

## Contributors

*Thomas Cartelli* (Muhlenberg College) is author of *Repositioning Shakespeare: National Formations, Postcolonial Appropriations* (Routledge, 1999) and of *Marlowe, Shakespeare, and the Economy of Theatrical Experience* (Pennsylvania, 1991). He is co-author, with Katherine Rowe, of *New Wave Shakespeare on Screen*, a study of experimental and avant-garde filmic appropriations of Shakespeare, forthcoming from Polity Press, 2006.

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*Sarah Hatchuel* lectures in English at the University of Paris I Panthéon-Sorbonne and teaches "Shakespeare on Screen" at the University of Paris VII. She received her doctorate in English Studies from the University of Paris IV Sorbonne in 2000 and also has a post-graduate diploma in Film Studies from the University of Paris III Sorbonne-Nouvelle. She is the co-organizer of a series of conferences on the screen adaptations of Shakespeare's plays at the University of Rouen; has published several articles on the aesthetics of Shakespeare on screen; and is the author of *A Companion to the Shakespearean Films of Kenneth Branagh* (Winnipeg: Blizzard Publishing, 2000) and *Shakespeare, from Stage to Screen* (Cambridge University Press, 2004).

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*Alexa Huang* is Assistant Professor of Comparative Literature at the Pennsylvania State University (University Park), where she teaches Shakespeare, critical theory, transcultural performance, Chinese literature, East-West literary relations, and the Asian diaspora. She has published articles on appropriations of Shakespeare in *Comparative Literature and Culture*, *Asian Theatre Journal*, and *Shakespeare Yearbook* (forthcoming). She has also been involved in a multimedia collaborative research project on Shakespeare in Asia (<http://sia.stanford.edu>), which has produced an online database that provides researchers, instructors, and students of Shakespeare with free access to visual and textual materials on the subject. Alexa holds a Ph.D. in Comparative Literature and a Joint Ph.D. in Humanities from Stanford University. Her works in progress include a book, tentatively titled "The Eye of the Other."

*Jared Johnson* is currently pursuing a doctoral degree in English from Stony Brook University. His present scholarly interests include English Renaissance drama, early modern economic and social history, and film, media, and cultural studies, with a particular emphasis on appropriation. He has recently published an article in *College Literature*, entitled "The Propaganda Imperative: Challenging Mass Media Representations in McKellen's *Richard III*," which explores the vexed, meta-textual stance that the film takes vis-à-vis its medium. Most recently, he has presented papers on Jonson's *Catiline* and Massinger's *The Renegado* at the Georgia Graduate Student Interdisciplinary Conference in Athens, Georgia and the Conference for Early Modern Cultural Studies in Orlando, Florida.

*James D. Mardock*, who was educated at the Shakespeare Institute in Stratford-upon-Avon and the University of Wisconsin-Madison, is an Assistant Professor at Ripon College, where he has been teaching courses on Shakespeare, Arthurian legends, and literary representations of hell. He has published articles on male cross-dressing in Ben Jonson's comedies and on the Civil War propaganda poems of John Taylor the Water-poet. After finishing his current book, *Our Scene is London: Jonson's City and the Space of the Author* (forthcoming from Routledge, 2006), he plans to edit the works of Robert Armin and explore Protestant salvation anxiety in Shakespeare's comedies.

*Fiona Ritchie* is currently completing her Ph.D. thesis on women's responses to Shakespeare in the long eighteenth century at King's College, University of London. She is also the Deputy Curator of Dr. Johnson's House in London.

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