Instructor Information

Instructor: Shelly Galliah
E-mail: sagallia@mtu.edu and Canvas
Availability: On MTWR, I check gmail at least twice a day. If you want to chat or skype, please set up an appointment through gmail.

Course Identification

Course Number: HU3554 R01
Course Name: Science Fiction and Fantasy Literature
Class Times: Readings and Activities MTWR

Course Description/Overview

A FEW DEFINITIONS TO PROVIDE CONTEXT:

Speculative fiction, a term first used by Robert A. Heinlein (of Stranger in a Strange Land) in 1947, encompasses various genres that “speculate” about imagined worlds, such as fantasy, science fiction, magic realism, horror fiction, and supernatural fiction. In this course, the branch of speculative fiction that is our focus is science fiction. Though not formally identified as a genre until the 1940s, science fiction may include one or more of the following elements:

- Future setting, alternative time line, or an historical past that contradicts the facts
- Location in another world or outer space
- Political systems/social structures that are often frightening extensions of current ones
- Situations in which technology is running amuck and/or taking over
- Visions of apocalypse or of post-apocalyptic worlds, with either society’s collapse or its new organization, whether better or worse than what was replaced
- Use of new scientific technology or futuristic pseudo-technology
- Scientific principles that are new or that contradict known laws of nature, such as time travel, wormholes, or faster-than-light travel.
- Characters who cross boundaries, such as aliens, mutants, androids, animal-human hybrids, or humanoid robots.
- Characters with paranormal abilities, such as mind control, telepathy, telekinesis, and teleportation.
- Characters who are mad scientists and/or evil geniuses
As well, sci-fi itself can be divided into sub-genres, such as time travel, alternate history, apocalyptic, space opera, space western, and military sci-fi, just to name a few. And sci-fi, in general, can further be labeled as “hard” or “soft.” Hard sci-fi, which is/was often written by working scientists such as Asimov, Clark, and Sagan, is usually very thorough and detailed in its treatment of scientific principles, such as astronomy, chemistry, and physics. Soft sci-fi, often far more playful in its use of science, is also more concerned with biology and the social sciences, such as economics, political science, sociology, and anthropology. The situation becomes even more complicated when we see that many of the more respected sci-fi texts were written by authors (Bradbury, Huxley, Atwood) who were experimenting in the genre.

As you can see, deciding what science fiction texts to cover and identifying science fiction as a genre AT ALL are extremely difficult tasks; in fact, I could teach this course for four straight years and still feel that I haven’t scratched the surface of this wondrous world of literature.

For the most part, American soft sci-fi, and sci-fi that crosses genres, will be our main focus. Furthermore, we will be concentrate on a few main issues and themes, such as the depiction of dystopian worlds, artificial intelligence, technology’s effects on our humanity and the environment, and the possibility of technological singularity. Science fiction texts often take risks, so we will also focus on their messages or how certain texts critically comment on our world. Instead of respecting chronology, we will read older and newer texts that focus on selected problems and themes.

To get a sense of science fiction’s breadth, we will study a number of classic stories along novels, films, essays, and even poetry.

Course Learning Objectives

- Reading a number of texts that offer a sampling of science fiction
- Viewing and analyzing a few related sci-fi films
- Understanding and applying some terminology relevant to literary analysis
- Exploring a few strategies for reading and writing about these texts and films
- Analyzing the cultural, social, and political commentary of various science fiction texts
- Debating what these texts say about the possibilities and limitations of science
- Composing various kinds of writing assignments
- Paying attention to content, structure, clarity, grammar, and mechanics in all informal and formal writing assignments

Course Website & Other Resources

- Sign in to Canvas at http://mtu.instructure.com Next, choose HU 3554 from your list of courses. All activities are explained and linked under modules:
  - The Syllabus
  - Copies of assignments (when they are created)
  - Links to various texts (under modules) and other materials.

- I check my email daily Monday through Thursday. If you want a longer chat/skype session, please contact me. Once the term gets going, I will also post definite times that I am online.
• Other Resources
  o Multiliteracies Center: Walker 107 -- (906)-487-2007
  o MTU Library: http://www.mtu.edu/library/
  o Purdue Owl Website: http://owl.english.purdue.edu/owl/

Required Course Texts to Purchase: Please Buy These Editions, New or Used

  http://www.amazon.com/Oryx-Crake-Margaret-Atwood/dp/0385721676/ref=sr_1_1?s=books&ie=UTF8&qid=1430938783&sr=1-1&keywords=oryx+and+crake


  http://www.amazon.com/Do-Androids-Dream-Electric-Sheep/dp/0345404475/ref=sr_1_1?s=books&ie=UTF8&qid=1430939179&sr=1-1&keywords=do+androids+dream+of+electric+sheep

  http://www.amazon.com/Last-Man-Book-Deluxe/dp/1401219217/ref=sr_1_1?s=books&ie=UTF8&qid=1430939253&sr=1-1&keywords=The+Last+Man+Graphic+Novel

Optional Text:

Dick, Philip K. *Selected Stories of Philip K. Dick*. Kindle edition. ($7.69)
  http://www.amazon.com/Selected-Stories-Philip-K-Dick-ebook/dp/B008P96TI0/ref=tmm_kin_swatch_0?_encoding=UTF8&amp;sr=8-12&amp;qid=1396819734 (Comparing a story to a PKD story to a film is one of the options for essay #2, so if you want more choice or love PKD, purchase this text.)

Other Required Reading:

You will read a number of online texts, which are available as links (html or pdf files) from the online course. Biographies, PowerPoints, and prezis are also posted. I may add and subtract things from the modules up until the day they start. Please check Canvas daily.

Required Viewing:

*Blade Runner*. Dir. Ridley Scott. Perf. Harrison Ford, Rutger Hauer, and Sean Young. Warner Brothers, 1982. Film. (You may find this film on Netflix or on Amazon.com, for a minor charge. This is film is one of the Comparison essay options; it may show up on the exam.)

*Idiocracy*. Dir. Mike Judge. Perf. Owen Wilson, Maya Rudolph, Dax Shepard. Twentieth-Century Fox, 2006. Film. (*Please watch this film before we discuss Oryx and Crake.*)

Filmic adaptation of PKD story OR of a sci-fi text if you choose not to write on *Blade Runner.*
Grading Scheme

<table>
<thead>
<tr>
<th>Letter Grade</th>
<th>Percentage</th>
<th>Grade points/credit</th>
<th>Rating</th>
</tr>
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<tbody>
<tr>
<td>A</td>
<td>93% &amp; above</td>
<td>4.00</td>
<td>Excellent</td>
</tr>
<tr>
<td>AB</td>
<td>86% – 92.9%</td>
<td>3.50</td>
<td>Very, very good to Superior</td>
</tr>
<tr>
<td>B</td>
<td>80% – 85.9%</td>
<td>3.00</td>
<td>Good to Very Good</td>
</tr>
<tr>
<td>BC</td>
<td>75% – 79.9%</td>
<td>2.50</td>
<td>Above average</td>
</tr>
<tr>
<td>C</td>
<td>70% – 74.9%</td>
<td>2.00</td>
<td>Average</td>
</tr>
<tr>
<td>CD</td>
<td>65% – 69.9%</td>
<td>1.50</td>
<td>Below average</td>
</tr>
<tr>
<td>D</td>
<td>60% - 64.9%</td>
<td>1.00</td>
<td>Inferior</td>
</tr>
<tr>
<td>F</td>
<td>60% and below</td>
<td>0.00</td>
<td>Failing Work</td>
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<tr>
<td>I</td>
<td>Incomplete; given only when a student is unable to complete a segment of the course because of circumstances beyond the student’s control.</td>
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Weighting of Course Requirements

<table>
<thead>
<tr>
<th>NAME &amp; TYPE OF ASSIGNMENT</th>
<th>WEIGHT</th>
<th>DUE DATE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assignment #1: Discussion Posts</td>
<td>20%</td>
<td>Ongoing</td>
</tr>
<tr>
<td>Assignment #2: Diagnostic Essay</td>
<td>7.5%</td>
<td>May 17</td>
</tr>
<tr>
<td>Assignment #3: Comparison Essay</td>
<td>17.5%</td>
<td>May 31-June 1</td>
</tr>
<tr>
<td>Assignment #4: Persuasive Essay with Research</td>
<td>25%</td>
<td>June 11, 13, 22</td>
</tr>
<tr>
<td>Assignment #5: Final Exam (Online &amp; Take Home)</td>
<td>30%</td>
<td>June 25</td>
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Course Policies

IN THIS CLASS, YOU ARE EXPECTED TO

- understand that although this course is a summer one, it is still fairly rigorous; that is, you will read about fifty pages a day and check in/write at least twice a week.
- sign in to Canvas every day to check for any announcements, assignments, changes, and relevant links. Double check the modules, which have readings and links not mentioned on this syllabus.
- read deeply, take notes, and make connections between the texts.
- complete the discussions on time.
- rent or watch a few short and long films.
- email me through gmail or Canvas about your progress and/or if you have any questions.
- be patient; I usually teach this course in the classroom, so I may have to adjust the pacing and think on my feet.
WHEN IT COMES TO FORMAL AND INFORMAL ASSIGNMENTS, YOU ARE EXPECTED TO

- read deeply, analyze texts and films, and conduct limited research for one essay.
- write grammatically, spell correctly, use mechanics properly, and proofread thoroughly (see warning below).
- use MLA format for all of your assignments.
- carefully cite all paraphrases, summaries, and quotes according to the standards of MLA format, which may differ from previous editorial styles you have used.
- follow instructions carefully and know that due dates vary (sometimes there are windows and/or assignments are due on the weekends).
- realize that late major assignments are penalized by 10% per calendar day, which includes weekends. If you cannot submit quality work, at least submit something for grading; a low grade is always better than NO grade.
- submit your own entirely new and original work and understand that plagiarism and cheating (such as recycling your own assignments) have serious academic consequences. The most common penalty for plagiarism is a 0 on the assignment. **I will immediately answer ALL questions about cheating and citing at ANY time.**
- know that assignments submitted on time will usually be returned to you within one week.* Late assignments and revisions may be returned later.

A MINOR WARNING ABOUT YOUR INSTRUCTOR

- I should warn you that I have been teaching writing courses for over ten years, have edited two writing textbooks, and will provide a ton of feedback on your writing’s argument, structure, paragraphing, and grammar. I also am from Canada, where the standards are fairly rigorous. Finally, the last times I taught this course, the averages were between BC and B.
- Furthermore, I have received feedback about my hard grading and rigorous standards, which probably, at my age, aren’t going to change much. As well, students have regularly dragged me over the coals for not handing out easy As.
- I am putting in these warnings NOT TO FRIGHTEN you, but to be brutally honest: if you missed some valuable writing instructions during your time at MTU, you will find out in this course.
- On the other hand, I am VERY easy to communicate with, have a ridiculous sense of humor (which you may not, unfortunately, see online), and I will explain things several times if you need help. You will also get feedback in planning the major assignments; and I will read a draft of/really mark up your final paper if you desire.
- Lastly, I take science fiction very seriously, so I think it relevant that we treat both this course and the work you produce for it as important. To this end, I have assigned a number of different readings to give you a feel for some of the major figures in the genre. Some weeks are lighter than are others, so try to plan ahead.

University Policies
Michigan Tech has standard policies on academic misconduct and complies with all federal and state laws and regulations regarding discrimination, including the Americans with Disabilities Act of 1990. For more information about reasonable accommodation for or equal access to education or services at Michigan Tech, please call the Dean of Students Office, at (906) 487-2212 or go to the following link: [http://www.mtu.edu/provost/faculty-resources/syllabus-policies/]
Course Schedule: List of Readings and Assignments

IMPORTANT NOTE AND DISCLAIMER:
- This is the bare bones list of readings: the fuller schedule of activities (which you must follow) is actually on the course, under modules. I may add items -- lecture notes, essays, and so on – as we go along in order to give you more guidance. Please check for any module updates at the beginning of that week.
- It’s an online course, so you are free to read ahead. I have broken the readings down in this manner so that they cohere with the discussions.
- I would recommend you download this outline to your hard drive so that you may access the major readings if Canvas happens to be down.
- To save you money, I have tracked down a number of PDFs of stories, but they may be of varying quality. Therefore, I recommend printing them out.
- The texts are mandatory unless marked as “optional.”
- The discussion posts will be released the Monday of the week they are due.

MESSED UP WORLDS: EXPLORING A FEW CLASSIC DYSTOPIAS (110 pages)

Mon, May 11:
First day of class.
Please read the syllabus and explore the modules. Email me if you have any questions.
Start reading the introductory Huxley materials, which are available under “Modules”: prezi, minilecture, and so on.

Read chapters 1-3 from Brave New World (1931) by Aldous Huxley.
Also at www.idph.com.br/conteudos/ebooks/BraveNewWorld.pdf

Tues, May 12:
Continue reading Huxley if necessary PLUS start Bradbury

Wed, May 13:
Read/watch Bradbury lecture presentation
Read portions of this student-friendly guide to Fahrenheit 451
http://www.shmoop.com/fahrenheit-451/

Then, either read Ray Bradbury, “The Fireman” (1951)

ASSIGNMENT:
INTRODUCTORY DISCUSSION POST

Thurs, May 14:
Kurt Vonnegut, “Harrison Bergeron” (1961)

Harlan Ellison, “Repent, Harlequin,” Said the Ticktockman (1965)
http://compositionawebb.pbworks.com/f/%5C%27Repent.+Harlequin%5C%27+Said+the+Ticktockman+b+y+Harlan+Ellison.pdf

ASSIGNMENT #2: DIAGNOSTIC RESPONSE ESSAY DUE SUNDAY, NOON
LIST OF READINGS AND ASSIGNMENTS CONTINUED

MORE (OR LESS) HUMAN THAN HUMAN: ROBOTS & ANDROIDS (130 pages)

Mon, May 18- Read the play RUR: Rossum’s Universal Robots (1921)

Tues, May 19: You might be able to find this online.

ASSIGNMENT: DISCUSSION POST #1 DUE

Wed, May 20: Watch and Read Introductory Asimov materials
Please read these stories from Asimov’s I, Robot in this order
“Runaround” (1942), “Evidence” (1946), and (if you have time) “Liar” (1941)

http://www.wired.com/wired/archive/5.01/ffsupertoys_pr.html

ASSIGNMENT: DISCUSSION POST #2 DUE

FIRST NOVEL: PHILIP K. DICK’S DO ANDROIDS DREAM OF ELECTRIC SHEEP (1968) (260 pages)

Mon, May 25: Philip K. Dick short fiction
Read “We Can Remember it for You Wholesale”

OR Read “The Minority Report”

Tues, May 26: Philip K. Dick, Do Androids Dream of Electric Sheep? (read first 1/3 at least)

ASSIGNMENT: DISCUSSION POST #3 DUE

Wed, May 27: Philip K. Dick, Do Androids Dream of Electric Sheep? (next 1/3)

Thurs, May 28: Philip K. Dick, Do Androids Dream of Electric Sheep? (next 1/3)

You should try to finish the novel by this day so that you can watch the film, in case you want to compare and contrast the film and the essay, students must watch most, if not all, of Blade Runner (1982). This is one of your choices for your comparison essay, which is due Saturday, June 1 at noon.

Here’s one place to access BR http://www.amazon.com/Blade-Runner-Final-Harrison-Ford/dp/B0012PDVQ2/ref=sr_1_1?ie=UTF8&qid=1394825654&sr=1-1&keywords=blade+runner

ASSIGNMENT: DISCUSSION POST #4 DUE

Mon, June 1: Finish Androids/Catch Up or Get Ahead on Readings Day

ASSIGNMENT #3: COMPARISON CONTRAST ESSAY DUE NO LATER THAN MON, 12:00 PM
LIST OF READINGS AND ASSIGNMENTS CONTINUED

IMPROVED (OR MESSED-UP) HUMANS: EVOLUTIONS & MAD SCIENTISTS (50 pages)

Tues, June 2:  “Mad Scientist” http://en.wikipedia.org/wiki/Mad_scientist


ASSIGNMENT: DISCUSSION POST #5 DUE


NOTE: This is a VERY dense & weird story. Have coffee ready.

Thurs, June 4:  Ray Kurzweil, “Are We Headed for The Matrix” (pdf on course)

If you haven’t watched The Matrix watch the Thirty Minute Version below:

https://www.youtube.com/watch?v=lPOXR4dXxDQ

ASSIGNMENT: DISCUSSION POST #6 DUE


Mon, June 8:  “Satire” Wiki http://en.wikipedia.org/wiki/Satire (Read Basic Definitions; then skip down to 20th Century & Contemporary Satire

“Last Man Fiction” http://www.sf-encyclopedia.com/entry/last_man

Margaret Atwood, Oryx and Crake

Tues, June 9:  Margaret Atwood, Oryx and Crake (Try to read up to section 7 by this day.)

ASSIGNMENT: DISCUSSION POST #7 DUE

Wed, June 10:  Margaret Atwood, Oryx and Crake

Thurs, June 11: Margaret Atwood, Oryx and Crake

ASSIGNMENT: MANDATORY PEER EVALUATION OF PERSUASIVE ESSAY DUE THURSDAY (OPTIONAL) DRAFT FOR SHELLY DUE SATURDAY, JUNE 13, 11:59 PM

Mon, June 15:  Last words on Oryx and Crake

Tues, June 16:  Robert Silverberg “When We Went to See the End of the World” (1972) https://www.youtube.com/watch?v=UWUIKaqFKC3M

ASSIGNMENT: DISCUSSION POST #8 DUE (On this story or Idiocracy)
LIST OF READINGS AND ASSIGNMENTS CONTINUED

FINAL MAJOR WORK: BRIAN K. VAUGHAN’S GRAPHIC NOVEL THE LAST MAN (150 pages of reading, maybe, but the graphic novel is FAST & FUN!)

Wed, June 17: TBA (check Canvas)

Thurs, June 18: TBA (check Canvas)
ASSIGNMENT: (OPTIONAL?) DISCUSSION POST #9 DUE

Mon, June 22: Brian K. Vaughan, The Last Man
ASSIGNMENT: FINAL COPY OF PERSUASIVE ESSAY WITH SOME RESEARCH DUE

Tues, June 23: Brian K. Vaughan, The Last Man

Wed, June 24: Brian K. Vaughan, The Last Man

Thurs, June 25: Brian K. Vaughan, The Last Man
ASSIGNMENT: FINAL EXAM: DETAILS TBA