

Introduction to Reading and Writing about Literature  
Fall Semester 2022 11346 ENGL 1153 101  
Monday, Wednesday, Friday 10:00 – 10:50 AM PY Bea Wood 210

Dr. Peter Fields, assoc. professor of English  
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[Moffett Librarian Ryan Samuelson will be joining us in the Bea Wood 210 classroom.]

**OFFICE HOURS: MTWRF 11:00 AM – 1:00 AM.** If you can, let me know by email that you are dropping by. Also: I can make in-person and ZOOM appointments. Afternoons are best for me.

Required BOOKS:

The Arden Shakespeare: *The Tempest*. Revised Edition: Bloomsbury.  
ISBN 978-1-4081-3347-7. Hint: You must bring this book to class with you.

The Little, Brown Compact Handbook. 10<sup>th</sup> edition. Jane E. Aaron & Michael Greer  
ISBN 978-0-13-557127-9

Required MOVIES:

The RSC *Tempest* (2016; directed by Gregory Doran) – see Moffett database DIGITAL THEARE+  
*Forbidden Planet* (1956; directed by Fred Wilcox) – see Moffett database SWANK  
Julie Taymor's *Tempest* (2010) – see Moffett database SWANK.

Students must purchase their own copy of this required movie:

Disney's 1997 (released 1998) English Language version (or "dub") of Hayao Miyazaki's *Kiki's Delivery Service*, Kirsten Dunst (Kiki), Phil Hartman (Jiji the Cat), Janeane Garofalo (Ursula), Debbie Reynolds (Madame), Matthew Lawrence (Tombo), Osono (Tress MacNeille).

NOTE: All four movies will be shown in class.

Course goals

Read Shakespeare's *The Tempest* in our Arden book.  
For PowerPoints, each description 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 according to MLA citing.  
Demonstrate proficient use of Standard Written English.

**DUE DATES AT A GLANCE & PERCENTAGE VALUE OF SEMESTER GRADE**

[D2L means "Desire to learn"—it is our ONLINE component of the course.]

D2L Post a thread for RSC <i>Tempest</i> – for a 60	Friday Sept 9
D2L Drop box: Description Par. for RSC <i>Tempest</i> – 10%	Friday September 16
D2L Post a thread for <i>Forbidden Planet</i> – for a 70	Friday September 23
D2L Drop box: PowerPoint 1 RSC & <i>Forbidden Planet</i> – 20%	Friday September 30
D2L Post a thread for Taymor's <i>Tempest</i> – for an 80	Friday October 14
D2L Drop box: Description Paragraph for Taymor – 10%	Friday October 21
D2L Post a thread for Miyazaki's <i>Kiki</i> – for a 90	Friday October 28
D2L Drop box: PowerPoint 2 Taymor & <i>Kiki</i> - 20%	Friday November 4
D2L Post a thread for Supporting Paragraph – for a 100	Friday November 11
D2L Drop box: One Supporting Paragraph – 10%	Friday November 18
D2L ESSAY (Paragraphs 1-5; not a PowerPoint) – 20%	Wednesday December 7
10:30 AM In-Person-in-Class: Handwriting Paragraph 6 of ESSAY	Wednesday December 7
D2L THREADS – 5% (1 is worth the grade of 60; 2 - 70; 3 - 80; 4 - 90; 5 - 100).	
Attendance grade – 5%: 1 undocumented absence is still 100; 2nd is 90; 3 <sup>rd</sup> is 80; 4 <sup>th</sup> is 70; 5 <sup>th</sup> is 60.	

## ATTENDANCE POLICY

As of the **SIXTH** undocumented absence, the student is withdrawn with a WF. An absence is excused if students provide relevant documentation (e.g., by cell phone picture or email from Dean of Students). Students must be present for attendance (within five minutes of class starting). **Attendance Grade:** 1 undocumented absence – 100; 2 – 90; 3 – 80; 4 – 70; 5 – 60. **The grade is 5 percent of semester grade.**

## THREADS

Students are rewarded for submitting paragraphs AHEAD OF TIME for my input. In CONTENT on D2L, click on the module for the relevant DISCUSSION FORUM & TOPIC FOR A THREAD. Click on the ARROW by the title for VIEW TOPIC, which provides a TEXT BOX for typing your paragraph or copying-and-pasting it from your own document. I will be contacted in OUTLOOK by email, and I will reply with suggestions and comments. **Type ONE paragraph per THREAD: 1 is worth the grade of 60; 2 - 70; 3 - 80; 4 - 90; and 5 - 100. Thread due dates are these Fridays before 11:59 PM: Sept 9, Sept 23, October 14, Oct 28, and Nov 11. The grade is worth 5 percent.** NOTE: These are five DIFFERENT paragraphs. ALSO: Students may send MORE than five threads & receive my input.

**GRADES ARE NOT ROUNDED UP** - D2L Final Calculated Grade is the semester grade.

Here is are the numeric-letter values: 100-90 (A), 89-80 (B), 79-70 (C), 69-60 (D), 59-0 (F). NOTE: An 89.9 is a B; 79.9 is a C; 69.9 is a D; and 59.9 is an F.

## SEE THE MODEL POWERPOINTS in CONTENT in D2L

PowerPoint 1 RSC Tempest & Forbidden Planet is due in drop box **before 11:59 PM** Friday September 30; PowerPoint 2 Taymor's Tempest & Miyazaki's Kiki is due in the drop box before 11:59 PM Friday November 4. **Each is worth 20 percent.**

The PowerPoint is FOUR slides:

Slide 1: title slide – answer this prompt:

Slide 2: description paragraph & at least one image.

Slide 3: description paragraph & at least one image.

Slide 4: description paragraph & at least one image.

TWO of the description paragraphs must pertain to ONE of the two movies; ONE description paragraph pertains to the other (you choose which).

## 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. The course grade is F. The student will be removed with a WF; offenders will be reported to the Chair of the Department. NOTE: Students have the right to appeal an alleged incident of Academic Dishonesty. More information can be found on page 55 of the *Student Handbook* [https://msutexas.edu/student-life/\\_assets/files/handbook.pdf](https://msutexas.edu/student-life/_assets/files/handbook.pdf).

## Language too close to source

Students sometimes borrow the phrasing of their documented 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.

## 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 questions, visit the [Writing Proficiency Office website](#) or call 397-4131.

## SCHEDULE

[Always bring our blue ARDEN book to class.]

**ALL FOUR MOVIES—RSC Tempest, FP, Taymor's Tempest, and KIKI—will be shown in class.**

- WEEK 1 August 22 – 26: **RSC Tempest** (RSC) is available on Moffett database Digital Theatre+. Be sure to visit our modules in CONTENT on D2L. Bring our Arden book to class.  
Mon: Review of syllabus.  
Wed: RSC  
Fri: RSC
- WEEK 2 August 29 – September 2:  
Mon: RSC  
Wed: RSC  
Friday: RSC
- WEEK 3 September 5 – 9: THREAD for RSC DUE BY FRIDAY September 9.  
Mon: RSC  
Wed: RSC  
Fri: RSC. **THREAD due** - description paragraph for RSC Tempest before 11:59 **PM Friday September 9.**
- WEEK 4 September 12 – 16: Forbidden Planet (FP) is available on Moffett database SWANK.  
RSC Description paragraph is due Friday September 16.  
Mon: FP  
Wed: FP  
Fri: FP. RSC Tempest description paragraph due in the **DROP BOX** before 11:59 PM **Friday September 16.**
- WEEK 5 September 19 – 23: Post THREAD for Forbidden Planet by Friday September 23.  
Mon: FP  
Wed: FP  
Fri: FP. **THREAD due** – description paragraph for FP before 11:59 PM **Friday September 23.**
- WEEK 6 September 26 – 30: PowerPoint 1 RSC & FP due Friday September 30.  
Mon: FP  
Wed: FP  
Fri: FP. PowerPoint 1 RSC & FP due in **DROP BOX** before 11:59 PM **Friday September 30.**
- WEEK 7 October 3 – 7: Julie Taymor's 2010 Tempest (Taymor) available on Moffett database SWANK.  
Mon: Taymor  
Wed: Taymor  
Fri: Taymor
- WEEK 8 October 10 – 14: THREAD for TAYMOR DUE BY FRIDAY October 14.  
Mon: Taymor  
Wed: Taymor  
Fri: Taymor. **THREAD due** – description paragraph for TAYMOR before 11:59 PM **Friday October 14.**
- WEEK 9 October 17 – 21: Miyazaki's Kiki's Delivery Service (KIKI) **MUST BE PURCHASED BY STUDENTS.**  
TAYMOR description paragraph due in DROP BOX before 11:59 PM **Friday October 21.**  
Mon: KIKI  
Wed: KIKI  
Fri: KIKI. Description paragraph for TAYMOR due in the **DROP BOX** before 11:59 PM **Friday October 21.**
- WEEK 10 October 24 – 28: Post THREAD for one description paragraph for KIKI by Friday October 28.  
Mon: KIKI  
Wed: KIKI

Fri: KIKI. **THREAD due** – description paragraph for KIKI before 11:59 PM **Friday October 28**.  
WEEK 11 Oct 31 – Nov 4: PowerPoint 2 Taymor & KIKI due by Friday November 4.  
Mon: KIKI  
Wed: KIKI  
Fri: KIKI. PowerPoint 2 Taymor & KIKI due in **DROP BOX** before 11:59 PM **Friday November 4**.  
WEEK 12 November 7 – November 11: Post **THREAD** for a **SUPPORTING** paragraph by Friday November 11.  
Mon: ESSAY  
Wed: ESSAY  
Fri: ESSAY. **THREAD due** – supporting paragraph for ESSAY before 11:59 PM **Friday November 11**.  
WEEK 13 Nov 14 – Nov 18: ESSAY supporting paragraph due in drop box before 11:59 PM Friday November 18.  
Mon: ESSAY  
Wed: ESSAY  
Fri: ESSAY. **SUPPORTING** paragraph is due in the **DROP BOX** before 11:59 PM **Friday November 18**.  
WEEK 14 November 21:  
Mon: ESSAY  
Wed-Friday: HOLIDAY.  
WEEK 15 Nov 28 – Dec 2:  
Mon: ESSAY  
Wed: ESSAY  
Fri: ESSAY - LAST DAY OF CLASSES.  
ESSAY – Paragraphs 1-5 of ESSAY are due in the **DROP BOX** before 11:59 PM **WEDNESDAY DECEMBER 7**.

FINALS WEEK: **Wednesday December 7: 10:30 AM – 12:30 PM**. We hand write Paragraph Six of the ESSAY in-class and in-person. **You MUST be in class to write this essay**.

PLEASE SUBMIT DROP BOX ASSIGNMENTS EVEN IF LATE (PENALTY CAPPED AT 10 POINTS)  
Even if drop box assignments are late, please submit them to the drop box. The late penalty is capped at minus 10 points from 100. **THREADS CANNOT BE MADE UP**.

**ALL LATE DROP BOX ASSIGNMENTS MUST BE SUBMITTED NO LATER THAN 11:59 PM THURSDAY DECEMBER 8**.

## DESCRIPTION PARAGRAPHS

### CHECKLIST FOR A DESCRIPTION PARAGRAPH

**TOPIC IDEA** about modern people in general. Use “we” – 1 or 2 sentences.

**DESCRIPTION** of a key moment or scenario in the movie. Provide **DYNAMIC** descriptive details. Use “sensory” details that paint a picture in sight, sound, scents, tastes, and textures. Use action words.  
Description takes up MOST of the room in a description paragraph.

**INSIGHT:** Go deeper! Use “we” and refine your topic idea (1 or 2 sentences).

**SIGNIFICANT QUOTE:** This is a verbatim passage from relevant scene in the movie.

**NOTE:** For RSC *Tempest* and Taymor’s *Tempest*, you need the act, scene, and lines in parentheses after the quote (see model PowerPoints).

**MODEL DESCRIPTION PARAGRAPHS.** They are [BRACKETED] for the four required components of a description paragraph:

For RSC *Tempest* [Do *not* use the same quote or moment in the movie for your PowerPoint.]

**[TOPIC IDEA ABOUT MODERN PEOPLE:]** 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 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: **[QUOTE:]** “O,” she wails to her father. “the cry did knock / Against my very heart!” (1.2.8-9).

For Forbidden Planet

[Do *not* use the same quote or moment in the movie 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: **[QUOTE:]** “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*:

[Do *not* use the same quote or moment in the movie for your PowerPoint.]

**[TOPIC IDEA ABOUT MODERN PEOPLE:]** Modern people ponder the fall of great civilizations because they know they have their own dark side—their own capacity for self-destruction. **[DESCRIPTION:]** 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. **[INSIGHT:]** We suspect a noble people—like ourselves—are nonetheless capable of destroying themselves: **[QUOTE:]** “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*

[Do *not* use the same quote or moment in the movie for your PowerPoint.]

**[TOPIC IDEA ABOUT MODERN PEOPLE:]** Modern people express themselves creatively and shape themselves as they shape their world. **[DESCRIPTION:]** 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. **[INSIGHT:]** We are blind to our own dark side and see our power as providential. We see ourselves as enlightened and benevolent creators: **[QUOTE:]** “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 the same quote or moment in the movie for your PowerPoint]

**[TOPIC IDEA ABOUT MODERN PEOPLE:]** Modern young people answer a call only they seem to hear. The universe whispers to their imagination, and they seek their place within it. **[DESCRIPTION:]** 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 Kiki's 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. **[INSIGHT:]** 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: **[QUOTE:]** "So if you have been planning something special," intones her father's portable red radio, "tonight might be the night."

For Miyazaki's Kiki [Do *not* use the same quote or moment in the movie for your PowerPoint]

**[TOPIC ABOUT MODERN PEOPLE:]** Modern parents are not ready to let go of their children. We strike our parents as ill-equipped to face the world. **[DESCRIPTION:]** 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: **[QUOTE:]** "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?

**Paragraph 1** (introduction) 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. Introduce us to the characters we will see in paragraphs TWO and THREE. Preview some of the important descriptive details we will see in paragraphs TWO and THREE. Make you explain (here in paragraph one) what we need to know to answer the prompt question. What do these characters (whom we will encounter again in paragraphs TWO and THREE) 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 my comments in the grading rubrics.

**Paragraphs 4 and 5 of the ESSAY:** In each paragraph, you address a supporting source and quote from it. **Towards the end of the supporting paragraph, provide a significant quote from the supporting source. But it's not over yet! Provide a couple sentences of relevant description.** These “sensory details” can pertain to DIFFERENT scenes than those represented by 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.

**SUPPORTING SOURCES TO CHOOSE FROM FOR PARS 4 & 5:**

**The following OPTIONS may be found in the WORKS CITED of this syllabus:**

**For either RSC TEMPEST or the TAYMOR TEMPEST,** choose from **Bulger, Flagstad, Hunt, or Sanchez.** See these articles in *Academic Search Complete*—use the PDF version.

**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.* Use the PDF version.

**For KIKI'S DELIVERY SERVICE,** we do not use the library databases. **GOOGLE** either **Christine Jean-Baptiste, Erica Russell,** or **Brendan Walsh.** Since these are online sources, we do not have a page number for quotes.

**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:**

**TOPIC IDEA:** Provide a relevant TOPIC idea about modern people.

**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*,

**INSIGHT** (does NOT need “we”): 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:

**SIGNIFICANT QUOTE FROM 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 or one of our movies (**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!

**DESCRIPTION:** After the quote, end the supporting paragraph with a couple sentences of dynamic “sensory” details from a relevant moment in the movie. It does NOT have to pertain to the scenes in paragraphs two and three.

#### 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 &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 Condrón (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-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-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/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, 2018. <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 MacNeille (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).
- Roberts, Ian F. "Oppenheimer's Heir: Morbius and Atomic Technology in Forbidden Planet." *Journal of Popular Film & Television*, vol. 38, no. 4, Winter 2010, pp. 170–175. EBSCOhost, doi:10.1080/01956051.2010.484036.
- 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.
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