



University of Southern California
ENGL 502
Renaissance English Literatures and Cultures
Renaissance Color across Media
Fall 2019

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Demosthenes and Tully [= Tullius Cicero], by the consent of all learned men, have preeminence and sovereignty over all orators Wherefore the master, in reading them, must well observe and express the parts and colors of rhetoric in them contained.

Sir Thomas Elyot, *The Book Named The Governor* (1531)
Book 1, chapter 11

He [= Cardinal Wolsey] visited bishops, and all the clergy exempt and not exempt, and under color of reformation he got much treasure, for through bribes and rewards, notorious offenders were dispensed with, so that nothing was reformed but came to more mischief.

Raphael Holinshed, "Henry the Eighth," *The Chronicles Of England, Scotland, and Ireland* (1577)

Even as a picture painted with divers colors doth more delight the eye to behold it than if it were done but with one color alone, so the ear is more delighted and taketh more pleasure of the consonants by the diligent musician placed in his compositions with variety than of the simple concords put together without any variety at all.

Thomas Morley, *A Plain and Easy Introduction To Practical Music* (1593)

Good Hamlet, cast thy nighted color off.

William Shakespeare, *Hamlet* (1599), Act one, scene two

To the thinking soul images serve as if they were contents of perception That is why the soul never thinks without an image. The process is like that in which the air modifies the pupil in this or that way and the pupil transmits the modification to some third thing (and similarly in hearing), while the ultimate point of arrival is one, a single mean, with different manners of being.

Aristotle (384-322 BCE), "On the Soul,"
Book 3, Chapter 7 (431^b15)

All kinds of milieus, each defined by a component, slide in relation to one another, over one another. Every milieu is vibratory, in other words, a block of space-time constituted by the periodic repetition of the component. Thus the living thing has an exterior milieu of materials, an interior milieu of co-membranes and limits, and an annexed milieu of energy sources and actions-perceptions. Every milieu is coded, a code being defined by periodic repetition; but each code is in a perpetual state of transcoding or transduction.

Gilles Deleuze and Fèlix Guattari,
"The Refrain," *A Thousand Plateaus* (1980)

Course objectives

1. To investigate color in all three dimensions recognized by modern color theory: hue (wave length), saturation (intensity), and value (brightness/darkness).
2. To challenge the assumption since Isaac Newton's experiments with prisms that color is exclusively visual.
3. To explore concepts of color specific to early modern Europe.
4. To experience and discuss manifestations of color in a variety of media – written poetry, painting, music, dramatic performance, and dance – across a variety of languages and cultures in early modern Europe.
5. To get comfortable in the interface between media, in Deleuze and Guattari's "perpetual state of transcoding or transduction."

Course requirements

1. Diligent preparation for and faithful attendance at all class meetings. Pre-registration figures suggest that this course will operate more as a group tutorial than a seminar. That means that every single person in the course – the professor included! – bears more than usual responsibilities toward everyone else.

2. Two five-hundred word response papers on an object (a text, a painting, a piece of music, a performance piece) chosen from the texts and topics in the schedule below. These response papers should reflect your own particular interests and should be accompanied by five questions for class discussion. Since there may not be time to pursue all five questions, you should put them forward in ranked order of importance – from most to less. ► Because you will be setting the agenda for class discussion on the two dates you choose, late papers will not be accepted. Papers are due at the beginning of the class on these two dates, either as a hard copy handed to Bruce Smith as an email attachment sent to brucesmi@usc.edu.

3. A final 3500-word research paper pursuing one theme or concern across at least two media. Final projects will be workshopped at the last class meeting, on December 5. Papers in their final form will be due one week later, on December 12 at 2:00 pm, via an email attachment to brucesmi@usc.edu.

Textbooks (in order of use)

*Items with an asterisk should be ordered directly through Amazon Books.

Other items are available for purchase in the University Book Store.

*Ludovico Ariosto, *Orlando Furioso*, trans. Sir John Harington, intro. Rudolf Gottfried (Indiana UP, 1966) [out of print, but available used – and cheap – through Amazon]

Pierre de Ronsard, *Selected Poems*, trans. Michael Quaintan and Elizabeth Vinestock (Penguin, 2002)

Christopher Marlowe, *Dr. Faustus*, ed. David Wootton (Hackett, 2005) [includes English translation of the German *Faustbuch*]

* Miguel de Cervantes, *Don Quixote*, trans. Thomas Shelton, Harvard Classics Vol. 14 (Createspace, 2015, or other publishers) [just make sure that the translation is by Thomas Shelton and that the reprint is from the Harvard Classics edition; we are reading Part One only of *Don Quixote*]

* William Shakespeare, *The Tempest*, ed. Virginia Mason Vaughan and Alden Vaughan, 3rd ed., The Arden Shakespeare (Bloomsbury, 2015) [recommended, but other editions are ok]

Schedule of topics and objects

* Items with an asterisk are available on the Blackboard site for this course.

8/29 Beyond hue:
Green thought, in a green shade

9/5 Establishing some reference points:

*Armelle Sabatier, “Color,” from *Shakespeare and Visual Culture: A Dictionary*

*John Gage, “Colour in Art and in Literature,” from *Color and Meaning*

*Katherine Park, “The Concept of Psychology” and “The Organic Soul,” from

The Cambridge History of Renaissance Philosophy

*Jens Schröter, "Four Models of Intermediality," from *Travels in Intermedia[lity]*

- 9/12 Ariosto, trans. John Harington, *Orlando Furioso*, Cantos 1 – 7 inclusive
- 9/19 Ariosto, *Orlando Furioso*, Cantos 19 (excerpt), 23 (excerpt), 24 (excerpt), 28 (excerpt), 32 (excerpt), 33, 34, 35, 36 (excerpt), 39 (excerpt)
- 9/26 *Orlando Furioso* in painting and music
- 10/3 Ronsard, poems and musical settings tba
- 10/10 Anon., *The History of the Damnable Life and Deserved Death of Doctor Johann Faustus*
- 10/17 no class meeting – Fall Recess
- 10/24 Christopher Marlowe, *The Tragical History of Doctor Faustus*
- 10/31 Miguel de Cervantes, *Don Quixote*, Part One
- 11/7 *Don Quixote* across media (objects tba)
- 11/14 Shakespeare, *The Tempest*
- 11/21 *The Tempest* in music, painting, opera (objects tba)
- 11/28 no class meeting – Thanksgiving holiday
- 12/5 Workshopping of final projects

Policy on use of electronic devices

Electronic devices can be a vital asset in class discussion. Some of you may choose to use digital texts of Shakespeare's plays (see Texts above) and will need to have those texts handy. Furthermore, internet access can settle questions and clarify allusions that arise in the course of class discussion. However, any use of electronic devices during class for purposes other than the course violates the spirit of the course. Even if you are pursuing an acting career and have absolute control over your facial muscles and body language, your use of electronic devices for checking email, social networking, and shopping will be grossly obvious to the instructor in this course. Please don't try it. You will be called out, on the spot. Repeated detection will lead to your being barred from bringing any electronic device to meetings of the class.

Statement of values

This course will operate in accord with the Statement of Values adopted in November 2016 by the Department of English and the Department of American Studies and Ethnicities. A full text of this statement is posted in the offices of both departments. In particular this course will honor the part of the statement that reads as follows:

Great literature cannot exist if it is based on hate, fear, division, exclusion, scapegoating, or the worship of injustice and power. . . . As practitioners, scholars, and teachers of literature, we in English, Creative Writing, and Narrative Studies are committed to these literary principles, which manifest themselves outside of books through inclusion, diversity, hospitality, respect, dialogue, and love. We stand against any form of physical or verbal abuse, any use of language to stigmatize or demonize people, any assault on someone's body or character, any threat to deport, report, or register someone because of their race, culture, national origin, religion, sexuality, gender, ideology, class, disability, or being. We affirm that our department will protect all of its faculty and its students. We proclaim to our students what we know so well from our paradoxical experiences with literature: even if each of us is solitary as a reader or a writer, none of us is alone. Words bring us together.

Statement on academic conduct and support systems

Academic Conduct

Plagiarism – presenting someone else's ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, "Behavior Violating University Standards" <https://policy.usc.edu/scampus-part-b/>. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct>.

Support Systems

Student Counseling Services (SCS) - (213) 740-7711 – 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

<https://engemannshc.usc.edu/counseling/>

National Suicide Prevention Lifeline - 1-800-273-8255

Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. <http://www.suicidepreventionlifeline.org>

Relationship & Sexual Violence Prevention Services (RSVP) - (213) 740-4900 - 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender-based harm. <https://engemannshc.usc.edu/rsvp/>

Sexual Assault Resource Center

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: <http://sarc.usc.edu/>

Office of Equity and Diversity (OED)/Title IX compliance_– (213) 740-5086

Works with faculty, staff, visitors, applicants, and students around issues of protected class. <https://equity.usc.edu/>

Bias Assessment Response and Support

Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. <https://studentaffairs.usc.edu/bias-assessment-response-support/>

Student Support & Advocacy_– (213) 821-4710

Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. <https://studentaffairs.usc.edu/ssa/>

Diversity at USC – <https://diversity.usc.edu/>, with tabs for Events, Programs and Training, Task Force (including representatives for each school), Chronology, Participate, Resources for Students

Behavior that persistently or grossly interferes with classroom activities is considered disruptive behavior and may be subject to disciplinary action. Such behavior inhibits other students' ability to learn and an instructor's ability to teach. A student responsible for disruptive behavior may be required to leave class pending discussion and resolution of the problem and may be reported to the Office of Student Judicial Affairs for disciplinary action. These strictures may extend to behaviors outside the classroom that are related to the course.

Emergency Preparedness/Course Continuity in a Crisis

In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies.

Definition of Excellence in Teaching, USC Department of English

All writing is creative, and all civic engagement requires a sophisticated understanding of discourse and interpretation. The USC Department of English is committed to the power of the story, the word, and the image. We analyze and organize complex ideas, evaluate qualitative information, anticipate how real audiences respond to language, and study behaviors of complex characters leading uncertain lives with competing values. We develop critical abilities for a successful life, but our stories tell us why life is worth living.