

Fall 2020
ENGLISH 3000-101
CRITICAL PRACTICES AND PROCESSES IN LITERARY STUDIES
Thematic Title: *Utopia in America*
MWF 11:00 AM - 11:50 AM
entirely online

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2021 marks the 505th anniversary of Sir Thomas More's *Utopia*, which inaugurated a genre of political and social speculation that continues to structure our imagination of what is possible. This course serves as an entry point for advanced study in the English discipline, using depictions of political utopias from antiquity to the present as a way to explore how both literature and literary criticism do their work. We will study utopia in canonical historical literature, in contemporary pop culture, and in the presidential election, as well as utopian critical theory from major thinkers like Fredric Jameson, China Miéville, Derrick Bell, Toni Morrison, Ursula K. Le Guin, and N.K. Jemisin — but the major task before us will be exploring the role utopian, quasi-utopian, dystopian, and downright anti-utopian figurations have played in the work of major authors of the 20th century, among them Gabriel García Márquez, Vladimir Nabokov, and Octavia E. Butler.

WHAT IS ENGLISH 3000?

ENGLISH 3000 is still a relatively new course, emerging out of the English's department recent redesign of its curriculum, which is intended to serve as a gateway to 4000-level study in the discipline (as well as in the humanities more generally). The previous major had tended to silo different historical periods, forms, genres, and methodological approaches each within their own courses, constructing an intellectually diverse curriculum primarily through the juxtaposition of the various course requirements. In contrast, the new major loosens those requirements and chooses instead to put the different perspectives together *within a single course*, in an effort to promote shared conversations and collective interests across the English major while also allowing students more freedom to define a course of study that truly matters to them. This, of course, is ENGLISH 3000, which was taught for the first time in Fall 2014.

The plan is for the ENGLISH 3000 sections to gather together a variety of literary forms (poetry, drama, prose fiction, film, and so on) from a variety of historical periods (ours runs from 1516 to 2020) and explore them through a variety of critical perspectives and interpretive lenses (we study feminism, Marxism, postcoloniality, queer theory, genre theory, New Criticism, structuralism, cultural studies, disability studies, ecocriticism, and reader response). Our

conversations will thus become richer and denser as we go, as we build a shared vocabulary for our critical interventions. In the process, we will also be able to explore a number of the multiple writing styles and publishing venues that are available to literary-minded thinkers today: creative writing and academic writing, of course, but also journalistic writing, popular criticism, even fan fiction. I hope you will find these examples inspirational as you think about the possibilities for your own writing in the future.

Professors teaching ENGLISH 3000 each choose some wide-ranging but ultimately unifying theme to structure their courses; while we might have studied literature and medicine, or literature and science, or literature and the law, the theme I have selected for our section of this course this semester is “utopia in America.” This theme is present in some way or another through every literary text we will encounter, from the vaunted heights of the literary canon to culturally suspect and supposedly frivolous works of genre fiction.

Although ENGLISH 3000 shares some similarities with our sophomore-level courses, including its consideration of multiple authors and historical periods and the use of a “theme” as an organizing principle, ENGLISH 3000 should *not* be thought of as an introductory or remedial course, nor as a free-form general-interest survey; rather, it is an opportunity for you to meet together as emerging literary scholars to figure out what you think defines (and what should define) literary study in the twenty-first century. The conversations we begin here will, I hope, ripple across all the courses you take in the English department at Marquette.

LEARNING GOALS

At the completion of this course, students will be able to:

- Identify and understand various formal characteristics of major texts in the contemporary literary canon;
- Demonstrate understanding of the cultural, historical, and political contexts in which various works of literature have been produced and commented upon;
- Apply techniques of critical analysis as appropriate to texts, literary form, and genre;
- Interpret texts via a variety of methodologies and critical perspectives;
- Understand and participate in ongoing debates within the English discipline;
- Use literary study to develop skills for careful reading and clear writing;
- Read and discuss literature on the levels of both form and content.

REQUIRED TEXTS (available at the BookMarq on 16th Street)

- *How to Interpret Literature: Critical Theory for Literary and Cultural Studies* (4th edition), edited by Robert Dale Parker
- *Utopia* by Sir Thomas More
- *One Hundred Years of Solitude* by Gabriel Garcia Marquez
- *Bloodchild and Other Stories* by Octavia E. Butler
- *Pale Fire* by Vladimir Nabokov

Any edition of any of these texts is acceptable. Additional readings and course materials will also be made available via D2L.

FORMAT

Like many classes at Marquette this semester, the originally planned format for this course has been disrupted by the COVID-19 pandemic. The course has been reconceived and rebuilt to make sense in an entirely online format, facilitated by asynchronous work on Marquette's D2L learning platform and by synchronous meetings on the free video-conferencing platform Zoom.

On Mondays and Wednesdays, we will meet together on Zoom. If possible, we will have full-class meetings on these days; if that proves unwieldy, we will switch to a "flex" model in which half the class signs into the Zoom conference and the other half watches the recorded discussion afterwards. Attendance will not be required on these days; if you are unable to make the synchronous meeting, you can watch the recorded session and make a D2L response afterwards to receive full credit for attendance.

By Friday, I will ask you to post a freeform response in the designated "sandbox" forum for that week. This does not have to be a formal written post, but can also take the form of a podcast, short video, a work of art or music, a short story or fan fiction, a comic, or more; any response of any sort is fine, provided it is thoughtful and substantial. By the end of the weekend, I will ask you to respond to at least two other sandbox posts. The idea is to respond collectively to the material we are studying together in a way that is not stifling, anxious, or overstructured by academic expectations that cannot really apply to this odd and altered educational context; my hope is to strip away grading strictures that can only be dysfunctional in the current moment and foster instead more multifaceted, more generous, and hopefully richer intellectual encounters, driven by your interests.

These sandbox posts will replace much of the written assignments in the course. The remaining assignments will be mini-papers that test some of our powers of analysis in a low-stakes experiential way, without rising to the level of a traditional academic paper, as well as a final creative assignment that tasks you with creating your own utopia through a fictional travelogue, blueprint, or manifesto.

SPECIAL CIRCUMSTANCES AND PERSONAL EMERGENCIES

Everyone at Marquette recognizes that this is an extremely difficult time which may be filled with different sorts of uncertainty as we move forward with the academic year. Your safety, health, and well-being are our primary concern and we want to be able to support you in any way that we can.

The university also understands that you may be facing personal obstacles that may make it difficult to meet your typical academic goals. Please refer to the Student Resources page on the Marquette COVID-19 Response webpage for information and resources on basic needs such as housing, food, financial aid, and medical and mental health; the webpage also offers information on official University communications, access to technology, and student services. Faculty and staff are also here for you.

If you feel like your performance in the class is being impacted by your situation outside of class, please don't hesitate to talk with me. I want to be a resource for you. You are not alone.

COURSE REQUIREMENTS

Class Participation (Mon/Wed Zoom Lectures and make-up D2L Posts)	20%
Sandbox Posts (weekly Friday post and two weekly responses)	20%
Close Reading mini-paper	20%
Thinkpiece mini-paper	20%
Personal Utopian Travelogue, Blueprint, or Manifesto	20%

Additional details on these assignments can be found as an appendix at the end of this document, as well as under CONTENT on D2L.

GRADING

Grades will follow the following rubric:

* To earn a **C**, you must clearly restate the meaning or project of a text in your own terms. A C essay may volunteer an original argument, but will likely lack evidence or analysis of its sources. C essays are clearly written, though they might display some grammatical weakness.

* To earn a **B**, you must begin to raise important questions about the text under consideration and to use those questions to drive your own interpretive agenda. A B essay typically advances an original argument and provides solid analysis of the text(s) under consideration. B essays are clear, concise, and free of grammatical errors.

* To earn an **A**, you must construct an essay that does more than simply comment on the work of others; you must forward, counter, or transform what they have to say. An A essay advances an original argument that builds toward a climax and makes a persuasive case for its own significance. A essays are clearly written, and often eloquent.

* A **D** means that you have not written in clear prose or that you seem to have deeply misunderstood the text. An **F** means that you did not fully or seriously engage the assignment.

* **A-, B+, B-, C+, and C-** grades fall squarely in the gaps between the above categories.

Grades are not awarded on an artificial curve or in competition with each other. There is no reason that every student cannot receive an A in this course.

UNGRADED ASSIGNMENTS

Your makeup posts and sandbox posts will be graded on an extra-credit / pass / low-pass / fail basis:

- Fulfilling all the requirements of the assignment will earn you full credit;
- Failing to do so will earn you half-credit (at best) or no credit (at worst);
- Going beyond the terms of the assignment in an especially ambitious or creative way can earn you extra credit.

QUIZZES

I do not like to give reading quizzes; I think they infantilize the college-level scholar. However, this is by necessity a very reading-intensive class; if it seems to me that people are not keeping up with the reading, pop quizzes may become necessary despite my philosophical objections. You have been warned.

FORMAT OF WRITTEN WORK

Your final paper should be typed in twelve-point font, double-spaced with one-inch margins, saved in a format Microsoft Word can open. Your filename should contain *your name* in it, for example, yourlastname-closetoreading.docx. Get into the habit of giving your files descriptive names of this sort.

I expect you to *edit* and *proofread* all written work, even blog posts and blog comments. Drafts that contain excessive typos or grammar mistakes may be returned to the author for correction before I offer comments.

Please give each piece of writing an original title, and include your name, assignment, and due date in a header on the first page. Insert page numbers if your work spans more than one page.

All sources relied upon for the writing of your paper, including the primary text, must be appropriately cited.

PAPER SUBMISSION

The papers should be submitted via D2L's Dropbox by class time on the due date. **Late papers will be penalized a full grade for each day that it is late; due to university policy late final papers will not be accepted at all.** However, see below about extensions.

Work can be submitted early with no penalty. Please feel free to organize the timing of assignments in this class in a way that works for you.

EXTENSIONS

Although the papers in this course have a sufficiently long timetable to allow you to plan and complete all assignments in a timely manner, I nonetheless recognize that each of you has a unique schedule and that some of the due dates I have selected could occasionally prove problematic for individual students in the course, especially in the context of the pandemic. **If you find that you will need an extension on a particular assignment due to this kind of conflict, please contact me to arrange an alternative due date.** There is no need to concoct an elaborate story to justify this, or to lie to me; simply tell me the truth about what's going on and we can work out an alternative that works for you.

TECHNOLOGY IS TERRIBLE: PLAN AHEAD!

The Internet goes down. Files become corrupted. Computers crash. These are predictable facts of twenty-first century life, not emergencies. For this course, for all your courses, for the rest of your career and your life in this world you need to develop work habits and strategies that take into account the basic, inescapable unreliability of computers. Start your assignments well in

advance of the due date; save them often; save backup copies of essential documents, including copies off-site using a service like Carbonite, Dropbox, or Google Drive.

ATTENDANCE AND CLASS PARTICIPATION

Class discussion is an essential component of this seminar; class discussion, not lecture, will be the primary means by which we will investigate these texts together. It is therefore crucial that you come to class every day having read the required material and prepared to discuss it, as well as having viewed any prefatory textual or audiovisual material I have posted on D2L.

As noted above, due to the circumstances of this semester I will not begin the semester requiring attendance in our Zoom meetings, provided you watch the recorded session and post on D2L afterwards. However, this policy will be subject to review; the Zoom sessions require a critical mass of students to be functional and if they become too empty I *will* need to start requiring attendance. This is a collective action problem and I trust that we will be able to figure it out together.

The course adheres to Marquette University's attendance policy, which can be found on the Internet at <http://bulletin.marquette.edu/undergrad/academicregulations/#attendance>.

You are allowed **three absences** (defined as neither attending the Zoom nor writing a D2L post before the next class period) over the course of the fall semester. **After that, your class participation will drop by a letter grade for each additional unexcused absence.** Upon the seventh unexcused absence, you will receive a WA (Withdrawn—Excessive Absences) for the semester.

As with a face-to-face class, each student is expected to *participate in* and *contribute to* our discussions. Just being in the room is not enough. If there is a reason you feel you cannot participate in a given session, please let me know before class begins so I do not call on you that day.

D2L FORUMS

This course will make extensive use of the D2L forums at <http://d2l.mu.edu>. In addition to being a place where you can find electronic copies of the syllabus and other course handouts, D2L also features an online forum where you can express your response to the material before class begins and where we can continue our discussions after class is over.

The D2L discussion forums are an excellent place for people who may feel inhibited by in-class discussion to share their opinions with the class. I will be reading the discussion forum regularly and I recommend you do the same. You may choose either to begin a discussion thread on a new topic or to respond to a post composed by one of your classmates—and you are of course always free to make a post for a Monday or Wednesday class even if you did attend the Zoom session. I will take note of any such posts for extra credit at the end of the course.

Before class on Friday every student is required to take the following actions:

- * **upload a picture either of their face or a representative symbolic image to their D2L profile;**
- * **post an “about-the-author”-style self-introduction under CONTENT;**
- * **craft a “sandbox” response to Robert Frost’s poem “Mending Wall.”**

Students will post a sandbox post and two sandbox responses every week, missing up to two weeks without penalty.

EMAIL

Students in this class are required to check their official Marquette email account—whatever account D2L sends its emails to—at least once a day, in case there are any last-minute announcements or disruptions. I endeavor to respond to all emails within 24 hours, usually much less—but please do not send me urgent emails regarding your assignments on the night before they are due and expect an immediate reply.

CONFERENCES

All students are asked to meet with me in at least two short one-on-one conferences either via Zoom or at an appropriately socially distanced outdoor location, once before Fall Break and once after. Weekly signups will be available on D2L.

Please know I am very happy to meet with you individually to discuss either graded work or work-in-progress in excess of this requirement as many times as you like. Simply come to my weekly Zoom office hours, or email me to set up an appointment.

FLEXIBILITY

If it will benefit the class, changes may be made to the above.

WRITING CENTER

Students are strongly encouraged to make use of the Writing Center, located in Raynor Library Room 240, at any stage of the writing process.

Please visit the Writing Center website at <http://www.marquette.edu/english/writingcenter/> to find out how to schedule an appointment and to access the studio’s online resources.

ACCOMODATIONS

Students with disabilities who believe they may require accommodations in this course should contact me early in the semester so your learning needs can be appropriately met.

I am of course more than happy to work with you to make sure you are successful in this course and to make this course most accessible for you. However, without documentation, I am limited in what I am able to do. Therefore, in order for me to help you most effectively, I need you to be proactive in contacting Marquette University’s Office of Disability Services (located on the fifth floor of the 707 Building). ODS can be reached by phone at (414) 288-1645 or by email at ods@marquette.edu.

ACADEMIC DISHONESTY

Students are expected to abide by the academic honesty policy outlined in your undergraduate bulletin. I urge you all to examine this material and consult me with any questions you may have about plagiarism or academic integrity *before* it becomes an issue.

Ignorance of what constitutes plagiarism is not an acceptable excuse for plagiarism. **Academic dishonesty of any kind will not be tolerated and will result in a failing grade for the course.** No exceptions or special dispensations will be made.

Marquette students now sign an Honor Pledge, which states:

- *I recognize the importance of personal integrity in all aspects of life and work.*
- *I commit myself to truthfulness, honor, and responsibility, by which I earn the respect of others.*
- *I support the development of good character, and commit myself to uphold the highest standards of academic integrity as an important aspect of personal integrity.*
- *My commitment obliges me to conduct myself according to the Marquette University Honor Code.*

Full details of Marquette's academic integrity policy are available on the Internet at <http://www.marquette.edu/provost/academic-integrity.php>.

ACADEMIC FREEDOM

We all enter this classroom with preexisting political, ethical, philosophical, and intellectual commitments. You are all required to engage the material—but you are absolutely *not* required to agree either with any of the writers we will discuss, or with me, in whole or in part.

RESPECT

This classroom is a community. It is crucial that we treat each other with the appropriate level of courtesy and respect. No one should be made to feel unwelcome here. Failure to treat other students with the respect they deserve will **severely** negatively impact your participation grade.

KEEP THE LINES OF COMMUNICATION OPEN!

I want this class to be a meaningful and valuable experience for you, both in its own terms and in service of the development of your larger college experience. If you have any ideas, suggestions, or concerns about the way things are going, my door is always open. I put this statement on every syllabus, but I think it is especially important in a semester that is likely to be as chaotic and disorienting as this one. Please, keep me in the loop about what is going on with you in the world outside our Zoom sessions, and help me to make this class as successful as it can be.

WEEKLY SCHEDULE

Any changes to this schedule will be announced in class as they become necessary.

DATE AND MODE		ASSIGNMENTS
W	Aug 26	S FIRST DAY OF CLASS Introduction to the Course What Is Utopia?
F	Aug 28	A New Criticism <i>How to Interpret Literature</i> : “New Criticism” Robert Frost, “Mending Wall” [D2L]
M	Aug 31	S Sir Thomas More, <i>Utopia</i> , “Concerning” and Book One
W	Sep 2	S Sir Thomas More, <i>Utopia</i> , Book Two
F	Sep 4	A China Miéville, Introduction to <i>Utopia</i> (2017): “Close to the Shore” and “The Limits of Utopia”
M	Sep 7	<i>LABOR DAY—NO CLASS</i>
W	Sep 9	S Structuralism <i>How to Interpret Literature</i> : “Structuralism” Ursula K. Le Guin, “The Ones Who Walk Away from Omelas” [D2L]
F	Sep 11	A Intertextuality N.K. Jemisin, reply to Le Guin [Web]
M	Sep 14	S Marxism <i>How to Interpret Literature</i> : “Marxism” Karl Marx and Fredrich Engels, “The Communist Manifesto” [Web] Mark Bould, “The Futures Market: American Utopias” [D2L]
W	Sep 16	S Utopia Fredric Jameson, “Reification and Utopia in Mass Culture” (first half; second half optional) [D2L] <i>Black Mirror</i> : “San Junipero” [Netflix]
F	Sep 18	A Sandbox: Fredric Jameson, “Utopia as Replication” [D2L]
M	Sep 21	S Postcoloniality and Race Studies <i>How to Interpret Literature</i> : “Postcolonial and Race Studies” Derrick Bell, “The Space Traders” [D2L]
W	Sep 23	S Toni Morrison, “Recitatif” [D2L] Toni Morrison, excerpt from <i>Playing in the Dark</i> [D2L]
F	Sep 25	A Sandbox: #BlackLivesMatter Syllabus [Web]
M	Sep 28	S Gabriel García Márquez, <i>One Hundred Years of Solitude</i> , Chapter 1
W	Sep 30	S <i>One Hundred Years of Solitude</i> , Chapters 2-3
F	Oct 2	A Sandbox: <i>One Hundred Years of Solitude</i> , Chapters 4-6

M	Oct 5	S	<i>One Hundred Years of Solitude</i> , Chapters 7-9
W	Oct 7	S	<i>One Hundred Years of Solitude</i> , Chapters 10-12
F	Oct 9	A	Sandbox: <i>One Hundred Years of Solitude</i> , Chapters 13-15
M	Oct 12	S	<i>One Hundred Years of Solitude</i> , Chapters 16-18
W	Oct 14	S	<i>One Hundred Years of Solitude</i> , whole book Gabriel García Márquez, “The Solitude of Latin America” [Web] Gregory Lawrence, “Marx in Macondo” [D2L]
F	Oct 16		FALL BREAK—NO CLASS CLOSE READING DUE BY SUNDAY NIGHT
M	Oct 19	S	Feminism <i>How to Interpret Literature</i> : “Feminism” Karen Joy Fowler, “Game Night at the Fox and Goose” [D2L]
W	Oct 21	S	Sexuality <i>How to Interpret Literature</i> : “Queer Studies” Alice Sheldon/James Tiptree, “Houston, Houston, Do You Read?” [D2L]
F	Oct 23	A	Sandbox: Octavia E. Butler, “Bloodchild”
M	Oct 26	S	Environmental Studies <i>How to Interpret Literature</i> : “Environmental Criticism” Ramin Bahrani, “Plastic Bag” [YouTube]
W	Oct 28	S	Disability Studies <i>How to Interpret Literature</i> : “Disability Studies” Octavia E. Butler, “The Evening and the Morning and the Night” Octavia E. Butler, “Speech Sounds”
F	Oct 30	A	Sandbox: Octavia E. Butler, “The Book of Martha”
M	Nov 2	S	Historicism and Cultural Studies <i>How to Interpret Literature</i> : “Historicism and Cultural Studies” Vladimir Nabokov, <i>Pale Fire</i> , “Foreword” and “Pale Fire”
W	Nov 4	S	<i>Pale Fire</i> , “Foreword and “Pale Fire” continued
F	Nov 6	A	Sandbox FINAL PROJECT PROPOSAL DUE
M	Nov 9	S	<i>Pale Fire</i> , Commentary, Canto I
W	Nov 11	S	<i>Pale Fire</i> , Commentary, Canto II
F	Nov 13	A	Sandbox
M	Nov 16	S	<i>Pale Fire</i> , Commentary, Canto III
W	Nov 18	S	<i>Pale Fire</i> , Commentary, Canto IV (including index)
F	Nov 20	A	Reader Response <i>How to Interpret Literature</i> : “Reader Response” <i>Pale Fire</i> , whole book and interpretations THINKPIECE DUE BY SUNDAY NIGHT

M	Nov 23	S	FINAL PROJECT WORKSHOP
F	Dec 4 5:30 PM		FINAL PROJECT DUE IN D2L DROPBOX

FOLLOW FAME: FRIENDS AND ALUMNI/AE OF MARQUETTE ENGLISH

On Facebook (page): www.facebook.com/marquettefame

On Facebook (group): www.facebook.com/groups/496438583889194
(search for “Undergraduate English at Marquette”)

On Twitter: @MarquetteFAME

While our ability to see each other in person is necessarily constrained this semester, there will be opportunities for department events and virtual meetups that will be advertised through these outlets. I hope you can attend!

Further Reading

Students interesting in continuing their study of utopia might be interested in some of the following critical texts:

Sir Thomas More, *Utopia*

Walter Benjamin, *Illuminations*

Theodor Adorno and Max Horkheimer, *Dialectic of Enlightenment*

Ernst Bloch, *The Principle of Hope*

Herbert Marcuse, *One-Dimensional Man* and “The End of Utopia”

Michel Foucault, “Of Other Spaces”

Raymond Williams, “Utopia and Science Fiction”

Darko Suvin, *Metamorphoses of Science Fiction*

Samuel Delany, “On Triton and Other Matters”

Ursula K. Le Guin, *The Language of the Night*

Marshall Berman, *All That Is Solid Melts into Air*

Fredric Jameson, *The Political Unconscious and Archaeologies of the Future*

Tom Moylan, *Demand the Impossible and Scraps of the Untainted Sky*

Carl Freedman, *Critical Theory and Science Fiction*

Tom Moylan and Raffaella Baccolini (eds.), *Dark Horizons*

Susan Buck-Morss, *Dreamworld and Catastrophe: The Passing of Mass Utopia in East and West*

Lee Edelman, *No Future*

Mark Fisher, *Capitalist Realism*

Margaret Atwood, *Learning from Other Worlds*

Mark Bould and China Mieville (eds.), *Red Planets: Marxism and Science Fiction*

Gerry Canavan and Kim Stanley Robinson (eds.), *Green Planets: Ecology and Science Fiction*

Utopia: A Very Short Introduction

Critical Theory: A Very Short Introduction

For fiction recommendations, just ask!

APPENDIX: GUIDE TO WRITTEN ASSIGNMENTS

Makeup Posts (due by the next class period after the Zoom session you missed): A personal response to something under discussion in the previous Zoom session, extending, critiquing, or transforming that discussion in a substantive way. As a general guideline, a makeup post should be approximately 200-300 words.

Sandbox assignments (due every Friday): A substantive response, in a critical or creative format of your choosing, responding to some aspect of the material under discussion that week. A prompt will typically be provided, but you are not required to use it.

As a general guideline, a sandbox post should require a level of effort commensurate with a 400-500-word D2L post.

Close reading mini-paper (due by Sunday, October 18): Your first mini-paper in this course will be a close reading of a short passage from any text from the first half of the semester, seeking to demonstrate how the language and structure of that passage (its *form*) helps to generate its political, philosophical, or existential *content*. This mini-paper does not need a formal introduction or conclusion; it might be helpful to think of it as a prospectus for the formal paper you *would* write, *if* this class were requiring formal papers this semester. The point of the assignment is to demonstrate that you understand how and why we close read. As a general guideline, this mini-paper should be approximately 800-1000 words; a full description of the assignment is available on D2L.

Thinkpiece minipaper (due by Sunday, Nov. 22): Your second mini-paper in this course is an analytical “thinkpiece” (on the order of 1000-2000 words) suitable for publication in an online outlet like the Verge, Slate, Salon, Teen Vogue, Jezebel, the Bustle, Vox, Los Angeles Review of Books, and the like. While making a full and complete argument, this is not traditional academic writing: it will not use a five-paragraph essay structure, may not have a formal introduction or conclusion, and will not require a formal works cited (though should let the reader know through links or in-text reference where they can find the original sources of information that is not common knowledge). It will also probably rely on a different style, tone, and diction than your formal academic writing; it may even incorporate external links, or images and moving gifs. A full description of the assignment is available on D2L.

Personal Utopian Travelogue, Blueprint, or Manifesto (due by Friday, Dec. 4): Taking the place of a final exam or term paper, this assignment asks you to creatively craft your own personal vision of utopia, dystopia, or anti-utopia, using the sorts of short stories, travelogues, and manifestos we have studied over the course of the semester as your guideline. This can take whatever form you find suitable for your creation; the sky is truly the limit. As a guideline, you should think of this as requiring a level of effort commensurate with a six-to-eight-page paper.

We will have small group workshops preparing for this assignment on the last day of class, Monday, November 23. I also ask you to submit a proposal for your final project by Friday, November 6, so we can be sure that our expectations are aligned and that your project is achievable in the time and space allotted by the assignment. As with the other major assignments in the course, a full description for this assignment is available under CONTENT on D2L.