

EMILY F. WINEROCK

University of Pittsburgh Department of History
3520 Posvar Hall, Pittsburgh, PA 15260
412-624-2297, winerock@pitt.edu

EDUCATION

University of Toronto, Ph.D. in History (2012)

University of Sussex, M.A. with Distinction in Early Modern History 1500-1800 (2003)

Princeton University, A.B. in English (1999)

Certificates from the Program in Theater and Dance and the Teacher Preparation Program

EMPLOYMENT

University of Pittsburgh, Department of History, Visiting Assistant Professor (2014-2017)
Affiliated with Medieval & Renaissance Studies; Global Studies Center; and
Gender, Sexuality, and Women's Studies

PUBLICATIONS

Refereed Journal Articles

“‘We'll measure them a measure, and be gone’: Renaissance Dance Practices and Shakespeare’s Romeo and Juliet.” *Borrowers and Lenders: A Journal of Shakespeare and Appropriation*, Shakespeare and Dance essay cluster, edited by Elizabeth T. Klett, vol. 10, no. 2 (Fall/Winter 2016). In press.

“Dancing on their Graves: Dance and Shakespeare’s Tragic Heroines.” With Linda McJanet. *Dance Chronicle*, special issue *Dance & Literature, Part II*, vol. 39, no. 1 (2016): 56-76.

Book Chapters in Edited Collections

“Competitive Capers: Gender, Gentility, and Dancing in Early Modern England.” In *Dance and Competition: An Anthology*, edited by Sherril Dodd. Under contract with Oxford University Press. In revision.

“‘Offstage’ Dancing in Shakespearean England.” In *The Oxford Handbook of Shakespeare and Dance*, edited by Lynsey McCulloch and Brandon Shaw. Under contract with Oxford University Press. In revision.

“‘Mixt’ and Matched: Dance Games in Late Sixteenth- and Early Seventeenth-Century Europe.” In *Playthings in Early Modernity: Party Games, Word Games, Mind Games*, edited by Allison Levy. Under contract with Medieval Institute Publications. In press.

“Churchyard Capers: The Controversial Use of Church Space for Dancing in Early Modern England.” In *The Sacralization of Space and Behavior in the Early Modern World*, edited by Jennifer Mara DeSilva, pp. 233-256. Burlington, VT: Ashgate, 2015.

“‘Performing’ Gender and Status on the Dance Floor in Early Modern England.” In *Worth and Repute: Valuing Gender in Late Medieval and Early Modern Europe (Essays in Honour of Barbara Todd)*, edited by Kim Kippen and Lori Woods, pp. 449-473. Toronto: Centre for Reformation and Renaissance Studies, 2011.

Conference Proceedings

“Staging Dance in English Renaissance Drama.” In *Proceedings of the 34th Society of Dance History Scholars Annual Conference (June 23-26, 2011)*, compiled by Ken Pierce. Riverside, CA: Society of Dance History Scholars, 2011.

“Hypothesizing a *Chorea Speculativa*: Renaissance Dance in Theory and Practice.” In *Proceedings of the 30th Society of Dance History Scholars Annual Conference (June 21-24, 2007)*, compiled by Ann Cooper Albright, Dena Davida, and Sarah Davies Cordova, pp. 312-317. Riverside, CA: Society of Dance History Scholars, 2007.

“Dance References in the Records of Early English Drama: Alternative Sources for Non-Courtly Dancing, 1500-1650.” In *Proceedings of the 26th Society of Dance History Scholars Annual Conference (June 17-19, 2004)*, compiled by Susan C. Cook, pp. 36-41. Riverside, CA: Society of Dance History Scholars, 2005.

Book Reviews

“Review of *Performativity and Performance in Baroque Rome*, edited by Peter Gillgren and Mårten Snickare.” *Renaissance Quarterly* vol. 68, no. 4 (2015): 1501-1502.

“Review of *The Carole: A Study of a Medieval Dance*, by Robert Mullally.” *Early Theatre* vol. 15, no. 1 (2012): 230-233.

“Situating Early Dance in its Historical Context: *Dance, Spectacle, and the Body Politick, 1250-1750*.” *Dance Chronicle* vol. 35, no. 1 (2012): 119-125.

“Review of *The Early Stuart Masque: Dance, Costume, and Music*, by Barbara Ravelhofer.” *Early Theatre* vol. 11, no. 1 (2008): 134-137.

Manuscripts in Preparation

“‘Is the hobby-horse forgot?’: Dance and Civic Performance in Early Modern London.” In *Civic Performance: Pageantry and Entertainments in Early Modern London*, edited by Caitlin Finlayson and Amrita Sen. Under contract with Taylor & Francis. Accepted.

Shakespeare and Dance: Symbiosis and Appropriation. With Linda McJannet and Amy Rodgers.

Reformation and Revelry: The Religious Politics of Dance in Early Modern England.

DIGITAL HUMANITIES AND WEB PROJECTS

Co-director of *The Shakespeare and Dance Project* with Linda McJannet (Bentley University) and Amy Rodgers (Mount Holyoke), (est. 2013). <http://shakespeareandance.com>.

Creator and Webmaster of www.winerock.com—early dance and theater resources (est. 1999).

AWARDS, FELLOWSHIPS, GRANTS

- 2016 World Shakespeare Congress Grant, International Shakespeare Association
- 2016 Shakespeare Association of America Travel Grant Award
- 2014 Writing in the Disciplines Fellowship, University of Pittsburgh
- 2012 Mellon Summer Seminar in Dance Studies, Northwestern University
- 2012 Sixteenth Century Society and Conference Travel Grant
- 2011 School of Graduate Studies Travel Grant, University of Toronto
- 2009 Warkentin Fund Travel Grant, Centre for Reformation and Renaissance Studies
- 2007 Craig Brown Travelling Fellowship, University of Toronto
- 2007 School of Graduate Studies Travel Grant, University of Toronto
- 2007 Warkentin Fund Travel Grant, Centre for Reformation and Renaissance Studies
- 2006 Mellon Pre-Dissertation Fellowship at the Institute of Historical Research
- 2006 University of Toronto Conference Travel Award
- 2006 Shakespeare Association of America Graduate Travel Award
- 2005 University of Toronto Conference Travel Award
- 2004-2009 University of Toronto Fellowship
- 2004 Selma Jeanne Cohen Award, Society of Dance History Scholars
- 2003 Asa Briggs Research Bursary, University of Sussex

INVITED TALKS

“Gendered Movement—Problems and Paradoxes: Dancing, Status, and Gender in Early Modern England,” Marginality and Gender in Pre-modern Europe: a workshop in honour of Professor Barbara Todd, University of Toronto, June 11, 2010.

“Sacred or Sacrilegious? Conflicted Attitudes toward Festive Dancing in Early 17th-Century England,” 2009 Seminar Series, Center for Research on Festive Culture, Newberry Library, Chicago, November 20, 2009.

CONFERENCE PRESENTATIONS

Panels, Seminars, and Workshops Organized

“Kinetic Shakespeare: History, Performance, and Appropriation,” panel, Shakespeare Association of America, Atlanta, April 5-8, 2017. Co-organizer with Linda McJannet.

“Approaching Dance in Shakespeare: Text, Context, Performance,” seminar, Shakespeare Association of America, New Orleans, March 24-26, 2016. Co-organizer with Linda McJannet.

“Shakespeare and the Language of the Dance,” panel, with Nona Monahin, Shakespearean Theatre Conference, Stratford, Ontario, June 18-20, 2015.

“The Shakespeare and Dance Project: Three Views of Dancing in *Romeo and Juliet*,” panel, Renaissance Society of America, Berlin, March 26-28, 2015.

“From Page to Stage to Screen to Ballet: Dancing and *Romeo and Juliet*,” panel, joint conference of the Society of Dance History Scholars and the Congress on Research in Dance, Iowa City, November 13-16, 2014.

“Dance in Early Modern Europe: Staging Politics and Performing Networks,” panel, Renaissance Society of America, New York City, March 27-29, 2014.

“Dancing in Shakespeare: A Practical Introduction,” workshop, Shakespeare Association of America, March 29, 2013. Co-organizer with Nona Monahin.

“Dance, Religion, and Politics in the Renaissance,” panel, Renaissance Society of America, Los Angeles, March 19-21, 2009.

“‘Here followeth the unruly rablement of rascals’: Venues for Social Conditioning in Early Modern England,” panel, Sixteenth Century Studies Conference, St. Louis, October 23-26, 2008.

“Theorizing Depictions and Descriptions: Interdisciplinary Approaches to Dancing in Late Renaissance Europe,” panel, joint conference of the Society of Dance History Scholars and the Congress on Research in Dance, Le Centre National de la Danse, Paris, June 23, 2007.

Papers Presented

- “‘Here is a Dance’: Revisiting Choreography for *The Winter’s Tale* Dances,” World Shakespeare Congress, London and Stratford-upon-Avon, England, July 31 - August 6, 2016.
- “Private Pleasures: Domestic Dancing in Early Modern England,” Renaissance Society of America, Boston, March 31 - April 2, 2016.
- “‘This unlook'd-for sport comes well’: Staging Dance in *Romeo and Juliet* and *The Winter’s Tale*,” Shakespearean Theatre Conference, Stratford, Ontario, June 18-20, 2015.
- “Approaching Dance in Shakespeare: Text, Context, Performance,” Shakespeare Association of America, New Orleans, March 24-26, 2016.
- “‘We’ll measure them a measure, and be gone’: Renaissance Dance Practices and Shakespeare’s *Romeo and Juliet*,” Renaissance Society of America, Berlin, March 26-28, 2015.
- “‘This unlook'd-for sport comes well’: Renaissance Dance Practices and Shakespeare’s *Romeo and Juliet*,” joint conference of the Society of Dance History Scholars and the Congress on Research in Dance, Iowa City, November 13-16, 2014.
- “The Underside of Dancing in Early Modern England,” Renaissance Society of America, San Diego, April 4-6, 2013.
- “We have piped unto you, but should you dance?” The Contested Use of Church Space for Dancing in Early Modern England,” Sixteenth Century Studies Conference, Cincinnati, October 25-28, 2012.
- “Lascivious Temptress or Victim of Circumstance? Early Modern Depictions of Salome’s Dancing,” Renaissance Society of America, Washington, DC, March 22-24, 2012.
- “Ambivalent Perspectives on Dancing in Early Modern Sermons, Moral Treatises, and Biblical Commentaries,” The Bible in the Seventeenth Century: The Authorised Version Quatercentenary (1611-2011), York, England, July 7-9, 2011.
- “Staging Dance in English Renaissance Plays,” Society of Dance History Scholars Annual Conference, Toronto, June, 23-26, 2011.
- “A Double-Edged Sword: Humanist Scholarship and Dancing in Early Modern England,” Renaissance Society of America, Montreal, March 24-26, 2011.
- “Dancing Devils and Devilish Dancing in Late Sixteenth- and Early Seventeenth-Century England,” Sixteenth Century Studies Conference, Montreal, October 14-17, 2010.

- “Naked Virgins and Dancing Devils: Dance as a Cultural Descriptor in Early Modern Travel Accounts,” Western Conference on British Studies, Austin, Texas, September 24-25, 2010.
- “The Dancing Rector of Tortworth and Other Curious Tales from the Archives,” lecture, Known World Dance Symposium VII, McMaster University, July 2-5, 2009.
- “Calvinists and Ecclesiastes 3.4: Ecclesiastical Patronage and Persecution of Dancing in Early Modern Scotland and England,” Instituting Calvin: Society, Culture and Diaspora, Victoria College, University of Toronto, June 18-21, 2009.
- “Dancing in Early Modern England – Sacred or Sacrilegious? The Curious Case of Nicholas Millichap and the Abdon Communion Cloth,” Renaissance Society of America, Los Angeles, March 19-21, 2009.
- “Dancing in the Archives: Reassessing Renaissance Dance in Light of English Archival Sources,” South Central Modern Language Association, San Antonio, November 6-8, 2008.
- “‘I will studdy noe more on my booke and nowe I will studdy knauery’: Order and Disorder among Dancers in Sixteenth- and Seventeenth-Century England,” Sixteenth Century Studies Conference, St. Louis, October 23-26, 2008.
- “From the Archives to the Dance Floor: Reconstructing the Early Seventeenth-Century Cushion Dance,” 43rd International Congress on Medieval Studies, Kalamazoo, May 8-11, 2008.
- “Hypothesizing a *Chorea Speculativa*: Renaissance Dance in Theory and Practice,” joint conference of the Society of Dance History Scholars and the Congress on Research in Dance, Le Centre National de la Danse, Paris, June 23, 2007.
- “Dangerous Delights: Puritanism, Reform, and Dancing in Early Modern England,” Faiths and Ideologies: Annual Postgraduate Conference, Institute of Historical Research, University of London, July 4, 2006.
- “The Staging of Dance in the Plays of John Marston,” Shakespeare Association of America, Philadelphia, April 15, 2006.
- “Courtly art, digestive aid, or accessory to whoredom?: Pro- and Antidance Texts in Early Modern England,” Annual Graduate History Symposium, University of Toronto, February 11, 2006.
- “Dancing Schools and School Dances: The Practices and Politics of Dancing at Renaissance Universities,” Renaissance Society of America, University of Cambridge, April 9, 2005.

“Dance References in the Records of Early English Drama: Alternative Sources for Non-Courtly Dancing, 1500-1650,” Society of Dance History Scholars, Duke University, June 18, 2004.

“‘What is thy excellence in a galliard, knight?’: Dancing and Masculinity in Shakespeare's England,” British Shakespeare Association Conference, De Montfort University, August 30, 2003.

“Cosmic Harmony or Drunken Revelry?: Dancing in the English Court Masque in Theory and in Practice,” Fresh Perspectives on Conflict and Change: Annual History Postgraduate Conference, University of Sussex, March 18, 2003.

Discussant

Panelist for “Theatre in Bad Times,” part of “Playing in the Streets”: A Celebration of Theatre and Public Life: The Renaissance to the 21st Century, a Making Publics (MaPs) project, University of Toronto, June 13, 2008.

Respondent to “When is the Jig Up—and What is it Up To?” by William West in the Dramaturgy and Stagecraft Seminar, Shakespeare and the Queen's Men Conference, University of Toronto, October 27, 2006.

CAMPUS TALKS

“Dancing in the Archives: A New Look at Old Sources,” University Honors College Friday Faculty Lecture Series, University of Pittsburgh, January 30, 2015.

“The Dundry Maypole Controversy: Dancing and Sacred Space in Early Modern England,” Early Modern Interdisciplinary Graduate Forum, University of Toronto, December 8, 2011.

“Religion and/or Revelry: Seventeenth-Century Views on Dancing, and Why They Still Matter,” History Graduate-Faculty Colloquium Series, University of Toronto, November 21, 2007.

“Hypothesizing a *Chorea Speculativa*: Renaissance Dance in Theory and Practice,” Centre for Reformation and Renaissance Studies Friday Workshops series, University of Toronto, April 13, 2007.

TEACHING EXPERIENCE

Assistant Professor of History, Visiting, University of Pittsburgh (2014-2017)
Global History of Dance (Spring 2016, Spring 2017)
Food and History (Spring 2017)
Tudor England (Fall 2014, Fall 2015, Fall 2016)

History of Dance (Spring 2015, Fall 2015, Fall 2016)
History of Dance Practicum (Spring 2015, Fall 2015, Fall 2016)
Introduction to the Renaissance (Fall 2014, Spring 2016)
Capstone Seminar: How to Do It in the Renaissance (Spring 2015)

Adjunct Faculty, Carthage College (2013)
Western Heritage II (Spring 2013)

Graduate Assistant, University of Toronto (2004-2007)
Early Modern Europe, 1450-1648 (Fall 2005, Fall 2006, Fall 2007)
The Development of European Civilization, 1350-1945 (2004-2005, 2005-2006)
Crime and Society in England, 1500-1800 (Summer 2005)
Crime and Society in England, Since 1800 (Summer 2005)

Student-Teacher, Ewing High School, Ewing, New Jersey (1999)
Grade 12 English Literature
Grade 9-12 Theater Arts

TEACHING CERTIFICATIONS

2005 Teaching Assistants' Training Program Certification, University of Toronto
1999 Secondary Teaching Certification for English Literature, State of New Jersey

OTHER WORK EXPERIENCE

2012-2013 Intern, Newberry Consort, Newberry Library, Chicago
2008-2009 Iter Fellow, Centre for Reformation and Renaissance Studies,
University of Toronto
2006-2007 Robson Graduate Research Assistant, Centre for Reformation and Renaissance
Studies, University of Toronto
2000-2002 Assistant Editor, The Doneger Group, New York City
2000 Executive Secretary, Merrill Lynch, New York City

RENAISSANCE DANCE WORKSHOPS

Conferences

“Re-creating Shakespeare’s Dances,” workshop with Nona Monahin, World Shakespeare
Congress, London and Stratford-upon-Avon, England, July 31 - August 6, 2016.

“Dancing in Shakespeare: A Practical Introduction,” workshop with Nona Monahin, Shakespeare Association of America, March 29, 2013.

“Shakespearean Dance and Movement for Actors,” workshop, Festival of Original Theatre: Bodies in Space, Second Annual Conference, University of Toronto, February 10, 2005.

Universities

“Introduction to Baroque Dance,” workshop for the Pitt Dance Ensemble, University of Pittsburgh, November 10, 2015.

“Dancing ‘trippingly’ in *A Midsummer Night’s Dream*,” workshop for Shakespeare: Early Plays, taught by Deanna Malvesti, Boston College, September 30, 2013.

“Introduction to Renaissance Dance,” workshop for Introduction to Music, taught by Matthew Gilmore, Northwestern University, May 26, 2011.

“Sweet and Sexy Dances from the Renaissance,” performance-workshop for the Renaissance Spring Festival, Centre for Reformation and Renaissance Studies, University of Toronto, June 16, 2009.

“Introduction to Renaissance Dance: Steps and Sources,” performance-workshop for the Medieval and Early Modern Research Group, McMaster University, February 3, 2009.

“Introduction to Dancing in Early Modern England and Europe,” workshop for the Interdisciplinary Early Modern Group, invited by Derek Hirst, Washington University in St. Louis, October 24, 2008.

“Introduction to Renaissance Dance,” performance-workshop for Studies in Renaissance Performance, taught by Rosanne King, University of Toronto, January 31, 2007, September 26, 2007, September 10, 2008.

“The Bard's Galliard: An Introduction to the Dances of Shakespeare's England,” workshop for the Renaissance Spring Festival, Centre for Reformation and Renaissance Studies, University of Toronto, June 10, 2008.

“Renaissance Dance: Sources, Steps, and Significance,” performance-workshop for the Medieval and Early Modern Research Group, McMaster University, November 14, 2007.

“Renaissance Dance in Courtly and Popular Culture,” performance-workshop for Early Modern Europe, taught by Nicholas Terpstra, University of Toronto, November 8, 2007.

“Court and Country Dances of the Renaissance,” performance-workshop with students of Manuela Scarci in conjunction with the Renaissance Spring Festival, Centre for Reformation and Renaissance Studies, University of Toronto, May 24, 2007.

“Introductory Renaissance Dance,” monthly dance workshop series, Centre for Reformation and Renaissance Studies, University of Toronto, November 2006-April 2007.

“Dances of Love” performance-workshop with students of Konrad Eisenbichler in conjunction with the Renaissance Spring Festival, Centre for Reformation and Renaissance Studies, University of Toronto, May 23, 2006.

CHOREOGRAPHY AND THEATER CREDITS

“A Walk in Time,” guest choreographer for the University of Pittsburgh Student Dance Ensemble, February 12-13, 2016. Choreographer.

“‘Foot it featly’: An Evening of Renaissance Music and Dance,” performance with Toronto Coranto Renaissance Dance Ensemble for the Renaissance Spring Festival, Centre for Reformation and Renaissance Studies, University of Toronto, June 12, 2008. Director and Choreographer.

“Renaissance Revels: An Early Modern Dance Extravaganza,” performance with Toronto Coranto Renaissance Dance Ensemble and Consort, University of Toronto, December 8, 2007. Director and Choreographer.

Richard III, directed by Jennifer Roberts-Smith, Graduate Centre for Study of Drama and Poculi Ludique Societas, University of Toronto, November 15-24, 2007. Movement Consultant.

The Famous Victories of Henry V, Friar Bacon and Friar Bungay, and King Leir, directed by Peter Cockett, Shakespeare and the Queen’s Men, University of Toronto, Fall 2006. Dance Consultant and Researcher.

“Renaissance Dances of Court and Country,” performance for “The Body in Medieval Culture” conference, Centre for Medieval Studies/Centre for Reformation and Renaissance Studies Annual Conference, University of Toronto, March 10, 2006. Director and Choreographer.

Harlequin Enlightened by Love, a new translation of Pierre Marivaux’s 1720 *Arlequin poli par l’amour* for the Marivaux Project, directed by Paul Babiak, Graduate Centre for Study of Drama, University of Toronto, September 22-October 2, 2005. Choreographer.

Othello, directed by Claudio Chiodo, DoubleSee Productions, Toronto, June 1-5, 2005. Choreographer.

Mein Kampf, a farce by George Tabori, directed by Birgit Schreyer, Graduate Centre for Study of Drama, University of Toronto, March 31-April 10, 2005. Choreographer.

The Bard’s Galliard, or How to Party like an Elizabethan, Princeton University, April 22-23, 1999. Director, Producer, and Choreographer.

SERVICE

Professional

Founder and Moderator, Dance Historians Network on [LinkedIn.com](https://www.linkedin.com/company/dance-historians-network/)—currently +7,670 members (est. 2008)

Journal Manuscript Reviewer, *Literature Compass* (2015)

Campus

University of Pittsburgh

Faculty Advisor, Mastana Fusion Dance Club (2016-2017)

Faculty Advisor, Zisha Fusion Dance Team (2016-2017)

Honors Thesis Committee Member for two undergraduates (2015-2016)

Fulbright Application Advisor for honors student (2016)

University of Toronto

Board Member, Poculi Ludique Societas, Medieval and Renaissance Players of Toronto (2006-2009)

Founder and Artistic Director, Toronto Coranto Renaissance Dance Ensemble (2006-2009)

Graduate History Society

Technology and Web Committee Chair (2007-2008), Webmaster, (2006-2008), Member at Large (2005-2006)

History Department Representative to the Graduate Students' Union (2004-2005)

University of Sussex

Conference Co-organizer and Web Designer, Fresh Perspectives on Conflict and Change, 3rd Annual Postgraduate History Conference, University of Sussex (2003)

Community

“Dances of the Edwardian Era,” workshop, Edwardian Social & Vintage Car Show, Avonworth, PA, Oct. 2, 2016.

“From the Ballroom to Hell: A Brief History of ‘Dirty Dancing,’” lecture, Whitehall Public Library, Pittsburgh, PA, May 19, 2016.

“French Renaissance Dances,” workshop, Europe Day Festival, Pittsburgh, PA, May 7, 2016.

“‘Almost Medieval’ Dances,” workshop, Game of Thrones: An Evening in Westeros, Mt. Lebanon Public Library, Apr. 22, 2016.