

INGL 3300-066--“Post-Apocalyptic Literature and Film” (UPRM, Fall 2015)

Final Exam Study Guide

The final exam is really more of a quiz than a full exam. It will be similar in format to your prior quizzes, but with 10 questions, instead of five.

I will draw on lecture notes, and questions about *The Road* (especially the last 1/3 of the book). I may show a film clip (including clips shown in student presentations), and ask you to answer a question about the clip, using definitions from lecture, or comparisons made in presentations.

Suggested lectures for review:

Lecture 1 (Aug. 13)

- How does the post-apocalyptic genre express our “**utopian desires**” (Amy Murphy). How are utopia and dystopia “**antithetical yet interdependent**” (Kumar 1987: 100).
- Look at the visuals provided in this lecture. How do they demonstrate a particular way in which “**apocalypse is in vogue.**” (Zamora, 1)
- What do Gross and Gilles (*The Last Myth*) write about the original meaning of “Apocalypse”—and why do they think it became a dominant way of re-framing the world in the U.S. in the early 21st century?
- Watch the clip from *Fight Club* in which Tyler Durden does a soliloquy on “In the World I See.” How does this compare with other visions of the post-apocalyptic future we have seen—say, in *The 100*, or *Last Man Standing*?

Lecture 2 (Aug. 18)

- How does Jonas in *The Giver* function much like the escaped prisoner in Plato’s “The Cave”?
- What does Rob Goodman say about why apocalypse stories are “comforting”? What does he mean by the term “secular apocalypses” in the current “dystopia boom”?

Rob Goodman, “The **Comforts of the Apocalypse.**” *Chronicle of Higher Education* (8-19-13).

- What did Walter Benjamin have to say about the nature of our “self-alienation,” and the types of spectacle (aesthetic pleasures) to which modern audiences are attracted?

Lecture 3 (Aug. 25)

- Why does M.R. Carey (author of *The Girl With All The Gifts*) argue that writers are drawn to post-apocalyptic narratives?
- What is the role of memory in the “production of infantile citizens”?

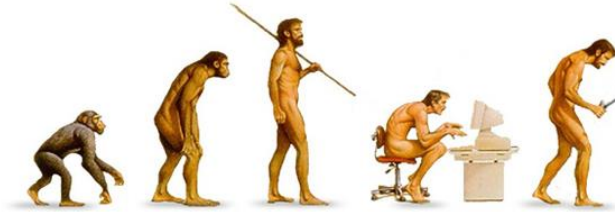
Hanson, Carter F. “The Utopian Function of Memory in Lois Lowry’s *The Giver.*” *Extrapolation*, 50.1 (2009): 45-60.

Lecture 4 (Sept. 10)

- Be sure you can define genres, and generic transformations, using the two-part definition provided by Lennard and Luckhurst.
- What was the “central characteristic” of the Romantic Style, or attitude?

Lecture 6 (Sept. 15)

- How does this cartoon satirize, or revise, Darwin’s theory of evolution?



- According to Gross and Gilles, what has served as a primary “propellant of the apocalyptic imagination”? Give an example of such a “propellant” from class texts, or film clips.

Lecture 8 (Oct. 13)

- Be prepared to discuss a description of nature’s “reclamation project,” as quoted in this lecture, or discussed elsewhere in class or in student presentations, as a “staple feature of postapocalyptic literature.”

Lecture 9 (Oct. 15)

- What did Salman Rushdie, the author of *Satanic Verses*, say about the nature of his “God-shaped hole,” where it came from, and how it shaped the way he writes? In what ways is this concept similar to, or different from, the Father’s attitude towards God, or the “present absence” of the deity, in *The Road*.

Lecture 10 (Oct. 22)

- What is Shelly Rambo’s basic argument here? “McCarthy catches the reader in a schizophrenic, and distinctively American, postapocalyptic crisis of meaning.....”
Rambo, Shelly L. "Beyond Redemption?: Reading Cormac McCarthy's "The Road" after the End of the World." *Studies in the Literary Imagination* 41.2 (2008): 99-120.
- Give an example of either of the ways that McCarthy “challenges” both his religious and secular readers, according to Pudney:
“Both Christian and atheistic readings are...actively put forward by the text.” Yet “the novel presents a powerful challenge to both Christian and atheistic views of the world, without ever actually rejecting either” (Pudney, 293).

Pudney, Eric. “Christianity & Cormac McCarthy’s *The Road*.” *English Studies* 96.3 (2015): 293-309.

Lecture 11 (Oct. 29)

- What does Benedict Anderson say is a primary means by which nations, or ethnic groups, imagine their larger community? How does the boy demonstrate this theory in the last third of *The Road*?

Anderson, Benedict. *Imagined Communities: Reflections on the origin and spread of nationalism*. London: Verso, 1983. Revised and expanded 2nd edition, 1991.