

ENGL 1153 Introduction to Reading and Writing about Literature

Fall 2020 ENGL 1153 x11 & x12 (ONLINE course on D2L)

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IN-PERSON Office Hours: MTWR 11:00 AM to 1:30 PM (also by appointment after 1:30 PM weekday afternoons). MASKS ARE REQUIRED. SEATING IS SIX FEET APART.

LANDLINE: You may contact Dr. Fields *any time* by his landline: [EMAIL HIM FOR THAT NUMBER]. He is teaching from home. His wife is immune-compromised. You can reach him during office hours by his campus phone: 940-397-4246. Otherwise use his landline. If the hour is exceptionally late (or early) leave a message on the voicemail.

Required books

The Arden Shakespeare: The Tempest. Revised Edition: Bloomsbury.
Paperback. ISBN 978-1-4081-3347-7. The Arden introduction is considered a viable secondary source for our course.

The Little Seagull Handbook with Exercises. W.W. Norton and Company. Third Edition. ISBN 978-0-393-60264-7. Comments in rubric will refer to chapters and pages in the LS.

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.

Find, evaluate, and synthesize credible sources

Use sources ethically and follow a designated style guide [MLA].

Demonstrate proficient use of Standard Written English.

PowerPoint Comparison and Essay Comparison

Each PowerPoint is 20 percent of the semester grade. Each Essay is 30 percent.

The first PowerPoint must compare the RSC TEMPEST and the 1956 FORBIDDEN PLANET.

The PowerPoint should start paragraphs with TOPIC IDEAS about MODERN PEOPLE (the “new” people and “new” age Shakespeare is depicting). We can say “modern people” or “new people” or “new age” or just the first person plural “we.” This idea is a thought, claim, or assertion about a character or scenario as pertaining to modern people and the new age. TOPIC IDEAS only need to be one sentence. But they can include another sentence (at most two more sentences) that BRIEFLY summarizes the relevant scenario.

The PowerPoint follows TOPIC IDEAS (and BRIEF SUMMARY as the case may be) with DESCRIPTION: NOT summary; instead, specific visual/auditory/tactile details that help us as readers to re-experience the relevant scene or moment in the movie.

DESCRIPTION IS WHAT WE ARE SEEING AND HEARING IN THE MOVIE BUT THE DETAILS YOU SELECT AND EMPHASIZE ALLOW US TO INFER YOUR CONCERNS.

DESCRIPTION backs up or “proves” the TOPIC IDEA at the beginning of the paragraph. Description (as much as possible) is YOUR word-choice and phrasing. Do not merely reproduce Shakespeare’s words. Try to the best of your ability to describe what matters to YOU.

DESCRIPTION also leads up to a more specific idea or thought we will call the INSIGHT (about ourselves as modern people). Think of it as a moral or lesson implied by your description. It also captures the significance of a quote that follows.

QUOTES ARE IMPORTANT. Quote from the Arden play for the RSC TEMPEST and Julie Taymor’s THE TEMPEST and provide act, scene, line in parentheses (according to our model below). However, for KIKI’S DELIVERY SERVICE and FORBIDDEN PLANET we do not need any parenthetical page whatsoever as long as the language is the same as the movie. If you do quote from a script (as in the case of the 1954 script for FP), let us know you are doing that or put the page number of the script in parentheses or brackets.

REMEMBER: We do need some quotes in the PowerPoint. We will see the same quotes in the ESSAY.

Here are sample paragraphs for the first PowerPoint. These paragraphs become body paragraphs in the Essay:

We are very much like careless children who do not understand that our play has real consequences. Dr. Morbius shows Cmdr. Adams and Dr. Ostrow a device used by the Krell to train their children. The Krell let their children play with the forces of creation the way we give our children Crayola crayons to color the placemat at a restaurant. To demonstrate the plastic educator, Morbius attaches its distinctive three-finger tentacle, or flexible hand, to his temples and forehead. As Morbius concentrates, a swirling cloud appears on a pedestal in the device. Someday we will create life in our own image; we cannot help but make a new version—or alter ego—of ourselves: “I call it the plastic educator,” Morbius explains. “As far as I can make out, they used it to condition and test their young in much the same way we employed finger-painting among our kindergarten children. I often play with it myself for relaxation.”

We are modern gods who aspire to creator status. Suddenly, the glistening particles of the cloud coalesce into a briefly-lived version of Alta about the size of a doll. Dr. Ostrow is taken aback. Commander Adams motions towards the new creation. He is dumbfounded. Here is a perfect (albeit doll-sized) copy of Alta. Here we might easily imagine a young Miranda happily conjuring up companions for a playhouse or a make-believe tea time. However, her

father makes no mention of Alta's childhood. He is the only one who has sat down to this console that seems to have two banks of keys, almost like an organ. Meanwhile, the new Alta looks up at the men, smiling with her twinkling eyes. We are destined to create a new Garden of Eden with a new Adam and a new Eve: "It's alive!" Dr. Ostrow exclaims just before the new Alta vanishes. Dr. Morbius agrees: "Because my daughter is alive in my brain from microsecond to microsecond."

The modern psyche craves and wields the power of the universe. In *The Tempest*, Miranda gazes upon the storm that inexplicably mingles fire and rain. The ship founders as if smashed by an invisible hand. She is certain she can hear voices crying out in despair and praying to God. She crouches below the bent figure of her father. He seems to be harmless enough, a hunched-over old man in a cloak that makes him seem like a kindly monk. She reaches towards him, but she hesitates. She touches him with her fingertips as if assuring herself he is human. ;She kneels in front of him like a mother checking her child for his first day of school. Her head is cocked to one side as if keeping track of voices. They besiege her and fill her head with their loud and frantic appeals as if she were the god to whom they addressed their last prayers. Shakespeare suggests that modern people play the role of two kinds of god. One is tyrannical and terrifying; the other is the merciful god who hears their prayers: "O," she wails to her father. "the cry did knock / Against my very heart!" (1.2.8-9).

Modern people put the god of power on trial. As public defender, Miranda makes the case for a display of power that would help rather than condemn or punish. She would rather her father open up the earth beneath the sea and let the roiling waves drain away into the abyss. That would be a spectacle that would inspire thankful prayers—prayers of gratitude. Instead, we have just witnessed the swaying, faltering Boatswain in the rafters of the ship, rebuking the king and his men, mocking them for thinking that their status and authority is

equal to that of the looming waves growing taller in our mind's eye, the sound of their roaring becoming ever louder in our ears. Like Miranda, we are critics of absolute power; a decent god does not allow his innocent creatures to suffer this way: "Had I been any god of power," Miranda accuses, "I would / Have sunk the sea within the earth [...]" (1.2.10-11).

THE ESSAY maintains the COMPARISON from the PowerPoint and adds an introductory paragraph and conclusion. The introductory paragraph sets forth some of the TOPIC IDEAS and INSIGHTS we will encounter in the body paragraphs. This first paragraph should also anticipate a key scene or scenario (maybe two) that you will describe with more length in the body paragraphs. This initial paragraph ends on the overall THESIS that pertains to both works. THE ESSAY also ends with a four to five sentence conclusion that goes back to one of your descriptions and further develops some aspect—some detail—and then ends with a restatement of your THESIS. It can be a little different or more refined.

UNLIKE the PowerPoint, the ESSAY also cites supporting ("secondary") sources. These are articles from journals in the Moffett-supported databases. The Arden introduction is also a good secondary source. These sources would pertain mostly to Shakespeare's play. They are SCHOLARLY sources from peer-reviewed journals. If you have a question about a source, ask me or Ryan Samuelson (our Moffett "faculty partner"). As indicated in the model that follows for using a secondary source, we need a TOPIC IDEA, ATTRIBUTION, EXPLANATION, QUOTE FROM THE SOURCE, and a BRIEF DESCRIPTION OF A RELEVANT SCENE IN ONE OF THE TWO MOVIES. [Note: you can use my source but not my choice of quote or explanation.]

[TOPIC IDEA:] Shakespeare's *The Tempest* gives us modern people working through their anger. The process is very much like grieving. [ATTRIBUTION:] [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. Prospero's approach to creation is undermined by his deep sense of grievance. For much of the story, we are not sure his intentions are forgiving. The storm and Harpy

scene suggest his original motivation was not reconciliation with his enemies. He may have wanted retribution. Hunt argues that Prospero's art is little more than illusion or slight of hand. Nothing is real or substantial—everything is dreamlike—because Prospero's art stops short of granting his creatures autonomy. The only way he can create something real is by letting go of his power. He is not finished—or perfect—as a creator god until he forgives. He must love even his enemies and let them have their own selves: “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. *Note: We are not looking at this movie adaptation in this course this semester.

IMPORTANT: All sources including the Arden book and the movies must be cited at the end of the ESSAY in the WORKS CITED. There is a model at the end of this syllabus.

Tentative Daily Schedule & Due Dates for the Drop Box

August 24-28 Week 1

Reading our play and watching the RSC production.

D2L DISCUSSION FORUM TOPIC THINKING THREAD 1.

August 31 –September 4

Watching Forbidden Planet

D2L DISCUSSION FORUM TOPIC THINKING THREAD 1.

September 7 Labor Day Holiday

September 8-11

D2L DISCUSSION FORUM TOPIC & Your THREAD for PowerPoint 1.

Sept 14-18

D2L DISCUSSION FORUM TOPIC & Your THREAD for your PowerPoint 1.

September 21-25 DUE DATE

The drop box for PowerPoint 1 opens 12 AM Friday morning September 25 and closes 11 PM Monday night September 28.

September 28-October 2

D2L DISCUSSION FORUM TOPIC & your THREAD for Essay 1.

October 5-9 DUE DATE

The drop box for Essay 1 opens 12 AM Friday morning October 9 and closes 11 PM Monday night October 12.

October 12-16

Reading our play and watching Taymor's The Tempest

D2L DISCUSSION FORUM TOPIC THINKING THREAD 2.

October 19-23

Watching Miyazaki's Kiki's Delivery Service

D2: DISCUSSION FORUM TOPIC THINKING THREAD 2.

October 26-30

D2L DISCUSSION FORUM TOPIC & your THREAD for PowerPoint 2.

November 2-6

D2L DISCUSSION FORUM TOPIC & your THREAD for PowerPoint 2.

November 9-13 DUE DATE

The drop box opens for PowerPoint 2 12 AM Friday morning November 13 and closes 11 PM Monday night November 16.

November 16-20

D2L DISCUSSION FORUM TOPIC & your THREAD for Essay 2.

November 23-27

D2L DISCUSSION FORUM TOPIC & your THREAD for Essay 2.

Nov 30-Dec 4 DUE DATE

The drop box for Essay 2 opens 12 AM Friday December 4 and closes 11 PM Monday night December 7.

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

I do not penalize anyone for attendance issues because this is an online course. I do not muster students for daily attendance. However, the registrar requires that I submit attendance for 4th day and 12th day. In that case, I go by the class list on D2L. It indicates whether you have visited our class on D2L. If you have, I will not mark you absent for 4th day. If you have visited our class after the 4th day, I will not mark you absent for 12th day. I am not sure what the registrar will require thereafter. I may be required to also submit attendance for FIRST day. If that's the case, I will still go by class list which indicates if you visited our class on D2L the first day.

Submission of work by SPECIAL ACCESS

Students who miss the opening and closing of the drop box are penalized 10 points. I will grant them SPECIAL ACCESS. If you have not been granted that SPECIAL ACCESS, email me and remind me to do so.

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.

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 Nelsen (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 Power Point Rubric

CRITERION	EXCELLENT (96-100)	GOOD (86)	SATISFACTORY (76)	PASSING (66)	FAILING (50)
Purpose TOPIC IDEAS about modern people ("we")	Remarkable, exceptional in most respects.	Dynamic in some important respect.	Topic ideas start paragraphs; may include brief summary; may also be headings.	The overall idea is problematic.	No overall idea at the beginning.
INSIGHTS about modern people ("we")	Remarkable, exceptional in most respects.	Dynamic in some important respect.	Insights come after description; they come just before a quote.	Insights are problematic.	Insights are missing.
Development DESCRIPTION With specific "sensory" details that capture what we are seeing and hearing in the movie.	Remarkable, exceptional in most respects.	Dynamic in some important respect.	Description comes after topic idea and just before an insight.	Entry lacks adequate development with details.	Description is missing.
Quotes The quote comes after an insight. If from the play, provide the numbers for act, scene, lines in parentheses (1.2.10-11)	Remarkable, exceptional in most respects.	Dynamic in some important respect.	Student provides relevant quotes.	Use of quotes is problematic.	Makes no use of quotes
READABILITY & FORMAT & CREATIVITY The document features effective phrasing and word- choice. The PowerPoint is effective aesthetically. Follows Format.	Remarkable, exceptional in most respects.	Dynamic in some respect.	Phrasing and word choice are mostly clear; format is mostly correct; the aesthetic is effective.	Phrasing, format, or aesthetic may be problematic. .	Phrasing and format hinder comprehension; the PowerPoint does not provide scenes from either movie.
Comments:					

ENGL 1153 Essay Rubric

CRITERION	EXCELLENT (96-100)	GOOD (86)	SATISFACTORY (76)	PASSING (66)	FAILING (50)
Purpose TOPIC IDEAS about modern people ("we")	Remarkable, exceptional in most respects.	Dynamic in some important respect.	Topic ideas start paragraphs; may include brief summary; may also be headings.	The overall idea is problematic.	No overall idea at the beginning.
INSIGHTS about modern people ("we")	Remarkable, exceptional in most respects.	Dynamic in some important respect.	Insights come after description; they come just before a quote.	Insights are problematic.	Insights are missing.
Development DESCRIPTION With specific "sensory" details that capture what we are seeing and hearing in the movie.	Remarkable, exceptional in most respects.	Dynamic in some important respect.	Description comes after topic idea and just before an insight.	Entry lacks adequate development with details.	Description is missing.
Quotes Provides quotes from both primary sources (our play and movies) and secondary sources (Arden Introduction; Moffett databases).	Remarkable, exceptional in most respects.	Dynamic in some important respect.	Student provides relevant quotes.	Use of quotes is problematic.	Makes no use of quotes
READABILITY & FORMAT The document features effective phrasing and word- choice. Follows format.	Remarkable, exceptional in most respects.	Dynamic in some respect.	Phrasing and word choice are mostly clear; format is mostly correct.	Phrasing or format are problematic. .	Phrasing and format hinder comprehension.
Comments:					