



**OTHER ASPECTS:**

**PP2**

**STABILITY IN TRANSMISSION**

(attitude & practice)

unreliable, inaccurate  
active, recreative  
interactive performance

reliable, accurate  
passive, uncreative  
one-way mediation:

oral intervention    manuscript correction    print annotation    word-processing    ??????

words as performance

**ISOLATION**

words as artefact  
demarcation

**AUTONOMY**

individual identity  
originality  
independence  
attribution  
ownership (copyright)

**INTEGRITY**

complete  
unified & rounded  
(enables digressions & interlace)  
meta-texts

not distinct from others  
re-working of source  
convention & models  
anonymous / collaborative  
public domain

“fragments”  
open-ended (>continuations)  
permutations of episodes

+ **other modes**

decoration of existing artefact  
accompaniment to other activity  
embedded in custom

visual: a picture  
musical: a composition  
dramatic: “the idea of a play”

+ **withdrawal of “the Arts”** (Hogarth, “Enraged Musician”, 1741)

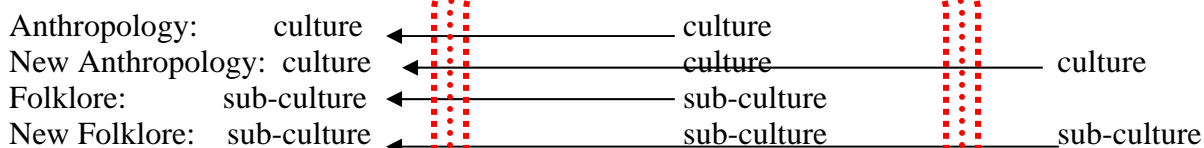
STREET

HOUSE

**PP.3 & 4**

**implications of discrepant chronology:**

**PP5**



## II. MEDIA PERSPECTIVES

### 1. AFRICAN AMERICAN VERNACULAR CULTURE

Rap Brown, *Die Nigger Die*, 1969:

"We played the dozens for recreation, -- an oral tradition in English: signifying, preaching, toasts trickster-tales, blues, gospel, .

like white folk play Scrabble"

→ rock, rap, reggae  
→ + Toni Morrison, Alice Walker

PP6

### 2. SHAKESPEARE & MEDIA

PP67-8

\* Shakespeare as poet

1592 Shakespeare as player: \*  
Shakespeare as playwright: \*

Robert Greene: "there is an upstart crow ... beautified with our feathers ... the only Shake-scene in a country" "bombasts out ... blank verse"

1629

Ben Jonson, "Ode to Himself": "Scraps out of every dish, thrown forth and raked into the common tub" (Gallimaufry)

### Media in Transition 5 (MIT)

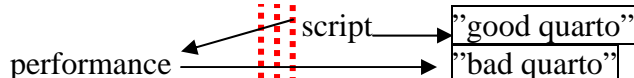
#### "Creativity, Ownership and Collaboration in the Digital Age"

Shakespeare's plays:

- # collaborative projects
- # re-writes of existing plays
- # redeployed materials from existing plays
- # used verbal commonplaces and dramatic formulas
- # not always distinguished from other plays on same subjects
- # published anonymously
- # later adapted to suit various performance contexts
- # subjected to alteration by the players (cf. "Pyramus & Thisbe")

- remixing
- reshaping
- collaborating
- personalizing
- customizing
- appropriating
- recontextualizing
- sampling

cf. Dick Hebdige: *Cut 'n' Mix* "versioning"



1600

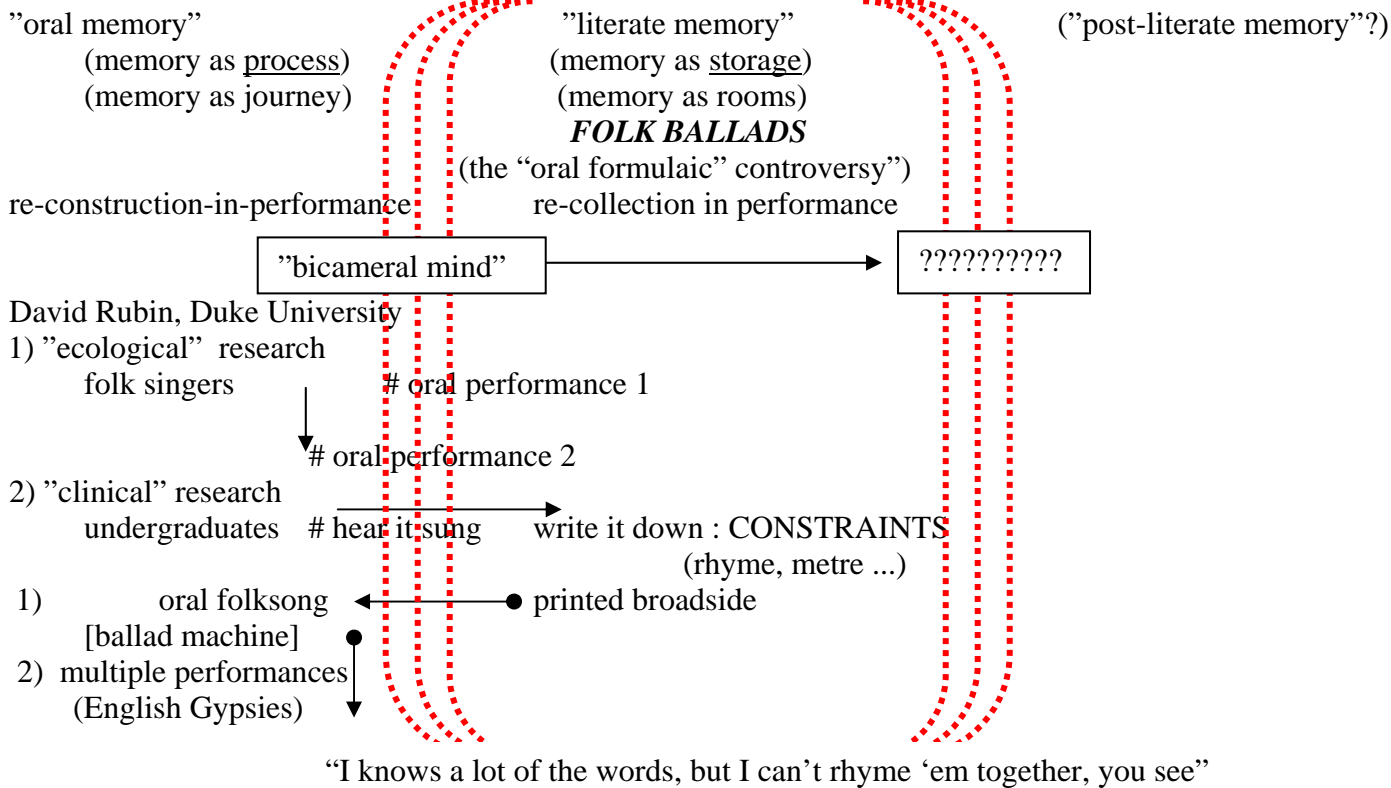
\* Clowns ← \* Shakespeare as playwright?

Hamlet: "let your clowns speak no more than is set down for them"

\* American Frontier Theatre

### III. MINDWORK PERSPECTIVES

#### 1. MEMORY



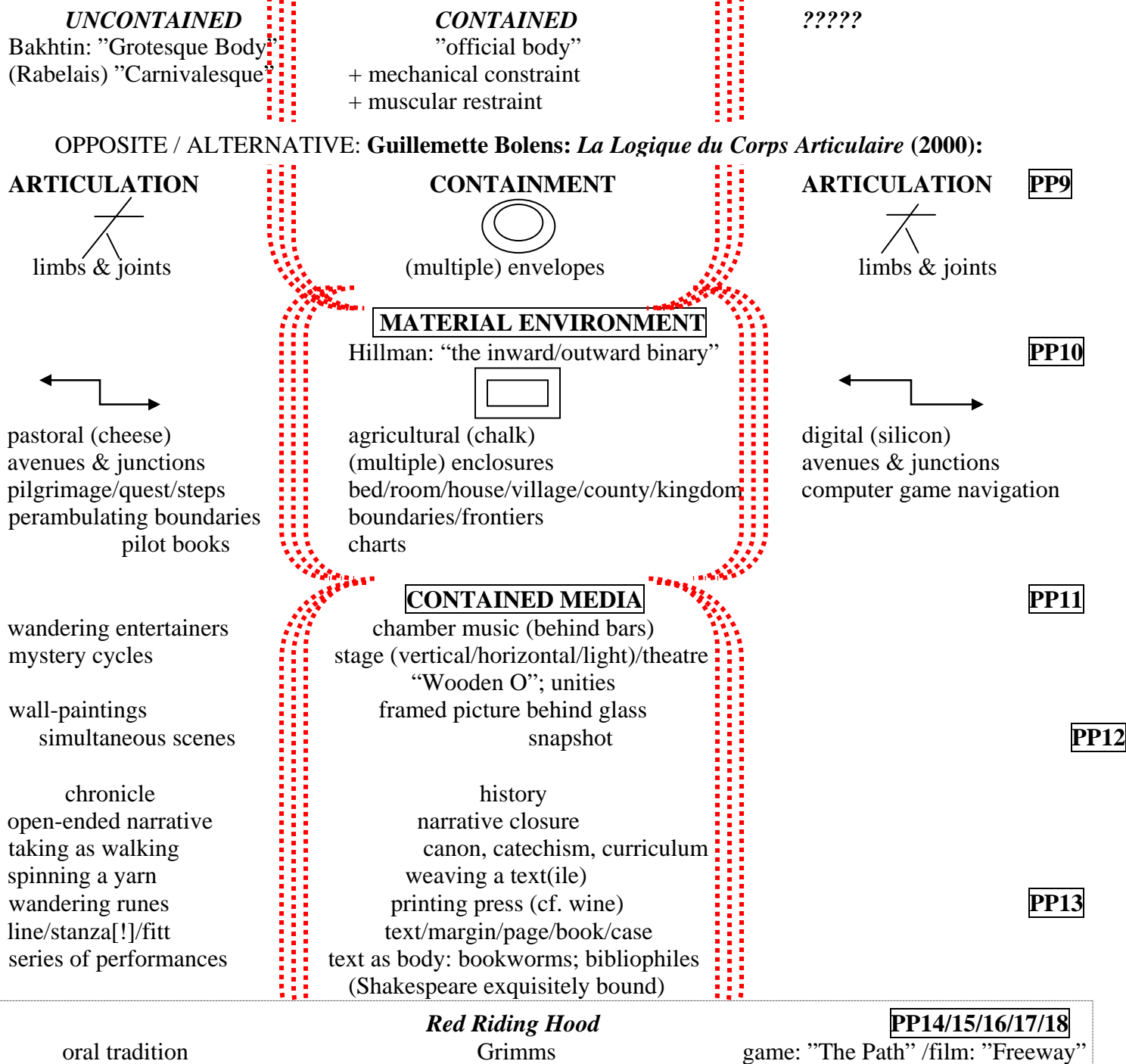
TP:

Karin Littau, *Theories of Reading* (2006): "media technologies have altered not just our relation to writing and reading but our perception of the world, and perhaps even ... perception itself"

**BODY**

**New Historicist Renaissance studies:**

Peter Stallybrass: "Patriarchal Territories: The Body Enclosed"  
 David Hillman: "Civilizing processes and technologies throughout the sixteenth and seventeenth centuries increasingly cordoned off the body's interior and its products, hiding away the grotesque body, with its orifices and protuberances"



**3. CLASSIFICATION OF NATURAL PHENOMENA**

