

ENGL 1153 Introduction to Reading and Writing about Literature  
Shakespeare's The Tempest  
Spring Semester 2022 ENGL 1153 x208  
**Tues/Thus 2:00 – 3:20 PM Bea Wood 210**

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Office Hours: Mon/Wed – 1:00-3:00 PM; Tue/Thur-12:00-1:45 PM

OFFICE HOURS: I make a point of being in my office in the early afternoon MTWR. If you drop by in person, that's great—but you may have to share this time with others who drop by.

APPOINTMENT IN PERSON OR BY ZOOM: Make an appointment with me by email for my undivided attention; it can be between 1:00 and 3:00 MTWR or a different time, including Friday. If you would like your appointment by ZOOM, I will send you the link just before the agreed-upon time.

OFFICE PHONE: My campus office phone is 940-397-4246. If I am unable to answer immediately, OUTLOOK will turn your message into an email to me. Tell me your number.

LAND LINE: My students may also call me on my landline 940-766-6319 in the evenings, on Friday, or on the weekend. If I am unable to answer immediately, leave a message with your name and number. Make sure I know you are a student in my class.

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. Fourth edition 978-0-393-422917 (3<sup>rd</sup> edition is also fine). Comments in rubric will refer to chapters and sections in the Little Seagull.

Required MOVIES 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 are 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."

NOTE: Students have to purchase their own copy of (or stream) 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 TWO of our 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 one of the movies, **TWO description** paragraphs for the other (your choice as to which movie gets two).

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 scenario 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. Just before the quote is the **WE insight**. 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.

Note: The **TOPIC IDEA** (a sentence or two) at the beginning of a **DESCRIPTION** paragraph speaks of MODERN PEOPLE in the third person plural—it is a GENERAL thought that would apply to all the characters in the moment or scenario that you describe. The **WE insight** (a sentence or two) uses “we” language to revisit the topic idea just before the quote at the end. The WE insight refines the TOPIC IDEA in light of the description that precedes it and the quote that follows it. Instead of saying “modern people” in the third person, we own the same thought with “we,” “us,” or “our”/“ours”—that is, with first person plural language referring to ourselves.

Note: Most of the **DESCRIPTION** paragraph is just that: dynamic details—the sights and sounds of what we are seeing and hearing in our movies. **Use “sensory” details: that is, details that are visual, auditory, tactile, and physical.** The DESCRIPTION paragraph begins with a brief TOPIC IDEA and concludes with the WE insight and quote. In between should be lots and lots of descriptive detail that immerses us in the action of what we are seeing and hearing.

Here are MODEL DESCRIPTION paragraphs. Do NOT try to use or adapt the content in these models as your own paragraphs. Pick different moments and different quotes from mine for your own description paragraphs. NOTE: Choose different images from those in the models.

For RSC *Tempest*

[Note: Do *not* use the same quote or moment for your PowerPoint.]

[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 Forbidden Planet*

[Note: Do *not* use the same quote or moment for your PowerPoint.]

[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 *Forbidden Planet*

[*Note*: Do *not* use the same quote or moment for your PowerPoint.]

Modern people ponder the fall of great civilizations because they know they have their own dark side—their own capacity for self-destruction. Dr. Morbius surprises Cmdr. Adams and Dr. Ostrow rummaging through the things in his office. For a moment, Morbius stands imperiously in the center of the doorway that leads to the control room of the Krell's big machine. The doorway was designed for the Krell, but Morbius stands under the arch as if he too were one of the Krell. When he explains the tragic, mysterious history of the Krell, Morbius folds his arms across his chest as if he is hiding something he does not want Cmdr. Adams or Dr. Ostrow to see. Perhaps he is hiding something from himself. Behind him, we see a vision of the galaxy. To his right, we see his lamp. The golden shade reflects the twinkling stars in the window. To his left, we see what looks like the white cover of a book (almost like a Bible or perhaps a volume of Shakespeare). Perhaps the book is his own account of the noble Krell whose planet was devastated by some unknown catastrophe. We suspect a noble people—like ourselves—are nonetheless capable of destroying themselves: "In the 2000 centuries," Dr. Morbius explained, "since that unexplained catastrophe even their cloud-piercing towers of glass and porcelain and adamantine steel have crumbled back into the soil of Altair-4, and nothing, absolutely nothing, remains above ground."

### For Taymor's *Tempest*

[*Note*: Do *not* use this quote or moment for your PowerPoint.]

Modern people express themselves creatively and 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. We are blind to our own dark side and see our power as providential. We see ourselves 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*

[Do *not* use this moment or quote for your PowerPoint]

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. As youngsters, we are on hair trigger alert, poised to launch out on the magic broom of our dreams, whether we 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*

[Note: Do *not* use this moment or quote for your PowerPoint]

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

**Prompt:** WHAT DO THE MAIN CHARACTERS LEARN ABOUT THEMSELVES?

**Paragraphs 2 and 3 of the ESSAY:** These are two DESCRIPTION paragraphs you chose from your PowerPoints. Make sure paragraph TWO pertains to a DIFFERENT movie from paragraph THREE. Students may IMPROVE these paragraphs according to comments in the PowerPoint rubrics.

**Paragraphs 3 and 4 of the ESSAY:** In each paragraph, you address a supporting source and quote from it. After the quote, provide a couple sentences of relevant description.

**SUPPORTING SOURCES TO CHOOSE FROM FOR PARS 3 & 4:** For either RSC TEMPEST or the TAYMOR TEMPEST, choose a supporting source from **Bulger, Flagstad, Hunt, or Sanchez**. Go to the MSU portal (your user name & password). On the left-hand side is the TAKE ME TO list. Click on library databases. Bulger, Flagstad, Hunt, and Sanchez are in the library database *Academic Search Complete*—use the PDF version of each article.

For the **TAYMOR TEMPEST**, here are **two more choices**: either **Maria Garcia** or **Ralph Turner**. They also may be found in ***Academic Search Complete***—use the PDF version.

For **FORBIDDEN PLANET**, choose from **Lindsey Michael Banco** or **Ian Roberts**. Find their PDFs in the library database *America: History and Life*.

For **KIKI'S DELIVERY SERVICE**, we do **not** use the library databases. GOOGLE either Christine Jean-Baptiste or Erica Russell. These sources can be copied and pasted to your paper from my Works Cited in this syllabus. Since these are online sources, we do not have a page number for quotes.

The **introduction (paragraph 1)** examines TWO of our productions and answers this question: WHAT DO THE MAIN CHARACTERS LEARN ABOUT THEMSELVES? Be as complete as possible in this discussion. You can compare the characters. This paragraph should also anticipate some of the descriptive details we will find in paragraphs TWO and THREE.

**WE WILL WRITE PARAGRAPH 6 IN CLASS FOR OUR FINAL.** The **conclusion (paragraph 6)** should be NO MORE THAN FIVE SENTENCES and begin with TWO-THREE SENTENCES of dynamic descriptive details, taking us back to a scene in one of your description paragraphs or offering us a new (but relevant) moment from one of the two films you are comparing. The paragraph ends with a relevant thought.

**WORKS CITED:** For your bibliography (Works Cited), you may copy and paste from my Works Cited (pp. 11-12) in this syllabus to your own paper.

**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 Karen Flagstad in her article "Making This Place Paradise": Prospero and the Problem of Caliban in *The Tempest*" for *Shakespeare Studies*, ... OR According to Maria Garcia in her article "The Tempest" for *Cineaste*, ...

Finish the attribution statement with a main clause that states the idea that caught your attention. Then 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's play, FORBIDDEN PLANET, TAYMOR'S TEMPEST, or KIKI (not the character's words from the play or a movie). 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.

Click on START A NEW THREAD. You will see a text box for a paragraph.

If you want me to see where you are with your images (the slides), click on ATTACHMENT. Then click on UPLOAD and POST.

Posting a thread IS a quasi-public. If students wish, they can click on your thread & see your words and my reply and suggestions.

The THREAD is optional; it is for those who want input before submitting their assignment to the drop box for a grade.

SUBMISSION TO THE DROP BOX

**Students must submit their PowerPoints 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.

LATE WORK MAY BE SUBMITTED TO THE DROP BOX (Late penalty is 10 points)  
**Even if your work is late, please submit it to the drop box. The late penalty is capped at minus 10 points from 100—it won't go higher as time goes by.**

Tentative Schedule & Due Dates for the Drop Box

**RSC TEMPEST & FORBIDDEN PLANET**

**January 11, 13 Week 1**

*Make sure you have your ARDEN TEMPEST book.*

Follow along in our Arden book as you watch the RSC Tempest 2016 (directed by Gregory Doran), which may be found in the Moffett library database Digital Theatre Plus. **In CONTENT see the MODULE for RSC TEMPEST & FORBIDDEN PLANET & MODERN PEOPLE.** Read two documents in this module: RSC Tempest & Forbidden Planet & Modern People AND RSC Tempest & Forbidden Planet: MOMENTS FOR DESCRIPTION.

MLK HOLIDAY – Monday January 17

**January 18, 20 Week 2**

*Make sure you have your ARDEN TEMPEST book.*

Follow along in our Arden book as you watch the RSC Tempest 2016 (directed by Gregory Doran), which may be found in the Moffett library database Digital Theatre Plus. **In CONTENT make sure you read two documents: RSC Tempest & Forbidden Planet & Modern People AND RSC Tempest & Forbidden Planet: MOMENTS FOR DESCRIPTION.**

**POWERPOINT MODEL:** In CONTENT see the module for **POWERPOINT MODEL 1 for RSC TEMPEST & FORBIDDEN PLANET**. Note: Choose DIFFERENT images for your PowerPoint. You may gut my model PowerPoint and provide your own images.

**START A THREAD:** In CONTENT click on the module for **RSC TEMPEST & FORBIDDEN PLANET FORUM & TOPIC FOR THREAD**.

January 25, 27 Week 3

Watch the 1956 film (directed by Fred Wilcox) in the library database SWANK. In **CONTENT** make sure you read two documents: **RSC Tempest & Forbidden Planet & Modern People AND RSC Tempest & Forbidden Planet: MOMENTS FOR DESCRIPTION**. The **MOMENTS FOR DESCRIPTION** has a link for the script. You do **NOT** have to use the script for your **QUOTE**; you can simply quote what someone says in the movie—just **ONE** quote, please. It goes at the very end of the paragraph.

February 1, 3 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 the moments or scenarios you have chosen to describe (two moments for one of the movies, one moment for the other). **DESCRIBE ONE SCENARIO OR MOMENT PER DESCRIPTION PARAGRAPH**—THAT WOULD BE NO MORE THAN THREE SCENARIOS OR MOMENTS FOR A POWERPOINT (2 moments for one of the movies, 1 moment for the other—you choice which movie gets two). **FOUR SLIDES:** We need at least one image per moment or scenario (i.e., one image for each description paragraph). Each description paragraph has it own image and slide. We need a title slide.

**SUGGESTION:** Submit your description paragraphs for my input. We call this process a **THREAD**. You may send one description paragraph per thread—or all of them in the same thread. **HERE IS HOW IT WORKS:** In **CONTENT**, click on the module **RSC TEMPEST & FORBIDDEN PLANET DISCUSSION FORUM AND TOPIC FOR A THREAD**. Read the relevant forum. Click on the **ARROW** by the discussion forum title for **VIEW TOPIC**. You will find a text box to type your description paragraph(s). Or you may copy and paste from your own document into the text box. Do not use attachment.

February 8, 10 Week 5

**THOUGHT:** This is the week to send me a thread (or threads) for my input! Don't delay.

February 15, 17 Week 6

**THOUGHT:** Time is running out before our first due date! If you would like my input, please submit a thread no later than this week or weekend. If you submit a thread at the last minute, I will reply to it—but it won't be in time to help you. **NOTE:** Submitting a **THREAD** to me is **NOT** a requirement.

February 22, 24 Week 7

**PowerPoint 1: RSC TEMPEST & FORBIDDEN PLANET is due in the drop box before 11:59 PM Thursday, February 24; the drop box will mark subsequent submissions as late. The penalty for lateness is capped at 10 points out of 100. If you know you are going to be late, the best bet is to do your best.**

**Julie Taymor's TEMPEST & Miyazaki's KIKI'S DELIVERY SERVICE**

March 1, 3 Week 8 **MIDTERM GRADES**



Follow along in our Arden as you watch **Julie Taymor's TEMPEST** (2010) with Helen Mirren as Prospera (instead of Prospero). Find the movie in the library database SWANK.

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.

March 8, 10 Week 9

In CONTENT see the module for Taymor's Tempest & Miyazaki's Kiki: MOMENTS FOR DESCRIPTION. Here are describable moments in both movies.

In CONTENT see the module for MODEL POWERPOINT 2 Taymor's Tempest & Miyazaki's Kiki. NOTE: Use different images for your PowerPoint. You may gut my model and supply your own images.

**Google search terms for Taymor's Tempest and Miyazaki's Kiki's Delivery Service and add the word "images."** Try to get images as close as possible to the moments or scenarios you have chosen. We need at least one image per moment or scenario (i.e., one image for each description paragraph). FOUR SLIDES: Each description paragraph has it own image and slide. We need a title slide.

**SUGGESTION:** Submit your description paragraphs for my input. We call this process a THREAD. You may send one description paragraph per thread—or all of them in the same thread. **HERE IS HOW IT WORKS:** In CONTENT, click on the module **TAYMOR'S TEMPEST & MIYAZAKI'S KIKI DISCUSSION FORUM AND TOPIC FOR A THREAD**. Read the relevant forum. Click on the ARROW by the discussion forum title for VIEW TOPIC. You will find a text box to type your description paragraph(s). Or you may copy and paste from your own document into the text box. Do not use attachment function.

SPRING BREAK March 14-18

March 22, 24 Week 10

**THOUGHT:** Now is the time to send me a thread if you want to have input. If your thread for a paragraph (or all three paragraphs) is late, I will definitely reply, but it may not be in time to make a difference for the due date. NOTE: Submitting a THREAD is optional—not required.

March 29, 31 Week 11

**PowerPoint 2: TAYMOR'S TEMPEST & MIYAZAKI'S KIKI is due in the drop box before 11:59 PM Thursday March 31; the drop box will mark subsequent submissions as late. The penalty for lateness is capped at 10 points out of 100. If you know you are going to be late, the best bet is to do your best.**

April 5, 7 Week 12

**START A THREAD:** In CONTENT click on the module for **THE ESSAY DISCUSSION FORUM AND TOPIC FOR A THREAD**. Click on the arrow beside the title of the forum; you will see a text box for submitting a paragraph for my input.

For paragraphs TWO and THREE, choose paragraphs from your PowerPoints—make sure that they come from DIFFERENT movies. Start a thread for each of the Supporting Paragraphs (pars.

4 and 5), paragraph one, and paragraph six of the Essay. You may also put ALL paragraphs in a thread. You don't need to submit paragraphs two and three as a thread unless you have revised them in some way. **See pages 5-6 about THE ESSAY writing assignment.**

April 12 Week 13

**THOUGHT:** Submit paragraphs 1, 4, 5, and 6 as a thread for my input

HOLIDAY BREAK Thursday and Friday, April 14-15.

April 19, 21 Week 14

**THOUGHT:** Submit paragraphs 1, 4, 5, and 6 as a thread for my input. You may send each paragraph one at a time if you wish.

April 26, 28 Week 15

**THOUGHT:** Don't put off sending me a thread if you would like input.

Finals Week: Our Final is scheduled for 1:00-3:00 PM Thursday May 5 in our classroom.

**ESSAY Pars. 1-5 is due in the drop before 11:59 PM Thursday May 5. We will write Paragraph 6—the last paragraph of the ESSAY—in class at our scheduled time: 1:00 PM Thursday May 5. A late essay will be penalized 10 points.**

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.

Readability & Originality

The rubric has a category devoted to legibility and originality. Student writing must be readable and original. Students should NOT adapt material from either the instructor's models or the paragraphs other students submit in a THREAD for input by the instructor.

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.

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.

**Writing Proficiency Requirement:** All students seeking a Bachelor's degree from Midwestern State University must satisfy a writing proficiency requirement once they have 1) completed 6 hours of Communication Core and 2) earned 60 hours. Students may meet this requirement by passing the Writing

Proficiency Exam, passing two Writing Intensive courses, or passing English 2113. If you have any questions about the exam, visit the [Writing Proficiency Office website](#) or call 397-4131.

### 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.

Banco, Lindsey Michael. "Presenting Dr. J. Robert Oppenheimer: Science, the Atomic Bomb, and Cold

War Television." *Journal of Popular Film & Television*, vol. 45, no. 3, July 2017, pp. 128–138.

*EBSCOhost*, doi:10.1080/01956051.2016.1269052.

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

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

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**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, Visual effect, Originality.</b> Avoids adapting or copying someone’s thread.	Remarkable, exceptional	Promising, interesting	Mostly readable, visually effective; always original.	Problematic	Profound Concern
<p><b>Comments:</b>  <b>For PowerPoint 1 – For the RSC Tempest and Forbidden Planet, we need ONE description paragraph for one of the movies, TWO description paragraphs for the other (your choice as to which gets two).</b></p> <p><b>For PowerPoint 2 – For Taymor’s Tempest &amp; 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).</b></p>					

**ENGL 1153 Essay Rubric (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; Originality</b> Avoids adapting/copying someone’s thread.	Remarkable, exceptional	Promising, interesting	Mostly readable & always original	Problematic	Profound concern
<b>Comments:</b>					