

Assignment

Abstract

Objective: To write a short abstract of Essay #3 that you will use to help determine a direction for your remaining research.

Instructions: Have a look at the sample abstracts for academic articles in this document. Then, write your own abstract. Include a tentative title for your essay. Your abstract—which needn't be longer than a short paragraph—should contain a basic sense of the problem you're exploring in your third essay, the major texts/works of art you'll use to launch your analysis, and the argument/ideas you'll be presenting. Ideally, working on this abstract will help you see which pieces you're missing, so you don't have to be completely certain about every part of your essay just yet.

Please include brief annotations for any texts you've added since submitting the Annotated Bibliography assignment.

Length: 150 to 300 words.

SAMPLE ABSTRACTS:

Glavey, Brian. "Having a Coke with You Is Even More Fun Than Ideology Critique." *PMLA*, Volume 134, Number 5, October 2019, pp. 996–1011.

This essay addresses the recent reception of Frank O'Hara's poem "Having a Coke with You" to examine the much-maligned concept of relatability as a potentially useful aesthetic category. If the reactions to it on *Twitter* and *YouTube* are any indication, O'Hara's Coke poem has become his most famous piece, immensely popular both online and, in a strikingly different way, in the work of contemporary queer theorists. Whatever the context—queer utopian criticism, an anarchist journal, a wedding ceremony, or even an official Coca-Cola public-relations campaign—readers tend to respond to the poem's general mood rather than to its specific content. This reception speaks to the fact that O'Hara pursues what I would label a poetics of relatability: "Having a Coke with You," like many other O'Hara poems, models ways of valuing art by relating it to other things and people. O'Hara explores this relational aesthetic by constantly negotiating between modes of reception that are self-reflective and modes that are social and intersubjective.

Bronstein, Michaela. "Taking the Future into Account: Today's Novels for Tomorrow's Readers." *PMLA*, Volume 134, Number 1, January 2019, pp. 121–136.

The idea of writing for the future often seems like a selfish act: a claim for personal immortality. Yet writing with future readers in mind also requires imagining the needs of a world radically different from our own. This paper examines *Future Library*, an artwork in which authors contribute writing that will not be read until 2114, and the fiction of David Mitchell, one of the

contributing authors. In these works, writing for the future is political, not because it represents the future but because it simultaneously demands intervention in the present and opens itself to the new and to unexpected future uses.

Sample student abstracts written by previous students:

Student #1: “What Happens in Ballet, Stays in Ballet”

There’s something about ballet that is enchanting to the eyes. The beautiful men and women who seemingly float in the air, wear dazzling costumes, and express their emotions through movement and music. But, there is so much more that happens than what is seen on stage. So what is occurring when the curtains are closed, and when the studio doors are shut? The essay “What Happens in Ballet, Stays in Ballet” gives a “behind the scenes” view of what happens within the ballet world. Straying away from the stereotypical view of ballet that includes women spinning on the tips of their toes and wearing pink tutus and tiaras, the essay gives a deeper look at the less beautiful, less glamorous, and most definitely, less spoken about but incredibly common experiences within ballet. *The Body in Pain: The Making and Unmaking of the World* by Elaine Scarry guides the essay’s argument to create a contrast of the idealized and glorified lives of ballet dancers as demonstrated in Edgar Degas’s paintings “The Ballet Class” and “The Dance Foyer at the Opera on the Rue le Peletier.”

Student #2 (Untitled)

This essay addresses the relationship between artificial intelligence, the female body, and subversion in *Ex Machina*. Using the film as a microcosm to explore gender and technology, I hope to examine the film’s potential as an attempt at modeling cyborg feminism. Donna Haraway’s *A Cyborg Manifesto* will serve as a critical foundation for examining to what extent Ava represents a subversive cyborg, and how empowering the idea of a modern cyborg really is, in the context of artificial intelligence and social media. With the rise of AI influencers like Lil Miquela, perhaps cyborg feminism has been appropriated by mass media; I hope to explore *Ex Machina* as a site of debate over the potentials and pitfalls of fusing gender and technology.