



Contributors

Andrew Blasenak is currently the coordinator for the Ohio State University-Royal Shakespeare Company Programs. He recently earned his PhD from The Ohio State University (in 2012), and he holds an MFA in Shakespeare and Performance from Mary Baldwin College. He has acted in Shakespeare companies in New York, New Jersey, Maryland, Virginia, and Ohio. Currently he is working on a new critical edition of *The Fair Maid of the Exchange* by Anonymous and an article on the rebuilding of the Royal Shakespeare Theatre.

Daniel C. Dennis is an Equity actor, director, musician, sound designer, and PhD Candidate in Interdisciplinary Arts at Ohio University, where he was awarded the Claude Kantner Graduate Fellowship. His dissertation brings together Peircian semiotics and Affect theory to question the functions of sound design and the relationships between acting, sound design, and audience reception in the work of the innovative New York-based theater group the SITI Company. Dan holds an MFA in Theater Pedagogy from Virginia Commonwealth University, where his work focused on the voice and movement training of actors.

Caroline Good teaches voice and movement, acting, and introduction to theatre at DePauw University and is a teaching artist at Indiana Repertory Theatre (IRT) in Indianapolis. She earned her degree in Acting/Directing and Vocal Performance from Northern Illinois University and is a Certified Trainer of the voice and movement work of Arthur Lessac. She has performed in the Chicago area, Walt Disney World in Orlando, and in Indiana. Her most recent guest artist engagement includes playing the role of Agave and choreographing the Greek chorus in Euripides' *The Bacchae* at Wabash College, from which her choral ode project germinated. She was invited to present her "Greek Chorus in Context" for the Interdisciplinary Center for Hellenic Studies "Problem of the Chorus" Symposium in 2012 and the choral ode project has been incorporated into the Lessac Summer Intensive. She has presented workshops for The Lessac Institute, The National Communication Association, the Mid America Theatre Conference, and the Association for Theatre in Higher Education. Founder and creator of "Shakespeareance" and "Shakespeared!" Youth Theatre Workshops at the Putnam County Playhouse, Caroline has since directed her own comedic adaptations of *Romeo & Juliet*, *Hamlet*, *Taming of the Shrew*, *Twelfth Night*, and *The Tempest* for high school and middle school students and directs the Children's Theatre Workshops. She also visits area schools leading Shakespeare workshops and teaching various curriculum concepts through creative movement.

Tim Good practices and writes about experimental and interactive theatre. He is founder and director of the West Indiana Theatre Troupe (WITT), which works out of the Putnam

County Museum to create original, interactive theatre pieces to address specific, local community issues. He works to integrate techniques from Lessac voice and body work, Pedagogy and Theatre of the Oppressed, and The Living Theatre, toward Applied Theatre contexts. He hosts the annual Arthur Lessac Summer Intensive of voice and movement at DePauw University, and is a Lessac Designated Practitioner. Professional credits also include work in scenery, lighting, and stage management in New York, Boston, Florida, Wisconsin, Chicago, Indianapolis, and Germany. He has presented papers and workshops for The Lessac Institute, The National Communication Organization, the Cooperstown Symposium on Baseball and American Culture, the Mid America Theatre Conference, the Popular Culture Association, and he served as Chair of the Acting Program for the Association for Theatre in Higher Education. He is working on a book about The Living Theatre.

Erin Hood is a PhD Candidate in Theatre & Drama at the University of Wisconsin-Madison. At UW-Madison she has taught courses on dramatic literature, applied drama, and cultural contexts of Western art and literature from the Renaissance to the contemporary. In addition to extensive experience performing improvisational comedy, Erin has devised a number of solo and collaborative performance works. She is currently completing her dissertation about how the knowledges and methods we associate with live art and with medical science can be brought into collaborative relation in order to “flesh out” historical and contemporary conceptualizations of physical pain.