

### Maddie Wenc: Close Reading Draft Feedback

You have a GREAT observation here: that Prospero's treatment of Caliban (and thus his ability to trust someone) is rooted in his previous experience with his brother. I think this is very interesting and creative—an issue worth looking into. However, I think your analysis of this problem, while VERY promising at first, needs some development:

1. I'd start by finding the through-line in the close readings that you have on the table. Right now, you're drawing an analogy: this is like that. However, a strong close reading essay demands that we understand how and perhaps even why the play establishes the terms of this analogy. You have a great first quotation, since it **illustrates how trust and falsehood are related in Prospero's mind**. But can you see that same complexity emerge in his treatment of Caliban? I think your essay would **benefit immensely from identifying this (or something else from the text) to chart a more direct relationship between the two situations you're considering**.
2. The play doesn't end at 1.2. And Prospero eventually returns to address his Antonio problem directly. In other words, I think you cut your analysis short, and don't account for the development of Prospero's trust across the rest of the play. Does he learn something about trust (and forgiveness?) through his increasingly toxic relationship with Caliban? My instincts tell me that you might press harder on that relationship, and then offer an analysis of Act 5, where Prospero forgives Antonio and (kind of?) promises Pardon to Caliban. How does material affect or extend what you're already noticing about the play?
3. There's also this concept of power imbalance to consider. With a power imbalance, is falsehood inevitable? Or does Prospero just think that it is? That seems like a way of extending your observations about Caliban and Antonio to other parts of the play—and a way of locating your analysis in our own real-world concerns.

This essay will exercise a technique developed originally by the so-called "New Critics" of the mid-twentieth century: close reading. **Roughly defined, close reading is a thorough and sustained explanation of a passage or scene of a text**, designed to articulate or resolve an interpretive question. This skill has become common to nearly all forms of literary analysis and critique, and is one that will be demanded of you throughout the semester.

In this assignment, you will be asked to use close reading to discuss how *The Tempest* explores, exposes, critiques, or endorses power. You should limit your discussion to one specific form of power, conceived in whatever sense you like--the power of art/magic, political power, gender dynamics, familial order, erotic power, good or bad governance, mastery and servitude, persuasive force, etc.