

Contributors

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Rebecca Chapman is a Lecturer in the Department of English at Vanderbilt University, where she received her Ph.D. in English in 2009. Her research explores the fantasies and anxieties surrounding the concept of stage drama — especially Shakespeare's — as a cultural catalyst in the early modern period and in the present moment. She is currently working on her first book project, *Rehabilitating Shakespeare*, in which she develops a performative-based and interdisciplinary mode of queer theory to examine the emergent paradigmatic quality of Shakespeare as a tool for social rehabilitation.

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Alice Dailey is Assistant Professor of English at Villanova University. Her principal research interests are Shakespeare and devotional, hagiographic, and martyrological literature. She has just completed her first monograph, *The English Martyr from Reformation to Revolution*, and her

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William C. Ferleman is a doctoral student at Oklahoma State University, studying English Renaissance literature. His interests also include performance studies, literary theory, and music criticism. His essay "Wedding Interrupted: Women's Political Will in *The Two Noble Kinsmen*" appeared in both *Genre* and *Postmodern Essays on Love, Sex, and Marriage in Shakespeare*, edited by Bhim S. Dahiya (2008). Currently, he is doing research for a future article on Milton's polemical works. He has a B.A. and M.A. from the University of Kansas.

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Scott Hollifield, a doctoral candidate at the University of Nevada, Las Vegas, earned a B.A. in Film Studies and an M.A. in English Literature from Wayne State University in Detroit. An intense interest in the process of adapting Shakespeare to film led by mysterious logic to his dissertation in progress: "*Myn auctour shal I folwen, if I konne*": Shakespeare Adapting Chaucer," under the supervision of Dr. Evelyn Gajowski. His critical review of Kenneth Branagh's *As You Like It* (2006) appeared in *Borrowers and Lenders*.

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Sarah Johnson is a doctoral candidate at McMaster University. Her dissertation explores how conventional ideas about, and disruptions of, the body/soul, material/immaterial dynamic inform representations of women on the Jacobean stage. She has published work on *The Witch of Edmonton* in *Early Theatre* and has an article forthcoming on *The Birth of Merlin* and *The Devil is an Ass* in *EMLS*.

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