

ENGL 1153 Introduction to Reading and Writing about Literature
Fall Semester 2019: Sec 101 9:00 AM & Sec 102 11:00 AM MWF
Classroom: Bea Wood 210

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: MW 12:30 PM-2:00 PM & TR 2:00-3:00 PM; also by appointment.

Required books: only these 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

Read various literary texts united by a common theme or topic.

Apply knowledge of literary analysis to interpret literary texts.

Engage in a writing process that includes invention, drafting, and revision.

Write various genres of academic essays.

Find, evaluate, and synthesize credible sources in support of a research paper.

Use sources ethically and in contextually appropriate ways and follow a
designated style guide [MLA].

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 1143-301

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

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.

Daily Schedule & Due Dates

NOTE: Students may seek input on a working draft by email: copy and paste directly into the email message. However, the professor may not have enough time if the student sends it too close to the due date.

August 26 28 30

Monday Dr. Fields reviews syllabus.

Des McAnuff, director. *The Tempest*.

Christopher Plummer as Prospero.

Monday, Wednesday, Friday

Act 1 scene 1

Gonzalo takes comfort in the boatswain's arrogance based on a proverb: A man born to hang will not drown.

Act 1 scene 2

Miranda's heart breaks for the sinking ship.

Caliban curses Miranda for teaching him words.

He accuses Prospero of stealing the island from him.

Miranda defends Prince Ferdinand from her father's unexpected wrath.

Act 2 scene 1

Gonzalo sees the island as new hope for human bliss.

Antonio tempts Sebastian to murder his brother, King Alonso.

September 2 4 6

Monday Labor Day Holiday – Campus Closed

Wednesday-Friday, McAnuff film continued.

Act 2 scene 2

Caliban chooses the drunken Stephano to be his new god.

Act 3 scene 1

Ferdinand expresses his love for Miranda who seems to resist him.

Act 3 scene 2

Caliban enlists his new god, the drunken Stephano, to kill Prospero. Caliban describes the magic and wonder of the island, including its invisible voices.

September 9 11 13

Monday, Wednesday, Friday

Act 3 scene 3

Ariel masquerades as a hideous harpy and accuses King Alonso, Antonio, and Sebastian of terrible crimes.

Act 4 scene 1

Prospero restores Prince Ferdinand to favor and treats him and Miranda to an aerial wedding pageant of Ceres, Juno, and Iris, which Prospero interrupts to deal with Caliban's conspiracy.

Act 5 scene 1 and epilogue.

Prospero renounces his powers and sets Ariel free.

Prospero forgives his enemies.

September 16 18 20

Monday Sept 16 MOVIE RESPONSE 1

Monday, Wednesday, Friday

Julie Taymor, director. The Tempest. Helen Mirren as Prospera.

September 23, 25, 27

Monday, Wednesday, Friday

Taymor movie continues

September 30, Oct 2 4

Monday, Wednesday, Friday

Taymor movie continues

Dr. Fields is out of town at the Rocky Mountain MLA convention Wed-Fri, Oct 9-11.

Oct 7 9 11

Monday Oct 7 MOVIE RESPONSE 2 DUE

Databases in 2nd floor Moffett Computer Lab all week

Mandatory Attendance ALL week: We meet with the librarian in the 2nd floor computer lab of Moffett Library. Attendance is mandatory Monday, Wednesday, and Friday.

October 14 16 18 – Databases in 2nd floor Moffett lab all week.
Mandatory Attendance ALL week: We meet with the librarian in the 2nd floor computer lab of Moffett Library. Attendance is mandatory Monday, Wednesday, and Friday.

October 21 23 25

Monday, Wednesday, Friday

Fred Wilcox, director. Forbidden Planet. Walter Pidgeon as Dr. Morbius

October 28 30 Nov 1

NOTE: Monday October 28 is last day for penalty-free "W."

Monday, Wednesday, Friday

Forbidden Planet continues.

November 4 6 8

Monday Nov 4 Movie Response 3 Due

Monday, Wednesday, Friday

Paul Mazursky, director. Tempest. Raul Julia as Kalibanos

November 11 13 15

Monday, Wednesday, Friday

Mazursky's movie continues

November 18 20 22

Monday Nov 18 Scholarly Response due

Monday, Wednesday, Friday

Mazursky's movie continues.

November 25 [Thanksgiving Holiday Nov 27-29]

Monday Instructions for the Final Essay

Dec 2 4 6

Monday Dec 2 Movie Response 4 Due

Monday, Wednesday, Friday

Instructions for the Final Essay

December 9 FINAL ESSAY DUE - MONDAY

Final essay for 9:00 AM class is due 8:00 AM, Monday, December 9, in our regular classroom.

Final essay for 11:00 AM class is due 10:30 AM, Monday, December 9, in our regular classroom.

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. The key is keeping Dr. Fields in the loop, communicating and working with him by email, and, most importantly, coming to an agreement on how to document the absences.

Submission of work and late work

Students must submit their work on due dates in person: not by surrogate, not under an office door, not left on a desk, and not by email attachment. If lateness is undocumented, the late penalty is 10 points out of 100. The Final Essay is penalized 10 points if submitted after the official time slot for that final exam.

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 especially 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.

Works Cited Model – How to do Hanging Indent

Type the citation as if it were any other paragraph. However, when you are done, highlight the citation with your cursor and click on PARAGRAPH on your ribbon (menu bar). Then select double-spacing and under SPECIAL, select HANGING INDENT.

Works Cited (alphabetical by last name)

Benson, Sean. "The Resurrection of the Dead in *The Winter's Tale* and *The*

Tempest." *Renascence*, vol. 16, no. 1, Fall 2008, pp. 3-24, *EBSCOhost*,

[login.databases.msutexas.edu/login?url=https://search.ebscohost.co](https://login.databases.msutexas.edu/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=36412362&site=ehost-live&scope=site)

[m/login.aspx?direct=true&db=a9h&AN=36412362&site=ehost-](https://login.databases.msutexas.edu/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=36412362&site=ehost-live&scope=site)

[live&scope=site](https://login.databases.msutexas.edu/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=36412362&site=ehost-live&scope=site). Accessed 1 July 2019.

Houlding, Sybil. "Mourning in the Psychoanalytic Situation and in

Shakespeare's *The Tempest.*" *The Psychoanalytic Quarterly*, vol. 84,

no. 1, Jan. 2015, pp. 1–20. *EBSCOhost*, doi:10.1002/j.2167-

4086.2015.00001.x Accessed 7 August 2019.

Hunt, John S. "Prospero's Empty Grasp." *Shakespeare Studies*, vol. 22,

1994, pp. 277–313. *EBSCOhost*, [login.databases.msutexas.edu/](https://login.databases.msutexas.edu/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=)

[login?url=https://search.ebscohost.com/login.aspx?direct=true&db=](https://login.databases.msutexas.edu/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=)

mzh&AN=1994026193&site=ehost-live&scope=site. Accessed 7

August 2019.

Mazursky, Paul, director. *Tempest*, performances by John Cassavetes (Phillip Dimitrius/Prospero), Gena Rowlands (Antonia), Susan Sarandon (Aretha/Ariel), Raul Julia (Kalibanos), Victoria Gassman (Alonso), Molly Ringwald (Miranda), Sam Robards (Freddy), Lucianne Buchanan (Dolores), Columbia, 1982.

McAnuff, Des, director. *Stratford Shakespeare Festival: The Tempest*, performances by Christopher Plummer (Prospero), Dion Johnstone (Caliban), Trish Lindström (Miranda), Julyana Soelistyo (Ariel), Gareth Potter (Prince Ferdinand), Wayne Best (Boatswain), Peter Hutt (King Alonso), James Blendick (Gonzalo), Timothy D. Stickney (Sebastian), Bruce Dow (Trinculo), Geraint Wyn Davies (Stephano), John Vickery (Antonio), Bravo/Melbar/eOne, 2011.

Taymor, Julie, director. *The Tempest*, performances by Helen Mirren (Prospera), Felicity Jones (Miranda), Reeve Carney (Prince Ferdinand), Ben Wishaw (Ariel), Djunon Hounsou (Caliban), Chris Cooper

(Antonio), Alan Cumming (Sebastian), David Strathairn (King Alonso), Russell Brand (Trinculo), Alfred Molino (Stefano), Miramax, 2010.

Tribble, Evelyn B. “‘The Dark Backward and Abyss of Time’: *The Tempest* and Memory.” *College Literature*, vol. 33, no. 1, Winter 2006, pp. 151-168, *Academic Search Complete*, DOI:10.1353/lit.2006.0013. Accessed 1 July 2019.

Vaughan, Virginia Mason, and Alden T., editors. *The Arden Shakespeare: The Tempest*, revised edition, Bloomsbury, 2017.

Wilcox, Fred M., director. *Forbidden Planet*, performances by Leslie Nielsen (Commander John J. Adams), Walter Pidgeon (Dr. Morbius), Anne Frances (Alta), Warren Stevens (Dr. Ostrow), Jack Kelly (Lt. Jerry Farman), Earl Holliman (Cookie), Richard Anderson (Quinn), Metro-Goldwyn-Mayer, 1956.