Contributors

Amy Borsuk is a Ph.D. candidate and Teaching Associate in Drama at Queen Mary University of London. Her dissertation examines 21st-century London Shakespearean theater as an industry that frames itself artistically and commercially through the value of radicalism, experimentalism or innovation. She uses case studies from (but not limited to) Shakespeare's Globe, the RSC and the Donmar Warehouse to deconstruct these terms and their consequential dialectical tensions between performance and business practice. She has written on the Royal Shakespeare Company's technological performance and business practices in Humanities 8.1 (2019) and is a co-editor and contributor for special issue "Teaching Shakespeare: Digital Processes" in Research in Drama Education (25.1 2020).

Dr. Emily Buffey is a Teaching Fellow in Early Modern Literature at the University of Birmingham, UK. She has written on a variety of subjects, with new articles on Shakespearean allusions in early Jacobean poetry and modern historical fiction forthcoming. Her other research areas include: literary afterlives and reception; the relationships between genre (particularly dream vision poetry, satire and complaint); authorship; and reading and literary practice.

Andrew Duxfield is a lecturer in Renaissance Literature at the University of Liverpool. He is the author of Christopher Marlowe and the Failure to Unify (London: Routledge, 2016) and he has published articles on Marlowe in Marlowe Studies and Early Modern Literary Studies, as well as contributing to Arden critical readers on Doctor Faustus and The Jew of Malta. Andrew also works on the drama of Margaret Cavendish, and in 2016 published an online scholarly edition of The Unnatural Tragedy (hosted by Early Modern Literary Studies). He is currently editing a collection of essays on Shakespeare's Richard II, and is in the early stages of a larger project on topography in the early modern literary imagination.

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Douglas M. Lanier is Professor of English at the University of New Hampshire, and Director of the UNH London Program. He has written widely on both early modern drama and poetry, and on contemporary adaptations of Shakespeare on stage and screen. His book, *Shakespeare and Modern Popular Culture*, was published in 2002. He is currently at work on two book projects, a consideration of screen adaptations, faithful and free, of *Othello* and a book on *The Merchant of Venice* in the Arden Language & Writing series.

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Dr. Megan Murray-Pepper completed her Ph.D. at King's College London in 2014, and also holds an M.A. in Shakespearean Studies from King's. Her thesis focused on the formal and cultural dynamics of Shakespearean adaptation in New Zealand, across the genres of prose, poetry, and playwriting. She now teaches English while pursuing research interests in Shakespearean adaptation and heritage culture, and has published in the edited collections *Teaching Shakespeare*
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