**MSX FINAL PROJECTS\_PROPOSALS**

**MSX Reading Posters**

Sketch 9 really opened my eyes to teaching Mosaic in a way that is desirable. We had to focus on one specific text and find a way to teach it in a more "21st century" influenced manner. I want to focus on the idea of teaching Mosaic with a 21st century dynamic for my final project. However, as opposed to sketch 9, how we focuses one text, I want to focus on several. I want to create Planet X (Planet Mosaix). It resembles a theme park, but a theme park that is more like Busch Gardens. There are rides and shows and meals that revolve around cultures and different countries in Busch Gardens. For Planet X, I want to have rides, shows, and meals that teach Mosaic texts in an easier, more fun, and memorable way. Creating a theme park allows younger kids to expose themselves to mature texts in a fun way. For the theme park, I want to highlight the texts that we studied in the first half of the semester. I want to give focus to The Parable of the Cave, Gilgamesh, and a number of biblical stories. Within the park, the music will fit the mood of whichever story is being told in that specific area (whether it be Gilgamesh, or a bible story). Then there will be rides that tell the story of specific battles in Gilgamesh, or a haunted house for the Parable of the Cave. Because I want Planet X to be a kid friendly environment, more mature stories (ones including sex, or death) will be showcased as plays for more mature audiences. The point of creating Planet X would be to find a way to expose people of all ages to classic Mosaic texts in a way that interests them. It provides incentive to learn and that can be hard to find nowadays. Planet X will bring the fun back into learning and teach a new form of storytelling.

**Naked Lunch Idea**

When I first saw the course material for Mosaics, I presumed that the course would focus on general themes of life, religion, and philosophy in each text, and force the student to relate each text to another. Unfortunately, my preconceived idea seems to have been right. We analyze the themes each text under the same general categories:  reading and writing, language, deconstruction, otherization, and space. However, upon reading “Naked Lunch,” and the cut-up method, I was reminded of a project I completed in an introductory Shakespeare class. For the final, I decided to choose one or two quotes from nearly every one of Shakespeare’s play that I had read thus far, and create a monologue. This monologue, though entirely composed of quotes from Shakespeare’s plays, sounded different and unique from anything Shakespeare wrote. I propose a similar project for my final in the Mosaics course. One problem that Burroughs addresses in “Naked Lunch” is that the modern writer is unable to create a nonlinear narrative. I want to prove him wrong using mosaics. Using the cut-up method, I will select a quote I like from most or all of the texts that we have read in the Mosaics course so far, and create a nonlinear essay describing in a mosaic what the Mosaics course really is. Ideally, the final product will be somewhat of a “syllabus” or “summary” of the Mosaics course that I could potentially sell to underclassmen embarking on the Mosaics journey.

**Barthesian Reading**

In his *Genealogy of Morals,* Nietzsche posits that true objectivity lies in the gathering of multiple perspectives; ”There is only a perspective seeing, only a perspective 'knowing'; and the more affects we allow to speak about one thing, the more eyes, different eyes, we can use to observe one thing, the more complete will our 'concept' of this thing, our 'objectivity,' be.” The Nietzscheian idea of objectivity can be applied to literature through the study of semantics. This concept was explored within my original sketch, through of the use of Roland Barthes’ *Death of the Author* theorem as a tool to aid the reader in his or her comprehension of literature in a way that fully develops a more objective or personal understanding of the text. Most of the generalizations one can make about any given piece of writing come from the black-and-white way in which we deal with literature. The goal of the essay is to employ a broader version of Barthes’ Death of the Author theory in the scope of a collectively Barthes-ian analysis. For example, in his critical work *S/Z*, Barthes employs the use of five different codes (hermeneutic— “Voice of Truth,” proairetic— “Voice of Empirics,” semic— “Voice of the Person,” symbolic— “Voice of Symbol,” and cultural— “Voice of Science”) as a way of fully categorizing and exhausting every possible piece of information from the text through a variety of different angles. Employing the use of Barthes’ codes to analyze any given text (in this case, Genesis 22) in a line-by-line, comprehensive footnoted list of thoughts and ideas is a task that is essential to the core principles of Mosaics— a class that is designed to force students to think critically and figure out what is really behind all of the words.