

2019 Workshop Abstracts: Teaching Shakespeare Online
Loreen L. Giese, Ohio University

Fans and Scholars: Methodologies for Teaching Shakespeare Online

Dr. Heather Ackerman
Arizona State University

Shakespeare tends to be a big draw in the online community in part due to a passionate fan base. These fans have seen several productions and adaptations, cosplayed at Renaissance festivals, have cherished memories of playacting from middle school, etc. that they wish to bring into the inviting format of online discussion. The eagerness and experience of fans can be a valuable asset in developing connection and a sense of Shakespeare's second lives, but it can also lead to tangents and a static view of the subject that can distract from course objectives. These fans have an intense relationship with Shakespeare that focuses on enjoyment and individual reception, an orientation that can be in conflict with our scholarly expectations or objectives (e.g., critical analysis, understanding historical context, etc.). My goal is to consider the challenges that come with this discrepancy and contemplate how Shakespearean fandom can be helpfully integrated into online discussions and projects alongside critical inquiry.

Creating Presence through Video in Online Shakespeare Classes

Dr. Jennifer Black
Boise State University

Creating presence in online courses is one of the most essential, yet often most difficult, aspects of online instruction. Even when courses are rigorous and well-designed, students frequently feel isolated, disconnected, or left alone in their online learning. Experts ranging from [Chickering and Gamson](#) to [Quality Matters](#) insist that presence is a key factor in student satisfaction and success. The [Community of Inquiry](#) model breaks presence down into three categories--social, cognitive, and instructor presence, all of which depend on meaningful interaction between teachers and students. This interaction is especially important in online Shakespeare classes, which focus on dramatic texts that reward collaborative interpretation.

One powerful way to create all three kinds of presence is the use of video, both synchronous and asynchronous. In addition to incorporating film versions of plays, online classes can also include video created by teachers and students to enhance their shared study of Shakespeare's works. This paper will discuss how online Shakespeare courses can use instructor-created video mini-lectures, student performances (both individual and group), and synchronous video meetings to enhance learning and create meaningful presence.

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**Course Design for Sequence and Pacing:
A Control Freak Takes Introductory/Gen Ed Shakespeare Online**

Dr. Margaret Christian
Pennsylvania State University, Lehigh Valley

My 1996 experience as a guest in another teacher’s MOO was off-putting: the students were free to ignore my cogent and challenging contributions—and they did so, blithely. Online teaching seemed a less-than-ideal fit for someone with my personality. But by 2014, cost-conscious administrators at my small campus made it clear that I wouldn’t be teaching Shakespeare again unless the class were online and thus available to students throughout the Penn State system. This paper lays out how I took the typical elements of a face-to-face literature course (elements like assignment quizzes, reading aloud to each other, timed free-writing, and discussions) online and used CMS functions like “requirements” and “passwords” to encourage students to interact with the course materials and slow down long enough to come up with their own ideas before entering the discussion platform.

Teaching Shakespeare with Online Resources

Professor Annette Drew-Bear
Washington and Jefferson College

The increasing emphasis in English departments on digital literary study and the existence of significant online Shakespeare resources make teaching Shakespeare without using online resources questionable. The July 2018 report of the Association of Departments of English on *A Changing Major* recommends that English departments offer more digital opportunities for literary study to increase student research skills and interest in the major. I am taking the opportunity of learning from the workshop to improve my skills in using online resources to teach Shakespeare. I was hoping that the book, *Teaching Shakespeare With Purpose*, listed on the workshop’s bibliography, would provide substantial help, but although the authors ask the question, “Which twenty-first-century digital texts and/or tools will our students find compelling, stimulating and actually useful (as opposed to distracting and addictive)?” (1), the authors do not provide a substantial answer to this significant question, instead focusing on “frames” to help students develop their oft repeated goal of “facility with complex texts,” close reading exercises, OED exercises, and writing assignments that do not offer substantial ways to use digital texts and/or tools. I look forward to our workshop to learn more. For my contribution, I will discuss ways that I use or plan to use online resources and assignments in both my introductory Shakespeare for Everyone course and my English major Shakespeare course that I am teaching for the spring term that begins at the end of January.

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Covering As Your Like It Online

Dr. Natalie K. Eschenbaum
University of Wisconsin, La Crosse

This paper considers some of the researched best practices for using authentic learning assignments to teach literature online. Rather than traditional essays, the online environment invites students to produce creative and purposeful multimodal assignments that demonstrate their understanding of the texts and contexts, and of the discipline at large. In this paper, Shakespeare's *As You Like It* serves as a case study for these kinds of assignments, including one that asks students to design a cover for an electronic edition and to justify their creative choices. The students imagine marketing AYLI to a contemporary audience by focusing on one specific scene or theme from the play. They consult marketing materials from the Royal Shakespeare Company for inspiration, and are required to support their interpretative decisions with textual evidence. Although I (perhaps) lose something by not lecturing on Shakespeare's comedy, the students appear to learn more by "covering" the play themselves.

Abstract Digitized Shakespeare for the Online Classroom

Professor Susan Frye
University of Wyoming

As I adapt a new "Global Shakespeare-in-Film" course, I am creating a go-to list of Shakespeare plays that may be viewed in their entirety as well as in the form of trailers and clips. The most readily adaptable source for Shakespeare videos remains YouTube's unsteady offerings. In my bibliography for this workshop, I will include a list of plays actually available on YouTube as of spring 2019, as well as other digital sources for plays. I am also compiling a list of the different ways in which students may access Shakespeare plays online both inside and outside of class. In sharing both this list of online sources of plays as well as a list of modes for accessing video content inside and outside the distance classroom, I hope to share what I have learned among the workshop participants, and receive their advice in turn.

Flipping and Blending Shakespeare

Dr. Joseph P. Haughey
Northwest Missouri State University

In the fall 2018 semester, building on success from a flipped general education introductory literature course I had been teaching, I similarly flipped my introductory undergraduate Shakespeare course. For each class, students read a scene from the assigned play -- we covered six plays in the class -- and then watched a 20-30 minute video lecture I had previously recorded. In class, students then opened up class by completing a ten-minute graded quiz over the reading and lecture. The approach opened up the remaining class minutes for discussion and higher order thinking skill activities: we compared competing film adaptations, acted out our own competing

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readings, wrote creatively from the perspective of characters. My paper will detail the blended half-online, half in-person approach and address the various insights it offered as we think about teaching Shakespeare entirely online as well as innovative uses of online spaces in more traditional face-to-face classes.

**Teaching Shakespeare Online "Give me the map there":
 Teaching Shakespeare's King Lear Online**

Dr. Heather Murray
Coastal Pines Technical College

Recently, I integrated Shakespeare's King Lear into a drama unit in my online English 1102 (Literature and Composition) course at Coastal Pines Technical College. In this course, faculty are to teach both literature and composition skills...online...to a class of students who are (typically) reading Shakespeare for the first time. While the challenges we faced were pretty much what any experienced faculty member would expect, the online environment unexpectedly opened up space for student reflection and discussion and analysis that hadn't occurred during previous face-to-face sections of this course. I'd like to share both what worked pedagogically during the three weeks my online students and I spent together reading King Lear and why I believe the online environment was particularly effective.

**Beyond convergence:
 distance learning at the Shakespeare Institute**

Dr. Erin Sullivan
Shakespeare Institute, University of Birmingham

Since 2002, the Shakespeare Institute has offered part-time, flexible masters programmes that allow its students to study at a distance. For the most part, our goal has been to mirror, as much as is possible, what and how we teach on-site—that is, to pursue an educational philosophy of convergence. In recent years, however, we have begun considering how we might go *beyond* convergence by customising aspects of the distance learning experience and taking fuller advantage of the unique affordances of digital technology. In this essay, I'd like to reflect on some of the areas in which we have room to grow, and to consider the measures we might take to enhance distance learning at the Shakespeare Institute. The two areas I plan to consider are DL-specific opportunities for better community-building and communication, and the possibility of developing of DL-only courses that use technology to go beyond what is typically possible in more traditional, analogue classrooms.

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Shakespeare, Online and in Context

Dr. Timothy A. Turner
University of South Florida Sarasota-Manatee

In the spring of 2017, I taught online for the first time—and it was a course on Shakespeare. The course title and description were inherited: “Shakespeare from an Historical Perspective”; it fulfilled a general education requirement for some students, although majors in my small English program were also allowed to take it. Drawing inspiration from the title of the course, I focused my version on (some of the) history plays: *Richard II*, *Henry IV Parts 1 and 2*, *Henry V*, and *Richard III* (for closure). In this paper, I discuss my experience, the structure of the course and the assignments, as well as the particular spin of my course, which included emphasizing Shakespeare’s plays in context (I assigned the *Bedford Companion to Shakespeare* to make sure I was covering the required “from an Historical Perspective” component). It also discusses what worked as well as what did *not* work in an attempt to both describe and solicit ideas for teaching Shakespeare in context in an online environment.