

## ENGL 1153 Introduction to Reading and Writing about Literature

Spring 2020

Sec 201 9:00-9:50 AM MWF & Sec 202 11:00-11:50 AM MWF

Bea Wood 210 in Prothro-Yeager Building

Dr. Peter Fields, assoc. professor of English

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Bea Wood 230 in PY

Office Hours: MW 12 Noon to 2:00 PM;

TR 11:30 AM-12:30 PM; 2:00-3:00 PM.

And by appointment.

### Required books

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 follow a designated style guide [MLA].

Demonstrate proficient use of Standard Written English.

Movie responses (typed, double-spaced): 30 percent of semester grade (10 percent each)

Each movie response is one paragraph of about 300 words, NOT counting the title, your name, my name, the course, and the date. See model p. 2; rubric p. 11.

Start with an overall idea that answers our perennial question: What are we learning about modern people?

**THREE DESCRIPTIONS:** Use three to four sentences to capture a moment in the movie, which is dynamic and eye-catching and lends itself to vivid description. Let us infer the meaning and significance of that moment based on the details you chose to emphasize. Show rather than tell.

**NOTE:** We will describe THREE times in the same response.

THREE INSIGHTS: The insight is when we tell rather than show, and it comes right after the relevant description and just before the relevant quote from the movie. The insight ends on a COLON (:) just before the quote. NOTE: We need THREE insights in the same response.

THREE QUOTES: The quote from the movie opens and closes with quotation marks (“”). It is significant in its own right and ideally a complete thought, but it is verbatim (word for word) the same as the dialogue. NOTE: We need THREE QUOTES in the same response.

INTERRUPTING YOUR QUOTE IS ALLOWED. Provide attribution after the first clause to help us know who is speaking. See model p. 2.

After the quote, we start over with a new scene, insight, and quote. We do this sequence three times in the same response. NOTE: The third quote is the end—nothing after.

If the script is the same as our play, make sure to provide act, scene and line(s) in parentheses. Between lines of Shakespeare put a forward slash /. See model below.

Here is our model for the movie responses. This example is based on the 2<sup>nd</sup> Shakespeare movie we will watch in class.

NOTE: Don’t use my descriptive language in your own response. Choose different quotes from Shakespeare. Try to have about 300 words not counting the title, your name, my name, the course and date. SEE RUBRIC ON PAGE 11.

Student’s Name

Dr. Fields

ENGL 1143-201 (or 202)

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 lava rock. Caliban’s body seems to be made of this rock, cracking open with patches of red and dun-colored skin that look exactly like the island’s terrain. As Caliban rises to his full height, Prospera shields Miranda, brandishing her staff at him. Mother and daughter shrink from him as if he were about to erupt. [Insight 1:] Like Caliban, modern people transform and come of age painfully; they may cry out in pain with volcanic rage: “This island’s mine,” he thunders, “by Sycorax, my mother” (*The Tempest* 1.2.332). [Description:]

However, Caliban is also the frightened 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 sucks from him like an infant. Caliban had been trembling with terror, but now under the influence of the alcohol, he rises to his feet and ceremoniously bows to Stephano. [Insight 2:] Like Caliban, modern people regress profoundly due to our abysmal insecurities: "And I will kiss thy foot," he says to Stephano 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 with mesmerizing eyes that gleam mysteriously in the broken sunlight that peeks through the foliage. [Insight 3:] As modern people, we are vulnerable to the serpent entwining the tree of knowledge, promising godlike mastery and glazing the temptation with 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 (typed & double-spaced): 20 percent of the grade (300 words)

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

The paragraph needs an overall idea at the start. This overall idea is an answer to our usual question: What are we learning about people?

We need to quote ONCE from each article. Do not start with the quote. For each quote, start with the attribution—author, title of the article in quotation marks, and the name of the journal in italics—and then provide the main idea in your own words. The quote follows. Do this three times: attribution, main idea in your words, and then the quote.

Describe something ONCE (not three times) from one of our movies. See model p. 4.

Do not quote from our movies.

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

NOTE: You CAN use my sources, but you CANNOT use the same quotes or my language:

[OVERALL IDEA:] Shakespeare's *The Tempest* gives us modern people working through their anger. The process is very much like grieving. [ATtribution:] According to Sybil Houlding's article "Mourning in the Psychoanalytic Situation and in Shakespeare's *The Tempest*" for *The Psychoanalytic Quarterly*, [AUTHOR'S IDEA IN YOUR WORDS:] 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). [ATtribution:] John S. Hunt in his article "Prospero's Empty Grasp" for *Shakespeare Studies* argues that [AUTHOR'S IDEA IN YOUR WORDS:] 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. [ATtribution:] According to Sean Benson in his article "The Resurrection of the Dead in *The Winter's Tale* and *The Tempest*" for *Renascence*, [AUTHOR'S IDEA IN YOUR WORDS:] 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).

\*We are not covering Mazursky's *Tempest* this semester in this course.

Final Essay (typed and double-spaced): 20 percent of the semester grade

Write a five-paragraph essay about *The Tempest*. We already have the basis for the second, third, and fourth paragraphs—they are revisions of two movie responses and the scholarly response.

FIRST PARAGRAPH:

The first paragraph is an introductory paragraph. The overall thesis position is the answer to our perennial question: What is Shakespeare teaching us about modern people? Briefly preview the movie scenes featured in paragraphs two, three, and four (the scholarly response has one section of description). Indicate some of the most important insights associated with those scenes. Without attribution (authors, titles of articles, and journals), restate the important ideas mentioned in paragraph four (the revised scholarly response). At the end of the introductory paragraph, you should restate your thesis position in different words.

SECOND PARAGRAPH (revision of movie response):

Revise one of our movie responses. Perhaps in my evaluation of your movie responses I asked you to supply more details or clarify the insights.

THIRD PARAGRAPH (revision of another movie response):

Revise another movie response. If my comments on the rubric ask for something, here is a chance to supply that need. Again, keep in mind how you are feeling about the story at this late juncture.

FOURTH PARAGRAPH:

Revise your scholarly response. Supply anything you missed the first time around.

FIFTH PARAGRAPH:

Tease out a specific descriptive detail from one of the body paragraphs—something visual, tactile, or physical. Develop it further three to five sentences, and then reacquaint us with the thesis position, restating it in different words in light of this detail you revisited.

PRESENTATIONS with PowerPoints 30 percent of the grade (10 percent each)

Students contribute to a group idea (agreed upon by those presenting on your day), but they otherwise present individually their own PowerPoint based on a scene in the movie. They describe the specific scene in detail (at least several sentences) in the PowerPoint. The perennial question we are answering remains the same: What are we learning about modern people? In their PowerPoint, students need to provide a meaningful quote from the scene and their own insight. Each individual presentation must be creative visually in the slide(s), and as speakers, students should engage with their audience. Students can improvise and say more than what we read in the slides. NOTE: Confer with your group so each student does a different scene and quote. Individual length should be four to five minutes. SEE RUBRIC ON PAGE 12.

## Tentative Daily Schedule & Due Dates

NOTE: Students may seek input from Dr. Fields on a working draft by email: if possible, copy and paste directly into the email message. Don't wait until the night before the due date.

Jan 20-24 Week 1

Jan 20 Monday no class MLK Holiday

Dr. Fields reviews syllabus.

Movie: *Kiki's Delivery Service* directed by Hayao Miyazaki. Introductory remarks by Ryan Samuelson.

Take notes of the movie. Make sure to provide SEVEN specific details for each scene that captures your attention. Make sure you have the quote.

Read Shakespeare's *The Tempest* in our book.

Jan 27-31 Week 2

Miyazaki movie continued. Students continue to read Shakespeare in our book.

Feb 3-7 Week 3

Miyazaki movie continued.

Students finish reading Shakespeare this week.

Feb 10-14 Week 4 Ryan Samuelson and Chris Depineda offer constructive criticism.

REHEARSAL WEEK for STUDENT PRESENTATIONS.

Each student needs description of a key scene in the movie, a relevant quote, and an insight. Each student presents his/her PowerPoint as an individual. Students should be creative visually with their slides and engage the class effectively as speakers, especially asking and answering questions. Note: Each presenter supports their group's overall idea (those presenting on your day). Group members should offer each other input and avoid doing the same scene and quote as someone else in the group.

Feb 17-21 Week 5

Monday, Feb 17: Movie response 1 is due.

STUDENT PRESENTATIONS—the real thing! This week we do the presentations for grade.

Feb 24-28 Week 6 Introductory remarks by Ryan Samuelson.

Movie: Julie Taymor's *The Tempest* features Helen Mirren as a female sorceress—Prospera, not Prospero. Despite the gender change and some inserted lines about Antonio's accusations of witchcraft, the movie follows Shakespeare's play almost verbatim.

Mar 2-6 Week 7

Taymor movie continued.

Mar 9-13 week 8 Attendance mandatory all three days.

Faculty Partners at Moffett Library—2<sup>nd</sup> floor computer classroom.

SPRING BREAK Mar 16-20 No classes.

Mar 23-27 Week 9 Ryan Samuelson and Chris Depineda offer constructive criticism.  
RHEARSALS FOR STUDENT PRESENTATIONS for Taymor.

Mar 30-April 3 Week 10  
Monday, March 30, Movie response is due for Taymor's *The Tempest*.  
STUDENT PRESENTATIONS—the real thing for Taymor.

April 6-10 Week 11 Introductory Remarks by Ryan Samuelson.  
Movie: *Forbidden Planet* directed by Fred Wilcox.

HOLIDAYS April 9-10 Thursday and Friday NO CLASSES.

April 13-15 Week 12  
Monday, April 6, Scholarly Response is due.  
Wilcox movie continued.

April 20-24 Week 13  
Wilcox movie continued.

April 27-May 1 Week 14 Ryan Samuelson and Chris Depineda offer constructive criticism  
REHEARSALS for STUDENT PRESENTATIONS for *Forbidden Planet*.

May 4-8 Week 15  
Monday, May 4, Movie response is due for *Forbidden Planet*.  
STUDENT PRESENTATIONS—the real thing.

May 11-14 Finals Week  
MONDAY 8:00 AM May 11 ENGL 1153 – 201 9:00 AM MWF Final Essay Due.  
MONDAY 10:30 AM May 11 ENGL 1153-202 11:00 AM MWF Final Essay Due.

#### 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 in person on due dates: not by surrogate, not under an office door, not left on a desk, and not by email attachment. The late penalty for an essay is capped at 10 points out of 100. All late work is due by the last regular class period.

#### Students with disabilities

The Americans with Disabilities Act (ADA) 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.

#### Safe Zone

In our classroom we can argue, laugh, and even have fun as long as we are good-natured about it. We agree at the outset to bear with each other as patiently and respectfully as lies within us. Sometimes we get the answer wrong—that's all right. That's not a catastrophe. Let's keep trying.

#### 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 or dialogue 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

Or bring a withdrawal slip to the instructor before the last day for a penalty free W.

If you are at risk for removal, the instructor will warn you by email.

#### Works Cited Model (alphabetical by last name)

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.

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.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/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. [NOT THIS COURSE.]

Miyazaki, Hayao, director. Jack Fletcher, English Voice Director. *Kiki's Delivery Service*, performances by Kirsten Dunst (Kiki), Phil Hartman (Jiji), Debbie Reynolds (Madame), Edie McClure (Barsa), Kath Souci (Korkiri, Kiki's mother), Jeff Bennett (Okino, Kiki's father), Tress McNeille (Osono), Matthew Lawrence (Tombo), Janeane Garofalo (Ursula), Debbi Derryberry (Senior witch), Matthew Kermit Miller (Policeman), Sherry Lynn (Birthday Girl), Pamela Adlon (Ket), Koichi Kamadera (Baker), Disney & Studio Ghibli, 1989 (Japan), 1998 (US).

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. [NOT THIS COURSE.]

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.

ENGL 1153 Movie Response Rubric /300 words

CRITERION	EXCELLENT (96-100)	GOOD (86)	SATISFACTORY (76)	PASSING (66)	FAILING (50)
<p><b>Context and Purpose</b>  <b>OVERALL IDEA</b>                      The document <b>starts with an OVERALL IDEA</b> about modern people.</p>	Remarkable, exceptional in most respects.	Dynamic in some important respect.	The student has made an effort to provide an overall idea.	The overall idea is problematic.	No overall idea at the beginning.
<p><b>Genre &amp; Disciplinary Conventions</b>  <b>THREE INSIGHTS INTO MODERN PEOPLE</b>                      The document provides INSIGHTS into the modern psyche. <b>Each insight comes just before its relevant quote</b> from the movie.</p>	Remarkable, exceptional in most respects.	Dynamic in some important respect.	The student has provided an insight just before each of 3 quotes.	Insights are problematic.	No insight just before the relevant quote.
<p><b>Content Development</b>  <b>DESCRIPTION 3 times</b>                      Just before each insight, the student provides specific sensory details that sketch a picture of a moment in the movie. We infer the meaning.</p>	Remarkable, exceptional in most respects.	Dynamic in some important respect.	The student has made an effort to be descriptive.	Entry lacks adequate development with details.	No description is provided of scenes in the movie.
<p><b>Sources and Evidence</b>  <b>3 SIGNIFICANT QUOTES</b>                      The document features three quotes from the movie. If the movie is verbatim with Shakespeare, then use parenthetical act, scene, and line. See model.</p>	Remarkable, exceptional in most respects.	Dynamic in some important respect.	Student provides meaningful quotes	Use of quotes is problematic.	Makes no use of quotes from the movie.
<p><b>READABILITY &amp; FORMAT</b>                      The document demonstrates proficient use of Standard Written English. The document follows directions in respect of format.</p>	Remarkable, exceptional writing in most key respects.	Well-written in some important respect.	Phrasing and word choice are mostly clear; format is mostly correct.	Phrasing and word choices are problematic; format is problematic.	Phrasing or format problems make the response difficult to understand.
<p><b>Comments:</b></p>					

## ENGL 1153 Presentation and PowerPoint Rubric

CRITERION	EXCELLENT (96-100)	GOOD (86)	SATISFACTORY (76)	PASSING (66)	FAILING (50)
<p><b>Context and Purpose</b>  <b>OVERALL</b> The overall idea is shared and supported by presenters in group. The PowerPoint and presentation come together with the help of this student.</p>	Remarkable, exceptional in most respects.	Dynamic in some important respect.	This student has supported a mostly effective group idea and presentation.	The overall idea, presentation, and/ or support for it by the presenter are problematic.	Overall idea, PowerPoint, and presentation are not coherent and/or supported by the student.
<p><b>Genre &amp; Disciplinary Conventions</b>  <b>Individual insight.</b>                      The presentation provides an insight into the modern psyche as per a moment or scene in our movie.</p>	Remarkable, exceptional in most respects.	Dynamic in some important respect.	The student has provided a reasonable insight that pertains to a moment or scene in our movie.	Insight is problematic.	No insight is evident.
<p><b>Content Development</b>  <b>Individual description</b>                      The student provides specific sensory details that sketch a picture of a moment in the movie. The best description allows us to infer the meaning.</p>	Remarkable, exceptional in most respects.	Dynamic in some important respect.	The student has been mostly effective with description.	Presentation lacks adequate development with details.	No description is provided of a scene or moment in the movie.
<p><b>Sources and Evidence</b>  <b>Choice of quote.</b>                      The student provides a telling quote from the movie that pertains to the scene described above.</p>	Remarkable, exceptional in most respects.	Dynamic in some important respect.	Student provides a meaningful quote	Use of quote is problematic.	Makes no use of a quote from the movie.
<p><b>CREATIVITY &amp; ENGAGEMENT</b>                      The presentation is engaging, and creative in some sense whether visually with the PowerPoint and/or the personal style of the presenter with the class.</p>	Remarkable, exceptional in most key respects.	Well-done in some important respect.	Visually effective & personally engaging for the most part.	Presentation is problematic in some respect—creatively and/or personally in engagement.	Presentation lacks creativity and effective engagement.
<p><b>Comments:</b></p>					