



Digital humanities is a vibrant field that uses digital technologies to study the interactions between cultural artifacts and society. In our second decade of the twenty-first century, we face a number of questions about the values, methods, and goals of humanistic inquiries at the intersection of digital media and theory

**\* Featured Speaker Elaine Treharne (Stanford University)**

**“The Digital TEXT as  
Inhabited Object”**



Other topics include, but are certainly not limited to:

- \* Digital and “analogue” scholarship: goals, methods, best practices
- \* Challenges of working with and against multiple media
- \* (In)visible histories of race, gender, and avenues of access
- \* Disability, cultural difference, and linguistic diversity
- \* Visual and print cultures, embodiment, archiving the ephemeral
- \* Canon formation, close and distant reading strategies
- \* Resistance to digital humanities and issues of legitimacy

Speakers:

Paul Berman (GW), Katherine Rowe (Bryn Mawr), Janelle Jenstad (Univ. of Victoria), Kurt Fendt (MIT), Peter Donaldson (MIT), Peter X. Feng (Delaware), William Noel (UPenn), Sarah Werner (Folger), Yunah Hong (Filmmaker), Lily Wong (AU), Ryan Cordell (Northeastern), Candace Barrington (CCSU), John Bryant (Hofstra), Melissa Malzkunn (Gallaudet), Sheila Cavanagh (Emory), Kevin Quarmby (Emory), Christy Desmet (Georgia), Jyotsna Singh (Michigan State), Joshua Eyer (GMU), Brett Hirsch (UWA), Maida Withers (GW), Kathryn Kleppinger (GW), Christopher Sten (GW), Jeffrey Cohen (GW), Cathy Eisenhower (GW), Ken Jacobs (Poet), Shoko Hamano (GW), Karim Boughida (GW), Steven Mandeville-Gamble (GW), Young-KeyKim-Renaud (GW), Robert McRuer (GW), Patricia Chu (GW), Joe Fruscione (GW), Holly Dugan (GW), Jonathan Hsy (GW), Daniel DeWispelare (GW), Alexa Alice Joubin (GW)

*The event is free and open to all members of the public who register in advance at our website:  
<http://www.gwu.edu/~acybuang/DH2013.shtml>.*

## **Candace Barrington, Professor of English, Central Connecticut State University**

Dr. Barrington has long-term interests in Chaucer reception, particularly the presence and uses of *The Canterbury Tales* in American popular culture. Her innovative book, *American Chaucers*, was published in 2007 and has been supplemented by articles examining the appropriation of Chaucer by YouTube, children's picture books, New Orleans' Mardi Gras, African-American poets, and veterans of the American Civil War. Beyond these research interests, Barrington has a long-standing commitment to collaboration: co-editing two essay collections, co-authoring essays, as well as holding campus- and statewide leadership roles (such as shepherding for four years Central Connecticut State University's Faculty Senate and restoring its credibility as an instrument for effective shared governance). She is working with Jonathan Hsy on Global *Chaucers*, a multi-national, multi-lingual project to locate, catalog, translate, archive, and analyze translations and appropriations of Chaucer's *The Canterbury Tales*, with a focus on non-Anglophone adaptations dating after 1945.

## **Paul Berman, Vice Provost for Online Education and Academic Innovation, George Washington University**

Professor Paul Berman, currently dean of the George Washington University Law School, will become vice provost for online education and academic innovation effective January 15, 2013. He takes on this new challenge as part of the university's efforts to realize the great promise of online and hybrid education. This new position will help GW develop strategies for how to utilize new technologies to create innovative and effective programs for our students. During his tenure as dean, he has helped build strong ties between the Law School and the other schools by exploring new programs in key areas such as government contracting and intellectual property law. He has also developed stronger links to the members of the Law School's national advisory councils. Throughout his career, Professor Berman has distinguished himself as a driver and champion of innovation. Professor Berman is the author of numerous books and scholarly journal articles. His most recent book, *Global Legal Pluralism: A Jurisprudence for Law Beyond Borders*, was published by Cambridge University Press in 2012. He also is a sought-after speaker at invited lectures and at conferences and symposia nationwide. He is frequently cited as an expert in media, radio, and television outlets, including The Washington Post, The New York Times, Forbes, ABC News, NBC News, and the BBC.

## **Karim Boughida, Associate University Librarian for Digital Initiatives and Content Management, George Washington University**

He is leading different new campus-wide initiatives like Cyberinfrastructure Digital Scholarship Center. He is a public speaker and the general co-chair of JCDL 2012 (Joint Conference on Digital Libraries) hosted by GW and the Library of Congress. Before joining GW, he was senior information systems architect specializing in digital library and information architecture at the Getty Research Institute, Los Angeles, CA. Boughida holds a master degree in library and information science from the Université de Montreal, Canada and has been in the library, computer and information industry for more than twenty three years. Before joining the Getty, Boughida was responsible for digital library products at Endeavor Information Systems in Des Plaines (Chicago, IL). Prior to his position with Endeavor, Boughida held senior positions in knowledge / records / information management in various sectors in Canada and an executive position in his native Algeria.

## **John Bryant, Professor of English, Hofstra University**

Dr. Bryant's principal research focus is on nineteenth-century American literature and culture, in particular the works of Herman Melville but also, transcendentalism, Emerson, Poe, and antebellum African American writing. He also specializes in textual studies and digital scholarship, paying special attention to how writers and readers revise texts, making them into what he calls "fluid texts," and how scholars might use online technology to show users how fluid texts evolve. He is the editor of *Leviathan: A Journal of Melville Studies* and of the *Melville Electronic Library*. *The Melville Electronic Library* is projected to be the first born-digital online resource for Melville studies, texts, research, and teaching. Housed in Hofstra University's server, MEL is organized by a group of

internationally-known Melville scholars and digital specialists. With NEH funding, *MEL*'s primary focus in its first two years of development has been to establish scholarly "fluid-text" editions of three focal works: *Moby-Dick*, *Battle-Pieces*, and *Billy Budd*.

**Sheila T. Cavanagh, Co-director, World Shakespeare Project, and Professor of English, Emory University**

Dr. Cavanagh is the author of *Cherished Torment: The Emotional Geography of Lady Mary Wroth's Urania* (Duchesne, 2001) and *Wanton Eyes and Chaste Desires: Female Sexuality in The Faerie Queene* (Indiana, 1994). She is the Director of the *Emory Women Writers Resource Project*, which was awarded a major grant from the NEH. She is also Editor of *The Spenser Review*. With Kevin Quarmby, she co-founded *The World Shakespeare Project*, a new, interactive teaching and research model for twenty-first century higher education. Combining the practical and pedagogical resources of its Atlanta- and London-based co-directors, and applying theoretical and practical research procedures, the WSP links electronically with Shakespearean faculty and students across the globe to create and sustain dialogues and educational opportunities in concert with student populations often excluded from such endeavors because of economic, cultural, or geographic limitation.

**Patricia Chu, Deputy Chair and Associate Professor of English, George Washington University**

Dr. Patricia Pei-chang Chu (Ph.D. in English literature, Cornell University) teaches courses on contemporary Asian American literature and culture, women's autobiography, and contemporary American literature. She is interested in the ways Asian American writers claim subjectivity and citizenship through writing. Her current work concerns narratives of "return," representations of diasporic subjects, journeys to their or their ancestors Asian homelands. Her book *Assimilating Asians: Gendered Strategies of Authorship in Asian America* was published by Duke University Press in 2000.

**Jeffrey Cohen, Director of the Medieval and Early Modern Studies Institute and Professor of English, George Washington University**

Dr. Jeffrey Jerome Cohen's research explores what monsters reveal about the cultures that dream them; how postcolonial studies, queer theory, postmodernism and posthumanism might help us to better understand the texts and cultures of the Middle Ages; methods for discerning the complicated lives of what is supposed to be inanimate; and ecological theory. *Stories of Stone*, his current project, is funded by fellowships from the ACLS and the Guggenheim Foundation, and investigates the liveliness of our most seemingly inert substance. He founded the group blog *In the Middle*, where along with Jonathan Hsy and others he is an active blogger. He contributed to the blog and book, *Geoffrey Chaucer Hath a Blog*.

**Ryan Cordell, Assistant Professor of English, Northeastern University**

Dr. Cordell's scholarship focuses on the intersections between literary, periodical, and religious culture in antebellum America. He is building a digital edition of Nathaniel Hawthorne's short story "The Celestial Railroad," in American periodicals during the 1840s and 50s. He serves on NITLE's Digital Humanities Council as secretary/treasurer of the Digital Humanists scholarly society. He is also on the board of the *DHCommons* project. *DHCommons* aims to combat isolation in the digital humanities by connecting people with expertise with digital projects that need that expertise. He writes about technology in higher education for the group blog *ProfHacker* at the *Chronicle of Higher Education*.

**Christy Desmet, Josiah Meigs Distinguished Teaching Professor of English and Director of the Writing Center's First-year Composition Program, University of Georgia**

Her book *Reading Shakespeare's Characters: Rhetoric, Ethics, and Identity* was published in 1992 by the University of Massachusetts Press and reprinted as an electronic book by netLibrary in 2000. She is

the co-editor (with Robert Sawyer) of *Shakespeare and Appropriation* (Routledge, 1999) and of *Harold Bloom's Shakespeare* (Palgrave, 2001). With Sujata Iyengar, she is co-founder and co-general editor of *Borrowers and Lenders: The Journal of Shakespeare and Appropriation*. Her research interests include Shakespeare and New Media/Web 2.0, the rhetoric of reading and writing English history, theory, practice, and assessment of ePortfolios, and teaching writing and literature in digital contexts.

**Daniel DeWispelare, Assistant Professor of English, George Washington University**

Professor DeWispelare received his PhD in Comparative Literature and Literary Theory from the University of Pennsylvania, and does research primarily in the British nineteenth century, with a focus on Romanticism, articles on which he has published in the *Journal of British Studies*, *Journal of Literature and Theology*, and *Cabinet Magazine: A Quarterly of Art and Culture*. Mainly, he is interested in tracing the mechanisms by which the English language spread (and spreads) around the globe while justifying that spread as legitimate. Before joining GW, he was Visiting Assistant Professor at Bilkent University in Ankara, Turkey.

**Peter S. Donaldson, Ford Foundation Professor in the Humanities, MIT**

Dr. Donaldson was educated at Columbia (BA 64, PhD 74) and Cambridge (BA 66 MA 70), where he held the Euretta J. Kellett Fellowship. His early research on the convergence of Machiavellian and sacred politics led to the publication of *Machiavelli and Mystery of State* (Cambridge U Press, 1988). Since the late 1980s he has focussed on two major research areas: Shakespeare on Film (Shakespearean Films/Shakespearean Directors and a series of articles now being revised for a book on Shakespeare and Media Allegory) and electronic projects involving Shakespeare across media. These include the *Shakespeare Performance in Asia* and *Global Shakespeares* digital video archives (both co-founded and co-edited with Alexa Alice Joubin), the *Shakespeare Electronic Archive*, *Hamlet on the Ramparts* and *XMAS: Cross-Media Annotation System*, which supports the use of DVDs, images, and texts in student on-line discussions, in class presentations and multimedia essays. Donaldson has also been a pioneer in the use of media-rich presentations for scholarly and interpretive use. Donaldson is a Fellow of the Royal Historical Society (UK), has held research fellowships from the NEH and ACLS, and was the first Lloyd Davis Visiting Professor of Shakespeare Studies at the University of Queensland, Australia (2006).

**Holly Dugan, Associate Professor of English, George Washington University**

Professor Dugan's research and teaching interests explore relationships between history, literature, and material culture. Her scholarship focuses on questions of gender, sexuality, and the boundaries of the body in late medieval and early modern England. She is currently working on a book-length project, co-authored with Scott Maisano, that examines the pre-modern history of primatology through the lens of Shakespeare. Her book *The Ephemeral History of Perfume: Scent and Sense in Early Modern England* (Baltimore, MD: The Johns Hopkins University Press, 2011) investigates the influence of olfaction in early modern England.

**Cathy Eisenhower, Humanities and Instruction Librarian, Gelman Library, George Washington University**

She has published articles on library instruction and critical pedagogy, a collection of poems, *clearing without reversal* (2008), from Edge Books, and *would with and*, a second collection, is forthcoming from Roof Books. She works closely with the GWU women's studies program on *Women in and Beyond the Global: An Open-Access Feminist Project* and has played a key role in starting a pilot of open-access scholarly publishing at Gelman Library. Her areas of expertise include U.S. and Latin American women's poetry, pedagogy, translation, and fugitive publishing. She has designed a number of online research guides.

**Joshua R. Eyler, Associate Director, Center for Teaching Excellence, George Mason University**

Upon receiving his Ph.D. in Medieval Studies from the University of Connecticut in 2006, Dr. Eyler moved to a position in the English department at Columbus State University in Georgia. After being approved for tenure at CSU, his love for teaching and desire to work with instructors from many different disciplines led him to the field of faculty development and to George Mason University, where he is currently an Associate Director of the Center for Teaching and Faculty Excellence as well as an Affiliate Associate Professor of English. He has published broadly on medieval literature, and his edited collection *Disability in the Middle Ages: Reconsiderations and Reverberations* was published by Ashgate in 2010. His eclectic research interests include brain-based learning theories, Chaucer, and disability studies.

**Kurt Fendt, Executive Director, MIT's HyperStudio: Laboratory for Digital Humanities**

Dr. Fendt is Principal Research Associate in Comparative Media Studies and Executive Director of MIT's HyperStudio - Laboratory for Digital Humanities. He teaches a new project-based digital humanities course and a range of upper-level German Studies courses in Foreign Languages and Literatures. Fendt has held Visiting Professorships at the University of Cologne, the Technical University of Aachen (both Germany), and the University of Klagenfurt, Austria; in 2001 he was Visiting Scientist at the Fraunhofer Institute in Sankt Augustin, Germany. He is co-Principal Investigator of several digital humanities projects such as the *US-Iran - Missed Opportunities Project*, the *Comédie-Française Registers* project, and co-Director of *Berliner sehen*, a collaborative hypermedia learning environment for German Studies. Since 2005, he has been organizing the MIT European Short Film Festival. Before coming to MIT in 1993, Fendt was Assistant Professor in the Department of Applied Linguistics at the University of Bern in Switzerland, where he earned his Ph.D. in modern German literature with a thesis on hypertext and text theory in 1993 after having completed his MA at the Ludwig-Maximilians-University in Munich, Germany.

**Peter X. Feng, Associate Professor, University of Delaware**

Peter X Feng received his B.A. in American Studies from Yale University and his M.A. and Ph.D. in Film Studies from The University of Iowa, and currently serves as the Associate Chair of English. He was Chancellor's Distinguished Visiting Professor of Film Studies at UC-Irvine (1997-98) and a member of the Advisory Board for Wayne State University Press' *Contemporary Approaches to Film and Media Series* since 2003. Dr. Feng has published articles in *Cinema Journal*, *Cineaste*, *Amerasia Journal*, *Jump Cut*, *Camera Obscura*, and elsewhere. *Screening Asian Americans* (2002), a collection of essays on Asian Americans and Film, was published by Rutgers University Press; *Identities in Motion: Asian American Film and Video* (2002), was published by Duke University Press. Dr. Feng teaches courses in Theory, Asian American Literature, and Film Studies: recent courses include "Sex and Violence in Asian American Literature," "Texts and Contexts: Movies, Novels, Comics," "The Hollywood Musical," and the graduate seminar "Narrating Race, Narrating Nation."

**Joe Fruscione, University Writing Program, George Washington University**

Dr. Fruscione is adjunct professor of English at the University of Maryland, Baltimore County, and adjunct assistant professor of First-Year Writing at George Washington University. He has been teaching literature and writing at the university level since August 1999. He did his undergraduate work at the University of Delaware (BA, 1996) and graduate work at George Washington University (PhD, 2005). His fields of interest are 19th and 20th century American literature and culture, film, and adaptation studies. He has also written on Ralph Ellison's complex relationship with Hemingway in an essay from the new collection *Hemingway and the Black Renaissance* (eds. Gary Holcomb and Charles Scruggs, Ohio State UP 2012). He recently published an extensive dual biography chronicling the competition between two of America's legendary writers. *Faulkner and Hemingway: A Biography of a Literary Rivalry* (Ohio State University Press, 2012) is the first book-length work analyzing the relationship between these two luminaries.

**Shoko Hamano, Director of the Language Center and Professor of Japanese and International Affairs, George Washington University**

Dr. Hamano is an award winning professor of Japanese. She received her Ph.D. in Anthropological Linguistics in 1986 from the University of Florida. In March, 2011, Professor Hamano and her colleague Wakana Kikuchi-Cavanaugh, won the MERLOT Award for Exemplary Online Learning Resources for their “Visualizing Japanese Grammar” learning materials. Dr. Hamano received GW’s Trachtenberg Prize for Teaching in 2004. Her publication includes *The Sound-Symbolic System of Japanese* (CSLI, 1998); *Making Sense of Japanese Grammar* (University of Hawaii Press, 2002); and *Intermediate Japanese: A Grammar and Workbook* (Routledge, 2011).

**Brett Hirsch, ARC Discovery Early Career Researcher Award Fellow, Centre for Medieval and Early Modern Studies, University of Western Australia**

Dr. Hirsch is coordinating editor of Digital Renaissance Editions. In 2013, he will take up a one-year Leverhulme Visiting Fellowship at the Centre for Textual Studies, De Montfort University (UK), to work on the authorship attribution studies team for the *New Oxford Shakespeare*. His current work in digital humanities includes computational stylistics studies of early modern drama (with Hugh Craig) and invited guest-editorship of a special issue of *The Shakespearean International Yearbook* on “Digital Shakespeares” (also with Hugh Craig). He previously co-convened the 2012 book:logic symposium on “Text Editing and Digital Culture,” and his edited collection, *Digital Humanities Pedagogy: Practices, Principles and Politics*, was published by Open Book Publishers in December 2012.

**Yunah Hong, Filmmaker**

Ms. Hong is an award winning filmmaker who lives in New York City. She studied art history, photography and design at Seoul National University, graduating in 1985. Two years later she earned an M. A. in computer graphics at the New York Institute of Technology. She has made eight films, ranging in scale from a one-hour documentary to short experimental productions. Her documentary, *Between the Lines: Asian American Women’s Poetry* (2001) shows how the work of Asian American woman poets reflects their lives. It received a CINE Golden Eagle Award in 2002. Her latest, *Anna May Wong: In Her Own Words* is scheduled to broadcast on PBS Plus in the States, on May 2013. She has also published an article about Wong, “A Twentieth Century Actress: A conversation with Yunah Hong and Peter X. Feng,” in the *Quarterly Review of Film and Video*, Routledge in 2006.

**Jonathan Hsy, Assistant Professor of English, George Washington University**

Professor Hsy’s current research investigates multilingualism and commerce in medieval England and France, but his interests extend into later fields and periods, including early print culture, post-colonial theory, and the history of the English language. His new book *Trading Tongues: Merchants, Multilingualism, and Medieval Literature* is forthcoming from Ohio State University Press. He is working with Candace Barrington on Global Chaucers, a multi-national, multi-lingual project to locate, catalog, translate, archive, and analyze translations and appropriations of Chaucer’s *The Canterbury Tales*, with a focus on non-Anglophone adaptations dating after 1945. He is also a member of the Editorial Committee for the *Medieval Disability Glossary Wiki* associated with the Society for the Study of Disability in the Middle Ages. Since fall 2012, he has been an active blogger at *In the Middle*, a group blog that features regular contributions by Jeffrey Cohen and others.

**Alexa Alice Joubin, Director of the Dean’s Scholars in Shakespeare Program and Associate Professor of English, Theatre and Dance, East Asian Languages and Literatures, and International Affairs, George Washington University; Co-General Editor, *The Shakespearean International Yearbook*; General Performance Editor, *Internet Shakespeare Editions*; Research Affiliate in Literature at MIT.**

Recipient of the MLA’s Aldo and Jeanne Scaglione Prize for *Chinese Shakespeares: Two Centuries of Cultural Exchange* (Columbia UP), Joubin chairs the MLA committee on *New Variorum Edition of*

*Shakespeare*, which sponsors the *Digital Challenge*. She is also the co-founder and co-director, with Peter Donaldson, of *Global Shakespeares*. Part of her work focuses on racial histories that connect imaginative writing to performances, which led to the publications of *Shakespeare in Hollywood, Asia and Cyberspace* (co-edited) and *Class, Boundary and Social Discourse in the Renaissance* (co-edited), and a special issue of *Shakespeare* (Journal of BSA, forthcoming). Her second monograph *Weltliteratur und Welttheater: Ästhetischer Humanismus in der kulturellen Globalisierung* was published by Transcript Verlag in 2012. She has contributed to *The Luminary Tempest, an iPad app*, ed. Katherine Rowe and Elliott Visconti.

### **Ken Jacobs, Poet**

Ken Jacobs has lived in and about Washington D.C. for more than thirty years. A chapbook, *Sooner*, from Phylum Press was released in December 2009. He has poems in *The Portable Boog Reader*, the online journal *Everyday Genius*, the journal *Sentence*, as well as an essay in a special issue of *Damn the Caesars*. He has a series of poems forthcoming in *Wheelhouse Magazine*. He also designed, produced, and wrote the software for the collaborative digital poetry project *Relegy*, which he performed with M. Magnus and Cathy Eisenhower in the Spring of 2011.

### **Janelle Jenstad, Associate Professor of English, University of Victoria, Canada**

Professor Jenstad directs *The Map of Early Modern London (MoEML)*, a SSHRC-funded project that maps the streets, sites, and significant boundaries of late sixteenth-century and early seventeenth-century London (1560-1640). Taking the Agas map as its platform, the project links encyclopedia-style articles, scholarly work, student work, editions, and literary texts to the places mentioned therein. A versioned edition of Stow's 1598, 1603, and 1633 texts of *A Survey of London* is forthcoming. In Dec. 2011, she was appointed Assistant Coordinating Editor of the *Internet Shakespeare Editions*. Her publications include essays and chapters in *Elizabethan Theatre*, *The Journal of Medieval and Early Modern Studies*, *Early Modern Literary Studies*, *Shakespeare Bulletin*, *The Silver Society Journal*, *Institutional Culture in Early Modern Society* (Brill), *Shakespeare, Language and the Stage* (Arden Shakespeare), *Approaches to Teaching Othello* (MLA), *Performing Maternity in Early Modern England* (Ashgate), *New Directions in the Geohumanities: Art, Text, and History at the Edge of Place* (Routledge), and *Teaching Early Modern English Literature from the Archives* (MLA, forthcoming).

### **Young-Key Kim-Renaud, Chair of the East Asian Languages and Literatures Department, Professor of Korean language and Culture and International Affairs, faculty member of the Linguistics Program, George Washington University**

Dr. Kim-Renaud is the initiator and a co-convener of the annual *Hahn Moo-Sook Colloquium in the Korean Humanities* series at GW. Before joining GW, she served as Assistant Program Director for Linguistics at the U.S. National Science Foundation (NSF). She is past President of the International Circle of Korean Linguistics and has been the Editor-in-Chief of its journal, *Korean Linguistics*, since 2002. A theoretical linguist with a broad interest in the Korean humanities and Asian affairs, she has published ten books, including *Creative Women of Korea: From the Fifteenth Century to the Twentieth Century* (Sharpe, 2003), *And So Flows History*, an English translation of Hahn Moo-Soo's Korean original, *Yosanun hurunda* (Univ. of Hawaii Press, 2005), and *Korean: An Essential Grammar*. She has received several major research awards and grants, including three Fulbright awards, twice for Korea and once for Jordan. She has won individual research grants from the American Council of Learned Societies, the Social Science Research Council, and other foundations.

### **Kathryn Kleppinger, Assistant Professor of French and Francophone Studies, George Washington University**

Professor Kleppinger completed her PhD in the Joint program in French literature and French Studies at New York University in 2011. Her teaching and research interests center around contemporary French and Francophone literature, in particular how writing from outside metropolitan France influences and shapes conceptions of the French literary canon. Her current book project,



tentatively titled *Why the Beur Novel? Authors and Journalists Interact to Construct a New French Voice* studies the television and radio reception of novels written by the children of North African immigrants to France.

**Melissa Malzkuhn, Coordinator, Community Engagement, Gallaudet University**

Melissa Malzkuhn is the Digital Innovation and Media Strategies Manager at the Science of Learning Center on Visual Language and Visual Learning (“VL2,” vl2.gallaudet.edu) at Gallaudet University, in Washington D.C. VL2 is a premier research center on how deaf children learn to read through using the visual modality, encompassing the following disciplines: neurocognitive science, biology, linguistics, psychology, socio-cultural, and pedagogy. Malzkuhn leads projects translating research findings into educational resources. She was the Managing Editor of *Deaf Studies Digital Journal*, a peer-reviewed online digital journal in sign language, from 2008 to 2012. She currently serves as an Executive Editor. Malzkuhn received her MA in Deaf Studies with a concentration in Cultural Studies from Gallaudet.

**Steven Mandeville-Gamble, Associate University Librarian for Collections and Scholarly Communication, George Washington University**

Steven Mandeville-Gamble is the Associate University Librarian for Collections and Scholarly Communication at The George Washington University. He has worked in academic research libraries as a professional librarian for more than 20 years. He served as head of Special Collections at GW, Principal Manuscripts Processing Librarian at Stanford University Libraries, and Records Specialist for Senator Alan Cranston Papers Project at UC Berkeley. He holds an AB in cultural anthropology from Stanford, M.A. in anthropology from University of Michigan, and M.L.I.S. in Library and Information Science from UC Berkeley.

**Robert McRuer, Chair and Professor of English, George Washington University**

Dr. McRuer’s work focuses on queer and crip cultural studies and critical theory. He recently won the Alan Bray Memorial Book Award for his book *Crip Theory: Cultural Signs of Queerness and Disability*. Since Prof. McRuer began to further his unique research in the combined fields of queer and disabilities studies, he has also edited an anthology, taught at GW, and continued to develop his ideas. Although the book is written for a scholarly audience, Prof. McRuer expressed his delight that people outside the academic world are finding the book accessible and meaningful.

**William Noel, Director of University of Pennsylvania Libraries’ Special Collections and Founding Director of Center and Schoenberg Institute for Manuscript Studies**

A distinguished art historian committed to open access, Noel has groundbreaking experience in the application of digital technologies to manuscript studies. He has directed an international program to conserve, image and study the *Archimedes Palimpsest*, the unique source for three treatises by the ancient Greek mathematician ([www.archimedespalimpsest.org](http://www.archimedespalimpsest.org)). The UPenn Rare Book and Manuscript Library serves faculty and students across the Penn campus and around the world. He joined UPenn from his post as curator of manuscripts and rare books at The Walters Art Museum in Baltimore. Among his books are *The Harley Psalter* (1995), *The Oxford Bible Pictures* (2005), and *The Archimedes Codex* (2007). An advocate for open manuscript data, during his tenure the Walters began to release full digital surrogates of its illuminated medieval manuscripts under a creative commons license. After receiving his PhD from Cambridge University, England in 1993, Dr. Noel held positions at Downing College, Cambridge University, as director of studies in the history of art, and at The J. Paul Getty Museum in Los Angeles, as assistant curator of manuscripts.

**Kevin Quarmby, Co-director, World Shakespeare Project, and Assistant Professor of English, Oxford College of Emory University**

Dr Kevin A. Quarmby is Assistant Professor of English at Oxford College of Emory University, Georgia. Prior to his academic career, Quarmby was a professional actor in the UK. Quarmby, along

with his colleague, Dr Sheila Cavanagh, offers Internet-based Shakespeare, Text and Performance classes to Emory students on both the Oxford and Atlanta campuses. These courses allow students many thousands of miles apart to appreciate the performative impact of their studies. In recognition of these initiatives, Quarmby was created Shakespeare Performance Specialist in Virtual Residence at Emory's Center for Interactive Teaching. He is also Co-Director of the *World Shakespeare Project*, a live videoconferencing Shakespeare and performance teaching and research model. The *World Shakespeare Project* is supported by the Halle Institute for Global Learning at Emory University, as well as Emory's University Research Committee, which awarded the WSP its only "High Risk/High Benefit" Grant of \$50,000 in 2012. Quarmby has published extensively in academic journals, including *Shakespeare*, *Shakespeare Bulletin*, *ROMARD* and *Cabiers Elizabethain*. In 2011, his article, 'Narrative of Negativity: Whig Historiography and the Spectre of King James in Measure for Measure', appeared in *Shakespeare Survey*, and his book, *The Disguised Ruler in Shakespeare and his Contemporaries*, was published by Ashgate in 2012. He is on the Editorial Board of *The Map of Early Modern London*. Quarmby is also editing William Davenant's *Cruel Brother* for *Digital Renaissance Editions: Early Modern Drama Online*, and co-editing with Dr Brett Hirsch the anonymous play, *Fair Em*. For 2013, he has collaborative chapters on digital Shakespeare in a forthcoming Cambridge University Press publication edited by Christie Carson and Peter Kirwan, and an article on digital pedagogy and research for a special edition of *Shakespeare Yearbook*.

**Katherine Rowe, Director of the Katharine Houghton Hepburn Center, Director of Digital Research and Teaching, and Chair and Professor of English, Bryn Mawr College**

A Renaissance scholar with an interest in media history and adaptation, Katherine Rowe was described by *The New York Times* as one of "a small vanguard of digitally adept scholars ... rethinking how knowledge is understood and judged," in a story about her work as the guest editor of a special issue of the journal *Shakespeare Quarterly* that experimented with open scholarly review. She is Associate Editor of the *Cambridge World Shakespeare Online*, an international resource being developed by Cambridge University Press and the University of Southern California with funding from the National Endowment for the Humanities. With colleagues at Haverford and Swarthmore, she is a founder of the Tri-Co Digital Humanities initiative. She has written several books and numerous articles on Renaissance drama, Shakespeare adaptation, and media change. With Elliott Visconsi, she co-founded *The Luminary Tempest*, an iPad app.

**Jyotsna G. Singh, Professor of English, Michigan State University, East Lansing**

Dr. Singh has written on digital global and regional Shakespeare archives for the forthcoming *Cambridge World Shakespeare Encyclopedia*, and has published extensively on early modern drama and culture, with an emphasis on Shakespeare; cross-cultural performances/appropriations of Shakespeare; early modern travel narratives; history of race and gender; and colonialism. Her recent books include *Travel Knowledge: European 'Discoveries' in the Early Modern Period* (co-edited Ivo Kamps, Palgrave, 2001) and *A Companion to the Global Renaissance: English Literature and Culture in the Era of Expansion* (editor, Blackwell 2009). She has received several research fellowships at the Folger Shakespeare Library; a Distinguished Faculty Fellowship at Queen Mary, University of London, and a long-term Research Fellowship at the John Carter Brown Library, Brown University.

**Christopher Sten, Professor of English, George Washington University**

Dr. Sten's teaching and scholarly interests focus on the American novel, Melville, race and ethnicity, transnationalism, visual culture, Modernism, and writing about Washington, DC. Much of his research and writing has centered on Herman Melville, and in recent years, a good deal of his professional life has been devoted to service in the Melville Society and the Society's *Cultural Project and Archive* at the New Bedford Whaling Museum in Massachusetts. His current research focuses on Melville's short fiction and on a study of adaptations, appropriations, and "remixing" of Melville's texts in various media, including new media. His books include *Literary Capital: A Washington Reader* (edited, University of Georgia Press, 2011), "*Whole Oceans Away*": *Melville in the Pacific* (coedited,

Kent State University Press, 2007), *Sounding the Whale: MOBY-DICK as Epic Novel* (Kent State University Press, 1996) and *The Weaver-God, He Weaves: Melville and the Poetics of the Novel* (Kent State University Press, 1996).

## **Elaine Treharne, Professor of English, Stanford University**

Professor Treharne's research and teaching focuses on English texts and manuscripts from c. 700 to 1200 and, in recent years, on Text Technologies from the earliest times to the present day. She is particularly interested in the materiality of the manuscript book, its tactile nature, and the multiple layers that make up the codex (its 'architextuality'). Current projects include *The Sensual Book*, analyzing the interactions between manuscripts and their users in England from 800 to 1200, manuscript's digital reproduction and the theoretical implications of touch and the 'voluminous'. In this work, she emphasizes English and, to a lesser extent, Latin and French texts entered into margins and blank spaces by those who actively engaged with the manuscripts. Elaine is also writing the *Oxford Very Short Introduction to Medieval Literature* (OUP, 2013); planning a book on Borders in Anglo-Saxon England; editing the new four-volume *Encyclopaedia of Book History: Manuscript, Print and Digital Technologies* for Wiley-Blackwell (2014); and researching *Beauty and the Book: Arts and Crafts to Modernism, 1890-1940*, on Edward Johnston, Eric Gill and David Jones.

## **Sarah Werner, Undergraduate Program Director and Scholarly Outreach Coordinator, Folger Shakespeare Library**

She writes a great deal about Shakespeare and modern performances of Renaissance drama. Her first book, *Shakespeare and Feminist Performance: Ideology on Stage*, was published by Routledge in 2001. Most recently, the collection she edited on *New Directions in Renaissance Drama and Performance Studies* was published by Palgrave. She is Associate Editor of *Shakespeare Quarterly* and Editor of *The Collation*, a blog about scholarship at the Folger. She was the guest editor for the Fall 2011 special issue of *Shakespeare Quarterly* on performance. It went through an open peer review process hosted by MediaCommons, which is one of the reasons that she is interested in scholarly publications and digital media. Some of the conversations that happened online were incorporated into the print version (*Rethinking Academic Reviewing*); much of the rest of the special issue looks like any other issue of *SQ*, but "it was an exciting process behind the scenes." She was Assistant Professorial Lecturer in the Departments of English and of Theatre and Dance at George Washington University, 2000-2001.

## **Maida Withers, Professor of Dance, George Washington University**

Maida Withers is the Founding Artistic Director of Maida Withers Dance Construction Company (MWDCCo) and a Professor in the Department of Theatre and Dance, The George Washington University. Since the 1960s Maida has dedicated her life to the creation, development, and distribution of contemporary work. Maida is recognized internationally for her large-scale multimedia performances, the fresh and often sensual and robust movements that brand her performances, and her ongoing interest and recognition in experimentation and innovation with dance and technology. Maida's tours internationally include Guatemala, France, Netherlands, Japan, Croatia, China, Hong Kong, India, Korea, Brazil, Finland, Venezuela, Mexico, Poland, Germany, and others with sponsorship of U.S. Embassies and the U.S. Department of State, Trust for Mutual Understanding, others. Her dance film shorts have been shown in Germany, Australia, Brazil, and India; California, South Carolina, Washington, DC, Utah, Chicago, and Arlington.

## **Lily Wong, Assistant Professor Department of Literature, American University**

Dr. Wong received her PhD in Comparative Literature at University of California, Santa Barbara. Her research pays close attention to the politics of affect/emotion, gender and sexuality, as well as media formations of transpacific Chinese and Sinophone communities. She has published in journals including *Asian Cinema*, *Pacific Affairs* and *China Review International*, and book chapters in *World Cinema and the Visual Arts* (Anthem Press, 2012).