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978-1-107-06436-2 - Shakespeare and the Digital World: Redefining Scholarship and Practice

Edited by Christie Carson and Peter Kirwan

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SHAKESPEARE AND THE DIGITAL WORLD

Due to the unique cultural capital of his works, Shakespeare has long been the test subject for new methods and digital advances in arts scholarship. Shakespeare sits at the forefront of the digital humanities – in archiving, teaching, performance and editing – impacting on scholars, theatres and professional organisations alike. The pace at which new technologies have developed is unprecedented (and the pressure to keep up is only growing). This book offers seventeen new essays that assess the opportunities and pitfalls presented by the twenty-first century for the ongoing exploration of Shakespeare. Through contributions from a broad range of scholars and practitioners, including case studies from those working in the field, the collection engages with the impact of the digital revolution on Shakespeare studies. By assessing and mediating this sometimes controversial digital technology, the book is relevant to those interested in the digital humanities as well as to Shakespeare scholars and enthusiasts.

CHRISTIE CARSON is Reader in Shakespeare and Performance in the Department of English at Royal Holloway University of London. She is the co-editor of *The Cambridge King Lear CD-ROM: Text and Performance Archive* (Cambridge, 2000), *Shakespeare's Globe: A Theatrical Experiment* with Farah Karim-Cooper (Cambridge, 2008), *Shakespeare in Stages: New Theatre Histories* with Christine Dymkowski (Cambridge, 2010) and *Shakespeare Beyond English: A Global Experiment* with Susan Bennett (Cambridge, 2013).

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The volume was developed in several stages and at each of these the contributors were receptive to shaping their work to meet new questions and address significant shifts in the ongoing debates. Inevitably there will be more advances in this field before the book can be published; however, we as editors are committed to the notion that documenting our recent history in this field is of paramount importance. The early developments in digital editing, pedagogy, communication and performance have all contributed to a new environment in higher education, and noting these changes will help the field's awareness of where Shakespeare scholars and practitioners are coming from as well as where we are headed. The editors are profoundly grateful to all of our contributors, both from within and from outside the academy, for their dedication to this task.

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Editors' note: All references to Shakespeare's plays use the New Cambridge Shakespeare editions for Act, scene and line numbers. See www.cambridge.org/features/literature/shakespeare/ncs.htm.