

<http://covecollective.org>

Teaching Ideas: COVE Studio



Testing the Waters

Research and Teaching Materials for everyone

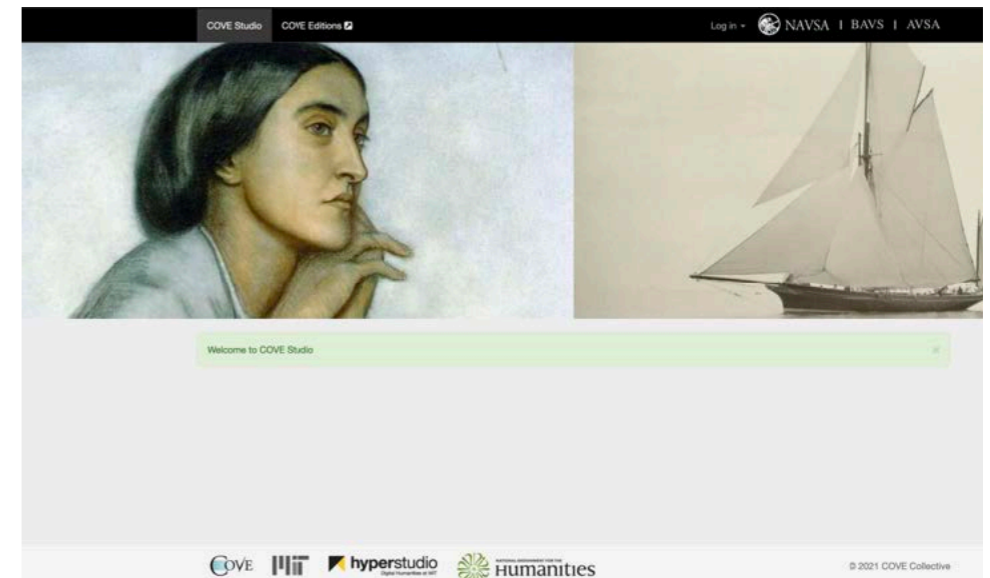


COVE consists of two non-profit sites: COVE Studio is where you can access over 8 million words of ADA-compliant primary material for reading and annotation (password-protected to safeguard student privacy and to support fair-use uploads of content); COVE Editions is our open-access, flipped-classroom publication space.

This guide is designed to help you think about the ways you might consider using COVE Studio for your teaching. There are lots of ways you can package COVE content—the choice is completely yours since we not only make lots of material available to you but also make it possible for you to create your own collections and even your own content, whether by yourself or with your students.

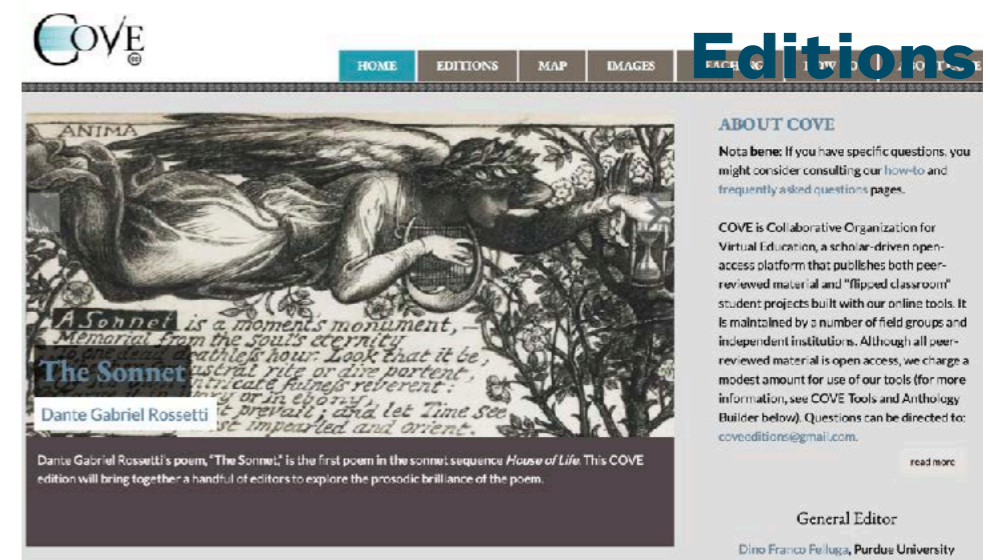
We show off our content here but also make suggestions for how you can enhance your teaching by using COVE tools.

Studio



COVE Studio is at:

<https://studio.covecollective.org/>



COVE Editions is at:

<http://covecollective.org>



Multimedia

COVE Studio is designed to make it easy to add links, images, audio, and film. All you need is a link or some embed code (easily accessible at sites like YouTube when you click on 'Share').

Are you putting together a Study Abroad program? Have students add their own pictures to their annotations, linking directly to their jpg images in a collective Flickr account.

Have students perform the lines in a play and embed the YouTube recording of their performance.

Include audio so students can hear meter or another language more effectively.

Use a Tag Scheme

COVE Studio has preset tags that you could have students use (e.g., have different groups add cultural or historical info on a doc, then share the info with each other). Studio also allows you to create your own tag scheme:

You could have students annotate for craft (e.g., scansion) and content, making sure they add those tags. You can then filter for just one or the other.

Use the tags to identify specific passages for students; include discussion questions. For example, you could use a date tag (e.g., 9.4.21) for the passages you'd like them to consider. Students can quickly find the passages and review your questions before class.



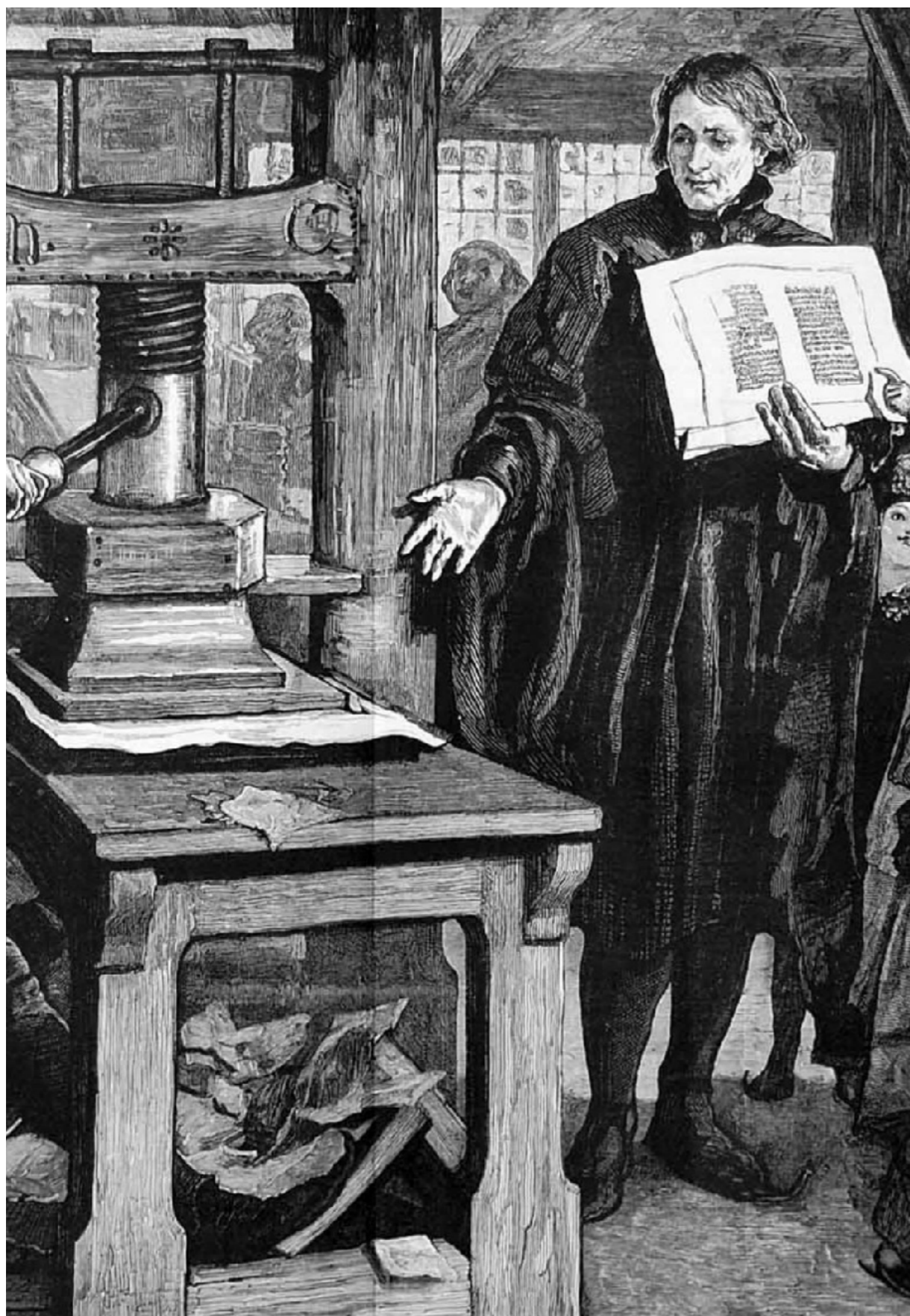


Combine Classes

COVE Studio makes it easy for you to assign an anthology to students in different classes, thus creating a space for two courses or two class sections to annotate a work together.

Bandwidth requirements are low for COVE Studio (unlike Zoom) so the platform offers an easy-to-access interface for asynchronous learning and community-building.

You could have a History and English class both analyze documents tied to the Crimean War, for example, so you can compare the different disciplinary approaches to texts. Link an English and Art History class so you can explore double works by the Pre-Raphaelite Brotherhood.



DIY: Teach Editing

Have students encode a text together; you can even then submit it to COVE to share with all (after vetting). If you would like to request our coding protocols, please email coveeditions@gmail.com.

You can also create a scholarly edition with students that you submit for peer-review, revision, copy-editing, and eventual publication at COVE Editions. There are a number of examples that have successfully gone through the process: <https://editions.covecollective.org/editions>, including Clemence Housman's *The Were-Wolf* and William North's *The City of Jugglers*.

Teaching Shakespeare

COVE Studio Texts

Shakespeare plays: *The Tempest*,
Hamlet (Folio 1), *Henry V*

Poetry: Sonnets 18, 20, 26, 98, 142, 143

Other Renaissance plays: Elizabeth
Carye's *The Tragedie of Mariam*;
Thomas Kyd's *The Spanish Tragedy*;
John Webster's *The Duchess of Malfi*

Ideas/Activities

Include filmed performances in your annotations to the plays, perhaps even of your own students performing the lines; compare different renderings of the same lines of text



Teaching Aphra Behn

COVE Studio Texts

Novel: Aphra Behn, *Oroonoko*;

Poetry: “The Disappointment”; “Love Arm’d”; “The Willing Mistress”

Other works for pairing: Olaudah Equiano, *The Interesting Narrative of the Life of Olaudah Equiano* (forthcoming)

Ideas/Activities

Have students become more personal in their annotations to *Oroonoko*: how do we reconcile the text with the historical and cultural developments of the last two centuries?



TO THE
Inhabitants
 OF THE
Hundred of SALFORD.

IT having been proved, upon oath before the Magistrates, that LARGE BODIES of MEN assemble in various Places within the Hundred of Salford, for the purpose of TRAINING and PRACTISING

Military Exercise,
 which, in many instances, has been connected with Seditious & Treasonable Purposes:

We, the undersigned Magistrates, do declare that such Assemblies and Practices are CONTRARY to LAW: And we hereby strictly enjoin all Persons hereafter to ABSTAIN therefrom.

And we charge all Constables and others, on their Allegiance, to GIVE INFORMATION of the Districts where the Practices aforesaid prevail; and against all such as may be concerned therein.—Given under our hands, this 17th. August, 1819.


WM. HULTON, W. R. HAY, R. WRIGHT, TRAFFORD TRAFFOLD, H. D. BROUGHTON, THOS. WM. TATTON, J. NORRIS.	WILLIAM MARRIOTT, WM. C. BAGSHAWE, C. W. ETHELSTON, J. SILVESTER, RA. FLETCHER, JAS. WATKINS.
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St. Peter's Field in Ma

View Edit Revisions

Now known as St. Peter's Square, St. Peter's Field was a public square in Manchester. In 1819, the area around the square was the site of the Peterloo Massacre. The square is bounded by the Manchester Central Library, Midland Hotel, and the Manchester Town Hall. Related BRANCH Article: James Chandler, "On Peterloo, 16 August 1819".

For more information on the Peterloo Massacre, visit this interactive map of the events at St. Peter's Field.




England in 1819

COVE Studio Texts

Novel: *Frankenstein* (1818)

Poetry: P. B. Shelley, "England in 1819"; "Ode on the West Wind"; Keats, "La belle dame sans merci"; "Ode to Psyche"; "Ode to a Grecian Urn"; "Ode to a Nightingale"; "Ode on Indolence"; "Ode on Melancholy"; "To Autumn"

Criticism: J. Chandler, "On Peterloo, 16 August 1819"

Ideas/Activities

Have students research the year 1819, then have them link the assigned literary texts to historical and cultural developments that they share with the class in their annotations



Teaching Austen

COVE Studio Texts

Novels: *Pride and Prejudice*, *Sense and Sensibility*, *Mansfield Park*, *Emma*, *Persuasion*, *Northanger Abbey*

Poetry: “On a Headache”; “Verses to Rhyme ‘Rose’”

Head Note: “Jane Austen,” by P. Feldman

Criticism: M. Favret, “The Napoleonic Wars”; D. Piccitto, “On 1793 and the Aftermath of the French Revolution”

Ideas/Activities

Use the annotations to compare different filmed versions of crucial scenes from the novels and discuss how each version impacts our understanding of the text

Teaching the PRB

COVE Studio Texts

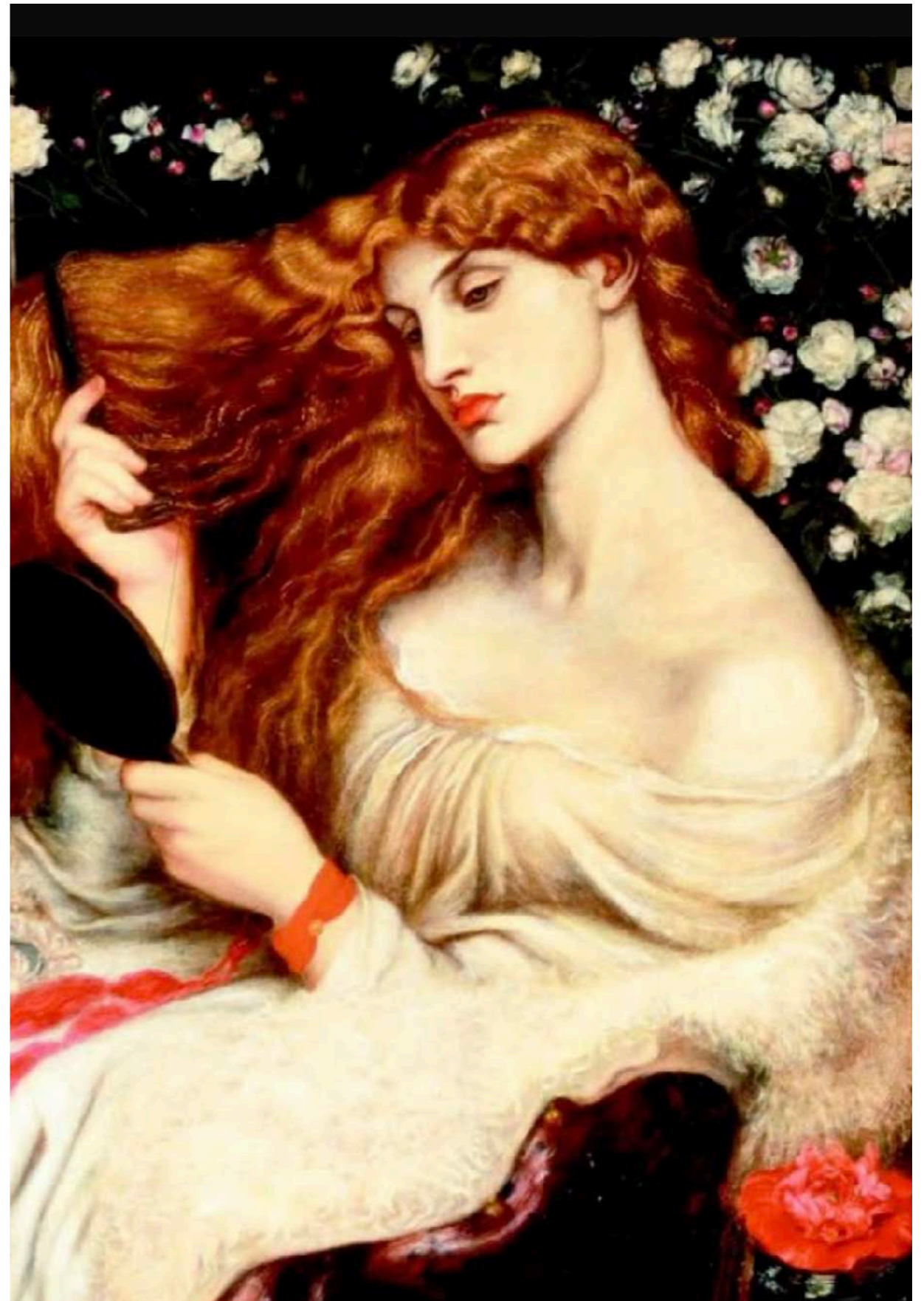
Poetry: D. G. Rossetti, “Body’s Beauty”; “The Portrait”; “The Blessed Damozel”; “Jenny”; C. Rossetti, “In an Artist’s Studio”; “In the Round Tower”; “Winter”; “After Death”; “Uphill”; “Goblin Market”

Head note: A. Harrison and L. J. Kooistra, “A Brief Biography of Christina Georgina Rossetti”

Criticism: E. Helsinger, “Lyric Poetry and the Event of Poems, 1870”; J. McGann, “Double Works”; J. McGann on “The Blessed Damozel”

Free at COVE Editions

Scholarly editions of [DGR’s “The Sonnet,”](#) edited by Felluga, McGann, Helsinger and Kooistra; [“In an Artist’s Studio,”](#) edited by Felluga, Tucker, Crowell, et al.; and [“Goblin Market,”](#) edited by Kooistra and Harrison; a [House of Life gallery](#); a [Rossetti timeline](#)



Teaching Seacole

COVE Studio Texts

Work by Seacole: *Wonderful Adventures of Mrs. Seacole*

Related Work: Florence Nightingale, *Cassandra (excerpts)*; A. Tennyson, “Charge of the Light Brigade”

Criticism: S. Markovits, “On the Crimean War and the Charge of the Light Brigade”; L. Kriegel, “On the Death—and Life—of Florence Nightingale”

Ideas/Activities

Link two classes so they can annotate the text together, thus creating a co-teaching community that explores Seacole’s life and adventures. For more on teaching Seacole, visit the set of [peer-reviewed lesson plans](#) created by our partner project, *Undisciplining the Victorian Classroom*



Teaching Wilde

COVE Studio Texts

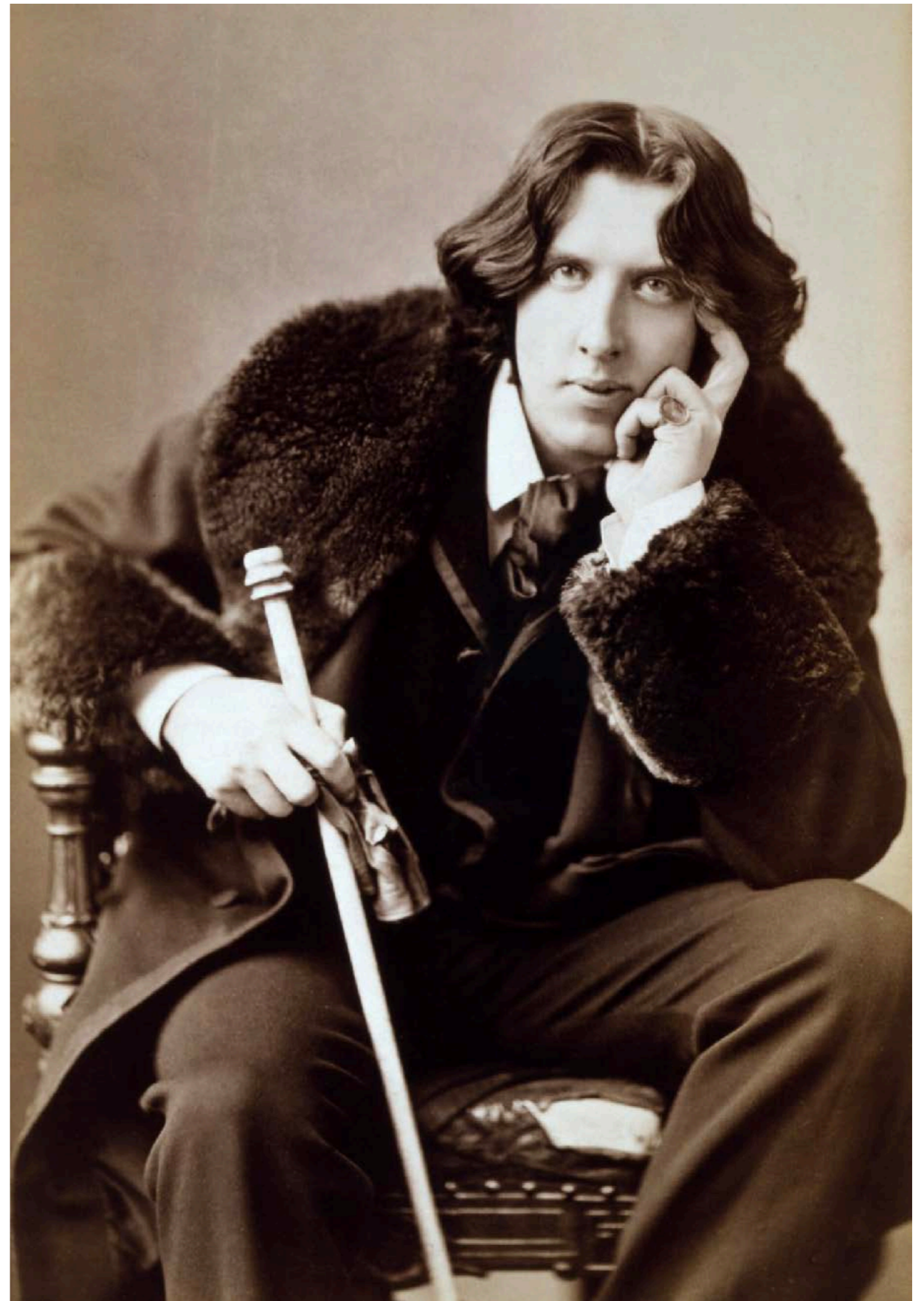
Texts: *An Ideal Husband*; *Picture of Dorian Gray*; “Portrait of Mr. W. H.”; *Salomé* (with Beardsley Illustrations)

Related Work: Lord Alfred Douglas, “Two Loves”; “In Praise of Shame”

Additional material: Multiple reviews of Wilde’s work; documents from the Wilde Libel Trial; Wilde’s “English Poetesses”; Letter from Reading Prison; Efenbein, “On the Trials of Oscar Wilde”; Crowell, “Oscar Wilde’s Tomb”

Ideas/Activities

Have students research the history of sexuality and homosexual identity from the nineteenth century to the present. How does that research affect their reading of the available Wilde documents at COVE?





Teaching Eliot

COVE Studio Texts

Novels: *Adam Bede*, *Middlemarch*,
The Mill on the Floss

Criticism by Eliot: “Silly Novels by
Lady Novelists”

Novel Criticism: M. Allen Emerson, “On Magazine
Day”; R. Menke, “The End of the Three-Volume Novel
System”

Free at COVE Editions

The George Eliot Portrait Gallery,
edited by Beverley Rilett

Ideas/Activities

Find locations of note in Nuneaton and
Coventry and link to them from Studio



Teaching Woolf

COVE Studio Texts

Novels: *Mrs. Dalloway*, *Orlando*, *To the Lighthouse*

Criticism by Woolf: “A Room of One’s Own”

Other Useful Texts: E. M. Forster’s *A Room with a View*; Gilman’s “The Yellow Wall-paper”; Leslie Stephen’s “An Agnostic’s Apology”

Ideas/Activities

Have students research as many significant addresses in Bloomsbury, London as possible; link to Wikipedia articles about the significant locations as part of their annotations