

The Power of Song: Renaissance Lyric and Its Afterlives

Monday/Wednesday 2-2:50 and Friday discussion sections

Online synchronous

PROFESSOR: Scott Trudell
trudell@umd.edu

TEACHING ASSISTANTS: Halla Khalil
hkkhalil@umd.edu

Garth Libhart
glibhart@umd.edu

ZOOM MEETINGS: Please remain available for Zoom meetings during the scheduled time blocks. We will start out with three synchronous meetings per week (Mon/Wed/Fri), then reduce to two (Wed/Fri) plus a weekly podcast. **If Zoom crashes and will not restart, check your email for a Google Hangouts link.**

OFFICE HOURS: We are available for small group and one-on-one Zoom sessions during our Monday time block (when we are not meeting as a larger group). Please email to set up a virtual appointment at another time.

WHAT IS THIS COURSE ABOUT?

The combination of music and verse has a longstanding reputation for taking hold of its listeners in uniquely moving ways. Love songs arouse heightened emotion; protest songs mobilize political action; religious songs inspire profound devotion. What accounts for the power that song has over its audiences?

This course addresses this question from the standpoint of literary and performance studies, exploring how experiences of song are shaped by myth, ideology, and acoustic performance. Our case study will be twofold. On the one hand, we will examine the special appeal of song in early modern England, including works by William Shakespeare, John Milton, and William Byrd. On the other hand, we will compare the song culture of the English Renaissance to the power of song in contemporary life, from Kendrick Lamar to CocoRosie.

The contemporary content will be student-generated, with weekly blog assignments asking students to post and discuss a recent song that connects meaningfully to the course material. Students will "curate" these songs on our course Wordpress blog: embedding the audio, analyzing the lyrics, explaining the relevance to the songs and texts on the syllabus, and commenting on peers' posts. The goal is to think comparatively about how and why song continues to provoke, disturb, compel, and motivate us.

WHAT MATERIALS DO I NEED?

There are no required textbooks for this course; readings will be available via ELMS. Click on the links in the syllabus to navigate to the readings. I also put all of the readings in [this Google Drive folder](#).

You will need a Spotify subscription to access the required listening for the course. Spotify is available at \$4.99/month, and you can start with a free trial month: <https://www.spotify.com/us/student/> You could also share a subscription with family, friends, or other students.

Dr. Trudell runs a need-based textbook scholarship program for students with urgent financial need. This includes Spotify; please contact trudell@umd.edu to apply.

Here is the course playlist; it is in the order of the course schedule: <https://open.spotify.com/playlist/23FWOn9bkYwfoFPF7DskSD>

See this FAQ document for more information about technology and access to course materials.

HOW WILL MY LEARNING BE ASSESSED?

- Preparedness and active participation (25%)
We 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. Participation includes activity in the Zoom chat - please drop questions, comments, or responses there at any time. This category will also include small assignments including quizzes, creative activities, and in-class exercises.
- Weekly blog submissions and comments (25%)
Blogging is a key part of this course: you will do much of your writing and peer engagement using our course Wordpress site. Each week you will create a post that includes a song of your choice. We encourage you to include contemporary music (from the past twenty years, say), but it's also okay to choose any other song that you know or that is important to you. Your post will embed an audio recording or music video and explain its relationship to the songs and texts on the syllabus for the current week. You will also comment on one peer's post of your choice, exploring its connection to issues discussed in class.

Your goal is to connect the song you have chosen to the course reading and listening. How does the song you have chosen compare to the songs and texts on the syllabus? How do the course lectures and discussion offer a fresh way of analyzing or imagining the song you have chosen? How can you use the methods we have practiced to analyze both the meaning of the song's lyrics and the impact of its music?

Be mindful and considerate about posting songs that may offend or trigger others. Many songs contain offensive language, upsetting references, or expressions of bias. We will proceed from a starting place of open-minded debate and freedom of expression, but please **make sure to post an affective warning if the song you want to post includes potentially upsetting content.**

Make sure to post each week by 5pm Tuesday. Also don't forget that **you're required to comment on at least one peer's post by the end of the day Tuesday.** Each week, please also vote for your favorite song that another student has posted. We will include the winners on the class playlist.

- **Writing assignments (25%)**

You will have several short written assignments due over the course of the semester. Most will be one-page papers, which means that you may widen the margins or shrink the typeface, but you must fit your submission on a single page.

Please bring a draft of your assignment to your discussion section on the week it is due. You will have a chance to share your writing and get advice from your TA.

- **Listening clubs (25%)**

This assignment will unfold over the course of the term. The goals are: 1) set up and schedule meetings of a virtual listening club, 2) make sure your group meets a minimum of 4 times this semester, 3) help guide the discussion, 4) find creative ways to share your playlist and your thoughts about it with "publics" outside the class 5) write a brief (2-3 page) report about what you accomplished.

HOW WILL I SUCCEED IN THIS COURSE?

This has been a challenging year for many students. Some members of our community have had or will have unreliable wifi access, inconsistent computer access, trouble accessing a quiet workspace, financial insecurity, mental health challenges, responsibilities caring for relatives, struggles with illness, and other burdens. If you need an extension or an alternative assignment, or if you are struggling and want to discuss strategies for success, **please contact the professor or TA so that we can help or refer you to someone who can.**

**The Englische is according 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, and you do not need to know how to read musical notation. Just make sure to put in the effort right away, especially by reading aloud and by going

through and re-reading the language multiple times. Work on it, hang in there, and you will see rapid improvement.

TIPS FOR SUCCESS:

- **Participate.** Discussions and group work are a critical part of the course. Learning in English studies is not a “canned” process: at the core of the discipline is the back-and-forth process of working through ideas with your peers and your professors.
- **Manage your time.** Make time for your online learning and participation each week. Give yourself plenty of time to complete assignments, including extra time to handle any technology related problems.
- **Log in regularly.** Log into ELMS-Canvas and navigate to our course blog several times a week to view announcements, prompts, posts, and replies to your posts.
- **Do not fall behind.** This class moves at a quick pace and each week builds on the previous. It will be hard to keep up with the course content if you fall behind.
- **Use ELMS-Canvas notifications.** Be sure to enable announcements to be sent instantly or daily.
- **Ask for help.** If you need help with ELMS or other technology, contact IT Support. If you are struggling with course material, reach out to your professor, your TA, and your classmates for support.

WHAT ARE THE COURSE POLICIES?

- If you have to miss a synchronous session, follow these steps:
 - 1) Send a brief email to your TA to say that you cannot attend.
 - 2) Obtain notes from another student. Find a partner and exchange contact information early in the semester to help with this.
- **Please be respectful of your instructors and classmates by focusing exclusively on this class during synchronous sessions.** It is difficult to remain focused on Zoom. We get it. But it will be a much better experience for everyone if you resist multitasking or letting your attention wander.
- I have written down some [additional thoughts about Zoom here](#). Please read them for tips and considerations while using this technology.
- You are responsible for following the university code on academic honesty. If we detect plagiarism, we 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 there are hardships that will affect your course performance, we encourage you to contact your professor or TA. We can discuss strategies for succeeding.
- It is our intent that students from diverse backgrounds, perspectives, and learning needs be well served by this course and that the diversity students bring to class be viewed as a resource and strength. Dimensions of diversity include intersections of sex,

race, age, national origin, ethnicity, gender identity or expression, sexual orientation, intellectual and physical ability, primary language, faith and non-faith perspectives, income, political affiliation, marital or family status, education, and any other legally protected class. We endeavor to present materials and activities that foster a positive learning environment based on open communication, mutual respect, and non-discrimination. Please let us know of ways to improve the effectiveness of the course for you personally or other students or student groups.

- Your pronouns, gender, race, sexuality, religion, and dis/ability, among all aspects of your identity, are your choice to disclose and should be self-identified, not presumed or imposed. We will do our best to address and refer to all students accordingly, and we ask you to do the same.
- All assessment scores will be posted on ELMS. If you would like to review any of your grades or have questions about how something was scored, please email your TA or professor to schedule a time for us to meet and discuss.

Final Grade Cutoffs								
+	97.00%	+	87.00%	+	77.00%	+	67.00%	+
A	94.00%	B	84.00%	C	74.00%	D	64.00%	F
-	90.00%	-	80.00%	-	70.00%	-	60.00%	<60.0%

- For further information on course policies and related resources, see <http://www.ugst.umd.edu/courserelatedpolicies.html>

WHAT RESOURCES ARE AVAILABLE TO HELP ME?

- Basic Needs Security
If you have difficulty affording groceries or accessing sufficient food to eat every day, or lack a safe and stable place to live, please visit UMD's Division of Student Affairs website for information about resources the campus offers you and let us know if we can help in any way:
<https://sph.umd.edu/content/student-resources-and-services>
- UMD Counseling Center
The University of Maryland Counseling Center provides comprehensive support services that promote the personal, social, and academic success of UMD students. They are continuing to operate virtually; contact them at 301-314-7651 or <http://www.counseling.umd.edu>.
- Accessibility and Disability
The Accessibility and Disability Service office (1101 Shoemaker Building) has information and resources for students with disabilities. All ADS services can now be processed virtually; see <https://www.counseling.umd.edu/ads/>. Those in

need of accommodations should contact ADS and the professor during the first two weeks of the semester.

- The Writing Center
The UMD Writing Center is an excellent resource for students of all writing abilities who are looking for feedback on their writing. Peer consultants can help you with any aspect of your writing, from generating ideas to organizing your thoughts to drafting, revising, and editing. The Writing Center will continue to operate virtually; to make an appointment, visit <https://umd.mywconline.com>
- Advising
Academic advisors are ready to help you with academic and career planning, preparation for graduate school or study abroad, and navigating university resources. Contact your advising unit, and if you are considering majoring in English, email english@umd.edu.

WHEN ARE THINGS DUE?

Below is a course schedule. Be sure to complete the readings and other assignments in the order listed. Because we want to respond to how students are doing, **the schedule is subject to change, so please make sure to refer to the "live," updated version by bookmarking the Google Doc or following the link on ELMS.**

Required readings (circle bullet points) are listed by author name and title. Required listening (square bullet points) are below the corresponding lyrics, listed by composer and singer, with asterisks to indicate [items on the Spotify playlist](#). Note that there are a few links to online video and audio.

Part 1: Legends of Orpheus

Week 1 (January 25-29)

- Reading/listening (complete by 1/27):
 - Watch the welcome video [here](#).
 - [Ovid, *Metamorphoses*, trans. Rolfe Humphries, selection from Books X and XI](#)
 - [Ovid, *Metamorphoses*, trans. Arthur Golding, same passages](#)
 - [Virgil, *Georgics*, trans. David Ferry, selection from the Fourth Georgic](#)
- Synchronous sessions 1/25, 1/27, and 1/29
- Assignments:
 - [Post on the ELMS discussion board](#) by 1/27
 - [Set up your Wordpress account \(in class on 1/27 and 1/29\)](#)
 - [Obtain access to Spotify](#) by 1/29
 - [Take the syllabus quiz on ELMS](#) by 1/29

Week 2 (February 1-5)

- Reading/listening (complete by 2/2):

- [William Shakespeare, selection from *Henry VIII* \(act 3, scene 1\), including the song "Orpheus with his lute"](#)
 - [Matthew Locke/English Ayres](#)*
 - [Arthur Sullivan/Paul Dutton](#)*
 - [Ralph Vaughan Williams/Ben Johnson](#)*
 - [William Schuman/Bridgette Cooper-Anderson](#)*
- [Milton, "L'Allegro" and "Il Penseroso"](#)
 - [selection from George Frideric Handel beginning "Orpheus' self may heave his head"](#)*
 - [selection from Handel beginning "But, O sad virgin, that thy power"](#)*
- Synchronous sessions 2/1, 2/3, and 2/5
- Assignments:
 - [Post and comment on the blog by 2/2](#)

Week 3 (February 8-12)

- Assigned texts:
 - [Shakespeare, selection from *Twelfth Night* \(act 2, scene 4\), including the song "Come away, come away death"](#)
 - [Maxine Sullivan](#)*
 - [Derek Brown](#)*
 - [Michael Bruce/Hannah Warren Green](#)*
 - [Rosehardt](#)*
 - [Walter Raleigh, "What is our life?"](#)
 - [Orlando Gibbons/Calmus Ensemble](#)*
- Synchronous sessions 2/10 and 2/12
- Assignments:
 - [Writing assignment](#) due by 2/15

Part 2: Cultural Histories of Sound

Week 4 (February 15-19)

- Assigned texts:
 - [R. Murray Schafer, "The Soundscape"](#)
 - [Bruce R. Smith, "The Soundscapes of Early Modern England"](#)
- Synchronous sessions 2/17 and 2/19
- Assignments:
 - [Post and comment on the blog by 2/16](#)
 - [Meet with your listening club at least once by 2/19](#)

Week 5 (February 22-26)

- Assigned texts:
 - [David Lindley, selection from *Shakespeare and Music*](#)
 - [Thomas Morley, selection from "A Plain and Easy Introduction to Practical Music"](#)

- Synchronous sessions 2/24 and 2/26
- Assignments:
 - [Listening club agenda due by 2/23 -- please post on the blog](#)

Part 3: Musical Devotion

Week 6 (March 1-5)

- Assigned texts:
 - [Thomas Tallis, "Spem in Alium"/The King's Singers*](#)
 - watch this video on Janet Cardiff's "The Forty Part Motet": <https://www.youtube.com/watch?v=rZXBia5kuqY>
 - "From a 1550s Pandemic, a Choral Work Still Casts Its Spell," read and listen here: <https://nyti.ms/38PgCnp>
 - [Milton, "At a Solemn Music"](#)
 - [Hubert Parry/Winchester Cathedral Choir*](#)
 - [George Herbert, "The God of love my shepherd is"](#)
 - [Charles Collignon/Truro Cathedral Choir*](#)
 - [Herbert, "Love bade me welcome"](#)
 - [Ralph Vaughan Williams/Martin Oxenham*](#)
 - [Garth Hewitt*](#)
- Synchronous sessions 3/3 and 3/5
- Assignments:
 - [Post and comment on the blog by 3/2](#)

Week 7 (March 8-12)

- Assigned texts:
 - [Mary Pembroke, Psalm 130](#)
 - listen to this recording of an anonymous manuscript setting circa 1615, sung by Katherine Larson: [https://fdslive.oup.com/www.oup.com/booksites/uk/booksites/content/9780198843788/audio/Track%2003-%20Psalm%20130%20\(Anon.\).mp3](https://fdslive.oup.com/www.oup.com/booksites/uk/booksites/content/9780198843788/audio/Track%2003-%20Psalm%20130%20(Anon.).mp3)
 - [Thomas Campion, "Never weather beaten sail"](#)
 - [Campion/Alfred Deller*](#)
 - [Campion/Stile Antico*](#)
 - [John Donne, "O might those sighs"](#)
 - [Benjamin Britten/John Mark Ainsley*](#)
 - [Donne, "Batter my heart"](#)
 - [Britten/Ainsley*](#)
 - [Donne, "Death be not proud"](#)
 - [Britten/Ainsley*](#)
- Synchronous sessions 3/10 and 3/12
- Assignments:
 - Writing assignment due by 3/22

SPRING BREAK!

Part 4: Acoustic Worlds

Week 8 (March 22-26)

- Assigned texts:
 - [Thomas Wyatt, "They flee from me"](#)
 - [Elysian Fields](#)*
 - [Christopher Marlowe, "Come live with me and be my love"](#)
 - [William Corkine/Marie Louise Werneburg](#)*
 - [Walter Raleigh, "If all the world and love were young"](#)
 - [Corkine/Emma Kirkby and Martyn Hill](#)*
 - [John Rutter/A Prairie Home Companion](#)*
 - [Donne, "The Expiration"](#)
 - [Alfonso Ferrabosco/Nicholas Phan](#)*
 - [Robert Herrick, "Gather ye rose-buds"](#)
 - [William Lawes/Suzie LeBlanc](#)*
- Synchronous sessions 3/24 and 3/26
- Assignments:
 - [Post and comment on the blog by 3/23](#)

Week 9 (March 29 - April 2)

- Assigned texts:
 - [Shakespeare, "Full fathom five," in a brief selection from act 1, scene 2 of *The Tempest*](#)
 - [Robert Johnson/Andreas Scholl](#)*
 - [Henry Purcell/Voces8](#)*
 - [Pete Seeger](#)*
 - [The Nix](#)*
 - [Anonymous, "I saw my lady weep"](#)
 - [John Dowland/Valeria Mignaco](#)*
 - [Anonymous, "Sorrow, sorrow, stay"](#)
 - [Dowland/Andreas Scholl](#)*
 - [Ben Jonson, "Epitaph on Salomon Pavy"](#)
 - [William Denis Browne/Robin Trischler](#)*
- Synchronous sessions 3/31 and 4/2
- Assignments:
 - [Post and comment on the blog by 3/30](#)

Week 10 (April 5-9)

- Assigned texts:
 - [Campion, "Now winter nights enlarge"](#)
 - [Campion/Christian Mendoze](#)*
 - [Richard Lovelace, "To Althea, from prison"](#)

- [Hubert Parry/Roderick Williams](#)*
 - [Andrew Marvell, "Bermudas"](#)
 - [Richard Rodney Bennet/The Cambridge Singers](#)*
 - [Thomas Traherne, "Rise noble soul"](#)
 - [Elizabeth Maconchy/Alison Smart](#)*
 - [Selection from Henry Purcell's opera *The Faerie Queene*, "Fill up the bowl"](#)
 - [Purcell/Les Nouveaux Caractères](#)*
- Synchronous sessions 4/7 and 4/9
- Assignments:
 - Writing assignment due by 4/12

Part 5: Musical Adaptation

Week 11 (April 12-16)

- Assigned texts:
 - [Anonymous, "A new courtly sonnet of the Lady Greensleeves"](#)
 - [Daniel Taylor, "Greensleeves"](#)*
 - [Marianne Faithful, "Greensleeves"](#)*
 - [Leonard Cohen, "Leaving Green Sleeves"](#)*
 - [Elvis Presley, "Stay Away"](#)*
 - [Philip Sidney, "O you that hear this voice"](#)
 - [William Byrd/Emma Kirkby](#)*
 - [Sidney, "O dear life"](#)
 - [Byrd/James Bowman](#)*
 - also listen to this version by the Trinity Consort: https://umd.instructure.com/files/60501185/download?download_frd=1
- Synchronous sessions 4/14 and 4/16
- Assignments:
 - [Post and comment on the blog by 4/13](#)

Week 12 (April 19-23)

- Assigned texts:
 - [Shakespeare, selection from *Othello* \(act 4, scene 3\), including the Willow Song](#)
 - [BL 15117 MS version/Anthony Rooley](#)*
 - [Giuseppe Verdi, selection from *Otello* \(beginning of act 4\)](#)
 - [Maria Callas](#)*
 - Toni Morrison and Rokia Traoré, *Desdemona*, chapters 1 and 2, click "View eBook" here: <https://umaryland-on-worldcat-org.proxy-um.researchport.umd.edu/oclc/808600872>
 - watch this clip: https://www.youtube.com/watch?v=v6Pr8-DzPGM&ab_channel=NapoliTeatroFestivalItalia

- [Traoré, "M'Bifo"*](#)
- Synchronous sessions 4/21 and 4/23
- Assignments:
 - [Listening club playlist and sharing/social media posts due by 4/25: post links, screenshots, etc. on the blog](#)

Conclusions

Week 13 (April 26-30)

- Assigned texts:
 - Morrison and Traoré, *Desdemona*, chapters 3-10 ***affective warning: chapter 7 contains a description of sexual assault*** <https://umaryland-on-worldcat-org.proxy-um.researchport.umd.edu/oclc/808600872>
 - [Traoré, "Kele mandi"*](#)
 - [Milton, A Maske Presented at Ludlow Castle, lines 1-169](#)
- Synchronous sessions 4/28 and 4/30
- Assignments:
 - [Post and comment on the blog by 4/27](#)

Week 14 (May 3-7)

- Assigned texts:
 - [Milton, A Maske Presented at Ludlow Castle, lines 169-end](#)
 - ["Sweet echo," Henry Lawes/Sarah Macliver*](#)
 - ["Sweet echo," Lawes/Rosanna Wicks*](#)
 - ["From the heavens now I fly," Lawes/Wicks*](#)
- Assignments:
 - Writing assignment due by 5/10

Week 15 (May 10)

- Synchronous session 5/10
- Assignments:
 - Post and comment on the blog by 5/12
 - [Listening club report due by 5/12](#)
 - Remember to cancel Spotify subscription