Lecture series: The End of the World as We Know It: 20th and 21st c. Dystopia Fiction

Description: A six week series on some of the most influential examples of sci-fi dystopia fiction. Going beyond its origins in pulp stories about attacking aliens and speculative trips to outer space, dystopia fiction has evolved into a respected genre that analyzes global problems such as disease pandemics, environmental climate change and political, social and economic turmoil. Developing out of classic 19th c. science fiction—the incredible and horrifying tales of Mary Shelley and Edgar Allen Poe, and the later, more hopeful visions of Verne and Wells—dystopia fiction developed into a unique genre all its own in the 1960s. Describing “post-apocalyptic” Earths that were the outcome of the nuclear-age’s social, political and environmental crises, class dystopia sought to comment on its own era’s problems by mirroring these issues in “fantastic” tales of the future. In this series, we consider the traits of dystopia fiction—its reoccurring scenarios and character types—and the purpose of contemporary dystopia fiction and its possible future.

Course learning objectives:
1. Define dystopia in relation to the sci-fi genre.
2. Identify the traits of dystopia fiction (character, plot, setting, style and point of view elements)
3. Identify and describe four classic dystopia scenarios:
   - Environmental disaster (Nature, unreliability, unpredictability of the non-human)
   - Nuclear disaster (human made, intellectual/vice-based errors)
   - Biological disaster (disease, fall of the human body)
   - Social disaster (fall of civilization)
4. Describe the purpose of dystopia fiction
   - To warn and educate with likely scenarios.
   - To entertain with horror and adventure.
   - To imagine alternate realities.

Reading schedule: All readings are available through the public library.
<table>
<thead>
<tr>
<th></th>
<th>Author(s)</th>
<th>Title/Work</th>
<th>Notes</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Dale Bailey, “The End of the World as We Know It”</td>
<td>Define Dystopia: Perfection gone wrong, perfection never achieved; the impermanence of human plans/design/intention (the sense of loss in that?)</td>
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<td></td>
<td>Brave New Worlds Streaming Video</td>
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<td>2</td>
<td>Elizabeth Bear, “And the deep blue sea” (or “Yana-Yuliana”)</td>
<td>Identifying traits of dystopia: character types and plot patterns.</td>
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<td></td>
<td>J.G. Ballard (Drowned World)</td>
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<td>World Made by Hand</td>
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<td>3</td>
<td>TBC</td>
<td>Identifying traits of dystopia: settings and style/viewpoints.</td>
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<td>4</td>
<td>Angela Penrose, “Staying Afloat”</td>
<td>Identify four scenarios of dystopia stories:</td>
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<tr>
<td></td>
<td>Jean Louis Trudel, “The Snows of Yesteryear”</td>
<td>Environmental disaster (Nature) and Nuclear Disaster/war (human-made).</td>
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<td></td>
<td>Elizabeth Bear, “And the Deep Blue Sea”</td>
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<td></td>
<td>Ray Bradbury, <em>The Martian Chronicles</em> (1949)</td>
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<td>Walter, <em>A Canticle for Leibowitz</em></td>
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<td>5</td>
<td>Stephen King, “The End of the Whole Mess”</td>
<td>Identify four scenarios of dystopia stories:</td>
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<td></td>
<td>“Inertia,” Nancy Kress</td>
<td>Biological disaster (disease/evolution/Nature) and Social disaster (political/civilization/economic)</td>
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<td></td>
<td>“I Am Legend”</td>
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<td></td>
<td>Chris Bachelder, “The Eighth Wonder”</td>
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1. **Week 1 – Define Dystopia in relation to science fiction?**

-Dystopia is a sub-genre of science fiction.

-Science fiction deals with the use of technology and scientific knowledge to: i) change earth or to get beyond earth; ii) explore other worlds; iii) to develop and focus on alternate realities and civilizations, non-human (alien) societies.

-Science fiction has become a style as much as a literary and film genre. Cultural phenomena like the Space Race and NASA programs have made science fiction, science reality, a part of daily life but also something still other worldly. From the Challenger and other shuttle missions and the Hubble Space Telescope to Star Trek to David Bowie’s fashion, science fiction has become a part of popular culture and imagination.

-Dystopia considers the “end of the world” scenarios, what conditions lead up to the end, what conditions occur during the “end” and what conditions prevail after the end.

-Dystopia is a deliberate contrast to “utopias”—perfect worlds that science and the future have created, but that break down or go wrong.
Questions:

-When you hear “dystopia” and “science fiction”, what ideas come to mind? What films and books come to mind?

<table>
<thead>
<tr>
<th>Films</th>
<th>Books</th>
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<tbody>
<tr>
<td>Mad Max</td>
<td>2001 Space Odyssey</td>
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<td>2001 Space Odyssey</td>
<td>War of the Worlds</td>
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<td>Omega Man</td>
<td>Martian Chronicles</td>
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<td>Hunger Games, Divergent</td>
<td>1984</td>
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<td>Matrix</td>
<td>Brave New World</td>
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<td>Outland</td>
<td>The Road</td>
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<tr>
<td>Blade Runner</td>
<td>Do Androids Dream of Electric Sheep/Blade</td>
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<tr>
<td>Wall-E</td>
<td>Runner</td>
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<td>Nausica</td>
<td>I Am Legend</td>
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<td>Contact</td>
<td>Scarlett Plague</td>
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<td>1984</td>
<td>World Made by Hand</td>
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<td>Close Encounters</td>
<td>Canticle For Leibowitz</td>
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<td>The Road</td>
<td>Cyberpunk</td>
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<tr>
<td>Solaris</td>
<td>The Machine Stops (E.M. Forrester)</td>
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<tr>
<td>The Martian</td>
<td>Journey to the Moon</td>
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<td>War of the Worlds</td>
<td>Time Machine</td>
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<td>War of the Worlds</td>
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<tr>
<td>Contagian</td>
<td>Hitchhikers Guide to the Galaxy</td>
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<tr>
<td>Martian Chronicles</td>
<td>Stranger in a Strange Land</td>
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<tr>
<td>I, Robot</td>
<td>I, Robot</td>
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<td>Terminator</td>
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2. Week 2 – Identify traits of dystopia fiction

-Dystopia as end of the world often deals with the decaying, diseased, broken, destroyed, polluted, radiated. To survive in a harsh world, the genre decides “evolutionary” survival of the fittest must be true. Traits of any genre fiction are: character types, plot patterns, settings and style/points of view. This week we consider character types and plot patterns.

Character types:
Series: Dystopia Fiction  
Instructor: Stefani Nielson  
Retirement

-Cowboy/hard-boiled type – cynical, loner, tough guy, wise cracker, street smarts, adaptable, realistic, ethical but independent (pragmatic ethics)

-Sophisticate – suave, not as adept at survival, hanging on to old ways, in denial of the reality of the current situation, not looking forward but at the moment or the past

-Bad guy, psycho, criminal – taking advantage of the lawlessness to promote self, fulfill desires once forbidden or impossible, tyrant, mad, insane, mentally ill, primitive impulses

-Organizer, do-gooder, adventurer, survivor – community organizer, leader, selfless, intelligent, adaptable, representing old values of ethics for the community, democracy, realistic and idealistic, not as pragmatic but values first and enduring

Plots:

-Man alone meets woman (re-populate, Adam and Eve story)

-Good guy/Christ figure sacrifices self to rebuild the future (succeeds or fails)

-Final end of the world, all hope lost; chance for betterment or regaining past standard lost for good or many generations

-Humble people get by (not so bad) – strict.totalitarian world; or lawless world; or pockets of both

-Perfection gone awry

-Perfection never reached

3. Week 3 – Scenarios of dystopia continued

Settings:

-Recycling things
-Making things

-Destroying things

-Lost knowledge, finding knowledge, preserving knowledge

**Style/point of view:**

- Personal betrayal/disappointment/loss and unable to cope

- Tough, first-person hardboiled voice

Surprise, first-person voice, personal awakening and self-growth

- Steampunk (Ghibli)

- Primitive as the future (Mad Max)

- Neon, super-city (Blade Runner)

- Rural, forgotten world

- Drab, post-war totalitarian state

### 4. Week 4 – Identify four scenarios of dystopia stories

Four main scenarios in dystopia fiction that lead to the end of the world: environmental disaster, nuclear or war-made disaster, biological disaster (disease) and social disaster (political, economic or social upheaval).

a) Environmental disaster – Nature’s cycles are unpredictable (Ballard, Drowned World); Nature’s forces are positive, a start for a new life in a world destroyed by man’s evil impulses
but his good impulses (inventiveness can also reclaim a good life, Tobias N. Bucknell, “Waiting for the Zephyr”); nature as unpredictable and Earth’s balance for a healthy life as fragile—when out of sync leads to upheaval, which forces human adaptation.

b) Nuclear disaster – Man-made disaster is depicted as the outcome of nuclear/weapon’s based war; the use of technology for evil leads to the loss of technology, a return to primitive times; a reordering of society is required (white collar becomes manual, no need for the old categories of the hedonistic times); questions about on what rules is society founded need to be asked and rediscovered (religion, sexual practices, crime); who survives and why is forced by the extreme circumstance of the post-nuclear apocalypse—helping self or helping others? (World Made By Hand, Kunstler; Elizabeth Bear; Canticle for Leibowitz; “When Sysadmins Ruled the Earth,” Cory Doctorow).

5. Week 5 – Identify for scenarios of dystopia fiction

-Four main scenarios in dystopia fiction that lead to the end of the world: environmental disaster, nuclear or war-made disaster, biological disaster (disease) and social disaster (political, economic or social upheaval). This week’s focus is on biological disaster and social disaster.

c) Biological disaster – Evolution and Nature are the key sources of this disaster; tinkering with nature leads to disaster; or a freak occurrence or biological warfare leads to the disaster; human species succumbs to disease (a shock for the modern West) and is helpless against it; it is fluke or chance. Disease: Biological disaster; primitive world re-emerges, survival of fittest; cyclical violence (Scarlet Plague, Jack London, Octavia Butler, Speech Sounds; Stephen King, “End of the Whole Mess,” I Am Legend; Nancy Kress, “Inertia,” Jean Louis Trudel; Angela Penrose; Elizabeth Bear)

d) Social disaster – Political, social, civilization, or economic hubris/tyranny/over-engineering leads to disaster. The goal of ease, perfection leads to the loss of freedom or to a totally plastic planned life. Seeking a life outside of the planned, perfect is risky but it can lead to possibilities, a new world perhaps like the old world that is gone. (Oryx and Crake, Margaret Atwood; E.M.
Forster, The Machine Stops; Huxley, Brave New World; Orwell, 1984; Martian Chronicles, Bradbury; World Made by Hand, Kunstler; Paulo Baciogalupo, Slag and Sand) Totalitarian-hedonistic regime without freedom; over-civilization dangers; Interplanetary colonization after nuclear war; cyclical self-destruction or new start? Global disaster; retreat of civilization; re-assertion of the primitive; good or bad? Computer reality and “thought-based” world over-takes “Reality”; noir elements; Re-simplified life after nuclear war; what-if scenarios; life from scratch; pros and cons

6. Week 6 – Describe the purpose of dystopia fiction

-Dystopia plays with what-if situations: If this happened, what would be the effects/consequences? It takes actual events as inspiration but also worst-case scenarios.

a) To warn and educate – Political order falling apart or becoming too ordered. Environmental disaster or war-aggression not heeded. The de-civilizing effects of no politics or capitalism. Or the re-civilizing effects of a simpler life?

b) To entertain via “horror”- The pleasure in shock, fear and disgust results in the heat, disease, desserts, pollution, radiation, mutations, violence, hunger, death, loneliness, strandedness, misunderstandings.

c) To imagine alternate realities – Our world but different; closely based on real events, but not yet happened yet could.

d) other?
<table>
<thead>
<tr>
<th>Week</th>
<th>Skill Level</th>
<th>Knowledge to Evaluate</th>
<th>Example Question</th>
<th>Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Knowledge</td>
<td>Define</td>
<td>Recall the definition of science fiction from the discussion</td>
<td>Group discussion, ask questions and write answers on chart/board</td>
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<td>2</td>
<td>Comprehension</td>
<td>Identify</td>
<td>Describe the six key traits of science fiction</td>
<td>Partner work to discuss two traits; re-gather class and groups share findings; record findings on board</td>
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<td>3</td>
<td>Application</td>
<td>Interpret and use</td>
<td>Apply the key traits from last week to this week’s reading</td>
<td>Small group work to answer strategic questions about week’s reading; re-gather class, share findings, record on board</td>
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<td>4</td>
<td>Analyze</td>
<td>Differentiate, examine and inventory</td>
<td>Separate and differentiate different types of uses of these traits</td>
<td>Group discussion, ask questions and write answers on board to show how traits and uses by authors can be classified into sub-genres. Class discussion of week’s reading, student responses how these may respond to sub-genre traits; record and inter-relate responses to students.</td>
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<tr>
<td>5</td>
<td>Synthesize</td>
<td>Assemble and construct</td>
<td>From the different uses of the traits recognized in Week 4, name and classify these new uses into sub-genres of science fiction</td>
<td>Small group discussion; analyze week’s reading and identify which sub-genre it fits; identify patterns in the reading that can be applied to earlier readings in the course. Re-gather group and share findings.</td>
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<tr>
<td>6</td>
<td>Evaluate</td>
<td>Appraise and assess</td>
<td>Judge the social utility and purpose of science fiction (use the course readings as evidence and clearly state the value-system that is the rule of measurement)</td>
<td>Present views from different authorities on the value of the object. Form groups and assess agreement, disagreement and other views. Share findings, record on board, general group discussion about findings and conclusions for the topic.</td>
</tr>
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</table>

http://www.huffingtonpost.com/samantha-shannon/the-evolution-of-dystopia_b_4114516.html

https://www.kirkusreviews.com/features/brief-history-dystopian-novel/
History of dystopia: examples

16th century[edit]


18th century[edit]

- *Gulliver’s Travels* (1726) by Jonathan Swift[3]

19th century[edit]

- *A Sojourn in the City of Amalgamation, in the Year of Our Lord, 19--* (1835) by Oliver Bolokitten[4]
- *The World As It Shall Be* (1846) by Émile Souvestre[5]
- *Paris in the Twentieth Century* (1863) by Jules Verne
- *Vril, the Power of the Coming Race* (1871) by Edward Bulwer-Lytton, originally printed as *The Coming Race*[6]
- *Erewhon* (1872) by Samuel Butler
- *The Fixed Period* (1882) by Anthony Trollope
- *The Republic of the Future* (1887) by Anna Bowman Dodd[8]
- *The Inner House* (1888) by Walter Besant[9]
- *Caesar's Column* (1890) by Ignatius L. Donnelly[10]
- *Pictures of the Socialistic Future* (1890) by Eugen Richter[11][non-primary source needed]
- "The Repairer of Reputations" (1895) by Robert W. Chambers[12]
- *When The Sleeper Wakes* (1899) by H. G. Wells[14]

20th century[edit]

1900s[edit]

- *The Purple Cloud* (1901) by M. P. Shiel
- *Trylogia Księżyca* (1901-1911) by Jerzy Żuławski[16]
- *Stradija* (1902) by Radoje Domanović
- *The Iron Heel* (1908) by Jack London[17][18]
- *Lord of the World* (1908) by Robert Hugh Benson

1910s[edit]

- *Unknown Tomorrow* (1910) by William Le Queux[20]
Series: Dystopia Fiction  TBA
Instructor: Stefani Nielson  Carleton University, Learning Retirement

- **Philip Dru: Administrator** (1912) by (Edward Mandell House)
- **The Air Trust** (1915) by George Allan England
- **What Not!** (1918) by Rose Macaulay
- **City of Endless Night** (as "Children of Kultur") (1919) by Milo Hastings
- **Crucible Island** (1919) by Condé B. Pallen
- **The Heads of Cerberus** (1919) by "Francis Stevens" (Gertrude Barrows Bennett)

1920s [edit]

- **Useless Hands** (1920) by Claude Farrère
- **R.U.R.: Rossum's Universal Robots** (1921) by Karel Čapek
- **We** (1921) by Yevgeny Zamyatin
- **Krakatit** (1924) by Karel Čapek
- **The Trial** (1925) by Franz Kafka
- **Man's World** (1926) by Charlotte Haldane
- **Right Off the Map** (1927) by C. E. Montague
- **The Revolt of the Pedestrians** (1928) by David H. Keller
- **Chevengur** (1929) by Andrei Platonov

1930s [edit]

- **The City of the Living Dead** (1930) by Laurence Manning and Fletcher Pratt
- **Concrete: A Story of Two Hundred Years Hence** (1930) by Aelfrida Tillyard
- **The Foundation Pit** (1930) by Andrei Platonov
- **No Traveller Returns** (1931) by John Collier
- **The Approaching Storm** (1932) by Aelfrida Tillyard
- **Brave New World** (1932) by Aldous Huxley
- **The New Gods Lead** (1932) by S. Fowler Wright
- **The Astonishing Island** (1933) by Winifred Holtby
- **To Tell The Truth...** (1933) by Amabel Williams-Ellis
- **War Upon Women** (1934) by Maboth Moseley
- **It Can't Happen Here** (1935) by Sinclair Lewis
- **Land Under England** (1935) by Joseph O'Neill
- **We Have Been Warned** (1935) by Naomi Mitchison
- **In the Second Year** (1936) by Storm Jameson
- **London's Burning: A Novel for the Decline and Fall of the Liberal Age** (1936) by Barbara Wootton
- **War with the Newts** (1936) by Karel Čapek
- **Swastika Night** (1937) by Katharine Burdekin
- **The Wild Goose Chase** (1937) by Rex Warner
- **Anthem** (1938) by Ayn Rand
- **Invitation to a Beheading** (1938) by Vladimir Nabokov
- "Year Nine" (1938) by Cyril Connolly (reprinted in *The Condemned Playground*, 1945)
- **The Arrogant History of White Ben** (1939) by Clemence Dane
- **Impromptu in Moribundia** (1939) by Patrick Hamilton
- **Over the Mountain** (1939) by Ruthven Todd

1940s [edit]
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- *Darkness at Noon* (1940) by Arthur Koestler
- "If This Goes On—" (1940) by Robert A. Heinlein
- *Kallocain* (1940) by Karin Boye
- *The Aerodrome* (1941) by Rex Warner
- *Then We Shall Hear Singing* (1942) by Storm Jameson
- *Cities of the Plain* (1943) by Alex Comfort
- *The Lost Traveller* (1943) by Ruthven Todd
- *The Riddle of the Tower* (1944) by J. D. Beresford and Esmé Wynne-Tyson
- *Animal Farm* (1945) by George Orwell
- *That Hideous Strength* (1945) by C.S. Lewis
- *Bend Sinister* (1947) by Vladimir Nabokov
- *Doppelgangers* (1947) by Gerald Heard
- *Ape and Essence* (1948) by Aldous Huxley
- *Nineteen Eighty-Four* (1949) by George Orwell
- *Sometime Never: A Fable for Supermen* (1948) by Roald Dahl
- *The Moment of Truth* (1949) by Storm Jameson

1950s [edit]

- *Limbo* (vt. Limbo 90) (1952) by Bernard Wolfe
- *Player Piano* (also known as *Utopia 14*) (1952) by Kurt Vonnegut
- *Fahrenheit 451* (1953) by Ray Bradbury
- *Love Among the Ruins* (1953) by Evelyn Waugh
- *One* (also published as *Escape to Nowhere*) (1953) by David Karp
- *The Space Merchants* (1953) by Frederik Pohl and C. M. Kornbluth
- *Lord of the Flies* (1954) by William Golding
- *The Chrysalids* (1955) by John Wyndham
- *The City and the Stars* (1956) by Arthur C. Clarke
- *Atlas Shrugged* (1957) by Ayn Rand
- *The Rise of the Meritocracy* (1958) by Michael Young, Baron Young of Dartington
- *Alas, Babylon* (1959) by Pat Frank

1960s [edit]

- *Facial Justice* (1960) by L. P. Hartley
- "Harrison Bergeron" (1961) by Kurt Vonnegut
- The Joy Makers (1961) by James Gunn
- *The Old Men at the Zoo* (1961) by Angus Wilson
- *A Clockwork Orange* (1962) by Anthony Burgess
- *The Wanting Seed* (1962) by Anthony Burgess
- *The Eleventh Commandment* (1962) by Lester del Rey
- *Planet of the Apes* (1963) by Pierre Boulle
- Cloud on Silver (US title Sweeney's Island) (1964) by John Christopher
- *Farnham's Freehold* (1964) by Robert A. Heinlein
- *Nova Express* (1964) by William S. Burroughs
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- The Penultimate Truth (1964) by Philip K. Dick
- Epp (1965) by Axel Jensen
- "Repent, Harlequin!" Said the Ticktockman (1965) by Harlan Ellison
- Eight Against Utopia (original title: From Carthage Then I Came) (1966) by John Rankine
- Make Room! Make Room! (1966) by Harry Harrison
- "I Have No Mouth, and I Must Scream" by Harlan Ellison (1967) (post-apocalyptic with elements of dystopia)
- Logan's Run (1967) by William F. Nolan and George Clayton Johnson
- The White Mountains (1967) by John Christopher
- Do Androids Dream of Electric Sheep? (1968) by Philip K. Dick
- Camp Concentration (1968) by Thomas M. Disch
- The City of Gold and Lead (1968) by John Christopher
- The Pool of Fire (1968) by John Christopher
- Stand on Zanzibar (1968) by John Brunner
- A Very Private Life (1968) by Michael Frayn
- The Jagged Orbit (1969) by John Brunner

1970s [edit]

- The Bodyguard (1970) by Adrian Mitchell
- This Perfect Day (1970) by Ira Levin
- The Lorax (1971) by Dr. Seuss
- The Lathe of Heaven (1971) by Ursula K. Le Guin
- Los Angeles: AD 2017 (1971) by Phillip Wylie
- The World Inside (1971) by Robert Silverberg
- 334 (1972) by Thomas M. Disch
- The Sheep Look Up (1972) by John Brunner
- Bad Moon Rising (1973), anthology edited by Thomas M. Disch
- The Camp of the Saints (Le Camp des Saints) (1973) by Jean Raspail
- The Dispossessed (1974) by Ursula K. Le Guin
- Flow My Tears, the Policeman Said (1974) by Philip K. Dick
- Walk to the End of the World (1974) by Suzy McKee Charnas
- The Girl Who Owned a City (1975) by O. T. Nelson
- High-Rise (1975) by JG Ballard
- The Shockwave Rider (1975) by John Brunner
- Solution Three (1975) by Naomi Mitchison
- Don't Bite the Sun (1976) by Tanith Lee
- Woman on the Edge of Time (1976) by Marge Piercy
- The Dark Tower (1977) – unfinished, attributed to C.S. Lewis, published as The Dark Tower and Other Stories
- Manalone (1977) by Colin Kapp
- A Scanner Darkly (1977) by Philip K. Dick
- Alongside Night (1979) by J. Neil Schulman
- The Long Walk (1979) by Stephen King under the pseudonym Richard Bachman

1980s [edit]

- Mockingbird (1980) by Walter Tevis
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- *The Running Man* (1982) by Stephen King under the pseudonym Richard Bachman
- *HaDerekh LeEin Harod* (1984) by Amos Kenan. 1984 saw the appearance of the first Israeli dystopian novel, and this one appeared shortly after. Like other Israeli dystopian novels, it is concerned with the religious right taking control of the Jewish state.
- *Dayworld* (1985) by Philip Jose Farmer
- *The Handmaid's Tale* (1985) by Margaret Atwood
- *In the Country of Last Things* (1985) by Paul Auster
- *Moscow 2042* (1986) by Vladimir Voinovich
- *When the Tripods Came* (1988) by John Christopher
- *Childe Rolande* (1989) by Samantha Lee

1990s [edit]

Fiction [edit]

- *The Children of Men* (1992) by P.D. James (Faber and Faber, 1992)
- *Fatherland* by Robert Harris (Hutchinson, 1992)
- *Snow Crash* by Neal Stephenson (Bantam Spectra, 1992)
- *Parable of the Sower* by Octavia E. Butler (Four Walls Eight Windows, 1993)
- *The Diamond Age, or A Young Lady's Illustrated Primer* by Neal Stephenson (Bantam Spectra, 1994)
- *Infinite Jest* by David Foster Wallace (Little, Brown, 1996)
- *Underworld* by Don DeLillo (Charles Scribner's Sons, 1997)
- *Battle Royale* by Koushun Takami (Ohta Publishing, 1999)
- *The Ice People* by Maggie Gee (Richard Cohen Books, 1999)
- *'48* by James Herbert
- *Against the Day* by Michael Cronin (1999)
- *Attentatet i Pålsjö skog* by Hans Alfredson (1996)
- *The Big Time* by Fritz Leiber (1957)
- *Clash of Eagles* by Leo Rutman (1990)
- *Dominion* by C. J. Sansom (2012)
- *Fatherland*, by Robert Harris (1992)
- *In the Presence of Mine Enemies* by Harry Turtledove (2003, the first 21 pages were originally a short story published in 1992)
- *The Iron Dream* by Norman Spinrad depicts a sci-fi/fantasy allegory of an Axis victory
- *K is for Killing* by Daniel Easterman
- "The Last Article" by Harry Turtledove (1988)
- "Living Space" by Isaac Asimov (1956)
- *The Man in the High Castle* by Philip K. Dick (1962)
- *The Plot Against America* by Philip Roth (2004)
- *The Proteus Operation* by James P. Hogan (1985)
- *The Sound of His Horn* by Sarban (1952)
- *SS-GB* by Len Deighton (1978)
- *Swastika Night* by Katharine Burdekin (1937) Not an alternate history
- "Thor Meets Captain America" by David Brin (1986)
- *The Ultimate Solution* by Eric Norden (1973)
- *When William Came* written in 1913 as a future history, this is among the earliest of Pax Germanica genre
- *Curious Notions*, written by Harry Turtledove, explores the less common variant of a world where Imperial Germany won the First World War.
- *Peace In Our Time* by Noël Coward (1947).
- *Alternate Majors* by Kim Newman (John Major as PM of a Nazi Britain) [2]

**Young adult fiction**[edit]

- *The Giver* by Lois Lowry (Houghton Mifflin, 1993)[73]
- *Among the Hidden* (The Shadow Children #1) by Margaret Peterson Haddix (Simon & Schuster, 1998)[citation needed]

**21st century**[edit]

**2000s**[edit]

**Fiction**[edit]

- *Ella Minnow Pea* by Mark Dunn (MacAdam/Cage, 2001)
- *Feed* by M. T. Anderson (Candlewick Press, 2002)[74]
- *Jennifer Government* by Max Barry (Doubleday, 2003)
- *Oryx and Crake* by Margaret Atwood (Doubleday, 2003)[75]
- *Asphalt* by Carl Hancock Rux (Simon & Schuster, 2004)
- *Cloud Atlas* by David Mitchell (Sceptre, 2004)[76]
- *The Plot Against America* by Philip Roth (Houghton Mifflin, 2004)
- *Divided Kingdom* by Rupert Thomson (Alfred A. Knopf, 2005)[77]
- *Never Let Me Go* by Kazuo Ishiguro (Faber and Faber, 2005)[78][not specific enough to verify]
- *Armageddon's Children* by Terry Brooks (Del Rey Books, 2006)
- *The Book of Dave* by Will Self (Viking Press, 2006)[79][not specific enough to verify]
- *Day of the Oprichnik* by Vladimir Sorokin (Zakharov Books, 2006)[80]
Series: Dystopia Fiction  TBA
Instructor: Stefani Nielson  Carleton University, Learning Retirement

•  The Road by Cormac McCarthy (Alfred A. Knopf, 2006)
•  Blind Faith by Ben Elton (Bantam Press, 2007)
•  Last Light by Alex Scarrow (Orion Publishing Group, 2007)
•  The Pesthouse by Jim Crace (Pan Macmillan UK, 2007)  [81][not specific enough to verify]
•  The Host by Stephenie Meyer (Little, Brown and Company, 2008)  [82][non-primary source needed]
•  Nontraditional Love by Rafael Grugman (Liberty Publishing House, 2008)  [83][unreliable source]
•  World Made By Hand by James Howard Kunstler (Atlantic Monthly Press, 2008)
•  Shades of Grey by Jasper Fforde (Viking Press, 2009)
•  The Windup Girl by Paolo Bacigalupi (Night Shade Books, 2009)
•  The Year of the Flood by Margaret Atwood (McClelland & Stewart, 2009)  [85][non-primary source needed]
•  Z213: Exit by Dimitris Lyacos (Shoestring Press, 2009)  [86]
•  Existential Threat by Chad Nance (Second Wind Publishing, 2014)  [87]

Young adult fiction[edit]

•  Mortal Engines (The Hungry City Chronicles #1) by Philip Reeve (Scholastic, 2001)
•  Noughts and Crosses by Malorie Blackman (Random House, 2001)  [88]
•  The House of the Scorpion by Nancy Farmer (Atheneum Books, 2002)
•  Among the Barons (Shadow Children #4) by Margaret Peterson Haddix (Simon & Schuster, 2003)
•  Among the Betrayed (Shadow Children #3) by Margaret Peterson Haddix (Simon & Schuster, 2003)
•  The City of Ember by Jeanne DuPrau (Random House, 2003)
•  Among the Brave (Shadow Children #5) by Margaret Peterson Haddix (Simon & Schuster, 2004)
•  The Bar Code Tattoo by Suzanne Weyn (Scholastic, 2004)
•  Knife Edge by Malorie Blackman (Doubleday, 2004)  [89]
•  The People of Sparks by Jeanne DuPrau (Yearling, 2004)
•  Among the Enemy (Shadow Children #6) by Margaret Peterson Haddix (Simon & Schuster, 2005)
•  Checkmate by Malorie Blackman (Random House, 2005)  [90]
•  Pretties by Scott Westerfeld (Simon Pulse, 2005)
•  Uglies by Scott Westerfeld (Simon Pulse, 2005)  [91]
•  Among the Free (Shadow Children #7) by Margaret Peterson Haddix (Simon & Schuster, 2006)
•  Bar Code Rebellion by Suzanne Weyn (Scholastic, 2006)
•  Genesis by Bernard Beckett (Houghton Mifflin Harcourt, 2006)  [92][unreliable source]
•  Life as we knew it by Susan Beth Pfeffer (Harcourt Children's Books, 2006)
•  Specials by Scott Westerfeld (Simon & Schuster, 2006)
•  Extras by Scott Westerfeld (Simon & Schuster), 2007
•  Incarceron by Catherine Fisher (Hodder & Stoughton, 2007)
•  Unwind by Neal Shusterman (Simon & Schuster, 2007)
•  The Adoration of Jenna Fox by Mary E. Pearson (Henry Holt and Company, 2008)
•  The Dead and the Gone by Susan Beth Pfeffer (Harcourt Children's Books, 2008)
•  The Declaration by Gemma Malley (Bloomsbury Publishing, 2008)  [93]
•  Double Cross by Malorie Blackman (Random House, 2008)  [94]
•  From the New World by Yusuke Kishi (Kodansha Novels, 2008)
•  Gone by Michael Grant (HarperCollins, 2008)
•  The Hunger Games by Suzanne Collins (Scholastic, 2008)
•  The Resistance by Gemma Malley (Bloomsbury Publishing, 2008)  [95]
•  Sapphique (2007) by Catherine Fisher (Hodder & Stoughton, 2008)
Catching Fire by Suzanne Collins (Scholastic, 2009)

The Forest of Hands and Teeth by Carrie Ryan (Random House, 2009)

The Maze Runner by James Dashner (Delacorte Press, 2009)

2010s

Abandon the Night (The Envy Chronicles #3) by Joss Ware (Avon, 2010)

Beyond the Night (The Envy Chronicles #1) by Joss Ware (HarperCollins, 2010)

Embrace the Night Eternal (The Envy Chronicles #2) by Joss Ware (Avon, 2010)

The Passage by Justin Cronin (Ballantine Books, 2010)


Super Sad True Love Story by Gary Shteyngart (Random House, 2010)

Dreams Unleashed (The Prophecies Trilogy #1) by Linda Hawley (CreateSpace Independent Publishing Platform, 2011)

Guardian of Time (The Prophecies Trilogy #2) by Linda Hawley (CreateSpace Independent Publishing Platform, 2011)

Night Betrayed (The Envy Chronicles #4) by Joss Ware (Avon, 2011)

Ready Player One by Ernest Cline (Random House, 2011)

The Miracle Inspector by Helen Smith (Tyger Books, 2012)

Night Forbidden (The Envy Chronicles #5) by Joss Ware (Avon, 2012)

Shimoneta by Hirotaka Akagi (Shogakukan, 2012)

Wisdom Keepers (The Prophecies Trilogy #3) by Linda Hawley (CreateSpace Independent Publishing Platform, 2012)

Bleeding Edge by Thomas Pynchon (Penguin Press, 2013)

The Bone Season by Samantha Shannon (Bloomsbury, 2013)

The Circle by Dave Eggers (Alfred A. Knopf, 2013)

MaddAddam by Margaret Atwood (Nan A. Talese, 2013)

Night Resurrected (The Envy Chronicles #6) by Joss Ware (Avon, 2013)

Wool by Hugh Howey (Simon & Schuster, 2013)

Dominion by C.J. Sansom (Mulholland Books, 2014)

J by Howard Jacobson (Hogarth Press, 2014)

Only Ever Yours by Louise O'Neill (Quercus, 2014)

The Race by Nina Allan (NewCon Press, 2014)

The Heart Goes Last by Margaret Atwood (Bloomsbury, 2015)

Tempted by the Night (The Envy Chronicles #6.5) by Colleen Gleason (Avon, 2015)

Submission (novel) by Michel Houellebecq (Groupe Flammarion, 2015)

The Liars: The PostPlague Trilogy (Book 1) by D.L. Eagan (CreateSpace, 2015)

Ablution: The Beginning by Michael A. O'Riley (Back Road Publishing, 2016)

The Forest of Life by Alexander Scot McPhie (Mango-a-GoGo Productions Pty Ltd, 2016)

Children of Liberty: The PostPlague Trilogy (Book 2) by D.L. Eagan (CreateSpace, 2017)

To Be: The Rise of Misplaced Power and What It May Foreshadow by Robert M Lebovitz (Independent 2016)

Young adult fiction

Matched by Ally Condie (Dutton Children's Books, 2010)

Mockingjay by Suzanne Collins (Scholastic Corporation, 2010)
- *Monsters of Men* by Patrick Ness (Candlewick Press, 2010) [1]
- *The Scorch Trials* by James Dashner (Delacorte Press, 2010)
- *This World We Live In* by Susan Beth Pfeffer (Harcourt, 2010)
- *Across The Universe* by Beth Revis (Razorbill Books, 2011)
- *Crossed* by Ally Condie (Dutton Children's Books, 2011)
- *The Death Cure* by James Dashner (Delacorte Press, 2011)
- *Delirium* by Lauren Oliver (HarperCollins, 2011)
- *Divergent* by Veronica Roth (Katherine Tegen Books, 2011)
- *Legend* by Marie Lu (G. P. Putnam's Sons, 2011)
- *Shatter Me* by Tahereh Mafi (HarperCollins, 2011)
- *Wither* by Lauren DeStefano (Simon & Schuster Children's Publishing, 2011)
- *Article 5* by Kristen Simmons (Tor Teen, 2012)
- *Insurgent* by Veronica Roth (Katherine Tegen Books, 2012) [citation needed]
- * Reached* by Ally Condie (Dutton Children's Books, 2012)
- *Revealing Eden* by Victoria Foyt (Sand Dollar Press, Inc., 2012) [citation needed]
- *The 5th Wave* by Rick Yancey (Penguin Group, 2013)
- *Allegiant* by Veronica Roth (Katherine Tegen Books, 2013)
- *Champion* by Marie Lu (G. P. Putnam's Sons, 2013)
- *Prodigy* by Marie Lu (G. P. Putnam's Sons, 2013)
- *The Infinite Sea* by Rick Yancey (2014)
- *Mirror X (The Van Winkle Project Book One)* by Karri Thompson (2014)
- *The Last Human* by Ink Piaper (CreateSpace Independent Publishing Platform, 2014) [13]
- *The Last Star* by Rick Yancey (2016)