



Liberal Arts in Action: Brave New World and 1984: Diverging Dystopias Undergraduate Course Information Guide

Course Number: CCA 281, 6 credits, 10 Weeks
Cross listed Course Number: SNC 227, 4 credits, 10 Weeks
Delivery Formats: Online Async

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Course Description

On January 25, 2017, the New York Times published an article, "George Orwell's '1984' Is Suddenly a Bestseller," which reported that Orwell's classic novel had suddenly seen an enormous spike in sales, as had other dystopian novels, including Brave New World. Indeed, the adjective "Orwellian," a reference to the way language can be twisted into pretzel logic by the powers that be, has become a commonplace of contemporary discourse and, as anyone familiar with The Hunger Games can tell you, dystopian fiction has been big in young adult literature for a number of years. But Nineteen Eighty-Four and Brave New World stand, by a strong consensus, as the definitive dystopian novels of the last hundred-some years. This is at least in part due to the fact that both novels are so well written - such riveting pieces of literary art; but it is also due to the perceived prophetic power the novels seem to share, although each posits a different kind of grim future for humankind. This course will engage closely with these two masterworks (and related texts and subtopics) from the perspectives of artistic genre; fiction and social commentary; politico-historical context; and intertextuality.

SCPS Student Learning Outcomes

After completing this course, you will be able to:

- Identify, compare and contrast the questions, methods of inquiry and kinds of evidence that characterize three liberal arts approaches to knowing.
- Compare and contrast the uses of writing in each of these approaches.
- Examine liberal arts topics using artistic interpretation, ethical inquiry, and social analysis approaches.

Learning Outcomes for SNC 227: Liberal Studies Program - Arts & Literature Domain

- Students will be able to explain, in well-written prose, what a work of art is about and/or how it was produced (i.e., they should be able to explain the content of that work and/or its methodology of production).
- Students will be able to comment on the relationship between form and content in a work.
- Students will be able to assess the formal aspects of their subject and put those qualities into words using, when appropriate, specialized vocabulary employed in class and readings.
- Students will be able to contextualize a work of art. They will be able to do so with respect to other works of art in terms of defining its place within a broader style or genre. They will also be able to contextualize a work of art in terms of contemporaneous aesthetic, social or political concerns, discussing how these might shape the work's reception and how that reception might differ amongst various people and historical periods.

Learning Strategies and Resources

Some learning activities, assignments and deadlines will vary depending on the delivery format of the course and may differ slightly from what is presented in this document.

This course will engage closely with two masterworks, *Nineteen Eighty-Four* and *Brave New World* (and related subtopics) from three liberal arts perspectives. We will consider them from the perspective of artistic interpretation, the perspective of philosophy and ethics, and the perspective of social analysis -- the organizational possibilities of communities and societies.

Required Readings

Books and learning materials are available at the DePaul bookstore, at <http://depaul-loop.bncollege.com>, or through alternative sources.

Huxley, Aldous. *Brave New World*. Harper Perennial, 2006. ISBN 978-0-06-085052-4 [Note: Huxley's novel comes in many editions. Be sure to acquire this edition and not another. An electronic version—as long as it's this Harper Perennial edition—is acceptable, if you prefer that to a hard copy]

Orwell, George. *Nineteen Eighty-Four: A Novel*. Berkley/Harcourt Brace, 2016. ISBN 978-0-452-28423-4 [Note: Orwell's novel comes in many editions. Be sure to acquire this edition and not another. An electronic version—as long as it's this Berkley/Harcourt Brace edition—is acceptable, if you prefer that to a hard copy]

Additional readings may be available on Electronic Reserve, at the [DePaul Library](#). Login to Ares Course Reserves and select the course. Log in using your Campus Connect User ID and password. You will then get a page listing the courses in which you're enrolled that have

readings posted in Ares. Click on the title of this course and the list of our electronic reserve readings will be displayed.

Some of your course material take the form of YouTube videos or excerpts from films. The YouTube links are embedded in the course and the film clips appear as screen-able videos within the course.

Assessment of Student Learning

For students taking 6 credit hours:

Graded Assignments	Percentage of Final Grade
11 online discussions, 3 points each	26%
7 Journal Entries, 5 points each	26%
Midterm Paper, 30 points	24%
Final Paper, 30 points	24%

For students taking 4 credit hours:

Graded Assignments	Percentage of Final Grade
11 online discussions, 3 points each	31%
7 Journal Entries, 5 points each	31%
Midterm Paper, 20 points	19%
Final Paper, 20 points	19%

Grading Scale

A = 95 to 100	A- = 91 to 94	B+ = 88 to 90
B = 85 to 87	B- = 81 to 84	C+ = 77 to 80
C = 73 to 76	C- = 69 to 72	D+ = 65 to 68
D = 61 to 64	F = 60 or below	INC

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Course Schedule

Week or Module Title or Theme	Readings / Learning Activities	Graded Assignments
Week 1, Module 1: The Transformation of the Everyday	Sargent, "Good Places and Bad Places" Module 1 Introduction & Overview, sections I-III Huxley, Brave New World chapters 1-3 Module 1 Introduction & Overview section IV	2 Discussion Entries Journal Entry
Week 2, Module 2: The "Civilized" and the "Savage"	Huxley, chapters 4-8 Module 2 Introduction & Overview sections Levine, "The world of eugenics" (Ares) (Optional) Elliott, "Satire" Miner, "Body Ritual Among the Nacirema" (Ares) Video: Clips from The Tempest	Discussion Entry Journal Entry

	Clips on the Zuni	
Week 3, Module 3: Feelies and Feelings	<p>Huxley, <i>Brave New World</i>, chapters 9-13</p> <p>Module 3 Introduction & Overview sections</p> <p>Gardner, "Explainer: the Myth of the Noble Savage" (Ares)</p> <p>Sanford, "The Shadow" (Ares)</p> <p>Kay, "Notes on Utilitarianism"</p>	<p>Discussion Entry</p> <p>Journal Entry</p>
Week 4, Module 4: Agon	<p>Huxley, <i>Brave New World</i>, chapters 14-18 (conclusion of the novel)</p> <p>Module 4 Introduction & Overview sections</p> <p>Appleyard, "Eugenics 1: the Right to be Unhappy" (Ares)</p> <p>Westacott, "Kantian Ethics in a Nutshell: the Moral Philosophy of Immanuel Kant"</p> <p>Video: Harris, TED Talk, "Science Can Answer Moral Questions"</p>	<p>Discussion Entry</p> <p>Journal Entry</p>
Week 5, Module 5: Brave New World: Implication and Imagination	<p>Attwood, "Everybody Is Happy Now" (Ares)</p> <p>Module 5 Introduction & Overview sections</p> <p>Stevens, "The Door in the Wall" (Ares)</p> <p>Higdon, "The Provocations of Lenina in Huxley's <i>Brave New World</i>"</p> <p>Lewis, "Our minds can be hijacked: the tech insiders who fear a smartphone dystopia (Ares)</p>	<p>Discussion Entry</p>

<p>Week 6, Module 6: Completing Your Midterm Paper</p>	<p>Video: George Orwell: A Life in Pictures</p>	<p>Midterm Paper</p>
<p>Week 7, Module 7: "The clocks were striking thirteen": Opening Nineteen Eighty-Four</p>	<p>Module 7 Introduction & Overview sections</p> <p>Orwell, Nineteen Eighty-Four, pp. 1-83</p> <p>(Optional supplementary reading) McMullan, "What does the panopticon mean in the age of digital surveillance" (Ares)</p> <p>Video: "1935: Triumph of the Will – the Power of Propaganda"</p>	<p>Discussion Entry</p> <p>Journal Entry</p>
<p>Week 8, Module 8: Lovers in a Dangerous Time</p>	<p>Module 8 Introduction & Overview sections</p> <p>Orwell, Nineteen Eighty-Four, pp. 84-171</p> <p>(Optional) Turner, "Wilhelm Reich: The Man Who Invented Free Love"</p>	<p>Discussion Entry</p> <p>Journal Entry</p>
<p>Week 9, Module 9: "Under the spreading chestnut tree"</p>	<p>Orwell, Nineteen Eighty-Four, pp. 171-conclusion</p> <p>Module 9 Introduction & Overview</p> <p>Prudchenko, "What Are the effects of a Frame Narrative?"</p> <p>https://penandthepad.com/effects-frame-narrative-1733.html</p> <p>United Nations Human Rights office of the High Commissioner, "Feinstein report: UN expert calls for prosecution of CIA officers and other US Government officials"</p> <p>Cohen, "Don't Put A Torturer in Charge of the CIA"</p>	<p>Discussion Entry</p> <p>Journal Entry</p>

	Video: Concluding excerpt from 1984 (the film)	
Week 10, Module 10: Aldous, Eric and Us	<p>Sabini & Silver, "Critical Thinking and Obedience to Authority" (Ares)</p> <p>McLeod, "The Milgram Experiment"</p> <p>Letters of Note: "1984 vs. Brave new World"</p> <p>Postman, "My dad predicted Trump in 1985—it's not Orwell, he warned, it's Brave New World"</p>	Final Paper

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Course Policies

For access to all SCPS and DePaul University academic policies, refer to the following links:

[SCPS Student Resources Website](#)

[DePaul Student Handbook](#)

The [D2L Course Website](#) for this course.

Course Syllabus

The official syllabus for this course that includes course dates, instructor information and quarter specific details will be provided by the course instructor by the start of the course and available on the course D2L website.

Course Registration

To find out when this course will be offered next, you can go to the [SCPS Registration website](#) for details on how to register for the course.

For information on how this course can apply to your program, contact your academic advisor.

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