WRTG 3020: Special Topics
“Dystopias in Science Fiction”

Dystopia—noun, New Latin, from dys- + -topia (as in utopia), circa 1950;
1: an imaginary place where people lead dehumanized and often fearful lives;
2: anti-utopia (from Merriam-Webster’s Collegiate On-Line Dictionary)

SPRING 2011

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<th>Section 029</th>
<th>Section 035</th>
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<td>MWF; 1:00 - 1:50 PM; CHEM 133</td>
<td>MWF; 2:00 - 2:50 PM; CHEM 133</td>
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Instructor: Dr. Jim Walker  
Email: WalkerJF@colorado.edu  
Tel: 303.492.3606  
Office: Temporary Bldg 1, Rm. 202  
Office Hours: M/W/F 11–11:50 (& by appt.)

Course Description:
This course is aimed at upper division majors within the College of Arts & Sciences, to extend and strengthen the skills of rhetorical awareness, critical thinking, critical reading, and writing facility, all highlighted in your First Year Writing & Rhetoric course (WRTG 1100, 1150 or 1250). Working on these skills successfully will require a commitment from you to engaging in sustained critical inquiry and honest self-reflection, as well as to creating a respectful and supportive group environment. The class will be held as a semester-long, group seminar/workshop. Thus, your active engagement on a daily basis will be crucial to the success of the course as a whole. We will spend much class time discussing and writing in response to readings, films and other stimuli, examining and practicing rhetorical strategies, and providing reasoned support and evidence for our arguments. In all cases, I encourage you to boldly explore your own interpretations and views on the issues raised and to develop your own analytic and creative responses to the source material.

In both writing and discussion we will explore questions such as: How do dystopic fictions dramatize real-life fears, questions and social concerns? What is the nature of intelligence (artificial or otherwise)? How do current technological developments reflect on what it means to be human? How do we define or “know” reality – and how is technology challenging this? What are the limits of government – and what are our responsibilities? What is the nature of the world we are creating – or destroying?

Primary Texts:
Films: (first 3 are on reserve in Norlin Library)  
- Blade Runner, Ridley Scott, 1982. 114 min. **Final or Director’s Cut**  
- Brazil, Terry Gilliam, 1985. 142 min. **Director’s Cut (watch “DVD 1” in the 3-DVD set)**  
- THX 1138, George Lucas, 1971. 88 min. **Director’s cut**  

Books: Yevgeny Zamyatin, We  
Aldous Huxley, Brave New World (excerpts)

Selected Articles: available on e-reserve or online
**Grading:** (subject to alteration)

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<th>Component</th>
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<tr>
<td>Creative Piece – Utopia</td>
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<td>Response Papers</td>
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<td>Final Project</td>
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<th>Point Scale:</th>
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<td>A = 100 – 93</td>
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<td>C- = 72 – 70</td>
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<td>D = 69 – 65</td>
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<td>F = Below 65</td>
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NOTE: The university defines grading symbols as follows: A = Superior/Excellent; B = Good/Better Than Average; C = Competent/Average; D- = Minimum Passing.

**Colorado Commission on Higher Education Criteria:**

This 3000-level writing course is part of the state-wide “Guaranteed Transfer” pathway of courses as defined by the Colorado Commission on Higher Education (CCHE) and fulfills your upper-division writing requirement within the College of Arts and Sciences at CU Boulder. As such, it addresses the following shared curricular goals:

- **Rhetorical knowledge:** A key underpinning of this course and its methodology is to engage actively with multiple rhetorics across a variety of generic, cultural and situational spectra. Beyond content analysis, assignments and discussions will pursue in-depth consideration (and development) of the variety of rhetorical apparatuses available to any rhetor (speaker, writer, filmmaker, artist). A particular emphasis of this course is on considering, and practicing, *creative* modes of conveying a message effectively to a variety of audiences.

- **Writing processes:** We will build upon the practices and strategies highlighted in your introductory writing courses, emphasizing the processes of exploring your writing through multiple revisions, in consultation with other writers (e.g. students, teacher, Writing Center staff). We will also focus on: techniques for generating, developing, critiquing and refining ideas; how to effectively analyze, critique and edit your own and others’ writing; awareness of and facility with multiple avenues and technologies for effective research, including online search engines, catalogue databases and subscription research databases; etc.

- **Writing conventions:** Assignments will give you practice writing within specific generic conventions, at times adapted to your own major and discipline. A major focus of the course is expanding your facility with forms for analytic, persuasive and creative writing, both within and beyond the Academy. Assignments will also emphasize and expand your facility with discipline appropriate procedures of research, synthesis and citation.

- **Effective communication strategies:** Assignments in this class are intended to prepare you for effective participation in a variety of rhetorical communities, both in and beyond your university courses. In addition to standard forms of academic writing, we will also practice writing for a variety of other very practical occasions, from public letters, to film reviews, to professional or academic presentations. This will also engage you with a variety of relevant technologies, from electronic databases and search engines to PowerPoint, Prezi and other presentational apparatus for engaging visual media effectively.

“We do not write in order to be understood; we write in order to understand.”  
- Cecil Day Lewis
Course Requirements:
1) Creative Paper – Utopia: The first paper of the course will be a 2-3 page creative piece in which you narrate a trip to your own utopia. This will provide a chance for you to practice writing while exploring your own thoughts and feelings about the issues that will be raised in the class.

2) 2 Response Papers: These papers will be 4-5 pages in length and will ask you to critically analyze some aspect of the films or literature discussed in class. Each paper will require at least two rewrites which will be incorporated into the final grade. If you do not post a complete draft for each paper workshop, your grade will be lowered significantly.

3) Journals: “Journal” assignments are your chance to reflect on your responses to readings, films and class discussions, as well as to practice writing in different modes and/or genres. I will give you a specific topic or question to address in each journal, and entries must be posted on the day they are due. Journals should be 1-2 pages, typed, double spaced. You will be graded for finishing journal assignments in a complete and timely manner, and on the thought, clarity and completeness of your response. NOTE: Although journals will not be graded as strictly on grammar, style & form as will papers, they should still be considered “formal writing.” Indeed, they are designed to be a place for you to work on these elements.

4) For your final project you will create a dystopia based on what you have learned in the class. You will write a 5-6 page analysis of your future world, utilizing outside sources as necessary. Finally, you will prepare a creative presentation in which you present the ideas behind your dystopia verbally and visually to the class.

Film viewings:
Class film viewings are listed on the daily schedule. If you cannot make the scheduled viewing time, you are responsible for obtaining and viewing the film on your own, by the specified date. DVD copies of Blade Runner (Director’s Cut), The Matrix, and Brazil (Director’s Cut) are on reserve at Norlin Library Circulation Desk; they may be checked out for 4 hours and viewed on a computer or in one of the 2nd floor viewing rooms (which you also reserve at the Circulation Desk). All films are also available via NETFLIX and at THE VIDEO STATION, on 28th St. between Arapahoe and Canyon.

NOTE on streaming video: The three films listed above are also streaming via E-reserves. This is designed to facilitate your re-watching of films multiple times (e.g. to locate/analyze individual scenes for your papers). However, I discourage you from watching the streaming versions first, as the quality is greatly decreased. Particularly with Blade Runner and Brazil, significant visual details are easily missed.

CU Learn & Laptops
To the extent possible, this will be a “paperless” course. We will use our online CU Learn course (found at https://culearn.colorado.edu) to submit, review and return all written assignments, and to share work with each other during in-class peer review sessions. For this purpose, you are required to bring a laptop to class on designated days. The university now provides dual-operating system laptops (Mac/Windows) for four-hour checkout with your Buff One Card, near the Learning Commons – 1st floor of Norlin Library.

We will go over use of the basic CU Learn functions in class. However, should you ever need technical assistance, contact Information Technology Services (ITS) at 303.735.HELP or help@colorado.edu. ITS has two “bug busters” facilities
which provide walk-in support, including one in the Norlin Commons (1st floor of Norlin Library). Hours and information are at: http://www.colorado.edu/its/support/helpcenters.html

To receive credit for all assignments, they must adhere strictly to the guidelines for naming, “saving as” and posting, as outlined below and on the CU Learn site.

**Writing Help:**
- I strongly encourage students to meet with me during my **office hours**, whether you are having difficulty with an assignment, or just want some additional feedback, help, or perspectives.
- You may also wish to discuss your essays with one of the free, professional tutors in the **Writing Center** (Norlin E-111, near the East entrance to Norlin Library), who offer one-on-one help with all aspects of essay writing, from pre-writing to revising and editing. Consult the Writing Center website for hours and to schedule appointments: http://www.colorado.edu/pwr/writingcenter.html.
- In the latter part of the semester, the **Research Center** is also available in the same location as the Writing Center. (Consult website above for hours.) The Research Center is staffed by a librarian to assist students with library assignments and research needs.

**Classroom & University Policies:**

**Participation & Comportment:**
- Due to this course’s collaborative, workshop format, your active participation on a daily basis is crucial – both to your success and to the success of the course. Simply showing up is not enough: you must come prepared with writing and/or reading assignments, **each day**, and be an active, productive participant in class discussions and other activities. In recompense, note that 10% of your semester grade will reflect the caliber of your participation and behavior in class.
- Other behavior which is deemed (by me) to be disrespectful or distracting will reduce your participation grade. E.g. please **turn off all cell phones** and related items upon entering the classroom each day. No internet surfing, texting, completing other courses’ homework, or “zoning out” please.
- All class participants (including myself) are expected to maintain an atmosphere of mutual respect and support, even when disagreeing intellectually. The classroom should be a free zone for exploration, questioning, discussion and debate, in which all of us can explore our half-formed thoughts, uncertain arguments, and argumentative strategies in a supportive environment.
- For more on CU’s "Classroom Behavior" policy: http://www.colorado.edu/policies/classbehavior.html

**Attendance:**
- **You are expected to attend every scheduled class period.** Since I know that illnesses and other unexpected events do occur however, you are allowed four “freebies”, i.e. missed classes with no penalty. **After four absences, your grade will be lowered considerably. If you miss more than eight classes, you should expect a failing grade in the course.** I may make allowances in the case of documented emergencies and illness.
- If you know you will miss a class, contact me immediately and arrange to submit all assignments due.
- Arriving late or leaving early will also lead to your grade being lowered.
- You are responsible for information covered in class on days you miss; thus, contact a classmate and/or come to my next office hour prior to the next day’s class.

*Teachers open the door, but you must enter by yourself.*

-Chinese Proverb*
Late work:

- Assignments are due at the **beginning** of the specified class period, even should you miss that class period. Note that CU Learn indicates the date and time of all posts. I reserve the right not to accept late work, or to mark it down considerably. Having said that, I also reserve the right to make exceptions for students who encounter genuine, documented obstacles. (Note: being “exhausted” after a ski-weekend is not a genuine obstacle.)

Progression and “drafts”:
- Central to the pedagogy not merely of this course, but of writing instruction throughout the university (and indeed across the discipline), is the importance of engaging in concerted, reflective, RE-WRITING, in order to develop your arguments, form and style. To do so is to challenge yourself to engage thoroughly with the range of options available to you for conceiving, organizing, qualifying and supporting your ideas or argument – to push you beyond your “default” writing process, to experiment with new styles, practices and techniques.
- In this class, you are thus required to respond to each assignment multiple times, gaining the benefit of feedback from multiple sources for each re-write (i.e. classmates, myself, Writing Center…). Each major assignment includes a “Progression” grade (10%) which assesses your engagement with this process.
- **What this means:** Note that – to receive full credit on the assignment – “drafts” should entail significant re-writing and/or re-ordering. I.e. they do NOT mean simply making corrections to grammar and/or word choice, which falls under “editing” or “proofreading”. Rather, each “draft” is an opportunity to look at larger, structural and/or content issues – and to actually re-construct your argument or approach anew. (In the most practical of terms: there should be a significant, noticeable difference between at least TWO of your three drafts, for each assignment.)

Re-write policy:
- Students who receive lower than a B (79 or below) on any ONE of their first two “response papers” are allowed – and encouraged – to re-write it for an improved grade of up to a low B. Note:
  1. You must meet with me in advance to go over the previous draft and set a plan for revision.
  2. Re-writes must be completed within a minimal amount of time – normally within ONE WEEK of you receiving the graded draft.
  3. You are strongly encouraged to seek assistance from the Writing Center (see above).
- Note that while re-writing does not automatically guarantee an improved grade, when taken seriously it almost inevitably leads to one (and in no case will it lower your grade...so you’ve got nothing to lose.)

Plagiarism & Honesty:
- We will discuss plagiarism’s many forms and how to avoid them. All work submitted for this course must be your own and must be written exclusively for this course. The use of sources (ideas, quotations, paraphrases) must be properly identified and documented using MLA citation guidelines, which we will also cover. If at any time you have questions concerning plagiarism or the proper citation of sources, please come see me. When in doubt, cite your sources!
- **Note:** I take issues of honesty, in all forms, quite seriously. There is no substitute for your own integrity. I will give you every opportunity to produce your best work and to clarify any questions you have about properly documenting outside influences. Given this, students found to have willingly plagiarized or in other ways cheated on any assignment will receive an
automatic “F” in the course and be referred to the CU Honor Council (honor@colorado.edu; 303.735.2273). Further sanctions, both academic and non-academic, may ensue. I encourage you to familiarize yourself with the CU Honor Code policies at www.colorado.edu/academics/honorcode and to uphold your own honor in all of your activities.

Religious holidays:
- I am happy to make accommodations for students who, because of religious observances, have conflicts with scheduled classes or assignments so long as you notify me at least two weeks in advance. See CU’s full policy at http://www.colorado.edu/policies/fac_relig.html

Accommodations:
- I am also happy to accommodate all learning styles. If you qualify for accommodations because of an alternative learning style or “disability” please submit a letter to me from Disability Services in a timely manner so that your needs may be addressed. Disability Services determines accommodations based on documented disabilities. Contact: 303-492-8671, Willard 322, www.colorado.edu/disabilityservices.

Discrimination and Harassment:
- The university policies on Discrimination and Harassment, Sexual Harassment, and Amorous Relationships apply to all students, staff and faculty. Any student, staff or faculty member who believes s/he has been the subject of sexual harassment or discrimination or harassment based upon race, color, national origin, sex, age, disability, creed, religion, sexual orientation, or veteran status should contact the Office of Discrimination and Harassment (ODH) at 303-492-2127 or the Office of Judicial Affairs at 303-492-5550. See http://www.colorado.edu/odh for full details.

A Preparatory Note
Remember: education is like any other activity; the more you get into it, the more you get out of it.
It’s your education. Get into it!
Guidelines for posting assignments on CUlearn

Walker/WRTG 3020

To receive credit, all assignments must adhere strictly to the following:

1. Assignments must be saved as a Word document and posted by the beginning of class on the date they are due.

2. Use the "Save As" function to save them for previous versions of Microsoft Word (e.g. 1997-2003). Not all campus (or personal) computers have the latest version of Word.

3. NAMING:
   a. So that I and your fellow students can clearly identify and locate all documents, name your PAPER DRAFTS as follows:
      • Your last name (only), followed by "P" and the paper number, then "D" and the draft number
      • E.g. "WalkerP1D1" (for Jim Walker's essay, paper 1, draft 1)
   
   b. Name JOURNALS by:
      • Your last name, followed by "J" and the journal number
      • E.g. "WalkerJ4" (for Jim Walker's response to Journal #4)

   Be consistent. Please use this format when you save your document AND in the "Subject" line when you post it.

   NOTE: Leave NO SPACES in your file names. (Some programs automatically fill them in with characters when converting, making for a very confusing file name. E.g. "Walker%20P1%20D1.doc"). Use hypens if you prefer.

4. Be sure that the file name, once saved, ends in ".doc" (Word should automatically add this extension.) If it does not -- or if it ends in ".docx" (which indicates it is saved for the newest version of Word) -- some viewers will not be able to open the file, and for this class, you may not be given credit.

5. ALWAYS double-check that your document has posted successfully, in the right place, labeled correctly. If I am unable to locate, or to view, your posted document, you will not receive credit for it. (Hint: If you cannot see it on the appropriate Discussions or Assignments page, no one else can either.)

These guidelines are designed to help ensure the smooth functioning of this course, in a "paperless" way. Please follow them carefully and see me with any questions.

Direct any technical questions to ITS at 303.735.HELP or help@colorado.edu.

For more detailed guidelines to using CUlearn, saving and posting documents, using Word’s revision tools, and other writing tips and resources, visit fellow CU Writing Instructor Amy Goodloe’s site at: http://www.perpetualrevision.com/help/culearn/
## DAILY SCHEDULE*

*Subject to change. Stay tuned.

- indicates days you need to bring a laptop to class.

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<th>DATE</th>
<th>READINGS DUE / CLASS WORK</th>
<th>OTHER ASSIGNMENTS DUE</th>
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<tr>
<td><strong>WEEK 1</strong></td>
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<td>M, Jan 10</td>
<td>Introductory activities</td>
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| W, Jan 12  | **NOTE:** Readings must always be read, annotated and BROUGHT TO CLASS on the day for which they are listed. We will be doing close analysis of texts in class; thus you need to have your copy in front of you (either printed or on a laptop) EVERY DAY. Due today:  
  - Read complete syllabus; write down any questions you have (In-class quiz over syllabus policies)  
  - Read Weinberg, “Five and a Half Utopias”, available on E-reserve: [http://ucblibraries.colorado.edu/](http://ucblibraries.colorado.edu/)  
  Course Password: ereianjh | Also: Write down your response to the poems discussed on Day 1. What issues and questions do they raise for us as human beings? |
| F, Jan 14  | Defining utopias & dystopias  
In class values exercise | DUE: Journal #1: Consider: Do you agree with Weinberg’s definitions/classifications of “utopias”? Why or why not? Are there others he does not mention, which people espouse today? Granting that utopia, by definition, can never exist, which utopic vision (of Weinberg’s or another) seems most plausible or likely to you? Which is most to be feared? In both cases: why? |
| **WEEK 2** |                           |                       |
| M, Jan 17  | NO CLASSES  
Martin Luther King Jr. Holiday |                       |
| W, Jan 19  | Writing exercise: sensory description  
Paper workshop in class (begin)  
Note! Bring computer | DUE: 2-3 page short story utopia. (Guideline: “Show, don’t tell.”) |
| F, Jan 21  | Reading: Voltaire, *Candide* chaps 17 & 18 (the Eldorado episode) (on E-reserve – see password above) |                       |
| **WEEK 3** |                           |                       |
| M, Jan 24  | 1. Check out the site "[Exploring Dystopias](http://hem.passagen.se/replikant/)" – especially the “definition” and “characteristics” pages. (Apologies for the pop-up ads.)  
2. Locate and bring to class (either printed or on your laptop) the article “The Mulatto Cyborg: Imagining a Multiracial Future” by LeiLani Nishime. Available on Academic Search Premier. [From Library website: >Click “Find Articles & More” >Click “General and Interdisciplinary – Most Useful” >Click “Academic Search Premier” (to access database) >Then search database by article title and/or author’s name. ] | DUE: REWRITTEN creative paper - Utopia  
In class: intro “passing” narratives, the persistence of allegory.  
Writing exercise: human/machine/cyborg |
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<th>Date</th>
<th>Event</th>
<th>Notes</th>
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<tr>
<td>W, Jan 26</td>
<td><strong>Technological Dystopias (Human vs. Machine)</strong></td>
<td><strong>Reading:</strong> Nishime, “Mulatto Cyborg” (see above)</td>
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<td><strong>4:30: Class film viewing, Blade Runner – Final Cut</strong> (Temp. Bldg. 1, room 211)</td>
<td><strong>NOTE:</strong> Scheduled class viewings are optional. If you cannot or do not attend however, it is your responsibility to obtain and view each film before the first discussion date listed.</td>
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<td>F, Jan 28</td>
<td>Discussion: Blade Runner (Director’s or Final Cut)</td>
<td><strong>Journal #2:</strong> Respond to the film in light of our discussions and/or Nishime’s piece. What are the philosophical implications? E.g. If memories cannot be trusted (and they cannot), how do we know who/what we are?</td>
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<td>WEEK 4</td>
<td><strong>W, Feb 2</strong> No office hours today. See me to set up a meeting time if necessary.</td>
<td><strong>Read:</strong> Jean Baudrillard, “Simulacra and Simulations” (on E-reserve)</td>
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<td><strong>In class: discussion (Baudrillard)</strong></td>
<td><strong>Journal #3:</strong> Write a brief summary (not analysis; not critique) of the philosophy espoused in this chapter. How fully and clearly can you explicate Baudrillard’s notoriously challenging concepts? <strong>NOTE:</strong> You will be graded for this one on effort, not result. The objective is to see what sense you can make of this (famously difficult) essay. I suggest you take on only 1-2 of his main ideas or examples – whichever appear most clear to you – and explicate them as far as you can. While you may of course google other people’s explanations, be very careful to produce your own summary (even if incomplete) – rather than a summary of someone else’s summary.</td>
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<td>M, Jan 31</td>
<td><strong>WEEK 4</strong> Discussion/in-class writing: Blade Runner Interruptus (model scene analysis)</td>
<td><strong>Overview of summaries</strong></td>
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<td>W, Feb 2</td>
<td><strong>No office hours today. See me to set up a meeting time if necessary.</strong></td>
<td><strong>Read:</strong> Plato’s “Allegory of the Cave” (on E-reserve)</td>
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<td><strong>Discussion:</strong> Plato and The Matrix</td>
<td><strong>Go over paper topics. Review MLA citations for Journal #4</strong></td>
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<td>F, Feb 4</td>
<td><strong>Read:</strong> Plato’s “Allegory of the Cave” (on E-reserve)</td>
<td><strong>Discussion:</strong> Plato and The Matrix</td>
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<td><strong>Go over paper topics. Review MLA citations for Journal #4</strong></td>
<td><strong>Go over paper writing guidelines. In class debate</strong></td>
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<td>WEEK 5</td>
<td><strong>M, Feb 7</strong> Read: Felluga and/or Gordon, “The Matrix: Paradigm of Postmodernism or Intellectual Poseur?” (Read one or both of these articles, on E-reserve under “Felluga”.)</td>
<td><strong>Go over paper writing guidelines. In class debate</strong></td>
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<td><strong>Go over paper writing guidelines. In class debate</strong></td>
<td><strong>Journal #4:</strong> In preparation for today’s in class debate, write an analysis of one or more of the arguments made by Felluga or Gordon (depending on which you read). What claims does the author make? How does he support them? What counterarguments does he entertain – and how does he respond to them? Does he make any concessions? Etc. Do you find his argument persuasive? Why or why not?</td>
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<td>W, Feb 9</td>
<td><strong>Begin peer reviews (bring computer)</strong></td>
<td><strong>Essay Due:</strong> Complete Draft of Paper 1 (see assignment sheet)</td>
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<td>F, Feb 11</td>
<td><strong>Complete peer reviews (bring computer)</strong></td>
<td><strong>DUE:</strong> Peer review letters</td>
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<td>WEEK 6</td>
<td>M, Feb 14</td>
<td>Reading: “Why the Future Doesn’t Need Us” by Bill Joy (be sure to navigate – at the bottom – to all 11 pages): <a href="http://www.wired.com/wired/archive/8.04/joy.html">www.wired.com/wired/archive/8.04/joy.html</a></td>
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<td>W, Feb 16</td>
<td>In class debate: the ethics of “progress” Begin peer reviews?</td>
<td>Due: Complete REWRITTEN draft of Paper 1</td>
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<td>F, Feb 18</td>
<td>In class: Peer review workshop</td>
<td>DUE: Peer review letters</td>
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<td>WEEK 7</td>
<td>M, Feb 21</td>
<td>Governmental/Bureaucratic Dystopia (Humans vs. Ourselves) FYI: Check out the (now out-of-date) website: Students for an Orwellian Society: <a href="http://www.studentsfororwell.org">http://www.studentsfororwell.org</a> In class writing/debate: Surveillance, war, media, dissent: Dystopic elements today</td>
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<td>W, Feb 23</td>
<td>Begin reading: Yevgeny Zamyatin, WE (through “Eighth Entry” at least) In class reading quiz, discussion.</td>
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<td>F, Feb 25</td>
<td>Reading: Zamyatin, WE (through 16th entry) In class reading quiz, discussion *Metropolis clip viewing</td>
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<td>WEEK 8</td>
<td>M, Feb 28</td>
<td>Reading: Zamyatin, WE (through 24th entry) Reading quiz/discussion.</td>
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<td>W, Mar 2</td>
<td>No office hours today. See me to set up a meeting time if necessary. Reading: Zamyatin, WE (through 31st entry) Reading quiz/discussion.</td>
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<tr>
<td>F, Mar 4</td>
<td>Reading: Zamyatin, WE (finish) Reading quiz/discussion. 3:00-5:30: Class Film Viewing, Brazil – Director’s Cut (TB1 room 211) NOTES: 1. If you choose to watch Brazil on your own, be sure to watch the 142 minute cut. For reasons we will discuss, multiple versions of it were released, and they are significantly different (and potentially confusing). 2. You are strongly encouraged to watch this film more than once. Allow time for this.</td>
<td>Journal #6: Rewrite a scene in the text from the point of view of another character. E.g. “Unanimity Day” as narrated by I-330, R-13, U...or the Benefactor. Given what you know about this character (as seen through D-503’s eyes), what would her/his “voice” sound like? What kinds of metaphors would s/he use? Etc.</td>
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| WEEK 9 | M, Mar 7 | Watch: *Brazil* for today– the DIRECTOR’S CUT (142 min.)  
In class discussion/writing |  
W, Mar 9 | In class discussion/writing: mise-en-scene in *Brazil* (interruptus)  
4:30-6:00: Class Film Viewing, *THX 1138 – Director’s Cut* (TB1 room 211) | Journal #7: What is your response to *Brazil*? Did you find it funny? Disturbing? Both? Why do you think that is? Pick a specific scene to analyze briefly, but carefully. What are its critiques of today’s society? HOW does it make these critiques?  
F, Mar 11 | Watch *THX 1138* for today (Director’s Cut – 88 minutes)  
In class discussion: mise-en-scene in *THX 1138* (interruptus) | DUE: Complete outline for Paper 2 (i.e. working thesis and complete topic sentences) |
| WEEK 10 | M, Mar 14 | In class peer review (bring computer) | DUE: COMPLETE draft of Paper 2 |
| W, Mar 16 | In class citations review (handouts) – identifying and attributing sources |  
F, Mar 18 | In class peer review  
Suggestion: start reading *Brave New World* over the break. (See below.) | DUE: Complete REWRITTEN draft of Paper 2 |
| WEEK 11 | M, Mar 21 | SPRING BREAK |  
W, Mar 23 | NO CLASSES |  
F, Mar 25 | HAVE FUN – BE SAFE! |
| WEEK 12 | M, Mar 28 | Begin: Dystopia/presentation brainstorming  
In class viewing: *La jetée* (28 min.) | DUE: Final draft of Paper 2 |
| W, Mar 30 | Genetic/Environmental Dystopias  
Reading: Aldous Huxley, *Brave New World*, chapters 1-3  
In class: reading quiz; discussion; writing |  
F, Apr 1 | Reading: *Brave New World*, chapters 4-6  
Reading quiz; discussion  
In class debate: genetic engineering? | Suggestion: Look ahead at the Conference on World Affairs schedule for next week; plan to attend some sessions (extra credit available). |
| WEEK 13 | M, Apr 4 | Conference on World Affairs week!  
In class: Presentations signup; creative writing play (metaphors / analogies); writing exercise: place / sensory description. Brainstorming your dystopia  
4:30 Film Viewing: *Children of Men* (TB1 room 211) |  

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| W, Apr 6  | *No office hours today. See me to set up a meeting time if necessary.*  
Watch *Children of Men* for today (109 min).  
In class: Discussion (metaphors; *Children of Men*)  
DUE: Journal #8: List of ten original metaphors, never before conceived by human (or artificial) mind. Use complete sentences. Note: “Sense” need be no obstacle in this creative exercise. Write freely and with abandon, as a badger reciting Chaucer. |
| F, Apr 8  | Discussion, in class writing (*Children of Men*)  
Journal #9: What happens next? Write the scene that comes right AFTER the last shot of *Children of Men*. Following the logic of the film, what do you think happens to the main character(s) next? You may write this in any style you choose; e.g. narrative, dialogue, even storyboard – i.e. including visuals and camera directions. |
| WEEK 14   | *Peer review session (bring computer)*  
DUE: Complete draft of your dystopia                                                                                                                                                                                                                                                                                                                    |
| M, Apr 11 | Review the opening pages of Heinlein/Gibson writing examples (on CU Learn “web links” page).  
In class: creating “voice” and effective dialogue.  
(Pick-up discussions: *Avatar? Never Let Me Go?*)                                                                                                                                                                                                                                             |
| F, Apr 15 | Presentations begin                                                                                                                                                                                                                                                                                                                                       |
| WEEK 15   | Presentations  
DUE: Revised Final Project (Dystopia)                                                                                                                                                                                                                                                                                                                |
| M, Apr 18 | Presentations                                                                                                                                                                                                                                                                                                                                           |
| W, Apr 20 | Presentations – FCQ administration                                                                                                                                                                                                                                                                                                                      |
| F, Apr 22 | Presentations                                                                                                                                                                                                                                                                                                                                           |
| WEEK 16   | Presentations                                                                                                                                                                                                                                                                                                                                           |
| M, Apr 25 | Presentations                                                                                                                                                                                                                                                                                                                                           |
| W, Apr 27 | Presentations                                                                                                                                                                                                                                                                                                                                           |
| F, Apr 29 | LAST CLASS DAY – reflective writing / celebration                                                                                                                                                                                                                                                                                                        |