

**Paper Assignment #3:
Comparison/Contrast, Film Adaptation**

Due in the Eng. Department office, LL423 Mon. June 7. Draft workshop TBA.

This paper is 4-5 pages in length, not counting the Works Cited page. Longer papers are acceptable. The Works Cited page lists both primary (plays, films, poetry, fiction) and secondary sources (literary criticism and historical or biographical material).

- There should be at least 2 secondary sources in addition to the text. These sources may come from material available via the library and from a Norton critical edition, and/or packets and handouts. They must be cited in your paper's narrative, not just stuck on the Works Cited page. Any Internet source must be scholarly (i.e., have an author and a reference page) or be one discussed in class. SparkNotes, Cliff Notes, Helium etc. are **not** scholarly sources (should I even need to say this?). See me if there are questions on whether a particular source is acceptable.
- Photocopies of non-textbook material must be included with final version.
- If we have time for a draft workshop, the draft work and peer responses must be submitted with final paper.
- MLA documentation must be used correctly. Again, see me for help here if you need a review of your writing classes. In the case of documentation questions, it is advised to check with me rather than a tutor. (Yes, I do know more than the tutor.)
- A plagiarism check will be done. Purposeful plagiarism can lead to a failure grade and a report to Student Affairs.

This paper will compare and contrast one work with at least one reinterpretation. For *The Tempest*, we have seen a variety of retellings, film versions, and Césaire's play, and *Forbidden Planet*. You can compare more than two if desired, but be sure to focus on specific treatments of such elements as characterization, theme, or setting.

You may also compare and contrast two works on the same theme—see option 9.

Here are some ideas. Use office hours to discuss other possibilities:

1. Examine the parallel plots in *A Tempest* and *Forbidden Planet*. How have the characters changed? Look at the characterizations of Ariel, Caliban, Prospero, or Miranda. How are the characterizations similar? How are they different? What do the similarities and/or differences imply about the two plays' themes and the authors' intentions? Who are the heroes of each play? Who are the monsters?

2. Is *Forbidden Planet* a reworking of Shakespeare's *The Tempest*? How is it similar? How is it different? Is *Forbidden Planet* a retelling, an adaptation or a loose adaptation of *The Tempest*? How might this film be seen as a psychological interpretation of the play? What elements of Shakespeare's play need to be ignored in order to make the