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?

Course Materials
Films: (first three are on reserve in Norlin Library)
• Blade Runner, Ridley Scott, 1982. 114 min. **Final or Director’s Cut**
• The Matrix, Andy and Larry Wachowski, 1999. 136 min.
• 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**
• Children of Men, Alfonso Cuaron, 2007. 109 min.
Books: • Yevgeny Zamyatin, WE (at CU bookstore or bookstore on the hill)
Other: • Selected articles, available on our D2L course page or online.
• A notebook & folder dedicated to this course.
• Access to a laptop and/or portable flash drive, for daily use.
Note: While there is only one book (above) required for purchase for this course, you may incur other course costs, including printing/copying and/or video rental fees.
Grading: (subject to alteration)

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tr>
<td>Creative Piece – Utopia</td>
<td>5%</td>
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<tr>
<td>Analysis Papers (2)</td>
<td>20% ea = 40%</td>
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<td>Journals</td>
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<tr>
<td>Participation</td>
<td>10%</td>
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<tr>
<td>Final Project (includes presentation)</td>
<td>30%</td>
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Point Scale:

- A = 100 – 93
- A- = 92 – 90
- B+= 89 – 88
- B = 87 – 83
- B- = 82 – 80
- C+= 79 – 78
- C = 77 – 73
- C- = 72 – 70
- D = 69 – 65
- F = Below 65

NOTE: The university defines grading symbols as follows: A = Superior/Excellent; B = Good/Better Than Average; C = Competent/Average; D- = Minimum Passing.

Why is this Class a “Core Course”?

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) Analysis 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 practice writing in different modes and/or genres on a weekly (sometimes “daily”) basis, by reflecting on your responses to readings, films and class discussions. I will give you a specific topic or question to address in each journal. Journals should be 1-2 pages, typed, double spaced and stapled. Always include a creative, attention-grabbing title as well. 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 are intended as a place for you to work on these elements; thus, they are still to be considered “formal writing.”

4) For your final project you will create a dystopia based on what you have learned in the class. You will write a 5-10 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 also listed on the daily schedule. Space permitting, you may always invite friends to the screenings. (Popcorn may be served.)

- Wed 9/12: 2-4pm (*Blade Runner*)
- Wed 9/19: 2-4:30pm (*The Matrix*)
- Fri 10/19: 2-4:30pm (*Brazil*)
- Wed 10/24: 2-3:30pm (*THX 1138*)
- Mon 11/12: 2-4pm (*Children of Men*)

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 for rental on DVD (NOT streaming) via NETFLIX and at THE VIDEO STATION (28th St. between Arapahoe and Canyon). All but *Brazil* may also be streamed via Amazon Instant Video for a few dollars.

NOTE: Streaming video files of the first three films will be made available on D2L AFTER initial class viewing deadlines. This is designed to facilitate your re-watching of films multiple times, e.g. when analyzing scenes for your papers. I am deliberately withholding these files until you have viewed them in proper DVD format first, however, as the quality of the streaming files is extremely poor. Particularly with *Blade Runner* and *Brazil,* significant visual details are easily missed.
D2L & Laptops

In an effort to save paper, we will use our online Desire2Learn (D2L) course (https://learn.colorado.edu) to submit, review and return many written assignments. 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 two-hour checkout with your Buff One Card, near the Learning Commons (1st floor, Norlin Library) and at the UMC (Information Desk, 2nd floor).

We will go over use of the basic D2L and Word “review” functions in class. However, should you ever need technical assistance, contact the Office of Information Technology (OIT) at 303.735.HELP or help@colorado.edu. OIT has two “bug busters” facilities which provide walk-in support, including one in the Norlin Commons (1st floor of Norlin Library). Hours and information at: http://oit.colorado.edu/support-training/desktop-support

Posting guidelines: To receive credit for all assignments, they must adhere strictly to the naming, “saving as” and posting procedures as outlined below and on the D2L site. In particular, all documents must be saved as “Word” documents prior to posting. We will also use the D2L discussions feature to continue the exchange of ideas beyond our brief, 50-minute meeting times. As in class, participants in this space are encouraged to "try out" half-formed or uncertain ideas – positions you may not be 100% confident with or able to articulate clearly. Note: participants may also, at times, express a position they do not necessarily agree with or hold personally, e.g. for the sake of furthering a discussion or prompting consideration of an issue. All respondents both online and in class are encouraged to remember this at all times and are pledged to observe common rules of decency and of respect for all participants and for all viewpoints expressed.

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 – including the D2L space – 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 lower your grade.
• 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.

Late work:
• Assignments are due at the **beginning** of the specified class period, even should you miss that class period. Note that D2L 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 your birthday is not a genuine obstacle.)

Progression and “drafts”:
• Central to the pedagogy not merely of this course, but of writing instruction 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.)

Formats:
• Drafts of all PAPERS are to be POSTED on D2L – either on the appropriate “Discussion” link (for in class “peer reviews”) or, for final drafts, to the corresponding “Dropbox” link.
• JOURNALS should be PRINTED. (I can only spend so many hours looking at a computer screen.)
• Unless I specify otherwise, all work should be typed, double-spaced, using a regular 12-point font and standard margins (1-1½ inch). Unless specifically instructed otherwise, follow MLA or APA formats (see the weblink to the Diana Hacker site on D2L for these). Remember to **number your pages.** When printing, staple loose pages – and please save paper by printing two-sided.

Re-write policy:
• Students who receive lower than a B (79 or below) on any ONE of their first two analysis 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 below).
• 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.)
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.

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. D2L includes plagiarism detection software which will help me determine how well you are adhering to this. 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 http://www.colorado.edu/academics/honorcode/ and to uphold your own honor in all of your activities.

Second language:
- If you speak English as a second language, you should contact me before the third class meeting so that I can better assist you in the course, advise you about special ESL courses, and/or refer you to appropriate services on campus.

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

- If you have a temporary medical condition or injury, see guidelines at http://www.colorado.edu/disabilityservices/accommauxaid.html

Discrimination and Harassment:
- The university policies on Discrimination and Harassment, Sexual Harassment, and Amorous Relationships apply to all students, staff and faculty. Any student 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!
Some Grading Guidelines
The following are general benchmarks to help explain expectations around grades:

Papers:
A A paper that is consistently insightful, clear, well-organized; free of grammatical or other mechanical errors; stylistically engaging; substantive in content (argument/support). Although not necessarily perfect, it rewards its reader with genuine insight, gracefully expressed. It offers a nuanced claim and compelling evidence. By offering context for its ideas the paper could be read by someone outside of the class.

B A clearly written, well-developed, interesting paper that shows above average thought and writing craft. The essay reaches high and meets many, though not all, of its aims. The thinking and writing are solid but may reveal unresolved problems in argument and style, thin spots in content, or some tangents that don’t fit. OR A paper that is far less ambitious than an “A” paper, but reaches all of its aims—a clean, well-organized essay whose reasoning and argument may be somewhat routine or self-evident.

C A paper that shows a mixture of strengths and weaknesses. It may be somewhat readable, organized on the surface level, and make a claim, but it will have real unresolved problems in one or more key areas: conception, claim quality, line of reasoning, use of evidence, and language style or grammar. The paper may fill the basic requirements, but say little of genuine significance. OR A competently written essay that is largely descriptive. OR An essay that gives scant intellectual content and little more than personal opinion, even when well written.

D The paper is seriously underdeveloped in content, form, style or mechanics. It may be disorganized, illogical, confusing, unfocused. It does not come close to meeting the basic expectations of the assignment.

F A paper that is incoherent, disastrously flawed, unacceptably late, plagiarized, or non-existent.

Keep in mind at all times that instructors do not grade students. We grade only the work you submit. There is, therefore, no such thing as a “C student”. Just as all of us can occasionally create a “C paper” – any student can achieve an “A paper”.

Participation:
A Excellent participants are always prepared for class and offer their insights freely. (This does not mean they dominate class discussion; they are more rhetorically sensitive than that.) Moreover, they understand the strengths and weaknesses of the reading or text at hand, and make insightful, often original observations. In workshop, they consistently suggest ways to make the author’s point clearer and/or more persuasive. As well as always being in class and turning everything in on time, they are noted as excellent critics by their classmates.

B Above average participants are usually prepared for class. Regularly, they offer their insights. They often understand the strengths and weaknesses of the text at hand. In workshop, they usually suggest ways to make the author’s point clearer and more persuasive. They are noted as good critics by their classmates. They rarely miss class and generally turn all assignments in on time.

C More often than not, average participants are prepared for class. Occasionally, they will offer their insights freely, but usually they wait to be called on. These critics may have some trouble discerning the strengths and weaknesses of the text in front of them. Their contributions to workshop are unoriginal or very rare. They are noted as average critics by their classmates.

D Below average participants are generally not prepared and generally do not participate in class discussion. They have difficulty determining the strengths and weaknesses of the text in front of them. They are noted as below average critics by their classmates.

F These critics are not prepared, not present, and/or do not participate in class discussions & activities.
### DAILY SCHEDULE*  
*Subject to change. Stay tuned.

- indicates days you need to bring a laptop to class

<table>
<thead>
<tr>
<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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<tr>
<td><strong>M, 8/27</strong></td>
<td>Introductions – Intro analysis exercise (short texts)</td>
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| **W, 8/29**| Due today:  
• Read complete syllabus; note policies for in class quiz; write down any questions you have.  
• **Rhetorical knowledge:** *Silva Rhetoricae*, an online encyclopedia of classical rhetoric at [http://humanities.byu.edu/rhetoric/silva.htm](http://humanities.byu.edu/rhetoric/silva.htm). Read the links entitled “What is Rhetoric?” “Persuasive Appeals,” “Logos,” “Pathos” and “Ethos” (Aristotle’s “three appeals”). Also read the brief intro to Stephen Toulmin’s method of rhetorical analysis (claim / data / warrants) at: [http://www.vanderbilt.edu/AnS/english/mwollaeger/cdw.htm](http://www.vanderbilt.edu/AnS/english/mwollaeger/cdw.htm) (Weblinks on D2L.)  
In-class quiz over syllabus policies.  
Rhetorical analysis exercise (syllabus).  
Demo D2L. | Also: Write down your response to the poems discussed on Day 1. What issues and questions do they raise for us as human beings?  
Post some of your response on the relevant “Discussion” link on D2L. |
| **F, 8/31**| Due today:  
• Read and annotate Weinberg, “Five and a Half Utopias” – available on D2L.  
• **NOTE:** Readings must always be read, annotated and BROUGHT TO CLASS on the day for which they are listed – either printed or called-up on a laptop prior to the beginning of class. We will be doing close analysis of texts in class; thus you need to have your annotated copy in front of you.  
Defining utopias & dystopias  
In class values exercise | DUE: **Journal #1:**  
**Consider:** Do you recognize some of Weinberg’s classifications of “utopias”? If so, where do we hear some of them espoused – and by whom? Are there other common utopian visions he does not mention, that people espouse today? (Again, who? What are they?)  
**Write:** Granting that utopia, by definition, can never exist, what type of utopic vision (of Weinberg’s or another) seems most plausible or likely to you? Which is most to be feared? In both cases, *why?*  
As explained on the syllabus, Journals should be 1-2 pages, typed, double-spaced, and stapled. Always include your name, course name, date and assignment (upper left corner), and a creative, attention-grabbing *title*, centered. |
| **WEEK 2** |                                                                                         |                                                                                       |
| **M, 9/3** | NO CLASSES                                                                               |                                                                                       |
| **W, 9/5** | Writing exercise: sensory description  
**Paper workshop in class (begin)**  
**Note! Bring computer**  
**DUE:** **Paper 1:** 2-4 page short story utopia.  
Narrate a visit to, or an episode from, utopia. Build this society around 3-4 positive values of your choosing. (Be clear about what these are.) What would a society which shared and honored these values look like? How can you convey what these values are – without stating them? **Hint:** Show us the types of institutions, |
social customs, practices and/or interactions that would derive from people who held such values; let us figure out for ourselves what is driving these. Remember too that utopias have a social focus. I.e. you are creating a model for an improved society – not a personal fantasy for one individual. Post on CU Learn – “Discussions”.

| F, 9/7 | Reading: Voltaire, *Candide* chaps 17 & 18 (the Eldorado episode) (on D2L) | Prepare – for in class discussion: What are the main critiques Voltaire makes through his Eldorado episode? HOW does he make them? Pick a specific passage (or two) to analyze carefully, examining its style, structure and message. What is he trying to tell us about ourselves?

*Note: while this type of pre-writing will not normally be collected, you may always post excerpts of your notes/thoughts to a D2L discussion – a great way to boost your “participation” grade (particularly if you don’t like to speak in class).*

| **WEEK 3** M, 9/10 | **1.** Check out the site “Exploring Dystopias” – [http://hem.passagen.se/replikant/](http://hem.passagen.se/replikant/) – especially the “definition” and “characteristics” pages. (Apologies for the pop-up ads.) |
| | **2.** Re-introduction to CU’s subscription databases: Follow these instructions to access 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 ([http://libraries.colorado.edu/](http://libraries.colorado.edu/)): >Click “Find Articles & More” >Click “General and Interdisciplinary – Most Useful” >Click “Academic Search Premier” (to access the database) >Then search this database by the article title and/or author’s name. |
| | **DUE:** REVISED Paper 1 (creative paper - Utopia) for grading. Post to dropbox link on D2L AND submit print copy. |
| | **In class:** Review research databases. Intro “passing” narratives, the persistence of allegory. Writing exercise: human/machine/cyborg |

| W, 9/12 | **Technological Dystopias (Human vs. Machine)** |
| | **Reading:** Nishime, “Mulatto Cyborg” (see above) |
| | **2:00:** Class film viewing, *Blade Runner – Final Cut* (Temp. Bldg. 1, room 211) |
| | **NOTE:** 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. |

| F, 9/14 | Discussion: *Blade Runner* (Director’s or Final Cut) | Journal #2: Respond to the film in light of our discussions and/or Nishime’s piece. What are the philosophical implications? E.g. If neither memories nor photographs can be trusted (and they cannot), how do we know who/what we are? **Note:** Do not summarize the film. *Respond to* |
### WEEK 4
**M, 9/17**
Discussion/in-class writing: *Blade Runner* Interruptus (model scene analysis)
Overview of summaries (for Baudrillard)

**W, 9/19**
Read: Jean Baudrillard, “Simulacra and Simulations” (on D2L)
In class: discussion (Baudrillard)

2:00-4:30: Class film viewing, *The Matrix* (Temp. Bldg. 1, room 211)

**Journal #3:** 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?

**NOTE:** 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, I discourage you from doing so. (I am not interested in a summary of someone else’s summary at the moment.) I encourage you instead to produce your own summary, even if incomplete.

**F, 9/21**
Read: Plato’s “Allegory of the Cave” (on D2L)
Discussion: Plato, allegory and *The Matrix*
Go over paper topics.
Review MLA citations for Journal #4

### WEEK 5
**M, 9/24**
Read: Felluga and/or Gordon, “The Matrix: Paradigm of Postmodernism or Intellectual Poseur?” On D2L.
Read one or both of these articles, which respond alternately to the question posed in their title. Hint: the first half or so of each covers much the same summary. At the least, read one of them in depth and skin the other in order to compile a list of arguments and support for both sides of the issues in question, for today’s debate.

Go over paper writing guidelines.
In class debate

**W, 9/26**
Begin peer reviews (bring computer)

**Due: Paper 2 – Analysis** (see assignment sheet)

**F, 9/28**
Complete peer reviews (bring computer)

**Due: Peer review letters**

### WEEK 6
**M, 10/1**
Reading: “Why the Future Doesn’t Need Us” by Bill Joy (be sure to navigate – at the bottom – to all 11 pages): [www.wired.com/wired/archive/8.04/joy.html](http://www.wired.com/wired/archive/8.04/joy.html)

In class debate #2: the ethics of “progress”
Review of argumentative fallacies

Prepare (for in class debate #2): Underline several of Joy’s precise arguments (and/or persuasive lines). Summarize his main arguments and the support he gives for each. What specifically is he calling for in this piece? What specific types of responses can you come up with? Caution: This article caused a stir when it was published, and it is still too quickly dismissed by many as mere luddism. Is this a fair charge? (Consider, among other things:...
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<tr>
<td>W, 10/3</td>
<td>Topic sentence/outline workshop. Begin peer reviews.</td>
<td>Due: REWRITTEN Paper 2 – AND – a separate, printed sheet on which you have copied your complete introductory paragraph (with its well-developed, 1-3 sentence <strong>thesis</strong>) as well as the first sentence (or two, if needed) of each subsequent paragraph. Can an independent reader grasp your complete <strong>argument</strong> (list of claims) from these elements alone? Hint: for this exercise, s/he should be able to!</td>
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<td>F, 10/5</td>
<td>In class: Peer review workshop</td>
<td>DUE: Peer review letters</td>
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<td><strong>WEEK 7</strong></td>
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<td>M, 10/8</td>
<td><strong>Governmental/Bureaucratic Dystopia (Humans vs. Ourselves)</strong></td>
<td>DUE: Final draft of Paper 2. Post to dropbox link on D2L <strong>AND</strong> submit print copy.</td>
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<td>In class writing/discussion: 1984 and its descendants. Surveillance, war, difference, dissent: dystopia and governments/bureaucracies.</td>
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<td>W, 10/10</td>
<td>Begin reading: Yevgeny Zamyatin, <em>WE</em> (through “Eighth Entry” at least)</td>
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<td>In class reading quiz, discussion.</td>
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<td>F, 10/12</td>
<td><strong>RMMLA Conference</strong></td>
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<td>Reading: Zamyatin, <em>WE</em> (through 16th entry at least).</td>
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<td><em>Heads up:</em> Give <em>Brazil</em> a first viewing over the weekend. See 10/19, below, for explanation. (Hint: Watch it with friends!)</td>
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<td><strong>WEEK 8</strong></td>
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<td>M, 10/15</td>
<td>Reading: Zamyatin, <em>WE</em> (through 24th entry)</td>
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<td>Reading quiz/discussion. <em>Metropolis</em> clip viewing (“Moloch” scene)</td>
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<td>W, 10/17</td>
<td>Reading: Zamyatin, <em>WE</em> (through 31st entry)</td>
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<td>Reading quiz/discussion.</td>
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<td>F, 10/19</td>
<td>Reading: Zamyatin, <em>WE</em> (finish)</td>
<td>Journal #4: 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 anyway), what would her/his “voice” sound like? What kinds of <strong>metaphors</strong> would s/he use? Etc.</td>
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<td>Reading quiz/discussion.</td>
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<td><strong>2:00-4:30: Class Film Viewing, <em>Brazil</em> – Director’s Cut</strong> (TB1 room 211)** NOTES:** 1. If you watch <em>Brazil</em> on your own, be sure to watch the 142 minute cut. Multiple versions have been released, and they are significantly different (and potentially confusing). 2. You are strongly encouraged to watch this film <strong>more than once.</strong> Allow time for this.</td>
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| WEEK 9 | M, 10/22 | Watch: *Brazil* for today – the DIRECTOR’S CUT (142 min.)
In class discussion/writing: mise-en-scene in *Brazil* (interruptus) |
| W, 10/24 | In class discussion/analysis (*Brazil*): humor and social critique – satire, hyperbole, non sequitur, reductio ad absurdum  
2:00-4:00: Class Film Viewing, *THX 1138 – Director’s Cut* (TB1 room 211) |
| F, 10/26 | Watch *THX 1138* for today (Director’s Cut – 88 minutes)  
In class discussion: mise-en-scene in *THX 1138* (interruptus) |
| **WEEK 10** | M, 10/29 | In class: Review/practice “known-new contract”; review Gopen and Swan. Workshop outlines.  
DUE: Complete outline for Paper 3. I.e. fully developed thesis with list of supporting topic sentences and summary of your support for them. Use “Outlining” handout on D2L. |
| W, 10/31 | In class peer review (bring computer)  
**Halloween!** |
Prepare – for in class activity:  
• Style: These two classic short fiction dystopias demonstrate very different writing styles; how would you characterize each? Which do you prefer? Why? Mark several specific lines which stand out to you; be prepared to say why.  
• Content: What are the themes of each? Each story poses to us a distinct problem or question, relevant today. What is it? Then: how do you respond to it? |
| **WEEK 11** | M, 11/5 | In class peer review  
DUE: REWRITTEN Paper 3 |
| W, 11/7 | In class citations review (handouts) – identifying and attributing sources  
DUE: Peer review letters |
| F, 11/9 | Begin: Dystopia/presentation brainstorming  
In class viewing: *La jetée* (28 min.)  
DUE: Final draft of Paper 3. Post to dropbox link on D2L **AND** submit print copy. |
| **WEEK 12** | M, 11/12 | Read: “They’re Made Out of Meat” by Terry Bisson  
In class: Presentations signup; creative writing play (metaphors / analogies); writing exercise: place / sensory description. Brainstorming your dystopia.  
2:00-4:00 Film Viewing: *Children of Men* (TB1 room 211) |
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<thead>
<tr>
<th>Date</th>
<th>Activity</th>
<th>Details</th>
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<tr>
<td>W, 11/14</td>
<td><strong>Genetic/Environmental Dystopias</strong></td>
<td>Watch <em>Children of Men</em> for today (109 min). In class: <em>Children of Men</em> analysis</td>
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<td>DUE: Journal #6: List of ten original metaphors, never before conceived by human (or artificial) mind. Use complete sentences. Note: “sense” need be no obstacle in this (hopefully fun) creative exercise. Write freely and with abandon, like a drill sergeant reciting Hamlet; like a burro in winter; like Time melting in reverse.</td>
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<td>F, 11/16</td>
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<td>In class: complete <em>Children of Men</em> discussion. Invention workshop – products, institutions, language – crafting a credible world. Journal #7: What happens next? Write the scene that comes right AFTER the last shot of <em>Children of Men</em>. 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.</td>
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<td><strong>WEEK 13</strong></td>
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<td>FALL BREAK</td>
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<td>M, 11/19</td>
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<td>NO CLASSES</td>
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<td>W, 11/21</td>
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<td>HAPPY THANKSGIVING</td>
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<td>F, 11/23</td>
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<td><strong>WEEK 14</strong></td>
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<td>M, 11/26</td>
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<td>Peer review session (bring computer)</td>
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<td>W, 11/28</td>
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<td>Review the opening pages of Heinlein/Gibson/Burgess writing examples (on D2L “web links” page). In class: creating “voice” and effective dialogue.</td>
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<td>F, 11/30</td>
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<td>Presentations begin</td>
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<td><strong>WEEK 15</strong></td>
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<td>Presentations</td>
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<td>M, 12/3</td>
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<td>W, 12/5</td>
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<td>Presentations – FCQ administration</td>
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<td>F, 12/7</td>
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<td>Presentations</td>
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<td><strong>WEEK 16</strong></td>
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<td>Presentations</td>
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<td>M, 12/10</td>
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<td>W, 12/12</td>
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<td>F, 12/14</td>
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<td>LAST CLASS DAY – reflective writing / celebration</td>
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**Final Exam Meeting Time:** (consult schedule)

Note: Although there will be no “final exam,” plan to meet at this time to complete class activities.