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## Contributors

Marvels & Tales Editors

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## CRITICAL EXCHANGES

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Fairy-tale studies are made especially interesting by the controversies that inevitably accompany them. Accordingly, *Marvels & Tales* will publish critical exchanges between readers and authors. Concise, professional responses that augment, develop, or constructively challenge the substance of essays published in the journal may be submitted to the editor. Responses should be submitted through the *Marvels & Tales* website, available at <http://digitalcommons.wayne.edu/marvels/>. They should be limited to 1,000 words or less and should contain no footnotes or other apparatus unless approved in advance by the editor. The author whose work is the subject of the response will be given the opportunity to reply. The editor maintains the right to reject or edit any response. From time to time, exchanges about specific topics may be invited.

## CONTRIBUTORS

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*Clementine Beauvais* is a second-year PhD student at the University of Cambridge under the supervision of Professor Maria Nikolajeva. Her thesis investigates the use of political theory in explicating politically committed children's literature.

*Eric Birkeland* is a graduate of the University of Hawai'i at Mānoa and a visual artist and painter. He currently resides in New York City, where he drinks unreasonable amounts of coffee and, on occasion, writes.

*Karen Coats* is a professor of English at Illinois State University, where she teaches children's and young adult literature.

*Anne E. Duggan* is an associate professor of French literature and the director of gender, sexuality, and women's studies at Wayne State University. She is author of *Salonnières, Furies, and Fairies: The Politics of Gender and Cultural Change in Absolutist France* (2005) and is completing a book-length study on the fairy-tale cinema of French filmmaker Jacques Demy. Besides her work as Associate Editor of *Marvels & Tales*, she is coediting the second edition of *The Greenwood Encyclopedia of Folktales and Fairy Tales* with Donald Haase.

*Pauline Greenhill* is a professor of women's and gender studies at the University of Winnipeg. Her recent books include *Fairy Tale Films: Visions of Ambiguity* (with coeditor Sidney Eve Matrix, 2010) and *Transgressive Tales: Queering the Grimms* (with coeditor Kay F. Turner, 2012).

*Christine A. Jones* is an associate professor of French and comparative literary and cultural studies at the University of Utah. She has coedited an anthology of fairy tales with Jennifer Schacker, published a monograph on porcelain (featuring two fairy tales), and is currently translating the fairy tales of Charles Perrault.

*Jeana Jorgensen* holds a PhD in folklore from Indiana University. Her dissertation was on gender and the body in European fairy tales. Her other research interests include feminist theory, contemporary fairy tales, dance, body art, fantasy literature, and the digital humanities.

*Dominique Jullien* is a professor of French and comparative literature at the University of California, Santa Barbara. Her most recent book is *Les amoureux de Schéhérazade: Variations modernes sur les 1001 Nuits* (2009).

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*Tracey Mollet* is a PhD student at the Institute of Communications Studies at the University of Leeds. Her thesis is titled "Political Tooning: Disney, the

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*Helen Pilinovsky* writes on fairy tales, feminism, and the fantastic. She received her PhD from Columbia University, where her topic was the birth of the genre of fantasy in the nineteenth century. She has guest-edited issues of the *Journal of the Fantastic in the Arts* and *Extrapolation* and has published on topics ranging from Victorian literature to contemporary speculative fiction and interstitiality. She is currently working on her second book.

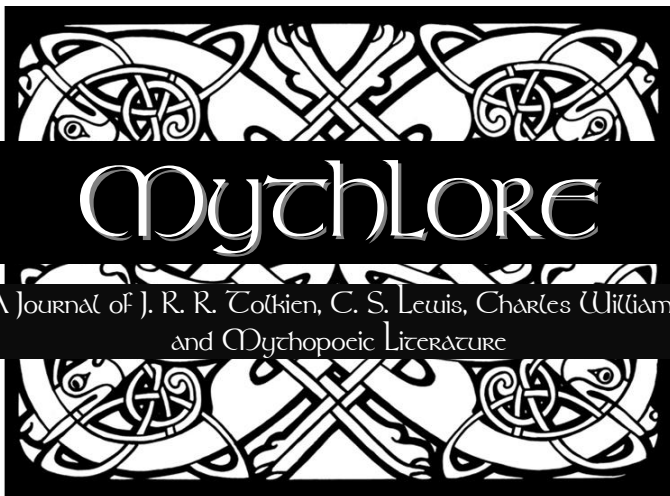
*Jennifer Schacker* is an associate professor in the School of English and Theatre Studies at the University of Guelph. She is author of *National Dreams: The Remaking of Fairy Tales in Nineteenth-Century England* (2003), was awarded the 2006 Mythopoeic Scholarship Award, and coedited with Christine A. Jones *Marvelous Transformations: An Anthology of Fairy Tales and Contemporary Critical Perspectives* (2012). She is currently working on a book-length study of fairy-tale pantomime with the working title *Cross-Dressed Tales: British Pantomime and Fairy Tale History*.

*Laurence Talairach-Vielmas* is a professor of English at the University of Toulouse (UTM), France, and her current research focuses on the use of fairy tales in popular science works for children. She is the author of *Moulding the Female Body in Victorian Fairy Tales and Sensation Novels* (2007) and *Wilkie Collins, Medicine, and the Gothic* (2009) and is the editor of *Mary Elizabeth Braddon's Thou Art the Man* (2008). She has also edited a collection of articles on the popularization of science in children's literature (*Science in the Nursery: The Popularisation of Science in France and Britain, 1761–1901* [2011]).

*Stephen D. Winick* earned his PhD in folklore and folklife from the University of Pennsylvania. He works as the writer and editor at the American Folklife Center of the Library of Congress. He has published articles on folklore and fantasy in such publications as the *Journal of American Folklore*, *Folklore*, and *Realms of Fantasy*. He is also a longtime music journalist whose writings on folk and world music can be found at [www.stevewinick.com](http://www.stevewinick.com).

*Jack Zipes* is professor emeritus of German and comparative literature at the University of Minnesota. Some of his major publications are *Breaking the Magic Spell: Radical Theories of Folk and Fairy Tales* (1979), *Fairy Tales and the Art of Subversion* (rev. ed. 2006), *The Brothers Grimm: From Enchanted Forests to the Modern World* (1988), *Hans Christian Andersen: The Misunderstood Storyteller*

(2005), and *Why Fairy Tales Stick: The Evolution and Relevance of a Genre* (2006). He has also edited *The Oxford Companion to Fairy Tales* (2000) and *The Great Fairy Tale Tradition* (2001). Most recently he has published *The Enchanted Screen: The Unknown History of Fairy-Tale Films* (2010) and *The Irresistible Fairy Tale: The Cultural and Social History of a Genre* (2012).



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