

English 719A: Early Modern Media

Thursday 6:30-9:00pm, Tawes Hall 3134

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Office hours: Tues/Thurs 3:30-4:30pm, and by appointment
Tawes Hall 3243

This course approaches English Renaissance literature through its media – its transitory, adaptable, *in-between* states of production and circulation. We will read a broad array of early modern literary and performative texts alongside media theory, broadly conceived as philosophies of communication ranging from Plato to N. Katherine Hayles. Readings will include Sidney's *Arcadia*, Milton's *Samson Agonistes*, Book III of Spenser's *Faerie Queene*, Shakespeare's *Hamlet*, Jonson's *Bartholomew Fair* and poetry by Wyatt, Donne, Marvell and others. Theory will draw from writers including Aristotle, Augustine, Locke, Lisa Gitelman, Jussi Parikka, Giorgio Agamben and Bruno Latour. Throughout the course, we will think through the processes, technologies and cultural protocols that shape literary texts as they move through manuscript leafs, printed books, musical performances, open-air amphitheaters, indoor playhouses, outdoor pageants and more.

Texts and class preparation:

Because we'll be emphasizing the great variability of early modern textual culture, I'd like you to move between different editions and versions of the reading assignments. Plan on engaging with at least two sources per primary text – your mainstays will be Early English Books Online (EEBO) and modern editions. Download an EEBO pdf for every primary text on the syllabus, and **please bring a hard copy of the primary texts to class**. There might be exceptions to this rule (sometimes you may want to use a well-edited, easily navigable e-text that allow you to take notes), but I'd like to be able to turn computers off for extended periods of discussion (and e-texts continue to lag behind the quality of printed editions).

Let me give you an example: when you're reading *Tottel's Miscellany*, I expect that you'll look through 1557 edition on EEBO, using both the Text Creation Project (TCP) plaintext transcription and a pdf of the page images. TCP transcriptions are problematic, so you'll also want to look for other online transcriptions (www.luminarium.org is often a good starting place, though in this particular case you'll find yourself digging through bad/outdated links). You'll also want to use a modern edition, and since we're focusing on the poems attributed to Wyatt, you'll want to spend most of your time with this book (I recommend the Penguin). Be judicious about how you spend your reading time: in most cases, most of your preparation should concentrate on the modern edition.

You're not required to use the editions below, especially if you prefer or already own others. Given the nature of this course, it's valuable if we

are using different versions, since we want to bring out, not glance over, the radical adaptability of early modern textual culture. That said, I'm suggesting the following books because they are reliable editions with valuable contextual material, and they are a good value. Don't forget to check www.addall.com and www.amazon.com for inexpensive copies.

- Jonson, *Bartholomew Fair*, in *The Alchemist and Other Plays*, ed. Gordon Campbell (Oxford)
- Milton, *Complete Shorter Poems*, ed. John Carey (Longman), or the second edition, especially if you can't find a good deal on the most recent edition.
- Shakespeare, *Hamlet*, ed. Ann Thompson and Neil Taylor (Arden), or the Bedford, ed. Suzanne Wofford, which includes a good collection of criticism.
- Sidney, *The Old Arcadia*, ed. Katherine Duncan-Jones (Oxford)
- Sidney, *The Major Works*, ed. Katherine Duncan-Jones (Oxford)
- Spenser, *The Faerie Queene*, ed. Hamilton et al. (Routledge), or you could get by with the Penguin edition.
- Wyatt, *The Complete Poems*, ed. Rebholz (Penguin) (out of print)

All assigned texts not included in these editions will be downloadable on our ELMS/Canvas site. I strongly suggest printing them out.

Research, writing and posting:

Each week everyone should post 250-500 words on our Wordpress site:

<http://earlymodernmedia.wordpress.com>

I'd like for these posts to be creative, multi-media and inter-textual. In general I'd like you to focus on the readings for the current week, though you're welcome to draw connections to other readings. Please accomplish the following over the course of the semester:

- A mixture of engagement with primary texts and media theory
- At least two posts drawn from your seminar papers
- One post on the Sound+ Conference on March 27-29
- Regular responses to your peers

Additionally, en lieu of one regular blog post, plan to post a more substantial exposition. Other students will be able to respond to your expositions in their weekly posts, and you'll take a leading role in the class discussion. My expectations are high for these; please read substantially beyond the assigned texts for your week. Make sure to cover three bases:

- 1) Establish a sense of the scholarly field(s) surrounding the primary texts, emphasizing the current state of the field. At some point you should discuss/incorporate/annotate five scholarly articles or book chapters in addition to the assigned reading.

- 2) Engage substantially with the media theory reading(s). This will involve bringing out suggestive connections between the primary and secondary texts.
- 3) Generate 2-3 discussion questions. These should serve as levers toward key issues that we'll want to address in class.

1,000 words is a good benchmark for these. As with your regular posts, tie in contemporary media, work comparatively or find an offbeat/unexpected way in.

In order to choose the week of your online exposition, please email me three ranked choices by the end of the day on February 2nd (unless you'd like to take February 6th, in which case, tell me right away). Let me know in your email if you are particularly attached to a particular day's readings, or are if you are split between two weeks. Make sure to post by Monday night of your assigned week.

Your writing on the blog should help you work toward an 18-20pp. research paper. I strongly recommend that your online exposition focus on the same material as your research paper.

A 5-page precis of your seminar paper is due on April 10. This may take the form of a mini-argument, a close reading, a theory position or even an outline - the important thing is that it give a concrete sense of where you are headed with the seminar paper.

Please talk with me within the first two weeks of the semester if you have a disability that requires accommodation.

Grading and expectations:

Your seminar paper is my main criterion. Your work on the blog is also important. Plan to speak and participate actively in every class. Your goal should be to engage consistently and thoughtfully with the rest of us. All of the reading listed below is required. I have placed asterisks next to texts that we will discuss in greater detail.

January 30

- Introduction
- Plato, *The Phaedrus*
- Plato, from *The Republic* (376-417, 514-18, 579-end), or pp. 61-110, 227-32 and 325-58
- Aristotle, *The Poetics*
- *John Guillory, "The Genesis of the Media Concept"

February 6: Poiesis

- Gosson, *The Schoole of Abuse*
- *Sidney, *The Defense of Poesie*

- Paul Oskar Kristeller, "The Modern System of the Arts"
- D. H. Gordon, "Poet and Architect: The Intellectual Setting of the Quarrel between Ben Jonson and Inigo Jones"

February 13: Text

- *Poems attributed to Wyatt in *Tottel's Miscellany*
- Wyatt, *A Paraphrase of the Penitential Psalms*
- Sternhold and Hopkins, *The whole booke of Psalmes collected into Englysh metre*, esp. Psalms 6, 32, 38, 51, 102, 130 and 143
- Margreta de Grazia and Peter Stallybrass, "The Materiality of the Shakespearean Text"
- Skype visit, Brett D. Hirsch (University of Western Australia)

February 20: Voice

- Byrd, "O you that heare," in *Psalmes, sonets, & songs of sadnes and pietie*, D3v; and "O deare life," in *Songs of sundrie natures*, F4v
- *Sidney, *Astrophel and Stella*, esp. 1, 45, 63, First song, 70, Second song, 83, Third song, Fourth song, 86, Fifth song, Sixth song, Seventh song, Eighth song, Ninth song, Tenth song, 100, 104, Eleventh song
- Donne, *Poems* (1633), esp. "Goe, and catch a falling starre," "The triple fool," "The bait," "The apparition"
- Dowland, *The Second Booke of Songs or Ayres*, esp. prefatory material, "I saw my Lady weepe," "Flow my teares," "Sorow sorow stay"
- Dowland, "To the reader," in *A Pilgrimes Solace*
- Campion, *The Third and Fourth Booke of Ayres*, esp. "Oft haue I sigh'd," "Now winter nights enlarge," "Awake, thou spring of speaking grace," "If thou longst so much to learne," "To the reader" (toward the middle of the codex)
- I will put up recordings of some of the songs on ELMS/Canvas; look for other versions on Naxos and on the open web
- Augustine, from *Confessions*

February 27: Communication

- *Sidney, *The Old Arcadia*
- Sidney, from *The New Arcadia*
- Locke, from *An Essay Concerning Human Understanding*

March 6: Network

- Whitney, "The Manner of Her Will"
- Pembroke, "Even Now that Care"
- Lanyer, "Description of Cookham"
- Jonson, "To Penshurst"
- Denham, "Cooper's Hill"
- Marvell, "Upon Appleton House"
- *Bacon, *New Atlantis*

- Bruno Latour, *The Politics of Nature: How to Bring the Sciences into Democracy*, 1-90
- Class visit, Henry S. Turner (Rutgers University, New Brunswick)

March 13: Technology

- Milton, *Poems* (1645), esp. "On the morning of Christ's nativity," "L'Alegro and Il pensoroso," "The passion," "At a solemn music"
- Milton, "Lycidas," Sonnet XIII (to Lawes), Sonnet XVI ("When I consider"), Sonnet XIX ("Methought I saw")
- *Milton, *Areopagitica*
- Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction"
- Friedrich Kittler, *Gramophone, Film, Typewriter*, 1-20

SPRING BREAK!

March 27: Archive

- Spenser, *The Faerie Queene*, "Letter to Raleigh," selections from Books I and II
- **The Faerie Queene*, Book III
- Michel Foucault, "The Historical *a priori* and the Archive"
- Jacques Derrida, from "Archive Fever: A Freudian Impression"

March 27-29: Sound+ Conference - Attendance is required

April 3: Inter-mediation

- **The Faerie Queene*, Book III
- Jay David Bolter and Richard Grusin, *Remediation: Understanding New Media*, 20-51
- Lisa Gitelman, *Always Already New*, 1-24
- Your blog post for this week should juxtapose two talks from the Sound+ conference.

April 10: No class, 5-page research precis due

April 17: Occasion

- **Kenilworth Entertainment*
- *The Magnificent Entertainment for King James*
- Jonson, *Mercury Vindicated*
- Jonson, *Gypsies Metamorphosed*
- Shirley, *The Triumph of Peace*
- Dekker, *London's Tempe*
- Jacques Attali, *Noise: The Political Economy of Music*, 1-45
- Jussi Parikka, "Cartographies of the Old and New," in *What Is Media Archaeology?*

April 24: Technogenesis

- *Shakespeare, *Hamlet*
- *Hamlet*, dir. Michael Almereyda (streaming on ELMS/Canvas)
- N. Katherine Hayles, *How We Think: Digital Media and Contemporary Technogenesis*, 1-54
- Janet Murray, "Hamlet on the Holodeck?"

May 1: Apparatus

- *Jonson, *Bartholomew Fair*
- Giorgio Agamben, "What is an Apparatus?"

May 8: Deformance

- *Milton, *A Masque presented at Ludlow Castle*
- Milton, *Samson Agonistes*
- Jerome McGann, from *Radiant Textuality*, 105-66

May 15: Seminar paper due via ELMS