

## English 428G: Songs of Struggle

English Honors seminar

Mondays/Wednesdays 2:00-3:15, Tawes Hall 1320

**Professor:** Scott Trudell  
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**Office hours:** Mondays/Wednesdays 12:30-1:30 and by appointment  
Tawes Hall 3243

This course connects the song culture of early modern England--the period of William Shakespeare, John Milton, William Byrd, and Henry Lawes--to the power of song in contemporary life, from Kendrick Lamar to CocoRosie. We will use scholarship in sound studies to reimagine the literary field of early modern England, we will ask how the combination of music and verse creates meaningful forms of social action, and we will explore how and why songs come to animate political movements and collective struggle. Throughout the course, we will study how the category of "literature" connects to acoustic performance in the Renaissance period and in the present day. Secondary readings will be drawn from R. Murray Shafer, Jaques Attali, Mladen Dolar, Mark Booth, Bruce R. Smith, Patricia Fumerton, and others. Assignments will include weekly blog postings, one-page papers, a listening field assignment, and a research paper.

### Required texts:

- *Hamlet*, ed. Ann Thompson and Neil Taylor (London: Arden Shakespeare, 2016), ISBN: 9781472518385
- *Sir Philip Sidney: The Major Works*, ed. Katherine Duncan-Jones (Oxford: Oxford World Classics, 2002), ISBN: 9780199538416
- *Twelfth Night*, ed. Kier Elam (London: Arden Shakespeare, 2009), ISBN: 9781903436998

Check [www.bookfinder.com](http://www.bookfinder.com) and [www.amazon.com](http://www.amazon.com) for used copies. If you already own editions of these texts, please check with me. Online editions are not acceptable for this course.

All additional required reading will be available for download on ELMS course reserves. **You are required to bring hard copies of the readings on the days we discuss them.** The exceptions to this rule are pdfs from *Early English Books Online*, in the ELMS "files" folder, which you do not need to print.

I strongly advise purchasing a printer if you do not already own one.

### Course requirements:

- Preparedness and active participation in class (25%)
- Weekly blog submissions (25%)
- Listening field assignment and 1-page papers (15%)
- 10-page research paper (35%)

What to expect:

**The Englishe is accordyng to the tyme it was written in, and  
the fence somewhat darcke, but not so hard, but that it maye  
be vnderstande of such as wyll not sticke to breake the shell  
of the nutte for the kernelles sake,**

-Robert Crowley on *Piers Plowman*, 1550

This course requires no previous experience with early modern English. However, if you are unfamiliar with the writing of this period, please get a head start on the early modern readings. I strongly recommend reading aloud and re-reading the language once you understand the plot. Work on it, hang in there, and you will see rapid improvement.

I sometimes give unannounced reading quizzes; the only preparation necessary is to complete the assigned reading for each class. Failing quizzes after having done the reading may be a warning sign of comprehension problems, or it may be a warning sign that you have not read closely enough. If you are having reading comprehension trouble, email me to make an appointment or drop into my office hours.

You will have two 1-page papers which will ask you to pair a Renaissance English song with a song from contemporary culture.

You will also conduct a "listening field assignment" in which you will discover and observe vocal music in its local habitat, then report back about the soundscape and social context in which the music is situated.

Your final writing assignment will be a 10-page research paper on a topic that emerges out of your set of interests. You will meet with me in person to discuss your approach and background reading and listening: please arrange to come to my office hours or schedule an appointment **by March 7 at the latest**.

Pay close attention to the due dates on the syllabus: most of your writing assignments have deadlines outside of class, in electronic form.

**Blog requirement:**

Blogging will be a key part of this course: you will do a lot of your writing in this format, and our class discussion will emerge from what you say online. Each week you will write a blog post pairing the upcoming week's readings with a contemporary song of your choice.

Please bookmark the blog here and sign up for email updates:

<<https://english428spring18.wordpress.com>>

The first step will be responding to an auto-generated invitation that you will receive via email. Check for messages from a Wordpress email address, accept the invitation, and follow the instructions for registering with the site.

Remember to make a post of your own **and** at least one comment per week. To make a post, it is best to use the "Write a new post" link, in the "Get to work" column on the right (using the drop-down menu sometimes leads to confusion). Your grade will reflect how thoughtfully you engage with fellow students, so you will need to read the blog each week and respond to your classmates' ideas.

I will occasionally provide blog prompts, but in general I prefer for you to generate the content and discussion. Your posts will be the starting points for your papers; they will respond to and inspire threads of discussion in class; and they will allow you to draw connections between course texts and contemporary culture.

Each post will begin with a contemporary song (within the past 15 years or so). Click on the Wordpress "Add Media" button, then select the option to "Insert from URL." The song should be carefully chosen to connect in suggestive and meaningful ways to the upcoming week's reading. This means that you will need to have completed the reading by Sunday night each week. That said, it's okay to pick up on something that came up during the previous week's discussion. Try connecting the upcoming reading to what we discussed in class, for example. It's also okay to focus on something from the previous week that we did not have time to discuss in class. Just make sure that most of your posts touch on new material.

Your goal is to pair your song with readings in sound studies or with early modern English texts in an illuminating way. How does the pairing you have set up make possible a new way of understanding the course material? How does the course reading, discussion, or listening offer a fresh way of analyzing or imagining the contemporary song? How does your pairing help us better understand the ways in which combining music and verse creates meaningful forms of social action? How do examples from different historical periods set into relief how song comes to animate political movements and collective struggle?

These are examples of productive questions to address. But remember that the blog is your chance to set the agenda for discussion: if there are issues and questions that you are dying to talk about, the blog is a great place to take them up!

#### **Policies:**

- Attendance and participation are extremely important in this course.
- I grade participation based on thoughtful, consistent engagement with the class. This is not simply about speaking often: more important is how you listen and respond to your peers.
- I take attendance daily. Absences that are not excused will result in failing participation grades. You may submit written documentation of excused absences before class begins or during my office hours. For the University policy on absences, see <<http://www.ugst.umd.edu/courserelatedpolicies.html>>
- If you miss class for any reason, follow these steps:

1) Send me a brief email before class begins to let me know that you cannot attend.

2) Post a reaction to that day's readings on the course blog. Make-up posts are in addition to your weekly blog posts: they do not count as your post for the week. Post within three days of the class you missed and title it "Make-up post." Failing to submit make-up posts will result in lower or failing grades for participation and blog performance.

3) Obtain notes. Find a partner and exchange contact information early in the semester to help with this.

- Turn off phones and computers completely (not to vibrate or silent) and leave them in your bag. Some students may require an exception: see me if this is the case.
- You are responsible for following the university code on academic honesty. If I detect plagiarism, I will report it to the Honor Council, and you will be subject to receiving an "XF" for the course, with the notation on your transcript, "Failure due to academic dishonesty."
- If you have a disability that requires accommodation, please let me know during the first two weeks of class.
- If there are hardships that will affect your course performance, I encourage you to let me know early in the semester. We can discuss strategies for succeeding.
- For further information on course policies and related resources, see <<http://www.ugst.umd.edu/courserelatedpolicies.html>>

#### **Course schedule:**

##### **Wednesday, January 24**

- Introductions

#### **Part 1: Sound Studies and the Acoustic Imagination**

##### **Sunday, January 28**

- Set up your Wordpress account
- Song post due by midnight

##### **Monday, January 29**

- R. Murray Schafer, "Introduction" and "Listening," in *The Soundscape: Our Sonic Environment and the Tuning of the World*
- Don Ihde, "The Auditory Dimension"
- Ari Kelman, "Rethinking the Soundscape: A Critical Genealogy of a Key Term in Sound Studies"

##### **Wednesday, January 31**

- Barry Blesser and Linda-Ruth Salter, "Ancient Acoustic Spaces"
- Emily Thompson, "Shaping the Sound of Modernity"
- Shane White and Graham White, "Listening to Southern Slavery"
- Begin working on one-page paper

**Sunday, February 4**

- Song post due by midnight

**Monday, February 5**

- Roland Barthes, "The Grain of the Voice"
- Mladen Dolar, "The Linguistics of the Voice"
- Franz Fanon, "This is the Voice of Algeria"

**Wednesday, February 7**

- Jacques Attali, "Listening," in *Noise: The Political Economy of Music*
- Gilles Deleuze and Félix Guattari, "Of the Refrain"

**Part 2: The Music of the Spheres**

**Sunday, February 11**

- One-page paper due: post an excerpt on the blog by midnight

**Monday, February 12**

- Field exercise: meet with team in designated locations, conduct social listening experiment with *Spem in alium* from 2:00-2:20 (with five minutes of listening before and after), then convene in our classroom by 2:30.
- Discuss listening field assignment
- Thomas Tallis, *Spem in alium* (audio)
- Janet Cardiff on "The Forty Part Motet" (video)
- "The Forty Part Motet" Exhibition Overview  
<<https://www.metmuseum.org/exhibitions/listings/2013/janet-cardiff>>
- John Hollander, *The Untuning of the Sky* (selection)

**Wednesday, February 14**

- John Davies, "Orchestra, or A Poeme of Dauncing"
- Philip Sidney, *The Old Arcadia*, The Fourth Eclogues
- Thomas Morley, "A Plain and Easy Introduction to Practical Music" (selection)

**Sunday, February 18**

- Song post due by midnight

**Monday, February 19**

- Sidney, *The Defence of Poesy*
- Pierre Bourdieu, *The Rules of Art: Genesis and Structure of the Literary* (selection)
- Jacques Rancière, *The Politics of Aesthetics* (selection)

**Wednesday, February 21**

- William Shakespeare, *The Tempest*, Act 1
- Peter Burke, "Notes for a Social History of Silence in Early Modern Europe"

- R. Murray Schafer, "Silence," in *The Soundscape: Our Sonic Environment and the Tuning of the World*

**Sunday, February 25**

- No blog post: listening field assignment due via ELMS

**Part 3: The Acoustic World**

**Monday, February 26**

- Bruce R. Smith, "The Soundscapes of Early Modern England"
- 3-minute presentation on your listening field assignment

**Wednesday, February 28**

- Francis Bacon, *New Atlantis*
- Penelope Gouk, "English Theories of Hearing in the Seventeenth Century"
- Begin working on one-page paper

**Sunday, March 4**

- Song post due by midnight: select a favorite ballad from <http://ebba.english.ucsb.edu/> and pair it with a contemporary song

**Monday, March 5**

- *English Broadside Ballad Archive*: read the 10 micro-essays available here: <http://ebba.english.ucsb.edu/page/ballad-culture>
- Browse the archive <http://ebba.english.ucsb.edu/>

**Wednesday, March 7**

- Sternhold and Hopkins, *The Whole Booke of Psalmes* (1562): browse the EEBO file
- Bruce R. Smith, "Listening for Green"
- Deadline to meet with me to discuss your paper topic

**Sunday, March 11**

- One-page paper due: post an excerpt on the blog by midnight

**Monday, March 12**

- Thomas Dekker and Ben Jonson (and others), *The Magnificent Entertainment for King James* (concentrate on the modern edition by Malcolm Smuts, but also browse the EEBO files of the four separate printed descriptions by Dekker, Dugdale, Harrison and Jonson)
- Dekker, *London's Tempe*
- Scott Trudell, "The Sounds of Pageantry": read online at <<http://mapoflondon.uvic.ca/SOUN1.htm>>

**Tuesday, March 13**

- Post research hypotheses on the blog by midnight

**Wednesday, March 14**

- Workshop research hypotheses: feedback and brainstorming

-- Spring Break! --

**Part 4: Sweet Poesy and Musical Adaptation**

**Sunday, March 25**

- Song post due by midnight

**Monday, March 26**

- Christopher Marlowe, "The Passionate Shepherd to His Love"
- Walter Raleigh, "The Nymph's Reply"
- John Donne, "The Bait"
- Nicholas Breton, "Emmanuel"
- And locate the lyric in: *The Passionate Pilgrim* (1599), *England's Helicon* (1600), and William Corkine, *Second Booke of Ayres* (1612) using *Early English Books Online*
- Sherry Simon, "Accidental Voices: The Return of the Countertenor"

**Wednesday, March 28**

- Donne, "Break of Day," "The Expiration," and "The Triple Fool"
- Corkine, *A Second Booke of Ayres*, f. B1v
- Alfonso Ferrabosco, *Ayres*, f. C2v
- Jonathan Holmes, "'There Must Be Something Heard': John Donne's Aural Universe"

**Sunday, April 1**

- Song post due by midnight

**Monday, April 2**

- Sidney, *Astrophil and Stella* 1, 3, 6, 7, 15, 24, 28, 34, 38, 45, 57, 58, 63, First song, 64, 70, Second song, Third song, Fourth song, Fifth song, Sixth song, Seventh song, Eighth song, Ninth song, 87, Tenth song, 93, Eleventh song, 108
- William Byrd, "O you that heare," in *Psalmes, Sonets, & Songs*, D3v; and "O deare life," in *Songs of Sundrie Natures*, F4v (browse EEBO files)
- Robert Dowland, *A Musical Banquet* (browse EEBO file and see what you can recognize from Sidney)

**Wednesday, April 4**

- John Milton, "L'Allegro" and "Il Penseroso"
- Milton and Henry Lawes, *A Maske Presented at Ludlow Castle*
- Lawes, Autograph MS, ff. 37r-39r (in class)

**Part 5: Staging Struggle**

**Sunday, April 8**

- Song post due by midnight

**Monday, April 9**

- Shakespeare, *Twelfth Night*
- Bruce R. Smith, ed., "Texts and Context: Music"

**Wednesday, April 11**

- Shakespeare, *Twelfth Night* (continued)
- Mark W. Booth, "Words in Songs"

**Sunday, April 15**

- Song post due by midnight

**Monday, April 16**

- Shakespeare, *Twelfth Night* (continued)
- Wes Folkerth, "Temporality in *Twelfth Night*"

**Wednesday, April 18**

- Shakespeare, *Hamlet*

**Sunday, April 22**

- Song post due by midnight

**Monday, April 23**

- Shakespeare, *Hamlet* (continued)
- Kenneth Gross, "The Rumor of Hamlet"

**Wednesday, April 25**

- Shakespeare, *Hamlet* (continued)
- Elaine Showalter, "Representing Ophelia: Women, Madness, and the Responsibilities of Feminist Criticism"

**Sunday, April 1**

- Research paper draft due: post an extract on the blog by midnight

**Monday, April 30**

- Workshop research papers: bring a hard copy to class

**Wednesday, May 2**

- Presentations

**Monday, May 7**

- Presentations

**Wednesday, May 9**

- Conclusions

**Wednesday, May 16 by 1:30 PM**

- Research papers due