WRTG 3020: Special Topics
Dystopias

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 2014

<table>
<thead>
<tr>
<th>Section 057</th>
<th>Section 068</th>
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<tr>
<td>T/R; 9:30 - 10:45 AM</td>
<td>T/R; 11:00 – 12:15 PM</td>
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<td>DUAN G1B35</td>
<td>ECCR 118</td>
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Instructor: Dr. Jim Walker
Email: WalkerJF@colorado.edu (preferred contact)
Tel: 303.492.3606 (office hours only, or message)

Office: Temporary Bldg 1 (TB1), Rm. 202
Office Hours: T/R 3:45–5:00 – & by appt.
Box: 1st floor of TBI (right below my office)

Course Description
You enroll in this course (aimed at upper division students in the College of Arts & Sciences) in order to extend and strengthen your skills of rhetorical awareness, critical thinking, critical reading, and writing facility. It thus builds upon 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 dystopian fictions dramatize real-life fears, questions and social concerns? What is the nature of intelligence, artificial or otherwise? In what ways does technology influence our ability to know “reality” – and ourselves? What are the limits of government and what are our responsibilities? What is the nature of the world we are creating…and/or destroying?

Course Materials
Text: The Dog Stars by Peter Heller, 2012 (available at both CU bookstores)

Films: (DVDs on reserve in Norlin Library – or stream on Amazon Instant Video)
- Blade Runner, Ridley Scott, 1982. 114 min. **Final or Director’s Cut**
- Never Let Me Go, Mark Romanek, dir., 2010. 103 min.
- Moon, Duncan Jones, dir., 2009. 97 min.
- THX 1138, George Lucas, 1971. 88 min. **Director’s cut**

Other:
- Selected readings, available on our shared GoogleDrive space or online
- A notebook & folder dedicated to this course
- Access to a laptop, for daily use.

Note: While there is only one text required for purchase for this course, you may incur other course costs, including printing, copying and/or video purchase or rental fees.
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>Analysis Papers (2)</td>
<td>20% ea = 40%</td>
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<td>Journals</td>
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<td>Participation</td>
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<td>Final Project (includes presentation)</td>
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Point Scale:

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<td>A-</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.

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 2-4 page creative piece in which you narrate a trip to your own utopia. This will provide a chance for you to practice writing creatively while exploring your own thoughts and feelings about the issues that will be raised in the class.

2) Two Analysis Papers: These papers will be 5-7 pages in length and will ask you to critically analyze some aspect of the films or literature discussed in class. You will be challenged (and assisted, both in class and out) to develop your own original thesis about each text, identifying and responding to the real-world questions or issues it raises. We will approach these papers via scaffolded assignments which allow you to practice techniques for invention, organization, editing and revision.

3) Journals: “Journal” assignments are intended to allow you to practice writing in different modes and/or genres on a weekly (sometimes “daily”) basis. Prompts will ask you to reflect on your responses to readings, films and class discussions and will allow you to explore and develop both ideas and writing techniques in preparation for larger papers. 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 timely manner, and on the thought, clarity and completeness of your response. 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 “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.

Films

You are responsible for viewing each film by the specified date. PLAN AHEAD! All films may be purchased via Amazon Instant Video for $9.99 each, or rented for $2.99. Since you will need to view certain films multiple times (those on which you choose to write), consider purchasing them. I also highly recommend viewing parties. These films rock; invite your friends.

As a courtesy, one DVD of each film is on reserve at Norlin Library Circulation Desk, where it may be checked out for four hours and viewed on a computer or in one of the library 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 (Arapahoe Ave. near 55th).

Special Event – Class visit by Dog Stars author, Peter Heller!
This will be coordinated around our reading of the book, an outstanding work of dystopian speculative fiction, set right here on the Colorado Front Range. Heller has agreed to come, just to talk to you. Details TBA.
GoogleDrive, D2L & Laptops
In an effort to save paper, we will do much of our collaborating and communicating digitally, using GoogleDrive. You must use your CU email account to access GoogleDrive for this course; your other accounts will not link. Check your CU email for an invitation to the shared course folder there, in which you will find all course materials.

As Desire2Learn (D2L) (https://learn.colorado.edu) has helpful plagiarism detection software, I will occasionally require you to submit assignments there as an additional check for originality. That will be our only use of D2L this semester.

To conduct our online collaborations, you are required to bring a laptop to class on designated days. Should you not have one, or should something happen to it during the semester, check out one before class at the UMC Information Desk (2nd floor). Two hour checkout with your Buff One Card. Details here: http://www.colorado.edu/oit/services/teaching-learning-spaces/laptop-checkout

We will go over basic GoogleDrive and D2L functions in class. Should you ever need technical assistance, it is your responsibility to seek it out immediately. Contact the Office of Information Technology (OIT) at 303.735.HELP or help@colorado.edu at any time. OIT also 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://www.colorado.edu/oit/services/personal-computing-devices/desktop-support-walk

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 our virtual spaces – 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 illnesses and other unexpected events do occur however, you are allowed three “freebies”, i.e. missed classes with no penalty. After three absences, your grade will be lowered considerably. If you miss more than six classes, you should expect a failing grade in the course. I may make allowances in the case of documented emergencies and illness. Arriving late/leaving early also mean missed class time (and lower your grade).
• If you know you will miss a class, contact me immediately and arrange to submit all assignments due.
• 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. I reserve the right not to accept late work, or to mark it down by half. 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.

Formats:
• Unless directed otherwise, post all PAPERS to the appropriate folder in our shared GoogleDrive space.
• 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 (1-1¼ inch). Unless specifically instructed otherwise, follow MLA or APA formats (see the very helpful Diana Hacker site for examples of these: http://bcs.bedfordstmartins.com/resdoc5e/). 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.
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 or APA citation guidelines, which we will also cover. Again, 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 (http://honorcode.colorado.edu/student-information) 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 helpful 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 students and 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, C4C N200, www.colorado.edu/disabilityservices.
- If you have a temporary medical condition or injury, see guidelines, suggestions and resources at: http://disabilityservices.colorado.edu/quick-links/temporary-injuries

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. For full details, see http://www.colorado.edu/odh.

A preparatory note:
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 (100-90) 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 (89-80) 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 (79-70) 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, 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 (69-65) 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 (64-0) 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,” for any number of reasons, all students can achieve an “A paper.”

Participation:
A (100-90) 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 (89-80) 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 (79-70) 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 (69-65) 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 (64-0) 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**

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<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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<td>T, 8/26</td>
<td><strong>Readings due today:</strong></td>
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<td>• Read complete syllabus; note all policies for in class quiz; write down any questions you have.</td>
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<td>• <strong>Rhetorical knowledge:</strong> <em>Silva Rhetoricae</em>, an online encyclopedia of classical rhetoric at <a href="http://humanities.byu.edu/rhetoric/silva.htm">http://humanities.byu.edu/rhetoric/silva.htm</a>. Read the links entitled “What is Rhetoric?” “Persuasive Appeals,” “Logos,” “Pathos” and “Ethos” (Aristotle’s “three appeals”).</td>
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<td>• Read Weinberg, “Five and a Half Utopias” AND…</td>
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<td>• …Voltaire, <em>Candide</em> chaps 17 &amp; 18 (the Eldorado episode), both available on Google Drive.</td>
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<td>R, 8/28</td>
<td><strong>NOTE:</strong> 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.</td>
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<td><strong>WEEK 2</strong></td>
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<td>T, 9/2</td>
<td>In class:</td>
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<td>• Intro “passing” narratives, the persistence of allegory.</td>
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<td>• Writing exercises: sensory descriptions</td>
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<td>• <strong>Paper workshop</strong> (model)</td>
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<td><strong>Note! Bring computer</strong></td>
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<td>Heads up! Begin reading Peter Heller’s <em>The Dog Stars</em>. (See below.)</td>
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<td>R, 9/4</td>
<td><strong>Read, annotate and bring to class</strong> the article: “The Mulatto Cyborg: Imagining a Multiracial Future” by LeiLani Nishime. On GoogleDrive.</td>
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<td>In class:</td>
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<td>Discussion: Nishime</td>
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<td>Writing exercise: human/machine/cyborg.</td>
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**DUE: Journal #1:** Respond to EITHER Weinberg’s article OR Voltaire’s episode. E.g.:  

- a) What is your idea of a utopia? Do you agree with Weinberg’s classifications? 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?  
- OR:  
- b) 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, explaining its style, structure and message. What is he trying to tell us – about ourselves?  

As explained in the syllabus above, Journals should be 1-2 pages, typed, double-spaced and, if needed, stapled. For all work, always include your name, course name and date (upper left corner), and a creative, attention-grabbing title, centered.

**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 to the appropriate folder on our shared GoogleDrive space.

**Rhetorical knowledge:** 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)
**WEEK 3**  
**T, 9/9**  
Unit 2: Doppelgang Warfare (Replication and Technology) – or, Human 2.0  
**WATCH** for today: *Blade Runner – Final Cut.* („Director’s Cut” is also acceptable, though not as visually polished.)

In class: Presentation: “Our Technological Future Today”  
Discussion/interruptus (model scene analysis): *Blade Runner*

**DUE:** *Journal #2:* Respond to the film *Blade Runner* 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 it. Refer back to specific scenes/lines/images as you do.

**R, 9/11**  
Read: Jean Baudrillard, “Simulacra and Simulations” (on GoogleDrive)  
**HINT!** Read pp. 71-75 of Dino Felluga’s article first. It will help you make sense of Baudrillard. (On GoogleDrive as Felluga/Gordon – “The Matrix: Paradigm of Postmodernism or Intellectual Poseur?”)

In class: discussion (Baudrillard and simulacra; *Blade Runner* pick up)

**Reading check! How’s *Dog Stars* coming?**

**WEEK 4**  
**T, 9/16**  
**Watch** for today: *Never Let Me Go*

In class: Discussion/analysis – *Never Let Me Go.* Go over paper topics (see assignment sheet on GoogleDrive).

**DUE:** *Journal #3:* Carefully analyze the characterization in EITHER *Never Let Me Go* OR (if you’ve already seen it) *Moon.* (Pick one film.) E.g. consider how the central characters react – or do not react – to their situations. Why do they behave the way they do? Is this behavior credible, to you? Why/why not? Along the way, also discuss: what other issues does your chosen film raise for us – as individuals and as a society?

**R, 9/18**  
**Watch** for today: *Moon*

In class: Discussion/analysis – *Moon*  
Go over paper writing guidelines. Paper outlines workshop.

**DUE:** Full-sentence OUTLINE for Paper 2 (hardcopy). Follow “Outlining” handout on GoogleDrive.

**WEEK 5**  
**T, 9/23**  
Bring computer for in class work

**Due:** Paper 2 – Analysis (see assignment sheet). Post to the appropriate GoogleDrive folder.

**R, 9/25**  

**DUE:** TBA

**WEEK 6**  
**T, 9/30**  
**UNIT 3:** The Post Human (Humans v. the world)  
Read Book One of *The Dog Stars* by Peter Heller (i.e. to page 108)

In class: Reading quiz; discussion/analysis.
<table>
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<tr>
<th>Date</th>
<th>Assignment/Activity</th>
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| R, 10/2 | **Read** *The Dog Stars* to at least page 160.  
In class: Reading quiz; discussion/analysis |
| **WEEK 7**   | **T, 10/7**  
**Read** *The Dog Stars* to at least page 271.  
In class: Reading quiz; discussion/analysis |
| **R, 10/9** | **Finish** *The Dog Stars* |
| **DUE:** **Journal #4:** Choose ONE of the following:  
a) Choose a character other than “Hig” from *The Dog Stars*. Narrate an episode from the text from her/his perspective. What does her/his voice sound like? What types of observations does s/he make...metaphors or other figurative language does s/he use...etc.  
b) Write a review of *The Dog Stars* for the *Colorado Daily* or another publication of your choosing. (Identify which publication.) Bonus points if it gets published.  
c) Working with iMovie, WeVideo or the program of your choice, create a trailer for the film version of *The Dog Stars*. |
| **WEEK 8**   | **T, 10/14**  
**Watch** for today: *Children of Men*  
In class: *Children of Men* interruptus |
| **DUE any time this week (by Thursday afternoon) –**  
**Journal #5:** Eye of the Beholder. Choose ONE film: *Children of Men* or *THX 1138*. Consider how the filmmakers use, or manipulate, perspective in it – i.e. both what we see/hear, as well as how we see/hear/experience it. Briefly analyze one or two scenes, explicating how specific creative choices by the artists manipulate the audience’s perspective – and how this might relate to (and/or help convey) the film’s themes. |
| **R, 10/16** | **Watch** for today: *THX 1138* (Director’s Cut)  
In class: *THX 1138* interruptus  
*Identify peer review groups for next week.*  
Then 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 GoogleDrive.  
Post to GoogleDrive. |
| **WEEK 9**   | **T, 10/21**  
**Special in-class visit by Dog Stars author, Peter Heller!** |
| **DUE:** **Paper 3** (posted to GoogleDrive)  
**ALSO DUE:** What questions do you have for author Peter Heller? About his text and/or the issues it raises? About the writing/editing/publishing worlds in general? (Read his bio here: [http://www.peterheller.net/about/](http://www.peterheller.net/about/)) |
| **R, 10/23** | In class: Debrief Heller visit.  
Intro topic sentence outline and Gopen & Swan.  
Complete peer review (bring computer)  
**DUE:** Written peer review feedback (posted) |
| **Week 10** | **T, 10/28**  
In class: Citations review (handouts) – identifying and attributing sources.  
Topic sentence/outline workshop, then begin peer reviews.  
**DUE:** **REWRITTEN Paper 3** (posted to GoogleDrive) – AND – a separate, printed sheet on which you have copied your complete introductory paragraph (with its well-developed, 1-3 sentence thesis) as well as the first sentence (or two, if needed) of each subsequent paragraph. Can an independent reader grasp your complete argument (list of claims) from these elements alone? Hint: for this exercise, s/he should be able to. |
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<th>Date</th>
<th>Activity</th>
<th>Details</th>
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- **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 or choices 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?  

2. ALSO DUE: P3DF – Final draft of Paper 3 – Posted to D2L by 9am MONDAY (11/3) |

| Week 11  | **Unit 4: Create your own Dystopia**                                                               |                                                                                                  |
- Creative writing play (metaphors / analogies).  
- Brainstorming your dystopia & presentations signup.  

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 helium hippos, like the cosine of happiness, like a drill sergeant in a dryer… |

| R, 11/6 | Invention workshop – products, institutions, language – crafting a credible world.                 | In class:  
- Creative writing play (metaphors / analogies).  
- Brainstorming your dystopia & presentations signup. |

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 helium hippos, like the cosine of happiness, like a drill sergeant in a dryer… |

| Week 12  | **Review the opening pages of Heinlein/Gibson/Burgess writing examples (on Google Drive).**        | In class:  
- Creating “voice” and effective dialogue.  
- Begin peer review session (bring computer) |

DUE: **Complete draft of your Dystopia** (P4D1) – posted to GoogleDrive |

| R, 11/13 | **In class:** Presentations brainstorming session. Engaging a physical audience.                    |                                                                                                  |

DUE: **Journal #7:** What happens next? Create a brief storyboard for the scene or sequence 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?  
By *storyboard*, I am asking you to consider visuals (including camera angles, perspective, etc.), sound and dialogue. Images can be simple hand-drawings (stick-figures) – with directions and/or dialogue written to the side. Make sure it’s legible! |

| Week 13  | Begin peer reviews **PWR exit surveys** **PWR exit surveys**                                        |                                                                                                  |

DUE: **Revised/rewritten Dystopia** (P4D2) – posted to GoogleDrive |

<p>| R, 11/20 | <strong>Presentations begin:</strong> 1-4                                                                         |                                                                                                  |</p>
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<th>Week 14</th>
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<tbody>
<tr>
<td>T, 11/25</td>
<td>FALL BREAK – NO CLASSES</td>
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<tr>
<td>R, 11/27</td>
<td>HAPPY THANKSGIVING!</td>
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<td>Week 15</td>
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<tr>
<td>T, 12/2</td>
<td>Presentations 5-8</td>
<td>DUE: Final Project – Dystopia (P4DF) for grading – posted to D2L.</td>
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<tr>
<td>R, 12/4</td>
<td>Presentations 9-12 – <strong>FCQ administration</strong></td>
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<td>Week 16</td>
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<td>T, 12/9</td>
<td>Presentations 13-16</td>
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<tr>
<td>R, 12/11</td>
<td>Presentations 17-19</td>
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<tr>
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<td>LAST CLASS DAY – reflective writing / dystopian-themed celebration</td>
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There is no final exam for this course.

We now return you to the “real world.”

...Enjoy your stay!

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