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## Contributors

**Emma Katherine Atwood** is Assistant Professor of English at the University of Montevallo, where she specializes in early modern drama. Her work appears in *The Journal of Medieval and Early Modern Studies*, *Shakespeare Bulletin*, *The Map of Early Modern London*, and *Comparative Drama*. Her current project considers the intersection of spatial dramaturgy and domestic architecture. She earned her PhD at Boston College in 2015.

**Rebecca Cameron** is Associate Professor of English at DePaul University, where she teaches twentieth-century British literature. Her research focuses primarily on modern British drama, and she has recently published articles on suffrage drama, women playwrights of the interwar period, the reception of Noel Coward, and the role of games in modern dramatic works.

**Catherine Diamond** is a professor of theatre and environmental literature at Soochow University, Taipei, Taiwan. She is the author of *Communities of Imagination: Southeast Asian Contemporary Theatres* (University of Hawai'i Press, 2012) and numerous articles and stories about Asian performance. She is the director of the Kinnari Ecological Theatre Project (KETEP) and the artistic director of the Red Shoes Flamenco Theatre.

**Noelia Diaz** is a professor in the English department at Queensborough Community College, CUNY. Her research investigates how contemporary theater in Argentina and Ireland contributes to a more committed citizenship through its critique/s of the rise in inequality in both countries under Menem in the former and the Celtic Tiger period in the latter. Her work contributes to a more nuanced understanding of how theater's intervention into the social sphere has the potential to generate a more critical understanding of transnational systems and interactions.

**Jaechol Kim** is an assistant professor of English at Yonsei University, South Korea. He has published widely on early modern English drama and postcolonial literature. His essays on postcoloniality in early modern English drama were recently published in *Studies in English Literature 1500–1900* and *Studies in Philology*.

**Sean Lawrence** is Associate Professor in the Department of Critical Studies at the University of British Columbia's Okanagan Campus. His articles have appeared in *The European Journal of English Studies*, *English Studies in Canada*, *Renascence*, and book collections. He is the author of *Forgiving the Gift: The Philosophy of Generosity in Marlowe and Shakespeare* (Duquesne University Press, 2012) and is currently working on a monograph about Shakespeare and peace.

**Maureen McDonnell** is Director of Women's and Gender Studies and Associate Professor of English at Eastern Connecticut State University. Her scholarship on bilingual Shakespeare productions performed in English and American Sign Language includes the article "Signing Shakespeare: Staging American Sign Language in *Cymbeline*," which appears in *Shakespeare Bulletin*.

**David McInnis** is the Gerry Higgins Lecturer in Shakespeare Studies at the University of Melbourne. He is the author of *Mind-Travelling and Voyage Drama in Early Modern England* (Palgrave, 2013), co-editor of *Lost Plays in Shakespeare's England* (Palgrave, 2014; co-edited with Matthew Steggle), and is currently editing Dekker's *Old Fortunatus* for the Revels Plays series. With Roslyn L. Knutson and Matthew Steggle, he is founder and co-editor of the *Lost Plays Database*.

**Ruth Morse** was Professeur des universités at the Université-Paris-Diderot, having previously taught at the universities of London, Sussex, Leeds, and Cambridge. She is author or editor of eight books including *Truth and Convention in the Middle Ages: Rhetoric, Reality, and Representation* (Cambridge University Press, 2005 [1991]) and *The Medieval Medea* (D. S. Brewer, 1996). The edited volumes *Continuum Great Shakespeareans* vol. XIV: Hugo, Pasternak, Brecht, Césaire (Bloomsbury) and *Medieval Shakespeare: Pasts and Presents* (with Peter Holland and Helen Cooper; Cambridge University Press) were published in 2013. Morse is a frequent contributor to the Times Literary Supplement and a judge for the UK Crime Writers Association.

**Kristina Straub** is Professor of Literary and Cultural Studies at Carnegie Mellon University where she teaches eighteenth-century British studies, performance studies, gender studies, and sexuality studies. She is most recently the author of *Domestic Affairs: Intimacy, Eroticism, and Violence Between Servants and Masters in Eighteenth Century Britain* (Johns Hopkins University Press, 2009). She co-curated "Will & Jane: Shakespeare, Austen, and Literary Celebrity," an exhibition at the Folger Shakespeare Library, with Janine Barchas, and is lead editor of a new anthology and sourcebook of eighteenth-century drama for Routledge Press.

**Dana Van Kooy** is Assistant Professor of Transnational Literature, Literary Theory and Culture in the Humanities Department at Michigan Technological University. She has published articles in *Keats-Shelley Review*, *Modern Drama*, *Theatre Journal*, and *Literature Compass*, and her book *Shelley's Radical Stages: Performance and Cultural Memory in the post-Napoleonic Era* was published by Routledge in 2016.

**Phillip Zapkin** will complete his doctorate in English at West Virginia University in Spring 2017. His dissertation, from which "Charles de Gaulle Airport" comes, argues that contemporary theatrical adaptations of Greek tragedy exemplify a cosmopolitan cultural commonwealth, which undermines neoliberal capitalism. Phillip has previously published essays on contemporary drama in *Text & Presentation* and *Modern Drama*, with an essay on Shakespeare and ecocriticism forthcoming in *South Atlantic Review*.