

Online Class: T/Th, 10-11:00 am.
English 297D—Introduction to Renaissance Poetry:
Explore the Sonnets, Songs, and Psalms of Shakespeare’s Day.



“I am sure I shall turn [a] sonnet. Devise, wit; write, pen” – Shakespeare’s Armado in *Love’s Labor’s Lost*

Instructor: Carol Robertson

Class time: We will meet online! **Tuesdays and Thursdays 10 – 11 a.m.**

Zoom classroom invitation link: <https://washington.zoom.us/j/114607628>.

Office hours: Virtual office hours: Thursdays from 4-6 p.m. and by appointment

Class website: <https://canvas.uw.edu/courses>

Email: carolr3@uw.edu

What was it like to be a writer or a reader of poetry in Shakespeare’s Day? The boundaries between reading and writing poems may be more fluid than you have imagined. And, what is this thing called “iambic pentameter”? As we explore the development and forms of English lyric poetry—engaging with selections from Wyatt, Surrey, Sidney, Marlow, Spenser, Shakespeare, Herbert, Donne, and Milton—you will discover why so many readers relish a good poem. Good readers make good writers! Expect to sharpen not only your critical-analysis skills but also your ability to construct and support persuasive arguments. Those who can read poetry learn to uncover implicit meanings, discover bias, and appreciate the persuasive power of language.

Anticipate this **fully online class** to be of equal rigor to an in-person class. Be prepared to engage in interactive class activities during our virtual class meetings, which will meet most Tuesdays and Thursdays, 10-11 am. Online discussion forums and small group collaborations will supplement our class time experience. You will need to check for announcements daily and keep pace with scheduled assignments—while online learning affords more flexibility, **self-direction and organization will be essential skills for your success.**

In addition to assigned readings, viewings, and weekly literary-analysis discussion posts, course requirements include first and second sequence rhetorical-analysis papers, engagement in two group projects, an interpretive poetry reading, and a quarter-end project centered on the reception of poetry with options to please you creatives. For your final project, you will submit a poetry portfolio that showcases your work throughout the quarter, including five of your short-analysis discussion posts (three of which are expanded and revised to reflect your growth as a reader and critic of poetry). Anticipate both challenge and reward as you discover with us the literary richness of English Renaissance poetry!

Expect to...

1. Sharpen your interpretive skills by reading below the surface of words (close reading) to uncover how writers use language to communicate meaning. This class not only provides the toolset you will need to be a literary critic of poetry but also fosters the critical skills you need to find your way in a world of texts!
2. Sharpen your skills as a writer as you present carefully considered and well-supported arguments in your assigned essays and discussion posts as well as engage in a revision process which responds to instructor and peer feedback.
3. Learn how readers and writers engage with each other in an intertextual community.
4. Be rewarded as you develop an appreciation for the literary richness of English Renaissance poetry.

Course Outline:

This course is divided into three sequences:

- Sequence One—The Sonnet and its Origins (Poets: Petrarch, Wyatt, Surrey, and Sidney)
- Sequence Two—The Pastoral, Psalmody, and the English Sonnet (Poets: Marlowe, Raleigh, Shakespeare, and Spenser)
- Sequence Three—Poetry of the Early Seventeenth Century / Renaissance Poetry in Reception (Poets: Herbert, Donne, and Milton)

In addition to Saturday posts and Thursday group presentations, major assignments are as follows:

<p>First Sequence Rhetorical Analysis</p>	<p>Write a rhetorical analysis comparing/contrasting across two or more poems from the same or different writers, which we have covered in class. Construct an argument (thesis) which demonstrates how the writer(s) have used language to communicate meaning. For example, you may construct a thesis from the following inquiry: "How do Sidney's poems reflect the influence of Castiglione's <i>The Courtier</i>?"</p>	<p>First draft for peer review due Wed., 4/15, by 7 pm.</p> <p>Final draft for instructor feedback due Fri., 4/17, by 11:59 pm.</p> <p>Writer's Reflections due Fri., 5/1.</p>
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<p>Second Sequence Rhetorical Analysis</p>	<p>Choosing at least one writer from our second sequence poetry studies, write a rhetorical analysis comparing/contrasting across two or more poems from the same or different writers, which we have covered in class. Construct an argument (thesis) which demonstrates how the writer(s) have used language to communicate meaning. For example, you may inquire, “How does Shakespeare’s Sonnet 130 seem to push back against the Petrarchism seen in his contemporaries’ sonnets?”</p>	<p>First draft for peer review due Wed., 5/20 by 7 pm.</p> <p>Final draft for instructor feedback due Sat., 5/23, by 11:59 pm.</p> <p>Writer’s Reflections due Fri., 5/29.</p>
<p>Third Sequence Final Project—Poetry in Reception</p>	<ul style="list-style-type: none"> ➤ Option One: Commonplace book. Construct a commonplace book sixteenth-century style using at least three topics or commonplaces and engaging with multiple sources. For example, begin with one quotation from a sixteenth-century sonnet. Cross reference with quotations from other sonnets and sixteenth-century texts that share the topic of your reflection. You may also choose to add quotations from contemporary lyrics of that share the same topic. Add to each topic your own brief reflection. (3-4 pages). ➤ Option Two: Write an original parody or an imitation of a sonnet or psalm. This may include an investigation of the poem’s later reception by examining other parodies and imitations and their significance. (3-4 pages including the sonnet or psalm on its own page). ➤ Option Three: Video recording of dramatic reading with interpretive summary (your narration), interposed or following the readings, which explains your choices. Project includes written individual submission explaining your interpretive choices and framework. (2 pages). 	<p>Final Project Proposal due Thurs., 5/28 by 10 pm.</p> <p>Final Project presentations on Tues., 6/2.</p>

Sonnet Interpretive Reading	Present or submit an audio recording of your interpretive reading of a sonnet during a virtual office-hour appointment; be prepared to explain your choices. If you wish to consider the same reading for your final project (see third option), the recording must be visual and audio and be one you are willing to share with the class. The best, most natural readings will be those that are memorized; however, that is not a requirement.	Present no later than Tues. of week nine (5/26).
Final Poetry Portfolio	<p>Include the following in the final portfolio:</p> <ul style="list-style-type: none"> • Two to three-page essay introducing your portfolio which briefly describes the writing pieces you attach and defends your development as a close-reader of poetry. Upload the following as separate attachments: <ul style="list-style-type: none"> • Five of seven rhetorical analysis posts (three critically revised). • First sequence rhetorical analysis (revised) • Second sequence rhetorical analysis (revised). • Final project 	Due Saturday, June 6, by 11:59 pm.

Announcements and Class Weekly Schedule

Check Canvas for class announcements daily in order to receive updates, reminders, and important links. Our class weekly schedule breaks down class activities, homework, and assignments week by week; however, it is not comprehensive and remains subject to revision as we make our way through the course.

Saturday Canvas posts (seven posts):

Write and post a short analysis (250-350 words) of a poem you select from our assigned poems. Include a specific argument concerning how the poem uses language to communicate meaning and post on Canvas discussion board. Except for your first post, which will be due Monday, 4/6 by 7 p.m., you will post on Saturdays by 7 p.m. and respond, with careful and critical consideration, to peer posts by Monday, 7 p.m. (of course, you may post and respond to peer posts on the discussion board earlier than those days—the board will be open for posts on the Thursday prior). **You will choose five of the required seven posts (three which you will critically revise) for your final poetry portfolio.**

Thursday student presentations:

Beginning week two, each student will present twice during the quarter—one presentation will be a close reading of a sonnet or poem (your choice of an *unassigned* poem) from the authors we will study the following week; another will be to teach/quiz students on class literary terms and introduce several hard or interesting words in the following week's readings using both text footnotes and the OED. *Expect a handout with more on how to set up each of these presentations.* (How we set this up will depend on our class enrollment number.)

Student Assessment:

Final Poetry Portfolio (75%)

- First sequence rhetorical analysis paper (revised) – 10%
- Second sequence rhetorical analysis (revised) – 20%
- Final project presentation and written description/analysis – 15%
- Five of seven rhetorical analysis posts (three significantly revised) – 25%
- Framing essay—5%

Sonnet interpretive reading (5%)

Interpretive reading of a sonnet (recommend memorized).

Class participation (20%)

- Thursday presentations: OED/Lit Terms and close reading
- Required Canvas posts (seven posts)
- Class-time activities virtual participation
- Quizettes

Required Texts:

- *Norton Anthology of English Literature—Volume B: The Sixteenth Century/Early Seventeenth Century*, tenth edition): ISBN: 978-0-393-60303-3

Attendance and Engagement

1. **Be on time to our virtual class!** Our class time is limited, and we want to hit the ground running.
2. **Be an active participant!** Do the readings, so you are prepared to contribute to discussion.
3. **Break-Out Group discussion is limited to the assigned topic!**

Late Work:

Please email me regarding circumstances which require an extension on an assignment due date. Written feedback on assignments that are late more than two days is not always possible; yet, these assignments must be included in your portfolio. If you submit a late Canvas discussion board post or a late or incomplete first draft for peer review, you will miss the value of class engagement (participation in peer response). *Consistently turning in late work will affect your participation grade.*

NOTE ON ATTENDANCE AND ENGAGEMENT: This season is not an easy season for us, and we want to extend grace and make individual arrangements when your circumstances require so that you will be successful this quarter. **Please stay in communication with me concerning circumstances that may have an adverse impact on attendance and participation.** I try to answer emails within 24 hours.

More Resources

OWRC: The OWRC website has the latest update about spring services are here: <https://depts.washington.edu/owrc/>. In short, the OWRC is doing one-on-one tutoring via Zoom, but the rest of their services are largely suspended.

UW Libraries: Here is a helpful web page on what remote resources are available: <https://www.lib.washington.edu/coronavirus/remote>.

Our Commitment to You

We at the English department are committed to valuing the lived experiences, embodied knowledges, and scholarship produced by people of color and Indigenous peoples; queer, trans, and disabled people; immigrants and refugees, and other targeted identities who have historically been excluded from sites of knowledge production; denied access to wealth, resources and power; and forced to negotiate multiple interlocking forms of structural and institutional oppression and violence. This commitment emerges from and reflects our shared vision for a just and equitable world that actively affirms and values the humanity of every individual and group. It is this vision that informs our pedagogical practices.

Academic Integrity:

Plagiarism, or academic dishonesty, is presenting someone else's ideas or writing as your own. In your writing for this class, you are encouraged to refer to other people's thoughts and writing--as long as you cite them. As a matter of policy, any student found to have plagiarized any piece of writing in this class will be reported to the College of Arts and Sciences for review.

Accommodations:

Your experience in this class is important to me. If you have already established accommodations with Disability Resources for Students (DRS), please communicate your approved accommodations to me at your earliest convenience so we can discuss your needs in this course.

If you have not yet established services through DRS, but have a temporary health condition or permanent disability that requires accommodations (conditions include but not limited to; mental health, attention-related, learning, vision, hearing, physical or health impacts), you are welcome to contact DRS at 206-543-8924 or uwdrs@uw.edu or disability.uw.edu. DRS offers resources and coordinates reasonable

accommodations for students with disabilities and/or temporary health conditions. Reasonable accommodations are established through an interactive process between you, your instructor(s) and DRS. It is the policy and practice of the University of Washington to create inclusive and accessible learning environments consistent with federal and state law.

Accommodation for Absence for Reasons of Faith or Conscience:

“Washington state law requires that UW develop a policy for accommodation of student absences or significant hardship due to reasons of faith or conscience, or for organized religious activities. The UW’s policy, including more information about how to request an accommodation, is available at [Religious Accommodations Policy \(https://registrar.washington.edu/staffandfaculty/religious-accommodations-policy/\)](https://registrar.washington.edu/staffandfaculty/religious-accommodations-policy/). Accommodations must be requested within the first two weeks of this course using the [Religious Accommodations Request form \(https://registrar.washington.edu/students/religious-accommodations-request/\)](https://registrar.washington.edu/students/religious-accommodations-request/).”

Student Conduct

The University of Washington Student Conduct Code (WAC 478-121) defines prohibited academic and behavioral conduct and describes how the University holds students accountable as they pursue their academic goals. Allegations of misconduct by students may be referred to the appropriate campus office for investigation and resolution. More information can be found online at <https://www.washington.edu/studentconduct/>

Concerns:

Please feel free to email or talk to me personally should you be concerned with policy, expectations, or course content. At UW, instructors are your first “go-to.” Beyond that, you may contact the Interdisciplinary Writing Program Director Dr. Megan Callow, mcallow@uw.edu. If, after speaking with the Director of the IWP, you are still not satisfied with the response you receive, you may contact English Department Chair Dr. Anis Bawarshi; bawarshi@uw.edu, (206) 543-2690.