

Contributors

Maurizio Calbi is Professor of English at the University of Salerno (Italy). He has published on Shakespeare, the representations of the body in early modern culture, postcolonial literature, and postcolonial rewriting of Shakespeare. His most recent book is *Spectral Shakespeares: Media Adaptations in the Twenty-First Century* (Palgrave 2013; paperback 2016). He is currently working on Shakespeare in the French nouvelle vague, and preparing a monograph on "interstitial Shakespeare," which uses examples of adaptations in different media to address current debates about the notion of "global Shakespeare."

Jan Creutzenberg has studied theater at Freie Universität Berlin, where he is currently pursuing a Ph.D. about "Community in Contemporary Pansori Performances," while living in Seoul. He has published and presented on traditional performing arts, as well as on Brecht and Shakespeare in Korea, and contributed to the *Routledge Handbook of Asian Theatre*. He writes about his research and other "performative" experiences on his blog seoulstages.wordpress.com.

Christy Desmet is Josiah Meigs Distinguished Teaching Professor at the University of Georgia. The author of *Reading Shakespeare's Characters: Reading, Ethics, and Identity* (Massachusetts 1992), she is also editor of *Shakespeare and Appropriation* (with Robert Sawyer, Routledge 1999), *Harold Bloom's Shakespeare* (with Robert Sawyer, Palgrave 2001), *Shakespearean Gothic* (with Anne Williams, Wales 2009), and *Helen Faucit* (Pickering and Chatto 2011). With Sujata Iyengar, she founded and co-edits *Borrowers and Lenders: The Journal of Shakespeare and Appropriation*.

Shawn DeSouza-Coelho is a writer, theater theorist/practitioner, and professional magician based in Toronto, Ontario. He recently completed his M.A. (English, Experimental Digital Media) at the University of Waterloo, exploring the intersections between narrative theory and the act of play in videogames. His book, *Metamagic: An Introduction*, released in 2013, explores the art of conjuring magic as a medium for discourse. Shawn is currently working on his next book: the authorized biography of retired stage manager Nora Polley.

Kyle DiRoberto is an Assistant Professor and director of the outreach program in English for the University of Arizona, South Campus. The title of her dissertation is "Grotesque Transformations and the Discourse of Conversion in Robert Greene's Work and Shakespeare's Falstaff." She has contributed two chapters to volumes of medieval and early modern scholarship: "Representations of the Plowman and the Prostitute in Puritan and Anti-Puritan Satire: Or the Rhetoric of Plainness and the Reformation of the Popular in the Harvey Nashe Quarrel," in *Rural Space in the Middle*

Ages and Early Modern Age: The Spatial Turn in Premodern Studies (De Gruyter 2012) and "Sacred Parody in Robert Green's *Groatsworth of Wit*", in *Laughter in the Middle Ages and Early Modern Times: Epistemology of a Fundamental Human Behavior, Its Meaning, and Consequences* (De Gruyter 2010).

Valerie Fazel, Ph.D. is an Instructor in Arizona State University's Writing Programs and Honors Faculty at Barrett, the Honors College at ASU. Her research focus is on Shakespeare performance adaptation, digital media appropriation, and Internet research methods. Her recent work on Shakespeare fan fiction (co-authored with Louise Geddes) was published August 2015 in *Shakespeare*. She has a forthcoming chapter (co-authored with Ayanna Thompson) in the Norton Critical Edition of *Much Ado About Nothing*. She is currently co-editing (with Louise Geddes) an essay collection for Palgrave titled *The Shakespeare User: Adaptation and Appropriation in the 21st Century*.

Kirk Hendershott-Kraetzer is Professor of Humanities and Co-Director of the Global Citizen Honors Program at Olivet College, where he teaches Shakespeare, film, creative writing, composition and rhetoric, and literature. His longstanding research interest is performances of Shakespearean texts in film and television, with more recent forays into the construction of knowledge and identity and into representations of Shakespeare in social media.

Kylie Jarrett is Lecturer in Multimedia in the Department of Media Studies at the National University of Ireland Maynooth. Her research focus is the political economy of the commercial Web and she is author of *Feminism, Labour and Digital Media: The Digital Housewife* (Routledge 2016).

Toby Malone is a post-doctoral fellow and instructor in the University of Waterloo's Theatre and Performance unit in the Department of Drama and Speech Communication. His research interests lie in practical dramaturgy, textual performance historiography, digital humanities, adaptation studies, and Shakespearean performance. He has published articles in *Shakespeare Survey*, *Literature-Film Quarterly*, *The Routledge Companion to Dramaturgy*, and *Canadian Theatre Review*, and has several chapters in forthcoming collections. His first book, *Adapting 'War Horse': Cognition, the Spectator, and a Sense of Play* will be released by Palgrave Macmillan in early 2016.

Jeneen Naji is Digital Media faculty in the Department of Media Studies at National University of Ireland Maynooth. Dr. Naji's research is in the area of digital culture, specifically exploring the impact of the digital apparatus on poetic expression. She is also a member of the editorial review board of the *International Journal of Game-Based Learning* and a Fulbright Scholar.

Stephen O'Neill is Lecturer in the Department of English at the National University of Ireland Maynooth. His research focuses on Shakespearean drama and adaptation, especially in new media. He is the author of *Shakespeare and YouTube: New Media Forms of the Bard* (Bloomsbury Arden Shakespeare 2014), *Staging Ireland: Representations in Shakespeare and Renaissance Drama* (Four Courts 2007); and essays in *Celtic Shakespeare: The Bard and his Borderers* (Ashgate 2013), *The Shakespearean International Yearbook* (Ashgate 2014), and *Borrowers and Lenders* (<http://www.borrowers.uga.edu/1281/show>). He is editor of *Shakespeare and the Irish Writer* (UCD Press 2012). He is currently working on Shakespeare memes and on editing *Broadcast Your Shakespeare*, a forthcoming essay collection in the Arden Shakespeare series.

Jennifer Roberts-Smith is Associate Professor and Associate Chair of Theatre and Performance at the University of Waterloo. Her research and creative practice focus on Shakespeare's language, Elizabethan performance techniques, inter-medial theater, and experience design in the digital humanities. Jennifer is Principal Investigator of two multi-institutional research projects, the *Simulated Environment for Theatre* (SET) and the *Stratford Festival Online: Games and Virtual Learning Environments for Education and Audience Engagement*. She is also co-leader of the Interface cluster of the *Implementing New Knowledge Environments* (INKE) research project.

Lisa S. Starks-Estes (formerly Lisa S. Starks) is Associate Professor of English at University of South Florida St. Petersburg, where she chairs the Department of Verbal and Visual Arts and directs the MLA in Liberal Studies Program. She has published articles, edited special issues of journals, and co-edited book collections on sexuality and violence in Renaissance drama, Shakespeare on screen, and other topics, including chapters in *Staging the Blazon in Early Modern English Theater* (Ashgate 2013) and *Violent Masculinities: Male Aggression in Early Modern Texts and Culture* (Palgrave 2013). Most recently, she has published a scholarly monograph, entitled *Violence, Trauma, and Virtus in Shakespeare's Roman Poems and Plays: Transforming Ovid* (Palgrave 2014). She is currently working on a new project on the ways in which Shakespeare and other early modern writers appropriated Ovid to conceptualize theatrical practices and experiences.

Geoffrey Way recently earned his Ph.D. in Literature from Arizona State University, and is currently an Instructor of English at ASU. His dissertation "Digital Shakespeares and the Performance of Relevance" explores the ways that Shakespearean theaters and festivals incorporate digital media into their marketing and performance practices.