

Contributors

Peter Erickson is a member of the graduate faculty in theater and a faculty affiliate in African American studies at Northwestern University. He is the author of *Citing Shakespeare: The Reinterpretation of Race in Contemporary Literature and Art* (2007), *Rewriting Shakespeare, Rewriting Ourselves* (1991), and *Patriarchal Structures in Shakespeare's Drama* (1985), and co-editor of *Approaches to Teaching Shakespeare's Othello* (2005), *Early Modern Visual Culture: Representation, Race, and Empire in Renaissance England* (2000), and *Shakespeare's "Rough Magic"* (1985).

Tricia Lootens, Josiah Meigs Distinguished Teaching Professor and Associate Professor of English at the University of Georgia, is the author of *Lost Saints: Silence, Gender, and Victorian Literary Canonization* (University Press of Virginia, 1996). Lootens, who co-edited the Longman's Cultural Edition of Rudyard Kipling's *Kim* with Paula M. Krebs, specializes primarily in Victorian poetry.

Sarah Olive is a Lecturer in English in Education at the University of York and a Visiting Lecturer at the Shakespeare Institute, University of Birmingham. She is the author of the forthcoming monograph, *Shakespeare Valued: Policy, Pedagogy, and Popular Culture in Education, 1989-2009* (Bristol: Intellect). She is also the editor of the British Shakespeare Association cross-sector magazine for educators, *Teaching Shakespeare*. Her research interests cohere around the function of Shakespeare in modern popular culture, particularly television, and education.

Anne Russell is Associate Professor in the Department of English and Film Studies at Wilfrid Laurier University in Waterloo, Ontario, Canada. Her publications include several essays on the performance history of Shakespeare, including women's performances of Hamlet and Romeo. Her research also focuses on poetry and drama by early modern women, and she has published on Mary Sidney's *The Tragedie of Antonie*, Katherine Philips's *Pompey*, and Aphra Behn's poetry. She is co-editor, with Viviana Comensoli, of *Enacting Gender on the English Renaissance Stage* (University of Illinois Press). Her edition of Behn's play *The Rover* is published by Broadview Press.

Amy Scott-Douglass is Assistant Professor of English at Marymount University, specializing in Shakespeare and Renaissance drama in performance and literature by early modern women. Her scholarship appears in *Shakespeare the Movie Part II* (2003), *Cavendish and Shakespeare: Interconnections* (Ashgate, 2006), *"The Public's Open to Us All": Essays on Women*

and Performance in Eighteenth-Century England (Cambridge Scholars Press, 2009), *Weyward Macbeth: Non-Traditional Casting and the African-American Experience* (Palgrave, 2009), *The Edinburgh Companion to Shakespeare and the Arts* (2011), and the *Cambridge World Shakespeare Encyclopedia* (forthcoming). She is the author of *Shakespeare Inside: The Bard Behind Bars* (Continuum, 2007) and the "Theater" section of *Shakespeares after Shakespeare: An Encyclopedia of the Bard in Mass Media and Popular Culture* (Greenwood, 2006).

Judith Bailey Slagle is Professor of English Literature and Language Department Chair at East Tennessee State University, with areas of specialization in Restoration and Eighteenth-century Literature, British Romanticists, and Textual Editing. Her 2002 book, *Joanna Baillie: A Literary Life* (2002) was the first biographical study of this Scottish writer.

Celestine Woo has been an English Professor for twenty years, most recently as an Associate Professor at SUNY Empire State. She writes on Shakespeare and film, nineteenth-century Shakespearean actresses, among many topics. She is the author of *Romantic Actors and Bardolatry: Performing Shakespeare from Garrick to Kean* (New York: Peter Lang, 2008).

Alan R. Young is Professor Emeritus at Acadia University. He has written extensively on Shakespeare, emblem literature, the English Renaissance, and the literature of Atlantic Canada. In a number of recent articles, and in his *Hamlet and the Visual Arts, 1709-1900* (2002) and *Punch and Shakespeare in the Victorian Era* (2007), he has documented aspects of the nineteenth-century reception and appropriation of Shakespeare. He has had a long-standing interest in visual representations of Ophelia and recently created a website concerned with "The Death of Shakespeare's Ophelia, Popular Culture, and Web 2.0."