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 – a dystopia is an imagined “bad” society, the shadow of utopia, an imagined “good” society – 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 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. We will find, among other things, that the two books are often mentioned together, along with the question of which provides the more apt description of our current situation. We will also find, I think, that studying the contextual background of the two novels – in fields such as, say, genetic engineering, neuro-pharmacology, and destructive obedience – educates us about topics of historical and contemporary concern such as eugenics, utilitarianism and the manipulation of “the masses” through propaganda. Finally, I think we will find that a close study of all this prods us to think deeply and helpfully about who we are now as society and where we are going.
Learning Outcomes
Please note that this course may be taken by three different constituencies of students:

--SCPS students in the BAPS (Bachelor of Arts in Professional Studies) Program may take the course in fulfillment of the BAPS Program’s 6-credit hour Liberal Arts in Action requirement. **For info on the learning outcomes associated with this 6-credit hour BAPS version of the course see the first box on p. 3 of this syllabus, headed Learning Outcomes for BAPS Liberal Arts in Action students (Section CCA 281-805, 6 credit hours)**

--SCPS students in the BAIFA (Bachelor of Arts with Individualized Focus Area) Program may take the course for as many as three BAIFA competences (or 6 credit hours, each of the four BAIFA competences offered by the course being worth two credit hours) or two BAIFA competences (or 4 credit hours) or for as few as one BAIFA competence (2 credit hours). For info on the BAIFA competences offered by the course, **see the second box on p.3 of this syllabus, headed Learning Outcomes / Competences for BAIFA students**.

--DePaul students from colleges other than SCPS may take the course for 4 credit hours of Liberal Studies credit in the Liberal Studies Program’s Arts & Literature domain. **For info on the learning outcomes of the LSP’s Arts & Literature domain, see the box on p. 4 of this syllabus, headed Learning Outcomes for students taking the course for credit in the Liberal Studies program’s Arts & Literature domain.**

Required texts:
The following required texts are available for purchase at the Loop Campus bookstore (Barnes & Noble) and other booksellers:


Readings Posted on Electronic Reserve:
Several readings for this course are posted at the DePaul University Library website as Electronic Reserves in the Ares system. Just go to library.depaul.edu and click on the Services tab in the banner across the top. The second item in the dropdown menu is Course Reserves Services. Click on that it will take you to the Course Reserves Services page. On the right you’ll see a heading that says Access Our Reserves and below that, a blue box saying “Log in to Ares Course Reserves.” That will take you to the login page for the Ares system. 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.
### Learning Outcomes for BAPS Liberal Arts in Action students (section CCA 281-805, 6 credit hours)

This section of the course satisfies the Liberal Arts in Action requirement of the Liberal Learning core curriculum of SCPS’s BAPS (Bachelor of Arts in Professional Studies) majors. Students who successfully complete this section will be able to compare typical questions, methods of inquiry and kinds of evidence in the liberal arts. Specifically, students 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; and
- compare and contrast the uses of writing in each of these approaches.

The three liberal arts approaches emphasized by this course are artistic interpretation; ethical inquiry; and social analysis.

### Learning Outcomes / Competences for BAIFA students (2 credit hours per competence)

BAIFA students may register for as few as one or as many as three of the competences below.

**A1X: Interpreting the Arts (section 281-802, 2 credit hours)**
Can analyze a dystopian fiction (or one of its chief features) in terms of form, content or socio-historical context.
1. Focuses on *Brave New World* or *Nineteen Eighty-Four* as a dystopian fiction.
2. Analyzes the selected text (or one of its chief features) in terms of form, content or socio-historical context.

**A3X: Reflection & Meaning (section 281-802, 2 credit hours)**
Can ponder and analyze a dystopian fiction (or one of its chief features) in terms of its ethical or spiritual implications.
1. Focuses on *Brave New World* or *Nineteen Eighty-Four* as a dystopian fiction.
2. Ponders and analyzes the selected text (or one of its chief features) in terms of its ethical or spiritual implications.

**H1X: Communities & Societies (section 281-803, 2 credit hours)**
Can ponder and analyze the implications for individuals and groups of the social order depicted and dramatized by a dystopian fiction.
1. Identifies and describes the social order depicted and dramatized by *Brave World or Nineteen Eighty-Four*.
2. Ponders and analyzes the implications for individuals and groups of the social order in question.

**A4: Ethics in the Contemporary World (section 281-804, 2 credit hours)**
Can analyze a problem using two different ethical systems.
1. Identifies and describes an ethical issue or problem.
2. Describes the distinctive assumptions of two ethical systems.
3. Analyzes the problem by comparing and contrasting how these two different systems would apply to that particular ethical issue or problem.
Learning Outcomes for students taking the course for credit in the Liberal Studies program’s Arts & Literature domain

Outcome 1. 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).

Outcome 2. Students will be able to comment on the relationship between form and content in a work.

Outcome 3. 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.

Outcome 4. 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 contemporary 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.

How the course addresses these Liberal Studies Arts & Literature outcomes:

The four outcomes above relate directly to the course emphasis on the following four topics:

Course topic 1. Comprehending both what’s happening within the narratives as well as those moments at which the narratives allude to, satirize or critique other works of literature and/or trends in the wider world (in areas such as biological science, ethics and politics).

Course topic 2. Brave New World is profoundly intertextual, which is to say that Huxley’s text places itself in dialogue with other texts, particularly certain plays of Shakespeare. Orwell’s novel becomes, at a key juncture, metatextual, incorporating, as it were, a book-within-the book. Students will be expected to note and comment in writing (as well as class discussion) on how at least some of these formal features relate to the content of the work.

Course topic 3. Students will learn and be able to apply to their study of these works specialized literary vocabulary such as that mentioned in topic 2 above, as well as concepts and terminology relating to satire, basic ethical theory and the intellectual tradition of utopian thought.

Course topic 4. The course will contextualize Brave New World and Nineteen Eighty-Four in relation to utopia as a genre and dystopia as a sub-genre of speculative fiction. The course will also scrutinize Huxley and Orwell in their respective historical moments and ponder the socio-political issues the two authors saw their novels as addressing.

The Liberal Studies Program’s description of the Art & Literature domain:

Courses in the Arts & Literature domain ask students to extend their knowledge and experience of the arts by developing their critical and reflective abilities. In these courses, students interpret and analyze particular creative works, investigate the relations of form and meaning, and through critical and/or creative activity come to experience art with greater openness, insight, and enjoyment. These courses focus on works of literature, art, theatre, or music as such, though the process of analysis may also include social and cultural issues. Students who take courses in this domain choose three courses from such choices as literature, the visual arts, media arts, music, and theater. No more than two courses can be chosen from one department or program.
Learning Experience
A variety of learning strategies will be employed, including classroom lectures and discussions; print readings; journals of the readings; film screenings; role plays; and short papers.

Evidence students will submit:
Class participation. Students are expected to do the assigned reading for each class session before the class session begins. They are also encouraged to demonstrate that they have done so by participating in class discussion. In addition, students will submit the following pieces of written work:

Journal entries. Each week (excepting weeks 1, 6, 10 and 11), students will submit a journal entry (about 1.5-2 typed, double-spaced pages in length or around 400-500 words) addressing questions provided each week by the instructor. This will make for a total of 7 journal entries by course’s end.

In addition:
--SCPS students registered in the Bachelor of Arts in Professional Studies (BAPS) program (6 credits) will, by the end of the course, submit two short papers (each about 1500 words or about 6 typed, double-spaced pages long) addressing each of the three liberal arts perspectives highlighted in the course. They will submit one such paper at Midterm time (week 6) and another such paper at Finals time (week 11). This totals up to two short papers by the end of the course. For information on paper topics, see below.

----SCPS students registered in the Bachelor of Arts with Individualized Focus Area (BAIFA) for three competences (6 credits) will, by the end of the course, submit two short papers (each about 1500 words or about 6 typed, double-spaced pages long) addressing each of the three competences for which they’re signed up. They will submit one such paper at Midterm time (week 6) and another such paper at Finals time (week 11). This totals up to two short papers by the end of the course. For information on paper topics, see below.

--SCPS students registered in the Bachelor of Arts with Individualized Focus Area (BAIFA) for two competences (4 credits) will, by the end of the course, submit two short papers (each about 1,000 words or about 4 typed, double-spaced pages long) addressing each of the two competences for which they’re signed up. They will submit one such paper at Midterm time (week 6) and another such paper at Finals time (week 11). This totals up to two short papers by the end of the course. For information on paper topics, see below.

--SCPS students registered for one competence (2 credits) will submit one short paper (about 500 words, or two typed, double-spaced pages long) addressing that competence at either midterm time (week 6) or finals time (week 11); the choice is up to the student. This totals up to one short paper by the end of the course. For information on paper topics, see below. For information on paper topics, see below.

--Non-SCPS students taking the course for credit in the Liberal Studies Program’s Arts & Literature domain will Liberal Studies students will, by the end of the course, submit two Papers
(each about 1,000 words or about 4 typed, double-spaced pages long). In each paper, students will address two different essay topics. For information on paper topics, see below.

Re topics for papers: Students will choose topics from an array of essay questions prepared by the instructor. The instructor will provide one array of such questions for the Midterm paper and a second array of such questions for the Final paper. The instructor will see to it that the essay questions are attuned to the needs of specific groups of students. SCPS students will be provided with questions attuned to specific SCPS program requirements. Liberal Studies students will be provided with questions attuned to the LSP’s Arts & Literature domain learning outcomes. Also, it’s always possible for a student to write on a topic of her/his own choosing, providing the instructor approves it.

In sum, the evidence requirements for the course are: class participation; journals; and two short papers. Point-wise, the breakdown is as follows:

<table>
<thead>
<tr>
<th>Component</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class participation</td>
<td>10</td>
</tr>
<tr>
<td>Journal</td>
<td>30 (6 journals x 5 points)</td>
</tr>
<tr>
<td>Short paper (Midterm)</td>
<td>30</td>
</tr>
<tr>
<td>Short paper (Final)</td>
<td>30</td>
</tr>
</tbody>
</table>

Criteria for Assessment:
Journal entries
A single journal entry is worth a maximum of 5 points, with 5 points indicating excellent work; 3 points indicating average work; and 1 point indicating work that is seriously lacking.

Short papers

Assessment Rubric for Short Papers

A designates work of high quality. An A paper (27-30 pts)
develops an argument cogently and creatively across the length of an essay;
reflects thorough understanding of and engagement with pertinent texts (audiovisual and/or print) and the issues at hand;
draws insightful connections and/or generates thoughtful questions concerning the topic and the specified materials;
cites sources consistently in appropriate citation style;
is virtually free of grammar lapses.

B designates work of good quality. A B paper (24-26 pts)
develops an argument effectively across the length of an essay;
reflects adequate understanding of and engagement with pertinent texts (audiovisual and/or print) and the issues at hand;
draws clear connections and/or generates apt questions concerning the topic and the specified materials

cites sources consistently in appropriate citation style;

is mostly free of grammar lapses.

C designates work which minimally meets requirements set forward in assignment. A C paper (21-23 pts pts)
develops some ideas but does so in a superficial or simplistic manner;

reflects limited understanding of or engagement with pertinent texts audiovisual or print) and the issues at hand;

draws connections, some of which are unclear, and/or raises questions, some which are inapt, concerning the topic and the specified materials;

cites sources inconsistently and/or occasionally uses appropriate citation style;

contains several grammar lapses.

D designates work of poor quality which does not meet minimum requirements set forth in the assignment. A D paper (18-20 pts)
shows little development of ideas;

reflects little or no understanding of pertinent texts (audiovisual and/or print) and the issues at hand;

does not draw clear connections or raise coherent questions concerning the topic and the specified materials;

contains numerous grammar lapses.

Such work is expected to conform to college-level standards of mechanics and presentation.

In assessing such work, your instructor strives to be clear, flexible, forthright and empathetic.

Course Grading Scale:

The grading scale is based on 100 percent of the required assignments. Thus:

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

**Policy on Attendance:**
You are expected to attend all class sessions. If you miss a class, it is incumbent on you to check with the instructor or a fellow student about any information or handouts you may have missed. Students who miss more than two class sessions will not have met the requirement for a passing grade.

**Policy on Late Submissions**
Written assignments that are submitted late will receive reduced points. Written assignments that are more than a week late will receive zero points.

**Policy on Pass/Fail Grades:**
It is assumed you are taking the course for a letter grade (A, B, C, etc.). However, it is possible to take the course on a Pass/Fail basis if you wish to do so (and your wish does not conflict with the Pass/fail Exclusions listed directly below. If you do wish to take the course on a Pass/Fail basis, you must inform the instructor of your wish to do so, in writing, by the beginning of Week Three.

**Pass/Fail Exclusions**
You may not use the Pass/Fail grading option if you are using this course to meet Liberal Studies Program (LSP) requirements. Likewise, if this course is taken to meet a requirement in your major (including intended and pre-majors), minor, and/or certificate (including intended and pre-minors/certificates) you may not use the Pass/Fail option.

**Policy on Incomplete (IN) Grades:** This process follows university policy.
A student who encounters an unusual or unforeseeable circumstance that prevents her/him from completing the course requirements by the end of the term may request a time extension to complete the work.

- The student must formally initiate the request by submitting the Contract for Issuance of Incomplete Grade form (via email, word doc), no later than week 10 (or prior to the final week of a shorter-term course).
- The instructor has discretion to approve or not approve the student’s request for an IN grade.
- The instructor has discretion to set the deadline for completion of the work, which may be earlier but no later than two quarters (not counting Summer term).
- The instructor may not enter an IN grade on behalf of a student without a completed and agreed upon contract.
- The student is alerted that IN grades are not considered by Financial Aid as evidence of satisfactory academic progress.

**Policy on Academic Integrity:**
This course abides by the university’s strictures against plagiarism and its policies on Academic Integrity as described in the DePaul Student handbook. All work done for this course must observe the Guidelines for Academic Integrity as outlined in the Code of Student Responsibility (in the DePaul Student Handbook). The code’s Plagiarism Policy reads as follows:
Plagiarism is a major form of academic dishonesty involving the presentation of the work of another as one’s own. Plagiarism includes but is not limited to the following: The direct copying of any source, such as written and verbal material, computer files, audio disks, video programs or musical scores, whether published or unpublished, in whole or in part, without proper acknowledgement that it is someone else’s; copying of any source in whole or in part with only minor changes in wording or syntax even with proper acknowledgement; submitting as one’s own work a report, examination paper, computer file, lab report or other assignment which has been prepared by someone else; and the paraphrasing of another’s work or ideas without proper acknowledgment.

Plagiarism, like other forms of academic dishonesty, is always a serious matter. If an instructor finds that a student has plagiarized, the appropriate penalty is at the instructor’s discretion. Actions taken by the instructor do not preclude the college or the university taking further punitive action including dismissal from the university.

Schedule of Topics and Readings

Note: The symbol [E] after a reading below indicates that the reading is posted on Electronic Reserve at the DePaul Library website in the Ares system. Just go to library.depaul.edu and click on the Services tab in the banner across the top. The second item in the dropdown menu is Course Reserves Services. Click on that it will take you to the Course Reserves Services page. On the right you’ll see a heading that says Access Our Reserves and below that, a blue box saying “Log in to Ares Course Reserves.” That will take you to the login page for the Ares system. 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.

Meeting One 1/7
Introducing the course: Good places and bad; The origins of utopian thinking and fiction; The growth of dystopian thinking and fiction today, its function and significance; meeting Huxley and Orwell; Introduction of Leguin, “Those Who Walk Away From Omelas”

Meeting Two 1/14
Introducing Brave New World; What’s at stake; Discussion of Leguin
Readings:
  - Huxley, chapters 1-3
  - LeGuin, finish “The Ones Who Walk Away From Omelas” [E]
  - Sanford, “The Shadow” [E]
  - Sargent, “Good Places and Bad Places” [E] (optional)
Submit: Journal entry on Huxley, chapters 1-3

Meeting Three 1/21
The Civilized and the Savage; The World State and reproduction; Eugenics; Body Ritual Among the Nacirema
Readings:
Huxley, chapters 4-8
Levine, “The world of eugenics” [E]
Elliott, “Satire” [E]
Chandler, “Notes on Working in Genres” [E]
Submit: Journal entry on Huxley, chapters 4-7

Meeting Four 1/28
A Savage in London; Europe’s myth of the noble savage; The feelies and feelings
Readings:
- Huxley, Brave New World, chapters 11-13
- Gardner, “Explainer: the Myth of the Noble Savage” [E]
- Kay, “Notes on Utilitarianism” [E]
- Shakespeare, Brief excerpts from Hamlet; The Tempest; Romeo & Juliet [E]
Submit: Journal entry on Huxley, chapters 11-13

Meeting Five 2/4
Agon: The Savage and the Controller; The Price of Happiness; The Lesson of the Moth;
Screening of Harris, TED Talk, “Science Can Answer Moral Questions”
Readings:
- Huxley, Brave New World, chapters 14-18 (conclusion of the novel)
- Appleyeard, “Eugenics 1: the Right to be Unhappy” [E]
- Westacott, “Kantian Ethics in a Nutshell: the Moral Philosophy of Immanuel Kant” [E]
Submit: Journal entry on Huxley, chapters 14-18

Meeting Six 2/11
Appraising Brave New World; Misogyny in Brave New World? Huxley and psychedelia;
Screening of George Orwell: A Life in Pictures
Readings:
- Attwood, “Everybody Is Happy Now” [E]
- Stevens, “The Door in the Wall” [E]
- Higdon, “The Provocations of Lenina in Huxley’s Brave New World” [E]
Submit: Midterm Paper

Meeting Seven 2/18
Nineteen Eighty-Four: “Big Brother is Watching You”; The mottoes of the Party; “The sacred
principles of Ingsoe”; Newspeak and Orwell’s ideas about language; Winston, O’Brien and Julia
Readings:
- Orwell, One, chapters I-V
Submit: Journal entry on Orwell, I-IV

Meeting Eight 2/25
The Party and the Control of Sexuality
Readings:
- Orwell, One, chapters VI-VIII; Two, chapters I-III
Submit: Journal entry on Orwell
Meeting Nine 3/3
Perpetual war for perpetual peace; The Book; Frame narratives
Readings:
   Orwell, *Two*, chapters IV-IX
   “Frame Narratives” [E]
   Litwack, “Totalitarianism” [E]
Submit: Journal entry on Orwell

Meeting Ten 3/10
Taking stock -- Huxley and Orwell: Whose vision is more apt for today? How can we prevent these futures from coming to pass?
Readings:
   Orwell, conclusion of the novel
   “1984 v. Brave New World” (letter from Huxley to Orwell) [E]
   Postman, “My dad predicted Trump in 1985 – it’s not Orwell, it’s *Brave New World*” [E]

3/16 Submit Final Paper by e-mail to instructor

About Journal Entries
For each week in which a journal entry is due, the instructor will distribute a list of five questions attuned to that week’s reading. Students are to address those five questions in their journal entry for that particular week. Journal entire should be around 350-500 words (or 1.5-2 pages, typed, double-spaced) in length.

Appendix

For Students Who Need Accommodations Based on the Impact of a Disability
Students who feel they may need an accommodation based on the impact of a disability should contact the instructor privately to discuss their specific needs. All discussions will remain confidential.

To ensure that you receive the most appropriate accommodation based on your needs, contact the instructor as early as possible in the quarter, preferably within the first week of class, and make sure you have contacted:
   PLuS Program (for LD, AD/HD) at 773-325-4239 in the Schmidt Academic Center, room 220 or;
   The Office for Students with Disabilities (for all other disabilities) at 773-325-7290, DePaul University Student Center, room 307.

Writing Help
For help with organizing your ideas, grammar, citing sources, avoiding plagiarism, sample SNL assignments and much more, see the Writing Guide for SNL Students at http://snl.depaul.edu/writing/index.html. For on-campus and online tutoring, see the DePaul
Faculty bio:
John Kimsey received his Ph.D. in English Literature from the University of Illinois at Chicago and is an Associate Professor in DePaul’s School of Continuing & Professional Studies (SCPS). He teaches and writes about modern literature, popular culture and intersections between the two and has also worked extensively as a professional musician. His writings have appeared in scholarly journals such as The Space Between: Literature & Culture, 1914-1945, Popular Music & Society, Interdisciplinary Literary Studies, The Journal of Popular Music Studies and The Journal of Prevention & Intervention in the Community, as well as academic anthologies such as Reading the Beatles: Cultural Studies, Literary Criticism and the Fab Four (SUNY Press, 2006), and The Cambridge Companion to the Beatles (Cambridge U Press, 2009). His song cycle, Twisted Roots, has been described by jazz composer/historian Ben Sidran as “an ingenious way to integrate social and political concerns into a musical architecture”. In 2014, he received DePaul's Excellence in Teaching Award.