Syllabus

PS 366 From Atlantis to Utopia: The Politics of the Ideal State

e-campus: Spring 2018

Dr. Philipp Kneis

Political Science Program, School of Public Policy
310 Bexell Hall, Oregon State University, Corvallis, Oregon 97330-6206

Tel. Office: (541) 737-1325
Office Hours per appointment
philipp.kneis@oregonstate.edu

Syllabus Version 3.0 – 04/01/2018 – living syllabus / subject to change

1. Course Introduction

The search for the ideal state has occupied political philosophy since antiquity. From Plato's Atlantis story through More's utopia and beyond, philosophers, writers and filmmakers have pondered how to create a perfect state with perfect citizens which will stand the test of time. Each week will combine theoretical reflections from antiquity through post-modernity with a selection of examples from more or less contemporary fiction that will ideally already be known to the audience.

This course fulfills the Baccalaureate Core requirement for the Social Processes and Institutions category. It does this by examining theories and fictions of ideal governments throughout history, and inviting students to critically reflect upon how these discussions continue to shape contemporary politics and culture.

This course combines approximately 120 hours of instruction, online activities, and assignments for 4 credits. This course has no prerequisites.

2. Simplified Syllabus for Overview – Details Below

UNIT 1: IDEA(L)S OF POLITICS

- ***Assignment 1 (ongoing): Discussion Board (10 points for 10 longer posts, continuous participation). Post to the discussion board during the relevant week when you can, I allow for maximum flexibility.***
- ***Assignment 2: Present one Text of your choice in the week the text is assigned (5 points)***

Week 1: ***The Purpose of Other Places:*** *Introductory Texts*

Week 2: ***The Golden Age: The Good Old Days:*** *Imagining a Mythical Perfect Past*

Week 3: ***The Ideal State: Utopian Visions of Government:*** *Utopian Societies as a Political Project*

UNIT 2: CATASTROPHISM AND REVOLUTIONS

Week 4: ***Hidden Utopias: Magical Islands and Political Alternatives:*** *Utopias as Political Experiments*

Week 5: ***A Better Tomorrow – Breaking the Cycle.*** *Optimistic Approaches Towards Politics*

- ***Assignment 3: Response Essay "Is History Going Somewhere" due Monday of Week 5, by 8 PM PT; via e-mail to philipp.kneis@oregonstate.edu (10 pts.)***

Week 6: ***Fight the Future – Dystopian Visions of Darker Times.*** *Warnings and Cautionary Tales.*

UNIT 3: UTOPIA AND (HUMAN) NATURE

Week 7: ***Fortuna's Wheel: The Rise and Fall of Heroes and Empires.*** *Human Nature and Political Power*

Week 8: ***The City of God, The State of Nature, and Visions of Science.*** *What Ideals are Utopias Based On?*

UNIT 4: STUDENT RESEARCH

Week 9:

- ***Assignment 4: Research Presentations (10 points)***

Present your own research anytime this week on-line; Continue with the discussion

Week 10: ***Own Research for Paper (Dead Week)***

Write your paper, Continue with the discussion

Week 11: ***Submit Your Paper (Finals Week):***

- ***Assignment 5: Final Research Paper on Topic of your Choice, Based on your Research Presentation. Due Wednesday of Finals Week, by 8 PM PT via Canvas and e-mail to philipp.kneis@oregonstate.edu (15 points)***

Total Points: 50

3. Course Philosophy & Policies

The **main objective** of this course is to foster critical thinking on the basis of increased domain knowledge and advanced theoretical reflections on the topic of the class. The readings offered are academic articles or political documents. **Assignments** in this class are meant to develop student research, and critical reflection and discussion of the topic. Students are required to conduct own research and participate actively in the discussion in order to create a peer learning community.

General Guidelines:

- You are required to **read this syllabus in full**. Please direct any questions directly to the instructor in person or via e-mail. Please also monitor announcements in case the schedule needs to change.
- Typically, **following all instructions** will lead to successful participation in class. For more detail, see below for the schedule, as well as on p. 15 for descriptions of assignments, and p. 19 for student learning outcomes.
- A seminar thrives on the regular participation of every single member of the group. You are expected to participate actively in the discussions, and you should feel free to do so. **This is a place to learn, not a place to be perfect.** You do not need to be intimidated. Everyone is in the same boat.
- **Respect your fellow students**. Everybody should feel safe to be as honest as possible. People are indeed able to **see things differently**, even though they have the same facts. If somebody makes what could be seen a mistake, be patient and understanding. Focus any **critique** on the argument and the issue, not on the person making the statement. We are all learning, and we will never be perfect.
- Language skills should not distract from your message. I do not grade language and style per se, but if writing mistakes distract too much from your argument, so that any reasonable reader would have difficulties understanding it, your grade may be affected. Writing is difficult for everyone, and takes years of practice and skill. Feel free to ask for help if you feel that your writing needs improvement. The **Writing Center** provides students with a free consulting service for their writing assignments, see http://cwl.oregonstate.edu/owl.php.
- In the case that I feel **attendance and reading progress** are below reasonable expectations, I reserve the right to do a quiz in order to check on reading progress.

Discussions:

- With regard to the online discussion forum: **Student participation in the discussions** tends to go down with strong instructor presence. Therefore I will limit my contributions. I will respond whenever I feel there is a need to correct or add something, or when participation is low.
- For every assignment aimed at the group (text presentation, research presentation), there is also a mandatory **Q&A** component, which will be considered when grading.
- Regular participation in the class is mandatory.

Communication with Instructor:

- **Please let me know in advance** if you cannot complete assignments on time. We will find a way.
- Please send your response essay and final paper to the instructor via e-mail directly, to preempt technical issues with the online class system.
- Please feel free to contact me about any aspect of the course, or your performance. Let me know as soon as possible if there are any issues that might need my immediate attention. I'm always willing to learn myself, and improve the class whenever necessary.

4. Schedule

The course consists of topical units that are dedicated to the discussion of required readings, preparing a subsequent discussion of student research on topics of their choice that prepare the final research paper. All research articles are mandatory reading unless otherwise indicated. In addition, you will be asked to bring to mind all the possible utopian materials you have read or watched before, or that you are aware of, so that you can use them to enhance your understanding of the theoretical arguments, and also, to prepare for your research paper.

UNIT 1: IDEA(L)S OF POLITICS

Theories of political and social rule have been a staple of literary and cultural representations all over the world. In their cultural imagining, different civilizations have expressed their ways of understanding an ideal society and an ideal form of political rule. Oftentimes, such representations have centered on depicting other places than one's own, with different forms of rule. We will discuss the purpose of such places in Week 1, and will discuss possible ideal states as imagined in the mythic past in Week 2, and as a function of political criticism in Week 3.

Activities distributed throughout the class:

- ***Assignment 1 (ongoing): Discussion Board (10 points for 10 longer posts, continuous participation). Post to the discussion board during the relevant week when you can, I allow for maximum flexibility.***
- ***Assignment 2: Present one Text of your choice in the week the text is assigned (5 points; 1 text total)***

Week 1: The Purpose of Other Places — *April 2-8*

Introduction: Imagining Someplace Else

One of the core functions of political science is to theorize politics. What is the realm of politics, how does it function, and how can we describe and analyze it? Within theory, we aim to synthesize information, but also to be able to understand something that is yet unknown within what we know about the rest of the world. In a certain way, should we not also aim to predict, to speculate what might happen somewhere else, or in our future, within the political realm once political change happened, or time just moved on?

The area of speculation is very much connected to the area of theorizing; and as we will follow several theorists in discovering aspects of utopian thinking, or guiding questions shall be: Why do we imagine different societies, and for what purpose?

Guiding Discussion Questions:

- What is a utopia?
- What is its political purpose?
- What kind of utopian texts and materials are you familiar with?

Activities:

Write your first introductory discussion points

Select the texts you would like to present

Materials:

MICRO-LECTURE: Introduction to the Topic and Format of the Class

Materials to be Discussed:

Research Articles (required reading):

1.01 Lassman, Peter. "Political Theory as Utopia." *History of the Human Sciences* 16:1 (2003): 49-62. http://hhs.sagepub.com/content/16/1/49.abstract

1.02 Levitas, Ruth. "The Imaginary Reconstitution of Society; or: Why Sociologists and Others Should Take Utopia More Seriously." Inaugural Lecture, University of Bristol, 24 October 2005. http://www.bristol.ac.uk/spais/files/inaugural.pdf

1.03 Jameson, Frederic. "The Politics of Utopia." *New Left Review* 25 (January-February 2004). http://newleftreview.org/II/25/fredric-jameson-the-politics-of-utopia

1.04 Marcuse, Herbert. "The End of Utopia." Trans. Shapiro, Jeremy, Shierry M. Weber. First Published: in "Psychoanalyse und Politik," lecture delivered at the Free University of West Berlin in July 1967. https://www.marxists.org/reference/archive/marcuse/works/1967/end-utopia.htm

Week 2: The Golden Age: The Good Old Days – A Mythical Perfect Past *April 9-15*

Introduction: Conceptions of a Golden Age

One traditional utopian idea has been what could be called a more codified notion that things have been better in the past, that there used to be a "Golden Age." Related to such concepts is oftentimes a belief in history as cyclical, as an endless wheel of fortune. We will reflect upon some examples and theories.

Guiding Discussion Questions:

- All the texts suggested either were, or are religious in nature, or play with formerly religious concepts. What could be the purpose of such texts?
- Do ideas of previous glory and contemporary decline still determine political discourse today? To what purpose?
- How is ancient society set up in these examples; what roles do humans get to play? What does that tell you about the respective traditional society?

Materials to be Discussed:

*Suggestions for Discussion (based on texts you may already know - **not required reading**):*

- Hesiod, *Works and Days* and Ovid, *Metamorphoses: The Ages of Man*
- Vergil, *Fourth Eclogue*
- The Bible, *The Garden of Eden*
- Plato, *Timaeus / Critias*: Atlantis story - Plato's Ancient Athens (360 BCE)
- Norse sagas of Ragnarøk; concepts of Samsara/Nirvana;
- Richard Wagner, *The Ring of the Nibelung* (1869-1876)
- J.R.R. Tolkien, *The Lord of the Rings* (1937-49)
- see also this *New Yorker* article by Alex Ross for both "Rings" – and if you are conflicted about Wagner's politics but like his music, Stephen Fry may feel with you, also in his film *Wagner & Me*

Research Articles (required reading):

2.01 Racine, Luc. "Paradise, the Golden Age, the Millennium and Utopia: A Note on the Differentiation of Forms of the Ideal Society." Trans. Jeanne Ferguson. *Diogènes,* 122 (1983): 119–136. http://classiques.uqac.ca/contemporains/racine_luc/paradise_golden_age/paradise_golden_age.html

2.02 Huttar, Charles A. "Tolkien, Epic Traditions, and Golden Age Myths." Bloom, Harold, Ed. *Bloom's Modern Critical Views: J.R.R. Tolkien*. New York: Infobase Publishing, 2008. 3–16.

2.03 Houston, Chloë. "No Place and New Worlds: The Early Modern Utopia and the Concept of the Global Community." *Spaces of Utopia: An Electronic Journal* 1 (Spring 2006): 13–21. http://ler.letras.up.pt/uploads/ficheiros/1175.pdf

2.04 Pinheiro, Marílla P. Futre. "Utopia and Utopias: a Study on a Literary Genre in Antiquity." In: Byrne, Shannon N., Edmund P. Cueva, Jean Alvares, Eds. *Authors, Authority and Interpreters in the Ancient Novel: Essays in Honor of Gareth L. Schmeling.* Groningen, 2006. 147–171.

Week 3: The Ideal State: Utopian Visions of Government — *April 16-22*

Introduction: Conceptions of Ideal Polities

Instead of just reflecting on a time or place where everything is believed to be better than now, political philosophers have also conducted thought experiments on how to improve the state and society. Some of these have been embedded into their wider political philosophy, such as Plato's Atlantis story is meant to be an illustration of his political ideas in his *Republic*.

We will discuss read several texts analyzing Plato's utopian approach. Additionally, we will discuss the second meaning of his Republic, the analogy of soul and state – a common trope in classical political thought.

Guiding Discussion Questions:

- If you read Plato's state as a description of an ideal society, it may appear to be the sanctioning of a rather dictatorial caste society. What changes if you rethink this as the depiction of a human soul and body? Think of the three elements logistikon (thinking/logic), the thymoeides (virtue/bravery) and the epithymetikón (feeling/nurturing) as Spock, Kirk, and McCoy from *Star Trek* – and how all crisis in the show arises when the three are in discord, and solutions come from their harmony.
- What benefits and complications arise with postulating an ideal state? Can you think of historical or contemporary examples?

Materials to be Discussed:

*Suggestions for Discussion (based on texts you may already know - **not required reading**):*

- Plato, Republic (The body as state / the state as a body; around 380 BCE)
- Plato, Metaphor of the Cave – one way to understand this is to stress Plato's insistence that truth is the highest value, that ideas/forms are real, and that in all our doing, we must strive for the truth – an ideal state, and an ideal soul, would be the highest possible goal, and once achieved, should be protected
- Aesop/Livy/Plutarch, Parable of Menenius Agrippa;
- Thomas More, Utopia (1516 in Latin / 1551 in English)
- Suzanne Collins, *The Hunger Games* (2008-2010)

Research Articles (required reading):

3.01 Popper, Karl. "Utopia and Violence." *World Affairs* 149:1 (Summer 1986): 3–9.

3.02 Charbit, Yves. "The Platonic City: History and Utopia." *Population* 2.57 (2002): 207–35.

3.03 Erickson, Chris. "The Republic as Er Myth: Plato's Iconoclastic Utopianism." *Administrative Theory & Praxis* 37:2 (2015): 95–110.

3.04 Engeman, Thomas S. "Hythloday's Utopia and More's England: an Interpretation of Thomas More's Utopia." *The Journal of Politics* 44.01 (1982): 131–149.

3.05 Soncini, Sara. " 'In hunger for bread, not in thirst for revenge': Belly, bellum and rebellion in Coriolanus and The Hunger Games trilogy." Altre modernità / Otras modernidades / Autres modernités / Other Modernities 13 (2015). http://riviste.unimi.it/index.php/AMonline/article/view/4835

Additional Material (not mandatory)

3.06 Plato's Theories of Politics, Media and Representation: Excerpts from Plato's *Republic*/*Politeia*, and *Phaedrus*/*Phaidros* (approx. 370/380 BC) – Writing and Memory, Allegory of the Cave, Poetry in Education, Noble Lie

UNIT 2: CATASTROPHISM AND REVOLUTION

The Middle Ages ends in a time of transformation – amongst the central events are the invention of printing with movable type in 1440, the Fall of Constantinople and the Eastern Roman Empire in 1453, the conclusion of the Reconquista and Columbus' First Voyage both in 1492, and the beginning of the Reformation in 1517. The opening up of the known world, both geographically and theologically, also leads to serious questioning of the state of politics and society that have continued to also inspire contemporary utopian narratives.

Week 4: Hidden Utopias: Magical Islands, Counter-Narratives & Political Alternatives ***April 23-29***

Introduction: Utopia as Non-Place –– possibilities of alternative political rule and other societies

The discovery of so-called "New Worlds" in what would be called America launched a golden age of speculation and – as we would call it now, science fiction.

Similar to narratives within Homer's *Odyssey*, countless possible islands and territories could be home to countless different polities. Imagination reigns supreme, and opens up places for imagining reform.

Guiding Discussion Questions:

- What can be called key ideas in Renaissance utopian speculation?
- Can you see America herself as a colonial project?

Materials to be Discussed:

*Suggestions for Discussion (based on texts you may already know - **not required reading**):*

- Thomas More, *Utopia* (1516 in Latin / 1551 in English)
- Francis Bacon, *Nova Atlantis* (1627)
- Jonathan Swift, *Gulliver's Travels* (1726/35)
- H.G. Wells, *The Time Machine* (1895)
- Star Trek, individual episodes such as "The Cloud-Minders"
- J.J. Abrams et al., *Lost* (2004-10)
- Greg Berlanti et al., *Arrow* (since 2012), especially the island Lian Yu
- Quentin Tarantino et al., *Inglorious Basterds* *(as a utopian counter-factual revenge fantasy)*
- Bernard Fein, Albert S. Ruddy et al., Hogan's Heroes (1965-71) – (utopia of resistance)

Research Articles (required reading):

4.01 Vidal-Naquet, Pierre. "Atlantis and the Nations." Trans. Lloyd, Janet. *Critical Inquiry* 18:2 (Winter, 1992): 300–326.

4.02 Hsueh, Vicki. "Unsettling Colonies: Locke, 'Atlantis,' and New World Knowledges." *History of Political Thought* 29:2 (Summer 2008): 295–319.

4.03 Kneis, Philipp. "Finding Atlantis Instead of Utopia: From Plato to Starfleet and Stargate Command." In: Antje Dallmann, Reinhard Isensee, Philipp Kneis (Eds.) *Envisioning American Utopias. Fictions of Science and Politics in Literature and Visual Culture*. Frankfurt: Peter Lang, 2011. 79–102.

4.04 Davis-White Eyes, Allison. "Beyond Canada: James Welch and American Indian Notions of Utopia." In: Antje Dallmann, Reinhard Isensee, Philipp Kneis (Eds.) *Envisioning American Utopias. Fictions of Science and Politics in Literature and Visual Culture*. Frankfurt: Peter Lang, 2011. 103–128.

4.05 Sadeq, Ala Eddin, Ibrahim Shalabi, Shireen Hikmat Alkurdi. "Major Themes in Renaissance Utopias." *Asian Social Science* 7:9 (September 2011). 131-141. ccsenet.org/journal/index.php/ass/article/viewFile/12033/8468

Week 5: A Better Tomorrow – Breaking the Cycle *April 30–May 6*

Introduction: History as an Arrow and Vision - Hegel, Marx, King

Does history have a direction, or does it just flow "naturally"? Some philosophers have believed that there is a direction from less advanced to advanced – that history progresses, moves forward, and that there is an arc of history. The predominant mode of cultural discourse in the West currently seems to follow that mode of thinking – especially when it comes to the belief that technology will always be better in the future, and that "we" (as a people) will be able to master any challenge.

How progress is defined is not without contention, especially socially; but there is a clear narrative of directionality that stands in contrast to cyclical depictions of history, which can be found for instance in the myths of the Golden Age discussed previously. The sense of directionality or "historical progress" is what can be called a Hegelian view of history, as expressed also most recently by Francis Fukuyama. We will look into some key texts and theories about such a view or history and politics as they relate to the question of utopia.

Guiding Discussion Questions:

- Where does the narrative of historical directionality influence politics today?
- Can you think of instances supporting or negating the narrative of historical progress?
- How is sense of historical progress reflected in the utopian narratives you are familiar with?

❖ ***Assignment 3: Response Essay "Is History Going Somewhere?" due Monday of Week 5 (April 30), till 8PM PT via Canvas and e-mail to philipp.kneis@oregonstate.edu***

Materials to be Discussed:

*Suggestions for Discussion (based on texts you may already know - **not required reading**):*

- Henry David Thoreau, *Walden; or, Life in the Woods* (1854)
- Martin Luther King, jr., "I've Been to the Mountaintop" (1868)
- Gene Roddenberry et al., *Star Trek* (1966-69, and subsequent series)
- Robert Zemeckis et al., *Back to the Future* (1985)
- J.J. Abrams et al., *Tomorrowland* (2015)

Research Articles (required reading):

5.01 Fukuyama, Francis. "The End of History." *The National Interest* 16 (Summer 1989): 3–18.

5.02 Jameson, Fredric. “Progress versus Utopia; Or, Can We Imagine the Future? (Progrès contre Utopie, ou: Pouvons-nous imaginer l'avenir).” *Science Fiction Studies* 9:2 “Utopia and Anti-Utopia” (Jul., 1982): 147–158.

5.03 Berry, Mark. “Richard Wagner and the Politics of Music-Drama.” *The Historical Journal* 47:3 (Sep., 2004): 663–683.

5.04 Yates, Jessica. "Tolkien the Anti-totalitarian." *MYTHLORE* 21 (1996): 233-246.

Week 6: Fight the Future – Dystopian Visions of Darker Times *May 7-13*

Introduction: The Disbelief in Politics

Not all utopias are written in an optimistic or affirmative mode – some, oftentimes called dystopias, warn of a dangerous future, and present usually unsettling scenarios of a world in danger of turning into a nightmare. In many cases, utopian stories can have a dual character, combining optimistic (eu-topian) and pessimistic (dys-topian) perspectives. We will consider some classical examples, in both fiction and theory.

Guiding Discussion Questions:

- What can be learned from dystopian stories you are familiar with?
- What examples do you know that speak to the dual character of many utopian texts?
- What is achieved by this duality?

Materials to be Discussed:

*Suggestions for Discussion (based on texts you may already know - **not required reading**):*

- Aldous Huxley, *Brave New World* (1931)
- George Orwell, *Nineteen Eighty-Four* (1949)
- Thomas More, *Utopia* (1516 in Latin / 1551 in English)
- Plato, *Timaeus / Critias*: Atlantis story – Plato‘s Ancient Athens (360 BC)
- Chris Carter et al., *The X-Files* (1993-2002; 2016-…)
- J. J. Abrams et al., Fringe (2008-2013)
- Ronald D. Moore et al., Battlestar: Galactica (2004-09)
- Gotham City (Batman franchise, 1940-…)
- The Wachowskis, *The Matrix* (1999)
- Frank Spotnitz et al., *The Man in the High Castle* (1963/2015)
- Mike Judge, *Idiocracy* (2006)

Research Articles (required reading):

6.01 Hoffstadter, “The Paranoid Style in American Politics.” *Harper’s Magazine*, November 1964. http://harpers.org/archive/1964/11/the-paranoid-style-in-american-politics/

6.02 Sontag, Susan. “The Imagination of Disaster” (1965). In: *Against Interpretation and Other Essays.* New York: Dell, 1979. 209–25.

6.03 Postman, Neil. “Amusing Ourselves to Death.” Address at 1984 Frankfurt Book Fair. Retrieved from http://www.suu.edu/honors/Amusing%20Ourselves.pdf. (05/10/2013).

6.04 Arvidsson, Stefan. “Greed and the nature of evil: Tolkien versus Wagner.” *Journal of Religion and Popular Culture* 22:2 (2010): Article ID: 7.

UNIT 3: UTOPIA AND (HUMAN) NATURE

Utopia is not just about political rule, but also about society, and the human beings creating it. Fictions and theories of the ideal state are thus always also theories about human nature – and thus also theories about nature itself. Specifically since the times of the Industrial Revolution, there is a perceived disconnect between humans and nature, fueled by an ever-increasing use of technology. The alienation *between* humans and nature – or, seen differently, the emancipation of humans *from* nature – is not an old idea. It is reflected in stories as those of the Garden of Eden and the expulsion from Paradise, the bringing of fire to the humans by Prometheus, the story of the Golem, or the medieval story of Doctor Faustus' pact with the devil.

Technology also allows for increasing power of humans not just over nature but over other human beings. The rise of empires has always gone hand in hand with technological revolutions. Yet no empire lasts forever, and humans cannot forever outwit nature, it seems. We will look at both themes in the following sessions.

Week 7: Fortuna's Wheel: The Rise and Fall of Heroes and Empires — *May 14-20*

Introduction: Utopian Power: Vigilantes, Heroes, Tricksters, Empires

At the core of the thoughts about an ideal state lies the question of and struggle for power, and with it, how human beings should relate to power, legitimate and illegitimate. Depictions of power struggle oftentimes fall into the Manichean pattern of good vs. evil – although there can also be depictions of the ambivalence of power itself, and also the idea that balance is preferable to one-sided domination of either side of an issue.

Guiding Discussion Questions:

- With regard to the depiction of a balance of power being desirable, do you see that concept as reflected successfully in contemporary utopias?
- How much of a difference do you see between representations of heroism and vigilantism in contemporary utopias? What does that mean for the understanding of political discourse and rule?

Materials to be Discussed:

*Suggestions for Discussion (based on texts you may already know - **not required reading**):*

- story of Faust – cf. also Manfred, Q and Picard (Star Trek) – for the notion of a "pact with the devil"
- Niccolò Machiavelli, *The Prince* (1532), *Discourses* (1517)
- Plato, *Timaeus / Critias*: Atlantis story as a warning of imperial power (360 BC)
- Carmina Burana – especially the song "O Fortuna" popularized by Carl Orff
- Ancient Legends of Heroes, such as Heracles/Hercules (Excerpts)
- Greek and Roman statues in color – don't they look like comic book heroes?
- Richard Wagner, *The Ring of the Nibelung* (1869-1876)
- Friedrich Nietzsche, *Thus Spake Zarathustra* (1883-1891) – specifically for the idea of "superman"
- J.R.R. Tolkien, *The Lord of the Rings* (1937-49)
- Joss Whedon et al., *Buffy the Vampire Slayer* (1997-2003)
- Sydney Newman et al., *Doctor Who (1963-89, 1996, 2005-)*
- Gene Roddenberry et al., *Star Trek* (1966-69, and subsequent series)
- George Lucas et al., *Star Wars (1977-…)*
- J. Michael Straczynski et al., *Babylon 5* (1993-98)
- Brad Wright, Jonathan Glassner et al., *Stargate* (1997-2011, and subsequent series)
- George R. R. Martin et al., *A Song of Ice and Fire* (1996-…) / *Game of Thrones (2011-…)*
- *Any comic book story*

Research Articles (required reading):

7.01 Lancashire, Anne. "Attack of the Clones and the Politics of Star Wars." *Dalhousie Review* 82.2 (2002): 235-53.

7.02 Dubose, Mike S. "Holding out for a hero: Reaganism, comic book vigilantes, and Captain America." *The Journal of Popular Culture* 40.6 (2007): 915-935.

7.03 Dittmer, Jason. "Captain America's empire: reflections on identity, popular culture, and post-9/11 geopolitics." *Annals of the Association of American Geographers* 95.3 (2005): 626-643.

7.04 Charles, Alec. "The flight from history: from HG Wells to Doctor Who–and back again." *Colloquy Text Theory Critique. Reprinted in Children's Literature Review (2015).* (2009).

7.05 Kneis, Philipp. "Barbarians at the Gate: (Ig)Noble Savages and Manifest Destiny at the Final Frontier." In: Antje Dallmann, Reinhard Isensee, Philipp Kneis (Eds.) *Envisioning American Utopias. Fictions of Science and Politics in Literature and Visual Culture*. Frankfurt: Peter Lang, 2011. 103–128.

Week 8: The City of God, The State of Nature, and Visions of Science *May 21-27*

Introduction: God, Nature, and Politics

Utopian designs of politics need to be based on a specific ideal of humanity. This frequently results in claiming a divine mandate, or the primacy of a state of nature. The distance of human beings from either ideal (God and/or nature) is oftentimes marked by the use of technology – as seen in science fiction stories.

Guiding Discussion Questions:

- How necessary is the appeal to a higher power or principle for the establishment of an ideal state?
- How political is nature?
- Why Zombies?

Materials to be Discussed:

*Suggestions for Discussion (based on texts you may already know - **not required reading**):*

- The Rural/Urban Divide (Powerpoint)
- story of the Tower of Babel
- story of Prometheus
- Augustine, *The City of God* (426)
- Tommaso Campanella, *City of the Sun* (1602)
- Mayflower Compact (1620)
- Radical understandings of religion and politics – e.g. Daesh/Isis, but also Nazism
- Thomas Hobbes, *Leviathan* (1651) – for the notion of the "state of nature" vs the "social contract"
- Francis Bacon, *Nova Atlantis* (1624)
- Henry David Thoreau, *Walden; or, Life in the Woods* (1854)
- Mary Shelley, *Frankenstein* (1818)
- Ernest Callenbach, *Ecotopia* (1975)
- Tim LaHaye, Jerry B. Jenkins, *Left Behind* (1995-2007)
- Fritz Lang, *Metropolis* (1927)
- Richard Wagner, *The Ring of the Nibelung* (1869-1876)
- J.R.R. Tolkien, *The Lord of the Rings* (1937-49)
- Gene Roddenberry et al., *Star Trek* (1966-69, and subsequent series)
- Andrew Stanton et al., *Wall-E* (2008)
- anything with depictions of Mad Scientists, such as Fringe

- any *CSI*-like crime procedural, such as *Bones* – for its demonstrated belief in the primacy of science
- anything with zombies such as *Game of Thrones*, *Dawn of the Dead*, *The Walking Dead*

Research Articles (required reading):

8.01 Babík, Milan. "Nazism as a Secular Religion." *History and Theory* 45:3 (Oct., 2006): 375-396.

8.02 Christensen, Rasmus Damkjær, Martin Dalgaard Grøn. "Ecotopian Perspectives: Environmental Realities in American Politics and Literature." In: Antje Dallmann, Reinhard Isensee, Philipp Kneis (Eds.) *Envisioning American Utopias. Fictions of Science and Politics in Literature and Visual Culture*. Frankfurt: Peter Lang, 2011. 21–44.

8.03 Denevan, William M. "The Pristine Myth." *Canadian Environmental History: Essential Readings* (2006): 93.

8.04 Pepperell, Robert. "The posthuman manifesto." *Kritikos* 2 (2005). http://intertheory.org/pepperell.htm

UNIT 4: STUDENT RESEARCH

Finally, let us hear from you. You've burrowed through the theory, now it is time to look at maybe contemporary examples to apply your newly sharpened analytical tools to different kinds of information.

Week 9: Student Research	***May 28–June 3***

❖ ***Assignment 4: Present your own research***

Continue with the discussion

Week 10: Time for Writing your Research Paper (Dead Week)	***June 4-10***

Week 11: Paper Done (Finals Week)	***June 11-17***

❖ ***Assignment 5: Send in Final Research Paper by Wednesday of Week 11 (June 13), 8 PM PT via Canvas and e-mail to philipp.kneis@oregonstate.edu***

5. Bibliography of Required Texts

There is no textbook required for class. Instead, we will be reading original source texts and academic articles, as listed below.

W.Txt Texts in alphabetical order

6.04 Arvidsson, Stefan. “Greed and the nature of evil: Tolkien versus Wagner.” *Journal of Religion and Popular Culture* 22:2 (2010): Article ID: 7.

8.01 Babík, Milan. “Nazism as a Secular Religion.” *History and Theory* 45:3 (Oct., 2006): 375-396.

5.03 Berry, Mark. “Richard Wagner and the Politics of Music-Drama.” *The Historical Journal* 47:3 (Sep., 2004): 663–683.

3.02 Charbit, Yves. “The Platonic City: History and Utopia.” *Population* 2.57 (2002): 207–35.

7.04 Charles, Alec. "The flight from history: from HG Wells to Doctor Who–and back again." *Colloquy Text Theory Critique. Reprinted in Children's Literature Review (2015).* (2009).

8.02 Christensen, Rasmus Damkjær, Martin Dalgaard Grøn. “Ecotopian Perspectives: Environmental Realities in American Politics and Literature.” In: Antje Dallmann, Reinhard Isensee, Philipp Kneis (Eds.) *Envisioning American Utopias. Fictions of Science and Politics in Literature and Visual Culture*. Frankfurt: Peter Lang, 2011. 21–44.

4.04 Davis-White Eyes, Allison. “Beyond Canada: James Welch and American Indian Notions of Utopia.” In: Antje Dallmann, Reinhard Isensee, Philipp Kneis (Eds.) *Envisioning American Utopias. Fictions of Science and Politics in Literature and Visual Culture*. Frankfurt: Peter Lang, 2011. 103–128.

8.03 Denevan, William M. "The Pristine Myth." *Canadian Environmental History: Essential Readings* (2006): 93.

7.03 Dittmer, Jason. "Captain America's empire: reflections on identity, popular culture, and post-9/11 geopolitics." *Annals of the Association of American Geographers* 95.3 (2005): 626-643.

7.02 Dubose, Mike S. "Holding out for a hero: Reaganism, comic book vigilantes, and Captain America." *The Journal of Popular Culture* 40.6 (2007): 915-935.

3.04 Engeman, Thomas S. "Hythloday's Utopia and More's England: an Interpretation of Thomas More's Utopia." *The Journal of Politics* 44.01 (1982): 131–149.

3.03 Erickson, Chris. “The Republic as Er Myth: Plato’s Iconoclastic Utopianism.” *Administrative Theory & Praxis* 37:2 (2015): 95–110.

5.01 Fukuyama, Francis. “The End of History.” *The National Interest* 16 (Summer 1989): 3–18.

6.01 Hoffstadter, Richard. “The Paranoid Style in American Politics.” *Harper’s Magazine*, November 1964. http://harpers.org/archive/1964/11/the-paranoid-style-in-american-politics/

2.03 Houston, Chloë. “No Place and New Worlds: The Early Modern Utopia and the Concept of the Global Community.” *Spaces of Utopia: An Electronic Journal* 1 (Spring 2006): 13–21. http://ler.letras.up.pt/uploads/ficheiros/1175.pdf

4.02 Hsueh, Vicki. “Unsettling Colonies: Locke, ‘Atlantis,’ and New World Knowledges.” *History of Political Thought* 29:2 (Summer 2008): 295–319.

2.02 Huttar, Charles A. “Tolkien, Epic Traditions, and Golden Age Myths.” Bloom, Harold, Ed. *Bloom’s Modern Critical Views: J.R.R. Tolkien*. New York: Infobase Publishing, 2008. 3–16.

5.02 Jameson, Fredric. “Progress versus Utopia; Or, Can We Imagine the Future? (Progrès contre Utopie, ou: Pouvons-nous imaginer l'avenir).” *Science Fiction Studies* 9:2 “Utopia and Anti-Utopia” (Jul., 1982): 147–158.

1.03 Jameson, Frederic. “The Politics of Utopia.” *New Left Review* 25 (January-February 2004). http://newleftreview.org/II/25/fredric-jameson-the-politics-of-utopia

7.01 Lancashire, Anne. "Attack of the Clones and the Politics of Star Wars." *Dalhousie Review* 82.2 (2002): 235-53.

4.03 Kneis, Philipp. “Finding Atlantis Instead of Utopia: From Plato to Starfleet and Stargate Command.” In: Antje Dallmann, Reinhard Isensee, Philipp Kneis (Eds.) *Envisioning American Utopias. Fictions of Science and Politics in Literature and Visual Culture*. Frankfurt: Peter Lang, 2011. 79–102.

7.05 Kneis, Philipp. “Barbarians at the Gate: (Ig)Noble Savages and Manifest Destiny at the Final Frontier.” In: Antje Dallmann, Reinhard Isensee, Philipp Kneis (Eds.) *Envisioning American Utopias. Fictions of Science and Politics in Literature and Visual Culture*. Frankfurt: Peter Lang, 2011. 103–128.

1.01 Lassman, Peter. “Political Theory as Utopia.” *History of the Human Sciences* 16:1 (2003): 49-62.
1.02 Levitas, Ruth. “The Imaginary Reconstitution of Society; or: Why Sociologists and Others Should Take Utopia More Seriously.” Inaugural Lecture, University of Bristol, 24 October 2005.

1.04 Marcuse, Herbert. “The End of Utopia.” Trans. Shapiro, Jeremy, Shierry M. Weber. First Published: in “Psychoanalyse und Politik,” lecture delivered at the Free University of West Berlin in July 1967.

8.04 Pepperell, Robert. "The posthuman manifesto." *Kritikos* 2 (2005). http://intertheory.org/pepperell.htm

2.04 Pinheiro, Marílla P. Futre. “Utopia and Utopias: a Study on a Literary Genre in Antiquity.” In: Byrne, Shannon N., Edmund P. Cueva, Jean Alvares, Eds. *Authors, Authority and Interpreters in the Ancient Novel: Essays in Honor of Gareth L. Schmeling.* Groningen, 2006. 147–171.

3.06 Plato. *Republic*/*Politeia*, and *Phaedrus*/*Phaidros* (approx. 370/380 BC) – Writing and Memory, Allegory of the Cave, Poetry in Education, Noble Lie

3.01 Popper, Karl. “Utopia and Violence.” *World Affairs* 149:1 (Summer 1986): 3–9.

6.03 Postman, Neil. “Amusing Ourselves to Death.” Address at 1984 Frankfurt Book Fair. Retrieved from http://www.suu.edu/honors/Amusing%20Ourselves.pdf. (05/10/2013).

2.01 Racine, Luc. “Paradise, the Golden Age, the Millennium and Utopia: A Note on the Differentiation of Forms of the Ideal Society.” Trans. Jeanne Ferguson. *Diogènes,* 122 (1983): 119–136.

4.05 Sadeq, Ala Eddin, Ibrahim Shalabi, Shireen Hikmat Alkurdi. “Major Themes in Renaissance Utopias.” *Asian Social Science* 7:9 (September 2011). 131-141. ccsenet.org/journal/index.php/ass/article/viewFile/12033/8468

3.05 Soncini, Sara. “ ‘In hunger for bread, not in thirst for revenge’: Belly, bellum and rebellion in Coriolanus and The Hunger Games trilogy.” Altre modernità / Otras modernidades / Autres modernités / Other Modernities 13 (2015).

6.02 Sontag, Susan. “The Imagination of Disaster” (1965). In: *Against Interpretation and Other Essays.* New York: Dell, 1979. 209–25.

4.01 Vidal-Naquet, Pierre. “Atlantis and the Nations.” Trans. Lloyd, Janet. *Critical Inquiry* 18:2 (Winter, 1992): 300–326.

5.04 Yates, Jessica. "Tolkien the Anti-totalitarian." *MYTHLORE* 21 (1996): 233-246.

6. Course Assignments and Grading

General Remarks:

- All these assignments are **submitted in writing**. The two presentations have to be submitted to the entire class via the discussion forum (upload as PDF), the response and research paper are only sent to the instructor via e-mail (if you do not receive a confirmation that I have received it within 2 business days, please tell me).
- You are expected to use **correct English**. If there too many mistakes, text understanding may suffer, and you may also be downgraded for complexity. Perform a spell-check (not just via the computer!).
- Pages have to be numbered.
- Text formatting for **all** assignments except discussion posts: 12 point Times, 1.5-spaced, 1 in. margins. Include your name, assignment type, and date in the first line, second line title in bold, one free line, then the text, then works cited, such as:

> Name, First Name: Text Presentation, MM/DD/YYYY
>
> **Title of Your Presentation (either a topical title, or "Presentation on the Text by N.N.")**
>
> Text (of the length specified)
>
> **Works Cited**
>
> List the works you cited, either APA or MLA style

Researching Articles and Books:

- Any materials you find for use in your own research should be coming from **academic journals or books**. You may also use original sources (media examples), but need to find 2 research articles minimum.
- Research articles or books are basically distinguished from other materials in that they do not primarily focus on exposition but on **analysis**, and on commenting on other research. **The articles chosen for this class are supposed to serve as examples**.
- You can find such materials, for instance, through the use of **Google Scholar** (http://scholar.google.com). **Library catalogs** will be available to you as well.
- **News sources and statistics** can be used – but only to supplement research articles, not to replace them.
- **Internet sources** are good if they are of a scholarly nature.
- **Wikipedia** can be a good starting point for research – it is never its ultimate end!

Explanation of individual assignments:

❖ 1 Discussion Board (10 points / 20%).
Due Regularly

Students will have to participate regularly in the Blackboard discussion board.

Additional Guidelines:

- **Introduce yourself initially** to Blackboard by saying who you are, what your study interests are, and whatever else you would like people to know about yourself.
- Discussions will be graded in terms of frequency of participation and quality of your contributions. Students need to participate on at least 2-3 days per week.
- You then need to write **at least 10 posts for blackboard of substantial length and quality**. Quality posts are those that are substantial in content and indicate that the student is engaged with the course readings and content (i.e. posts are not "off the top of your head," but rather demonstrate that you have completed and understood the course readings). Such post cannot just be brief responses of twitter length, or a mere link, but have to be contributions for discussion of at least 2 paragraphs of length which open up a possible discussion topic and/or discuss or introduce a topic and/or provide a thoughtful response to a post opened by someone else earlier.
- You are **also expected to respond in other ways**, by briefly commenting on other people's comments. These will not be graded, as they are part of the class conversation.

Grading: 10 points total

- 1 point per post, but only a maximum of 10 points.

❖ 2 Presentation of one assigned text (5 points / 10%).
Due depending on when the text is assigned

In the beginning of the quarter, the texts will be distributed amongst all participants. The presentation should introduce the main arguments of the text and briefly explain the historical background. The length of the presentation should be **approx. 1 page of text**. Presenters will then also be responsible for facilitating the class discourse by being the experts on the text. Whether you are presenting or not, **everybody is required to read all the texts**, unless they are marked as additional. You may upload texts as separate documents, or post in the forum. Mark it as "Text **Presentation**".

Additional Guidelines:

- You are the expert on the text. You can assume everyone else has read the text as well (they should). Nevertheless, recap the major arguments of the text.
- None of the texts holds absolute truth. All of them are written from a specific point of view, with which you may agree or disagree. If you voice any such judgment, you need to provide reasons.
- Prepare up to 2 questions for class discussion.
- For general remarks, see the presentation guidelines in Appendix I, page 21.

Grading: 5 points total

- complexity of the argument (3 points)
- correct rendition of the text's argument (½ point)
- correct citations (½ point)
- clarity and correctness of writing (½ point)
- handling your responses to questions in the discussion (½ point)

❖ 3 **Midterm Response Essay, Topic: "Is History Going Somewhere?" (10 points / 20%).**
Due Monday of Week 5, 8 PM Pacific Time

This is an opinion piece which is based upon the seminar readings and discussions, and can already prepare ideas for your research. You are supposed to develop a thesis in the beginning, and then develop arguments in support of the thesis, but also hint at possible counterarguments. You do not need to find additional research articles or books. Standard citation methods apply. The paper should be **approx. 2 pages** of text (12 point Times, 1.5-spaced, 1 in. margins) plus bibliography.

Grading: 10 points total

- 5 points for complexity of the argument
- 2 points for correct bibliography and correct citation (choose either MLA or APA, see Appendices II and III, page 24, and stick to one method throughout your paper).
- 1 point for spelling and language
- 1 point for structure
- 1 point for fulfilling formal criteria (formatting, length, etc.)
- Penalties for turning it in later: Same day but late: -½ a point; then -1 point per day

❖ 4 **Research Presentation (10 points / 20%).**
Due Anytime During Week 9

Students will present a topic of their own choice to the entire class. The presentation should be the equivalent **2 pages of text and a PowerPoint (up to 10 slides)**. The presentation should ideally be a preparation for the final research paper. You are expected to find 3 scholarly sources for your research that are not part of the assigned reading in class.

Additional Guidelines:

- Find your own topic, and discuss it with the instructor in beforehand via e-mail.
- Find a minimum of 3 new scholarly articles for your research.
- Justify why you think your topic is of relevance.
- Put your own topic into its proper historical and/or political context.
- Structure your argument clearly.
- Prepare up to 3 questions for class discussion.
- For general remarks, see the presentation guidelines in Appendix I, page 21.

Grading: 10 points total

- complexity of the argument (5 points)
- correct rendition of the your argument (1 point)
- additional scholarly sources (3 points)
- clarity and correctness of writing (½ point)
- handling your responses to questions in the discussion (½ point)

❖ 5 **Final Research Paper on a topic of your own choice (15 points / 30%).**
Due Monday of Week 11, 8 PM Pacific Time

This research paper can be based on the preceding research presentation. Unlike the response paper, your focus has to be on analysis rather than on opinion. You are supposed to develop a thesis in the beginning, and then develop arguments in support of the thesis, but also hint at possible counterarguments. You need to use at least 2 of the texts discussed throughout the seminar, and to find at least 3 additional scholarly research articles or books. Standard citation methods apply. The paper should be a minimum of **5 pages of text**, no more than 6 (12 point Times, 1.5-spaced, 1 in. margins) plus bibliography in addition to the allotted pages.

Grading: 15 points total

- 5 points for complexity of the argument
- 2 points for correct bibliography and correct citation (choose either MLA or APA, see Appendices II and III, page 24, and stick to one method throughout your paper).
- 1 point for spelling and language
- 1 point for structure
- 1 point for fulfilling formal criteria (formatting, length, etc.)
- 1 point per cited article or book that was assigned for class (up to 2 points)
- 1 point per cited article or book that you individually researched (up to 3 points)
- Penalties for turning it in later: Same day but late: -½ a point; then -1 point per day

7. Final Grade Distribution

Maximum possible points: 50 points

1. Discussion Board: 10 points
2. Text Presentation: 5 points
3. Response Paper: 10 points
4. Research Presentation: 10 points
5. Research Paper: 15 points

A	95%	to under or equal	100%	47.5	to under or equal	50	points
A-	90%	to under	95%	45	to under	47.5	points
B+	87%	to under	90%	43.5	to under	45	points
B	83%	to under	87%	41.5	to under	43.5	points
B-	80%	to under	83%	40	to under	41.5	points
C+	77%	to under	80%	38.5	to under	40	points
C	73%	to under	77%	36.5	to under	38.5	points
C-	70%	to under	73%	35	to under	36.5	points
D+	67%	to under	70%	33.5	to under	35	points
D	63%	to under	67%	31.5	to under	33.5	points
D-	60%	to under	63%	30	to under	31.5	points
F	0%	to under	60%	0	to under	30	points

8. Student Learning Outcomes

8.1. Political Science Learning Outcomes:

1. Comprehend the basic structures and processes of government systems and/or theoretical underpinnings.
2. Analyze political problems, arguments, information, and/or theories.
3. Apply methods appropriate for accumulating and interpreting data applicable to the discipline of political science.
4. Synthesize experiential learning with political science concepts.

(http://liberalarts.oregonstate.edu/spp/polisci/programs/political-science-learning-outcomes)

8.2. General Learning Outcomes, as aligned with Political Science Learning Outcomes

Students who take this course will be able to

1. Identify, define and analyze some important concepts in political and cultural theory, specifically as they pertain to the central issues relevant to political and social dimensions of various forms of media. This included the ability to identify and evaluate core ideas of media theory, and the arguments that support them. This includes knowledge in political science theory and cultural studies, and is measured through coursework. (PS LO # 2+3; Bacc # 1)
2. Analyze current social issues and place them in historical context(s). Specifically, you will be given a genealogy of the ideas of the relationship between media and the state, and work with texts ancient and modern that help you situate current social issues. (Bacc #2)
3. Accumulate, contextualize, recall, analyze and critically interpret some of the major issues in political theory as well as critical domain knowledge with an interdisciplinary outlook by utilizing methods and approaches applicable to the disciplines of political science and cultural studies. (PS LO # 1+3)
4. Recognize the necessity to theorize culture and politics and to apply different theoretical models to different circumstances. Also follow the principle of a "ruthless criticism of everything existing" (Marx to Ruge, 1843) by critiquing the nature, value, and limitations of the basic methods of the social sciences. (PS LO # 2+3; Bacc # 3)
5. Express the basic argument of a scholarly text and use it as a resource (PS LO # 4)
6. Work collaboratively and collegially, by sharing ideas and analyses in a respectful but critical and mutually enriching manner (PS LO # 4)

Discuss and make arguments about these concepts and issues in writing by relating them to contemporary political debates as reflected in contemporary culture. Students will develop own scholarly approaches to a topic, and conduct own research.

8.3. Baccalaureate Core Category Learning Outcomes:

This course fulfills the Baccalaureate Core requirement for the Social Processes and Institutions category. It does this by examining theories and fictions of ideal governments throughout history, and inviting students to critically reflect upon how these discussions continue to shape contemporary politics and culture.

Students in Social Processes and Institutions courses shall:

1. Use theoretical frameworks to interpret the role of the individual within social process and institutions.
2. Analyze current social issues and place them in historical context(s).
3. Critique the nature, value, and limitations of the basic methods of the social sciences.

These Baccalaureate core learning outcomes will be found and assessed in this course as follows:

1. Students will be able to use theoretical frameworks to interpret the role of the individual within social process and institutions.

   Students will be able to identify, define and analyze some important concepts in political and cultural theory, specifically as they pertain to the central issues relevant to utopian or dystopian conceptions of politics. This included the ability to identify and evaluate core ideas of the ideal state and citizen, and the arguments that support them. This includes knowledge in political science theory and cultural studies, and is measured through coursework, specifically the research presentation and the final research paper. (Course LO # 1, PS LO # 2+3)

2. Analyze current social issues and place them in historical context(s). Specifically, you will be given a genealogy of the ideas of the ideal state, and work with texts ancient and modern that help you situate current social issues. This outcome and is measured through coursework, specifically the response paper, the research presentation and the final research paper. (Course LO # 2, Bacc #2)
3. Recognize the necessity to theorize culture and politics and to apply different theoretical models to different circumstances. Also follow the principle of a "ruthless criticism of everything existing" (Marx to Ruge, 1843) by critiquing the nature, value, and limitations of the basic methods of the social sciences. This outcome and is measured through coursework, specifically the research presentation and the final research paper. (Course LO # 4; PS LO # 2+3; Bacc # 3)

9. General Argumentation Rules (for Presentations and Papers)

- If you refer to somebody or a text, always provide a detailed source. Never say "As Aristotle has said …" but provide a concrete source. You will find that many quotes are continually misattributed. Do the research.
- Be respectful of others' opinions and arguments, no matter how harshly you may disagree. Any criticism must be aimed at the argument or subject matter ("*argumentum ad rem*"), not at the person ("*argumentum ad hominem*").
- If you disagree with a certain position, make sure you represent it accurately in all its scope, and not as a distorted caricature ("straw man argument").
- Base your argument on a solid database, not just on your own experiences or things you have heard ("anecdotal evidence").
- Just because a famous or influential person made a certain argument, does not automatically provide it with legitimacy ("argument from authority").
- Just because something occurs in nature, does not make it good ("naturalistic fallacy").
- See also: www.fallacyfiles.org

10. Students with Disabilities

Accommodations for students with disabilities are determined and approved by Disability Access Services (DAS). If you, as a student, believe you are eligible for accommodations but have not obtained approval please contact DAS immediately at 541-737-4098 or at http://ds.oregonstate.edu. DAS notifies students and faculty members of approved academic accommodations and coordinates implementation of those accommodations. While not required, students and faculty members are encouraged to discuss details of the implementation of individual accommodations.

11. Student Conduct

Please review and adhere to the Expectations for Student Conduct, as posted on http://studentlife.oregonstate.edu/studentconduct/offenses-0.

12. Appendix I: Presentation Guidelines

(Some of these just apply to presenting in person – most also to online presentations.)

12.1. When Introducing a Text

These questions need not be answered verbatim or in that order– but address them or be kept in mind.

- What is it about?
- Who is the author? (relevant if important person of history –– but no extended biographies)
- What is the context?
- What is the line of argument?
- What are the theoretical assumptions? Does the text speak to a specific school of thought?
- How is it written? What can you derive from the structure of the text?
- How was it perceived? What has it achieved? (relevant if this text is a historical source or has had a deep impact on a field of research)
- Provide own evaluations and analysis, briefly.

12.2. When Presenting Your Own Analysis or Argument

These questions need not be answered verbatim or in that order– but address them or be kept in mind.

- Be transparent: name your sources, provide a handout with a bibliography and a structure of your presentation.
- Provide a clear line of argument
- Prefer analysis over opinion, personal experiences and anecdotal knowledge
- Be clear to differentiate between your own analysis and someone else's.

12.3. Q&A Rules

- Welcome critique as an opportunity to better yourself.
- When critiquing others, aim the argument at the issue, not the person, and remain respectful.
- When you don't know what to answer, offer to follow up with them later –– don't improvise.

12.4. General Presentation Rules

- Everybody is nervous. EVERYBODY.
- Everybody makes mistakes.
- Preparation always helps.
- Practice.
- A class presentation is supposed to help you to learn, you are not expected to be perfect.

12.4.1. Content

- The presentation is not about you. It is about the content.

12.4.2. Structure

- You are *communicating*, not talking *at* somebody.
- Make sure you do everything to get your message across in the short time you have.
- Tell them what you're about to tell them. –– Tell them. –– Tell them what you've just told them.
- Intelligent redundancy is good.
- Patronizing is bad.

12.4.3. Modes of Presenting (in person)

- Do what you feel is most comfortable to you.
- Talk loudly and clearly.
- Make eye contact as much as possible.
- Provide a handout with your most important points, central quotes or data (brief!), works cited, and your contact information.

Reading out a written text:

- pro: safety, you tend to forget less, you can formulate better

- contra: inflexible, less communicative

Speaking freely (without notes):
- pro: flexible, can adapt to audience quickly, communicative
- contra: needs experience, you may forget things, imperfect formulations
- you may compensate with a handout

Speaking freely with notes
- possibly best of both worlds
- you may even write an introduction & a closing to read out

12.4.4. Time

- Time yourself. You have limited time allotted. Test out your presentation beforehand; then add 2-3 minutes. You will always take longer than planned.
- Provide a handout collating your most important findings, central quotes, a bibliography, and your contact information. If you forget to say something important in the presentation, it'll be there.

12.4.5. Technology

- Use technology only if necessary.
- Only use technology that you know how to handle.
- Be sure to have reliable equipment. If possible, bring your own computer. Apple computer owners: bring an adapter cable for VGA. Assume no HDMI compatibility.
- Make backups of your presentation. Make a backup of the backup.
- Be only as fancy as absolutely necessary. Anything flashy that distracts from your message can go.
- Sometimes, a blackboard is enough.
- A paper handout may substitute or supplement a visual presentation. It gives people something to take away.
- Be prepared for tech to break down.

12.4.6. Attire

- Appear professional. This is work, it should look like that.
  Respect your audience.
- There will always be a question from the audience you won't like. Be cordial. Admit if you don't know something; promise to get back with more information.
- Know how to react: "Never answer the question that is asked of you. Answer the question that you wish had been asked of you." (Robert S. McNamara, *The Fog of War*, 87:11-87:19)

12.4.7. Remember Murphy's Law

- Nothing is as easy as it seems. –– Everything takes longer than expected. –– And if something can go wrong it will, –– at the worst possible moment.
- Well, hopefully not. But be prepared anyway. Presentations are always a test of how to react to unforeseen circumstances, and the more you practice, the more experienced you'll be. Good luck!

12.5. Netiquette: How to Present Yourself Online

- Always remember you are still talking to human beings – it is very easy to lose sight of that online.
- Try to build community with your fellow students by being active in the discussion, by responding to their posts, and by taking part in the Q&A peer critique process after uploaded assignments.
- Check your spelling --- mistakes in writing are unnecessary distractions from what you want to say.
- Name your sources.
- Be concise but substantial. Remember that people tend to read in an F-pattern online: first paragraphs are read, then beginnings oftentimes just scanned (sadly). Make it interesting.

13. Appendix II: Citation Guide MLA

You can use MLA or APA style for citations, see: owl.english.purdue.edu/owl/resource/560/01.
The major rules MLA style are summarized here, as follows:

Page/font format:

- Font Size 12 pt (use a normal system font like Times New Roman, Arial, Cambria, etc.)
- Line spacing 1.5
- Footnotes: 10 pt, Line spacing 1
- Indent quotations longer than 3 lines, with 10 pt size font
- Mark omitted parts of a quotation with squared brackets to distinguish them from possible (round) brackets within the quotation:

  "*Falling Down* is a smart film, but it struggles [...] to convince viewers that [the hero] represents an ultimately (mythologically) redundant model of white masculinity." (Kennedy 2000: 122)

Bibliographical reference in parentheses (Author Year: Page):

Blabla blabla (Soja 1989: 37).

When Works Cited holds more than one title of the same author and from the same year, specify text by adding letters to the publication date:

Blabla blabla (Soja 1989a: 37).

Blabla blabla (Soja 1989b: 1).

Footnotes should be used only for further comments, not as bibliographical reference.

The **Works Cited** appears at the end of your paper. The format is the following:

For articles in collective volumes:

Name, First Name. "Article". In: Name, First Name, ed. *Larger Volume*. Publishing Place: Publishing House, Year. Pages.

e.g. Kennedy, Liam. "Paranoid Spatiality: Postmodern Urbanism and American Cinema." In: Balshaw Maria, Liam Kennedy, eds. *Urban Space and Representation.* London: Pluto, 2000. 116-30.

(use ed. for one Editor, eds. for multiple Editors)

For articles in journals or magazines:

Name, First Name. "Article". *Magazine Title*. Magazine Number (Year): Pages.

e.g. Foucault, Michel. "Of Other Spaces." *Diacritics* 16.1 (1986): 22-27.

For monographs:

Name, First Name. *Larger Volume*. Publishing Place: Publishing House, Year. Pages.

e.g. Soja, Edward. *Postmodern Geographies: The Reassertion of Space in Critical Social Theory*. London: Verso, 1989.

For internet articles:

Name, First Name. "Article." *Main Web Site Title*. URL. Retrieved MM/DD/YYYY.

(or variations, such as organization name or alias in the first place, depending on nature of the web site)

e.g. Edmunds, R. David. "The US-Mexican War: A Major Watershed." *PBS.* pbs.org/kera/usmexicanwar/war/major_watershed.html. Retrieved 09/01/2009.

e.g. World Health Organization (WHO). *Active Ageing: A Policy Framework*. Geneva: WHO, 2002. who.int/ageing/publications/active/en. Retrieved 08/25/2011.

Some publication guides say you do not need to list the URL any more – I require you to do this nevertheless.

14. Appendix III: Citation Guide APA

You can use MLA or APA style for citations, see: owl.english.purdue.edu/owl/resource/560/01.
The major rules for APA style are summarized here, as follows:

Page/font format:

- Font Size 12 pt (use a normal system font like Times New Roman, Arial, Cambria, etc.)
- Line spacing 1.5
- Footnotes: 10 pt, Line spacing 1
- Indent quotations longer than 3 lines, with 10 pt size font
- Mark omitted parts of a quotation with [squared] brackets to distinguish them from possible (round) brackets within the quotation:

  "*Falling Down* is a smart film, but it struggles [...] to convince viewers that [the hero] represents an ultimately (mythologically) redundant model of white masculinity." (Kennedy, 2000, p. 122)

Bibliographical reference in parentheses (Author Year: Page):

Blabla blabla (Soja, 1989, p. 37).

When Works Cited holds more than one title of the same author and from the same year, specify text by adding letters to the publication date:

Blabla blabla (Soja, 1989a, p. 37).

Blabla blabla (Soja, 1989b, p.1).

Footnotes should be used only for further comments, not as bibliographical reference.

The **Works Cited** appears at the end of your paper. The format is the following:

For articles in collective volumes:

Name, First Name. (Year). Article. In: Editor1FirstName Editor1LastName & Editor2FirstName Editor2LastName Editor (Eds.). *Larger Volume* (pages of chapter). Publishing Place: Publishing House.

e.g. Kennedy, Liam. (2000). Paranoid Spatiality: Postmodern Urbanism and American Cinema. In: Balshaw Maria & Liam Kennedy (Eds.). *Urban Space and Representation* (pp. 116-30). London: Pluto.

(use Ed. for one Editor, Eds. for multiple Editors)

For articles in journals or magazines:

Name, First Name. (Year). Article. *Magazine Title*. Magazine Number, Pages.

e.g. Foucault, Michel. (1986). Of Other Spaces. *Diacritics* 16.1, 22-27.

For monographs:

Name, First Name. (Year). *Larger Volume*. Publishing Place: Publishing House. Pages.

e.g. Soja, Edward. (1989). *Postmodern Geographies: The Reassertion of Space in Critical Social Theory*. London: Verso.

For internet articles:

Name, First Name. (Date of Publication). Article. *Main Web Site Title*. Retrieved from URL on MM/DD/YYYY.

(or variations, such as organization name or alias in the first place, depending on nature of the web site)

e.g. Edmunds, R. David. (n.d.). "The US-Mexican War: A Major Watershed." *PBS.* Retrieved from pbs.org/kera/usmexicanwar/war/major_watershed.html on 09/01/2009.

e.g. World Health Organization. (2002). *Active Ageing: A Policy Framework*. Geneva: WHO. Retrieved from who.int/ageing/publications/active/en on 08/25/2011.

Some publication guides say you do not need to list the URL any more – I require you to do this nevertheless.