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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).

PETER KIRWAN is Lecturer in Shakespeare and Early Modern Drama at the University of Nottingham. He is an Associate Editor for *Collaborative Plays by Shakespeare and Others* (2013) and he has published widely on the history of the Shakespeare Apocrypha and contemporary Shakespearean performance. His interest is in the intersection between textual, performance and media cultures.

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# SHAKESPEARE AND THE DIGITAL WORLD

*Redefining Scholarship and Practice*

EDITED BY

CHRISTIE CARSON

and

PETER KIRWAN



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## *Contributors*

CHRISTIE CARSON is Reader in Shakespeare and Performance in the Department of English at Royal Holloway University of London. Before moving into the English Department she worked as an Institutional Research Fellow in the Department of Drama and Theatre at Royal Holloway from 1996 to 2003. She is the co-editor of *The Cambridge King Lear CD-ROM: Text and Performance Archive* (Cambridge, 2000) and the Principal Investigator of the AHRB-funded research project Designing Shakespeare: An Audio-Visual Archive, 1960–2000, which documents the performance history of Shakespeare in Stratford and London. She has published widely on the subject of contemporary performance and the influence of digital technology on audience interaction and research practices, including articles for *Shakespeare Survey* and *Performance Research*. She has co-edited *Shakespeare's Globe: A Theatrical Experiment* with Farah Karim-Cooper (Cambridge, 2008) and *Shakespeare in Stages: New Theatre Histories* with Christine Dymkowski (Cambridge, 2010). She recently co-edited with Susan Bennett a collection of essays entitled *Shakespeare Beyond English: A Global Experiment* (Cambridge, 2013) which documents the 2012 Globe to Globe Festival.

SHEILA T. CAVANAGH, Founding Director of the World Shakespeare Project ([www.worldshakespeareproject.org](http://www.worldshakespeareproject.org)), is Professor of English and Distinguished Teaching Scholar at Emory University. She is also past holder of the Masse-Martin/NEH Distinguished Teaching Professorship. Author of *Wanton Eyes and Chaste Desires: Female Sexuality in The Faerie Queene* (Indiana University Press, 1994) and *Cherished Torment: The Emotional Geography of Lady Mary Wroth's Urania* (Duquesne University Press, 2001), she has also published widely in the fields of pedagogy and of Renaissance literature. She is also active in the electronic realm, having directed the Emory Women Writers Resource Project



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(<http://womenwriters.library.emory.edu>) since 1994 and served for many years as editor of the online *Spenser Review*.

ELEANOR COLLINS completed her PhD thesis at the Shakespeare Institute, University of Birmingham and her articles have been published in *Early Theatre*, *Shakespeare* and in the Richard Brome Online edition. In 2009 she won an *Early Theatre* prize for her first article to be published in that journal. She is writing a book for Manchester University Press on the repertory of Queen Henrietta's Men, and is editing James Shirley's *The Coronation* and Thomas Heywood's *The Wise Woman of Hogsdon*.

PAUL EDMONDSON is Head of Knowledge and Research at the Shakespeare Birthplace Trust, Stratford-upon-Avon and a priest in the Church of England. He has worked closely with A. J. Leon of misfit, Inc. to develop the Trust's online presence.

SARAH GRANDAGE is a Lecturer in the Faculty of Arts at Nottingham University. Her areas of expertise include stylistics, dramatic discourse, discourse analysis, Shakespeare, drama and performance, adaptation and appropriation. She teaches Introduction to Drama, Language in the Limelight, Shakespeare's Histories and Stylistics.

PETER HOLLAND is McMeel Family Professor in Shakespeare Studies and Associate Dean for the Arts at the University of Notre Dame. He was Director of the Shakespeare Institute in Stratford-upon-Avon from 1997 to 2002 and is one of the Institute's Honorary Fellows. He was President of the Shakespeare Association of America for 2007–8. He has edited many of Shakespeare's plays, most recently *Coriolanus* for the Arden Shakespeare, and written widely on the plays in performance, including *English Shakespeares: Shakespeare on the English Stage in the 1990s* (Cambridge, 1997). He is the Editor of *Shakespeare Survey* (Cambridge University Press), and is General Editor for an eighteen-volume series on *Great Shakespeareans* (with Adrian Poole) and *Oxford Shakespeare Topics* (with Stanley Wells). Recent articles cover topics such as Shakespeare graphic novels, theatre editions, ghosts, storms in films of *The Tempest* and Shakespeare biographies.

FARAH KARIM-COOPER is Head of Higher Education and Research at Shakespeare's Globe and Visiting Research Fellow of King's College London. She oversees all of Globe Education's higher education provision and is in charge of research at Shakespeare's Globe, where she chairs the Architecture Research Group and is head of the library and

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archive. She is author of *Cosmetics in Shakespearean and Renaissance Drama* (2006); co-editor with Christie Carson of *Shakespeare's Globe: A Theatrical Experiment* (Cambridge, 2008), co-editor with Tiffany Stern of *Shakespeare's Theatres and the Effects of Performance* (2012) and co-editor with Andrew Gurr of *Moving Shakespeare Indoors* (Cambridge, 2014). She is also working on a monograph on the 'hand' in early modern culture and drama, with a focus on gesture, dismemberment and touch.

PETER KIRWAN is Lecturer in Shakespeare and Early Modern Drama at the University of Nottingham. He is an Associate Editor for the RSC/Palgrave *Collaborative Plays by Shakespeare and Others* and has published widely on the textual and performative history of the Shakespeare Apocrypha. His theatre review blog, The Bardathon, has been running since 2006, and he is an established reviewer of stage and film Shakespeare for a variety of journals and books as well as writing several stage histories for the RSC Shakespeare series. His interest in the intersection between textual, performance and media cultures has led to recent articles on topics including Shakespearean biopics, the World Shakespeare Festival, magicians on the early modern stage and seventeenth-century book ownership. He is a trustee of the British Shakespeare Association and sits on the Advisory Board for Digital Renaissance Editions.

JOHN LAVAGNINO is Reader in Digital Humanities at King's College London. He works on seventeenth-century English literature, twentieth-century American literature, textual scholarship and the digital humanities, as a member of both the Department of English and the Department of Digital Humanities. He was one of the general editors of *The Collected Works of Thomas Middleton*, a large collaborative project to publish the writings of the great Jacobean playwright, which won the Modern Language Association's Prize for a Distinguished Scholarly Edition in 2009. Currently he is completing the *Catalogue of English Literary Manuscripts 1450–1700*.

A. J. LEON is the CEO and Creative Director of Misfit Incorporated, a digital agency based in New York City. He is a writer, designer, entrepreneur and humanitarian who has initiated social projects in South Sudan, Kenya, Ethiopia, Tanzania, Malawi, Nigeria and the Philippines. He has served as a Digital Advisor to many organisations, including World Vision and WaterAid, and is also an Honorary Fellow of The Shakespeare Birthplace Trust.

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DAVID MCINNIS (University of Melbourne) is currently editing Dekker's *Old Fortunatus* for the Revels Plays series. In addition to his monograph, *Mind-Travelling and Voyage Drama in Early Modern England* (Palgrave, 2013), his work has been published in such journals as *Review of English Studies*; *Medieval and Renaissance Drama in England*; *SEL: Studies in English Literature, 1500–1900*; and *Notes & Queries*. With Roslyn L. Knutson, he is founder and co-editor of the Lost Plays Database.

SYLVIA MORRIS is an independent Shakespeare researcher, previously Head of the Shakespeare Centre Library and Archive, where she specialised in the Royal Shakespeare Company's archives, creating the RSC Performance Database. Her Shakespeare blog, [www.theshakespeareblog.com](http://www.theshakespeareblog.com), has a worldwide readership, attracting the general public, students, theatre professionals and academics. She is currently undertaking an oral history project recording staff and audience memories of performances of Shakespeare in Stratford, which it is hoped will build into a substantial online archive. With family involvement in Shakespeare and Stratford stretching back over 100 years, she has also recorded a walking-tour app for mobile devices to Shakespeare's Stratford-upon-Avon published by the Hungarian company PocketGuide.

RYAN NELSON is Digital Marketing Manager at the Barbican Centre, London, where he is responsible for digital communications and content. Previously he was Education Online Content Editor at Shakespeare's Globe, developing their distance-learning resources for schools and young people, and then Digital Manager, devising and implementing a wider organisational strategy to engage audiences. He has worked in partnerships with companies such as Google and *The Guardian*, using new technologies and social networks to drive audience participation in cultural events. He has an MA in Shakespeare Studies from King's College London.

SHARON O'DAIR is Hudson Strode Professor of English and the Director of the Hudson Strode Program in Renaissance Studies at the University of Alabama. The co-editor, with D. L. Miller and H. Weber, of *The Production of English Renaissance Culture* (Cornell, 1994), O'Dair is author of *Class, Critics, and Shakespeare: Bottom Lines on the Culture Wars* (Michigan, 2000). She publishes essays regularly on Shakespeare, literary theory, critical methodology (including new historicism, eco-criticism and the digital humanities) and the profession of English studies.

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STEPHEN PURCELL joined Warwick University in October 2011 from Southampton Solent University, where he co-developed and led the English Literature degree scheme. He directs for the theatre company The Pantaloons. His research focuses on the performance of the work of Shakespeare and his contemporaries on the modern stage and on screen. His particular research interests include theories of the audience, space, popular culture, parody, adaptation and comedy. He recently published a book for Palgrave's *Shakespeare in Practice* entitled *Shakespeare and Audience in Practice*.

KEVIN A. QUARMBY is Assistant Professor of English at Oxford College of Emory University, as well as Distinguished Visiting Scholar at the Claus M. Halle Institute for Global Learning, and Shakespeare Performance Specialist in Virtual Residence at Emory's Center for Interactive Teaching. His previous career was as a professional actor, appearing in Shakespeare productions throughout the UK. He was co-director of the World Shakespeare Project, a model for interactive pedagogy in a new media world. He has published widely in scholarly journals such as *Shakespeare Survey*, *Shakespeare Bulletin* and *Shakespeare*, with emphasis on Shakespearean drama as an historicised performance construct. His book, *The Disguised Ruler in Shakespeare and His Contemporaries* (2012), considers the interrelation between *Measure for Measure*, *Henry V* and several other disguise plays of the period. Shakespeare, performance and editorial decision making also inform his current research interests, especially the intersection between contemporary performance practice and canonical mediation of the text.

KATHERINE ROWE is Professor of English at Bryn Mawr College. She teaches and writes about literature and media change. Trained as a scholar of Renaissance drama, she turned her attention to questions of media history and adaptation. Her courses explore the history of reading, writing and performance, from the Renaissance to the digital age. A recipient of grants from the NEH, the Mellon Foundation and the PA Department of Education that support her work in media history, Rowe is Associate Editor (responsible for the online edition) of *The Cambridge Guide to the Worlds of Shakespeare*. She served as editor of a special edition of *Shakespeare Quarterly* dedicated to exploring the digital world of Shakespeare scholarship.

JULIE SANDERS is Chair of English Literature and Drama at the University of Nottingham and current Vice Provost (Teaching and Learning) at its

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Ningbo China campus. She is the author of *The Cultural Geography of Early Modern Drama, 1620–1650* (Cambridge, 2011) which won the British Academy Rose Mary Crawshay Prize for international women's scholarship and has recently completed *The Cambridge Introduction to Early Modern Drama, 1576–1642*.

BRUCE R. SMITH is Dean's Professor of English at the University of Southern California. He studies the literature and culture of early modern England, including Shakespeare, gender, sexuality, acoustic ecology and historical phenomenology. Among his six published books, *The Acoustic World of Early Modern England* won the 2000 Roland H. Bainton Prize for Literature, attracting the attention of theatre professionals, communications specialists and musicologists. His current work explores what it was like to live in the kind of body imagined by early modern medicine and to perceive the world through that body. He is particularly interested in how important the senses and the passions were to perception before Descartes divorced the thinking mind from the sensing body in the middle of the seventeenth century.

ERIN SULLIVAN is Lecturer and Fellow at the Shakespeare Institute, University of Birmingham, where she is also Tutor for Distance Learning. Prior to this she taught online with Duke University and the Open University and also studied as a distance-learning student for her Postgraduate Certificate in Academic Practice with the Open University. Her research focuses on the relationship between culture and identity both in the Renaissance and today, and she has published work in *Studies in Philology*, *Cultural History* and several edited collections. She is the co-editor of *The Renaissance of Emotion: Understanding Affect in Early Modern Literature and Culture* (Manchester, forthcoming), *A Year of Shakespeare: Re-living the World Shakespeare Festival* (Arden, 2013) and *Shakespeare on the Global Stage: Performance and Festivity in the Olympic Year* (Arden, forthcoming).

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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](http://www.cambridge.org/features/literature/shakespeare/ncs.htm).