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“Performance in Digital Editions of Shakespeare”

Sarah Werner

Abstract: A growing number of apps and iBooks seek to take advantage of digital technologies to incorporate photos, videos, and audio recordings into editions of Shakespeare’s plays, touting these additions as a boon for understanding Shakespeare. But any promise of transforming how editions can draw on and connect to performances of the plays has not yet been met. Instead, such promises run smack into the limitations of technology, money, rights, and imagination—all hampered by a failure to understand what purpose linking to performances might serve and undermining pedagogical aims of teaching students to interpret Shakespeare on their own.

Keywords: digital technology, pedagogy, editions, recordings, video, audio

For as long as editors of Shakespeare’s plays have been interested in performance (an interest that has waxed and waned over the centuries of editing his plays), they have struggled with how to incorporate it into their editions. They have included narrative stage histories in their introductions, appended long lists of productions, written glosses that describe specific moments from past shows, and added stage directions that elicit a performance in the reader’s mind. These choices, consciously or not, have been driven by the gap between what codices can do and what performance can do—paper books can only contain so much information, unless you want their bulk and costs to skyrocket, and the challenges of describing performances in words alone are expansive.

Digital technologies seem to offer a remedy for these struggles, offering not only the ability to record and replay performances, but the means to share them with audiences near and far, transforming readers into viewers. Editors’ long-time reliance on descriptions and photographs to convey the details of a production can be supplemented with videos that show not silent frozen moments but gestures and intonation and movement through space.

Into this digital world have rushed (comparatively) a handful of Shakespeare editions as iPad apps and enhanced iBooks that offer access to performance of the plays, touting that access as part of their value. While the technologies that enable the creation of the editions and their use will surely continue to shift, examining what is available now can help us see the parameters of how they are developing. Any promise of digital technologies for transforming how editions can draw on and connect to performances of the plays has not yet been met. Instead, such promises run smack into the limitations of technology, money, rights, and imagination—all hampered by a failure to understand what purpose linking to performances might serve.¹

¹ One of the difficulties in writing about new digital editions is that most are available only on a single platform, and access to different platforms requires access to expensive hardware and software. My focus in this essay is on editions

I. Completeness

One line of approach that most of the digital editions follow is to provide a full-length performance of the play that accompanies the script, usually (if not always smoothly) allowing a user to listen to or see the performance at the same time as reading the text. The most basic of these slap together an audio performance of the play with a text. L.A. Theatre Works' iPad apps and eBooks, for example, take their professionally produced audio recordings (released initially as standalone productions and still available to purchase as such) and attach them to texts of the plays, allowing users to read along with the performance. But these are less editions of plays than they are recordings of them. There is no commentary or glosses; indeed, there is no information about where the text of the play has come from.

But there are editions carefully designed with the aim of bringing performance and text into the same space. Shakespeare at Play's app, if you pay for the video upgrade, include specifically produced recordings of small-scale street-clothes stagings of the plays along with the annotated play text.² The video plays on the top half of the screen with the text and commentary on the bottom of the screen, allowing the user to scroll along with the performance (both can also be expanded to full-screen views for those who aren't sure how to juggle watching with reading, although clearly a user is meant to do both simultaneously). The explicit aim of the app is to help users better understand Shakespeare through performance: 'Shakespeare's works are meant to be performed, so *seeing* and *hearing* the action unfold can aid tremendously in understanding the story of a play' (Shakespeare at Play, 2015b; emphasis in the original). But the question of what type of performance leads to better understanding is an unasked one. The producers use professional actors in what they describe as a happy mixture of two media: 'Our video productions are staged like theatrical performances, but for a camera instead of a live audience' (Shakespeare at Play, 2015b). The effect is of something neither fish nor fowl, a performance that relies on a mix of an imaginary black-box theatre of minimal scenery combined with the fourth-wall perspective of a proscenium stage while using digital tools to create a viewing perspective that is more akin to television aesthetics of close-ups and mid-length shots, with a few full-length establishing shots tossed in. Unless we are to believe that it is solely Shakespeare's words that carry meaning—a premise that goes against Shakespeare at Play's *raison d'être*—it is hard to understand how watching these performances can be understood as generically helpful rather than the result of a mish-mash of production choices.

The eBooks from WordPlay, like the apps from Shakespeare at Play, include a specifically commissioned full-length video performance of the play alongside the play text, which has been 'accurately compiled ... from sources including the first folio of 1623 and the Globe edition of 1866' (New Book Press, 2015b). WordPlay's premise, however, is deliberately book-based, with a layout

available on Apple's iPads (and some of the more recent apps work primarily on the newest models of the iPad) in part because that is the tablet I own, but also because it is the platform with the widest range of offerings. A scan of apps for Android devices at Google Play reveals a limited selection of English-language Shakespeare editions, with even fewer available for Windows systems.

² Shakespeare at Play's website claims that the plays were edited specifically for the app by Noam Lior, who is also the author of the commentary and the productions' dramaturg (2015b).

that places the text on the left-hand side of the opening and the video on the right. With a bright white background for both, the visual cue is of both text and performance springing off the screen; as their motto puts it, ‘Half the Page is a Stage’ (New Book Press, 2015a). The reliance on page openings, however, means that every page-break is a performance-break. If a speech continues from one page to the next, the video stops playing until you swipe to the next page and hit play. On the plus side, the performance is so clearly not a stage or film performance that the question of what it is isn’t particularly distracting; on the negative, even if your goal is primarily to use the performance as a key to understanding Shakespeare’s language, the technological limitation of the iBook impedes that understanding.

To mend it, or be rid on't.

MACBETH
Both of you
Know Banquo was your enemy.

BOTH FIRST MURDERER AND SECOND MURDERER
True, my lord.

MACBETH
115 So is he mine; and in such bloody distance,
That every minute of his being thrusts
Against my near'st of life; and though I could
With barefac'd power sweep him from my sight,
And bid my will avouch it, yet I must not,
120 For certain friends that are both his and mine,
Whose loves I may not drop, but wail his fall
Who I myself struck down. And thence it is
That I to your assistance do make love,
Masking the business from the common eye
For sundry weighty reasons.

SECOND MURDERER
125 We shall, my lord,
Perform what you command us.

FIRST MURDERER
Though our lives—

MACBETH
Your spirits shine through you. Within this hour, at most,
I will advise you where to plant yourselves,

Tap to Translate

[Werner-Fig1] A screenshot of WordPlay’s iBooks *Macbeth*, in which ‘Half the Page is a Stage’

Sometimes an edition’s decision to add video is perplexing, as if the presence of video is in and of itself beneficial, without any need to justify it or acknowledge its choices. Shakespeare by Bits (available as an iPad app and online) includes—along with the notes, glosses, plot summaries, and character analyses typical of these editions—a full-length animated video of the play. Using Naxos Audiobook recordings of the plays, Shakespeare by Bits adds in an animation that plays on the left

side of the screen, while the user can scroll along with the text on the right.³ But the presence of the video seems neither to encourage an appreciation of how the play works in performance nor to assist in understanding the play's language. If anything, it detracts from the spoken word with odd close-ups of the cartoon characters' faces where the movement of their lips doesn't match the words being spoken. What's the value of the video in this case? Is it just to appeal to students who need something to look at? A snazzy feature to encourage educators to purchase the app?

Another choice is to forgo video in favor of an audio-only performance accompanied by robust commentary. The thoughtful Folger Luminary Shakespeare apps include, among their other bells and whistles, audio productions of the plays in their entirety newly commissioned from the Folger Theatre and based, of course, on the Folger editions. The recordings are directed by and star actors from the Folger Theatre's roster of regulars, featuring engaging performances and an atmospheric soundscape. (These recordings can, not coincidentally, be bought separately as stand-alone productions as mp3 downloads or on CDs.) As the audio plays, the text is highlighted and scrolls with it so the user can read along with the performance, smoothly proceeding across scene and act breaks.

Some features of the Folger Luminary app seem to be intended to help users think about the play works in performance. An essay on watching the play gives an overview of how Shakespeare's theatrical language shapes our understanding of the text with brief references to and illustrations of moments in the play's performance history. And in addition to the word-for-word performance of the play text, the apps have moments with alternate audio: their *Othello* edition includes Iago urging Roderigo to continue pursuing Desdemona with the two actors switching parts (1.3.342–425) and Emilia's speech about husbands' poor treatment of wives with the actor performing a different interpretation (4.3.94–115). Unfortunately, the commentary does not suggest why these moments were chosen for alternates or what they are intended to illustrate. How does hearing one speech with the actors reversed change how we work with the play? If users are not trained in thinking in terms of how performances create and effect meaning—and as most teachers of performance know, most of our students do not come to this skill on their own—then they are not going to know what to do with such alternative moments.

Similarly, the commentary on the play, by a range of different experts, rarely addresses the audio or performance in general. In the *Othello* app, the commentaries by Thomas Cartelli refers to a handful of films of the play, but only discusses two of them for more than a sentence. A few of the other experts (notably Yu Jin Ko) occasionally mention how staging might affect a moment. More prominent is how many of the commentaries work against a performative experience of the play by discussing moments in the play in terms of future actions, actions that a first-time reader will not yet have encountered. For instance, Cartelli's note 'A Confirmed Bachelor', tied to Othello's speech about his 'unhoused free condition' (1.2.20–32), starts off by referring to Othello's subsequent doubts about his wife: 'Given the corrosive effects Iago's misrepresentations will have on his

³ Neither Shakespeare in Bits nor Naxos provides any information on the text used for the recordings. One might assume that SiB uses the same text as is being heard, but given that the Naxos recordings were produced in cooperation with Cambridge University Press, and therefore presumably are based on the New Cambridge editions of the plays, either SiB did not bother licensing Cambridge's edition or did not bother using the same text as the actors are speaking.

feelings of love for Desdemona in Act 3, scene 3, it is worth noting here a long-established resistance to love that qualifies Othello's claim to love Desdemona unconditionally.' (Cartelli, 2013) More surprising is Dennis Britton's casual revelation at Othello's soliloquy doubting Desdemona's love for him (3.3.298–320) that 'This is one of Othello's two soliloquies in the play. The other is at the very beginning of Act 5, scene 2, right before he wakes Desdemona in order to murder her.' (Britton, 2013) More than simply plot spoilers, such notes take away a first-time reader's experience of the play's shifts between doubt and belief, a crucial component of how *Othello* works.

Regardless of the digital interface and the choices of showing actors or cartoons or using only audio, the editions discussed so far feature performances that reproduce word-for-word the play text shown on the screen. But the performances they feature do not resemble what productions of Shakespeare's plays normally do: taking a script and shaping it to respond to its circumstances. Here, the words in the edition—all the words—drive the performance decisions. There is no cutting or altering or creating something new.

What I am describing as a bug is undoubtedly a feature for many users of these editions. For some readers of Shakespeare's plays, hearing the words out loud can make it easier to understand the text: at a minimum, it keeps you from skimming; at its best, it opens up understandings of rhythms and sounds that illuminate what is being said. Like other teachers, I have often recommended that students, especially those encountering the plays for the first time, read them aloud. And when I read these plays, I often speak portions of them aloud, enjoying not only the sound of the lines, but the feel of speaking them. Hearing the plays can be powerful and generative.

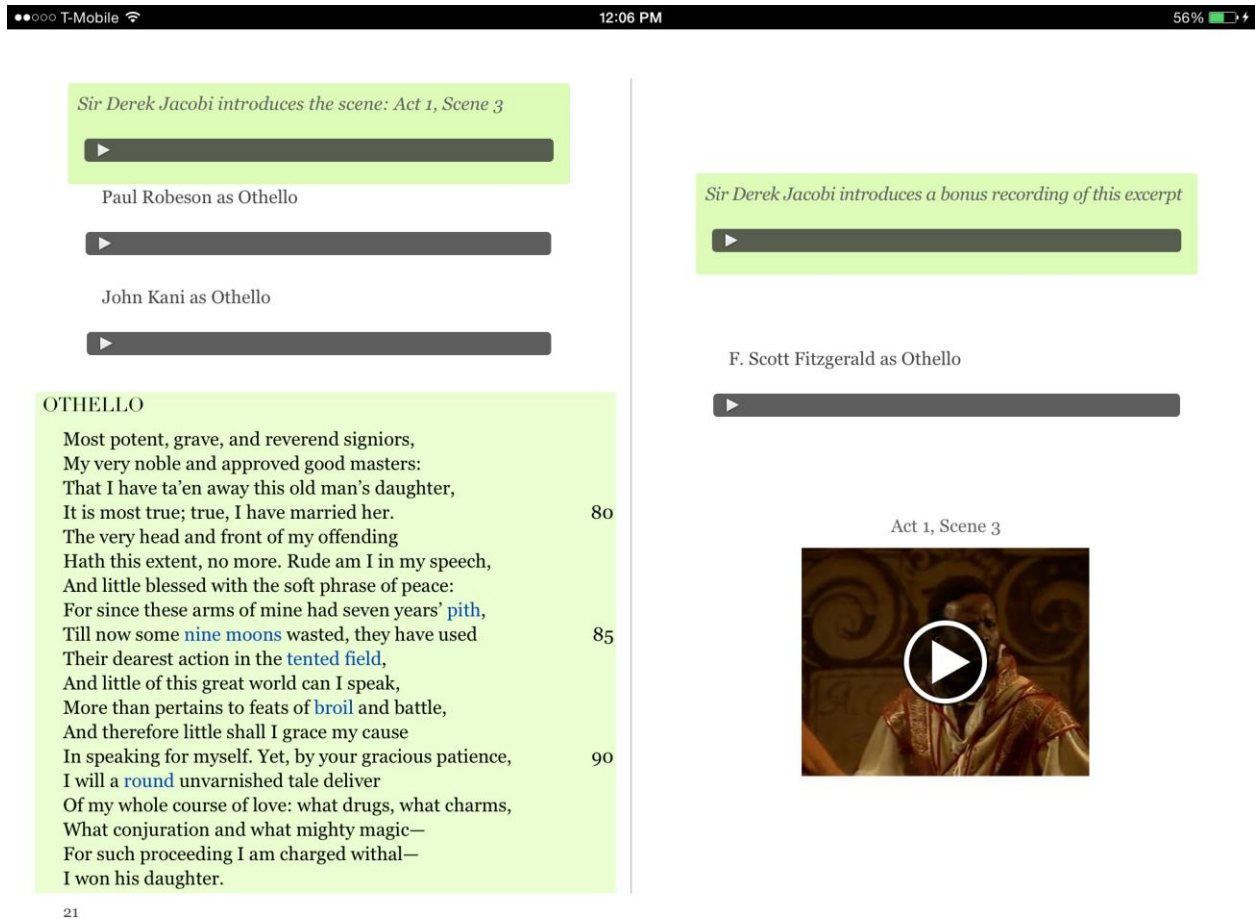
But what these line-by-line recordings provide is not a performance of the play that help users understand the interpretive choices at stake in Shakespeare, or the possibilities for using the plays to make art or to give meaning to centuries-old dilemmas in modern bodies. They might make the words easier to follow, but they do nothing to prepare users to understand how the plays work, how to engage with them, or how to make sense of them. They bear no traces of the labour that theatre and film and video artists do in breathing life into the scripts for their audiences.⁴

II. Fragments

If one approach of digital editions has been to focus on replicating the complete text as a recorded performance, another approach is to bring together excerpts of different extant performances, offering users the chance to compare them with each other and with the text. Shakesperience's iBooks excerpts a wide range of audio recordings in their editions: their *Othello* includes passages from the 2000 Naxos audiobook featuring Hugh Quarshie and Anton Lesser, the 1944 Columbia Masterworks recording of Paul Robeson and Jose Ferrer, audio from the 1987 Johannesburg Market Theatre production starring John Kani, and clips of (astonishingly) Edwin Booth, F. Scott

⁴ Douglas Lanier makes a powerful case for the value of understanding audio recordings of Shakespeare in terms of its own phenomenology, rather than as generic performances or replications of theatrical productions. In his terms (although he does not dwell on the implications of completeness), recorded audio textualizes the performance and especially in those created for the educational market, 'puts performance all the more firmly in the service of textual analysis' (Lanier, 2005, p. 421).

Fitzgerald, and Paul Scofield. These audio clips are often of the same passage and are placed side-by-side, clearly inviting comparison with each other, as well as with the text. (They are introduced, throughout, by Derek Jacobi, who shares some context for listening to them.) There are also photographs from a handful of productions and the occasional video clip of the Market Theatre show. (Shakespeare's iBooks editions are adapted from their print series, which came with CDs for audio and video extras; it's a conception obviously better suited for an entirely digital platform than a mixed print-and-bits delivery system.)



[Werner-Fig2] A screenshot of Shakespeare's iBooks edition of *Othello*, featuring multiple clips for comparison of the same speech.

The series editors' stated purpose is 'to use the power of performance to help you experience the play':

Our goal is to provide you with tools that will enable you to explore the play on your own, from many different directions. Our hope is that the different pieces of audio, the voices of the actors, old production photos and notes, all these will engage you and illuminate the play in various ways so that you can construct your own understanding and create your own productions, as it were. (Raccach, 2012)

In addition to the various clips, there are essays on the play's cultural and performance histories, conversations with performers, and essays from the voice teacher Andrew Wade—all adding up to a large number of tools to help users think about theatrical imagination.

Cambridge's Explore Shakespeare apps are also invested in drawing on performance to teach users to explore what the plays mean.⁵ Like some other editions, they provide a full-text audio recording of the play (they rely on the Naxos audio recordings, of course, which were produced with Cambridge University Press and based on the New Cambridge Shakespeare editions). If you choose to, you can listen to the performance while reading along—the app scrolls along with it, with the location subtly indicated by a dot on the number of the line being spoken. But rather than having the audio be the user's only access to performance, the app also incorporates photographs from many different productions done in a variety of styles, each captioned with explicit questions about the impact of production choices. At the start of *Othello*, for instance, the app shows the set from the 2010 Ludlow festival with the caption, 'What effect might the director have wanted to establish with these images?' It also offers an image from Synectic Theater's 2011 production: 'This production was silent, so relied on body language to convey the story. If you were directing a silent production, what are the key characteristics or emotions of the characters in this scene that you would instruct the actors to exaggerate?' (Explore Shakespeare, 2013)

There is the option of displaying suggested activities, many of which take a performance-oriented approach to exploring the play, as with this suggestion just after Othello's first speech in the play (1.2.28):

If you were direction a production of the play, what effect would you want to create with Othello's entrance? For example, in Trevor Nunn's 1990 Royal Shakespeare Company production, the imposing figure of Othello (played by Willard White) is framed in a doorway illuminated by bright light. He is dressed in smart military uniform. In Janet Suzman's 1987 Market Theatre of Johannesburg production, the more physically slight figure of John Kani (Othello) is leaning against a wall, dressed in a flowing white shirt and brushing a rose against his lips. What impression do you think each of these directors is trying to make? (Explore Shakespeare, 2013)

Other suggested activities include speculating on how you would direct the actors playing Othello and Brabantio in their initial meeting (1.2.61) and, noting that the Willow song was not in the 1622 quarto, asking what the effect of cutting the song might be (4.3.54). While many of the activities are geared toward encouraging a close reading of the play, looking for language and other cues to support an interpretation, they also indicate how Cambridge's app strives to bring a range of theatrical styles into the process of working with Shakespeare's plays and encourages its users to think in terms of performance effects and creation.

⁵ The Explore Shakespeare apps draw on the long-standing Cambridge School Shakespeare editions, created by Rex Gibson, incorporating their glosses, commentary, and suggested exercises. Those editions, naturally, use the texts from the New Cambridge Shakespeare editions of the plays.

Both the Shakesperience and Explore Shakespeare editions focus on getting users to ask questions about how a performance might create meaning for and with Shakespeare's plays. By using clips to allow users to compare different productions, these editions don't relegate performance to hypothetical theatres and blank pages. There are cultural and material factors that shape the performances we encounter, and these editions point to some of those conditions. But the same question needs to be asked here as of the editions featuring line-by-line recordings: what sort of performance are these editions giving access to?

In theory, clips of different performances make it possible to expand the notions of what a performance is. Put three instances of 'Once more unto the breach' next to each other and we have three different Harrys. Three is surely more than one, or none. But those three Harrys exist in isolation from their Choruses and from their Bardolphs. In performance, whether on stage or in film or through pixels, how we know who Harry is depends on what we know of the Chorus and of Bardolph and of the Boy and Cambridge and Katherine. But in a clip of a performance, the only context we have for Harry is the text. Clips of performance, in this context, are only clips; they reproduce fragments of something that is more than the sum of its parts, and in breaking that larger whole into smaller bits, they diminish what it means.

This is not to say that clips are useless or uninteresting. Laurie Osborne's examination of clips and pedagogy—the making of clip reels and their role in instruction—tells us just how very much we can learn from thinking about excerpts of films (Osborne, 2002). And Luke McKernan's collection of YouTube videos of Shakespeare at *Bardbox* (which ran from May 2008 to September 2012) conveys the wide range of interesting short videos that are in circulation and how the clip form can be used to powerful effect. But while these performances might be excerpts of texts, they are complete productions. They have beginning, middles, and ends; they have goals that are coherent unto themselves. They might be short, but they are complete.

But if you are reading an edition of the play, with audio and video clips tied to moments of the text's meaning, then all performance is doing is illustrating. Real performance—the creative process of making something new that speaks to its makers and audiences, the art we talk about and applaud and storm out of and fall asleep during—does not simply illustrate what a text means. Real performance makes meaning. But in editions that use photos and clips as supplements, the bits of pretty pictures and sounds are only fragments that hang off the real source of meaning: the text, which is complete from start to finish.

III. Markets and rights

Many of the choices that these editions have made about how they are presenting themselves are shaped directly by their sense of the market they are appealing to and the availability of materials to include. It is worth highlighting that these editions are primarily geared to a secondary school market (although some clearly include features appealing to introductory university-level courses). The editions nearly all include basic vocabulary glosses, plot and character summaries, and note-taking and sharing tools. And their marketing language directly targets teachers, with promises that these

editions will—at long last!—help students not only understand the mysteries of Shakespeare but to have fun doing so.

The lure of the secondary school market explains in part the fact that these editions are all focused on mastering Shakespeare’s language, rather than exploring the performance potential of the plays. Standardized curricula and tests shape what teachers must do in the classroom, and the benchmarks of achievement focus on reading and knowing the right answer, not on understanding details of early modern theatrical language or on explaining how modern performances retell the plays to today’s audiences. The school market also helps explain a striking aspect of all these editions: they are all of the same plays. Of the six editions described here, every series includes *Romeo and Juliet*, *Macbeth*, and *A Midsummer Night’s Dream*. Five include *Hamlet*; three include *Othello*; a different three include *Julius Caesar*; and there are single outliers of *Twelfth Night* and *Richard III*.

Not only does the pressure of appealing to the secondary school market shape these editions, so do the complications of copyright and licensing limit the ease of including recordings and images of performances. Full-length or clips, film performances or theatre, audio or video—all professional productions have strict requirements about commercial use and most about non-commercial use. The same is true of production photographs, which must be obtained with permission of the photographer and/or the theatre company as well as, often, the actors depicted. An even cursory glance at the acknowledgements of the Shakesperience and Explore Shakespeare editions gives a sense of how time-consuming and expensive the process can be. Compared to these nuances, getting a handful of academics to write your content for you is easy, especially considering that scholarly publishing has trained most not to expect payment for their services or even to retain copyright over their words.⁶

None of those complications, however, bear any resemblance to the difficulties of creating a working mobile app to deliver your content. The first hurdle is the assumption that there is a big enough market of secondary-school systems using iPads—most districts purchase materials on a system-wide basis, not a school-wide one—that enough of these apps can be sold to make their creators a profit. This is no small assumption, as evidenced by the host of problems that the Los Angeles Unified School District ran into with their system-wide iPad program, announced with fanfare in 2013, halted in 2014, and devolved into accusations of fraud and lawsuits in 2015 (Gilbertson, 2015; Blume, 2015; Watters 2015). Even if the logistics of pricing and marketing seem feasible, developers are still left facing the hurdle of a complicated set of demands. The Folger Luminary app’s audio interface reveals one of the perils of designing such editions: as platform software changes, editions need to continually debug and update their editions, and platform software is constantly being updated. The Folger Luminary apps initially allowed users to start playing the audio from where they were in the edition (where the ‘magic line’ pointed, to use the

⁶ Even though Shakespeare’s texts are not bound by copyright restrictions, modern editions of the plays are, and with the exception of the Folger Luminary and the Cambridge Explore Shakespeare editions—which of course use their own scholarly editions of the plays—these iBooks and apps are not always forthcoming about the source of their texts. Shakesperience’s editions have been edited afresh by Shakespeare scholars with some textual notes provided; Shakespeare at Play’s promotional material describes their texts as having been edited by Noam Lior, one of the series creators (2015b). WordPlay touts their ‘Accurately compiled text from sources including the first folio of 1623 and the Globe edition of 1866’ (New Book Press, 2015b). Shakespeare in Bits simply does not mention the subject at all.

app's terms), but with the latest iOS update, that feature no longer works, and the audio always starts at the beginning of the play, thus eliminating one of the apps's touted features.⁷

When all is said and done, the time and effort that goes into creating these pedagogical tools is a significant commitment of resources. But what's the pay off? In many cases, it's bells and whistles that might make the play seem sexier than in its paperback incarnation, but that also lock down the play's meaning and accessibility. And more than the theoretical implications of complete audio recordings versus production clips, this is what makes the bulk of these editions so troubling: they are pedagogically horrible. They seek to provide answers for their users, creating definitive readings through performance that are the opposite of the investigative and generative work that is teaching at its best. A line-by-line recording that is unaccompanied by any interpretive framework will become the play for most users. (If you are skeptical about this, just talk to anyone who has taught a student who saw a film of a play and insists on describing that as Shakespeare's play, as if all there is to know about what Shakespeare meant is what the BBC or Kenneth Branagh did.)

Instead of using digital tools to invigorate the ability of audiences to actively engage with interpreting Shakespeare, these apps sedate users into taking one version of the play as the only version of the play. Shakespeare and Explore Shakespeare's fragmented performances at least come with a framework that starts to help users formulate questions about what the plays mean and how we respond to them. The other editions take reading as their starting place and never even leave the blocks. Rather than helping students be able to interpret and enjoy Shakespeare on their own, they create a sense that there is a correct meaning that they must strive for: the words on the page generate a single performance whose purpose is to illuminate what the play means. That is not a pedagogical strategy; that's a pedagogical numbing.

When digital media is so rich with possibilities, why would these apps reproduce the limitation of words on a page, a one-way imparting of authoritative meaning? Indeed, it is easier to remix and reuse pages in a codex than it is to reshape these digital editions. You can put paper through a copier and cut it and mark it up and rearrange it, but these apps are locked into their proprietary platforms and do not allow for users to remake them. For all the excitement about sharing notes on social media and adding in multi-media components, there is little that is not static in most of these editions when it comes to students making meaning with the plays.

IV. Making Shakespeare

I want to close with one app that does not situate itself as a Shakespeare edition but that opens up a space for how editions might conceive differently of what they do. Pollock's Toy Theatre is an interactive digitization of Benjamin Pollock's popular Victorian toy theatre, a miniature paper stage with which users could stage their own versions of popular plays. The free app comes preloaded with *A Midsummer Night's Dream*, and in addition to letting you decorate the stage and select and

⁷ This bug was apparent in July 2015 on an iPad Air 2, running iOS 8.4, and the Othello app version 1.3.1 (which, according to the update information on iTunes, was optimized in September 2014 for iOS 7). It was not clear, when I submitted a bug report to Luminary, that they were aware of this problem, although they acknowledge that the upgrade to 8.4 was creating difficulties.

arrange characters, you can record scenes with your own dialogue. Obviously, there are limitations to Pollock's as a way of fully exploring how we create performances of or texts for Shakespeare. But it can also spark an imaginative engagement with the plays, and it shows how it is possible to give users the tools with which to create their own scenes and scripts.

And what about other possibilities? Can we imagine a performance in which fragments of text hang off the performance's unspooling, in which you might pause watching a scene in order to look at the text in its various incarnations, rather than vice versa? Or an app that would allow students to stitch together multiple clips to create a critique of a play in performance that could run alongside their edition of the text? Or a platform that allows students to build an edition from scratch, fitting together text, commentary, and performances into a new whole?

Maybe in the next generation of digital Shakespeare, there might be apps that might help us think of performance as generative, as something that is whole unto itself, not anchored to a text but made up of a text and of actors and costumes and sounds and lights and spectators and timbers and plaster and jostling bodies. If we take seriously the idea that Shakespeare's plays continue to resonate with us centuries after they were written, then we have to take seriously the understanding that they do so because we continually reinhabit them and make them speak to us anew by performing them. It is not the words that are timeless, but the voicing of the words that reinscribes them for each time. If we teach in classrooms, if we read in armchairs, then we have to find ways of conveying the importance of performance to our reception and knowledge of Shakespeare and we have to make the tools to do so.

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