

Introduction to reading and writing about literature

Spring Semester 2019 ENGLISH 1153 202 & 204 in Bea Wood 210

Section 202 Tuesday and Thursday 9:30 to 10:50 AM

Section 204 Tuesday and Thursday 12:30 to 1:50 PM

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 Tuesday and Thursday are 11:15 AM to 12:15 PM and 2:00 to 5:00 PM

Office Hours Monday and Wednesday are 12:00 to 1:45 PM and 3:30-5:00 PM

Also by appointment.

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). 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 Responses: 30 percent of the grade (10 percent each)

Each entry must be one paragraph of 300 words and incorporate three quotes from a scholarly article found on Moffett Library’s online databases. Please follow the model in this syllabus.

You are always answering this question: What is Shakespeare teaching us about modern people?

Without quoting from the play, describe something from the story with specific details in your own words.

For the scholarly responses, 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.

Scholarly Response 1: The Evolution of Caliban

[Overall idea] Modern people start out clumsy and awkward like Caliban in Shakespeare's *The Tempest*. However, as we learn mastery we change not only our world but also ourselves. According to Sister Corona Sharp in her article "Caliban: The Primitive Man's Evolution" for *Shakespeare Studies*, Caliban's cursing of Prospero, Miranda, and everything they taught him, reveals that he has come a long way. [Supporting Point 1] The modern child's rage is really a form of potential mastery: "In every way possible the speech suggests Caliban as the equal of Prospero: intelligent, articulate, even eloquent. It shows him possessing self-control sufficient to make a long analysis of the situation, and it manifests his fearlessness in face of further punishment" (275). Sharp defends Caliban against the charge of sexual assault. [Supporting point 2] The modern student is a fast learner who inevitably oversteps his boundaries precisely because he has so much potential: "It is quite probable, in a situation of colonization, that he would treat the mother of his many Calibans with love and honor, since he clearly understands these feelings. If he loved Prospero earlier, he would

undoubtedly love Miranda, being already attracted to her” (276). [Description] When Caliban tries to reassure the fearful Stephano, he describes the terrifying wonders of the island as not terrible at all, really just so many instruments playing in a vast symphony. Caliban finds the music heartbreakingly beautiful, not unlike a dream of all things calling to him in his soul. The song is so deep within him he cannot bear to wake from it. According to Sharp, [Supporting point 3] this speech show us the modern person as a beast becoming human, something primordial becoming an artist and creator: “It appears, rather, that the speech was meant to indicate the speaker’s vivid imagination, sensitivity to beauty, and longing for the infinite” (277).

Final Essay: 30 percent of the semester grade.

Write a six-paragraph 1800-word essay about *The Tempest*, informed by your responses (including for the movies).

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 drives home your

thought? What scenes from two of our movies help you make your point?

SECOND PARAGRAPH:

What stands out about the character(s)? Use at least three quotes from the play. Make sure a supporting point (idea/insight) anticipates the relevant quote. Finally, describe something as specifically as possible with your own words. Below is a model for the second paragraph:

[Topic sentence:] For modern people, love and learning have something in common: they change us. Caliban's sense of betrayal is all the more profound because he loved his teachers and maybe still does. [Supporting point 1] Learning may be the ultimate form of intimacy. Caliban certainly feels very keenly the rejection by his teachers. As Caliban speaks of his first lesson—the relationship between the sun and the moon—we can see how he cherished Prospero and Miranda: “When thou cam'st first / Thou strok'st me and made much of me” (1.2.332-33). Caliban responded with unconditional affection: “And then I loved thee” (336). [Description:] Caliban had taken Prospero on a tour of the island, showing him its most lovely features like fresh water springs and bounteous fruit-giving trees and shrubs—all the wonders of an island that calls to people with otherworldly

voices and seems to usher back the Golden Age or Garden of Eden. Shakespeare implies that the instruction of Prospero and his daughter has actually changed the physical composition of Caliban. He seems to have evolved. He has become very nearly human. [Supporting Point 2] Both learning and love connect us with others. Before Miranda, Caliban did not have thoughts he could share with other people. He did not make social sense: “I endow’d thy purposes,” Miranda said to Caliban, “With words that made them known” (357-58). Miranda’s predictable rejection of his sexual proposition—that they copulate and produce more Calibans—seems to have baffled Caliban. Since then Caliban uses words like a weapon, slashing away at both of his teachers. [Supporting Point 3] Love ruins us for anything else. We can never go back to whatever we used to be: “The red-plague rid you,” he says, “For learning me your language!” (363-64).

THIRD PARAGRAPH:

Start with a topic sentence relevant to your discussion and one of our movies. What moment or scenario in the film pertains to your discussion and your character? Illustrate with specific details from the movie. Prior to the quotes, make sure you have a supporting point (idea/insight). The movie response is our model.

FOURTH PARAGRAPH:

Start with a topic sentence. This paragraph does the same as the third paragraph only with a scene or scenes from one of our other movies. Both the third and fourth paragraph should be contributing to an overall argument that pivots from the scene or scenes in the play itself, which you addressed in paragraph two.

FIFTH PARAGRAPH:

Start with a topic sentence. Pick the most relevant of your three scholarly sources. Explain how does it helps us better understand your character(s), including the movie scenes you discussed. Provide three quotes and use our scholarly response model. Be sure to describe something with specific details. You can adapt one of your previous scholarly responses.

SIXTH 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.

JAN 15 17

Tuesday Dr. Fields reviews syllabus. Christopher Plummer movie.

Thursday Christopher Plummer movie

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.

Act 2 scene 2

Caliban chooses the drunken Stephano to be his new god.

JAN 22 24

Tuesday Christopher Plummer movie

Thursday Christopher Plummer movie

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.

Act 3 scene 3

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

Jan 29 31

Tuesday Christopher Plummer movie

Thursday Christopher Plummer movie

Act 4 scene 1

Prospero restores Prince Ferdinand to favor and treats him and Miranda to an aerial 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.

Feb 5 7

Tuesday Movie response 1 due. Presentation of movie responses.

Thursday Helen Mirren movie.

February 12 14

Tuesday Helen Mirren movie

Thursday Helen Mirren movie.

Feb 19 21

Tuesday Helen Mirren movie.

Thursday Movie Response 2 due. Presentation of movie responses.

Feb 26 28

Tuesday Faculty Partners in Moffett lobby computer classroom.

Thursday Faculty Partners in Moffett lobby computer classroom.

Mar 5 7

Tuesday Faculty Partners in Moffett lobby computer classroom.

Thursday Faculty Partners in Moffett lobby computer classroom.

Mar 12 14

Tuesday Scholarly Response 1 due. Forbidden Planet.

Thurs Forbidden Planet.

Spring Break

NOTE: March 25 is the last day for a penalty-free "W."

March 26 28

Tuesday Forbidden Planet.

Thursday Forbidden Planet.

April 2 4

Tuesday Movie Response 3 due. Presentations of movie responses.

Thursday Mazursky movie

April 9 11

For scholarly responses, work must be hole-punched and fixed in the clasps of a normal folder with printouts of the relevant scholarly sources in the pockets (each complete and highlighted for relevant quotes).

Tuesday Scholarly Response 2 due.

Thursday Mazursky movie.

April 16

Tuesday Mazursky movie.

April 18 Thursday– Holiday Break.

April 23 25

Tuesday Scholarly Response 3 due. Mazursky movie.

Thursday Mazursky movie.

April 30 May 2

Tuesday Mazursky movie.

Thursday Movie response 4 is due. Presentations.

FINALS

May 7 Tuesday The Final Essay for the 9:30 class is due at 8:00 AM.

May 9 Thursday The Final Essay for the 12:30 class is due at 10:30 AM.

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

Five unexcused absences means 10 percent off the overall semester grade. Students who miss class should inform the instructor by email, even if they feel their excuse is lame. The professor will accept documentation in the form of cellphone pictures 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. If students are amassing a string of absences, the professor may ask for retrospective documentation to keep the unexcused number below five.

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.