

ENGL 300-XX: Lyric Shakespeare
TR XX:XX-XX:XX ROOM CRN
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and by appointment

Course Information: Shakespeare is best known today for his dramatic works. In the early modern period, however, his bestselling work was *Venus and Adonis* (1593), a long narrative poem adapted from Ovid's *Metamorphoses*. *Venus and Adonis* was more alluded to than any other work of Shakespeare's before 1700, and it was never out of print before 1675. "By any standards *Venus and Adonis* was a success," writes Catherine Bates, "and it is worth reminding ourselves--especially given the tendency to award greater precedence to the plays--that in his own time Shakespeare's poems were held in this highest esteem and that, to his contemporaries at least, the figure they praised as the 'mellifluous and honey-tongued Shakespeare' was a poet as much as anything else."

This course is meant to serve as a general introduction to Shakespeare, and the six plays we read will span Shakespeare's dramatic career and include examples from each of the four major genres of Shakespearean drama (Comedy, History, Tragedy, and Romance). With Shakespeare's reputation and talent as a poet in mind, however, our semester-long study will pay special attention to lyric as it appears in both plays and verse. Thus, we'll also read *Venus and Adonis*, *The Rape of Lucrece*, poems by and attributed to Shakespeare in *The Passionate Pilgrim*, *The Phoenix and the Turtle*, *The Lover's Complaint*, and portions of the 1609 *Sonnets*. We'll move mostly chronologically, mixing genres as we go and making brief forays into our own time to study the lingering influence of Shakespeare's lyric sensibility.

Expected Course Outcomes: As a result of this course, students will: attain a broad knowledge of Shakespeare's plays and poems; gain the confidence and ability to speak and write in a sophisticated and critical fashion about Shakespeare's works and, by extension, other works of early modern literature; produce literary close readings that address both form and content in the construction of an argument about the meaning of a text or texts.

Required Materials: Please bring all pertinent texts (including handouts or printouts you make yourself from EEBO, other online databases, or Norton Topics Online) with you to each class.

The Norton Shakespeare: Based on the Oxford Edition: Essential Plays / The Sonnets. Eds. Stephen Greenblatt, Walter Cohen, Jean E. Howard, et al. Second Edition, 2008.
a one-subject notebook and a pocket folder

Assignments and Grading: Prior to midterms, you will receive concrete feedback on your overall academic performance and improvement in this course. **Course requirements:** five brief response papers (3-4 pages each); three longer papers (lengths will vary according to the assignment); ungraded in-class writing, and other less formal work; and a final exam and recitation. Please keep all your work. I'll explain papers and review you for exams as they come along. Your final grade is comprised of the following:

Five Brief Response Papers	25%	A = 90+
Three Longer Papers	65%	B = 80+
OED Paper	(15%)	C = 70+
Music and Lyric Paper	(20%)	D = 60+
Researched Explication	(30%)	F = <60
Final Exam and Recitation (in class)	10%	

Completion of Assignments: All assignments are due by the beginning of class on the due date specified. *No late work will be accepted without advance permission.* Absence is not an excuse. If you are going to be absent, please make sure any work you may have due is turned in *prior to your absence*. (If you are violently ill, held hostage in a foreign country, or otherwise unavoidably detained, contact me as soon as possible.) We may often have quizzes or other in-class assignments; make-up quizzes and assignments will not be given. Papers should be typed in 12pt. Times New Roman, doubled-spaced, and conformed to MLA documentation guidelines (unless otherwise specified). Written work should be backed up either digitally or by photocopy. No backup is no excuse, and neither are printer problems, hungry dogs, faulty spell-check quills, etc.

Some Notes on Class Participation: Though class participation does not count for a specific percentage of your final grade, I highly recommend that you be an active member of the class. Reading assignments should be completed before class discussion, and you should be prepared to share perceptive, insightful, and original observations and questions about the texts you have read. *This course will not be based on lectures*; rather, we will work together to understand the texts we read and their relevance. Don't be afraid to speak; as long as you can support your opinions, there are no wrong answers. If you are painfully shy, feel free to set up a conference with me to discuss options and strategies for better participation.

Classroom Conduct: The classroom should be a bolstering, educational environment in which students feel safe in sharing their work and opinions. You are expected to treat your peers (and me) with respect at all times. This is not to say you may never disagree with your classmates or with me. A safe space has more than enough room for disagreement, and discussions may become quite heated,

but they should always retain respect.

Attendance: You are expected to attend class. *You are allowed three free absences. Subsequent absences may cause your final grade to drop substantially, up to one letter grade per absence.* There are no “excused” absences in this class. You will not be penalized for participation on school-sponsored events or for disasters/emergencies beyond your control; however, students who miss more than three half-class sessions because of school-sponsored co-curricula and/or disasters/emergencies do not get additional “free” absences. If you know you’ll miss class, please notify me in advance. We will be moving quickly through pages and pages of material, and you will be accountable for all the material on the syllabus, so missing class can have significant consequences for your performance on exams, etc. Talk to me *before* you develop attendance problems if you have concerns or questions; we will work together to resolve those issues and work out a policy which suits us both.

Academic Honesty: Please familiarize yourself with our institution's honor code, available at <http://www.collegename.edu/honorcode>. Egregious cheating and/or plagiarism is intolerable and will be reported through the appropriate channels. At the same time, we will work together to understand plagiarism—what it means, how to avoid it, and why it matters. First, you should know that plagiarism often stems from a lack of confidence or preparedness. Our lives catch up with us in terrible and stressful ways sometimes. If you feel as though you’re in a crunch—if you feel your only option is to cheat—then something is wrong. Talk to me about your problems with the assignment rather than turning to lies and thievery. We’ll work something out.

The Writing Center: While I will always be available to give you advice and feedback on your writing, the Writing Center is an excellent resource for student writers of all kinds. The consultants there provide individualized, conference-style help with anything from job applications and statements of purpose to research papers and radical revision. You will not be required to visit the Writing Center, but know that I always recommend it for help with assignments in this class (as well as other types of writing).

ADA Requests for Modification: Any student requiring instructional modifications due to a documented disability should make an appointment to meet with me as soon as possible. *An official letter documenting the disability* will be expected in order to receive accommodations. However, if you have *any* special needs or concerns that will bear on your ability to perform in this class, even if they are undocumented, please speak with me. I probably won’t be able to make modifications for students without documentation, but my knowing your situation will benefit us both. Your notification will be kept confidential.

In the event of a fire alarm signal, students will exit the building in a quick and orderly manner through the nearest hallway exit. Learn the floor plan and exits of this building. Do not use elevators. Crawl on the floor if you encounter heavy smoke. Assist others without endangering your own life. Assemble for a head count on the front lawn of main campus.

Tentative Class Schedule: Read all materials and have assignments ready to turn in by the dates they are listed. *This schedule may be modified; assignments may be added, taken away, or otherwise changed as best benefits our class.*

Week	Date	Class Activities	Readings and Assignments Due
1	R	Introductions to the course and each other. The Idea of the Lyric	
2	T	General Discussion and Introduction to Shakespeare	Brief Response #1: Introduce yourself to me as a student and scholar, paying special attention to your previous experience with poetry in general and Shakespeare in particular. Please ask any questions you have about the syllabus, etc.
	R	<i>Venus and Adonis</i> Discussion and Close Reading	Read the entire poem, please, then re-read lines 1-???. Pay special attention to the title page and dedication.
3	T	<i>Venus and Adonis</i> Discussion, Close Reading in Groups	Reread the entire poem, please, paying special attention to lines ??-??
	R	<i>Love's Labours Lost</i> Overview and Discussion	Read the entire play, please.
4	T	Labor Day Holiday—No Class	
	R	<i>Love's Labours Lost</i> Discussion and Close Reading	Reread the entire play, please, marking passages you find especially lyrical as you go along. Be prepared to talk about at least one passage in class.

5	T	<i>Love's Labours Lost</i> Today we'll wrap up our discussion of lyric in <i>LLL</i> and watch excerpts from Kenneth Branagh's 2000 film adaptation (also starring Alicia Silverstone!)	Brief Response #2: What does the lyric achieve in <i>LLL</i> ? Reread <i>LLL</i> as necessary.
	R	<i>Romeo and Juliet</i> Overview, Discussion, and Close Reading	Read the entire play, please. If you've read <i>R&J</i> before, try to approach it differently this time.
6	T	<i>Romeo and Juliet</i> Close Reading	Reread, paying special attention to Acts 1-2. Which character strikes you as the "most lyric"?
	R	<i>Romeo and Juliet</i> Close Reading	Reread, paying special attention to Acts 3-5
7	T	<i>Romeo and Juliet</i> Today we'll watch a few scenes from <i>Romeo + Juliet</i> and think about how Shakespeare's emphasis on lyric plays out both on screen and in the film's soundtrack.	Watch Baz Lurhman's 1996 adaptation, <i>Romeo + Juliet</i> , paying special attention to the soundtrack and the lyric portions of the text we've talked about in class.
	R	<i>The Rape of Lucrece</i>	Read the entire poem, please.
8	T	<i>Titus Andronicus</i> Today we'll switch things up a bit. Rather than reading the play ahead of time and talking about it in class, we'll begin reading the play together in class. We'll also watch excerpts from Julie Taymor's 1999 film adaptation.	Music & Lyric Paper Due **You <i>do not</i> have to read <i>Titus Andronicus</i> by class time today.**
	R	<i>Titus Andronicus</i> Discussion and more excerpts from Taymor's film	Read the entire play, please.
		<i>The official date of Midterm is ____.</i>	
9	T	<i>Titus Andronicus</i> Revisiting the Lyric	Brief Response #3: What moments seem especially lyric—or non-lyric—in <i>Titus</i> ? Reread the play as you find necessary.
	R	<i>Richard II</i> Overview and Discussion	Read the entire play, please.
10	T	<i>Richard II</i> Close Reading	Reread Acts 1-3, please.
	R	<i>Richard II</i> Close Reading	Reread Acts 4-5, please.
11	T	<i>The Passionate Pilgrim</i> (1599) Discussion and Close Reading	Read all twenty poems, please, <i>but skip all introductory material</i> . Brief Response #4: Which poems do <i>you</i> believe are Shakespeare's? Write a paper giving the case for or against Shakespeare's authorship regarding one of the poems.
	R	<i>Twelfth Night</i> Overview and Discussion	Read the entire play, please.
12	T	<i>Twelfth Night</i> Today we'll begin watching Trevor Nunn's 1996 film adaptation.	Reread the play as you think necessary. What are the most lyric moments? How do you think they'll play out on screen?
	R	<i>Twelfth Night</i> Today we'll finish watching Nunn's adaptation.	Reread the play as you find necessary, paying especially good attention to the final scenes.
13	T	<i>The Phoenix and the Turtle</i> Discussion and Close Reading	<i>OED</i> Paper Due Read the entire poem, please.
	R	1609 <i>Sonnets</i>	Oh, read as many as you can! In order! Mark favorites!

		Discussion and Setup for next week	
14	T	1609 <i>Sonnets</i> You'll decide our classroom activities today.	Reading TBA (chosen by you!)
	R	1609 <i>Sonnets</i> You'll decide our classroom activities today.	Reading TBA (chosen by you!)
15	T	1609 <i>Sonnets</i> and <i>A Lover's Complaint</i> Discussion, especially of your papers.	Brief Response #5: Now that you've finished reading the 1609 Sonnets, read <i>A Lover's Complaint</i> carefully. Do you believe it's Shakespeare's? Does it belong with the <i>Sonnets</i> ? Reread whatever sonnets you like.
	R	Thanksgiving Holiday—No Class	
16	T	<i>Winter's Tale</i> Overview and Discussion	Read the entire play, please.
	R	<i>Winter's Tale</i> Speeches and Ballads	Reread scenes involving Autolycus and take a look around the <i>English Broadside Ballad Archive</i> . Bring one ballad you especially like to class.
17	T	Last Day of Class This day is reserved just in case we have to shift our schedule around. If we don't, we'll either spend more time with <i>Winter's Tale</i> or review before your final exam.	Researched Explication Due
	TBA	Final Exam Meeting—Attendance is REQUIRED.	