Contents

Notes on contributors viii
Acknowledgements xiv

Shakespeare and the digital world: Introduction 1
Christie Carson and Peter Kirwan

PART I DEFINING CURRENT DIGITAL SCHOLARSHIP AND PRACTICE: SHAKESPEARE RESEARCH IN THE DIGITAL AGE

Introduction 10
Christie Carson

1 Shakespeare in the digital humanities 14
John Lavagnino

2 Getting back to the library, getting back to the body 24
Bruce R. Smith

3 Sensing the past: Tablets and early modern scholarship 33
Farah Karim-Cooper

4 Webs of engagement 43
David McInnis

PART II DEFINING CURRENT DIGITAL SCHOLARSHIP AND PRACTICE: SHAKESPEARE PEDAGOGY AND THE DIGITAL AGE

Introduction 58
Peter Kirwan

5 Internal and external Shakespeare: Constructing the twenty-first-century classroom 63
Erin Sullivan
## Contents

6 Shakespeare at a distance

Sarah Grandage and Julie Sanders

7 ‘All great Neptune’s ocean’: iShakespeare and play in a transatlantic context

Sheila T. Cavanagh and Kevin A. Quarmby

8 ‘From the table of my memory’: Blogging Shakespeare in/out of the classroom

Peter Kirwan

### Half-time: a pause for reflection

9 All’s well that ends Orwell

Sharon O’Dair

### Part III Redefining the boundaries and practices of Shakespeare Studies Online: Publishing and Academic Identity

Introduction

Peter Kirwan

10 Unlocking scholarship in Shakespeare studies: Gatekeeping, guardianship and open-access journal publication

Eleanor Collins

11 Living with digital incunables, or a ‘good-enough’ Shakespeare text

Katherine Rowe

12 Shakespeare in virtual communities

Peter Holland

13 Gamekeeper or poacher? Personal blogging/public sharing

Sylvia Morris

### Part IV Redefining the boundaries and practices of Shakespeare Studies Online: Communication and Performance

Introduction

Christie Carson
<table>
<thead>
<tr>
<th>Contents</th>
</tr>
</thead>
<tbody>
<tr>
<td>14 Changing a culture with the Shakespeare Birthplace Trust:</td>
</tr>
<tr>
<td>Championing freedom and democracy</td>
</tr>
<tr>
<td>Paul Edmondson and A. J. Leon</td>
</tr>
<tr>
<td>15 Developing a digital strategy: Engaging audiences at Shakespeare's</td>
</tr>
<tr>
<td>Globe</td>
</tr>
<tr>
<td>Ryan Nelson</td>
</tr>
<tr>
<td>16 The impact of new forms of public performance</td>
</tr>
<tr>
<td>Stephen Purcell</td>
</tr>
<tr>
<td>17 Creating a critical model for the twenty-first century</td>
</tr>
<tr>
<td>Christie Carson</td>
</tr>
<tr>
<td>Conclusion: Digital dreaming</td>
</tr>
<tr>
<td>Christie Carson and Peter Kirwan</td>
</tr>
<tr>
<td>Index</td>
</tr>
</tbody>
</table>

© in this web service Cambridge University Press www.cambridge.org