

ENGL 1143 Academic Research and Writing

Spring Semester 2019

10:10 AM -12:10 PM PY 205

Instructor

Dr. Peter Fields, associate professor of English

Email is peter.fields@msutexas.edu

Office is Bea Wood 230 on 2nd floor of PY at the end closest to dorms

Office Hours: MTWR 2:30-5:00 PM.

Required books: only these books and no others

The Arden Shakespeare: The Tempest. Revised Edition: Bloomsbury. Paperback.
ISBN 978-1-4081-3347-7.

The Little Seagull Handbook with Exercises. W.W. Norton and Company. Third
Edition. ISBN 978-0-393-60264-7.

Course goals

Apply knowledge of rhetoric to written communication.

Engage in a writing process of invention, drafting, and revision.

Write thesis-based arguments with strong support and specific details.

Find, evaluate, and synthesize credible scholarly sources.

Use sources appropriately and follow a designated style guide.

Demonstrate proficient use of Standard Written English.

Movie responses: 40 percent of semester grade (10 percent each)

Each movie response is one paragraph of about 300 words. You start with an overall idea that is your answer to our perennial question: What is Shakespeare teaching us about modern people?

For the first and second movie responses, you quote three times from our play (with parenthetical act, scene, and line); for the third and fourth movie responses, you quote three times to the best of your recollection from the dialogue.

Here is your sequence leading up to each quote: Describe the situation with specific details (avoid summary as much as possible). Be dynamically visual and auditory (what we see and hear). Then provide an insight or thought based on the quote, but the thought comes first. The quote is last.

The insight or thought is the supporting point and ends on a colon just before the relevant quote. Think of it as a moral or lesson for all of us and express it as universally as possible. Below is our model:

Student's Name

Dr. Fields

ENGL 1153-202 (or 204)

February 21, 2019

Movie Response 1: Caliban in Julie Taymor's *The Tempest*

[Over all idea:] In the Helen Mirren movie, we see the evolution of modern people into gods of power. [Description:] Caliban is terrifying when he first emerges from the dark cavern of black lava rock underneath the cliff's edge. Caliban's body is made of this rock, cracking open with patches of red and dun-colored skin that looks like soil. As Caliban rises to his full height, Prospera shields Miranda, brandishing her staff at him. They shrink back from him as if he were about to erupt. [Supporting point 1:] Evolution embodies geologic forces. We are capable of terrible volcanic rage: "This island's mine," he thunders, "by Sycorax, my mother" (1.2.332). [Description:] However,

Caliban is also the frightened, naïve child quivering under the gabardine cloak, his trembling multiplied by Trinculo's stick-like legs wiggling at the other end. When Stephano coaxes him to sip from his bottle, Caliban feels instantly better. He assumes the man in the moon, a divine figure, has descended to restore and comfort him. Caliban rises and ceremoniously bows to Stephano. He is willing to grovel at Stephano's feet. [Supporting point 2:] Like Caliban, we crave mastery but regress profoundly due to our bottomless, abysmal insecurities: "And I will kiss thy foot," he says gratefully, "I prithee be my god" (2.2.146). [Description:] Later, Caliban leads Trinculo and Stephano into the darkness of the forest. No longer volcanic, Caliban becomes insinuating and conniving. He looms above Stephano like a mesmerizing cobra, his eyes glinting from the light that peeks through the foliage. Caliban seems to taste his own words, offering them like irresistible fruit: [Supporting point 3:] He is the serpent entwining the tree in the garden, promising us godhood and glazing the fruit with sugary, lustful enticement: "And that most deeply to consider," he says with an evil leer, "is / The beauty of his daughter" (3.2. 98-99).

Scholarly Response: 30 percent of the grade (10 percent for each quote).

You need to find three articles in scholarly journals. By using key search words, you can find the articles on our Moffett-supported databases.

You are quoting ONCE from each article. Do not start with the quote. For each quote, start with the author, title of the article, and the name of the journal and the main idea in your words. This idea is also a supporting point. The quote

follows the supporting point. You do this process three times in the same paragraph.

The paragraph needs an overall idea. This overall idea is an answer to our usual question: What is Shakespeare saying about modern people?

Without quoting from the play, describe something from one of our movies. You can paraphrase the movie's dialogue.

To find scholarly articles, start with Academic Search Complete on the Moffett Library databases. Then click on the choose option just above the search box and add other databases.

[Overall Idea:] Shakespeare's *The Tempest* gives us modern people working through their anger. The process is very much like grieving. [Supporting Point 1:] According to Sybil Houlding's article "Mourning in the Psychoanalytic Situation and in Shakespeare's *The Tempest*" for *The Psychoanalytic Quarterly*, Prospero is becoming a different person, someone who can let go of the world he so rigidly controls: "In Prospero's renunciation of his magic, his omnipotence and his acceptance of reality, which includes and is driven by his mortality, he has done the work of mourning, leading to psychic change: a transformation" (17). [Supporting Point 2:] John S. Hunt in his article "Prospero's Empty Grasp" for *Shakespeare Studies* argues that Prospero's mastery of his world does nothing to fulfill him: "Neither in isolation nor in a steely grip can the protagonist find the spiritual prosperity he desires; the only alternative is the risky openness of an embrace" (309). [DESCRIPTION:] In Mazursky's *Tempest*, Philip Demetrius tries to close the shutters to the storm he has conjured, but his anger has

whipped it into a frenzy. The shutters fly open as if the storm is blowing from within his tower. He yells for the storm to stop, but it only becomes darker, louder, and more destructive, bringing the awning above the door down upon his head. Kalibanos rebukes him, saying only God is God—not Philip. [Supporting Point 3:] According to Sean Benson in his article “The Resurrection of the Dead in *The Winter’s Tale* and *The Tempest*” for *Renascence*, Prospero is about to learn something profound. He is about to die to himself and then live again, an important motif of redemption and renewal in Shakespeare: “What his plays generally, and *The Tempest* specifically, appeal to on an ethical level is spiritual regeneration—forgiveness, repentance, reconciliation—the inner workings of and complement to the promise of the Resurrection” (19).

Final Essay: 30 percent of the semester grade.

Write a five-paragraph essay about *The Tempest*, informed by your responses (including for the movies). You already have the basis for the second, third, and fourth paragraphs—they are revisions of two movie responses and your scholarly response with three quotes from three sources.

FIRST PARAGRAPH:

The first paragraph is an introductory paragraph. It answers our usual prompt question: What is Shakespeare teaching us about modern people? Introduce the character or characters who illustrate the overall idea of your essay. What scenes in the play drive home your thought? What scenes from two of our movies help you make your point?

SECOND PARAGRAPH (revision of movie response):

Revise one of your movie responses. If you need to make your description more specific and visual or clarify your supporting points, here is your opportunity not only to improve your movie response but also to tailor it more closely to your

five-paragraph's argument. Make sure your overall idea supports what you are doing in your first paragraph.

THIRD PARAGRAPH (revision of another movie response):

Revise another movie response. As with paragraph two, if you need to make your description in this response more specific and visual or clarify your supporting points, here is your opportunity not only to improve your movie response but also to tailor it more closely to what you are trying to say throughout the five-paragraph essay.

FOURTH PARAGRAPH:

Revise your scholarly response

FIFTH PARAGRAPH:

Here revisit your overall idea from the introduction. Tease out something you mentioned in paragraph three or four—something you described from a movie. Go into depth in light of something your scholarly source said or implied in paragraph five.

Tentative Daily Schedule:

Week 1: June 3-6:

Dr. Fields reviews syllabus.

Christopher Plummer movie.

Plummer Movie Response 1 due Monday, June 10.

Week 2: June 10-13

Plummer Movie Response Due.

Forbidden Planet movie.

NOTE: Forbidden Movie Response 2 due Wednesday, June 12.

Helen Mirren Movie.

Mirren Movie Response 3 due Monday, June 17.

Week 3: June 17-20

Mirren Movie Response Due. Mazursky's Tempest.

Mazursky Movie Response 4 due Monday, June 24.

Week 4: June 24-27

Mazursky Movie Response Due.

Find three scholarly articles, print entire articles, highlight for a key quote in each. Scholarly Response is due Monday, July 1.

Week 5: July 1-5

Scholarly Response due.

Drafting the five-paragraph essay.

WORKS CITED model.

EXTRA CREDIT presentations for FIVE points added to five-paragraph essay.

Five-paragraph essay due Thursday, July 5.

Plagiarism

Any use of a non-documented source as if it were a student's original work is academic dishonesty. The grade will be a "0" (no points) for the assignment and the student can no longer attend the course. If early enough in the semester, the student can bring the instructor a withdrawal slip for a penalty-free W. Otherwise the semester grade must be an F.

Language too close to source

Students sometimes borrow the phrasing of the play or their scholarly sources as if it were their own. Students certainly can use key words from their sources, but they must use their own phrasing—not the source's.

Attendance

Four undocumented absences means 10 percent off the overall semester grade. The professor will accept documentation in the form of cellphone pictures (by email attachment) of clinic sign-in sheets, court dates, prescription labels, repair receipts, and work schedules; he will accept emails from family members, lawyers, and supervisors. Many times students are helping family members or friends in crisis, which is legitimate. Each case is different. The key is keeping Dr. Fields in the loop, communicating and working with him by email, and coming to an agreement on how to document the absences—especially if you have allowed three undocumented absences to occur. The fourth brings down the penalty.

Submission of work

Students must submit their work on due dates in person: not by surrogate, not under my door, not left on a desk, and not by email attachment. The late penalty is 10 points out of 100.

Students may also ask for input on a working draft by email attachment. However, the professor may not have enough time if the student sends it too close to the due date.

Students with disabilities

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute for persons with disabilities and guarantees reasonable accommodation. If you believe you have a disability requiring an accommodation, please contact the Disability Support Services in Room 168 of the Clark Student Center, 397-4140.

Classroom Policies

Make sure you have permission before you leave class early.

Keep cell phones put away—not at your fingertips.

Follow in your book when the movie is word-for-word the same.

Take notes for important movie scenes when alerted to do so.

You cannot sleep through class. I will ask you to wake-up or leave.

Persistent disengagement may mean removal with a WF.

If you are at risk for removal, you will receive a warning by email.