

ENGL 1153 Introduction to Reading and Writing about Literature  
Shakespeare's The Tempest

SPRING 2021 ENGL 1153 x20 x21

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ZOOM Office Hours: MTWR 11:00 AM to 2:00 PM. Email me during my office hours and ask for a ZOOM. Please use your REGULAR email, not the D2L email.

ZOOM BY APPOINTMENT: Make an appointment with me by email. At the agreed-upon time, I will send you the link.

OFFICE PHONE: My campus office phone is 940-397-4246. Please leave your name, message, and the number to call you back.

LAND LINE: My students may also call me on my landline 940-766-6319 in the evenings, on Friday, or on the weekend. Please leave your name, message, and the number to call you back.

Required books:

The Arden Shakespeare: The Tempest. Revised Edition: Bloomsbury.  
Paperback. ISBN 978-1-4081-3347-7. Hint: You cannot function without this book.

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 Little Seagull.

Required adaptations and performances related to Shakespeare's The Tempest:

The RSC *The Tempest* (2016; directed by Gregory Doran), *Forbidden Planet* (1956; directed by Fred Wilcox), and *The Tempest* (2010; directed by Julie Taymor) are available for free any time in the library databases. The RSC Tempest is in DIGITAL THEATRE PLUS; Forbidden Planet and Taymor's 2010 Tempest is in SWANK. Start at MSU Portal (user name & password); on the left in the TAKE ME TO list, click on LIBRARY DATABASES; then look under "D" and "S."

Students have to purchase their own copy of Disney's 1998 English Language version of Hayao Miyazaki's *Kiki's Delivery Service*, which features Kirsten Dunst as the voice of Kiki and Phil Hartman as the voice of Jiji.

Course goals

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

For PowerPoints, each paragraph describes a key moment in a scene.

For the Essay, compare RSC Tempest with one of our other films.

Engage in a writing process that includes invention, drafting, and revision.

Utilize credible supporting sources in our essays.

Use our models for MLA citing.

Demonstrate proficient use of Standard Written English.

Each Power Point is 30 percent of the grade; the Essay is 40 percent.

The PowerPoint requires a title slide. For each description paragraph, the PowerPoint should have at least one relevant image.

To FIND IMAGES, enter search terms into “Google” and add the word “images.” Do not use the images in the Model PowerPoints provided by Dr. Fields. However, you definitely have permission to gut his Model PowerPoint and supply your own words and images.

For PowerPoint 1 – For the RSC Tempest and Forbidden Planet, we need **ONE** description paragraph for RSC Tempest, and **TWO** description paragraphs for Forbidden Planet.

For PowerPoint 2 – For Taymor’s Tempest & Miyazaki’s Kiki’s Delivery Service, we need **one** description paragraph for **one of the movies** and **TWO description paragraphs for the other (your choice as to which movie gets two)**.

A description paragraph features vivid sensory details of something we see and hear in the movie—a key scene or moment. The paragraph begins with a TOPIC IDEA about modern people (one or two sentences) and closes with a significant quote from the dialogue. For the RSC Tempest and Taymor’s Tempest, the quote comes from our Arden Shakespeare. For Shakespeare, use forward slashes between lines of the quote; be sure to cite act, scene, and lines in parentheses.

In a description paragraph, just before the quote, the student comes back to the topic idea and refines it as an INSIGHT (one or two sentences) just before the quote. We express this INSIGHT as something WE believe, feel, or tend to do.

Here are MODEL DESCRIPTION paragraphs. NOTE: Do NOT try to use the content in these models as your own paragraphs. Pick different scenes or moments.

*For Forbidden Planet*

[Topic idea about modern people:] Modern people aspire to creator status, and they forget that they play with people’s lives. [Description:] 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 let our children use Crayola crayons to color the placemat at a restaurant. To demonstrate, Morbius attaches the machine’s three tentacles, or flexible hand, to his temples and forehead. Each fingertip features a glowing bulb. As he concentrates, a swirling cloud appears on a pedestal in the well of the machine below a transparent pyramid. Suddenly, the glistening particles of the cloud coalesce into a perfect rendition of Alta. She seems to be smaller than her creator but precisely the same as Alta in every way. Commander Adams is about to speak but stops dumbfounded. Did Morbius create the original Alta the same way? We suddenly realize that Alta may never have had a childhood, let alone a mother. The only child, so to speak, who has ever played with this device is the man who sits there now, his own fingers on a console that

resembles two banks of keys, not unlike an organ. His gaze is impassive as the new Alta he just created looks back at the men, smiling with her twinkling eyes and very much alive. She seems to be showing off a little. Her hair is exactly the way we remember from the earlier scene. Her eyes seem to recognize not only her father but also Dr. Ostrow and Cmdr. Adams. To Dr. Ostrow's horror, she abruptly vanishes when her father removes the three-fingered headset. [Insight:] We are destined to create what we imagine, including our own version of the Garden of Eden and our own image of Adam and Eve: "I call it the plastic educator," Dr. 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."

For RSC *Tempest*

[Topic idea:] Modern people condemn injustice and champion the helpless and innocent. They reject arbitrary authority and insist on fairness and empathy from those in power. [Description:] In the RSC *Tempest*, the storm reaches a loud crescendo as the sailors cry out for their loved ones. Then we see (projected on a curtain) what seem to be the shapes of drowned people sinking slowly into the depths of the sea. When we meet Miranda, she is rebuking her father, gesturing towards the horizon where she the ship seemed to break and sink with all onboard. As she confronts her father, he holds his staff before him as if he were bracing for a blow. He bows his head as she rebukes him, weathering his own storm of her passionate words and emotions. For a moment, he seems ashamed. His hunched-over figure seems contrite and remorseful. He closes his eyes and leans his forehead against the gnarled wood of his staff. Miranda's words besiege Prospero the way the tempest seemed to beat against the ship. His shoulders sag with weariness and resignation. She is wet as if she had run into the waves to help people. Miranda cannot get the voices out of her head—the cries of those who were praying and calling to their loved ones just before the ship seemed to break apart and everyone sank into the sea. [Insight:] We tend to perform the role of two kinds of god. One is tyrannical and terrifying; the other is the merciful god who hears the prayers of the suffering: "O," she wails to her father. "the cry did knock / Against my very heart!" (1.2.8-9).

For Taymor's *Tempest*:

The universe calls to us and expresses itself through our art. Modern people shape themselves as they shape their world. Taymor depicts Prospera on the edge of a basalt cliff. She holds her obsidian staff above her head. She is open-mouthed and wide-eyed as if possessed by something that drives her to madness. She is completely absorbed by her art and incantation. Her cloak is also glassy obsidian. It seems to be wing-like with feathers that reflect the green, blue, and indigo

light of the sea and sky. The cliff's edge, the staff, and the cloak all derive from lava, the same material as the island. We see a woman of great power who may have lost her mind and cannot be trusted. She seems to have become a force of nature just like the tempest she conjured. Her face inspires terror like a mirror reflecting the horror of the storm beating down upon the ship, setting it on fire and smashing it into pieces. The storm is so destructive and specific that it seems like the malevolent act of a vengeful god of the sea. Modern people are blind to their own dark side and see their power as providential. They see themselves as enlightened and benevolent creators: "I have," she says to Miranda, "with such provision in my art, / so safely ordered, that there is no soul--/ No, not so much perdition as an hair, / Betid to any creature in the vessel." (1.2.25-30).

For Miyazaki's *Kiki*

Modern young people answer a call only they seem to hear. The universe whispers to their imagination, and they seek their place within it. Kiki stirs and sits up. The hillside world seems to be moving, pushing her to do the same. She is wearing a pink apron tied in a big bow behind her that doubtless required someone else to tie for her. Her gray-green dress has blousy shoulders. Her outfit is not what someone her age ordinarily might wear to lounge in the grass. She wears an oversized red bow in her hair that little children might wear. She seems too tall, too big for a little girl's outfit. The waves in the lake below her are white-capped and twinkle in the sun as if trying to catch Kiki's attention. The hillside world is green and swaying in a chorus, waving in the same direction as the movement of the cottony clouds. The breeze catches Kiki's hair, bends the grass, and drives the clouds towards the west. She gazes intently at something only she can see in her imagination. Miyazaki directs our gaze past the back of her head and red bow towards her horizon as if we too are mysteriously summoned. We are just behind Kiki, ready to follow and share what she sees in her mind's eye. Like Kiki, modern young people are on hair trigger alert, poised to launch out on the magic broom of their dreams, whether they are ready or not. Nature expresses itself in all its wild splendor through our imagination: "So if you have been planning something special," intones her father's portable red radio, "tonight might be the night."

For Miyazaki's *Kiki*:

Modern parents are not ready to let go of their children. We strike our parents as ill-equipped to face the world. Kiki's mother mixes potions in a workshop where all kind of herbs are hanging around her in bunches. Below the hanging plants, she carefully measures her potions in glass beakers and test-tubes. Suddenly, Kiki bursts into the greenhouse. She is polite and sincere to the older woman sitting at a table, but she cannot help but cause a commotion. The older woman

chuckles and smiles, reminiscing about when Kiki's mother was the same age. Until this moment, the potions of Kiki's mother had been bubbling quietly. Now Kiki's mother turns to Kiki, alarmed by her sudden entrance and her plan to leave home that very night. In her mother's hand the potion darkens, bubbles over, and explodes, cracking the glass of the test tube. [Insight]: As adolescents, we are irrepressible, even destructive, and disrupt old systems before we are ready to take on the world: "And I have had no time," laments Kiki's mother, "to teach her how to mix potions like me."

## The Essay

The description paragraph for RSC Tempest will be paragraph 2 of the Essay. Choose the best description paragraph for Forbidden Planet, Taymor's Tempest, or Kiki and that will be paragraph 3 of the Essay. Revise the two paragraphs if so directed by the instructor in the rubric or the feedback box for the PowerPoint grade in D2L.

For paragraph 4, choose a supporting source from Bulger, Flagstad, Hunt, or Sanchez for the first supporting paragraph. These sources are in our Works Cited. Go to the MSU portal (your user name & password). On the left-hand side is the TAKE ME TO list. Click on library databases. For PDFs of these four sources, go to the library database *Academic Search Complete*.

For paragraph 5, choose a relevant supporting source for paragraph three (description paragraph for Forbidden Planet, Taymor, or Kiki).

For Forbidden Planet, choose from Lindsey Michael Banco or Ian Roberts. These supporting sources are in our Works Cited; find their PDFs in the library database *America: History and Life*.

For Taymor's The Tempest, choose from Maria Garcia or Ralph Turner. These supporting sources are in our Works Cited; find their PDFs in *Academic Search Complete*.

For Kiki, we do not use the library databases. GOOGLE either Christine Jean-Baptiste or Erica Russell. These sources are in our Works Cited. Since these are online sources, we do not have a page number for quotes.

The introduction (paragraph1) explains the nature of your comparison of the RSC Tempest with one of our other movies, either Forbidden Planet, Taymor's Tempest, or Kiki's Delivery Service.

The conclusion (paragraph 6) should begin with dynamic descriptive details, taking us back to a scene in one of your description paragraphs (pars. 2 and 3) or offering us a new (but relevant) moment from RSC Tempest or the film to which you are comparing it. The paragraph ends with an idea. Do not review the whole essay. The conclusion is a dynamic epilogue.

Here is a check-list for what a supporting paragraph (pars. 4 and 5 of the Essay) needs:

Provide a relevant TOPIC idea about modern people (one or two sentences).

Provide ATTRIBUTION. According to Jane Smith in her article “Shakespeare’s *The Tempest*” in *Shakespeare Quarterly*, ...

Finish the attribution statement with a main clause that states the idea that caught your attention.

Now for several sentences explain the author’s idea in your own words. End the discussion on a colon:

Follow with a significant quote from the same supporting source. It should be a complete stand-alone thought—not half your words, half the author’s. Make sure this quote is the author’s words *about* Shakespeare (not Shakespeare’s OWN words in *The Tempest*). Do not quote the play again! If the source is a PDF from the library databases, you will have a parenthetical page number. BUT WE STILL NEED ONE MORE THING—some brief DESCRIPTION!

TWO SENTENCES OF DESCRIPTION: After the quote, end the supporting paragraph with a couple sentences of dynamic descriptive details from a relevant moment on the screen.

### DISCUSSION FORUM, TOPIC, and the THREAD

The most dynamic point of contact between your thinking and that of the instructor is the THREAD. Go to CONTENT in D2L. Click on the relevant Discussion Forum. Next to the forum’s title is a drop-down arrow for VIEW TOPIC. Click on that topic for an opportunity to start a THREAD.

A THREAD is a paragraph (or more than one) that you draft for input from the instructor. You can copy and paste from your own document. NOTE: do NOT use the attachment feature. Put the paragraph(s) directly into the text box for the THREAD. When you submit the THREAD, D2L notifies the instructor who replies with input about your paragraph. Students can OPEN anyone’s THREAD.

The THREAD is optional; it is for those who want input before submitting their assignment to the drop box for a grade. The THREAD is only useful if the submitter does so in a timely fashion.

If students submit a paragraph (or even a whole PowerPoint) by email attachment, the instructor will examine it for the most obvious concerns. If the student then feels confident, he or she can submit the word-content to the THREAD for closer word-for-word inspection and specific suggestions.

### SUBMISSION TO THE DROP BOX

Students must submit their PowerPoints and Essay as documents to the DROP BOX in order for them to be evaluated (by feedback box and attached rubric) and graded. The PowerPoints cannot simply be a link or URL. I do NOT have permission to open password-protected links in Google.

The DROP BOX for an assignment opens on a Friday at 12 AM. It closes on a Monday evening at 11 PM. If you are late or, for some reason, locked out, please contact me by your regular email and ask for SPECIAL ACCESS. The penalty for late submission is 10 points.

## Tentative Schedule & Due Dates for the Drop Box

January 11-15 Week 1

**Discussion Forum and Topic for POWERPOINT 1: The RSC Tempest and Forbidden Planet.**

Follow along in our Arden book as you watch the RSC Tempest. Find the 2016 RSC Tempest (directed by Gregory Doran) in the library database Digital Theatre Plus. You need ONE description paragraph for RSC Tempest. Start a thread with a description paragraph.

January 18 MLK Holiday

January 19-22

Find the 1956 film (directed by Fred Wilcox) in the library database SWANK. Start a thread with a description paragraph for a moment in Forbidden Planet.

January 25-29 Week 3

Start a thread with a SECOND description paragraph for a different moment in Forbidden Planet.

February 1-5 Week 4

For PowerPoint 1, google search terms and the word “images” for 2016 RSC Tempest (Doran). Then do the same for Forbidden Planet. Try to get images from the films that are close to what you are describing.

February 8-12 Week 5

This is the last week for a THREAD for input into your description paragraphs for PowerPoint 1.

February 15-19 Week 6

**The DROP BOX for PowerPoint 1 (RSC Tempest & FP) opens 12 AM Friday morning (Feb 19) and closes 11 PM, Monday evening (Feb 22).**

February 22-26 Week 7

**Discussion Forum and Topic for PowerPoint 2: Taymor’s The Tempest & Miyazaki’s Kiki’s Delivery Service.** Follow along in our Arden as you watch Julie Taymor’s THE TEMPEST (2010) with Helen Mirren as Prospera (instead of Prospero). Find the movie in the library database SWANK. Start a thread for a description paragraph. Google search terms and images for Taymor’s Tempest.

March 1-5 Week 8

You need to purchase and watch the 1989 English version (Disney) of Miyazaki’s Kiki’s Delivery Service. The voice director is Jack Fletcher. The voice for Kiki is a very young Kirsten Dunst. Phil Hartman voices her cat Jiji. Start a thread for a description paragraph. Google search terms and images for Kiki.

March 8-12 Week 9

Start another thread for a SECOND description paragraph for Taymor’s Tempest; then start a SECOND description paragraph for Kiki’s Delivery Service.

March 15-19 Week 10

Last week for THREADS for PowerPoint 2!

March 22-26 Week 11

**The DROP BOX for PowerPoint 2 (Taymor & Miyazaki) opens 12 AM Friday morning (March 26) and closes 11 PM, Monday evening (March 29).**

March 29-April 2 Week 12

**Discussion Forum and Topic for ESSAY: Comparison with RSC Tempest**

Start a thread for Supporting Paragraphs (pars. 4 and 5) of the Essay.

April 5-9 Week 13

Start a thread for introductory paragraph and conclusion for the Essay.

April 12-16 Week 14

Last week for THREADS for ESSAY.

April 19-23 Week 15

**The DROP BOX for the Essay opens 12 AM Friday morning (April 23) and closes 11 PM Monday evening (April 26).**

April 26-29 Finals Week

We do NOT have a Final Exam. The Essay serves as our Final. The closing time for the drop box is Monday evening (April 26) at 11 PM.

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

In D2L the class list (under communication) indicates the most recent date the students have logged into the course. I will use D2L to track attendance.

Submission to the Drop Box/Special Access

All assignments must be submitted to the drop box in order to be graded and counted. If you are locked out of the drop box, you need to email the instructor and ask for SPECIAL ACCESS. The late penalty for missing a due date's 11 PM closing of the drop box is 10 points out of 100.

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.

Bulger, Thomas. "The Utopic Structure of *The Tempest*." *Utopian Studies*, vol. 5, no. 1, June 1994, p. 38-

47. EBSCOhost, [search.ebscohost.com/login.aspx?direct=true&db=a9h](https://search.ebscohost.com/login.aspx?direct=true&db=a9h)

&AN=4103101&site=ehost-live&scope=site.

Doran, Gregory, director. RSC *The Tempest*. Performances by Simon Russell Beale (Prospero), Jenny

Rainsford (Miranda), Daniel Easton (Ferdinand), Joe Dixon (Caliban), Mark Quarterly (Ariel),

James Hayes (Stephano), Simon Trinder (Trinculo), Darren Raymond (Boatswain), Antonio

(Jonathan Broadbent), Sebastian (Tom Turner). Elly Condron (Iris), Royal Shakespeare

Company, 2016.

Flagstad, Karen. "'Making This Place Paradise': Prospero and the Problem of Caliban in *The Tempest*."

*Shakespeare Studies*, vol. 18, Jan. 1986, pp. 205-32. EBSCOhost,

[search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=7167163&site=ehost-](https://search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=7167163&site=ehost-live&scope=site)

[live&scope=site.](https://search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=7167163&site=ehost-live&scope=site)

Garcia, Maria. "The Tempest." *Cineaste*, vol. 36, no. 1, Winter 2010, pp. 50–52. EBSCOhost,

[search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=55609580&site=ehost-](https://search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=55609580&site=ehost-live&scope=site)

[live&scope=site.](https://search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=55609580&site=ehost-live&scope=site)

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/](https://login.databases.msutexas.edu/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=mzh&AN=1994026193&site=ehost-live&scope=site)

[login.aspx?direct=true&db=mzh&AN=1994026193&site=ehost-live&scope=site.](https://login.databases.msutexas.edu/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=mzh&AN=1994026193&site=ehost-live&scope=site)

Jean-Baptiste, Christine. "*Kiki's Delivery Service* is still Inspiring Young Feminists." *bitchmedia*. October

31, 2918. [https://www.bitchmedia.org/article/kikis-delivery-service-introduces-feminism-and-](https://www.bitchmedia.org/article/kikis-delivery-service-introduces-feminism-and-witchcraft)

[witchcraft.](https://www.bitchmedia.org/article/kikis-delivery-service-introduces-feminism-and-witchcraft)

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, Baker's

wife), 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).

Russell, Erica. "What Kiki's Delivery Service tells us about Burnout." *The Face* July 20, 2019. <https://theface.com/culture/kikis-delivery-service-burnout-witches-anime>.

Sanchez, Melissa E. "Seduction and Service in *The Tempest*." *Studies in Philology*, vol. 105, no. 1, Winter 2008, pp. 50–82. EBSCOhost, doi:10.1353/sip.2008.0001.

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.

Turner, Ralph. "Taymor's Tempests: Sea Change, or Seeing Little Change in Responses to Gender and Leadership?" *Journal of Gender Studies*, vol. 24, no. 6, Dec. 2015, pp. 689–704. EBSCOhost, doi:10.1080/09589236.2013.874941.

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 Power Point Rubric (tentative/approximate model)**

<b>CRITERION</b>	<b>EXCELLENT (96-100)</b>	<b>GOOD (86)</b>	<b>SATISFACTORY (76)</b>	<b>PASSING (66)</b>	<b>FAILING (50)</b>
<b>Modern people</b> Topic Idea (beginning of par.) about modern people (1 or 2 sentences).	Remarkable, exceptional	Promising, interesting	Topic idea about modern people	The topic idea is problematic.	Topic ideas seem to be missing
<b>Insights (“We”)</b> Return to and refine idea about modern people just before quote: express as “we” (1 or 2 sentences).	Remarkable, exceptional	Promising, interesting	Insights come just before a quote.	Insights are problematic.	Insights seem to be missing.
<b>Description</b> Specific “sensory” details capture what we are seeing and hearing in the film.	Remarkable, exceptional	Promising, interesting	Descriptive details are sufficient	Entry lacks adequate description.	Description seems to be missing.
<b>Quote</b> comes after insight & before quote. If from play, provide numbers for act, scene, lines - e.g. (1.2.10-11).	Remarkable, exceptional	Promising, interesting	Student provides relevant quote to close paragraph.	Quotes are problematic.	Quotes seem to be missing
<b>Readability, format, creativity</b> Features effective phrasing, word-choice. PowerPoint is effective aesthetically. Follows directions.	Remarkable, exceptional	Promising, interesting	Phrasing, word choice are mostly clear; format mostly correct; the aesthetic effective.	Phrasing, format, or aesthetic may be problematic.	Profound concerns undermine readability

**Comments:**

**For PowerPoint 1 – For the RSC Tempest and Forbidden Planet, we need ONE description paragraph for RSC Tempest, and TWO description paragraphs for Forbidden Planet.**

**For PowerPoint 2 – For Taymor’s Tempest & Miyazaki’s Kiki’s Delivery Service, we need one description paragraph for one of the movies and TWO description paragraphs for the other (your choice as to which movie gets two).**

ENGL 1153 Essay Rubric – Comparison (tentative/approximate)

<b>CRITERIA</b>	<b>EXCELLENT (96-100)</b>	<b>GOOD (86)</b>	<b>SATISFACTORY (76)</b>	<b>PASSING (66)</b>	<b>FAILING (50)</b>
<b>Introduction</b> Explains comparison of RSC Tempest w. one of our other movies.	Remarkable, exceptional	Promising, interesting	Explains relevant comparison of RSC Tempest w. one of our other movies.	Comparison problematic.	Comparison seems to be missing.
<b>Ideas</b> offer “we” insight before quote in description paragraphs; all pars. start with ideas about modern people; explains author’s ideas in supporting source prior to quote from that source;	Remarkable, exceptional	Promising, interesting	Description paragraphs start with modern people idea; provides “we” insight prior to quote. Supporting paragraphs explain author’s ideas prior to quote from author.	Explanations problematic.	Explanations seems to be missing.
<b>Description</b> Sensory details capture what we are seeing and hearing, including at end of supporting paragraphs and beginning of conclusion.	Remarkable, exceptional	Promising, interesting	Description is adequate, including at end of supporting pars & beginning of conclusion.	Description problematic.	Description seems to be missing.
<b>Quotes</b> Description pars end with quote from movie; sup. pars end with quote from the sup. source w. parenthetical page if provided in PDF.	Remarkable, exceptional	Promising, interesting	Student provides relevant quotes.	Quotes problematic.	Quotes seem to be missing
<b>Readability &amp; format</b> Effective phrasing, word-choice, and format.	Remarkable, exceptional	Promising, interesting	Phrasing, word choice mostly clear; format mostly correct.	Phrasing, format problematic.	Profound problem with readability & format
<b>Comments:</b>					