



TEACHING
THE SHOW MUST GO ONLINE

Robert Myles and Jeffrey R. Wilson

IT'S OK TO POST COMMENTS ON SOCIAL MEDIA:

@TSMGONLINE, @ROBMYLES, @DRJEFFREYWILSON

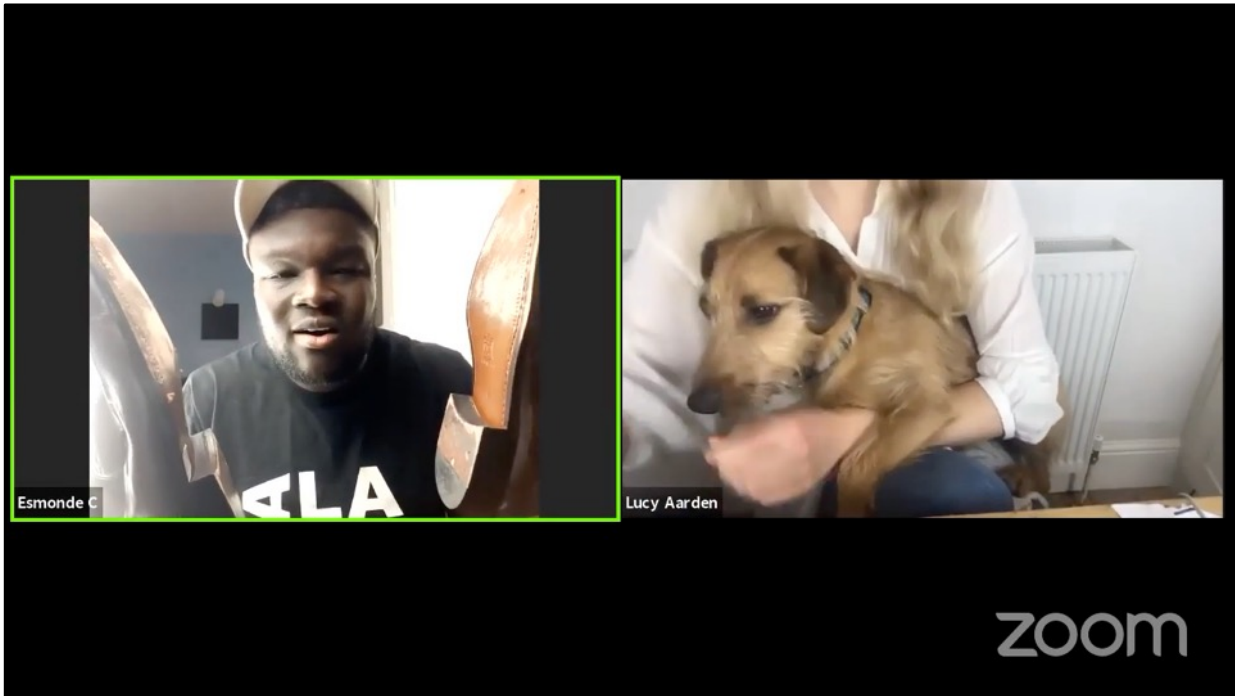
WRITTEN REMARKS AVAILABLE IN THE CHAT



THE SHOW MUST GO ONLINE

Created by Robert Myles

MYLES: On March 19, 2020, eight days after the World Health Organization declared COVID-19 a pandemic—as schools, offices, and theaters were shutting down—The Show Must Go Online launched its first socially distanced, fully online performance: The Two Gentlemen of Verona, featuring a cast assembled across multiple countries.

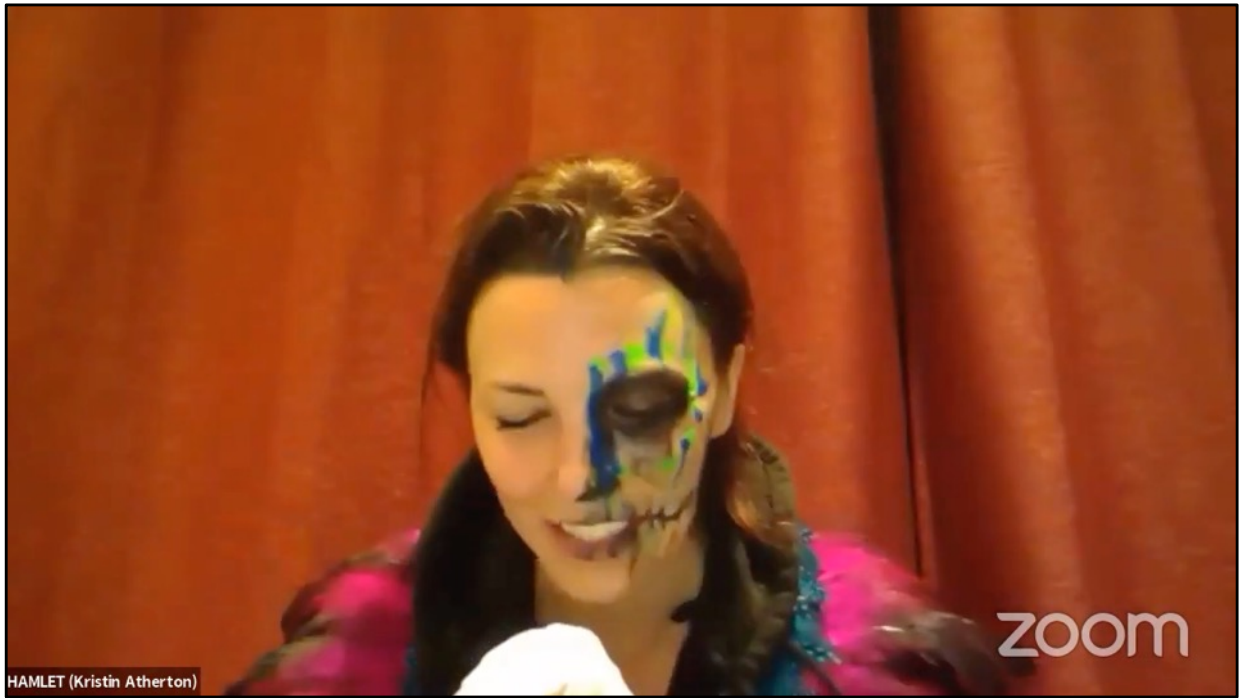


CLIP: TSMGO'S *Two Gentlemen of Verona*

("...there it is.")

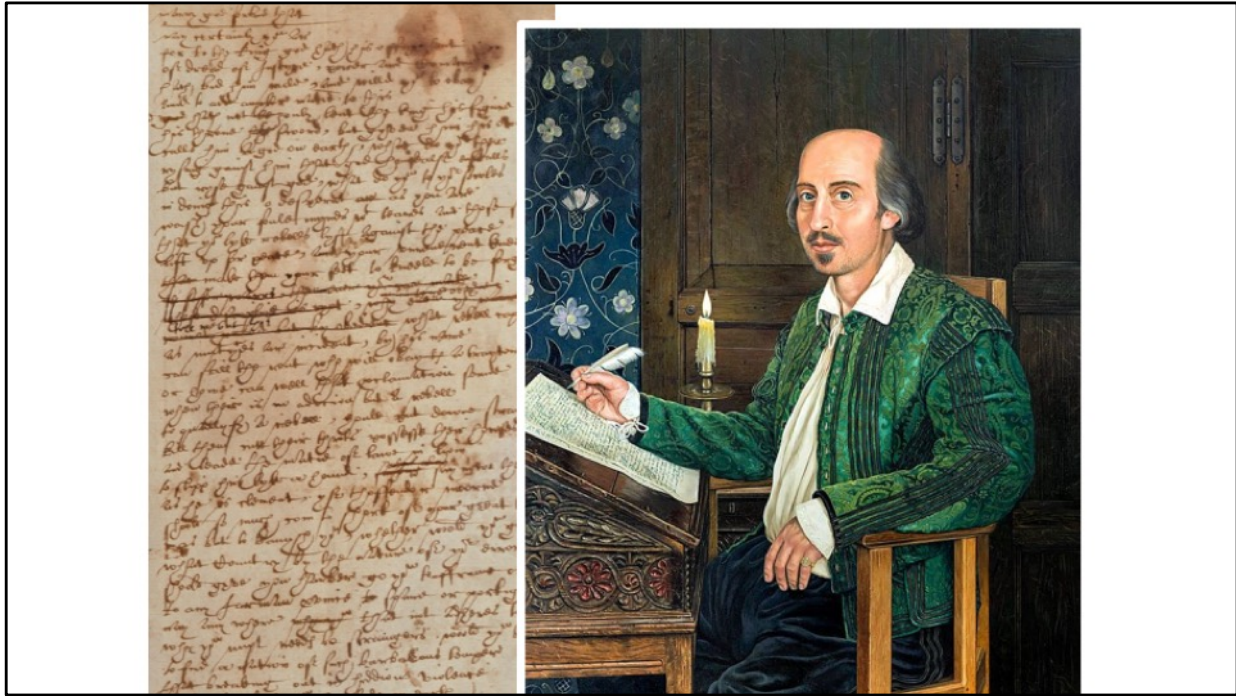
19 March 2020	The Two Gentlemen of Verona (1589-1591)	22 July 2020	Henry V (1599)
26 March 2020	The Taming of the Shrew (1590-1591)	29 July 2020	Julius Caesar (1599)
01 April 2020	Henry VI, Part 1 (1591-1592)	05 August 2020	As You Like It (1599-1600)
08 April 2020	Henry VI, Part 2 (1591)	12 August 2020	Hamlet (1599-1601)
15 April 2020	Henry VI, Part 3 (1591)	19 August 2020	Twelfth Night (1601)
22 April 2020	Titus Andronicus (1591-1592)	26 August 2020	Troilus and Cressida (1600-1602)
29 April 2020	Richard III (1592-1593)	02 September 2020	Measure for Measure (1603-1604)
06 May 2020	The Comedy of Errors (1594)	09 September 2020	Othello (1603-1604)
13 May 2020	Love's Labour's Lost (1594-1595)	16 September 2020	All's Well That Ends Well (1604-1605)
20 May 2020	Richard II (1595)	23 September 2020	King Lear (1605-1606)
27 May 2020	Romeo and Juliet (1595)	30 September 2020	Timon of Athens (1605-1606)
03 June 2020	A Midsummer Night's Dream (1595)	07 October 2020	Macbeth (1606)
10 June 2020	King John (1596)	14 October 2020	Antony and Cleopatra (1606)
17 June 2020	The Merchant of Venice (1596-1597)	21 October 2020	Coriolanus (1608)
24 June 2020	Henry IV, Part 1 (1596-1597)	28 October 2020	The Winter's Tale (1609-1611)

MYLES: Over the next nine months, we performed each of Shakespeare's 36 First Folio plays online, one per week, in the order they are believed to have been written.



CLIP: TSMGO'S *Hamlet*

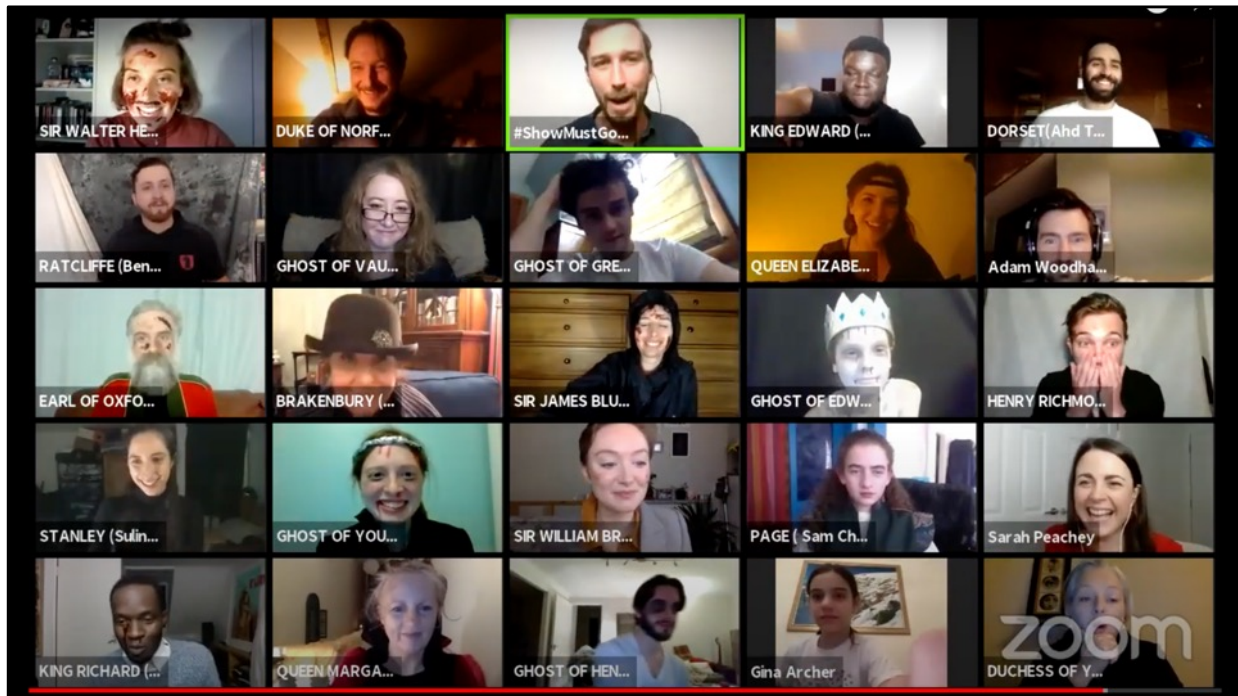
("...that is the question.")



WILSON: Flash forward one year to March 2021, and the first-year college students in our *Why Shakespeare?* class at Harvard University have spent a month watching, studying, thinking, talking, and writing about *The Show Must Go Online*.



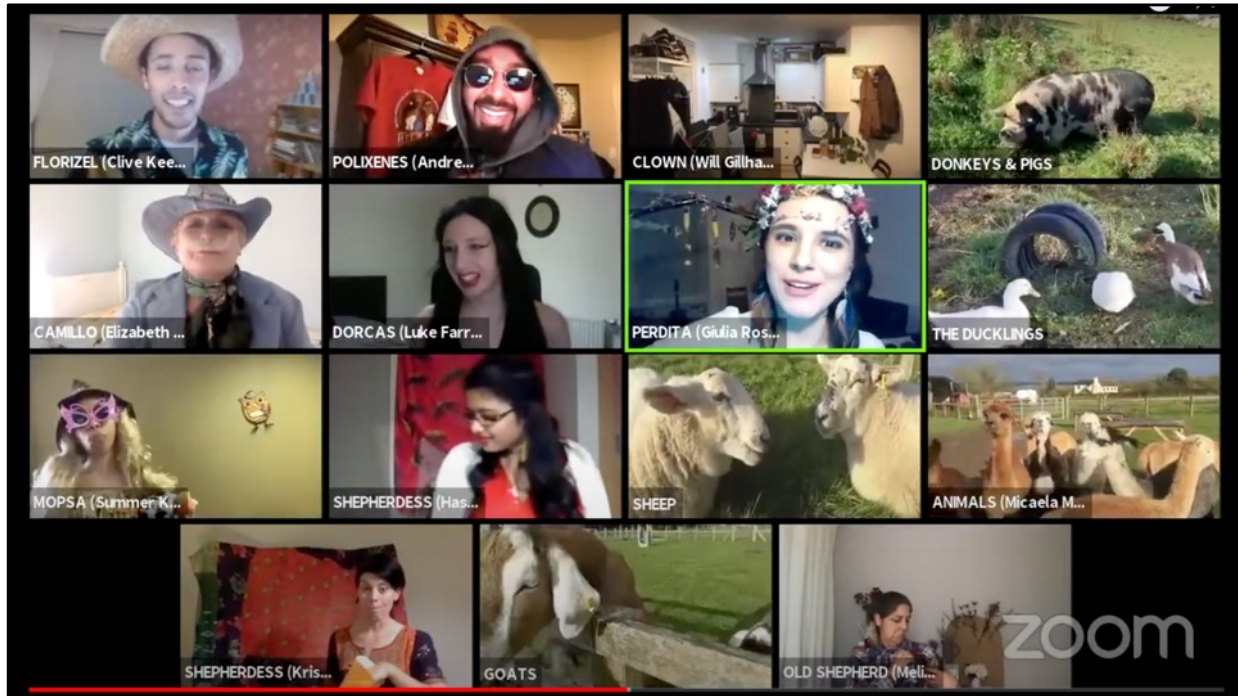
CARON: "...trying to analyze and have discussions about Shakespeare through Zoom."



WILSON: We considered how one grassroots organization scrambled to respond to the COVID-19 pandemic, how new technology came into contact with older literature and culture, some of their surprisingly low-fi performance solutions, and the role of the arts during times of trouble.



SOPHIA: "...what happened to a lot of people with COVID restrictions."



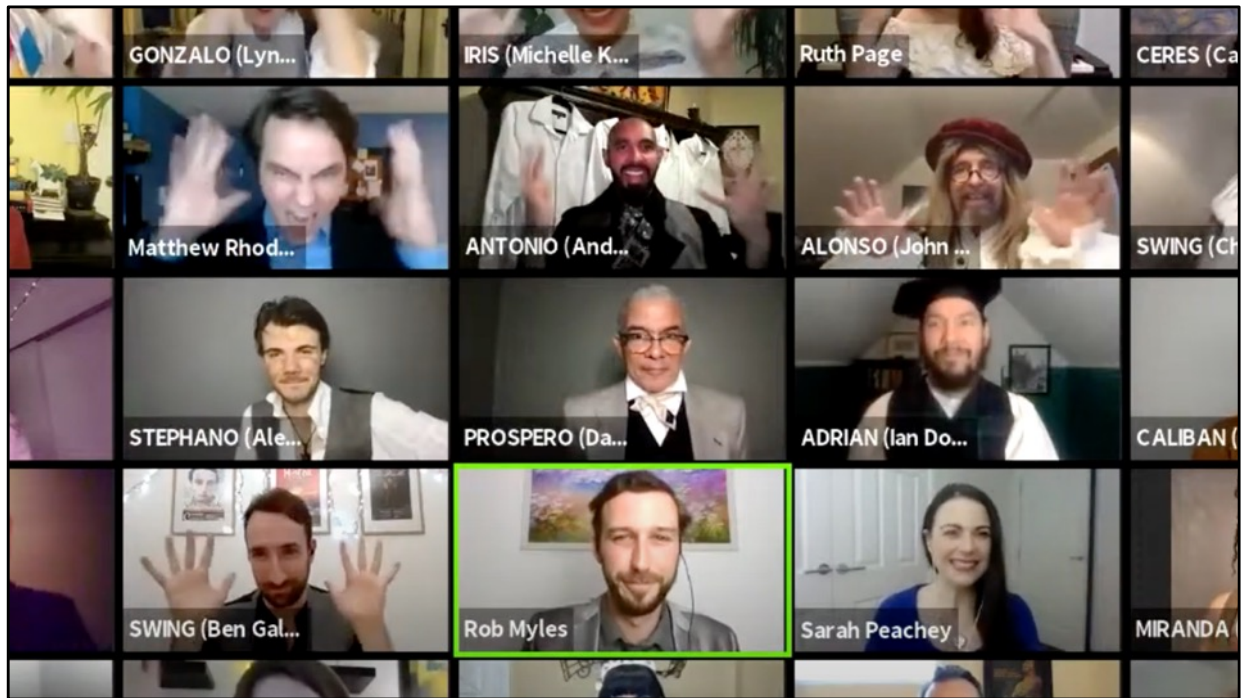
MYLES: TSMGO's scramble to create a new kind of theatre with only the most rudimentary of readily accessible resources was paralleled in the *Why Shakespeare?* class's journey to figure out how to study digital theatre in a fully online class, and how the students' assignments and approaches evolved over time.



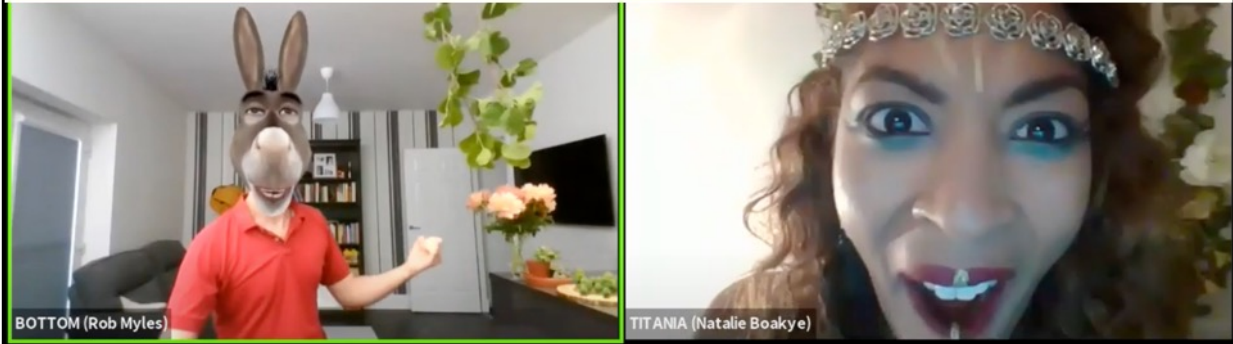
WILSON: Two days before the one-year anniversary of The Show Must Go Online, Rob joined us for a marathon three-hour Q&A about how the series came together.



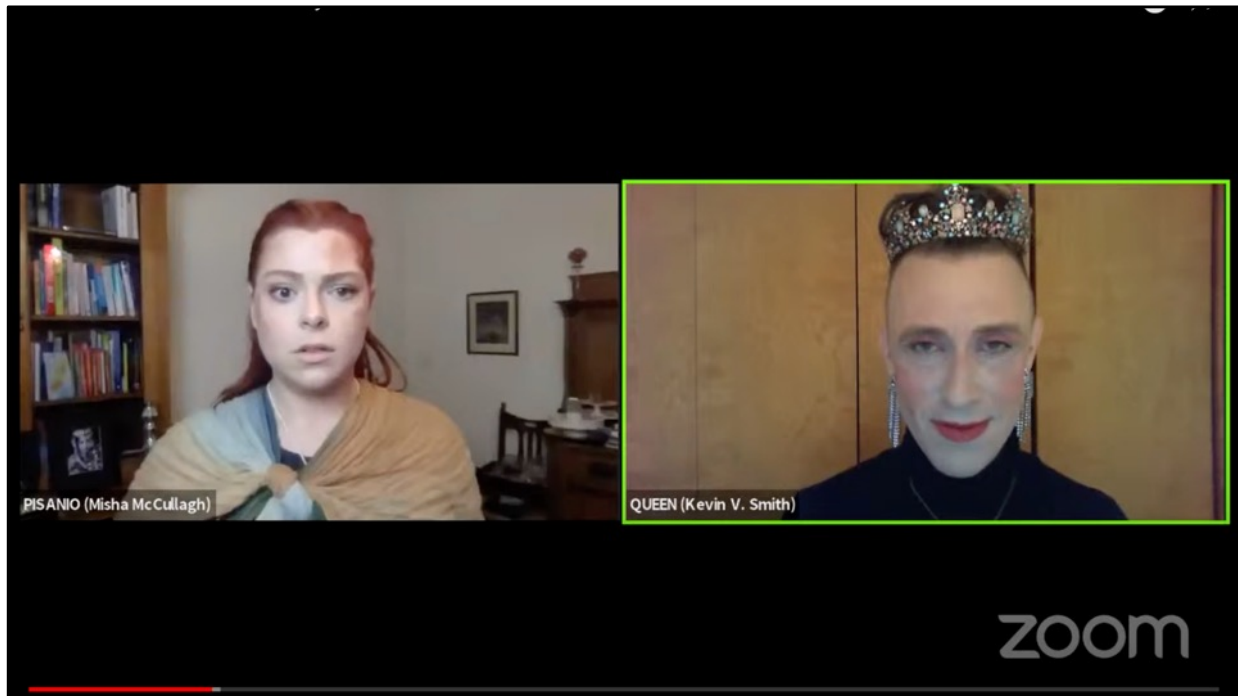
CLIP: ROB FROM Q&A: "I put out a very casual tweet expecting to get maybe 20 replies. Went back to check Twitter and there were hundreds.... This idea had to transform into a project."



WILSON: Rob described how the actors outmaneuvered Zoom, how their politically progressive approach engaged with the bigotry in Shakespeare's plays, and how they created community in an age of isolation.

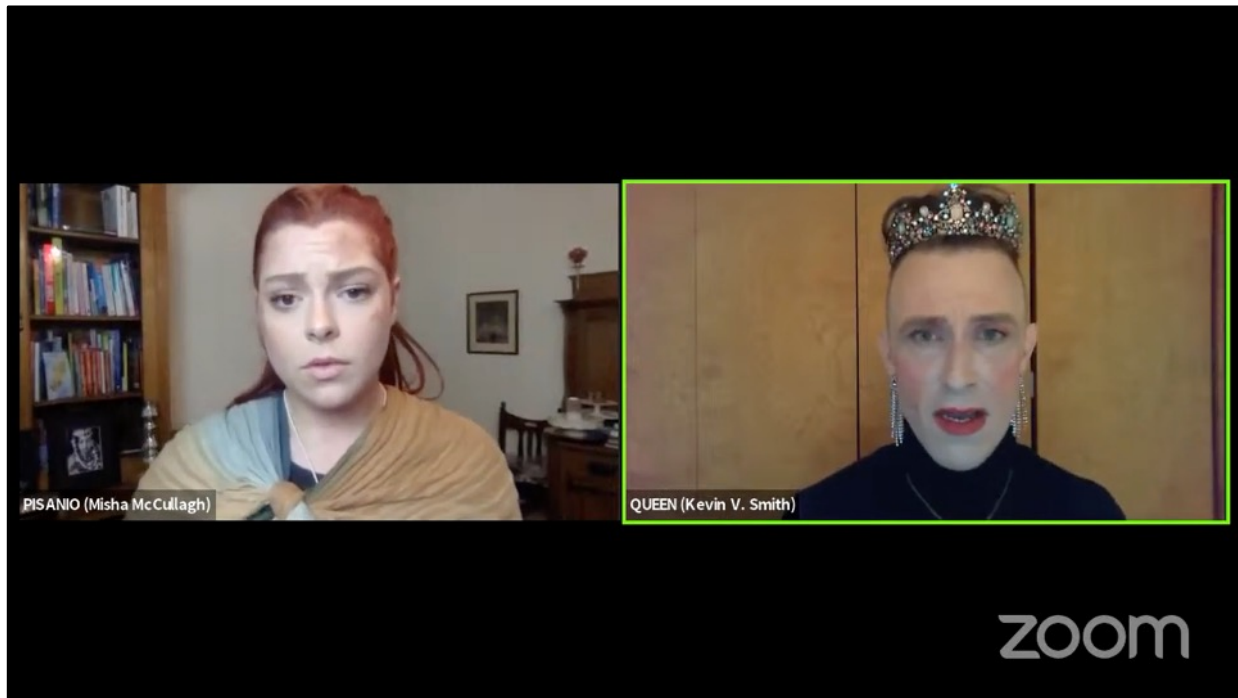


WILSON: We went from *A Midsummer Night's Dream* and Bottom's asshead done with an instagram filter of Donkey from Shrek...



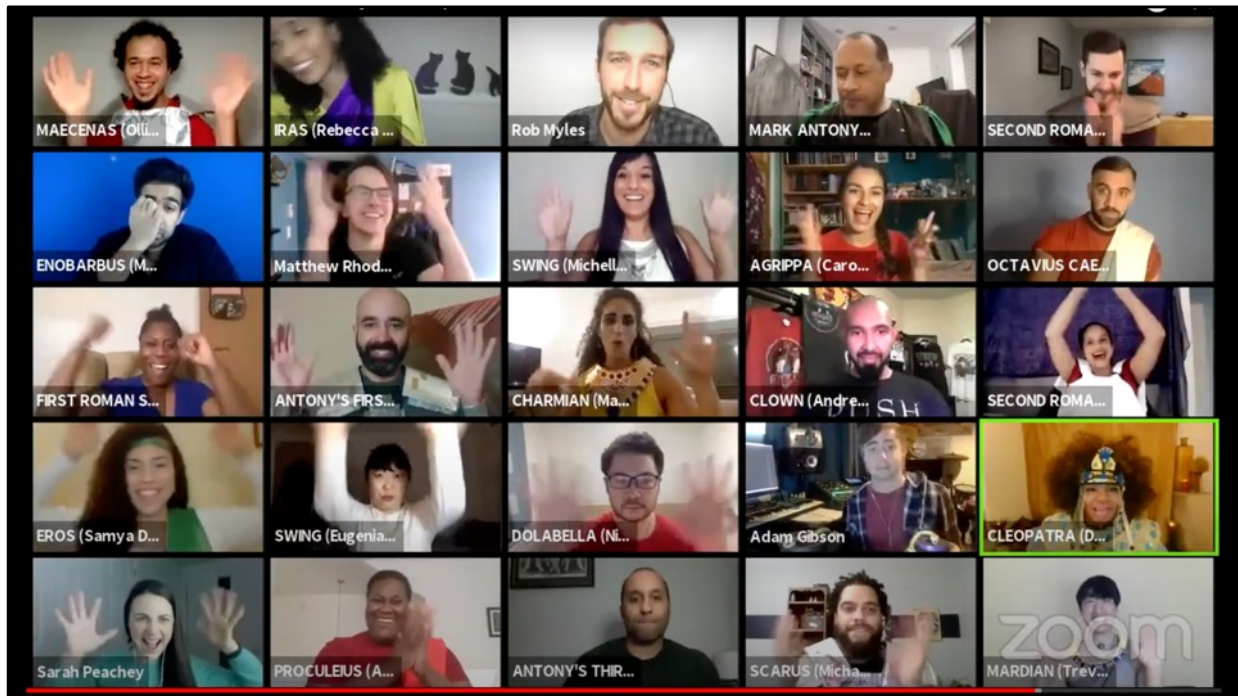
WILSON:... to an uncanny performance of *Cymbeline* on November 4, 2020, after the US presidential election, but before the results were known.

MYLES: "Win or lose," actor Kevin V. Smith told a friend the night of the election, "I'll be getting into drag tomorrow."



CLIP OF TSMGO'S *CYMBELINE*

("Do thou work.")



WILSON: Come what may in digital theater, *The Show Must Go Online* will always be a landmark production, the first to take all of Shakespeare's plays online. What stands out even more is that the series transcended the world of Shakespearean theater to become a global community for art, conversation, and human connection during a time when everyone was isolated, exhausted, and anxious to know how our moment fit into the larger course of history. Bridging performance with scholarship, and Shakespeare's time with our own, the series outmaneuvered the polymorphous challenges of corona-times to create a space for laughter, reflection, pathos, and learning more about ourselves and others. Perhaps most importantly, *The Show Must Go Online* set a standard for future theater that is radically inclusive and committed to progress toward more truthful art and a more just society.



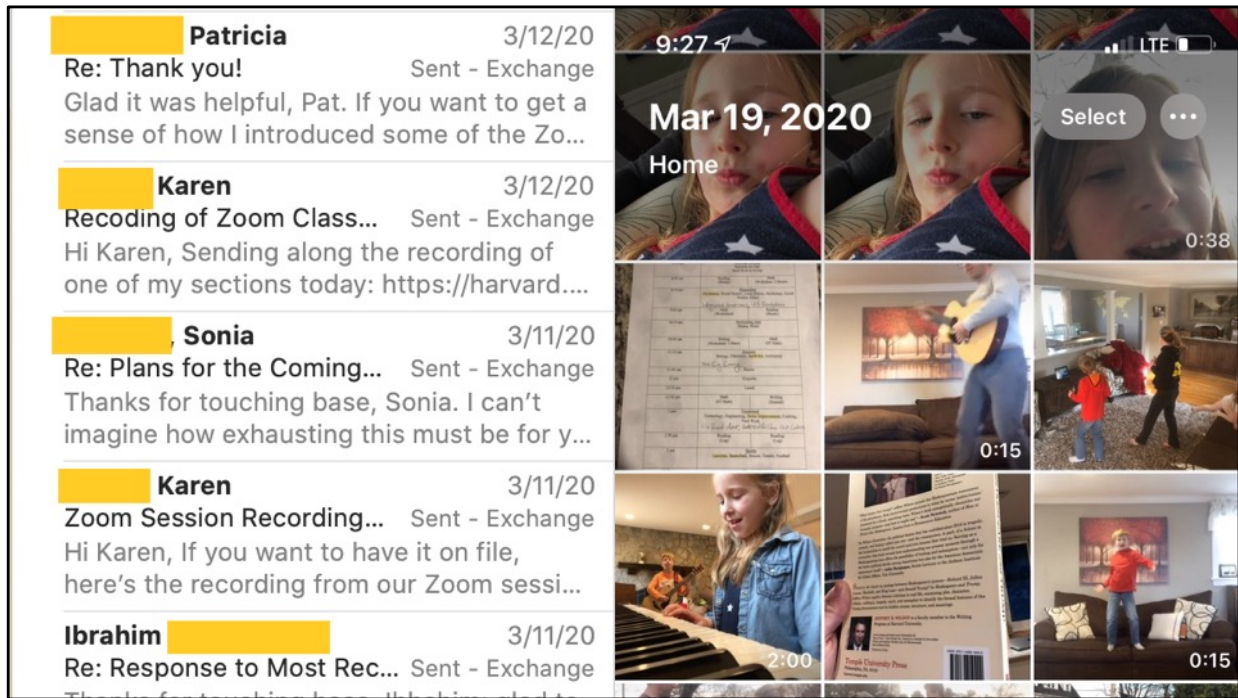
TEACHING THE SHOW MUST GO ONLINE

Robert Myles and Jeffrey R. Wilson

MYLES: Today we're going to tell a few stories. We'll tell the story of *The Show Must Go Online*. And we'll take you behind the screens—to some backstage stories about our performances. We'll explore some of the many ways you can utilize what we set out to create: Shakespeare for everyone, for free, forever.

WILSON: We'll meet some students from the *Why Shakespeare?* class, and hear their stories. And we'll provide you with some teaching materials gathered from beyond our class that can help you and your students create your own stories.

(WILSON: I'll quickly note that we're using a lot of video clips. Sometimes the quality can get choppy, but be sure to ask Rob how TSMGO created a workaround for this during their shows.)



WILSON: To get ready to study *The Show Must Go Online*, we went back to our texts, photos, & emails from March 2020. We had a great chat on what our “archives” recorded vs. what we remember. And returning to our lockdown scrambles made it all the more impressive that TSMGO did its first show on March 19, 2020.

JEFFREY R. WILSON
HOW TO STUDY A SHAKESPEARE PLAY IN 10 DAYS

Day 1: Get Ready

Don't Read Anything About the Play: This is important. Your impulse will be to read an introduction to the play, or Sparknotes, or a Wikipedia entry. Don't do that. Your single best resource for writing a good essay is your personal reaction to the text, uninfluenced by assumptions about what the text should mean or pressure to "get it right."

Schedule Your Project: Let's start slow. The challenge will be what workplaces call "project management." If you're able to create a schedule, and stick to it, you'll be just fine. So on your calendar, schedule in the times on Days 2-10 that you'll be working on the project. (You'll need about three hours on Days 2 and 6, and about one hour on the other days.)

Get a Reliable Edition: The [Folger Digital Editions](#) are high quality and freely available online. The [New Oxford Shakespeare](#) editions, which have explanatory notes, are available through the library. The [Arden](#) editions are the best for scholarly work.

Find a Production to Watch: As drama, these stories are so much easier to understand when they're played out for you, as they were meant to be. Search the library for a filmed performance of your text (under the "Resource Type" sidebar, click "Video/Film", under the "Show Only" sidebar, click "Online"). Look for your play, especially, at [Drama Online](#) and [Drama in Video](#). If there's nothing through the library, try [YouTube](#) or [Amazon](#) (a \$3 rental will be worth the money).

Day 2: Watch the Production and Make Notes

This is the most important step—and you only get one shot at it! That's because you'll only get to experience this text for the first time once. You'd be surprised by how many good essays grow from observations made the first time experiencing a text, when you don't know what's going to happen, and your trying to piece it all together. You'll also save yourself so much time and energy down the road if, instead of flailing about in introductions, criticism, or study guides—trying to discover what other people think this text is about—you just devote the necessary time to experiencing the text directly yourself.


Pay attention to the lines, characters, themes, and questions that catch your attention and make you think. Note that different people will be into different things, and that's ok. Some folks like to focus on iambic pentameter; some couldn't care less. Some look at metaphors and imagery; some don't. Some like to think about gender and politics; some about how the play should be staged. You don't need to care about all of it. Follow your own fascinations. (Keep in mind that every production is an interpretation, and not the only interpretation.)

Day 3: Create a Summary

Make sure you understand the story being told by creating a summary of the play, like the scene-by-scene summaries in the [Oxford Companion to Shakespeare](#). (Those summaries may help you, but the point is for you to summarize things in your own words—because you may want to use this language later in an essay.)

Day 4: Create a Character Map

It will help to understand who everyone is if you can create a map of the characters and their relationships. It will take you a few attempts to draw, but try to arrange things so that the groups of characters, and the relationships between and within groups are clear.



JEFFREY R. WILSON
HOW TO STUDY A SHAKESPEARE PLAY IN 10 DAYS

Day 5: Energize Your Interpretation

Create Some Analogies: Thinking about plot, characters, and themes of the text, identify similar stories, people, and situations that you're familiar with—whether it's from your daily life or the news or your previous studies. The goal here is for you to be able to import your thoughts and feelings related to those familiar, accessible things into your attempt to find your footing in the old, obscure Shakespearean text.

Cast Roles: Which actors would you cast to play the characters in this play, and why?

Personalize It: Where do you see your own experiences, identities, interests, values, beliefs, fears, and obsessions showing up in this play?

Get Creative: If you were to produce or adapt this play in a different setting, how would you do it?

Create Lists: What are the Top 3 Terrible Decisions in the play? Five jokes in the play that are actually funny? The 10 most important words in the play.

Act It Out: Pick a passage and perform it. Try it a few different ways. Have fun with it: they're called "plays" for a reason.

Memo the Play: "How it started / How it's going."

Day 6: Read Back Over the Text and Make Notes

Now that you understand the basic story being told, start looking for topics and questions that need interpretation. Begin by reading back through the text—more slowly now than when you watched the production. Be on the look out for grey areas, ambiguities, and problems.

Day 7: Identify Key Passages

As you're re-reading the text, make note of the key passages that seem most important. Spend a little time re-reading, interpreting, and wrestling with those passages. When you encounter difficult passages, feel free to consult explanatory notes in scholarly editions or paraphrases in [No Fear Shakespeare](#). There's nothing wrong with those study aids—we all use them—but keep in mind that your whole goal is to develop an original idea that reveals something new beyond the common understandings.

Day 8: Read an Introduction


Now that you've formed a somewhat developed understanding of the text, go read an introduction—like the kind found in most complete works or single editions. Try to find one that was written in the last 10 years. Make note of (1) key contexts for the work that you didn't know about (e.g., sources and history), (2) any themes or questions that are identified (do you have any answers based on your earlier work with the text?), and (3) any statements that you might disagree with (meaning you see things differently than the established views).

Day 9: Research Key Contexts

Based on the themes and questions that you've identified thus far, read up in an encyclopedia about some of the historical contexts relevant to the text. Research any key critical debates about the text, and any important productions, adaptations, or afterlives.

Day 10: Write Questions for Further Thought

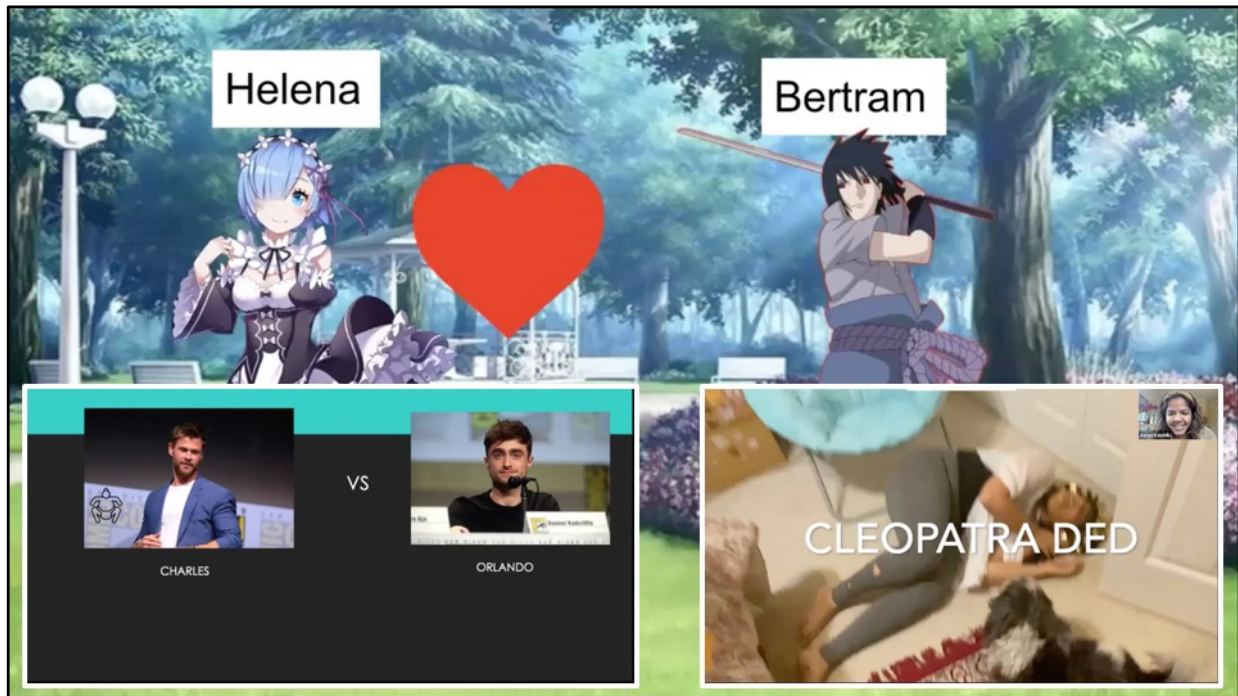
Synthesizing together your work thus far, write down some questions that you might be able to ask and answer: what needs further interpretation? Whether you're interested in language, themes, or performance, ask the interpretive questions: how did the noteworthy features of this text come into existence? why did Shakespeare write the text in this way? what is the chain of causes and effects at work in this story? how does the text generate enjoyment in audiences? what's it like for audiences to experience this text?



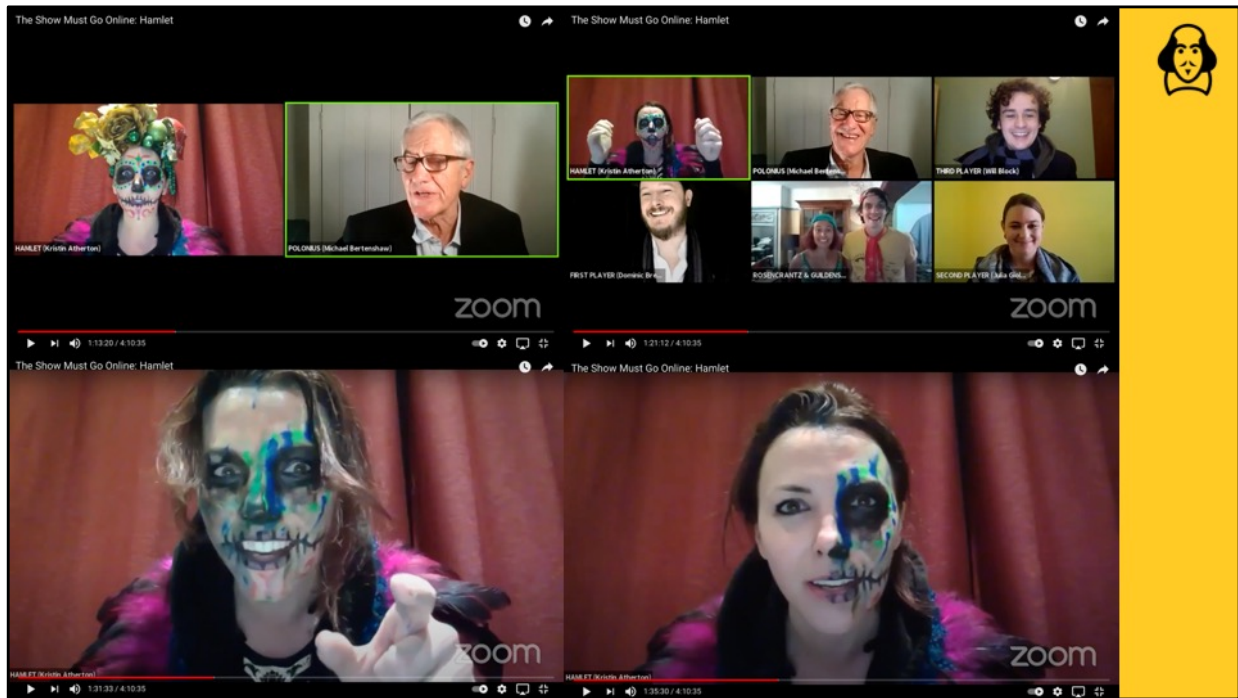
WILSON: We talked about How to Study a Shakespeare Play in 10 Days—a resource we'll share with you. And our 19 students read 19 different Shakespeare plays.



CLIP OF ARBA: “We all got our own space to interact with like our texts and like mean we were the only ones who read like that particular text and watch that particular play, and so I think that experience is really interesting to us like I was like I was kind of like the expert on my topic” (Interview 01:21:20.070)



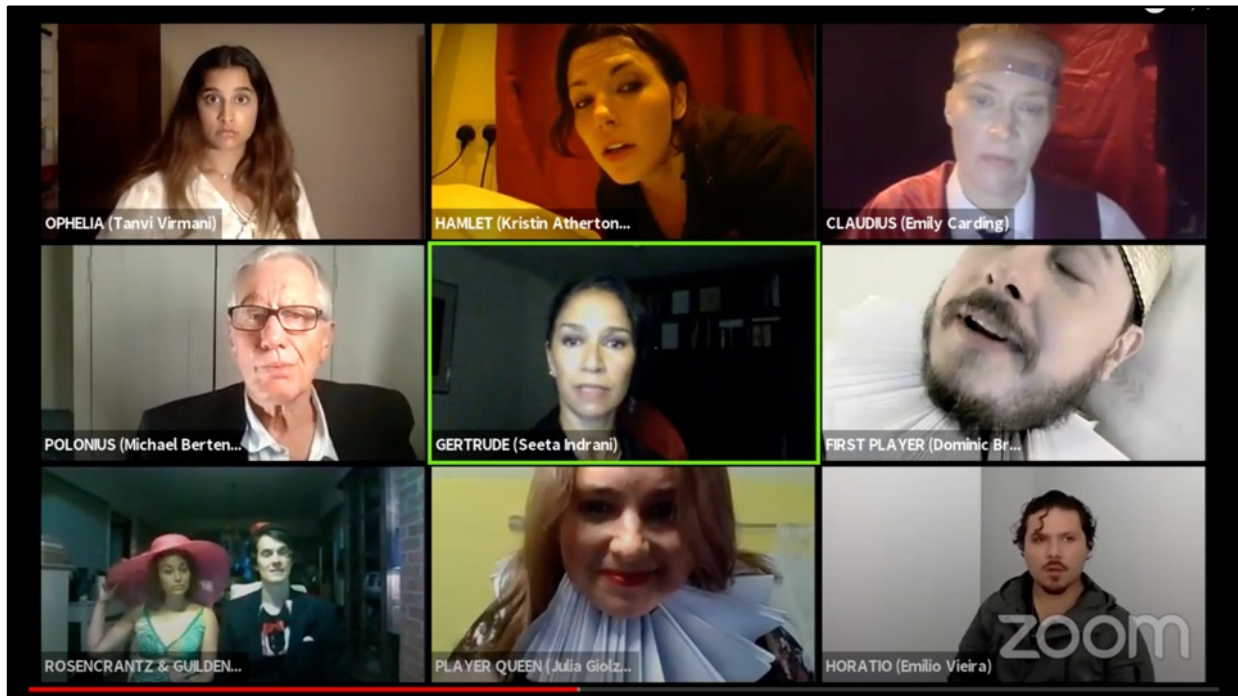
WILSON: Students had to create three-minute summaries with two requirements: (1) they had to be highly informative and (2) they had to be extremely entertaining. Among others, we enjoyed an anime *All's Well that Ends Well*, Chris Hemsworth cast as Charles the Wrestler in *AYLI*, flash films of *12th Night* (with a dog as Maria) and *Antony and Cleopatra* (with a dog as the snake), and original student poems on *King Lear* and *Cymbeline*. Students had to get creative to tell these stories—recruiting family members, repurposing household objects for props, mixing pre-recorded footage with live performance—anticipating some of the moves actors had to make for their socially distanced performances in TSMGO.



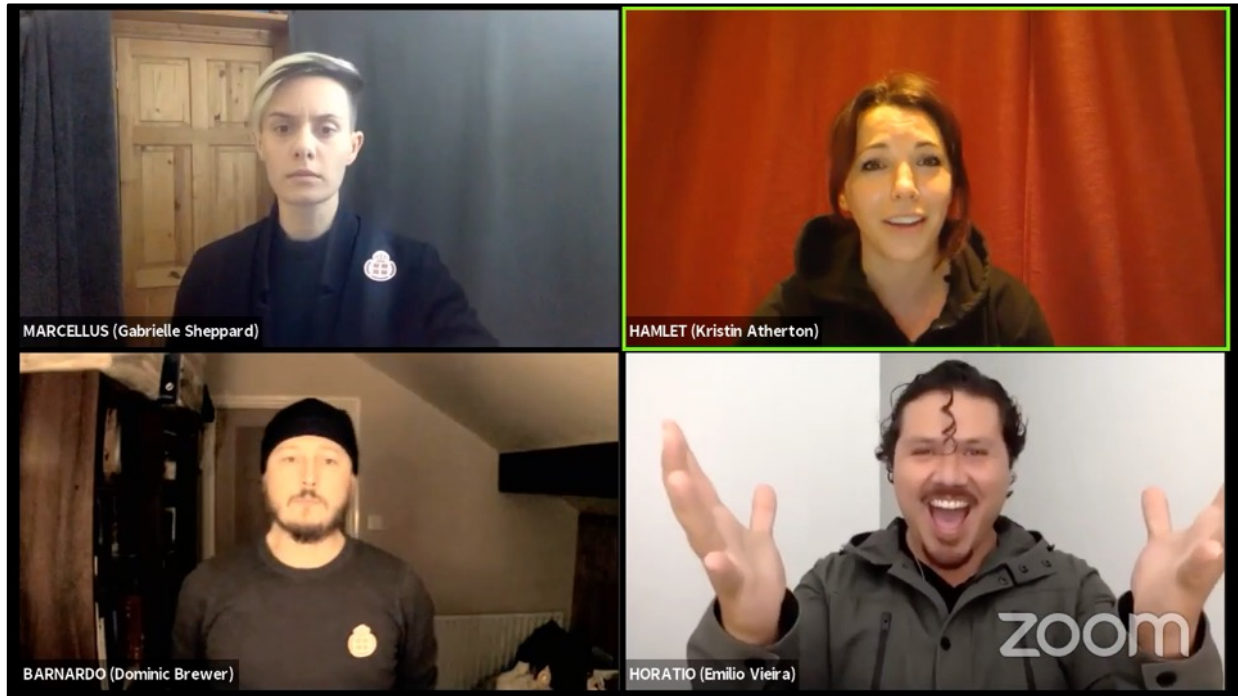
WILSON: Having just studied *Hamlet* in our course, we considered Kristin Atherton's use of makeup to signal madness in light of Hamlet's line to Ophelia: "God hath given you one face, and you make yourselves another." We considered David Sterling Brown's introduction to Hamlet.



CLIP: David Sterling Brown's intro to *Hamlet*: "How can we talk about race in Hamlet? And how can we use the play's characters to talk about race?"

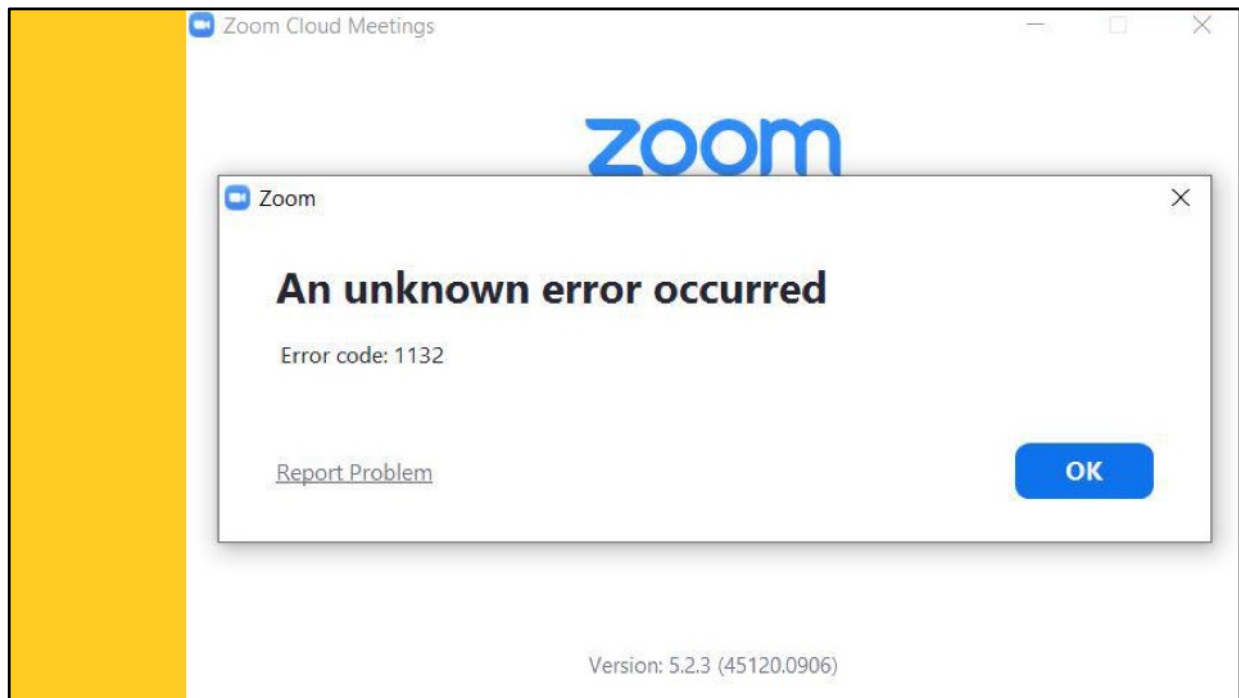


WILSON: That opened up questions about race-conscious casting in TSMGO's performances. We toured some of the strategies actors in that production used to outmaneuver the limitations of socially distanced performance, like Kristin Atherton and Emilio Vieira's handshake.

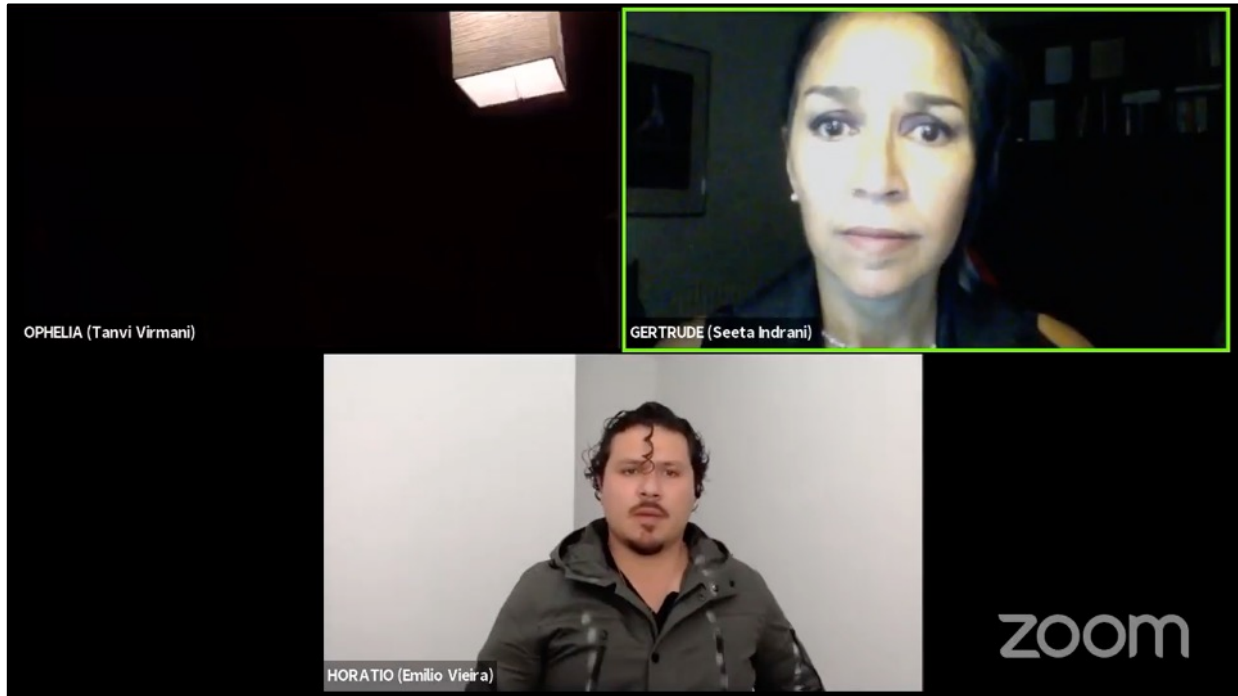


CLIP OF TSMGO'S *HAMLET*;

("...I do forget myself.")



WILSON: When a student tried to share his screen, & Zoom made him quit for an install, it led to a discussion of how TSMGO handled tech difficulties. Consider the choppy signal during Tanvi Virmani's scene of Ophelia's madness. Unintended, yet powerful.



CLIP OF TSMGO'S *HAMLET*;

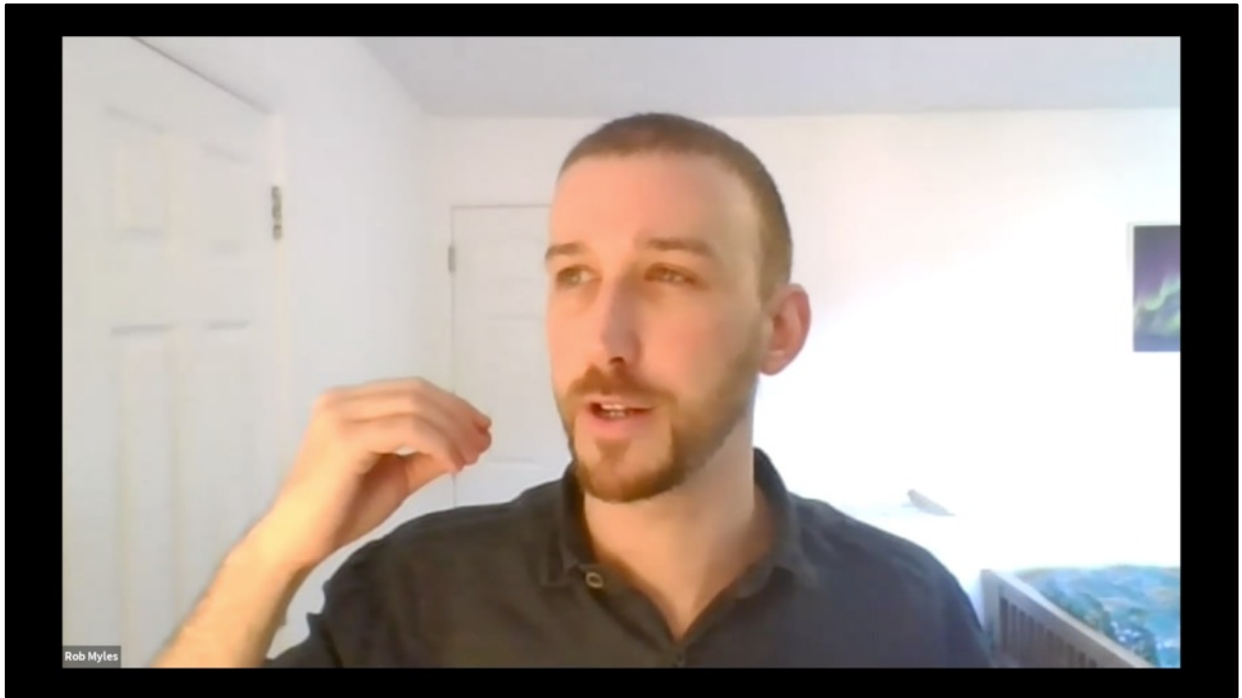
("How now Ophelia?")

performing while socially distanced 

life today chat
casting room
audience's enjoyment

WILSON: We posed a number of questions as a springboard for studying TSMGO, including:

- How did the production navigate the limitations of performing while socially distanced?
- How does the play speak to life today—whether specifically during corona-times, or more generally in the twenty-first century?
- How does the chat room add to the production, and what sorts of conversations appear?
- How does the performance's casting bring new layers of meaning to the text?
- And this one especially: Does an audience's enjoyment come more from seeing how the cast and crew tell the story than the actual story that Shakespeare wrote.



WILSON: It was only after students had written drafts of their essays that Rob joined us for a Q&A, so we had very targeted questions for him.



CLIP OF LUCAS: “Having Mr. Myles actually come in here and talk to us, one on one”
(Interview 00:22:16.320)



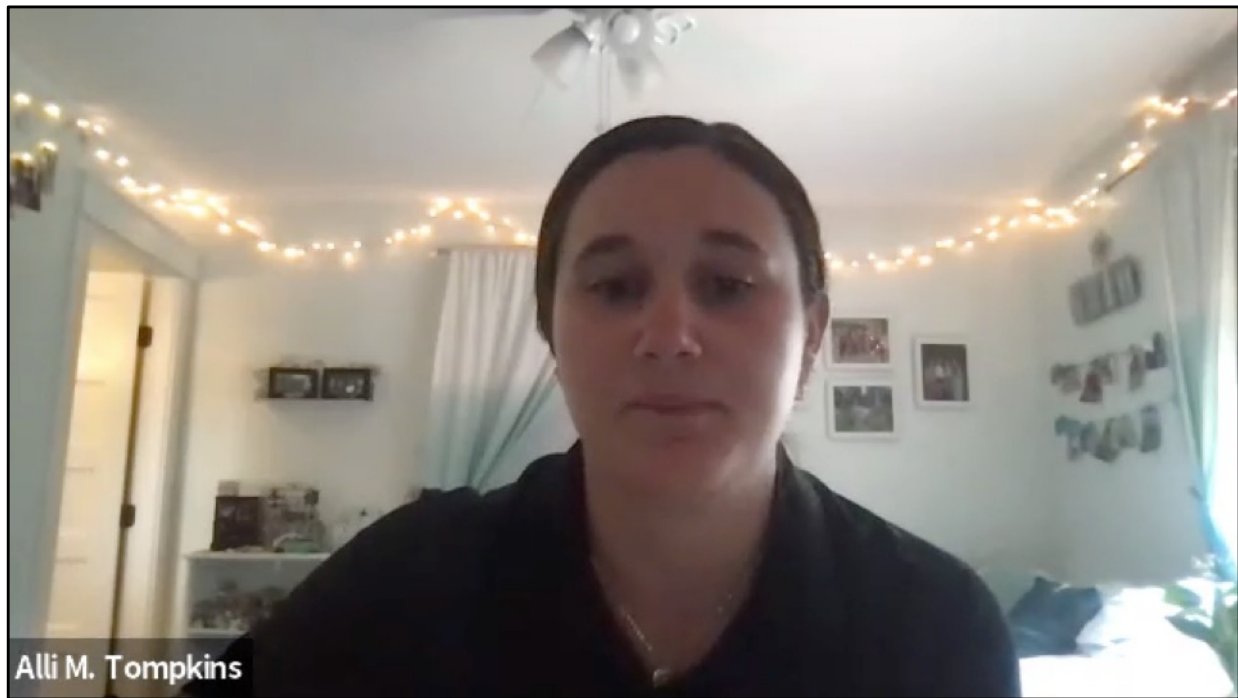
CLIP OF AARYA: “There was a question that I got to ask him. His response, I think, really shaped the majority of this paper” (Interview 00:22:31.650).



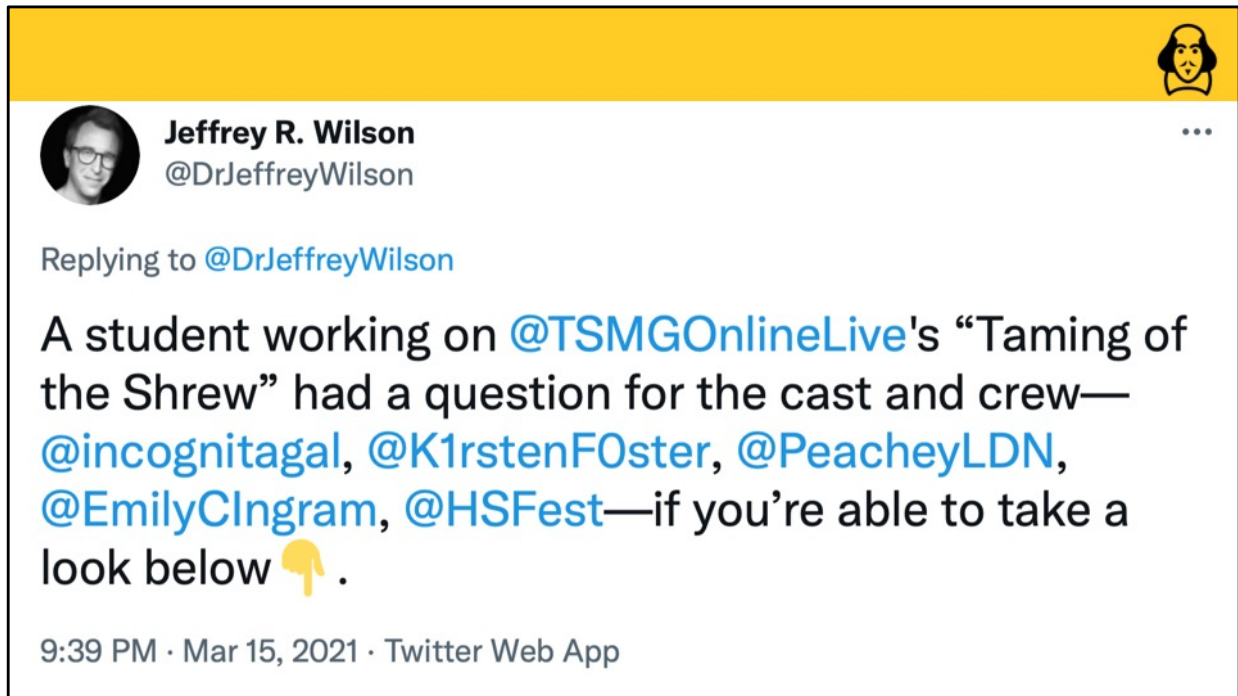
CLIP OF LUCAS: "This was really like immersive" (Interview 00:21:53.220)



CLIP OF ARBA: “It was almost I almost felt like a journalist, because I was like covering a topic that no one else that like looked at before.” (Interview 01:23:13.740)



CLIP OF ALLI: “the tweets we got to ask the actors, because, like usually ... you wouldn't be able to ask the ask the actors questions and kind of get feedback like that” (Interview 01:50:08.220)

A screenshot of a Twitter post. At the top right, there is a small icon of a man's head. Below it, the user's name "Jeffrey R. Wilson" and handle "@DrJeffreyWilson" are displayed. A circular profile picture of a man with glasses is to the left. The text of the tweet reads: "Replying to @DrJeffreyWilson" followed by "A student working on @TSMGOnlineLive's 'Taming of the Shrew' had a question for the cast and crew—@incognitagal, @K1rstenFOster, @PeacheyLDN, @EmilyCIngram, @HSFest—if you're able to take a look below 👇." The timestamp "9:39 PM · Mar 15, 2021 · Twitter Web App" is at the bottom.

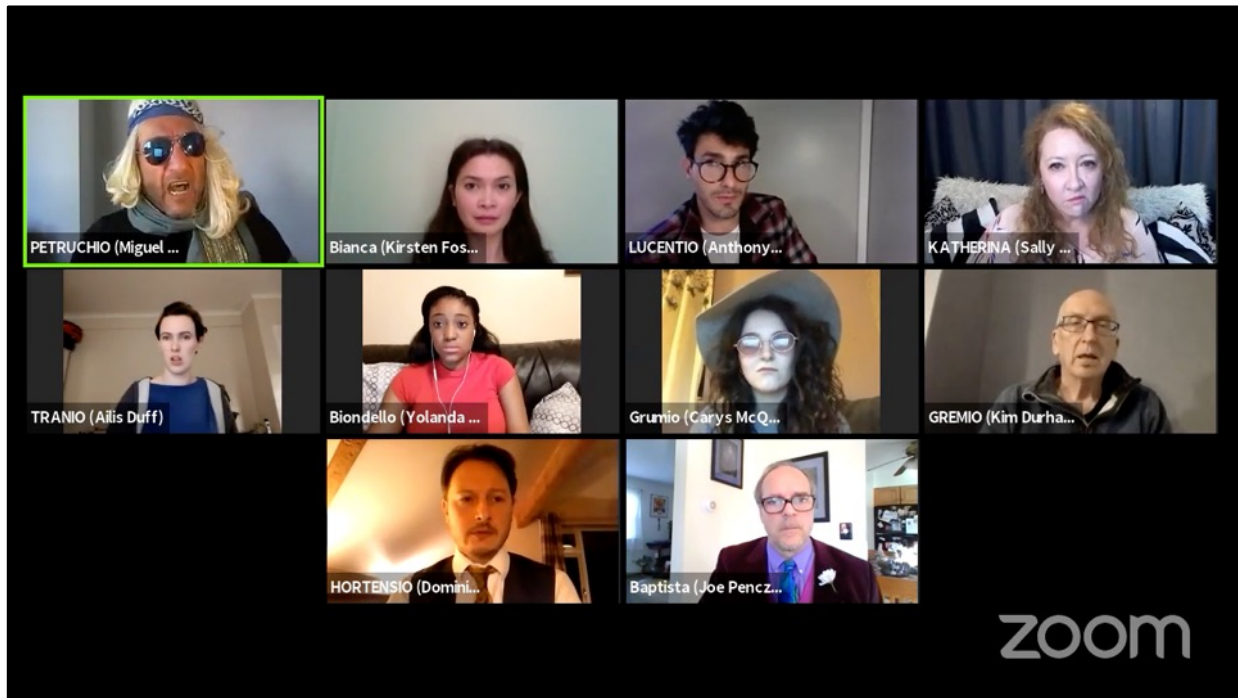
Jeffrey R. Wilson
@DrJeffreyWilson

Replying to @DrJeffreyWilson

A student working on @TSMGOnlineLive's “Taming of the Shrew” had a question for the cast and crew—@incognitagal, @K1rstenFOster, @PeacheyLDN, @EmilyCIngram, @HSFest—if you’re able to take a look below 👇 .

9:39 PM · Mar 15, 2021 · Twitter Web App

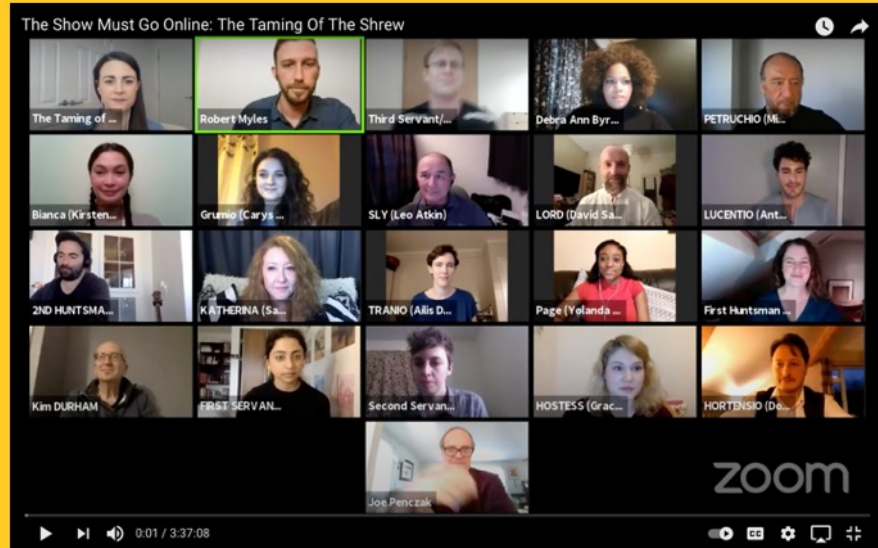
WILSON: Students started connecting with the cast and crew on Twitter—like Fiona, who was writing about *The Taming of the Shrew*.



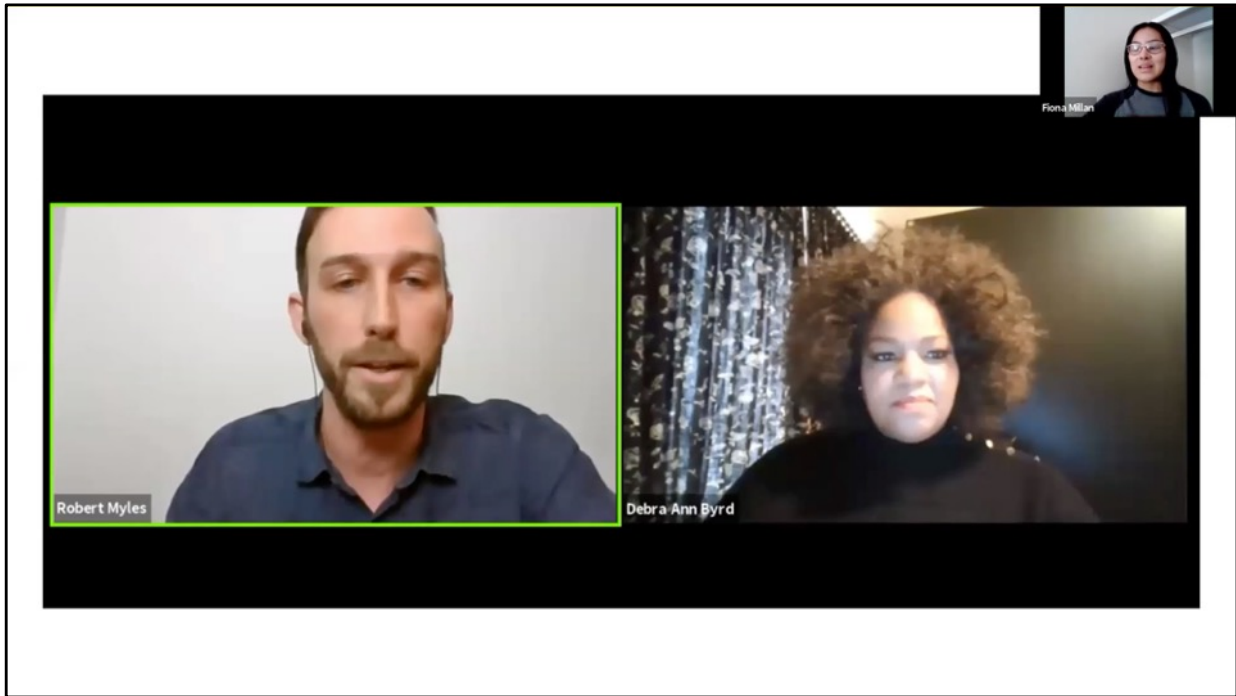
CLIP OF TSMGO'S TAMING OF THE SHREW

("She is my goods.")

THE TAMING OF THE SHREW



WILSON: Fiona hates that play.



CLIP OF FIONA

("So woopie.")



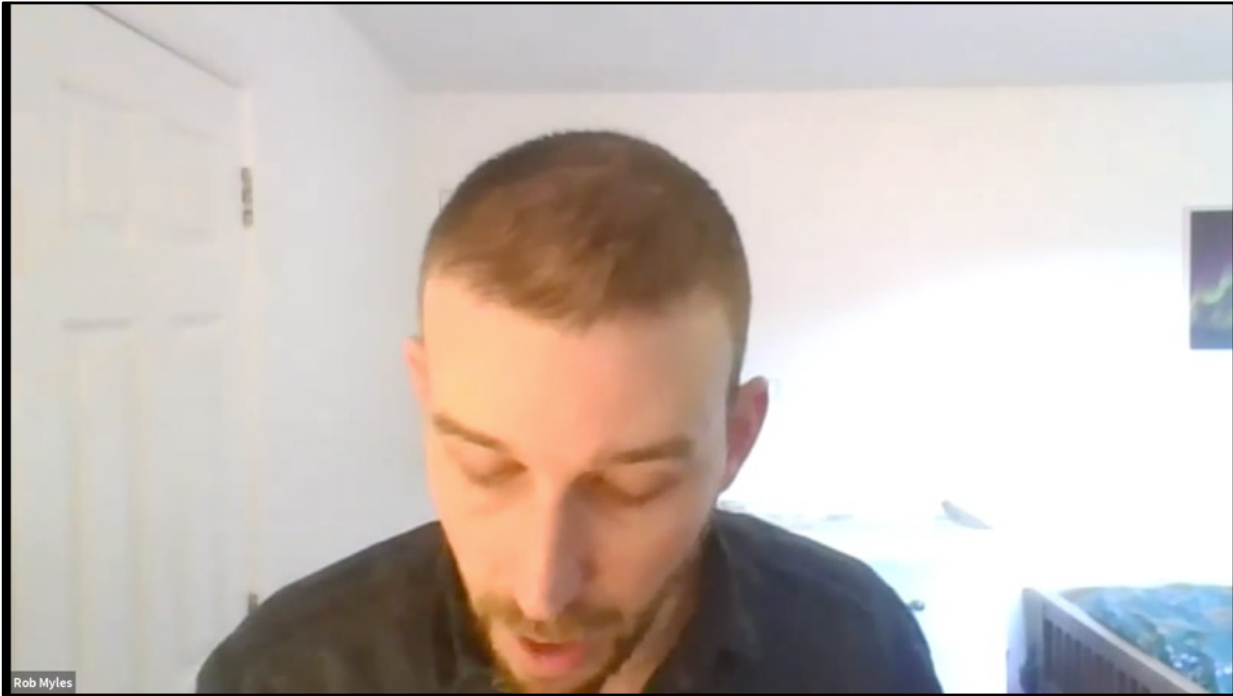
MYLES: Asking if the play has any place in the 21st c, Fiona drew upon the scholarly introduction from Debra Ann Byrd, & her understated gloss.



CLIP OF DEBRA ANN BYRD: "This play provokes much conversation"

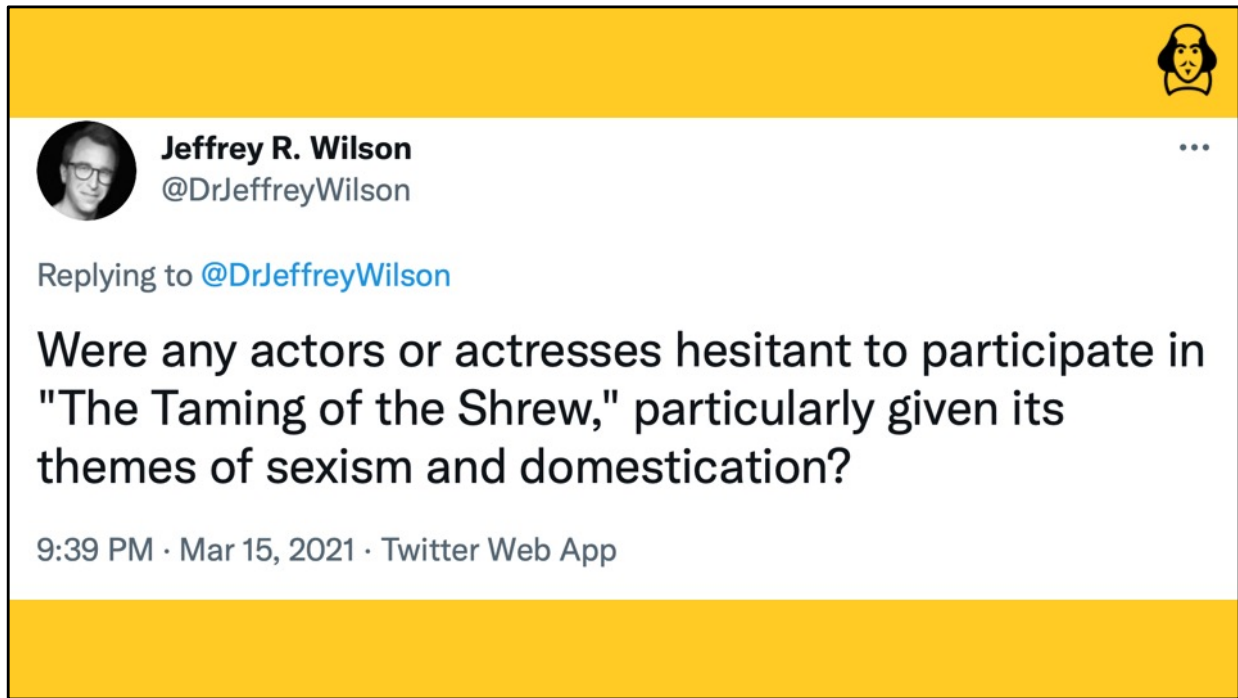


WILSON: At our Q&A, Fiona asked Rob if any in the cast and crew were hesitant to participate in *The Taming of the Shrew*, given its themes of sexism and domestication.



CLIP OF ROB FROM Q&A

("...decided to modulate my approach to the play.")



WILSON: On Twitter, Fiona put that question to the cast and crew.



Sally McLean 🍷 @incognitagal · Mar 16



Replying to @DrJeffreyWilson

I can only speak for myself, but I jumped at the chance to play Kate. She's a complex character & the challenge of inhabiting her through performance was fascinating to me. I wrote a piece about the experience that I haven't yet made public, but I will do if it's useful 😊

MYLES: Sally McLane said she “jumped at the chance to play Kate. She's a complex character & the challenge of inhabiting her through performance was fascinating to me.” Sally then offered to send Fiona something she'd written about the part—the Why Shakespeare students joining the TSMGO community, and *vice versa*.



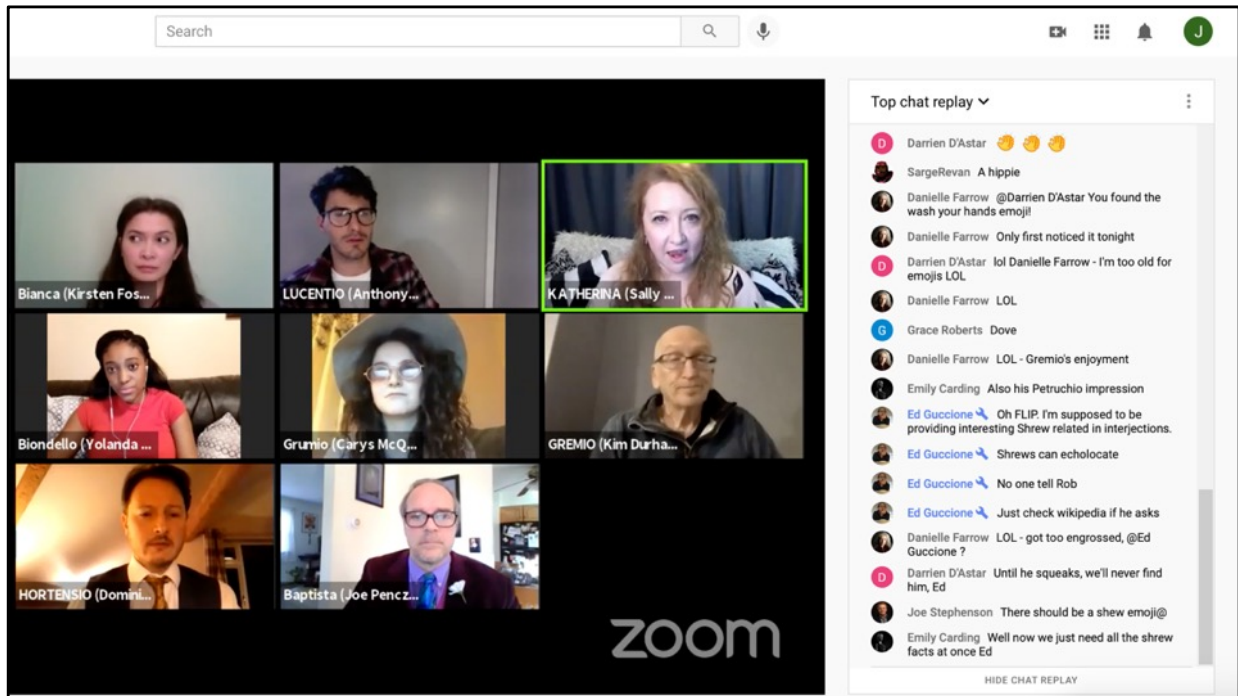
Emily Ingram @EmilyCIngram · Mar 16



Replying to [@DrJeffreyWilson](#)

I don't know how useful this is to your student but: I was pretty keen to get involved in TSMGO from the outset but hesitated partly due to scheduling, partly because I told myself "wait & check how this group deal with Shrew first".

MYLES: I even heard a story from Emily Ingram, our Master of Props, that I'd never heard before. She told Fiona she "was pretty keen to get involved in TSMGO from the outset but hesitated partly due to scheduling, partly because I told myself 'wait & check how this group deal with Shrew first'."



WILSON: Part of Fiona’s thinking was about how the design for TSMGO—working chronologically through Shakespeare’s plays—required *Taming of the Shrew* very early, but that’s such a fraught play, and it was really risky to do as the second play in the series. She grew more and more interested in the contextualizing apparatus of TSMGO—the scholarly introduction, the live chat box, the talkback after the performance.



CLIP OF FIONA: “Especially after reading some of the comments in live reactions in the show must go on line interpretation I didn't feel like it was right to have a strictly negative conclusion, where I just completely condemned the play” (Interview 00:12:36.510).

Fiona [REDACTED]

Dr. Wilson

Expository Writing 20: Why Shakespeare?

29 March 2021

Interpretive Spaces as a Strategy for Addressing Controversial Works Through an Analysis of Relationships of Power in the *Taming of the Shrew* and its *The Show Must Go Online* Production

COVID-19. The 2020 coronavirus outbreak launched the world into a state of abrupt chaos, bringing a multiplicity of social gatherings to a screeching halt. This, of course, greatly impacted the theatre industry. Within eight days of the World Health Organization's declaration of a global pandemic and in response to this theatrical challenge, creator Robert Myles used

WILSON: Ultimately, Fiona wrote an essay about the importance of curating inclusive interpretive spaces when dealing with problematic texts.

values further complicated the early release of *The Taming of the Shrew*.

Problematic works such as *The Taming of the Shrew* evoke several questions. Do these works serve a larger purpose? Can they be made more constructive and/or digestible? How can modern technologies contribute to this effort? *The Show Must Go Online's* format, which promoted both the audience's interpretive freedom and actor and actresses' performative freedom, particularly within the context of *The Taming of the Shrew*, supports a core postulation—*interpretive spaces matter*. They can contribute to more ethical ways of engaging with works centered on difficult themes, in many cases adding more value to these works by encouraging novel interpretations.

To illustrate the complexity of themes in *The Taming of the Shrew*, a focus on domestication is presented. Within this play, this theme contributes to the buildup of complex relationships of power particularly prevalent in Padua during the Renaissance, many of which

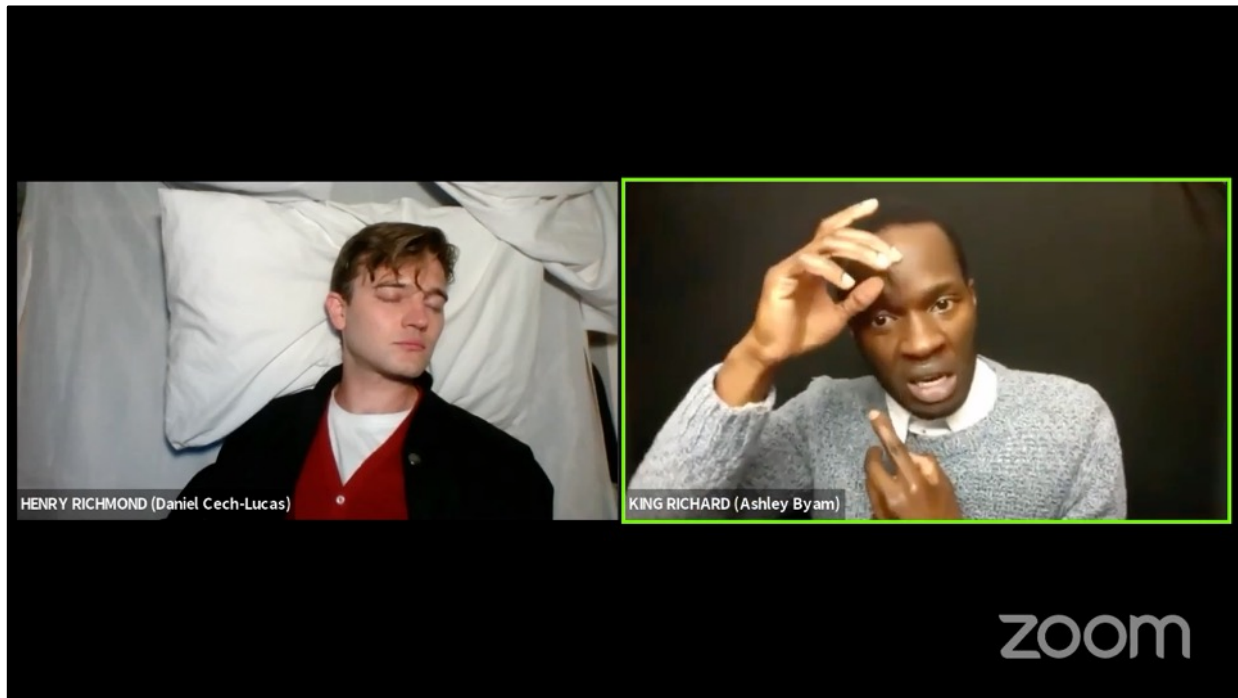
CLIP OF FIONA: "The Show Must Go Online's format, which promoted both the audience's interpretive freedom and actor and actresses' performative freedom, particularly within the context of *The Taming of the Shrew*, supports a core postulation—*interpretive spaces matter*. They can contribute to more ethical ways of engaging with works centered on difficult themes, in many cases adding more value to these works by encouraging novel interpretations."



WILSON: Lucas asked about staging *Richard III* in the year 2020.



CLIP OF LUCAS: “Well, first of all, the very curious decision of protagonist actor Ashley Byam to humanize Richard in the second half, rather than draw the very almost obvious and safe analogy, that would have connected Richard the third and Trump.” (Interview 00:19:18.510)



CLIP OF TSMGO'S *RICHARD III*

("...There is no creature loves me.")



CLIP OF LUCAS: "To make that sort of almost obvious trump analogy would be not at all really fun for any of the audience members considering how recent phenomenon trump trump ISM is and also it's it's like it's it's like making a making a joke about a certain event that might have just a real dangerous connotations for us when it's it's too soon after it's happened so. Instead of doing that they chose the opposite route, which is to humanize Richard, and I think that it's important because it keeps us on the edge of our seats, it keeps us wondering whether to want to punish Richard for our sins, or whether to keep on sympathizing with his plate, as he realized the guilt of what he's done." (Interview 00:25:37.440)

LOVE'S LABOUR'S LOST



MYLES: Sam took on *Love's Labour's Lost*.



CLIP OF SAM: “I compared sort of the teaching styles in the play, and sort of talked about how those teaching styles would translate to online learning” (Interview 00:02:15.420)

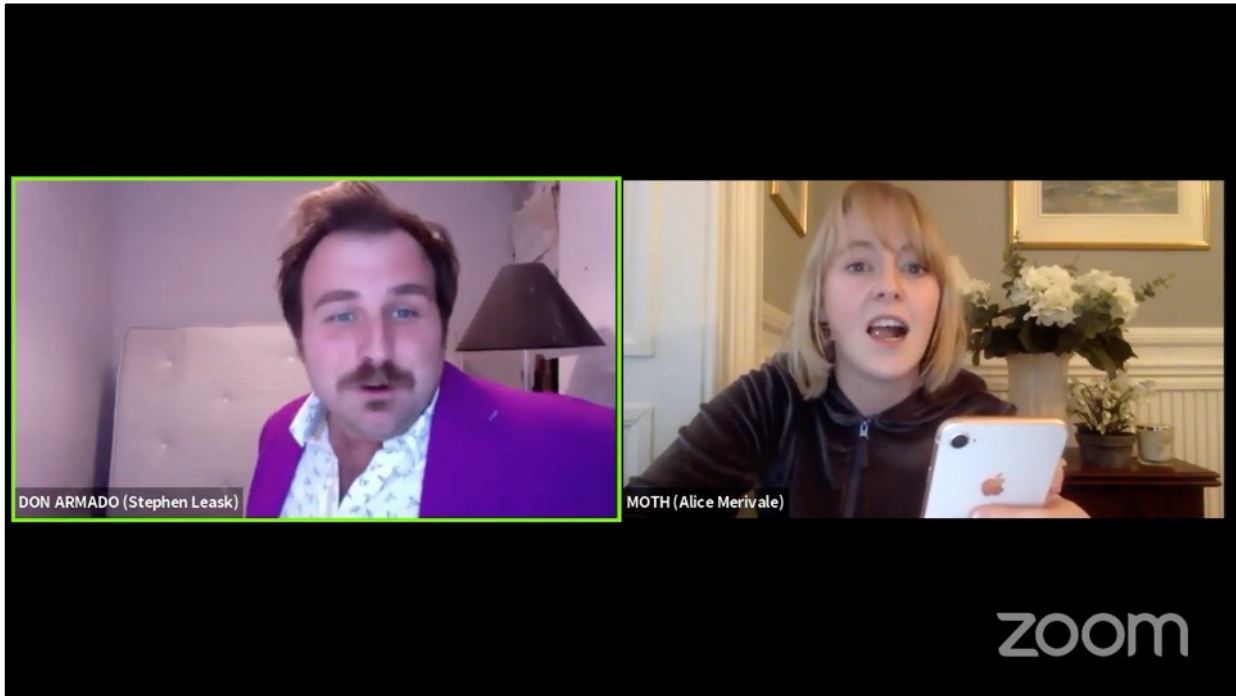


CLIP OF TSMGO'S *LOVE'S LABOUR'S LOST*:

("How deformed dost thou look.")



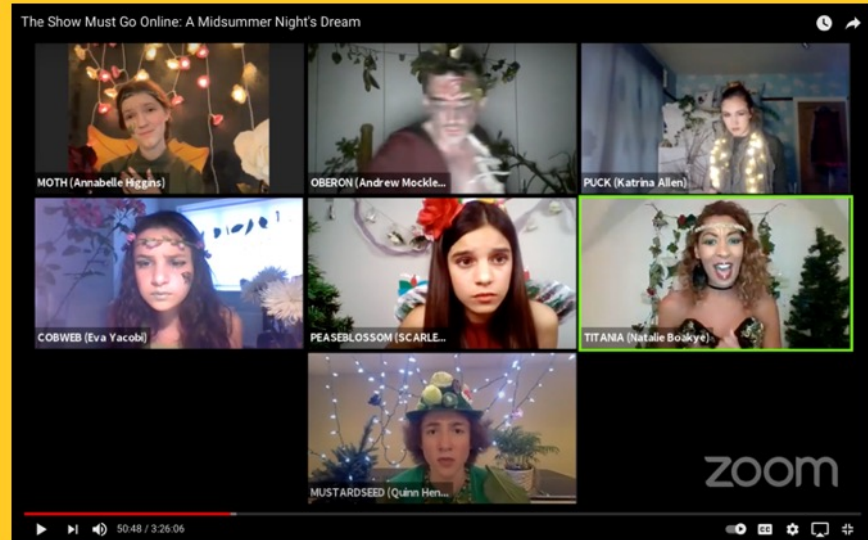
CLIP OF SAM: "I saw that the more likable characters are the ones who are using the more helpful tactics for online learning" (Interview 00:04:23.910)



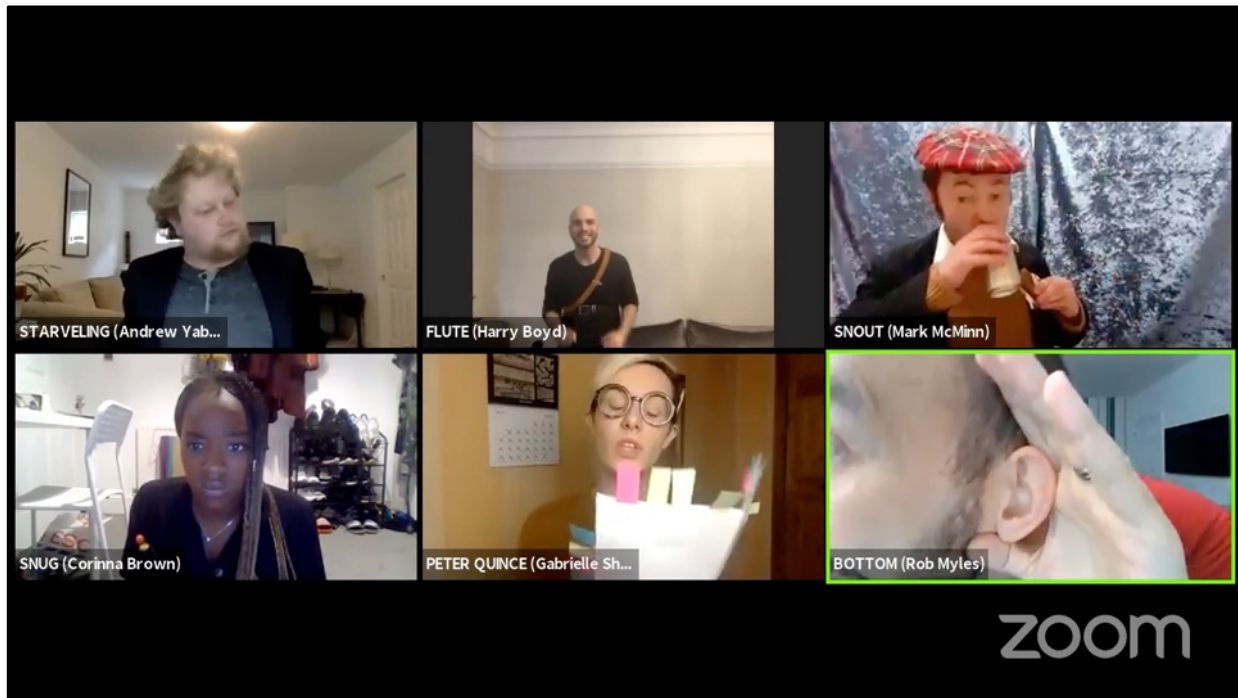
CLIP OF TSMGO'S LOVE'S LABOUR'S LOST:

("Sea-water green." "Green!")

A MIDSUMMER NIGHT'S DREAM



WILSON: Patrick became slightly obsessed with Rob's role as Bottom. It was fascinating to see the dapper host of TSMGO transform into an absolutely bonkers comedic performance.



CLIP OF TSMGO'S *A MIDSUMMER NIGHT'S DREAM*

("What is Pyramus?")



CLIP OF PATRICK: "I remember he told me about this this email that he received"
(Interview 00:07:45.630).



CLIP OF ROB FROM Q&A

(“Whether you decide to, like, send a whole big email about it is a different question.”)

take long before Bottom is the star of the show. Myles's show-stopping rendition of Bottom is not just credit to his gifts as a Shakespearean actor; it stands as a distinct interpretive statement. No amount of histrionics can elevate a side character to a central role. If TSMGO's Bottom can act as the protagonist, it must be that Shakespeare's Bottom has, at the very least, the potential to be the *Dream's* chief character.

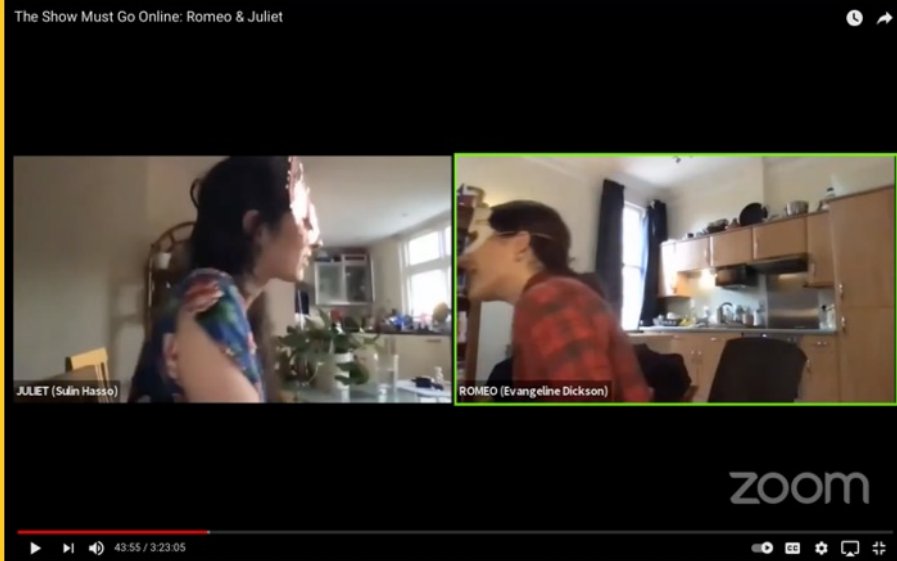
Rob Myles's wildly inspired performance invites us to make a novel statement of *A Midsummer Night's Dream*: if the play has a protagonist, it must be Bottom. In the eyes of the audience, Bottom's distinctive creative spirit has no equal on the stage. Furthermore, the criteria we use to deduce Bottom's protagonism suggests a new definition of the term, one well suited to

WILSON: Patrick ended up arguing that "Rob Myles's wildly inspired performance invites us to make a novel statement of *A Midsummer Night's Dream*: if the play has a protagonist, it must be Bottom." Patrick then used that reading to theorize what a protagonist actually is—not necessarily the lead character or the hero.



CLIP OF PATRICK: "It's a lot about like audience participation, you know, like who's the one to remember" (Interview 00:09:21.210)

ROMEO & JULIET



MYLES: Jonathan looked at *Romeo and Juliet*.



CLIP OF JONATHAN: “When I read the text of the play I didn't really feel sympathy towards any of the characters I thought they were all kind of bad people, and I was just observing instead of rooting for any of the characters But then when you look at, when you watch like your performance of it, there are things that they do in order to make you feel sympathetic towards some characters. So that I wrote about, specifically, how camera work in the context of the show must go online.



CLIP OF TSMGO'S *ROMEO AND JULIET*

("...Juliet wills it so.")

HENRY IV PART I

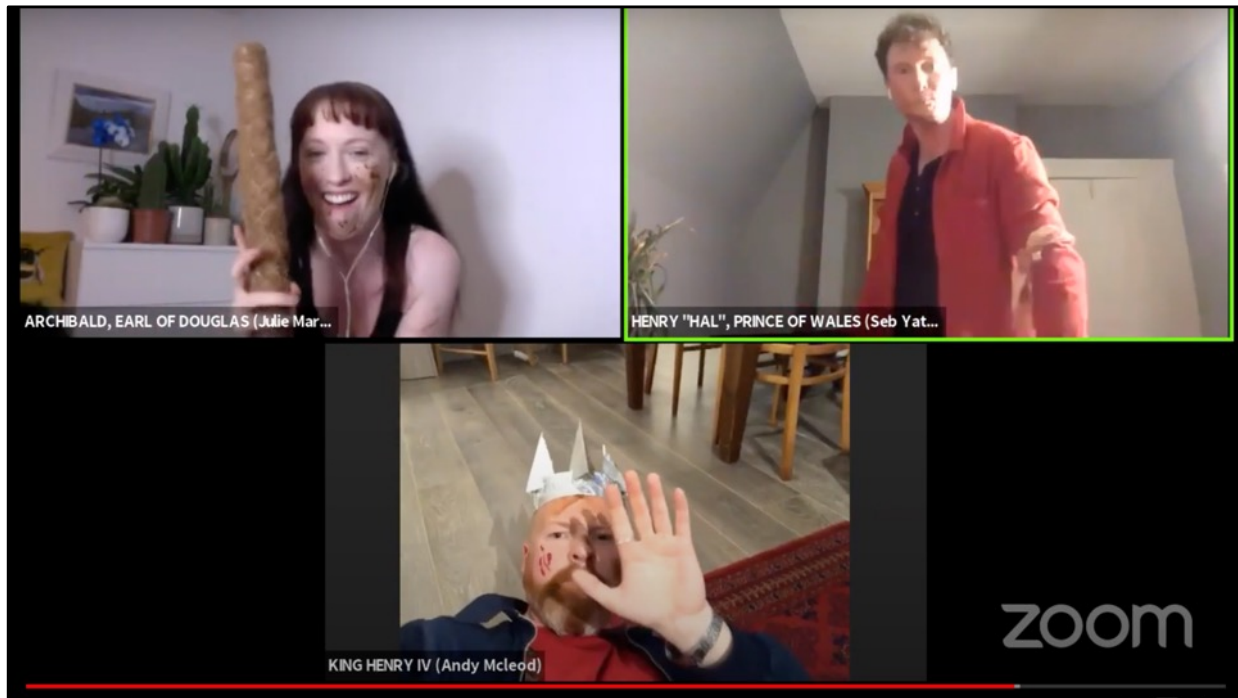


WILSON: Bente looked the camerawork for the fight scenes in *1 Henry IV*. Some of them were pre-recorded with two people on screen.



CLIP OF TSMGO'S *1 HENRY IV*

(Clip ends after kick to face.)



WILSON: Some of them felt like the actors were coming at us in the audience.



CLIP OF TSMGO'S *1 HENRY IV*

Expos 20
March 30, 2021

From the Stage to the Zoom Screen:

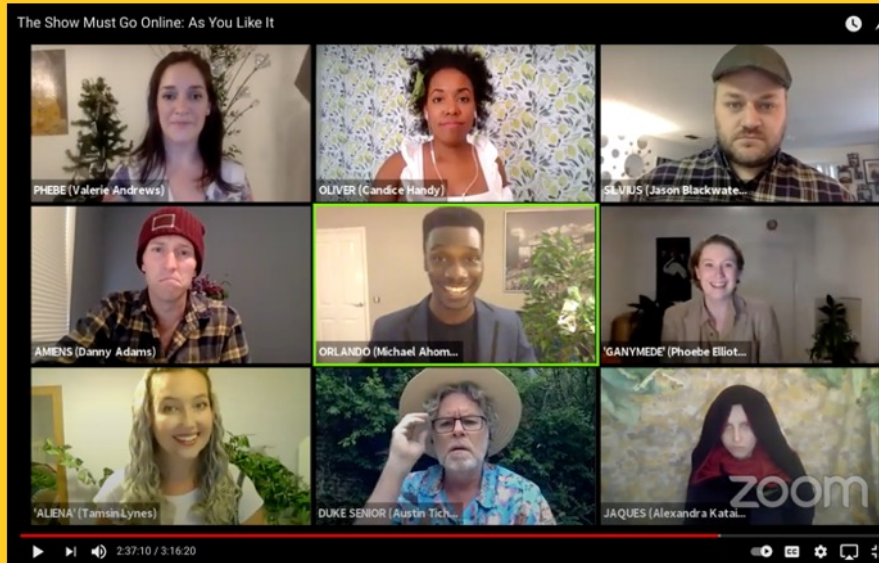
A New Age for Digital Theater

The camerawork in The Show Must Go Online's production of Shakespeare's *Henry IV pt.1* (1H4) resembles television news strategies, creating a uniquely 21st century version of this 15th century history. We will see future digital theater productions continue to use technology that draws from modern media storytelling to find new ways to tell stories. I will be looking at TSMGO by bringing in context of Shakespeare's storytelling and modern media storytelling, specifically news broadcasting, and how it all works together to deliver the story of *1H4*.

Henry IV pt.1 is a history play based on true events of Hotspur's rebellion against King Henry IV in 1406, retold by Shakespeare to serve as a foundation for King Henry V's character in subsequent plays, known as Hal in this play. The first performance of *Henry IV pt.1* is

WILSON: Bente argued that "the camerawork in The Show Must Go Online's production of Shakespeare's *Henry IV pt.1* (1H4) resembles television news strategies, creating a uniquely 21st century version of this 15th century history."

AS YOU LIKE IT



WILSON: Caron argued that in *As You Like It*, Shakespeare challenged gender norms as much as he acceptably could *within the story*, but TSMGO's production reflects new understandings of gender and sexuality that emerge *through the performance*.



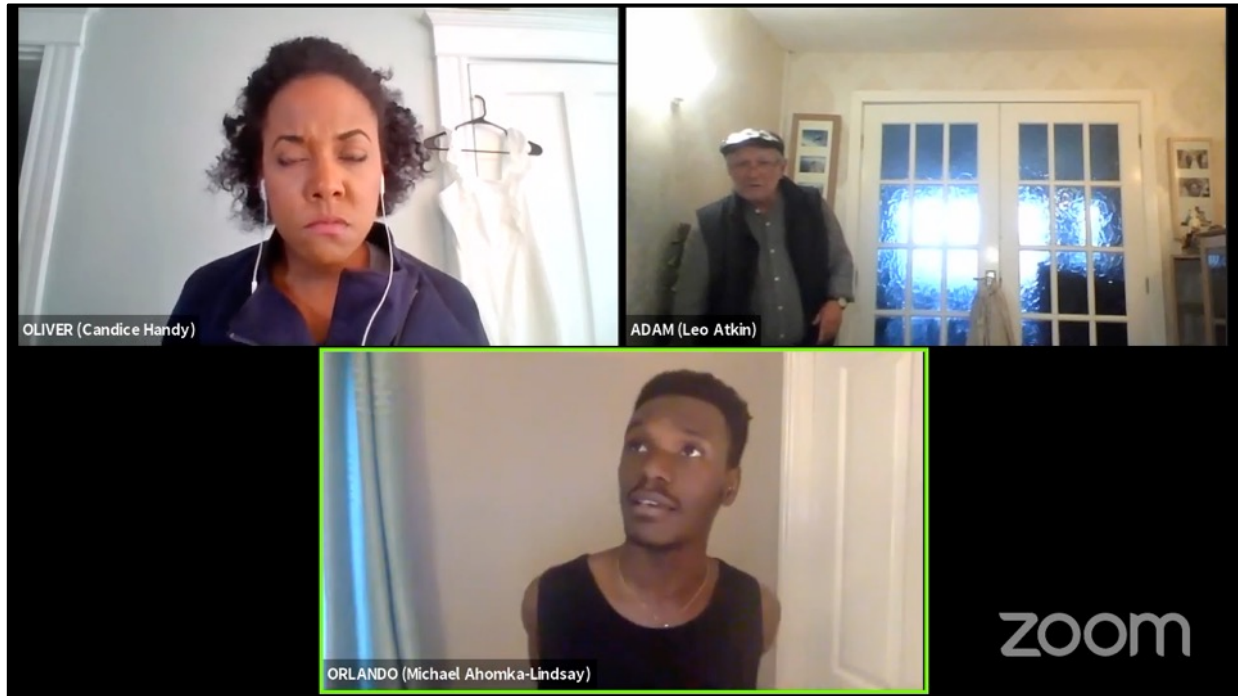
CLIP OF CARON: “The way that each production dealt with the question of gender and gender norms and society was that they each talked about them, but they talked about them in different ways, so Shakespeare he kind of had who was going to be performing his works already set in stone, I think what really sold it to me was a quote that Rob Miles gave” (Interview 00:48:51.210)



MYLES: [Adlib quote to Caron. "In Shakespeare's time, men were actors, and actors played all the parts..."]



CLIP OF CARON: "It was already decided that men were going to be acting so he kind of had the plot and his storylines and character developments. To say what he wanted to say about gender in his society and for to do they kind of have the opposite, where they had all the creative liberty with production and with cast they already had their plot and their storyline set in stone, so they had another kind of playground to talk about these things." (Interview 00:49:27.300)



CLIP OF TSMGO'S *AS YOU LIKE IT*

("Wilt thou lay hands on me, villain?")

TWELFTH NIGHT



The Show Must Go Online: Twelfth Night



zoom

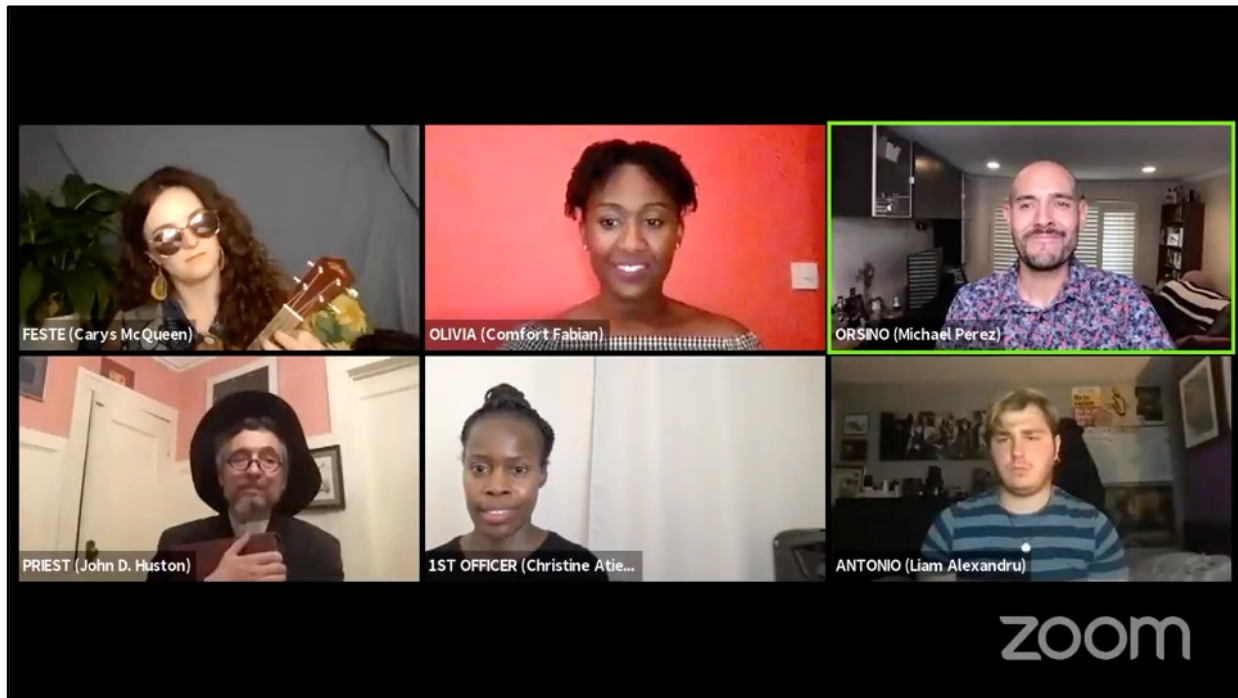
1:15:15 / 3:39:21

MYLES: Sophia looked at gender in *Twelfth Night*.

productions act to empower women within a misogynistic text in order to uphold modern values and casting choices while staying true to a text and the issues that a text raises? This can be analyzed by comparing the text to TSMGO and how modern casting practices answer some questions while raising others. In Shakespeare's *Twelfth Night*, gender-reversals are used to create a plot in which the female characters are unable to maintain their authority. By applying 21st century casting practices, TSMGO casts more women and re-genders Feste as a woman, providing more authority to the female characters. However, this only emphasizes the innate gender norms of the play and accentuates how the majority of the female characters are unable to obtain the new ideal that Feste in *The Show Must Go Online* creates.


The apparent authority that Viola, Olivia, and Maria hold in the play is slowly dismantled by analyzing the positions they end in. While Maria displays her intellectual power by tricking Malvolio, we find out later on that she did so only to win the favor of Sir Toby in the hope of

WILSON: She argued that "In Shakespeare's *Twelfth Night*, gender-reversals are used to create a plot in which the female characters are unable to maintain their authority. By applying 21st century casting practices, TSMGO casts more women and re-genders Feste as a woman, providing more authority to the female characters. However, this only emphasizes the innate gender norms of the play and accentuates how the majority of the female characters are unable to obtain the new ideal that Feste in *The Show Must Go Online* creates."



CLIP OF TSMGO'S *TWELFTH NIGHT*

("...The rain it raineth every day.")

 **Carys McQueen** @CarysMcQueen · Mar 15
 Replying to @DrJeffreyWilson

Hiya, thanks so much for asking! Wrote a lot so have photos of my answers instead, let me know if there are any more questions and best of luck for the essays 😊

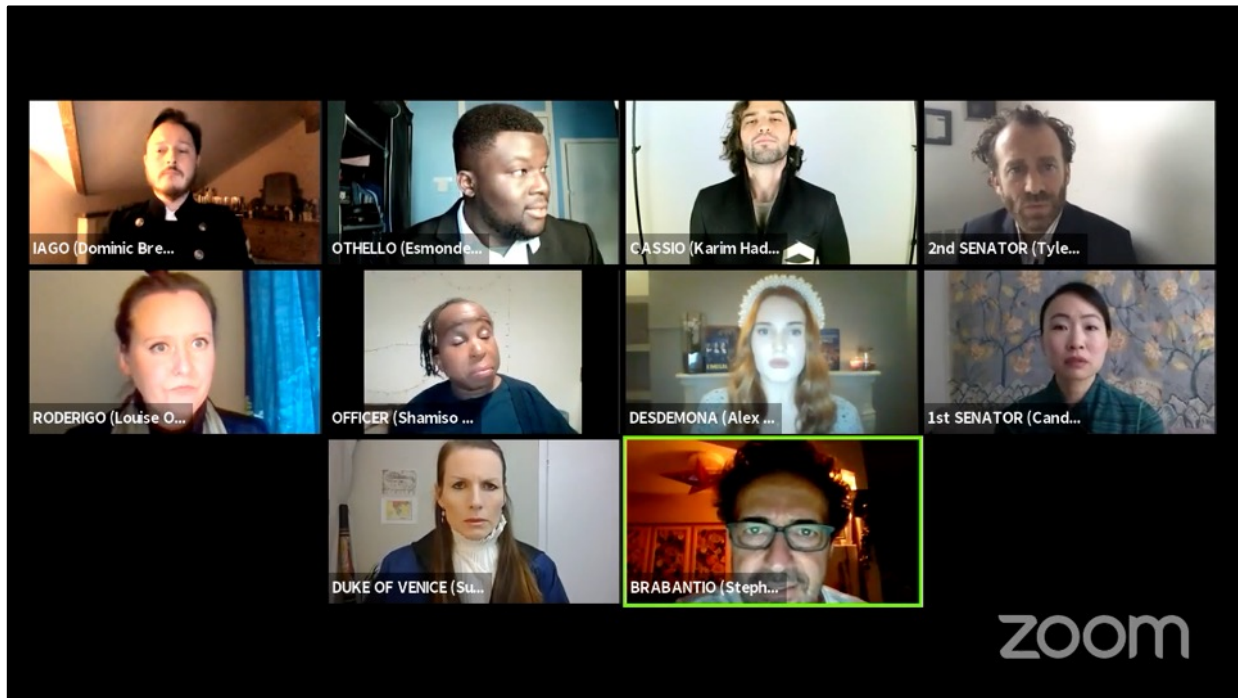
So I think the aspects for me that were most important were Feste's wit, which was wrapped up in this foolish charm. I loved the idea that Feste was so intelligent that she was just able to let go and have fun with it, I needed to make sure I understood all of those gender swapping in plays, and from what I remember (correct me if I'm wrong) there isn't much reference to Feste being a man. I saw the National Theatre Twelfth Night a few years ago where Feste and Malvolio were also played by women, so I knew it could be done and that I should just bring

I think also Feste's graft was a highlight for me, she's all about getting that dolla at the end of the day. Feste could pour her heart and soul into a song and give the most moving performance, Feste could absolutely despise the idea of going characters or the audience as it created that lack of eye contact. I had the patch top I 'borrowed' from my housemate initially just for the patch joke in my first scene, but it was easier to work in than the coat so I just stuck with the top. Orange earrings are from a market stall in Camden, they

MYLES: On Twitter, Sophia connected with our Feste, Carys McQueen, who wrote an extensive note about how she “felt Feste was one of the most intelligent characters in the play, [so] she could run circles around anyone in a battle of wits and laugh while doing so.’



WILSON: Joe argued that "The Show Must Go Online has a philosophy of inclusive casting that is challenged by *Othello*, a play about racism and sexism."



CLIP OF TSMGO'S *OTHELLO*

(...tyranny to hang clogs on.")



CLIP OF JOE: “There were all these layers.... Theatre: historically not very inclusive.... Shakespeare how he wrote the play and what he envisioned in terms of race, as a theme and within the play.... Racial reckoning in 2020 that we saw sort of on a societal level.” (Interview 00:03:44.610)

Alex Andlau @AlexAndlau · Mar 16
 Replying to @DrJeffreyWilson
 Hope this helps from a gender perspective! Thank you so much for watching!

16 March 2021 at 12:08

Hello everyone!

Word vomit incoming, brace yourselves...

Unfortunately, over the last fortnight in England, women have had to bear witness misogyny, violence and toxic masculinity a absolute cruelest.

Sarah Everard, 33, was making her way home from a friend's house on March 3rd in London. She was abducted and murdered, her body discovered and identified only last week. The accused, a serving police officer, is currently in custody.

shows a stark and horrible parallel between modern day women's relationships with men and those men in particular positions of power and authority and Desdemona and her new husband, Othello.

In light of the continued misogyny experienced by women throughout the world, I feel it is important to maintain the need for gender-specific casting in the instance of Othello and Desdemona. To say that sadly, for some women, little has changed in terms of the power the patriarchy and those who profit from it and maintain power within it have a hold over them. It might do little to stop these sort of horrific tragedies from happening, but I think that it can certainly educate the audience on the warning signs of potential and active domestic abuse and misogynistic environments.

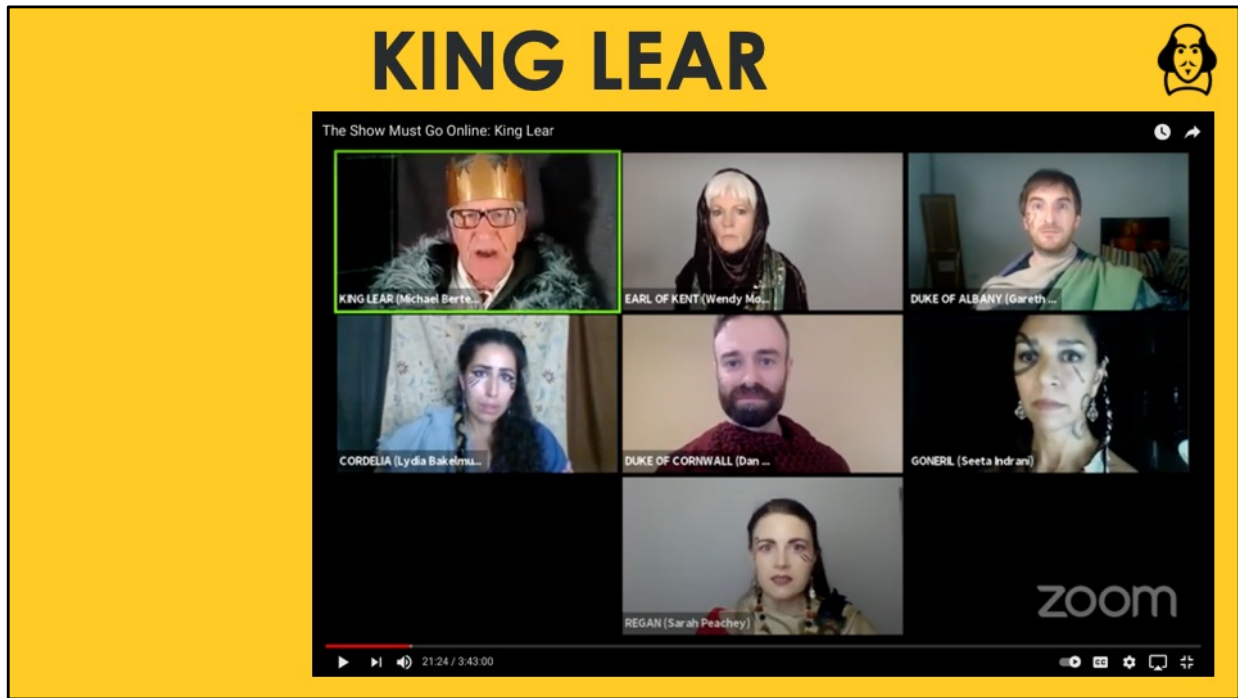
MYLES: Joe was able to connect with Alex Andlau, who played Desdemona, on Twitter. In a powerful essay, she wrote: “In light of the continued misogyny experienced by women throughout the world, I feel it is important to maintain the need for gender-specific casting in the instance of Othello and Desdemona.”



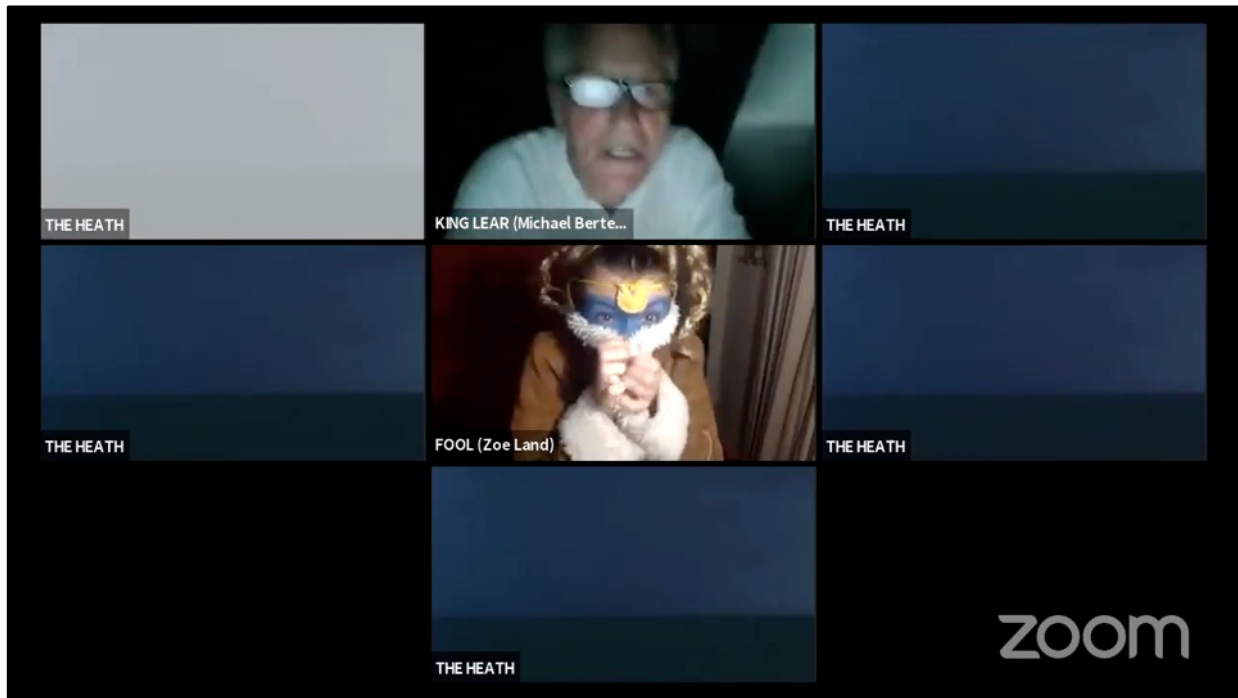
CLIP OF JOE: “The casting in a play like Macbeth or a play like Hamlet where I remember, specifically that there was gender blind race blind casting. And then in *Othello* that freedom to do that was sort of taken away by the fact that race is a driving force in that play” (Interview 00:06:36.480)



MYLES: Credit here goes especially to David Sterling Brown for his help as a consultant on Race Conscious casting for this play, where we wanted to balance Othello's apparent singularity with our aspirations for inclusive casting in a creative way that served the text.



WILSON: Sophia turned to *King Lear*.

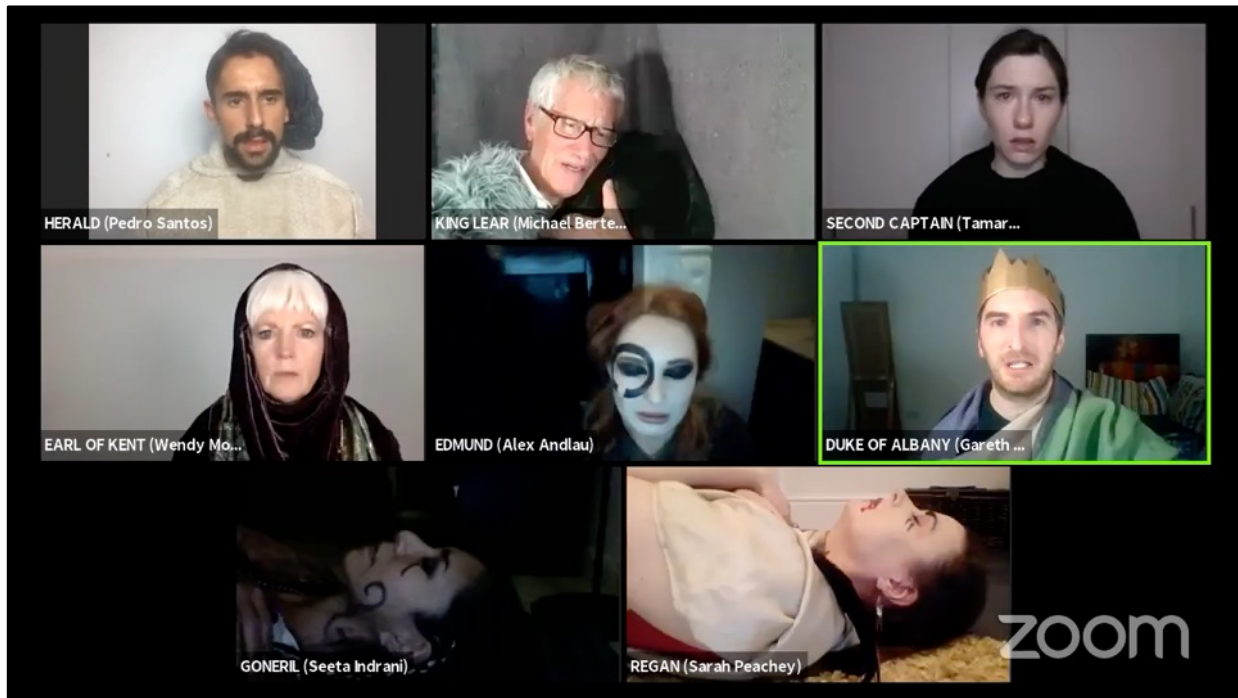


CLIP OF TSMGO'S *KING LEAR*:

("...drowned the cot.")



CLIP OF SOPHIA: “I wrote an essay that kind of looked at the way that the show must online use their sort of unique visual opportunities on zoom to highlight the process through which King Lear kind of comes to see himself more clearly and to recognize his limitations” (Interview 01:02:47.550)



CLIP OF TSMGO'S *KING LEAR*: Cordelia's death



CLIP OF SOPHIA: “they had sort of been very minimalistic about trying to portray human interaction up to that point, given that it was over zoom and in that scene, they kind of went all for it and it full force and had King Lear kind of holding a object, with a cloak over it, that looked like Cornelia from the back” (Interview 01:04:54.420)



WILSON: Arba looked at *Macbeth*.



CLIP OF ARBA: I argued that both Macbeth in Shakespeare's Macbeth and the show must phone lines Macbeth actually tell us that gender does not determine personality. (Interview)



CLIP OF TSMGO'S *MACBETH*: "Unsex me here"

casting relate to the ideas in *Macbeth* about gender? In this essay we will explore the message about gender in *Macbeth* and how it is conveyed, but to tackle this question, we must compare *Macbeth* to TSMGO and their differences in approach to delivering the same message.

While Shakespeare and TSMGO both introduce the idea that gender does not determine personality, the approach in conveying this differs in each text. On one hand, Shakespeare suggests to a society that believes that gender and personality are intrinsically linked that this is not the case by portraying characters such as Macbeth, Lady Macbeth, and the Weïrd Sisters who do not conform to gender norms. On the other hand, TSMGO asserts this notion through its cast of all women and non-binary people depicting a reality not shaped by the gender of the characters.

In *Macbeth*, Shakespeare quietly proposes an idea not acceptable to the society of his time. TSMGO's production of *Macbeth* proudly asserts this idea during COVID-19, a time when

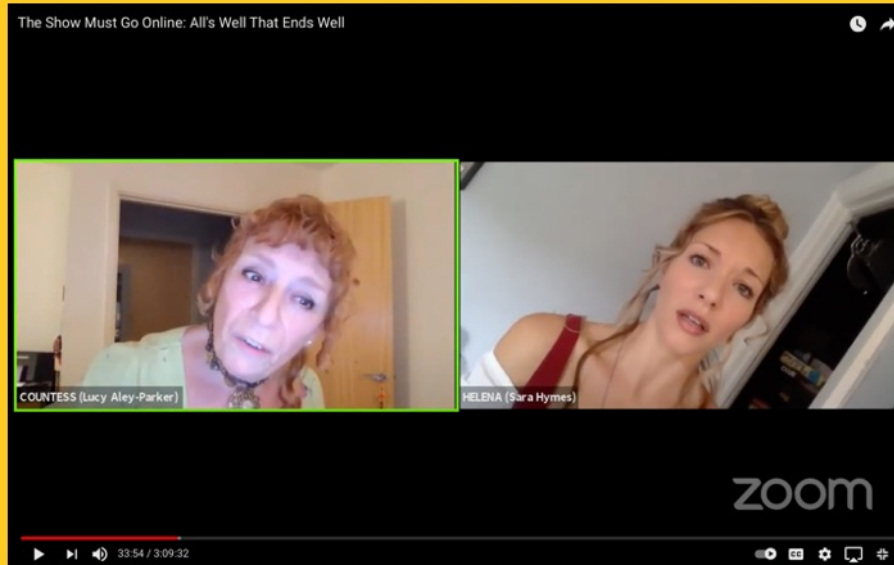
CLIP OF ARBA: "On one hand, Shakespeare suggests to a society that believes that gender and personality are intrinsically linked that this is not the case by portraying characters such as Macbeth, Lady Macbeth, and the Weïrd Sisters who do not conform to gender norms. On the other hand, TSMGO asserts this notion through its cast of all women and non-binary people depicting a reality not shaped by the gender of the characters."



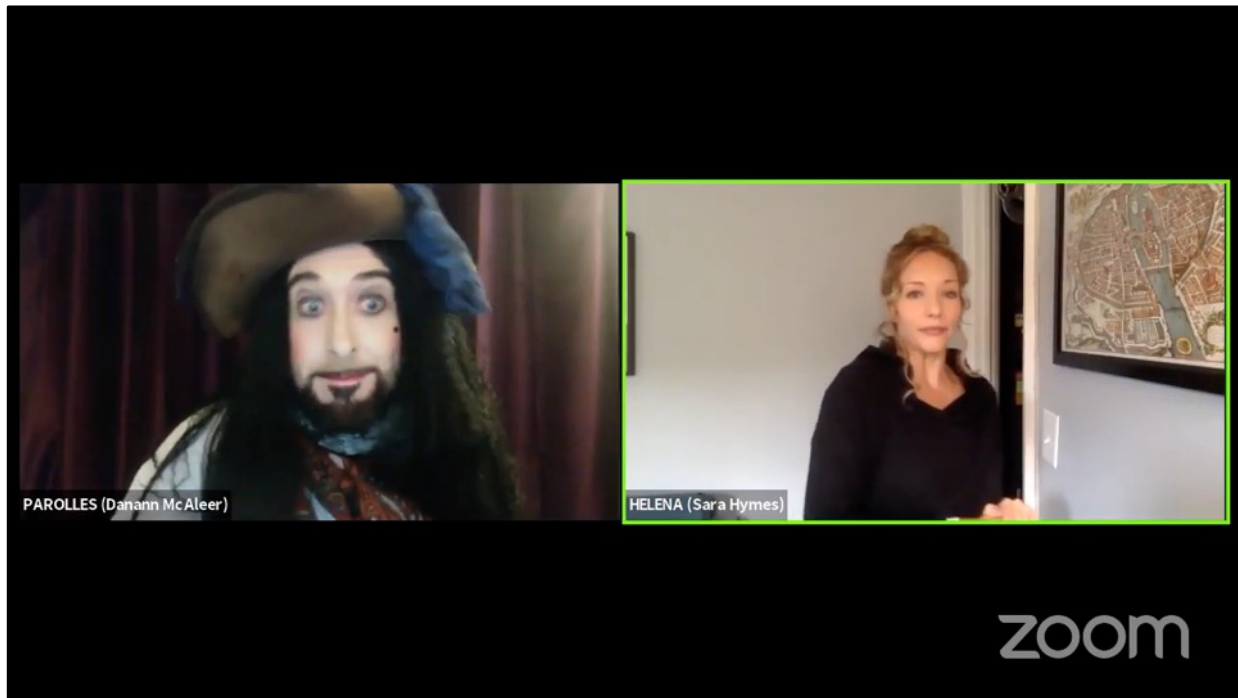
CLIP OF TSMGO'S *MACBETH*

("...Or else o'er leap.")

ALL'S WELL THAT ENDS WELL



MYLES: Albert argued that, whereas many of Shakespeare's more popular plays are highly visual, *All's Well that Ends Well* is a linguistic text that relies on character dialogue and word play more than visuals and actions, and that quality leads itself well to the parameters of Zoom performance.



CLIP OF TSMGO'S *ALL'S WELL THAT ENDS WELL*

("How may we baracade it against him?")

ANTONY & CLEOPATRA



MYLES: Aarya looked at *Antony and Cleopatra*.



CLIP OF AARYA "It's one of the very few Shakespearean plays that centers a non European woman" (Interview 00:18:19.500)

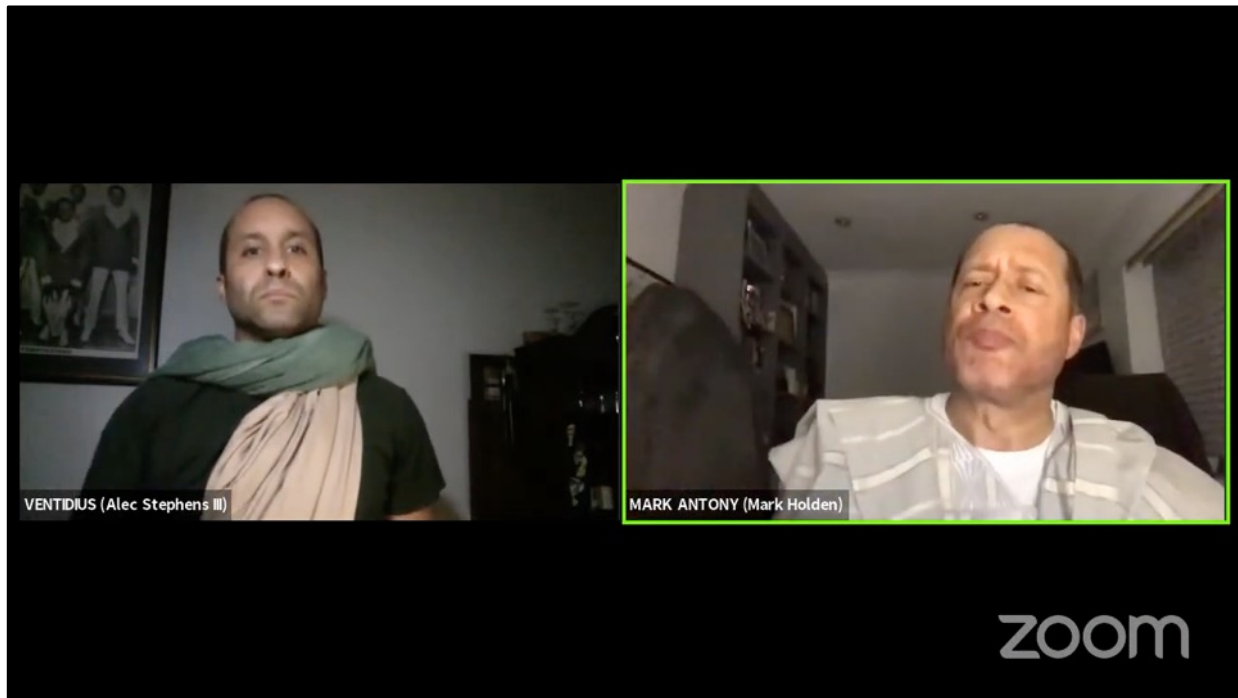


WILSON: What first caught her attention was the timelapse establishing shots and snappy editing between scenes.



CLIP OF AARYA FROM Q&A:

("...than a traditional theatrical style.")



CLIP OF TSMGO'S ANTONY AND CLEOPATRA

("...Gove me some music.")



CLIP OF ROB FROM Q&A

("...and the show was an all global majority cast.")



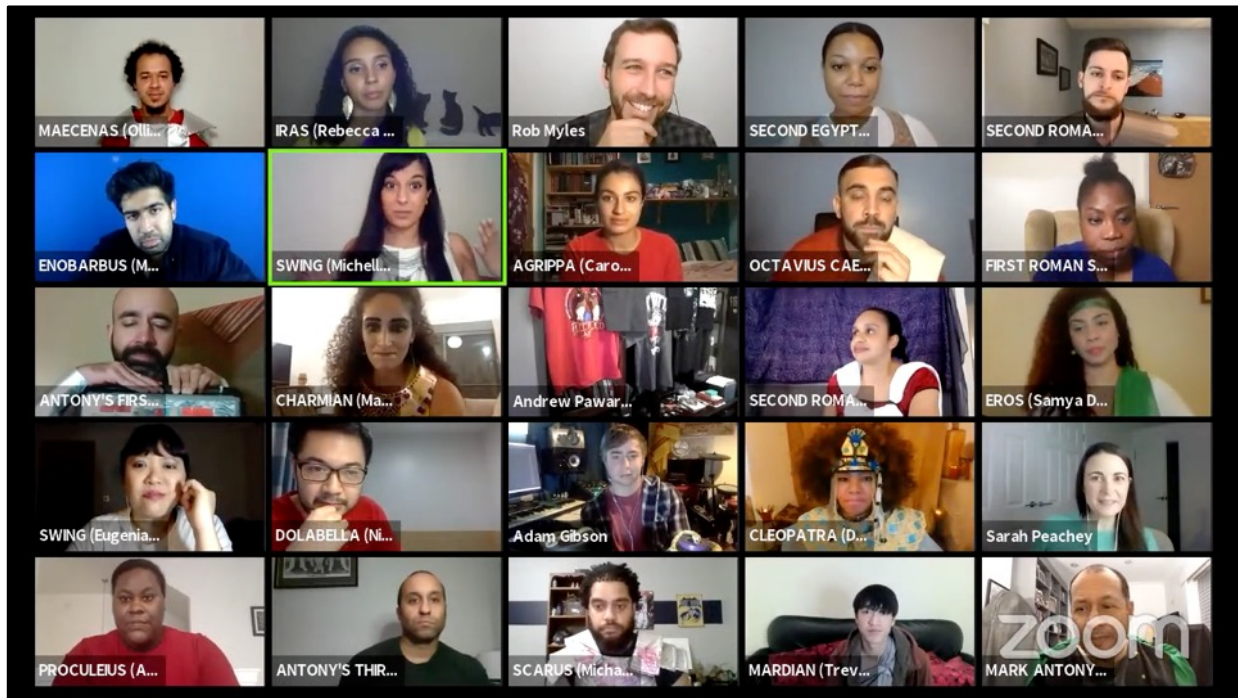
CLIP OF AARYA: “It really surprised me surprised me when he said that as like a white Englishman, I knew that I needed to sort of minimize my voice, or like decentralize my voice in the storytelling” (Interview 00:23:19.350)



CLIP OF AARYA: “And I was like wow okay that's that itself is just something I don't think William Shakespeare would have said” (Interview 00:23:38.400)

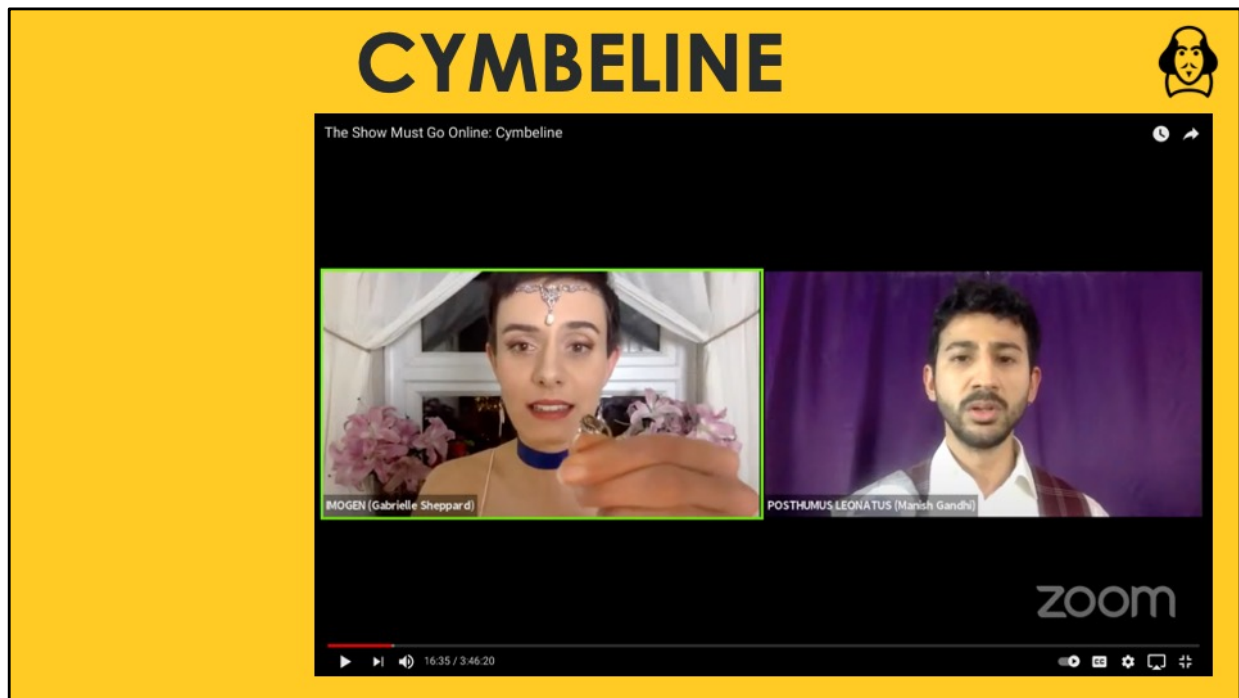


CLIP OF AARYA: "I'm comparing the show must go on lines rendition of the story with so Shakespearean text on by looking at rob miles, as the director versus Shakespeare as that means storyteller so it kind of became a comparison through the storyteller" (00:18:45.600)



CLIP OF TSMGO'S ANTONY AND CLEOPATRA

("...These words have a space to belong to you.")



WILSON: With *Cymbeline*, Sarah thought about the date of the performance, Nov. 4, 2020—after a historic election in the US, but before the results were known—and how the chat feature provided community even as the show brought escapism.



CLIP FROM TSMGO'S CYMBELINE:

("...Much of it fraught and difficult.")

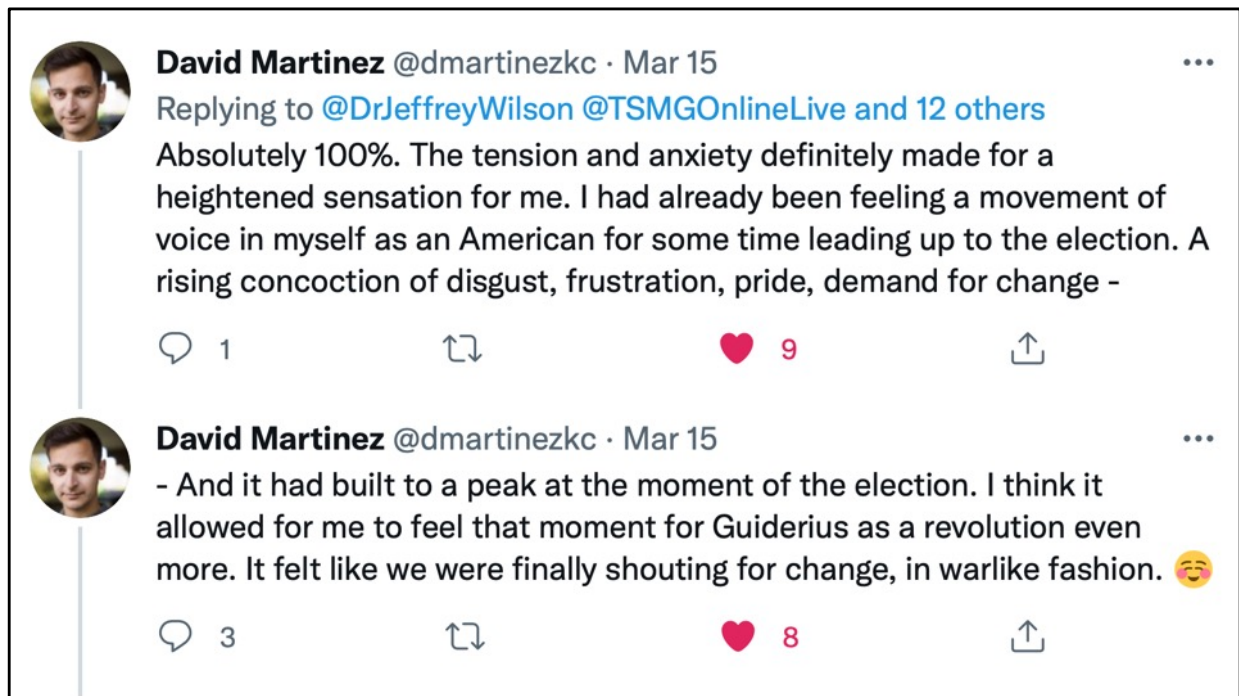
However, one cannot read *Cymbeline* without acknowledging its overt political themes.

As Sawyer Kemp pointed out in the show's opening, Shakespeare wrote *Cymbeline*, a story of one King's dealings with his local imperial power, at a time when England was becoming an empire in its own right. In the interactions between England and Rome readers can certainly see themes of nationalism and cultural superiority play out—ones at the forefront of the election that colored the production.

TSMGO's Nov. 4 staging of *Cymbeline* contains three generations of empires: the Roman Empire, which once contained Britain; the British Empire, which once contained America; and the American Empire, at a crucial point in its relationship with nationalism. Changing the imperial lens through which we read *Cymbeline* changes the message of the play with respect to its political themes, and especially with respect to its stance on nationalism, and can even change the genre of the text.

Reading the text of *Cymbeline* as it is given, without historical context, shows readers an idealized Roman empire and a primitive England. The first time we meet a representative of


WILSON: Sarah argued that "TSMGO's Nov. 4 staging of *Cymbeline* contains three generations of empires: the Roman Empire, which once contained Britain; the British Empire, which once contained America; and the American Empire, at a crucial point in its relationship with nationalism."



MYLES: Her essay sparked a conversation amongst the cast and crew about our performance that night. David Martinez, who played Guiderius, said: “The tension and anxiety definitely made for a heightened sensation for me.... It allowed for me to feel that moment for Guiderius as a revolution even more. It felt like we were finally shouting for change, in warlike fashion.”




MYLES: Kevin V. Smith, who played the Queen, said the election and the performance were “completely intertwined. There was so much anxiety and fear for me in playing this role. I described it as climbing my personal Mt. Everest. The night before I told my friend: "Win or lose, I'll be getting into drag tomorrow."”

 **Kevin V Smith** @kevinvsmith · Mar 16 ...

I wrote the company before we began, expressing anxieties that I had - the looming election and my fear of what would happen if Trmup won + then I had to perform on Nov 4 being one of them. They were so responsive, caring + supportive. Looking at u, @RhodesTheatre ❤️

1 ↻ ❤️ 8 ↗

 **Matthew Rhodes** @RhodesTheatre · Mar 16 ...

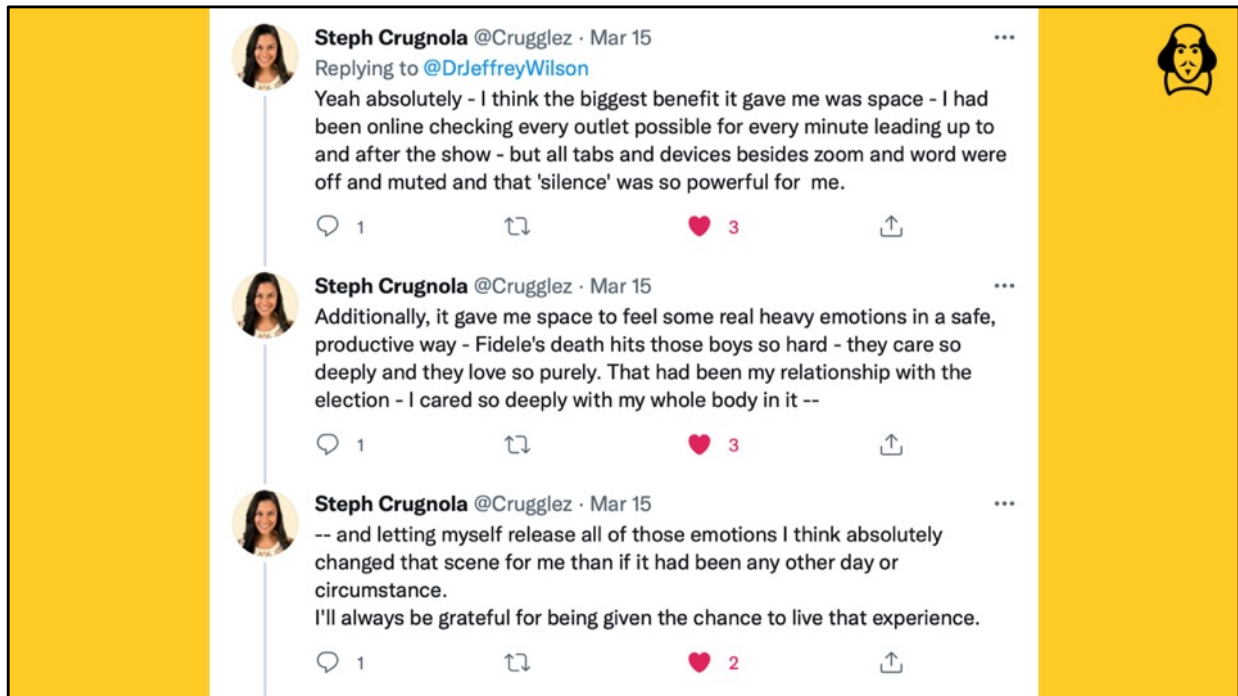
You were brilliant Kevin and it was such a joy to watch.
Yeah it's also a fascinating experience because while everyone is impacted by the American election, our production team really recognized that caring for our American alumni was major for this show. Glad it helped 😊

 ↻ ❤️ 7 ↗

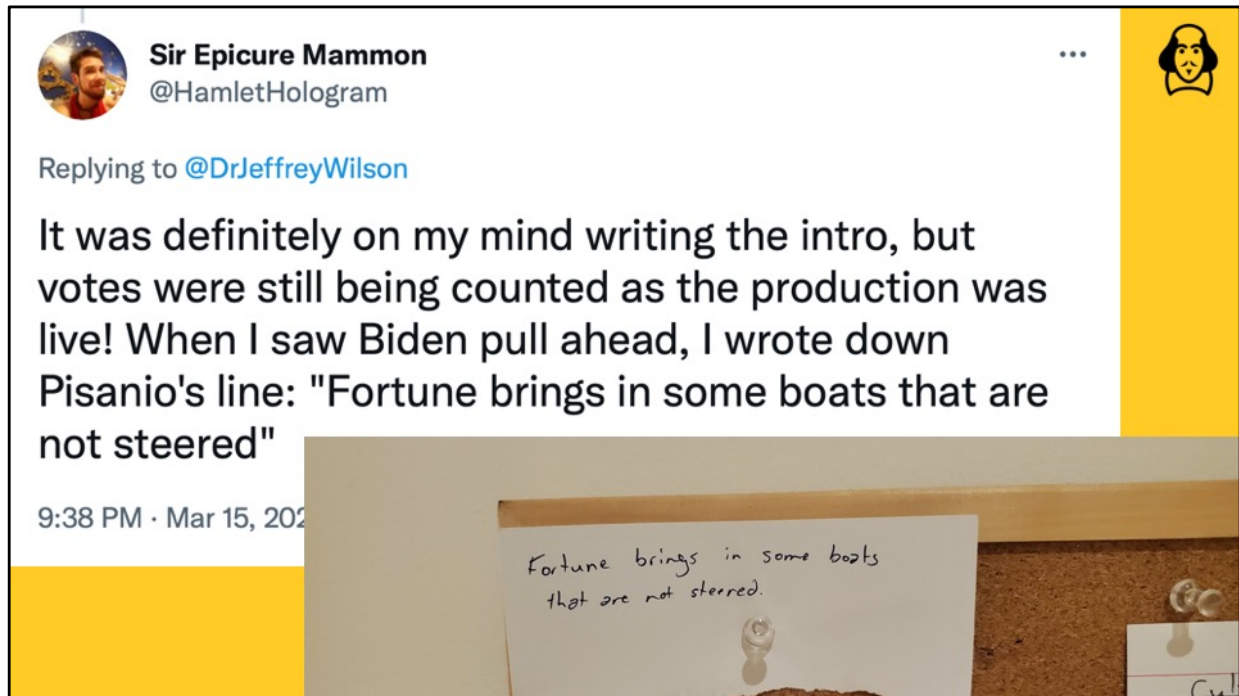
MYLES: Smith “wrote the company before we began, expressing anxieties... what would happen if Trmup won + then I had to perform on Nov 4.”



MYLES: Our Pisanio, Misha McCullagh, said “it really was about being sensitive & responsive to cast mates in rehearsal through such a stressful time.”

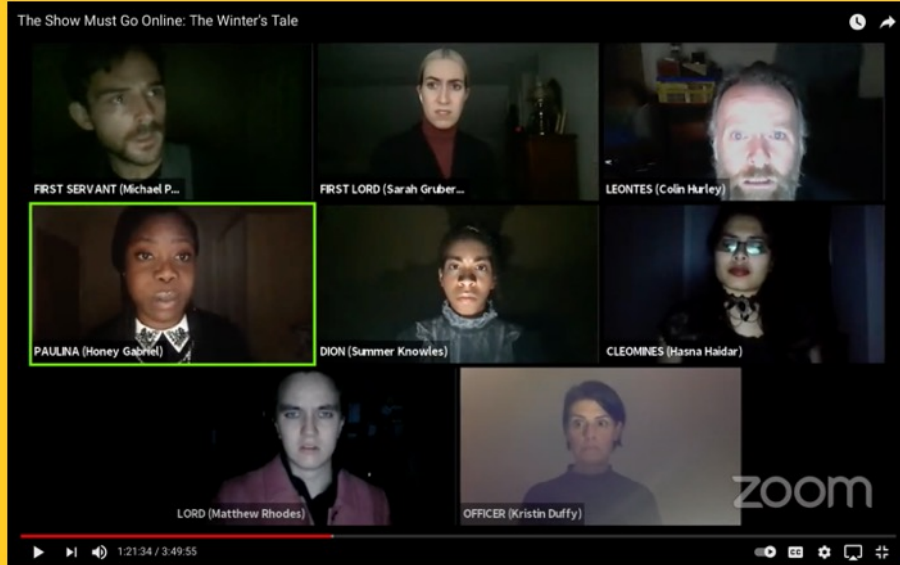


MYLES: Steph Crugnola, our Arviragus, “had been online checking every outlet possible for every minute leading up to and after the show - but all tabs and devices besides zoom and word were off and muted and that 'silence' was so powerful.”

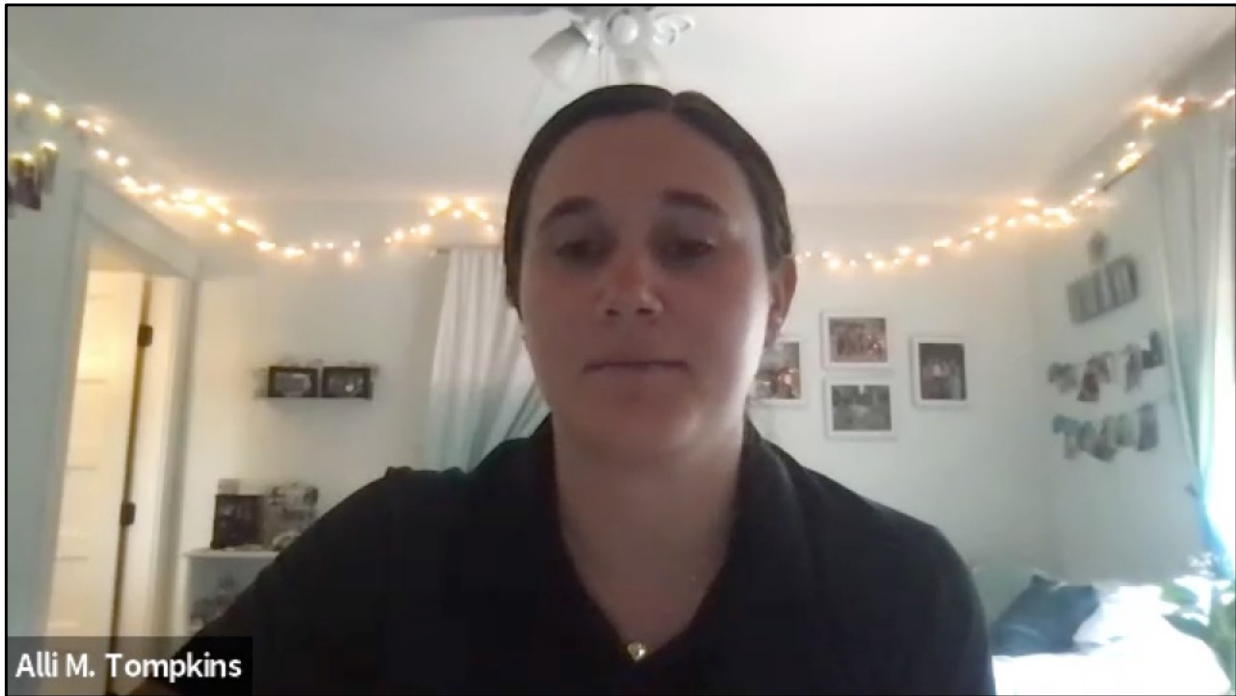


MYLES: Our scholar for that show, Sawyer Kemp, said the election “was definitely on my mind writing the intro, but votes were still being counted as the production was live! When I saw Biden pull ahead, I wrote down Pisanio's line: ‘Fortune brings in some boats that are not steered’.”

THE WINTER'S TALE



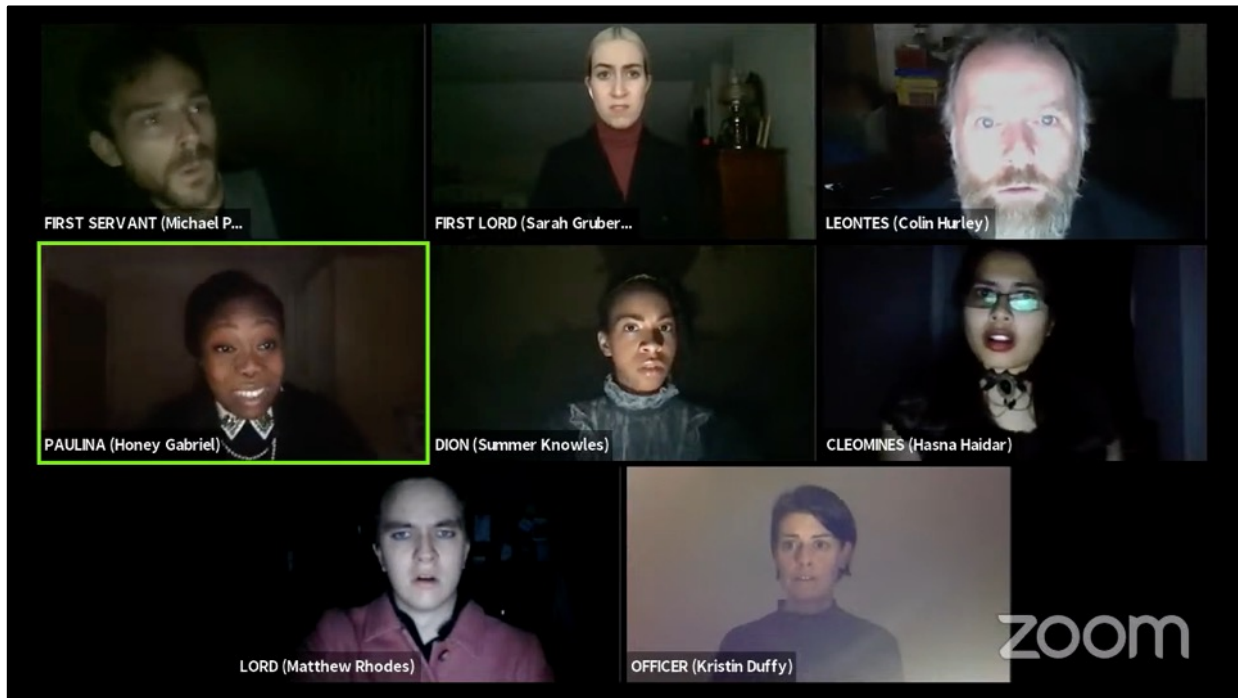
WILSON: Alli wrote on *The Winter's Tale*.



CLIP OF ALLI: “kind of important to say was that is reading the first half is a tragedy in the second half. And in that pastor on the moto it's more of a comedy to my or human ends up being that, in the show must go on production of it. They use like different setups of zoom screens in different lighting to portray these two different worlds, so the first half they use kind of darker lighting and darker like tragic zoom screens temperature that tragic. (Interview 01:48:05.190)



MYLES: Honey Gabriel, our Paulina, told Alli: “This felt like two plays in one and that Sicilia and Bohemia should feel like really different places.... I created the dark Sicilian atmosphere in my bedroom so I turned off the lights, pulled the curtains & used the brightness of my laptop screen to illuminate my face!”



CLIP OF TSMGO'S *WINTER'S TALE*: Sicilia

("...vengeance were not dropped down yet.")



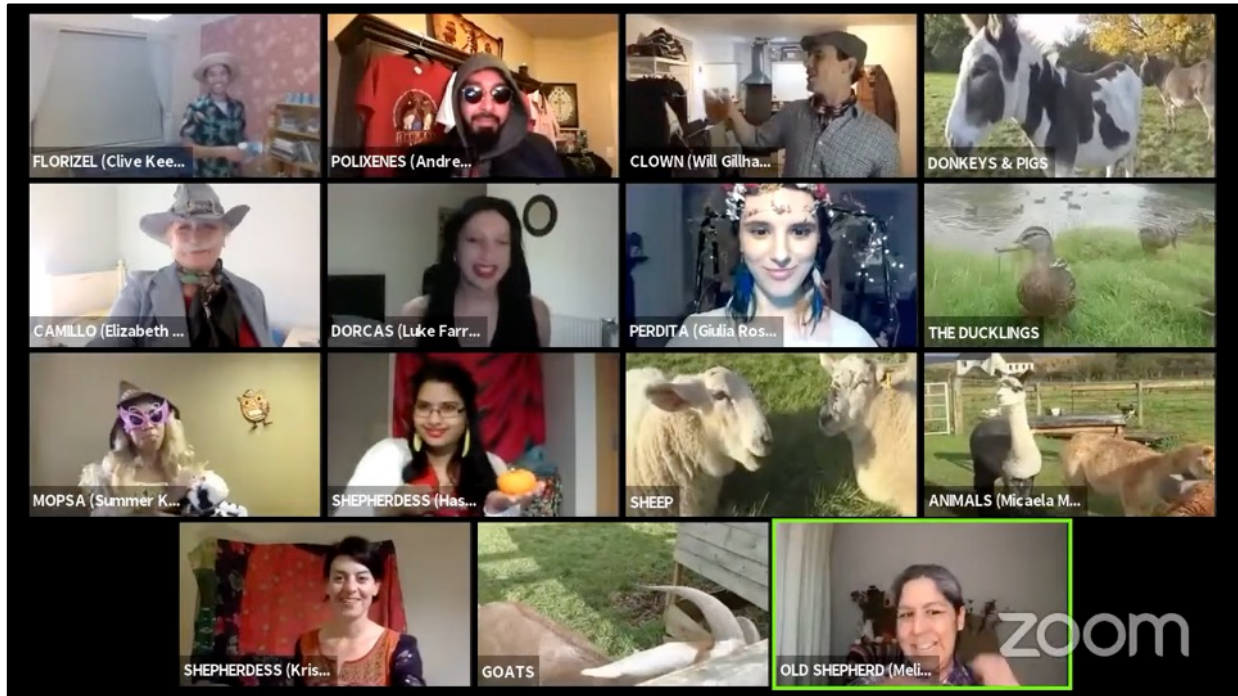
Elizabeth Dennehy @dennehyeliza · Mar 16



Replying to [@DrJeffreyWilson](#)

I enjoyed playing with concepts of light and dark. Sicilia was intensely close-up , cold only lit from the computer, Bohemia has a vastness, sunlit, clean. I was in the same room and felt 2 totally different worlds. In the first, blinds drawn and lights off. Then reverse!

MYLES: Elizabeth Dennehy, who played Camillo, said: "Sicilia was intensely close-up, cold, only lit from the computer, Bohemia has a vastness, sunlit, clean. I was in the same room and felt 2 totally different worlds."



CLIP OF TSMGO'S *WINTER'S TALE*: Bohemia

(...As you good flock shall prosper.”)

down the world about a year ago, The Show Must Go Online has performed nearly 40 of Shakespeare's plays, bringing each to life in a way that effectively navigates the challenges of acting over Zoom. With *The Winter's Tale*, Rob Myles and his cast and crew are faced with the task of portraying Shakespeare's two very different storylines and genres while acting in boxes on a screen. The two genres present in Shakespeare's *The Winter's Tale*, tragedy and comedy, are manifested in different lighting practices and Zoom displays in The Show Must Go Online's production, which allows us to theorize about different genres of Zoom setups we use in our daily lives.

The first half of Shakespeare's play takes place in Sicilia and follows King Leontes and his royal family. After Queen Hermione convinces Polixenes, King of Bohemia, to stay in Sicilia for an additional week, Leontes spirals into a jealous rage under the assumption that Hermione must be having an affair with Polixenes. In a harsh attack on Hermione, Leontes accuses her of being an adulteress and traitor in front of several lords and servants (2.1.100-110). This

WILSON: Alli argued that the different genres and lighting practices "allow us to theorize different genres of the Zoom setups we use in our daily lives."



CLIP OF ALLI: "At the end, I was giving I kind of gave examples of different zoom john john was talking about how Like a bar tragic wouldn't be like in a dark room at 9am for, I suppose, maybe with like just your laptop letting your face, whereas You kind of give a very different vibe if you're outside with like all that stuff, so I think it's changed me know how I did it President, but how I saw like other students. I think I pay more attention to how other students set up their zoom screens and like teachers, for example, just how they portray themselves." (Interview 01:51:39.600)



WILSON: Josh argued that, whereas Shakespeare and Fletcher's *Henry VIII: Or All is True* was about constructing the mythology of this Tudor king, TSMGO's performance of that play was about deconstructing that mythology.



CLIP OF JOSH: “Probably an hour in total of that production was dedicated to that historical analysis of how this was treated that time and how we did it differently now.” (02:14:06.090)

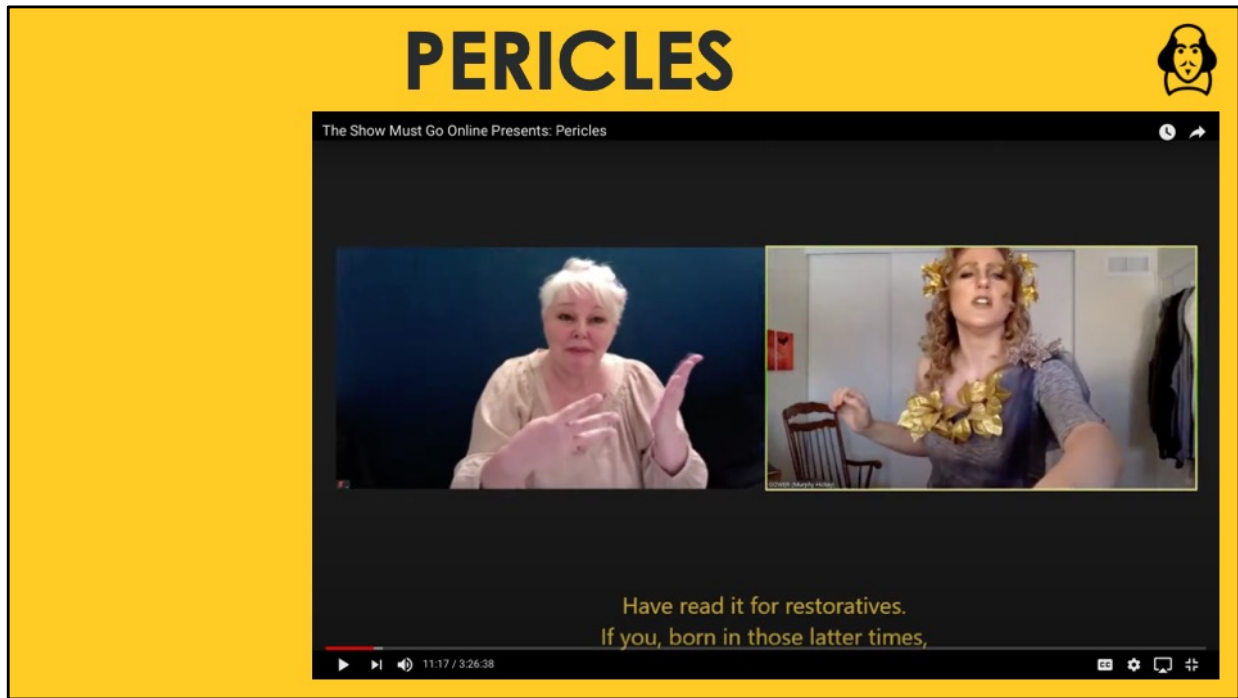


CLIP OF TSMGO'S *HENRY VIII*: Q&A

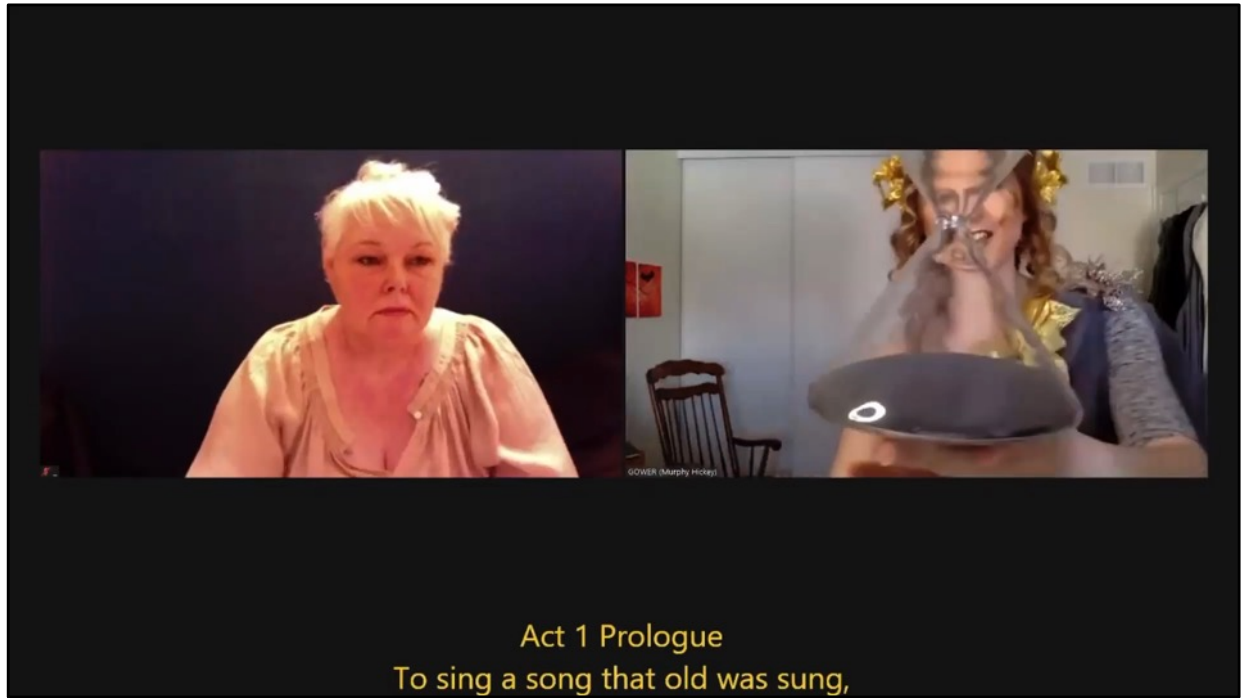
(“...so maybe not all is true.”)



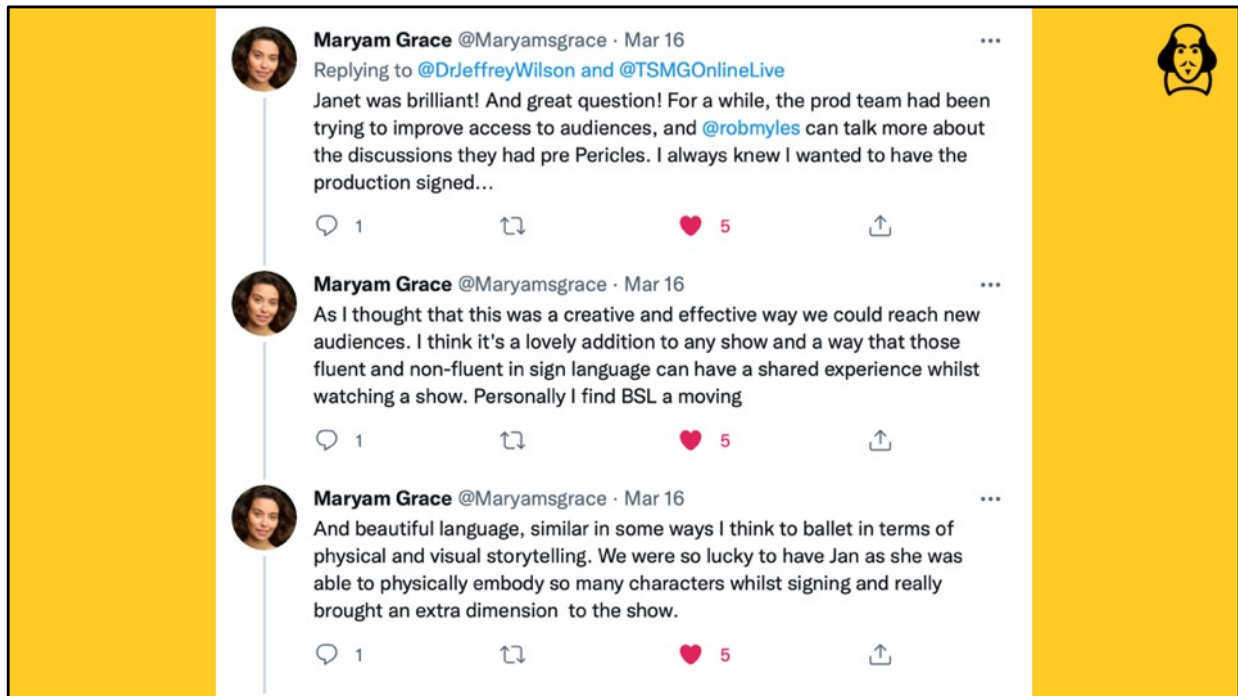
CLIP OF JOSH: "Shakespeare included lab with displays wealth now also carefully crafted character dynamics and Henry the eighth. In order to preserve the most beaming and sympathetic qualities of Henry sweet the nearly half a millennium later in the show must go on line believe we're able to reimagine shakespeare's generally favorable portrayal of Henry. And also, they effectively deconstructed it into a more informed and objective narrative around the whole to to dynasty and they actually expanded upon the stories pointed lessons on greed and legacy through this new, modern progressive lens." (Interview 02:16:08.040)



WILSON: Justin's essay about Janet Guest's BSL performance in Maryams Grace's Pericles launched a conversation about how theater-makers are never done working to make art, thought, and conversation more accessible for more people.



CLIP FROM TSMGO'S PERICLES



MYLES: Maryam Grace told Justin she “always knew I wanted to have the production signed... I think it's a lovely addition to any show and a way that those fluent and non-fluent in sign language can have a shared experience whilst watching a show.”



TEACHING THE SHOW MUST GO ONLINE

Robert Myles and Jeffrey R. Wilson

MYLES: I think this last one in particular speaks to the fact that inclusion is a journey that is never finished, and that innovation itself is a process without an end.

WILSON: And yet we saw in a recent announcement that *The Show Must Go Online*, despite being in the nascent stages of exploring all that digital theatre can offer, is to go on hiatus after 18 months of constant creativity.

MYLES: That's right. We did all we could within the constraints we had, for as long as we could, with the energy we could give, which has now sadly caught up to us. This is not the end – rather, we are going to enter a Chrysalis to consider how TSMGO, digital theatre, and inclusive, global Shakespeare might evolve, opening new horizons and approaches, while ensuring the work is appropriately resourced and sustainable if it is to continue. This is a daunting challenge, and we may not succeed, but TSMGO was founded on optimism in the face of adversity, and that will never change.

WILSON: This reminds me that the day of our Q+A was actually the due date for the first child of Rob and Sarah, who is TSMGO's producer. I half-expected Rob to turn around and bolt out the door in the middle of a brilliant story about *Love's Labour's Lost*. Amazingly, TSMGO was the second best thing they created in Lockdown.

MYLES: And look at what these students created from it! I'm awe-struck by their insights, and it's even wilder to think these incredible explorations of the material come from just ***one instance*** of teaching TSMGO, and we are humbled to be in receipt of several others.

Lockdown Dreams

Gemma Kate Allred: University of Neuchâtel

This seminar session formed part of a 13-week undergraduate seminar course *Shakespeare and Performance* at the University of Fribourg.

We had previously read and watched productions of *Macbeth* and *Hamlet*. It was the third week of *A Midsummer Night's Dream* having spent one week on the text and one week watching Shakespeare's Globe Theatre's 2013 *Dream* (dir. Dominic Dromgoole) and The Bridge Theatre's 2019 *Dream* (dir. Nicholas Hytner). We went on to read and watch film adaptations of *Romeo and Juliet*.

Watch: **CtrlAltRepeat**
A Midsummer Night's Stream, (dir. Sid Phoenix)
<https://www.ctrlaltrepeat.com/midsummer>

Fresh Life Theatre
Helena: Ugly as a Bear, (dir. Charlie Day)
Hermia: Heaven unto Hell, and
Mortal Fools.
<https://www.youtube.com/channel/UCrImYACfklBh66wQVsi6XLO>

MYLES: Gemma Allred puts TSMGO into the context of other lockdown and digital theatre productions.

Spring 2021 ENG 340 Shakespeare in the Age of Covid-19

Professor Stephanie Shirilan

THIS SYLLABUS IS A LIVING DOCUMENT. CHECK FOR UPDATES REGULARLY AND AS ADVISED ☺

Like many aspects of public debate surrounding Covid-19, the conversation surrounding the closing of the theaters last March has simultaneously emphasized the “unprecedented” nature of the crisis and compared the present pandemic to plagues of the past. Both gestures perform rhetorical work that this course will seek to unfold. We will be aided in so doing by Shakespeare’s own reflections upon the politics of representing and responding to calamity. This course will focus on two key aims: to examine plague and other airborne diseases as contexts for the representation of the risks and rewards of theater (and other forms of gathering) in Shakespeare’s plays; and to consider how these same themes and concerns might be reanimated in the light of Covid-19, its associated ecological, economic, and political crises and the responses to such. We will reflect on the rapid development of new and hybrid forms of theatrical production and performance, examining some of the emerging modes and media through which various artists and audiences have sought to “do” Shakespeare under pandemic constraints. We will consider how distance, asynchrony, “distraction,” and technological limitation are generating new ways of thinking about of time, attention, mediation

MYLES: Stephanie Shirilan has designed an entire course about digital theatre during lockdown and has shared three different assignment.

Erin Sullivan
Shakespeare Institute

Seminar on multimedial adaptations of *Romeo and Juliet*,
part of 'Shakespeare's Legacy' (MA course)

In this final seminar we will think about Shakespeare, film, and popular culture over the last twenty-five years. From the Hollywood films of the 1990s to digital media today, what kinds of artistic, economic, and cultural factors have helped shape popular adaptations, and where do we think things are headed in the future?

Readings and viewing:

- **EITHER** Baz Luhrmann, dir., *William Shakespeare's Romeo + Juliet* (Fox, 1996) **OR** *Jules and Monty* (Tufts University Television, 2014) **OR** *Romeo and Juliet in Harlem* (TAG Films, 2017) **OR** *Romeo and Juliet* (The Show Must Go Online, 2020).
- Douglas Lanier, 'Shakespearean Rhizomatics: Adaptation, Ethics, Value', in *Shakespeare*

MYLES: Erin Sullivan has focused Shakespeare in Society, and multimedial adaptations of Romeo & Juliet.

<https://robmyles.co.uk/tsmgoedu/>



THE SHOW MUST GO ONLINE

Created by Robert Myles

TEACHING TSMGO

Everything you need to teach using The Show Must Go Online's free digital productions of Shakespeare & Early Modern plays

MYLES: These demonstrate just some of the many ways in which you can make use of this body of material, now available to be explored whenever you and your students are ready, courtesy of the brand new Education page on The Show Must Go Online's website. It's available at <https://robmyles.co.uk/tsmgoedu/>.

<https://robmyles.co.uk/tsmgoedu/>



Q+As



Watch TSMGO Artistic Director Rob Myles answer questions on the Harvard University *Why Shakespeare?* module

RESOURCES

Download a wide range of educational resources and programs from world-leading Shakespeare scholars.

ASSIGNMENTS

**Lockdown
Dreams** [Allred](#)

Close Reading [Shirilan](#)

**Critical/Historical
Context** [Shirilan](#)

Final Paper [Shirilan](#)

**Multimedial
Adaptations of
R&J** [Sullivan](#)

**Shakespeare in
Society** [Sullivan](#)

**TSMGO Response
Papers** [Wilson](#)

SYLLABI

**Shakespeare In The
Age of Covid19** [Shirilan](#)

Why Shakespeare?
[Wilson](#)

HANDOUTS

**Why
Shakespeare?** [Wilson](#)

SAMPLE ESSAYS

Coming Soon

WILSON: In addition to our talk today and our Q&A with the *Why Shakespeare?* class, you'll find sample syllabi for structuring classes and units on digital theater, sample assignments for teachers, sample essays from students, and handouts to help study digital theater. We are grateful and honoured to be featuring materials from some of the leading scholars who have been studying digital Shakespeare during the pandemic.

MYLES: We are eager to continue building our offerings on this site, and invite you to send along any materials you may have developed.



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WILSON: Our hope is that these resources can help teachers and students join the TSMGO community, create their own stories, and continue cultivating interpretive spaces.