen, and television.