ENG 4110/WGS 4800: Literature Practicum
Apocalypse & Ecocultural Work
Fall 2018, MWF 2:30 – 3:25 p.m.
402 Millett/New Media Incubator (Inc)

WRIGHT STATE
UNIVERSITY

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COURSE DESCRIPTION & GOALS

In this course we will be reading Margaret Atwood's eco-apocalyptic MaddAddam trilogy alongside critical and theoretical essays that engage multiple issues raised by the Anthropocene, including but not limited to: climate change, globalization, and environmental justice; endangered species, extinction politics, and animal rights; biodiversity, bioethics, and genetic technologies; ecofeminism, queer ecologies, and posthumanism. Through class discussions of assigned readings we will think about how writers, artists, and activists bring awareness of these issues to the public through narratives, images, and other cultural frameworks. We will explore the kinds of writing skills used by "ecocultural workers" who create content for nonprofits, publishers, corporations, and governmental agencies. Such workers are often called on to create "real-world" visual, written, and digital objects, such as: reader guides; informational or descriptive websites; policy reports; databases; graphs, maps, charts; podcasts; literary reviews; grant proposals; public-facing criticism, etc. Various assignments and class activities will provide students with opportunities to: work independently, collaboratively, and creatively on multi-modal texts; write in contexts beyond traditional academic essays; and explore new media technologies that might be used in a professional environment outside of the university.

COURSE OUTCOMES
As indicators of successful achievement of the course goals, students will:
1. demonstrate, through oral and written responses, the ability to work independently, collaboratively, and creatively;
2. apply disciplinary knowledge and skill in critical thinking, reading, and writing in vocational or community-based contexts;
3. describe a cultural object such as a literary text;
4. create a visually interesting and informative digital object from a literary text;
5. write a public-facing criticism essay or similar document.

REQUIRED TEXTS
- Margaret Atwood, *MaddAddam Trilogy* (Box Set). Anchor, 2014. **ISBN:** 978-0804172318
- Donna Haraway, *Staying with the Trouble: Making Kin in the Chthulucene*. Duke University Press, 2016. **ISBN:** 9780822362241
- Ursula K. Heise, *Imagining Extinction: The Cultural Meanings of Endangered Species*. The University of Chicago Press, 2016. **ISBN:** 9780226358161
- Other assigned readings available in Pilot or online (see class calendar).

COURSE EVALUATION
Grades are based on the following points (1,000 total)

			Grading Scale:		
Participation	150		90-100%	=	A
Group Project	250		80-89%	=	B
Worksheets	250		70-79%	=	C
Portfolio	250		60-69%	=	D
Presentation	100		0-59%	=	F

Participation (15%): This is assessed based on your contributions to discussion, class preparation, and engagement in group activities (including the Friday workshops). I expect you to read and think about the material before you come to class. Contributions should reflect thoughtful reading and consideration of the work's details. For each class meeting you will be graded on a √, √+, or √- basis. If you meet the minimum requirements, as described above, you will receive a √ (85). If you exceed the requirements by engaging in the discussion/exercises with especial enthusiasm, originality or critical insight, you will receive a √+ (100). If you show only minimal effort with little to no contribution towards discussion or group activities, then you will receive a √- (70). If you engage in distracting, disruptive, or disrespectful behavior and/or miss class, you will receive no credit (X). Final participation grades are based on the average of points earned.

Group Project (25%): The class will create a website for the MaddAddam trilogy, with a focus on the ecological-cultural issues raised by Atwood's novels and other assigned readings. The MaddAddam Reader Guide (MRG) will include a combination of visual and written components, such as: summaries of the primary texts; critical responses to major themes and problems raised by the trilogy and related readings; and creative digital objects (such as charts, graphs, maps, memes, databases, etc.) that illustrate various aspects of the trilogy and make connections to the course theme of ecological and/or environmental issues. This is a semester-long project that will be conducted in stages as we read and discuss each of Atwood's novels. All students will have assigned roles and are responsible for group and individual material contributions to the guide, some of which you will be expected to do outside of scheduled class-time. As a collaborative assignment that requires ongoing, dedicated work from all class members, the Group Project grade will assess your group's commitment and professionalism; ability to work together and meet deadlines; and the overall quality and organization of the group's finished MRG section. In other words, this is a group grade and each group will be assessed on both the process and product of their work, just as you would in a professional environment. (Outcomes 1-5)

Worksheets (25%): Friday workshops are devoted to working on specific stages or components of the MRG. For each workshop, you should bring to class a completed hard copy of an assigned worksheet—also submitted to Pilot before the start of class. Worksheets are assessed according to the same criteria as your Participation grade, with the final grade based on the average of points earned. As noted in the class calendar, workshops will be held in the New Media Incubator and from Week 6 will be under the supervision of grad intern for the Inc, Tina Luiggi. Computers are available but you may also bring your personal laptop or tablet. (Outcomes 1 & 2)

Portfolio & Presentation (35%): At the end of the semester, students will compile a portfolio of all work produced for this class, including an introduction to the portfolio that provides a self-assessment of the process, scope, and experience of working on the group project. You might also discuss how your work reflects your personal or disciplinary interests and how these speak to broader public or community interests regarding eco-cultural issues. The portfolio grade will be based on an assessment of the essay (10%), the finished quality of your contributions to the guide (10%) and the overall clarity of the portfolio's organization (5%). For the presentation (10%), you may use any visual platform of your choice, such as Prezi or PowerPoint, and will be expected to share with the class the main points of your self-assessment essay. Presentations should be no more than 10 minutes. (Outcomes 1-5)

NB: Detailed directions, rubrics, and submission guidelines for all assignments are in Pilot. A copy of all written work must be submitted to the Pilot dropbox in a Word attachment (.doc, .docx, or .rtf); if I can't open your attachment, it will not be graded. If you are absent from class on the day an assignment is due, you must still submit an electronic copy to Pilot.

GENERAL EVALUATION CRITERIA FOR ALL WRITTEN WORK

A = Demonstrates advanced critical thinking skills and outstanding knowledge of the readings and course content. Ideas are original and depth of analysis is excellent. Writing is clear, concise, free of basic errors, easy to follow **and** shows excellent command of language and disciplinary style.

B = Demonstrates critical thinking and familiarity with readings and course content; provides relevant examples. Writing is coherent, concise, easy to follow, and ***nearly*** free of basic errors.

C = Demonstrates basic understanding of the readings and other course content and can provide a good summary of material but only provides superficial analysis and support for issues raised. Writing is coherent and easy to follow but wordy, repetitious and/or marred by numerous errors.

D = Demonstrates minimal understanding of readings and course content; ideas are vague or not supported by any analysis and shows overall lack of effort. Writing lacks general coherence and shows little to no command of the English language.

F = Demonstrates serious lack of understanding of readings and other course content; serious lack of analysis and/or effort. Writing is incoherent and impossible to follow

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ATTENDANCE POLICY

Since attending higher education is voluntary, then it is your choice whether you show up for class and participate. If you choose to use the time of the class meeting to do something else, that is your decision. However, students who regularly attend class typically earn higher grades than those who do not, and will obviously do better on the participation grade, which can often make a crucial difference in the final letter grade. Please note that you are responsible for understanding the material done in class during your absence, and I will grade your work in the course under the assumption that you have mastered that material. Missing class is not an excuse for missing assignments or submitting things late. If you miss class for any undocumented reason, there is no need to email me to explain why you are missing class, and in all instances, you should refer to the syllabus, class calendar, and/or a classmate for information about what was covered on that day. Do not expect me to do this work for you.

GENERAL CONDUCT & COURSE POLICIES

NB: *Failure to follow these guidelines may lead to dismissal from the class.*

- You are expected to compose yourself as if in a professional environment. This includes attending class regularly and on time, being prepared for each class session, and contributing to course requirements as if you were in a workplace. Unprofessional behavior will imperil your ability to get a good grade, but also your ability to receive a letter of recommendation from me should the need arise. I request that you address me as Dr. Jennings and not by first name. For some of the contexts and reasons behind this general preference and standard of professional etiquette, I recommend reading this *New York Times* essay: "U Can't Talk to Ur Professor Like This".

- Cell phones must be turned off and put away. Unless given prior approval, laptops, tablets, and recording of class discussions are not permitted. If you are using a digital text or require use of an electronic device due to a disability, please let me know at the start of the semester.

- Respect toward peers and the instructor includes active listening, even if your views differ, and refraining from bigotry and intolerance toward others. Although your individual opinions about the texts and issues explored in this class are encouraged, you must be able to present your interpretations or stance through an informed lens, using critical thinking and/or verifiable evidence beyond personal beliefs or anecdotal experiences (such as reference to textual examples, reliable secondary sources, or socio-cultural, historical, and political contexts).

- You are expected to follow the class calendar and assignment guidelines. If you are confused about any of these it is your responsibility to ask for clarification, and NOT the night before something is due. I do not accept late submissions and any missing assignment will receive a zero. All submission deadlines are posted in the class calendar below as well as in Pilot.

- Extensions are granted ONLY in extreme cases of illness or emergency, which must be documented and, if possible, communicated to me *before* the due date and not after the missed deadline. Regardless of circumstances, I reserve the right to deny any requests for extensions and will only grant incompletes to students who have consistently attended class and are missing no more than 1-2 assignments. I do not offer individual extra credit opportunities; extra credit assignments are only provided as an option available to the entire class.

- Raider Mail is the best way to communicate with me. You can expect to receive a reply within a 24-hour period on weekdays; I normally do not respond to e-mail on weekends. Check the newsfeed on the course homepage in Pilot for any class updates or info. If I make changes to the syllabus or class calendar, I explain these in class and also post them in Pilot. Faculty are not experts in trouble shooting Pilot or computer programs of any type. The quickest way to resolve technical issues is by using the resources at the HELP Desk: 937-775-4827 or 1-888-775-4827.

ACADEMIC HONESTY GUIDELINES & POLICY

Penalties for academic dishonesty and student procedure in academic dishonesty prosecution are clarified in the *Wright State University Student Handbook* and on the Office of Community Standards & Student Conduct website at: **http://www.wright.edu/students/judicial/integrity.html**. Plagiarism is using other people's ideas and/or words without crediting them, and is considered intellectual theft; paraphrasing also requires citations and page numbers. For further information about plagiarism, refer to: **http://www.wright.edu/academics/writingctr/resources/plagiarism.html.**
INSTRUCTOR POLICY ON PLAGIARISM: If any portion of submitted work is plagiarized, you will receive a "0" on that assignment; if you commit a second offense, regardless of circumstances, you will receive an F for the entire course and may be subject to disciplinary action.

USEFUL CAMPUS & ONLINE RESOURCES

Counseling and Wellness Services: Provides a wide range of services to the WSU community, including specialized services on a variety of mental health, multicultural, diversity, and wellness issues. Location: the bottom level of the Student Union off the Atrium and below the Admissions Office in suite 053. Hours: 8:30 a.m. to 5:00 p.m., Monday through Friday. Call 775-3407 or stop by to set an appointment. Web page: http://www.wright-counseling.com/

Disability Services: If you require course accommodations due to a disability, please inform me so we can make arrangements early in the quarter. For more information about support services offered by Disability Services (E186 Student Union), call 775-5680; TTY: 775-5844. Or visit their Web page: http://www.wright.edu/students/dis_services/

University Writing Center: The Writing Center (031 Library) provides individualized writing consultation at no cost to students. If you meet with a writing tutor, be sure to bring a copy of your assignment with you. For more information, call 775-4186. Or visit the Writing Center's Web page: http://www.wright.edu/uc/success/services/writing-center.html

University Libraries: In support of WSU's mission of educational excellence, the Libraries collect, organize, preserve, and facilitate access to scholarly resources in all formats; support teaching, learning, and research in an intellectually open environment; and provide instruction in the use of traditional and new information resources and technologies. The online catalog, databases, and interlibrary loan service is essential for research. Web page: https://www.libraries.wright.edu/

New Media Incubator (Inc): The Inc is an innovative and welcoming space where students get hands-on training with professional production equipment and processes. The editing suites are equipped with industry standard technologies where students learn to create long and short form marketing spots, documentaries, podcasts, news segments, cultural programs, and other projects. Web page: https://liberal-arts.wright.edu/about/new-media-incubator

OWL at Purdue: The Online Writing Lab (OWL) at Purdue University houses writing resources and instructional material and provides these as a free service to assist with many writing projects. Resources include teaching and tutoring, guidelines on general and subject-specific writing tips, and how to conduct, use, and cite research. Web page: https://owl.english.purdue.edu/owl/ and MLA Style guidelines: https://owl.english.purdue.edu/owl/resource/747/01/

Course Websites: These provide bibliographies, selected interviews, links to book reviews, updates from the authors, published articles, lectures, current projects, and other informational resources.
- **Margaret Atwood:** http://margaretatwood.ca/
- **Donna Haraway:** https://people.ucsc.edu/~haraway/
    - *Staying with the Trouble*: https://www.dukeupress.edu/staying-with-the-trouble
- **Ursula K. Heise:** http://www.uheise.net/
- **Environmental Humanities:** https://read.dukeupress.edu/environmental-humanities
- **U.S. Environmental Protection Agency (EPA):** https://www.epa.gov/
- **The Encyclopedia of Earth (EoE):** https://editors.eol.org/eoearth/wiki/Main_Page
- **Earth Times-Environmental News:** http://www.earthtimes.org/

Class Calendar

WEEK	DATE	Class Topics, Activities, Assigned Readings & Assignment Due Dates NB: *This schedule is subject to changes; all assignments due on the dates listed here.*
ONE	8/27	LECTURE: Introduction to the Class—Syllabus, Goals, Concepts
	8/29	Critical Reading: Atwood, "It's not climate change—it's everything change" (WEB); LeMenager, "Telling the Story of Climate Change in Fiction" (POD—scroll down to Audio)
	8/31	Critical Reading: Haraway, Ch. 4: "Making Kin" (pp. 99-103); Heise, Intro: "From the End of Nature to the Beginning of the Anthropocene" (pp. 1-18)
TWO	9/3	Labor Day Holiday: University Closed
	9/5	UNIT ONE: *Oryx and Crake,* Globalization, Endangered Species, and Bioethics
	9/7	WORKSHOP (Inc): Individual Tasks & Group Roles
THREE	9/10	DISCUSSION: *Oryx & Crake* (Ch. 1-4, pp. 3-92)
	9/12	DISCUSSION: *Oryx & Crake* (Ch. 5-7, pp. 95-169)
	9/14	WORKSHOP (Inc): Website Platforms & Graphic Design Tools
FOUR	9/17	DISCUSSION: *Oryx & Crake* (Ch. 8-11, pp. 173-280)
	9/19	DISCUSSION: *Oryx & Crake* (Ch. 12-15, pp. 283-374)
	9/21	WORKSHOP (Inc): Website Content & Organization
FIVE	9/24	Critical Reading: Haraway, Ch. 2: "Tentacular Thinking" (pp. 30-57); Ardekani, "Genetic Technologies and Ethics" (Web)
	9/26	Critical Reading: Heise, Ch. 1.1: "Lost Dogs, Last Birds, and Listed Species" (pp. 19-32) and Ch. 2: "From Arks to Arkive.org: Database, Epic, and Biodiversity" (pp. 55-86)
	9/28	WORKSHOP (Inc): Databases/Digital Archives
SIX	10/1	UNIT TWO: *The Year of the Flood*, Ecofeminism, Queer Ecologies, and Extinction Politics
	10/3	Critical Reading: King, "The Ecology of Feminism and the Feminism of Ecology" (PDF); Mortimer-Sandilands & Erickson, "A Genealogy of Queer Ecologies" (PDF, pp. 1-30)
	10/5	WORKSHOP (Inc): Digital Objects & Data
SEVEN	10/8	DISCUSSION: *Year of the Flood* (Part 1-4, pp. 1-121)
	10/10	DISCUSSION: *Year of the Flood* (Part 5-7, pp. 123-229)
	10/12	WORKSHOP (Inc): Graphs/Charts/Maps
EIGHT	10/15	DISCUSSION: *Year of the Flood* (Part 8-10, pp. 231-342)
	10/17	DISCUSSION: *Year of the Flood* (Part 11-14, pp. 343-431)
	10/19	WORKSHOP (Inc): Memes/Tweets/Profiles
NINE	10/22	Critical Reading: Haraway, Ch. 8: "The Camille Stories" (pp. 134-68)
	10/24	Critical Reading: Heise, Ch. 4: "Mass Extinction and Mass Slaughter" (pp. 127-52); Kahn, "Should Some Species Be Allowed to Die Out?" (Web)
	10/26	WORKSHOP (Inc): Public-Facing Writing: Opinion Essays/Policy Reports/Proposals
TEN	10/29	UNIT THREE: *MaddAddam,* Posthumanism, and Environmental Justice
	10/31	Critical Reading: Haraway, Ch. 1: "Playing String Figures with Companion Species" (pp. 9-29); Heise, Ch. 5 Intro and 5.4: "Biodiversity, Environmental Justice, and Multispecies Communities" (pp. 162-67, 194-201), Coda: "The Hug of the Polar Bear" (pp. 238-44)
	11/2	WORKSHOP (Inc): Creative Visual/Audio Responses

ELEVEN	11/5	**DISCUSSION:** *MaddAddam* (Part 1-4, pp. 3-85)
	11/7	**DISCUSSION:** *MaddAddam* (Part 5-7, pp. 89-160)
	11/9	**WORKSHOP (Inc):** Critical Summaries, Responses, and Reviews
TWELVE	11/12	**Veteran's Day Holiday:** University Closed
	11/14	**DISCUSSION:** *MaddAddam* (Part 8-11, pp. 163-285)
	11/16	**DISCUSSION:** *MaddAddam* (Part 12-15, pp. 289-390)
THIRTEEN	11/19	**Open Work Session for Groups (Inc)**
	11/21	**Thanksgiving Break:** Classes not in session
	11/23	**Thanksgiving Break:** University closed
		UNIT FOUR: Art, Narrative, Activism, and New Media
FOURTEEN	11/26	**Critical Reading:** Haraway, Ch. 3: "Sympoiesis" (pp. 58-98); Heise, Ch. 6: "Multispecies Fictions for the Anthropocene" (pp. 202-37)
	11/28	**Critical Reading:** Saltmarshe, "Using Stories to Change Systems" (PDF); Washuta, "White City" (PDF); Povinelli, "Windjarrameru (The Stealing C*nt$)" (WEB)
	11/30	**WORKSHOP (Inc):** Promoting & Marketing
FIFTEEN	12/3	**DISCUSSION:** Community Outreach and Social Justice in the Workplace
	12/5	**Open Work Session for Groups (Inc)**
	12/7	**WORKSHOP (Inc):** Portfolio Self-Assessment & Presentation Outline
EXAM WK	12/14	**DUE:** Reader Guide "Launch"—Portfolios & Presentations (2:45-4:45 pm)

Friday Worksheets (WS) & MaddAddam Reader Guide (MRG) Calendar

WEEK	DATE	Worksheets & Class Activities *NB: This schedule is subject to changes; worksheets available in Pilot.*
TWO	9/7	**Individual Tasks & Group Roles**
	WS-1	Self-assessment of individual strengths/weaknesses; leadership style; group learning style; technical, academic, creative skills and relevant experiences
	MRG	Organize groups, tasks, and roles based on self-assessments
THREE	9/14	**Website Platforms & Graphic Design Tools**
	WS-2	Research free platform sites and design software tools; summarize pros/cons of using these for individual and group projects (**Examples:** Weebly; Canva)
	MRG	Vote and decide on MRG web platform and design tools (be prepared to present your research and debate preferred platform/software)
FOUR	9/21	**Website Content & Organization**
	WS-3	Find examples of at least two online literary reader guides (preferably created by other students for a class project); compile a comparative list of the contents in these guides; assess their organization, visual appeal, strengths and weaknesses, etc.
	MRG	Share findings with class and brainstorm components/design for MRG
FIVE	9/28	**Databases/Digital Archives**
	WS-4	Review, describe, and assess *in your own words* the digital archive created by Elizabeth Povinelli and Peter Cho; propose a possible database for MRG
	MRG	Share assessment with class and brainstorm real-world/fictional databases for MRG

SIX	**10/5**	**Digital Objects & Data**
	WS-5	Review the workshop tasks for Weeks 7-14; make a list of possible assignment options you would be interested in doing and explain why these appeal to your interests/skills
	MRG	Work with group to outline where/how your proposed digital objects and data might fit in with your section of the MRG; create plan for pairing or teaming up on shared interests; the final texts/products of these weekly projects will be included in portfolios and/or MRG
SEVEN	**10/12**	**Graphs/Charts/Maps**
	WS-6	Propose and describe a digital object that illustrates one of the following aspects from the trilogy: relationships between characters; temporal structure/plotline; character perspectives; setting/movements of characters; themes; genre (**Ex:** Gothic Genre Map)
	MRG	Work individually and/or with group or partner to create this object for MRG
EIGHT	**10/19**	**Memes/Tweets/Profiles**
	WS-7	Propose a meme and/or #campaign slogan based on an environmental issue/theme; or, outline a professional social media profile for a character or company from the trilogy
	MRG	Work individually and/or with group/partner to create this object for MRG
NINE	**10/26**	**Public-Facing Writing: Opinion Essays/Policy Reports/Proposals**
	WS-8	Research an environmental issue explored in the trilogy and summarize its socio-cultural, political, and historical contexts; identify key problems, predictions, action plans
	MRG	Work individually or with group/partner to draft opinion piece/policy report on an environmental issue, or, a proposal for a funded project bringing awareness to this issue
TEN	**11/2**	**Creative Visual/Audio Responses**
	WS-9	Design a playlist/mix tape and album art, short film, or podcast inspired by the trilogy and focused on relevant environmental issues; or, outline a text conversation between two characters (**Ex:** Mary Ortner's Pride & Prejudice Texts; Mock Trailer for *Oryx & Crake*)
	MRG	Work individually and/or with group or partner to create your visual/audio response
ELEVEN	**11/9**	**Critical Summaries/Responses/Reviews**
	WS-10	Draft critical summaries, assessments and/or reviews of your assigned book for MRG
	MRG	Work with group to organize, edit, add responses and reviews to MRG website
FOURTEEN	**11/30**	**Promotion & Marketing**
	WS-11	Design prototype of a marketable product (board games, coffee mugs, t-shirts, magnets, etc.) to promote the MRG website, including ecological themes (can incorporate memes, #campaigns, or any other visual/digital objects created for a previous workshop)
	MRG	Share prototype ideas with class and discuss how these might be implemented in real-world contexts (i.e. budgeting, reproduction, circulation, public appeal)
FIFTEEN	**12/7**	**Portfolio Self-Assessment & Presentation Outline**
	WS-12	Complete self-assessment questionnaire and outline contents of presentation
	MRG	Work individually on portfolios and/or with group on finalizing MRG components
EXAM WK	**12/14**	**DUE:** Reader Guide "Launch"—Portfolios & Presentations (2:45-4:45 pm)