

Vesna Suljić

THE USE OF CONTEMPORARY TECHNOLOGY IN TEACHING LITERATURE: SHAKESPEARE ON A SMALL SCREEN

Abstract

Due to the world health, social, economic and political crisis caused by the COVID-19 pandemic which started in 2020, continued into 2021 and will probably extend its effects into years to come, the educational sector has been affected in many ways – from students' inability to attend classes in the classroom, to the sudden change of teaching methodology from traditional methods which used technology sparingly and occasionally to the new methods which require the teachers' and students' constant reliance on their computers, smart phones, different applications and communication platforms. Students needed to cover materials planned in the course outlines, meet learning outcomes, and on the top of that stay motivated and inspired to learn while the world around them did not know where it was going. This paper will present the delivery of the course on Shakespeare conducted in the Department of English Language and Literature at International University of Sarajevo – firstly in the classroom, then online. It will describe the teaching methods and changes to the previous course format necessitated by the move to online teaching; compare the new and previously used technology in the same course; describe the teacher's and students' involvement; and present the final result of the students' project titled "The Reading Theatre". The students' achievements and their and the teacher's evaluation of the course content will be outlined at the end of this paper.

Key words: *technology; new course format; Shakespeare; Reading Theatre*

The year of 2020 brought new and unprecedented changes in education. Due to the world COVID-19 pandemic, schools from the level of kindergarten up to institutions of higher education were forced to change their usual face-to-face classroom teaching methods to the online mode. This change was sudden, almost an overnight one, so both teachers and students (as well as the young students' parents) were caught in the limbo where neither skills nor equipment were adequate on either side. Although the 21st century generations have been brought up with the Internet and advanced technology in the form of computers, audio-visual media, smart phones and a multitude of different applications and social networking sites, both students and teachers engaged in online teaching and learning have encountered a number of hurdles. Transferring knowledge and learning in these exceptional circumstances using online medium has been challenging for both the teachers and the students. This paper will discuss some of the modifications that had to be made using contemporary technology. It will be demonstrated that these alterations were to the mutual satisfaction of the students and their course facilitator.

Research has shown that traditional teaching methods and practices in the classroom remained the same for years (Boling, 2008; Cuban, 2003; Bruce & Hogan, 1998). Even though educational institutions purchase computers, smart boards and other equipment, this technology still does not get adequate utilization – not only in the underdeveloped but also in technologically more developed countries, or equipment is not used in a transformative way. In the past, I used different equipment in my classroom teaching practice and was able to share short videos or PowerPoint presentations while delivering the course content. In the classroom, it was easy and natural to monitor students' work, keep eye contact and recognize instances when they did not understand something even when they did not raise their hands to ask for clarification. Due to the

special measures imposed by the Ministry of Health of the Federation of Bosnia and Herzegovina to prevent the spread of COVID-19 infection amongst the students and academicians population, and in accordance with the recommendations provided by the Ministry of Education of Sarajevo Canton, an immediate switch to the online teaching mode in spring of 2020 was necessary. This switch affected the students in many ways. On one hand, they seemed detached from their instructors because not only were they seated somewhere remote – even in another country – but they would most often turn their cameras and/or microphones off under the excuse that the internet connection was poor or that the sound quality was inadequate or that there were some other technical issues which implicated that they remained faceless, voiceless and ghost-like in class. On the other hand, being at home more time than they were used to, students seemed to have more free time than before COVID-19 started. However, at the same time this free time seemed to be seeping away without a particular aim or purpose. To keep them motivated to study, to inspire them to change the perspective and to encourage them to be pro-active, I had to make some changes to my usual teaching practices and embrace the challenges brought by using contemporary technology.

The sudden change to online education meant that students as well as teachers had to be technically prepared and educated to access the learning platforms, retrieve and share materials and continue learning. Even though I had attended a number of online courses in the past, I was only a participant, a student, not an instructor in those courses, so I was aware that I was not sufficiently prepared to use technology to teach. To overcome that problem and prepare for online teaching, I engaged in several time-consuming workshops instructing how to use particular features on MS Teams, Zoom and some other platforms which I eventually decided not to use because using more of them meant that the students would also need to go through some training, which would significantly add to their workload and might cause some confusion. I also realized that not all of the students have been computer savvy – some experienced problems with using simple MS Word features like “track changes” or formatting a page, downloading or uploading materials on MS Teams or accessing materials on the internet. Although students have been experienced to use communication devices for posting pictures or videos on YouTube or Instagram, little of that modern technology has been actually used in their learning activities.

The course outline

ELIT 415 Shakespeare course is a required 15-week course for students in the English Language and Literature Program (Bachelor) and an elective course for students in the English Language and Literature/Teaching Program at International University of Sarajevo. Use of different technology in teaching literature in a traditional classroom setting and in an online mode will be presented in this paper.

ELIT 415 Shakespeare course introduces students to William Shakespeare as a poet and as a playwright. The aim of the course is to familiarize students with the historical context and characteristics of the drama in Shakespeare's time and to identify the reasons for Shakespeare's continuing global popularity in the 21st century. The aim of the course is also to identify the ways in which reading and analyzing plays and theatrical performances can contribute to the students' perception of social, gender, economic or political problems and their understanding of how these issues are presented in the text and performed to the audiences.

The focus in this course is on three plays from three different dramatic genres and periods of Shakespeare's production: *The Merchant of Venice* from 1595 – classified as tragicomedy, *Julius Caesar* from 1599 – a history play and *The Tempest* from 1611 – a romance (tragicomedy).

The full modern English adapted versions of the texts have been retrieved from a public site: www.feedbooks.com: <http://shakespeare.mit.edu>. The selected plays are analyzed firstly as literary texts but also as theatrical productions which include concepts of space, time and acting styles. Students watch excerpts from film adaptations of the plays covered in class or their full theatrical performances (recorded and uploaded from internet sources). These stage productions range from amateur or semi-professional theatres to the renowned one – The Globe. The course participants gain an understanding that a play, besides being performed for entertainment purposes, can also add to creation of aesthetic fulfillment in the audience through stimulating their sensory experiences through diction, movement and music. In order to be part of that creation-production process, students are encouraged to practice reading aloud, perform selected scenes from the plays analyzed in class as well to watch recorded performances of those plays.

Teaching methodology

The course is student-centered and student-production-oriented. Lectures are delivered on the topics outlined in the syllabus, and class activities are guided accordingly. The syllabus gives space and opportunities to students with different skills and learning styles to study and express their views through writing, speaking, acting or other forms of communication. Some general introductory information about the development of drama and theatrical production as well as basic information about the conventions of the play is included in The Course Reader (Suljic, 2019), while other handouts, articles, video or audio materials are provided when necessary. Students are expected to follow the sessions closely and participate actively. Reading the plays and other texts of the course is compulsory. Students are also expected to learn the basic terms and concepts of the genre of drama to be able to follow the course and its contents properly. Preparing and submitting the written assignment on time is expected.

The difference in teaching methodology between in-class and online teaching was evident in the way technology was used. In the Fall 2019/2020 semester, the course was delivered in the classroom. Ten students attended, out of whom six were Bosnian and four Turkish nationals. I used equipment installed in the classroom to share videos, presentations and other instructional materials. The course in the Spring 2020/2021 semester was conducted online using MS Teams and Zoom platforms. Out of fourteen students enrolled in this course, eight were Turkish and six were Bosnian nationals. Four of these Turkish students were in Turkey, one was residing in Bosnia and Herzegovina and three students were on Erasmus Exchange programme and staying in the IUS dormitory. Online teaching implemented two methods: a synchronous one, when the students attended the class and participated in class activities during the class time; and an asynchronous one, which was the time after the scheduled class when I communicated with students on MS Teams chat rooms or on general MS Teams channel, or when students watched assigned video materials, read assigned texts or did their homework tasks. Although some studies state that “encouraging changes in teacher beliefs or teaching practices can present a greater obstacle to technology integration than the lack of sufficient resources” (Boling, 2008, p.76), I found that this fortuitous switch to online teaching did not impede my teaching practices and interaction with students. My correspondence with students and continuous exchange of information as well as constant engagement between the students on the general MS Teams channel added to the creation of the students’ social presence despite their physical isolation. As Alisa Stern (2015) observes, “in its many forms, online learning represents the cutting edge of pedagogical innovation and educational outreach” (p.483). Furthermore, she asserts and I have also been able to observe in my classes (not only this one), “the evolution of the Internet, and the rise of educational

technology theory, have pushed online courses toward a less isolated and more collaborative, cooperative, and interactive experience” (p.484). The students in both courses were engaged during the lessons, completed their tasks in a timely manner and their participation in discussions or class activities was also significant.

The content of the course

The course introduces Shakespeare firstly as a poet. Students are familiarized with his life and poetry collection of 154 sonnets. The form and structure of the sonnet are presented first, followed by the analysis of selected sonnets. During the Spring 2020/2021 semester, it was interesting to make a comparison between the time when the plague in London in 1580s caused a lot of deaths and uncertainties similar to the present-day situation with COVID-19. Furthermore, similar to our present situation, the government of the day also imposed very strict measures to limit social gatherings to prevent the spread of infection, so the theatres and other public places were closed, which contributed to Shakespeare having more free time, fewer commissions for the theatre, resulting in meager funds to support himself and his family in Strathfield. During this period and under the patronage of Henry Wriothesley, the third Earl of Southampton, Shakespeare wrote two dramatic poems which he dedicated to his patron, and also a number of sonnets, which he continued composing for years to come (McEvoy, 2010).

General characteristics of Elizabethan and Jacobean dramas are presented next, followed by the chronology of Shakespeare’s work as a playwright. From the lectures, students become familiar with the difficulties artists – actors, playwrights, musicians and others – were faced with during Shakespeare’s period. Several chapters from Sean McEvoy’s book *Shakespeare: the basics* (2010) provide valuable and interesting information about types of stage actions, costumes, representation of female roles and other bits and pieces which students remember and incorporate in their performances at the end of the semester. Reception of Shakespeare’s work by his contemporaries and other critics through time until present days is also presented. The students are introduced to some characteristics of Shakespeare’s language in both verse and prose – his innovative lexical output, rhetorical devices and other linguistic features of his work. Most of the theoretical background information presented above is included in The Course Reader specifically prepared for this course.

Use of contemporary technology in two courses - one taught in the classroom and one online

Both in the Fall 2019/2020 and the Spring 2020/2021 classes, the first play to be watched and analyzed was *The Merchant of Venice*. Prior to watching the play, students in both classes were introduced to vocabulary and idioms related to money, trade and law. The “Bell Shakespeare Online Learning Pack” (2017) and “Cliffs Complete Shakespeare’s *The Merchant of Venice*” (ed. by Sidney Lamb with commentaries by David Nicol, 2000) have been valuable resources with texts, commentaries, glossary and a number of tips and suggestions for thematic discussions.

In both classes, the students watched the performance by The Louche Theatre based in Aberystwyth, Wales, from May 2017. The 2019/2020 class watched it in the classroom, and the 2020/2021 class watched it on their home computers. After watching the play, the students had to provide their interpretation of relationships between different characters in the play. The following week focused on the rhetorical devices and the particular scene analysis, for which Al Pacino’s interpretation from Michael Radford’s 2004 film adaptation was used. Also, Portia’s speech was analyzed both in Shakespeare’s and in the modern English version. The main themes – prejudice and social injustice, gender roles, money and usury and anti-semitism were discussed in the

following week. For their written assignment, the students in the 2019/2020 class had to analyze one scene of their choice from the play and support it with at least three scholarly references. The students in the 2020/2021 class were given three articles (see Ravid, 1975; Niemeyer, 1915; Bambuskova, 2019) which they had to summarize and answer questions related to the articles in question and connect their response with some elements of the play. Doing this research provided the students with the opportunity to internalize the historical and contextual knowledge which assisted them later in making their independent, artistic interpretation of the literary text in the Reading Theatre project.

The second play in the syllabus is *Julius Caesar*. Both classes listened to my lectures which provided them with the background information about the history of ancient Rome, Julius Caesar's biography and the sources Shakespeare used for this play (Plutarch's *Lives*). The students in the 2019/2020 class did not watch the whole play in class and the analysis and further discussions were based on their reading of the play only. The 2020/2021 class, however, watched the Globe Theatre production that was available online with a free access for a month during the pandemic. In the following two weeks, both classes analyzed particular scenes from the play, focusing on characterization, the characters' reasons for Julius Caesar's assassination or their reactions after his death. For the power of rhetoric they focused on Act III Scene 2 (Brutus' speech) or Act III Scene 2 (Antony's speech). The Royal Shakespeare Company Online Learning Pack (2017) provided several video clips in which these scenes were performed and the actors provided their feedback on how they felt when they performed the same scene in different ways. This activity also assisted students in creating their own performances in an independent, artistic way. Apart from these videos, the students also watched excerpts from different film adaptations, for example, Mark Antony's speech from Act III Scene 2 performed by Charlton Heston in the 1970 film version directed by Stuart Burge, or Damian Lewis' one available on YouTube (Guardian Culture, 2016).

The third play in the syllabus is *The Tempest*. Being among Shakespeare's final works, it is much different from other plays from his oeuvre; nevertheless, Shakespeare at the same time keeps his focus on themes employed in other works like the themes of trust and betrayal, revenge, love, and – which is also important – theatre, art and artists. The students were firstly introduced to the production changes which occurred during the Jacobean period – a new trend of the court masks and sophisticated use of music and lights, to the changes in the audience composition and status, and performance venues. In the following weeks, the students analyzed the plot structure and the development of the plot and several sub-plots, then characters, linguistic devices (imagery) and major themes. The teaching resource "The Royal Shakespeare Company Teacher Pack" (2016), produced in support to 2016 *The Tempest* production directed by Gregory Doran, was used to present and analyze different scenes or acting choices, for example in Act I Scene 1 or Act II Scene 2. The full play in this production was also available online during the pandemic so the students of 2020/2021 class could watch it for free, while the students of 2019/2020 class saw an animated short version of the play during the class time.

The main difference between the two groups was in the way their discussions were carried out. The online discussion in the Spring 2020/2021 class was sometimes delayed due to poor internet connection, or the students had to be prompted and called directly by name to speak. If two or more people were speaking at the same time, it caused too much noise and they could not be understood, which was unlike the classroom situation when more than one student could speak and hear each other.

Another difference was that the first group of students of 2019/2020 course watched all video materials in the classroom during the class time, while the group of 2020/2021 watched only excerpts in class, and the full performances of the plays after class. The benefit of watching the play in class was that the students could engage in a discussion during or immediately after watching the play. However, their comprehension would often be affected due to the poor sound, fast speech of the actors, lack of understanding of words or expressions used in Shakespeare's time, which are different or non-existent today, or due to some distractions outside of the building (people playing or children screaming, for example). The group of students studying online benefited from watching the play asynchronously, when it suited them (within the allocated period), because they could be less distracted, or could go back and repeat the segment and watch the scene and listen to the same dialogue or soliloquy more than once if they did not understand something. To help them get to the substance faster, I also tried to find recordings with English subtitles whenever it was possible.

The reason why I opted for the stage production of plays instead of film adaptations was multifold. Firstly, students may have already seen some of the film adaptations of Shakespeare's works so the theatrical performance could offer them a different perspective to see and understand the play. Secondly, the adaptations depend on the art director's or producer's perspective and may be quite different from the original play the film is based on. Furthermore, films produced in different times and places offer different interpretations of historical events and people who participated in these events, and may also address only some elements of the original play. In addition to that, the language is modernized, the settings are often designed in some contemporary environments and the focus may not necessarily be on a protagonist or an antagonist but on a secondary or minor character. Despite these differences from the source text, watching film adaptations can foster students' appreciation of films as art and contribute to constructing their knowledge about the period of the play (Carlson, 2007).

The Reading Theatre

The Reading Theatre is a performing activity which I design for literature courses I teach to emphasize the aesthetic value of literature. Students are encouraged to read poetry, prose or dramatic texts aloud to the audience. Reading aloud can also provide great enjoyment and satisfaction both for the performers and their audience (Gurdon, 2020).

Silent reading is what most of us practice but reading out loud based on aural and verbal connection seems to be ignored or left behind. James Mullican (1979) asserts that "the oral approach recognizes a reality in literature, that literature has a *sound* value. Language itself is primarily spoken; writing is a representation of sound. Literature exists most fully when it is read aloud. Furthermore, reading aloud pays implicit tribute to the origin of literature in its oral tradition" (p. 78). He also states that "experts in oral interpretation point out that oral interpretation is more than a performance; it is also way of testing out meaning" (p. 78). The students who attended ELIT 415 Shakespeare course in both classes stated that practicing reading aloud made them more aware of the meaning of metaphors or other nuances in the text which could have been missed out had they been reading only silently.

Another important benefit of the Reading Theatre is that this activity is student-centered from the aspect of the performer as well as of the audience. Student actors address their student spectators who are not passive listeners or watchers but also peers (and critics). Besides, while interpreting a character, a dramatic persona, or by being a narrator of a poem, the student-performer can try to identify with that character and see the world from their point of view, which

can enhance their empathy, critical thinking, interpretive abilities and other analytical skills needed for studying, work and – life. Students-listeners are also not passive recipients of the message conveyed by the performer. Their involvement through sheer enjoyment in the performance given by their peers is linked to their more active role when they provide feedback and evaluation of their peers' work. Learning to reflect on both the learning process and the achievements, both by the instructor and the students, is very important (Smith, 1998). The instructor can evaluate the learning outcomes – if they have been met or not – and if 'not', what caused it. The students can also evaluate their learning pathways, their progress and also obstacles they met on that pathway – why they occurred and how they were solved (if they were solved).

Projects similar to the Reading Theatre have been described in academic journals and the outcomes of such endeavors have been discussed. As Charles Patterson (2015) notes, one of the benefits of an in-class performance is that it "not only brings the works to life for students, but [can also be seen] as an interpretive methodology" (p.522). Besides, he adds, students are not that much interested in the theatre nowadays and experience difficulties to understand plays as dramatic texts because they are brought up with the visual media and therefore face challenges when it comes to visualizing the scene in their mind. For that reason, he concludes, teachers should take "advantage of the educational opportunities afforded by the new participatory technologies and genres with which today's students engage the most" (p.522) – that is smart phone video recording. In the 2020/2021 class, this method showed its huge advantages and Shakespeare was presented on a small screen – first on the students' smart phones, then on the computers (at home) during the class watching time. A detailed description of the process using modern technology will be compared with the students' performances in class in a traditional manner.

Casting

Both classes had the same number of scenes to perform and most of them were from those which the students had already watched and analyzed during the class time. The students in the 2019/2020 class selected the scene by themselves, while for the 2020/2021 class I did the casting. I instructed that they make a video on their smart phone and send it to me prior to the class screening. I also suggested that they may engage a colleague, a family member or a friend for a minor role.

Production

Students doing Shakespeare course in Fall 2019/2020 became performers during their Reading Theatre practice on 31st December 2019. Being in a festive mood and already looking forward to the celebration of the New Year's Eve, they came to the class more relaxed than usually. Perhaps the prospect of having to perform a scene from famous plays added to their anticipation of having a good time in class. In the previous lessons I told them that actors in Shakespeare's time had to arrange for their props and costumes themselves (there were no modern-day costume or set designers then), so in order to make their acting more visually appealing, I prepared the costumes and props and brought them to the class – a burgundy silk coat with some golden embroidery on the sides and sleeves for Marc Antony; a wooden staff for Prospero; a black pointed hat for Shylock; some woolen scarves for Caliban and some other bits and pieces for other characters. While the actor/actress was performing the scene, other students were sitting in the classroom and actively participated by clapping their hands or expressing their enjoyment with the actors' transformation into the given role. The actors were so convincing that

we all had a great time and “released them from their bands with the help of our good hands”, that is, applause, to paraphrase Shakespeare’s finishing lines from *The Tempest*.

Students from the Spring 2020/2021 semester had to record themselves on their smart phones and send the file to me before the date set for the Reading Theatre. I uploaded their recordings on MS Teams and we all watched them on Zoom platform in the final week of the course. The length of the videos ranged from three to twelve minutes.

During my preview of their submissions, I was amazed at the amount of creativity and hard work they put in the production of their videos. They not only practiced their lines (some of them learned them by heart!) and rendered them convincingly, with good diction and natural flow, emphasizing the points the playwright made or expressing the character’s emotions, but they also prepared make-up, costumes, props, background music, and on the top of that – some even added bloopers – when they laughed or made mistakes during filming the scene. Some students invited their friends or cousins to assist them in the production – some were cameramen, some editors, some make-up artists, some actors in supporting roles. The students also used different places for filming – some adapted their bedroom, some went on the balcony, or went somewhere in the countryside to record their scene. Three students who came on Erasmus Exchange program from Turkey and had very limited objects in their dormitory to use as props, compensated for that lack by giving a very funny performance of their scene.

It was obvious that some students were inspired by excerpts from films and professional performances they viewed earlier during class activities. Some of them imitated the professional actor’s diction and style, while some added their personal touch to the performance, either by adding a wig, or light effects, or body posture. Some students went into much more detail, so they not only rendered the text in a professional manner (their diction was very good, movements across the “stage” were natural, they kept eye contact with their partner or expressed the meaning through body language) but they also took great care and worked on elaborate make-up or costumes. For instance, the student who delivered Caliban’s monologue from Act III Scene 2 from *The Tempest* did a great job in creating very artistic make-up, while another student who delivered Ariel’s speech from Act I Scene 1 from the same play looked really ethereal in her silver robes and a Jacobean-style face mask she made by herself.

After I previewed all the videos and before showing them to the class, I decided to invite students to vote for the best performance of their peers in several categories. I prepared “Oscars” being the Audience Awards for the following best ones: cinematography / costume / makeup / music / set design / special effects / bloopers / supporting role / female role / male role / director / and “The Best of All”. In class, the students took notes during their peers’ performances and in the end the voting took place on the Zoom platform and “Oscars” were awarded. This activity engaged the students as spectators all the time. After each video, but before the voting time in the end, they expressed their views on the performance they viewed and shared their enthusiasm, comments or anecdotes from making the video. Like myself, they were impressed with their peers’ artistic inspiration and the overall achievements. The students were much aware that their creative interaction with the text contributed to their audience’s understanding of the dramatic text and also spurred their imagination. James Hirsch makes similar conclusions referring to the film adaptations which can be analyzed and/or performed in the classroom (1993).

Reflections

During the course, the students often made comments that watching a particular scene on video, or watching different interpretations of a particular scene helped them to understand the

meaning of particular words, or social or political context of the play. They also commented that they could understand much better why Shakespeare's works are universal, ageless and globally applicable. Having focused on specific parts of the play and having worked on the interpretation of the text they had to perform, the students also noticed that they could observe more details or nuances which could otherwise remain unnoticed. Carmen Garcia de la Rasilla (2006) suggests that watching film adaptations and reading the original play can make the students "more sophisticated viewers of films and sharper readers of classical dramas" (p. 69). One of the students said that preparing herself for the delivery of Shylock's speech made her empathize more with people who are unjustly treated just because of their religion, ethnicity or cultural background. She also made references to the Bosnian war victims (the student was born after the war in Bosnia and Herzegovina ended in 1995) who had been tortured or killed just because they were "the others". Consequently, her performance was very expressive, realistic and convincing.

At the end of the course, the students are asked to evaluate the course and express what they liked best about the course and what could have been done differently. Here is some of their feedback regarding the course content, what they learned and how they felt about it:

I liked the play The Merchant of Venice the most. I am still under the impression of it, because I find it really incredible. The fact that it can be related with many different issues from today's world and with people's way of thinking is amazing. I even talked about it to my family during a road trip, and my dad, who is not a big fan of Shakespeare became interested. □ Also, on several occasions including a recording of a scene from the play, S(...) and I were discussing how genius Shakespeare is. We "philosophized" about Shylock and whether he deserved what he got. All in all, this play is my favorite for now.

This course is probably the only one that became a part of the conversation during a time out with a friend. No more talks about stressful assignments and exams, we talk about Shakespeare now!

Besides picking up on different types of dramas and how to truly comprehend the essence of the text that we covered, I am confident that I gained a solid understanding of how to approach a specific author and his viewpoints using words, ideas, methodologies, the structure etc.

My favorite part was the way we discussed different dramas and the way students interpreted plays 😊, reading theatre 😊

Considering modern technology, major causes of the students' dissatisfaction were based on either poor internet connection, or problems with uploading or downloading the files, especially for the quizzes when there were time constraints.

Having delivered both in-class and online courses using similar technology, I am confident that giving lectures using technology for visual modes like power point presentations, watching videos or film excerpts can be advantageous to students to process the information, grasp the meaning and become more sophisticated in interpreting the dramatic text. Furthermore, encouraging students to use their smart phones and record their performances can be great fun which can also secure great benefits to students' motivation, active participation and learning. Using different recording techniques and video editing can result in making more professional-looking projects that young generations like sharing on YouTube (Tian, 2021). James Patterson

(2015) had a similar project so his observations on the outcome are that “the YouTube video project from that class revealed that students achieved sharpened critical thinking skills and became more sophisticated consumers and producers of media” (p. 525). I am not aware if any of the students who participated in the Reading Theatre of 2020/2021 course shared videos of their performances on any of the social media. If they did it, they chose it because they were proud of their final product.

In conclusion, modern technology offers vast opportunities for presenting teaching materials and for students’ collaboration, participation and creativity. Lawrence Baines (1997) asserts that “by using a variety of familiar media – video, music, film, the Internet – teachers can open up students to the works of Shakespeare to an extent they might not have thought possible” (p. 194). Although the world pandemic is still threatening millions in so many aspects – from basic health and safety to economy, social and political outcomes – there is one positive result that came out of all that negativity: that educators as well as their learners are forced to adapt to the new teaching methods and instruments of modern technology to foster the humanistic approach to learning which includes sharing the power of knowledge by - whatever is at hand.

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MODERNA TEHNOLOGIJA U NASTAVI KNJIŽEVNOSTI: ŠEKSPIR NA MALOM EKRANU

Sažetak

Usljed svjetske krize u zdravstvu, društvu, ekonomiji i politici uzrokovane pandemijom COVID-19 koja je počela 2020. godine, nastavila se u 2021. godini i čiji će se efekti vjerovatno nastaviti i u narednim godinama, sektor obrazovanja je u različitim vidovima osjetio posljedice te krize – od toga da studenti nisu mogli pohađati nastavu u učionicama, do toga da je došlo do nagle promjene u nastavnoj metodologiji koja je sa tradicionalnih metoda, kada se tehnologija koristila u manjoj mjeri i samo povremeno, prešla na nove metode koje zahtijevaju da se i nastavnici i studenti/učenici stalno oslanjaju na kompjutere, pametne telefone, različite aplikacije i platforme za komunikaciju. Studenti su trebali savladati gradivo planirano nastavnim planom i programom, steći odgovarajuća znanja i postići ishode učenja, a povrhu svega toga, trebalo je da i dalje budu motivirani i nadahnuti na učenje, dok je cijeli svijet oko njih srljao u nepoznato. Ovaj rad će predstaviti kako se nastava na Odsjeku za engleski jezik i književnost na Internacionalnom univerzitetu u Sarajevu odvijala na predmetu “Šekspir” – prvo u učionici, a drugi put preko interneta. U radu će biti opisane koje su promjene nastavnih metoda u formatu izvođenja nastave u okviru ovog predmeta bile neophodne usljed prelaska na online nastavu, uporedit će se korištenje nove i ranije korištene tehnologije, te će se prikazati studentski projekat pod nazivom “Pozorište za čitanje” kao ishodište njihovog rada. Na kraju ovog rada će se izložiti šta su studenti postigli i kako su oni kao polaznici, a ja kao voditelj i predavač, ocijenili sadržaj i krajnje rezultate nastave u ovom semestru.

Ključne riječi: tehnologija; novi format predmeta; Šekspir; Pozorište za čitanje