


UNIVERSITY OF GUAM SYLLABUS Hybrid Course FANUCHANAN (FALL) 2024

 <p><b>LITERARY HISTORY:</b>  <i>The Science-Fiction Epic</i>                  EN 360 Section 01  <b>Tu/Th: 12:30pm-1:50pm</b>  <b>EC 103 &amp; Online (via Zoom)</b></p> <p>Moodle Page: <a href="https://moodle.uog.edu/">https://moodle.uog.edu/</a>                  Moodle Page Enrollment Key: [REDACTED]</p>	<p><b>Instructor Information:</b>                  Jason Vest, Ph.D.  <b>Office: EC 216A</b>  <b>Office Hours:</b> Tu/Th: 2:00pm – 4:30pm                  W: 11:00am – 12:00pm                  By Appointment  <b>Office Phone: (671) 735-2735</b>  <b>Email:</b> [REDACTED]</p>
<p><b><u>Tuesday Zoom Sessions</u></b>                  Meeting ID: [REDACTED]                  Passcode: [REDACTED]</p>	<p><b><u>Thursday Zoom Sessions</u></b>                  Meeting ID: [REDACTED]                  Passcode: [REDACTED]</p>

**Required Texts (E-Books Are Welcome)**

- **Butler, Octavia E.:** *Kindred* (1979; Beacon Press, 1988)\*
- **Ellison, Harlan, ed.:** *Dangerous Visions* (1967; Berkeley Books, 1983)\*
- **Fielder, Tim:** *Infinitum: An Afrofuturist Tale* (Amistad, 2021)\*
- **James, Edward, and Farah Mendlesohn, eds.:** *Cambridge Companion to Science Fiction, The* (Cambridge University Press, 2003)\*
- **Le Guin, Ursula K.:** *Left Hand of Darkness, The* (1969; Ace, 2000)\*
- **Miller, Jr., Walter M.:** *A Canticle for Leibowitz* (Eos-HarperCollins, 2006)\*
- **Moorcock, Michael, ed.:** *New Worlds: An Anthology* (1983; Thunder’s Mouth Press, 2004)\*
- **Okorafor, Nnedi:** *Binti* (Tor.com Books, 2015)\*
- **Russ, Joanna:** *The Female Man (Bluestreak)* (1975; Beacon Press, 2000)\*
- **Stapledon, Olaf:** *Star Maker* (1937; Dover Publications, 1968)  
 (included with *Last and First Men*)\*
- **Internet/WiFi access** to access EN 360-01’s Moodle page

**Recommended Texts**

- **Butler, Octavia E.:** *Seed to Harvest* (Grand Central Publishing, 2007)\*
- **Delany, Samuel R.:** *Dhalgren* (Bantam Books, 1974) & *Longer Views* (Wesleyan UP, 1996)
- **Delany, Samuel R.:** *Jewel-Hinged Jaw, The: Notes on the Language of Science Fiction* (1978; Wesleyan University Press, 2009)
- **Dick, Philip K.:** *Ubik* (1969; Mariner Books, 2012)
- **Freedman, Carl:** *Critical Theory and Science Fiction* (Wesleyan University Press, 2000)
- **Hartmann, Ivor W., ed.:** *AfroSF: Science Fiction by African Writers* (Story Time, 2012)\*
- **Seed, David:** *Science Fiction: A Very Short Introduction* (Oxford University Press, 2011)

**Note**

\* Full-Text copy is posted to EN360-01’s & the “Vest’s Learning Objectives” Moodle pages.

## Overview


Science fiction (SF) probes human experience—past, present, and future—in imaginative, extrapolative, and disturbing ways. This course will consider novels, short stories, films, and television programs from the 19<sup>th</sup>, 20<sup>th</sup>, and 21<sup>st</sup> centuries to understand how science fiction has developed as a popular genre; as a mode of writing; and as an art form that explores the political, cultural, legal, scientific, economic, religious, and sexual anxieties of the 300 years. We will consider the scientific, religious, cultural, economic, and political contexts of science fiction to recognize how this genre intriguingly portrays human life, history, and culture by examining themes such as the Alien Other, extraterrestrial life, artificial intelligence, time travel, and environmental apocalypse.

## Student Learning Objectives

To complete successfully this course, the student must:

- 1) Understand the main structural elements science fiction;
- 2) Master significant terminology about science fiction;
- 3) Analyze and evaluate the quality of science fiction;
- 4) Appreciate the historical contexts of science fiction;
- 5) Recognize the significant literary terms, movements, and traditions that influenced science fiction, including this fiction's place within the traditions of 19<sup>th</sup>-, 20<sup>th</sup>-, and 21<sup>st</sup>-Century literatures written in English;
- 6) Write effective, thesis-driven response papers, exams, and essays about science fiction.

## Program, General-Education, and Institutional Learning Objectives

To read all other learning objectives and associated documents approved by the University of Guam, please visit this Moodle page:  After signing into Moodle, search for “Vest’s Learning Objectives” or “Vest’s Objectives” to locate this page.

## Grading

Each student’s final grade will be computed according to the following criteria:

- Presentation 10%
- Weekly Quizzes 15%
- Response Paper 15%
- Take-Home Exam 15%
- Participation (includes discussion questions) 20%
- Final Project 25%

The following grade scale will apply to all assignments:

<b>A</b>	95-100	<b>C</b>	73-76
<b>A-</b>	90-94	<b>C-</b>	70-72
<b>B+</b>	87-89	<b>D+</b>	67-69
<b>B</b>	83-86	<b>D</b>	63-66
<b>B-</b>	80-82	<b>D-</b>	60-62
<b>C+</b>	77-79	<b>F</b>	59 below

**Hybrid Course Policies**

As hybrid course, **EN360-01 will NOT meet in person** during the first (or front) half of the semester (with two notable exceptions), yet **WILL meet in person** during the semester's second (or back half). This "front-half/back-half" pedagogical structure reduces, during the front-half, this course's reading load and eliminates all writing assignments (except for a weekly reading quiz), thereby freeing those weeks for students to pursue other projects and opportunities. As such, we must follow specific policies to ensure that EN360-01 runs as smoothly as possible:

- 1) We will meet in person twice during the front-half, **on Thursday August 15 & Tuesday, August 20**, to discuss at length EN360-01's special parameters, then break for nearly two months before **reconvening on Tuesday October 15** to begin our in-person sessions;
- 2) Beginning on October 15, we will meet **in person every Tuesday and Thursday, from 12:30pm-1:50pm, in EC103**;
- 3) The Course Calendar marks every session either as **"On Your Own" (OYO) or "In Class"** to clarify when we meet in person. From August 24 until October 11, **we will NOT meet in person**. Beginning on October 15, **we WILL meet in person** every Tuesday and Thursday from 12:30pm-1:50pm;
- 4) The front-half's reading load is lighter than the back-half's, while each front-half week includes only one written assignment: **a reading quiz due by 11:59pm each Friday**;
- 5) Although this hybrid course's back half may seem to move at an accelerated pace, please remember that the semester's front half remains free from attending in-person class sessions.

**Jason's Advice for Hybrid-Course Success**

Hybrid courses pose inherent problems for procrastinators. The temptation to do nothing until October 15 will be strong, so Jason offers the following recommendations for success:

- 1) When this course reconvenes on October 15, its pace may seem accelerated since the reading and writing loads will increase. **Please finish as much reading as possible before October 15** to ensure that you don't fall behind;
- 2) In other words, Jason encourages you **to read ahead and to watch as many of the assigned screenings as possible** as a way of pacing the semester's workload;
- 3) Remember that we will not meet in person for 7.5 weeks and that EN360-01's workload during those weeks is lighter, offering each student additional time to devote to other courses and projects;
- 4) This course's structure and pace **will never be a valid excuse** for failing to complete all necessary assignments on time. There will be no exceptions and no extensions.

**Zoom Meetings****Tuesday Sessions**

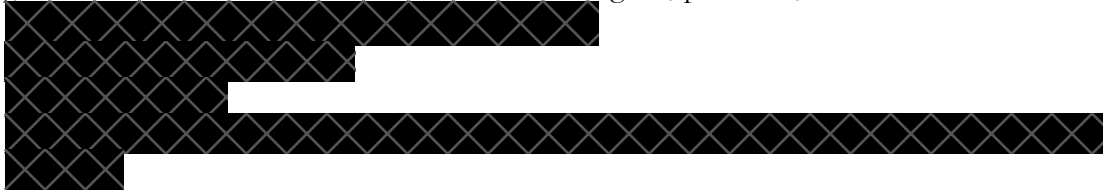
If we must meet online during any regularly scheduled Tuesday session (from 12:30pm-1:50pm), the Zoom session will include the same Meeting ID, passcode, and link:

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**Thursday Sessions**

If we must meet online during any regularly scheduled Thursday session (from 12:30pm-1:50pm), the Zoom session will include the same Meeting ID, passcode, and link:

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**Zoom Meeting Policies & Protocols**

- 1) Please place all phones, laptops, tablets, and other electronic devices **in silent mode** to minimize distractions;
- 2) Please **mute your microphone when not speaking** to minimize distractions;
- 3) Please raise a hand in front of your camera when wishing to speak **and wait for Jason to acknowledge you before speaking**;
- 4) In other words, **let's not all talk over one another**;
- 5) If muting your camera, please click the "raise hand" icon when wishing to speak **and wait for Jason to acknowledge you before speaking**.

**Attendance and Participation Policies**

**Attendance:** Regular attendance in this course is crucial, for all written assignments develop from discussions that take place during class, while the course's writing skills cumulatively build. Students who miss class sessions are responsible for obtaining all information, assignments, and/or handouts (from this course's Moodle page).

**Participation:** This course depends upon regular participation for its success. Come to each class session having read the material and prepared to contribute to each discussion. Good participation involves consistent and thoughtful contribution to the classroom community, engagement with course materials and conversations, and general responsiveness to (and respect for) one's fellow students and instructor.

**Discussion Questions:** **Before each in-person Tuesday class session**, please email Jason [REDACTED] at least one discussion question about that day's assigned text(s). This question should be a probing and intelligent query that displays your grasp of the readings. Our conversations will develop from these questions. Feel free to ask anything that intrigues, delights, disturbs, or confuses you.



**Conferences:** Please feel free to seek assistance during regularly scheduled office hours or by arranging appointments with Jason.

**EEO / ADA Statement:** UOG is committed to providing an inclusive and welcoming environment for all community members. Federal and local laws protect this community from any act of sex discrimination. If you need assistance with EEO (Equal Employment Opportunity) and/or Title IX concerns, please contact the Director of EEO/ADA & Title IX Office at (671) 735-2244, (671) 735-2971, TDD (671) 735-2243, or [eeo-ada@triton.uog.edu](mailto:eeo-ada@triton.uog.edu).

For individuals covered under the ADA (Americans with Disabilities Act) who require academic accommodation(s), please contact the Student Counseling and Advising Service

Accommodations Office to discuss your confidential request. Please provide an accommodation letter from the Disability Support Services/Student Counseling and Advising Service Accommodation counselor. To register for academic accommodations, please contact or visit the Student Center, Rotunda office #6, [disabilitysupport@triton.uog.edu](mailto:disabilitysupport@triton.uog.edu) or telephone/ TDD (671) 735-2460.

## **Written Assignment Policies**

**Submission Policies:** Students will electronically submit assignments to UOG's Moodle site  **by 11:59pm on the date specified in the course calendar.** Submitting all written assignments to Moodle by the prescribed deadline is the **only way to receive credit.** **NOTE:** In the event that Moodle does not work, please send written assignments to  by 11:59pm on the due date.

**File Names:** To simplify and standardize the submission process, all files should follow this naming format: **student's surname, student's given name\_assignment name\_date.** Examples include: vest, jason\_response paper\_10-7-24; vest, jason\_prospectus\_10-23-24; vest, jason\_quiz #6\_11-9-24; or vest, jason\_final project\_12-6-24.

**Submission Deadlines:** All assignments are due **by 11:59pm** on the date specified in the course calendar. Late submissions will receive a score of zero and not be read by Jason (see "Late Papers" for additional comments). Submitting a written assignment to Moodle by 11:59pm on the due date determines whether or not the assignment is completed on time.

**Weekly Quizzes:** Each front-half week requires a reading quiz due **by 11:59pm that Friday night.** These quizzes will include 5 fill-in-the-blank and 5 multiple-choice questions (for a total of 10 questions) that cover all assigned readings up to the day they are due.

These quizzes are available in three forms: 1) A paper quiz that students may download, print out, and complete by hand. After doing so, students must scan and upload this paper quiz to Moodle; 2) A digital quiz that students may download and complete via computer. After doing so, students must upload this digital quiz to Moodle; 3) A Moodle quiz that students may complete on Moodle (following the instructions given there).

**Response Paper:** **This course's response paper** will prepare students to write the take-home exam and the final project. This response paper should include **2-5 pages** that explain how and why **at least 1** of the course's readings is significant (feel free, however, to discuss more than a single reading). This paper should focus on the reading's **effects** rather than simply summarizing the story or the argument of the text(s) under discussion. This response paper, in other words, should not simply report what happens in a fictional or scholarly work, but offer critical insight into its argument, writing strategies, and/or science-fiction content.

This response paper should include quotations from the text(s) under discussion, substantial analysis and evaluation of these quotations to prove the student's thesis, a properly formatted Works Cited page, and MLA documentation. Think of these writing assignments as practice for the final project.

**Take-Home Exam:** **The take-home exam** will include 4 essay questions, from which students must select **1 to answer in 3 to 8 pages** depending upon the question's specific requirements.

**Presentation (Live or Recorded):** All students, individually or in small groups of 2 or 3 people, must lead the course's discussion on 1 occasion, **for 15-20 minutes.** These presentations may be

given **live (during a back-half class session) or recorded (uploaded to Moodle during the semester's back-half session).**

**Students may choose 1 of the following 2 options for their presentation:**

**1) Significant Cultural & Historical Event/Text:** Students choosing this option will research a significant cultural and historical event or text, then discuss the event's/text's importance to the development of science fiction. Feel free to choose noteworthy events or literary, dramatic, cinematic, televisual, and other artistic works whose publication, performance, or exhibition generated public interest, passion, and debate about science fiction, or about themes, issues, and events that our reading evokes, explores, and references. Presentation leaders should consult **at least 2 reliable secondary sources** (academic monographs, scholarly journal articles, and so forth). The most important aspects of this presentation include: 1) Reviewing the different meanings of the event/text under consideration; 2) Briefly explaining the event's/text's significance; and 3) Connecting the event/text to **at least 1** course reading.

**2) Secondary Article:** Students choosing this option **will find a peer-reviewed, scholarly journal article** that analyzes and evaluates a specific work of science fiction. The most important aspects of this presentation include: 1) Outlining the work's key themes, 2) Offering relevant biographical and historical data, 3) Including the scholarly article's main terms and arguments about the work in question, and 4) Drawing connections between the scholarly article's arguments and one of this course's readings.

Presentation participants are welcome to prepare additional audio-visual aids—including PowerPoint, Prezi, or KeyNote presentations—to supplement their discussion. Small-group participants should understand that their presentation's grade will apply to all members.

***Final Project:*** This course's final project, due on **5 December 2024**, may be chosen from 2 general categories: **1) Traditional Research Essay** or **2) Creative Research Project**.

**1) Traditional Research Essay (TRE):** This essay must provide a detailed, **8- to 10-page**, source-supported analysis of **1 or more** of the texts that we read/screen during the semester. Students may also write about a text related to the course's content as long as the argument analyzes **at least 1 text** that we read/screen during the semester (for instance, students may wish to write about one of the *Dangerous Visions* short stories that we do not read in class, or compare another author's work to Octavia E. Butler's *Kindred*).

The TRE must incorporate **at least 2 secondary scholarly sources** about the text(s) and/or author(s) in question. These sources may include critical biographies, scholarly journal articles, essays published in academic anthologies, or other literary/cultural criticism.

The TRE has one (1) initial component, **the Prospectus**: This **1- to 2-page essay**, due on **17 October 2024**, should outline the topic selected for the research essay in as much detail as possible. Please include a provisional thesis, a preview of the points that the essay will argue, and a Works Consulted list at the end of the prospectus that includes **at least one (1) primary source and at least four (4) secondary sources** (for a minimum of **five [5] sources**). This assignment is the semester's first formal attempt to explore the research-essay topic and to receive feedback about that topic's intellectual viability.

**2) Creative Research Project (CRP):** This project may take many forms based on this course's readings, including: 1) original short stories, 2) original poems, 3) chapters from an original novel, 4) panels from an original graphic novel, 5) acts from an original screenplay, 6) acts from an original teleplay, 7) acts from an original stage play, 8) acts from an original radio play, 9) footage from an original film, 10) footage from an original online video inspired by texts read during class, or 11) adaptations of texts read during this course.

CRPs must conform to certain parameters: 1) They must be at least **10 pages or 10 minutes long** (although screenplays, teleplays, stage plays, and radio plays must be longer—see below); 2) They must include a **critical introduction/afterword** that incorporates secondary scholarship about science fiction to contextualize the CRP within an existing literary/cinematic tradition, subgenre, and/or mode (or, alternatively, to explain why the CRP breaks from previous literary/cinematic traditions, subgenres, and/or modes); and 3) They must include a **Works Cited page** that demonstrates the extent of the research performed to finish the CRP. These projects, in other words, still involve scholarly writing and research.

***CRP Prospectus:*** CRPs must submit a **Prospectus** that follows the same general parameters as the TRE Prospectus (see above), due on **17 October 2024**. The CRP Prospectus will outline the project's creative aspect, outline the critical introduction's/afterword's provisional thesis, preview the introduction's/afterword's points, and include a Works Consulted list that includes **at least one (1) primary source** and **at least four (4) secondary sources** (for a minimum of **five [5] sources**). This assignment is the semester's first formal attempt to explore the creative-project topic and to receive feedback about that topic's intellectual viability.

***CRP Critical Introductions/Afterwords*** should be at least **3 pages long** (more pages are welcome) and cite at least **2 secondary sources**.

***CRP Page Count:*** For short stories, poems, novels, and graphic novels, students should submit at least **10 double-spaced pages (meaning at least 3 pages of critical introduction/afterword and 7 pages of original work), followed by the Works Cited page**. The creative-portion page count translates into 1 or 2 short stories (depending upon length), 1 to 4 poems, and at least 1 novel or graphic-novel chapter. For screenplays, teleplays, stage plays, and radio plays, students should submit at least **20 pages in the correct script format in addition to** the critical introduction/afterword and Works Cited page discussed above. This page count translates into 1 to 1.5 screenplay acts, 1 to 1.5 teleplay acts, 1 to 1.5 stage play acts, and 1.5 to 2 radio-play acts.

***Films, Video Projects, and Other Electronic Submissions:*** Students who prepare audio-visual projects should submit their scripts, critical introductions/afterwords, and Works Cited pages along with the audio and/or video tracks. If the audio-visual portion has been uploaded to a website for listening/viewing, make certain that the site is active and that Jason has the appropriate browser, online viewer, and/or software to watch the project.

***Paper Formatting:*** All writing assignments must be typed, proofread, spell-checked, and submitted to Moodle by 11:59pm on the date specified in the course calendar. **They should have one-inch margins; double-spacing; 11- or 12-point Garamond, Times, or Times New Roman font; MLA-style documentation; and page numbers.** Violating any of these formatting requirements lowers the paper's final grade by one third for each violation (for instance, an A- paper with no page numbers becomes B+).

***Late Papers:*** Turning in written assignments on time is essential because catching up can be difficult if you fall seriously behind. **No late papers will be accepted (indeed, Moodle will not accept submissions that arrive after 11:59pm on the due date). All late assignments will receive a score of zero, while Jason will provide no comments.**

***NOTE:*** Last-minute computer, disk, and connection problems are not valid excuses for submitting late assignments. Make appropriate backups of all files and submit all assignments by 11:59pm on their due dates.

***WORDS TO THE WISE:*** Jason recommends submitting drafts of an assignment throughout the day it is due to ensure that at least one version arrives on time, while emailing

back-up files to [japaves@yahoo.com](mailto:japaves@yahoo.com). Although incomplete assignments are imperfect, they will receive some credit (unlike complete assignments that arrive late, but receive no credit).

***Plagiarism:*** Whether intentional or accidental, plagiarism will not be tolerated. All instances will be reported to the appropriate university authorities. In other words, the best rule to keep in mind about plagiarism is: Don't do it. Ever.

***Moodle Page/Electronic Resources:*** To access EN360-01's Moodle page, follow these steps:

- 1) Go to <https://moodle.uog.edu/>;
- 2) Sign into your Moodle account;
- 3) Click the "Courses" button once the enclosed link returns you to UOG's Moodle Site;
- 4) Click the "EN360-01: Literary History: SF Epic (Fall 2024): Vest" link (first click the College of Liberal Arts and Social Sciences link, then click the Department of English & Applied Linguistics link; or enter EN360 into the search field);
- 5) Enter the enrollment key XXXXXXXXXX in the open field; and, finally,
- 6) Click the "Enroll Me in This Course" button.

If all goes well, you will be enrolled in the course. Please look at the calendar, then **click all links** to ensure that you can read and/or download all linked files.

***Changes to Syllabus:*** This syllabus may change at Jason's discretion.

## **COURSE CALENDAR**

All readings marked with an asterisk (\*) can be downloaded from this course's Moodle page.

### **Week 1 Thursday, August 15 (In Class)**

Introductions, class policies, & preliminary discussion of science fiction

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### **Week 2 Tuesday, August 20 (In Class)**

***Cambridge Companion to Science Fiction (CC):*** "Foreword," "Chronology," & "Introduction" (pp. xv-12)\*

***CC:*** Stableford, "Science Fiction before the Genre" (pp. 15-31)\*

***Dangerous Visions (DV):*** Forewords & Introductions (pp. vii-xxix)\*

## **FINAL NOTES BEFORE OUR FRONT-HALF "BREAK"**

- As a hybrid course, EN360-01's next in-person meeting takes place on **Tuesday, 15 October 2024 (i.e., the day that our back-half sessions begin)**;
- **During the front-half sessions, make certain to keep up** with all reading assignments and **remember to finish all quizzes** before 11:59pm every Friday;
- **Jason recommends reading ahead whenever possible.** The front-half's reading load is lighter than the back-half's, so reading ahead will help you pace the semester's workload more evenly;
- **\*\*One Last Reminder:** This note serves as fair and final warning that **this course's front-half/back-half structure is never a valid excuse for failing to complete all necessary reading and writing assignments.\*\***



**Week 2 Thursday, August 22 (On Your Own)**

DV: del Rey, "Evensong" (pp. 1-8)\*  
New Worlds: An Anthology (NW): Introductions (pp. ix-xxx)\*

**Friday, August 23 (OYO) (Quiz #1 Day)**

**\*\*Assignment: Quiz #1 Due\*\***

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**Week 3 Tuesday, August 27 (OYO)**

CC: Attebery, "The Magazine Era: 1926-1960" (pp. 32-47)\*  
DV: Silverberg, "Flies" (pp. 9-20)\*  
NW: Jacobs, "Gravity"\* (pp. 1-11)\*

**Thursday, August 29 (OYO)**

DV: Pohl, "Day after the Day after the Martians Came" (pp. 21-29)\*  
NW: Butterworth, "Concentrate 3" & Bailey, "Dr. Gelabius" (pp. 12-16)\*

**Friday, August 30 (OYO) (Quiz #2 Day)**

**\*\*Assignment: Quiz #2 Due\*\***

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**Week 4 Tuesday, September 3 (OYO)**

CC: Broderick, "New Wave and Backwash: 1960-1980" (pp. 48-63)\*  
DV: Farmer, "Riders of the Purple Wage" (pp. 30-104)\*

**Thursday, September 5 (OYO)**

DV: deFord, "The Malley System" (pp. 105-114)\*  
NW: Bayley, "The Four-Color Problem" (pp. 17-50)\*

**Friday, September 6 (OYO) (Quiz #3 Day)**

**\*\*Assignment: Quiz #3 Due\*\***

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**Week 5 Tuesday, September 10 (OYO)**

CC: Clute, "Science Fiction from 1980 to the Present" (pp. 64-78)\*  
DV: Bloch, "A Toy for Juliette" (pp. 115-127)\*

**Thursday, September 12 (OYO)**

CC: Bould, "Film and Television" (pp. 79-95)\*  
NW: Harrison, "Running Down" (pp. 51-81)\*

**Friday, September 13 (OYO) (Quiz #4 Day)**

**\*\*Assignment: Quiz #4 Due\*\***

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**Week 6 Tuesday, September 17 (OYO)**

CC: Wolfe, "Science Fiction and Its Editors" (pp. 96-109)\*  
DV: Ellison, "The Prowler in the City at the Edge of the World" (pp. 128-154)\*  
NW: Jones, "The Eye of the Lens" (pp. 82-122)\*

**Week 6 Thursday, September 19 (OYO)****CC:** Csicsery-Ronay, Jr., "Marxist Theory and Science Fiction" (pp. 113-24)\***DV:** Aldiss, "The Night That All Time Broke Out" (pp. 155-168)\***Friday, September 20 (OYO) (Quiz #5 Day)****\*\*Assignment: Quiz #5 Due\*\*****Week 7 Tuesday, September 24 (OYO)****\*\*Screening: *Destination Moon* (1950)\*\*****CC:** Hollinger, "Feminist Theory and Science Fiction" (pp. 125-36)\***NW:** Ballard, "The Assassination Weapon" (pp. 123-130)\***Thursday, September 26 (OYO)****\*\*Screening: *The Day the Earth Stood Still* (1951)\*\*****DV:** Rodman, "The Man Who Went to the Moon—Twice" (pp. 169-180)\***Friday, September 27 (OYO) (Quiz #6 Day)****\*\*Assignment: Quiz #6 Due\*\*****Week 8 Tuesday, October 1 (OYO)****\*\*Screening: *Forbidden Planet* (1956)\*\*****CC:** Butler, "Postmodernism and Science Fiction" (pp. 137-48)\***NW:** Zoline, "The Heat Death of the Universe" (pp. 131-144)\***Thursday, October 3 (OYO)****\*\*Screening: *Star Trek* S1E0, "The Cage" (1964)\*\*****DV:** Dick, "Faith of Our Fathers" (pp. 181-215)\***Roddenberry:** *Star Trek*, "The Cage" Teleplay\***Friday, October 4 (OYO) (Quiz #7 Day)****\*\*Assignment: Quiz #7 Due\*\*****Week 9 Tuesday, October 8 / Thursday, October 10 / Friday, October 11****\*\*Fall Break (No Classes)\*\*****Week 10 Tuesday, October 15 (In Class)****\*\*Screening: *Star Trek* S1E1, "Where No Man Has Gone Before" (1966)\*\*****Butler:** Crossley, "Introduction" & *Kindred*, "Prologue"-"The Fall" (pp. ix-107)\***CC:** Pearson, "Science Fiction and Queer Theory" (pp. 149-160)\***Peeples:** *Star Trek*, "Where No Man Has Gone Before" (Pilot) Teleplay\*

**Week 10 Thursday, October 17 (In Class)****\*\*Screening: 2001: A Space Odyssey (1968)\*\***

- CC:** Jones, "The Icons of Science Fiction" (pp. 163-173)\*  
**Clarke & Kubrick:** *2001: A Space Odyssey* Screenplay\*  
**DV:** Emshwiller, "Sex and/or Mr. Morrison" (pp. 326-337)\*  
**NW:** Moorcock, "The Tank Trapeze" (pp. 149-160)\*

**\*\*Assignment: Final-Project Prospectus Due\*\*****Week 11 Tuesday, October 22 (In Class)****\*\*Screening #1: Star Wars: Episode V: The Empire Strikes Back (1980)\*\*****\*\*Screening #2: Star Trek: TNG S1E1, "Encounter at Farpoint" (1987)\*\***

- Brackett & Kasdan:** *Star Wars: Episode V: The Empire Strikes Back* Screenplay\*  
**Butler:** *Kindred*, "The Fight" Chapters 1-10 (pp. 108-160)\*  
**CC:** Slonczewski & Levy, "Science Fiction and the Life Sciences" (pp. 174-85)\*  
**Fontana and Roddenberry:** *Star Trek: TNG*, "Encounter at Farpoint" Teleplay\*

**Thursday, October 24 (In Class)****\*\*Screening: Star Trek: TNG S5E2, "Darmok" (1991)\*\***

- CC:** Cramer, "Hard Science Fiction" (pp. 186-196)\*  
**DV:** Eisenberg, "What Happened to Auguste Clarot?" (pp. 390-395)\*  
**Fielder:** *Infinitum* First Half (through "Aja Oba and Queen Lewa's UNBURIED GOLD would now be put to use" Panel)\*  
**Menosky:** *Star Trek: TNG*, "Darmok" Teleplay\*  
**NW:** Castell, "The Realms of Tolkien" (pp. 307-315)\*

**Week 12 Tuesday, October 29 (In Class)****\*\*Screening: Star Trek: DS9 S1E1, "Emissary" (1993)\*\***

- Butler:** *Kindred*, "The Fight" Chapter 11-"The Storm" Chapter 7 (pp. 160-223)\*  
**CC:** Westfahl, "Space Opera" (pp. 197-208)\*  
**DV:** Dorman, "Go, Go, Go, Said the Bird" (pp. 404-411)\*  
**Fielder:** *Infinitum* Final Half\*  
**Piller:** *Star Trek: DS9*, "Emissary" (Pilot) Teleplay\*

**Thursday, October 31 (In Class)****\*\*Screening: Star Trek: DS9 S6E13, "Far Beyond the Stars" (1998)\*\***

- Behr & Beimler:** *Star Trek: DS9*, "Far Beyond the Stars" Teleplay\*  
**CC:** Duncan, "Alternate History" (pp. 209-218)\*  
**DV:** Zelazny, "Auto-Da-Fé" (pp. 523-531)\*  
**Le Guin:** *Left Hand*, Introduction—Chapter 5 (pp. xi-70)\*

**\*\*Assignment: Response Paper Due\*\***

**Week 13 Tuesday, November 5 (In Class)****\*\*Screening: *Star Trek: Voyager* S1E1, “Caretaker” (1995)\*\***

- CC:** James, “Utopias and Anti-utopias” (pp. 219-229)\*  
**DV:** Delany, “Aye, and Gomorrah...” (pp. 532-544)\*  
**Le Guin:** *Left Hand*, Chapters 6-10 (pp. 71-146)\*  
**Piller & Taylor:** *Star Trek: Voyager*, “Caretaker” (Pilot) Teleplay\*

**Thursday, November 7 (In Class)****\*\*Screening: *Star Trek: Voyager* S3E23, “Distant Origin” (1997)\*\***

- CC:** MacLeod, “Politics and Science Fiction” (pp. 230-240)\*  
**Miller:** Russell, “Introduction” & *Canticle*, Chapters 1-10 (pp. xi-102)\*  
**Russ:** *Female Man*, Part One, Chapter I-Part Three, Chapter VII (pp. 1-54)\*

**Week 14 Tuesday, November 12 (In Class)****\*\*Screening: *Star Trek: Enterprise* S1E1, “Broken Bow” (2001)\*\***

- Braga & Berman:** *Star Trek: Enterprise*, “Broken Bow” (Pilot) Teleplay\*  
**Butler:** *Kindred*, “The Storm” Chapter 7-“Epilogue” (pp. 223-264)\*  
**CC:** Merrick, “Gender in Science Fiction” (pp. 241-252)\*  
**Le Guin:** *Left Hand*, Chapters 11-15 (pp. 147-220)\*  
**Russ:** *Female Man*, Part Three, Chapter VIII-Part Five, Chapter XVII  
(pp. 54-104)\*

**Thursday, November 14 (In Class)****\*\*Screening: *Star Trek: Enterprise* S1E13, “Dear Doctor” (2002)\*\***

- CC:** Leonard, “Race and Ethnicity in Science Fiction” (pp. 253-263)\*  
**Jacquemetton:** *Star Trek: Enterprise*, “Dear Doctor” Teleplay\*  
**Le Guin:** *Left Hand*, Chapters 16-20 & “Gethenian Calendars & Clock”  
(pp. 221-304)\*  
**Miller:** *Canticle*, Chapters 11-20 (pp. 103-213)\*

**\*\*Assignment: Take-Home Exam Due\*\*****Week 15 Tuesday, November 19 (In Class)****\*\*Screening: *Babylon 5* S4E22, “The Deconstruction of Falling Stars” (1997)\*\***

- CC:** Mendlesohn, “Religion and Science Fiction” (pp. 264-275)\*  
**Miller:** *Canticle*, Chapters 20-30 (pp. 214-334)\*  
**Russ:** *Female Man*, Part Six, Chapter I-Part Eight, Chapter V (pp. 105-163)\*  
**Straczynski:** *Babylon 5*, “The Deconstruction of Falling Stars” Teleplay\*

**Thursday, November 21 (In Class)****\*\*Screening #1: *The X-Files* S4E2, “Home” (1997)\*\*****\*\*Screening #2: *Kindred* S1E1 “Dana” (2002)\*\***

- Morgan & Wong:** *The X-Files* “Home” Teleplay\*  
**Okorafor:** *Binti* (pp. 9-90)\*  
**Stapledon:** *Star Maker*, Preface & Chapters 1-5 (pp. 249-315)\*

Week 16 Tuesday, November 26 (No Class)  
**\*\*Thanksgiving Break\*\***

Thursday, November 28 (No Class)  
**\*\*Thanksgiving Break\*\***

Week 17 Tuesday, December 3 (In Class)

**\*\*Screening: *Battlestar Galactica* S1E1, “33” (2005)\*\***

Moore: *Battlestar Galactica*, “33” Teleplay\*

Russ: *Female Man*, Part Eight, Chapter VI-Part Nine, Chapter VII (pp. 163-214)

Stapledon: *Star Maker*, Chapters 6-11 (pp. 316-396)\*

Thursday, December 5 (In Class)

**\*\*Screening: *The Expanse* S1E1, “Dulcinea” (2015)\*\***

Fergus & Ostby: *The Expanse*, “Dulcinea” (Pilot) Teleplay\*\*

Stapledon: *Star Maker*, Chapters 12-16 & “Note on Magnitude” (pp. 396-438)\*

**\*\*Assignment: Final Project Due\*\***

Week 18 Tuesday, December 10 (12:00pm-1:50pm) \*Different Day & Time\*

- Optional Session!
- Final Grades Returned!
- Meet at Carabao Brewing in Agana!