

USSY 294A: **The Wild Man Within and Without**
Instructor: James Newlin **Term:** Spring 2019
Times: TR 8:30 – 9:45 a.m. **Classroom:** Clark 205
Email: jtn33@case.edu **Website:** <http://www.jamesnewlin.com>
Office Hours: By appointment via the WRC website at: <https://case.mywconline.com/>

Course Description and Objectives:

There have always been myths about “The Wild Man,” that figure who exists outside of society, as a kind of living rebuttal to the values of the “civilized” world. These primitives, barbarians, savages, or madmen live off of the land, out in the desert or in the woods, and their stories may be told either to horrify or to enchant. These stories are also rich social documents that illuminate how a culture defines itself in relation to those that it excludes or fears. Whether these myths present wild men as heretics, lunatics, or “noble savages,” they exist to tell us something about ourselves and about our animal nature. They also provide a way of understanding, and all too often demonizing, the other.

In this class, we will consider myths of wildness across literary history, from the “green men” of Arthurian legend to early colonialist accounts of indigenous peoples to recent portrayals of madmen in contemporary film. How have these myths changed over time, and for what purpose? How have these stories impacted new encounters with foreign cultures? How do they reflect a given culture's relationship with nature? What might the figure of the “Wild Woman” tell us about how a society views its established gender roles and expressions of sexuality or their transgressions? Perhaps most importantly, in what ways do the myths of wildness continue today? In answering these and related questions, we will examine the ways that cultural norms and values are constructed, reinforced, and challenged both in the past and in the present. As the literary critic Earl Miner suggests, the aim of these narratives is “not so much to understand the Wild Man as to understand oneself.”

Required Course Texts:

Armitage, Simon, translator. *Sir Gawain and the Green Knight*. Norton, ISBN: 978-0-393-33415-9.

Dudley, Edward and Maximilian E. Novak, editors. *The Wild Man Within: An Image in Western Thought from the Renaissance to Romanticism*. University of Pittsburgh Press, “Prologue edition.” ISBN: 978-0-822-98440-5.

Shakespeare, William. *The Tempest*. Bedford/St. Martin's (“A Case Study in Critical Controversy” edition), 2nd ed. Edited by Gerald Graff and James Phelan. ISBN: 978-0-312-45752-5.

Recommended (but *not* required) Course Text:

Graff, Gerald and Cathy Birkenstein. *They Say, I Say*. Third edition. ISBN: 9780393935844

Participation and Attendance

This course is a seminar and requires careful reading of a number of texts, which will be discussed in detail in class sessions. Students must come prepared to discuss the assignments

(assignments read, with annotations in the course text or on a separate outline, etc.). Everybody is expected to participate during every class period – if you do not speak up in class, or are not clearly listening attentively, you may be marked absent.

Dr. N does not distinguish between “excused” and “unexcused” absences. Excessive absences (i.e. more than four class periods) will affect your final grade. Generally, five or more absences will result in a grade penalty of one letter grade. If you are aware of any reason why you will miss more than four class periods, please contact Dr. N within the first week of class.

Classroom Behavior

Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Some of the texts we will discuss and write about engage controversial topics and opinions. I absolutely require that you demonstrate respect for your classmates and for ideas that may differ from your own. Our goal is for dialogue to occur, not conflict or proselytizing.

Late Work and Make-Up Policy

Late work will generally be penalized by a letter grade per calendar day. I do not accept work submitted over a week after the due date. If you anticipate that a paper will be late, email me *immediately* to make arrangements to submit your paper as soon as you can, lest too many penalties accrue. I do not accept late quizzes, in-class writing assignments, or “minor” writing assignments such as the annotated bibliography or abstract assignments.

During the course of the semester, you may rewrite one individual assignment of your choosing, after discussing the matter with me during office hours. (Your new grade, *which may be lower than the original grade*, will replace the previous one.) In addition to the revised project, you must also write a one-page memo addressed to me in which you detail what, how, and why you’ve revised. You must also attach the original, graded project with my annotations. There is no re-write option for quizzes, presentations, or the annotated bibliography and abstract assignments. Exceptions will be made for documented medical emergencies or ongoing medical conditions, religious observance, etc.

Special Accommodations

Students who require special accommodations for test-taking, presentations, etc., are requested to contact Educational Services for Students (470 Sears Building, 216-368-5230, essinfo@case.edu). All personal information shared with the office of disability resources will remain confidential, but the professor will be instructed on what specific accommodations the student requires.

Format Guidelines

All essays must follow MLA guidelines. Additionally, they must be typed, printed in black ink, double-spaced, 12-point Times New Roman font or equivalent; one inch margins, stapled, numbered pages with your name, course, and section number at the top of the page. Also, unless requested specifically by the instructor, all papers *must be handed in as paper copies*. ***Electronic submissions will not be accepted.***

Electronic Devices

Unless otherwise instructed by Dr. N, you are *not* permitted to use lap-tops, tablets, or cell-phones. The use of these devices distracts your instructor and your fellow classmates, and it is an inefficient way to take notes. (See Robinson Meyer’s essay “To Remember a Lecture Better, Take Notes By Hand” on Dr. N’s personal website.) You are expected to take notes in a notebook.

Syllabus

Depending on time constraints, availability of readings, and other factors, the instructor may alter the syllabus during the semester. Students will be given ample notice of such alterations. Alterations will be distributed to students *via* e-mail.

Plagiarism

You commit plagiarism when you present the ideas or words of someone else as your own. You commit plagiarism if you use without crediting the source:

- a) any part of another person’s essay, speech, or ideas
- b) any part of an article in a magazine, journal, newspaper, any part of a book, encyclopedia, CD-ROM, online www. page, etc.
- c) any idea from another person or writer, even if you express that idea in your own words.
- d) any part of *your own* work submitted to another class.

Important tip: *There should never be a time when you copy and paste something from the Internet and do not provide the exact location from which it came.* All acts of plagiarism will result in failure of the assignment and may result in failure of the entire course. Plagiarism can occur even without any intention to deceive if the student fails to know and employ proper documentation techniques. Unless otherwise indicated by the instructor for class group work, all work must be your own. Please consult CWRU’s academic integrity policy here: <https://goo.gl/uS0QVT>

Writing Assignments and Grading Criteria

Article Presentation and Abstract 1 page, 5-7 minutes 15% of final grade

Once during the semester, you and a partner will deliver a five-to-seven minute long presentation to the class, in which you summarize either a chapter from Dudley and Novak’s collection *The Wild Man Within*, our class’s critical edition of *The Tempest*, or a separate academic article or chapter posted on the class list-serv. Ideally, your group’s presentation should help shape the class’s discussion of our course material – what ideas, argument, or concerns are raised by this critic that the class should consider as we discuss our course texts?

In addition to your presentation, your group must submit a formal, written abstract of the article you presented to the class. This document should be e-mailed to the entire class by the beginning of class. This assignment will be evaluated primarily on how well you comprehended and synthesized the ideas in the article. In addition to the required elements of any formal abstract—purpose, method, scope, argument, conclusion—you should conclude your summary by responding to the article or chapter with your own thoughts. Review the templates in *They Say, I Say*, or the advice on writing a paper abstract on the OWL Purdue or UNC Writing Lab websites.

NB: it is *not* recommended that you read directly from this document during your in-class presentation!

Close Reading

2-3 pages

15%

For this assignment, write an original essay focusing on a single, brief passage from either *Sir Gawain and the Green Knight* or “The Wife of Bath’s Tale.” While your writing may be somewhat exploratory, you should still have a strong, identifiable thesis statement supported by evidence from the text and correctly identified literary techniques. You do not need to cite any outside sources.

We will examine several close readings in class, but here is an excerpt from a former student’s paper on Edmund Spenser’s *The Faerie Queene* to offer a sense of what is expected:

The notion of “original sin” suggests that all humans sin, so Guyon must at some point sin like any other human being. In stanza 68, “grace” and “fall” appear at the end of their lines (605, 606), referring to Sir Guyon’s possible ends. This instance of syntax predicts Guyon’s end and his own fall from grace if he chooses to succumb to passions and desires excited by the “wanton Maidens” (586). In describing the blushing and laughing woman in this excerpt, Spenser uses a chiasmus: “That her blushing to her laughter gave more grace / And laughter to her blushing, as did fall” (605-6). This literary device is here used to capture the subtle manipulations of the women as they attempt to entice Guyon. Spenser notes that when the woman laughs, she adds blushing in order to show innocence, and this promotes her “Grace”; then she adds laughter to her blushing to ironically continue the playful enchantment of the knight. The rearrangement of words and flow of this chiasmus correspond to the subtle craftiness of the women as they lure Guyon toward them. They are manipulating him with their masterful design in tempting men, with the intricate blushing and laughing sequence as an example.

Note how this student identifies a specific literary device that others may have missed (the chiasmus in lines 605 and 606), analyzes its properties (it corresponds to the “wanton maidens” flirtatious irony), and then reads the detail in the context of the poem’s thematic concerns (sin, grace, etc.). The passage is specific, thoughtful, original, and well written.

Critical Response Paper

3-4 pages

15%

This assignment resembles the earlier close reading assignment, in that you will provide a close analysis of a passage of your choice from one of the literary works from the course readings. However, this time you must phrase your thesis in response to an argument about this text made in one of the critical pieces we have read in class, such as those from Dudley and Novak’s collection *The Wild Man Within*. This paper will be evaluated based on your ability to understand and respond to the insights of another critic in the context of your own interpretation of a literary work. Review the templates in *They Say, I Say* regarding disagreeing, “agreeing with a difference,” or disagreeing-and-agreeing-simultaneously.

Annotated Bibliography

2-3 pages

10%

This assignment complements the final research assignment. A bibliography is, simply, a list of sources cited in a research project. An *annotated* bibliography is a bibliography that includes brief descriptions summarizing each source listed. For this assignment, you should list at least five different sources, cited in proper MLA format. Then, you should summarize the main thesis statement of each source, analyze the source’s argument and credibility, synthesize a relationship

between this source and other sources listed in the bibliography, and explain each source's purpose or use for your final paper. The annotated bibliography should be 600-1000 words in length, or roughly three-to-four pages. The annotated bibliography must be properly formatted according to MLA conventions. Improperly formatted bibliographies will not receive a grade higher than C-. An example can be found here: <http://goo.gl/Tpzj72>

Paper Abstract and Research Presentation 1 page, 5-7 minutes 10%

An abstract is a formal summary of the research completed and the projected argument of your final research project. Your abstract should summarize your key ideas, while also indicating the purpose, scope, methods, and conclusions of your project. Think of it as a “promo” or advertisement for your final research paper. The Paper #3 abstract should be 300 to 500 words in length, or roughly one page. Advice on how to prepare a paper abstract, as well as examples, can be found here: <http://goo.gl/DJcJxR>

In addition to summarizing your proposed argument in the paper abstract, you must also make a brief presentation to the class about the project, in order to solicit feedback. This will be a valuable exercise in both rehearsing your argument for an audience, as well as a means of receiving valuable suggestions from your classmates and instructor.

Final Research Project 10-12 pages 25%

Hayden White writes that, for medieval writers, “wildness is a peculiarly moral condition,” representative of both the Christian god's grace and also of the fallen condition that necessitates that grace. Throughout this semester, we have considered other examples of the wild man as a “peculiarly moral” figure: the “barbarians,” at home and abroad, described by Montaigne; the “original man” described by Rousseau; the “primal horde” described by Freud. As you well know, wildness myths have historically provided a means of challenging societal norms; they also provide justification for subjugating and dehumanizing marginalized groups of people, from the mentally ill to members of native and indigenous tribes.

For your final paper, closely examine a single example of wildness, drawing upon original research to clarify its cultural or historical context. Prepare an original, persuasive argument, demonstrating how this example of wildness challenges, or reinforces, cultural or moral norms of its time. You are free to write about either one of the examples from class (the Green Knight, Caliban, Freddie Quell, etc.), one of the figures alluded to in our course readings (Cardenio from *Don Quixote*, Papageno in *Die Zauberflöte*, King Kong, Aldous Huxley's *Brave New World*, etc.), or another example of your own choosing.

Class Participation/Attendance 15%

Students are to complete all assignments in advance, to take notes on the assigned readings, and to be able to discuss the readings in class. To receive full credit for class participation, students must participate in class frequently, thoughtfully, and voluntarily. Pop quizzes will be assigned on an as-needed basis. If in-class discussions are energetic, thoughtful, and demonstrate that students are completing the reading adequately, quizzes may not be necessary. As a result, it is in every student's best interest to actively participate and contribute during class time!

NB: It is the student's responsibility to keep track of his or her progress in the course. Hold on to your graded assignments and use them to gauge your "current" grade in the course.

Class Schedule

- WEEK 1: January 14 – 18
Tuesday: Course intro. Discuss John Chau.
Thursday: Read: Hayden White, "The Forms of Wildness" (D/N)
Friday: Email group members' names and top three presentation choices to Dr. N by 2 p.m
- WEEK 2: January 21 – 25
Tuesday: Read: *Gawain* Fitt 1.
Continue discussing White. Assign presentation dates.
Thursday: Read: *Gawain* Fitts 2-3
- WEEK 3: January 28 – February 1
Tuesday: Read: *Gawain* Fitt 4.
Finish discussing *Gawain*. Writing instruction – how to write a close reading.
Presentation: Richard Bernheimer, *Wild Men in the Middle Ages*, chapter 1 (list-serv)
Thursday: Read: Geoffrey Chaucer, "The Wife of Bath's Tale" (list-serv)
- WEEK 4: February 4 – 8
Monday: Extra credit: email first two paragraphs of your close reading paper to Dr. N by 2 p.m.
Tuesday: Writing workshop – peer review close reading papers. Finish WoB.
Presentation: Bernheimer, *Wild Men in the Middle Ages*, chapter 2 (list-serv)
Thursday: Read: Montaigne, "On the Cannibals." (list-serv)
Presentation: Gary Nash, "The Image of the Indian in the Southern Colonial Mind" (D/N)
Friday: **Close reading paper** due to Dr. N's mailbox in Guilford by 2 p.m.
- WEEK 5: February 11 – 15
Tuesday: Read: *The Tempest* Act I
Presentation: Earl Miner, "The Wild Man Through the Looking Glass" (D/N)
Thursday: Read: *The Tempest* Act II
Presentation: Paul Brown, "'This Thing of Darkness I Acknowledge Mine: *The Tempest* and the Discourse of Colonialism'" (*Tempest*)
- WEEK 6: February 18 – 22
Tuesday: Read: *The Tempest* Act III
Presentation: Deborah Willis, "Shakespeare's *The Tempest* and the Discourse of Colonialism" (*Tempest*)

- Thursday: Read: *The Tempest* Act IV
Discuss writing a “critical response” paper.
- WEEK 7: February 25 – March 1
Tuesday: Read: *The Tempest* Act V.
Presentation: Meredith Skura, “Discourse and the Individual: The Case of Colonialism in *The Tempest*” (*Tempest*)
- Thursday: Read: John Rolfe’s letter to Gov. Thomas Dale (1614) and John Smith’s letter to Queen Anne (1616) (list-serv)
Presentation: Heidi Hutner, “*The Tempest, The Sea Voyage, and the Pocahontas Myth*” (list-serv)
- WEEK 8: March 4 – 8
Tuesday: Read excerpts from Jean Jacques Rousseau’s “Discourse of Inequality” and Thomas Hobbes’ *Leviathan* in class.
Presentation: Richard Ashcraft, “Leviathan Triumphant: Thomas Hobbes and the Politics of Wild Men” (D/N)
Presentation: Geoffrey Symcox, “The Wild Man’s Return” (D/N)
- Wednesday: Extra credit: email first two paragraphs of your critical response paper to Dr. N by 2 p.m.
- Thursday: Discuss annotated bibliographies. Workshop critical response papers.
Friday: **Critical response paper** due to Dr. N’s mailbox in Guilford by 2 p.m.
- WEEK 9: March 11 – 15
No class – Spring break!
- WEEK 10: March 18 – 22
Tuesday: Meet with Mark Eddy in KSL for instruction on research techniques.
Thursday: Read: Sigmund Freud, from *Totem and Taboo* (list-serv)
Presentation: John Burke, “The Wild Man’s Pedigree” (D/N)
- WEEK 11: March 25 – 29
Tuesday: Read: Clarissa Pinkola Estes, from *Women Who Run With the Wolves* (list-serv)
Presentation: John Zilcosky, “Savage Science” (list-serv)
- Wednesday: Extra credit: email first two entries of your annotated bibliography to Dr. N by 2 p.m.
- Thursday: Workshop annotated bibliographies. Continue discussing Freud, Estes, etc.
- WEEK 12: April 1 – 5
Tuesday: Watch *The Master* (2012, dir. Anderson)
Thursday: Finish *The Master*
Friday: **Annotated bibliographies** due to Dr. N’s mailbox in Guilford by 2 p.m.

WEEK 13: April 8 – 12
Tuesday: Read: Jacob Mikanowski, “American Caliban” (list-serv)
Discuss *The Master*.
Thursday: Research presentations. Abstract due.

WEEK 14: April 15 – 19
Tuesday: Research presentations.
Thursday: No class!

WEEK 15: April 22 – 26
Tuesday: Research presentations. Peer-review. One-on-one conferencing with Dr. N
Thursday: Course wrap up / Student evals. **Final paper early submission.**

WEEK 16: April 29 – May 3
Monday: **Final paper “late” submission** due to Dr. N’s mailbox by 2 p.m.