

Film & Literature: Science Fiction and Social Change

Course Meetings: M/W/F 11:30-12:25 University Hall, Room 56

Instructor: Carolyn Elerding, PhD Candidate, Comparative Studies, Hagerty 451 (not "my" office)
elerding.1@osu.edu (I will respond within 24 hours M-F 9-5)
 (614)327-3374 (cell—emergency, only! Text preferred)

Office hours: Fridays, 9-11 am, at Heirloom Café, Wexner Center for the Arts.

General Education (GE requirements) fulfilled by this course:

Visual and Performing Arts

Diversity: Global Studies

Prerequisites:

English 1110 (110) or equiv. Not open to students with credit for 3607H (358H, 358). GE VPA and diversity global studies course.

Goals:

Students evaluate significant texts in order to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; and critical listening, reading, seeing, thinking, and writing.

Students understand the pluralistic nature of institutions, society, and culture in the United States and across the world in order to become educated, productive, and principled citizens.

Expected Learning Outcomes:

Students analyze, interpret, and critique significant literary works.

Through reading, discussing, and writing about literature, students appraise and evaluate the personal and social values of their own and other cultures.

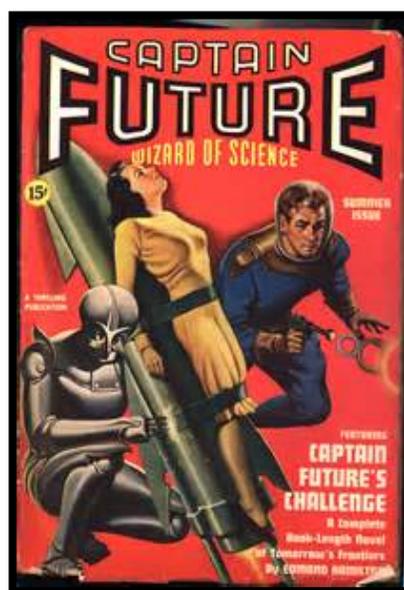
Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S.

Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizen.

For more information on the ASC GEC requirements at OSU:

<http://ascas.osu.edu/curriculum/ge-goals-and-learning-outcomes>

In this course on science fiction, we explore relationships between literature (stories and ideas circulated in textual form) and film (cinema construed broadly to include all moving images with a narrative or storytelling element, including videogames). In studying the emergence and continuing development of cinematic art as a form of representation, we will emphasize diverse cultural traditions. Reading, viewing, and discussing science fiction from around the world, we will explore differences in the social construction of race, gender, age, and class, as well as of technological progress narratives, views on environmental issues, and visions of the future.



Books and Required Materials:

Materials are available as downloads or links on Carmen. There are no books to purchase.

- **Introductory Presentation:** Each student will give a brief (3-5 min.) presentation on an assigned concept in cinema or media theory during the third and fourth weeks of class. The purpose is to help students get acquainted and learn the technical vocabulary necessary for effective analysis of visual media and literature in this class.
- **Online Activities:** In each of the two online activities, students will follow assignment prompts to use digital or social media to explore a work of science fiction collaboratively online.
- **Discussion Questions:** For eight scholarly readings, a discussion question (1-3 sentences) is due by email to elarding.1@osu.edu by 11:59 the night before class. This enables me to prepare for our discussion by taking note of student interests and insights, and it gives students an opportunity to shape the conversation. Selected questions will be shared with the class anonymously to spark discussion in class. Readings requiring discussion questions are marked with an asterisk (*) on the schedule below.
- **Final Paper:** The final paper of 8-10 pages will be a response to an essay question provided near the end of the term in which students cite course texts as well as sources discovered through their own research. Paper grade includes a presentation online or during class (only eleven students will present in person, due to time constraints). Prompt and rubric to be posted on Carmen.
- **Attendance:** Attendance will be taken at the beginning of each class. Students may miss class twice without penalty. Further absences will result in a falling attendance grade. There are 42 class meetings in total, and each meeting represents 2.5% of your final attendance grade (once the two free absences are taken into account). Students: In case of emergency, you can depend on me to be reasonable. If you plan to be absent for an important personal, professional, or scholarly event, you must notify me in advance. Remember, all excusals of absence are at the instructor's discretion.
- **Lateness:** If one must arrive late, please speak with the instructor after class to ensure that your attendance is recorded. Please notify instructor if circumstances beyond one's control regularly prevent timely arrival. Otherwise, frequent lateness will result in a lowered attendance grade, at the instructor's discretion.
- **Late Assignments:** Grades on late assignments, unless due to excused absence, will lose 5% per *calendar* (that is, any day of the week or year, no matter what) day.
- **Participation:** Students are expected to arrive at class prepared and with texts, materials, and assignments in hand. Minimum preparedness includes being ready to provide a brief verbal summary of the required reading and relate it to course themes. I recommend bringing reading notes to class and taking lecture and discussion notes during class. Preparedness also includes raising questions and making comments if relevant, as well as doing one's part to help maintain a respectful and inclusive environment for all. Disrespectfulness towards the instructor or towards classmates will result in a lowered participation grade

Academic Misconduct:

Plagiarism and other forms of cheating will not be tolerated. Do not disrespect yourself and your peers in this way. "It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term 'academic misconduct' includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487)." For additional information, see the **Code of Student Conduct** at <http://studentlife.osu.edu/csc/>

Attendance	20%
Participation	15%
Introductory Presentation	5%
Discussion Questions	15%
Digital Media Projects	15%
Final Paper	30%

A	93-100%
A-	90-92.99%
B+	87-89.99%
B	83-86.99%
B-	80-82.99%
C+	77-79.99%
C	73-76.99%
C-	70-72.99%
D+	67-69.99%
D	60-66.99%
E	0-59.99%

Accommodations:

"Students with disabilities that have been certified by the **Office for Disability Services** will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901." For more information, see: <http://www.ods.ohio-state.edu/>

ATTENTION: I am strongly allergic to many cleansers and perfumes, particularly synthetic ones. I ask respectfully that students avoid wearing any unnecessary scented products to class. Thank you.--Carolyn

Students must check the Carmen calendar regularly for more specific details on daily assignments, which may include reading, viewing, and/or composition in preparation for class.

Please note that syllabus and assignments may be subject to change.

Weeks One and Two: A Brief History of Science Fiction

- ❖ 1/11 M: Welcome, course introduction
in class: *A Trip to the Moon* (Méliès, 1902)
- ❖ 1/13 W
Aelita: Queen of Mars (Protazanov, 1924)
Metropolis (Lang, 1927)
- ❖ 1/15 F
The Fabulous World of Jules Verne (Zeman, 1958)
- ❖ 1/18 M: NO CLASSES IN OBSERVANCE OF MARTIN LUTHER KING, JR. DAY
- ❖ 1/20 W
Chapter One, *The Dispossessed* by Ursula K. Leguin, 1974
"Ursula Leguin: 'Wizardry Is Artistry'" by Kunzru, 2015
- ❖ 1/22 F*
"Experiments at the Margins" by Pheasant-Kelly, 2015

Weeks Three and Four: Studying Science Fiction as Culture

- ❖ 1/25 M: four student presentations on cinema/media theory
Critical Theory Today 1-10, 448-53 by Tyson, 2015 (3rd ed.)
- ❖ 1/27 W: four student presentations on cinema/media theory
Rogue Farm (Bender and Marshall, 2004)
"Rogue Farm" by Charles Stross, 2003
- ❖ 1/29 F: four student presentations on cinema/media theory
Solaris (Tarkovsky, 1972)
Solaris (Soderbergh, 2002)
- ❖ 2/1 M: four student presentations on cinema/media theory
Alphaville (Godard, 1965)
- ❖ 2/3 W: four student presentations on cinema/media theory
2046 (Kar Wai Song, 2004)
- ❖ 2/5 F*: remaining student presentations on cinema/media theory
"Media Encoding in Science Fiction Television: *Battlestar Galactica* as a
Site of Critical Cultural Production" by Chow-White et al., 2015

Weeks Five and Six: The Complexity of Technological Progress

- ❖ 2/8 M
The Golem: How He Came Into the World (Wegener, 1920)
"The Golem" by Davidson, 1955
- ❖ 2/10 W
Golem XIV by Lem, 1981
In class: "Cyborg's Manifesto" (excerpt) by Haraway, 1985
- ❖ 2/12 F
These Are the Damned (Losey, 1963)
In class: *The Cube* (Natali, 1997)

- ❖ 2/15 M
City of Lost Children (Caro and Jeunet, 1995)
In class: *Brazil* (Gilliam, 1985)
- ❖ 2/17 W
The Last Battle (Besson, 1983)
in class: excerpts from *Mad Max*, *Mad Max 2: The Road Warrior*, *Mad Max: Fury Road* (Miller, 1979, 1981, 2015)
- ❖ 2/19 F*
"Tunnel Vision" by Smelik, 2009
Moebius (Mosquera, 1996)

Weeks Seven, Eight, Nine: Science Fiction and Social Identity

- ❖ 2/22 M
Stalker (Tarkovsky, 1979)
in class: *The Exterminating Angel* (Buñuel, 1962)
- ❖ 2/24 W
Conceiving Ada (Hershman-Leeson, 1997)
In class: *Teknolust* (Hershman-Leeson, 2002)
Critical Theory Today 79-114 by Tyson, 2015 (3rd ed.)
- ❖ 2/26 F
"Women as Reward" (Feminist Frequency, 2015)
Avalon (Oshii, 2001)
- ❖ 2/29 M
eXistenZ (Cronenberg, 1999)
- ❖ 3/2 W*
"Queer Female of Color" by Nakamura, 2012
TimeTraveller™ (Skawennati, 2008-2013)
- ❖ 3/4 F*
Pumzi (Kahui, 2009)
The Quiet Earth (Murphy, 1985)
"Space, That Bottomless Pit" by Fawaz, 2012
- ❖ 3/7 M
The Brother from Another Planet (Sayles, 1984)
Critical Theory Today 343-78 by Tyson, 2015 (3rd ed.)
- ❖ 3/9 W*
"Screening the Gene" by Stacey, 2008
- ❖ 3/11 F: **ONLINE ACTIVITY #1 (NO MEETING IN CLASSROOM)**
Open Your Eyes (Amenabar, 1997)

>>SPRING BREAK<<

Weeks Ten and Eleven: The Politics of Space and Time Travel

- ❖ 3/21 M: Introduction to final paper assignment
Road to the Stars (Klushantsev, 1958)
Ikarie xB I (Voyage to the End of the Universe) (Polák, 1963)
- ❖ 3/23 W
Kin-Dza-Dza! (Daneliya, 1986)
- ❖ 3/25 F: paper proposal due
On the Silver Globe (Zulawski, 1988)
- ❖ 3/28 M
Planet of the Vampires (Bava, 1965)
Doppelgänger (Journey to the Far Side of the Sun) (Parrish, 1969)
- ❖ 3/30 W
La jetée (Marker, 1962)
- ❖ 4/1 F: annotated bibliography due
TimeCrimes (Vigalondo, 2007)

Weeks Twelve and Thirteen: U.S. Science Fiction in a Global Context

- ❖ 4/4 M*
Cabin in the Woods (Goddard, 2012)
"Toward a Zombie Epistemology" by Day, 2013
- ❖ 4/6 W
The Host (Gwoemul) (Joon Ho Bong, 2006)
"the river" by adrienne marie brown
- ❖ 4/8 F
Critical Theory Today 398-428 by Tyson, 2015 (3rd ed.)
Snowpiercer (Joon Ho Bong, 2013)
- ❖ 4/11 M
"Why Sci Fi Keeps Imagining the Subjugation of White People" by Berlatsky, 2014
"Star Wars and the American Imagination" by Abu-Jamal, 2015
- ❖ 4/13 W: **ONLINE ACTIVITY #2 (NO MEETING IN CLASSROOM)**
Sleep Dealer (Rivera, 2008)
- ❖ 4/15 F*
"Cesar Chavez, the United Farm Workers, and the History of Star Wars"
by Marez, 2012

Week Fourteen: Presentations (in class and online) and Conclusions

- ❖ 4/18 M: three student presentations
- ❖ 4/20 W: three student presentations
- ❖ 4/22 F: three student presentations
- ❖ 4/25 M: two student presentations, final remarks, course evaluations

Final papers are due by 5 pm on Tuesday, May 3. Students may hand a final draft in early for comments, with the possibility of improving their paper grade by a full letter by writing a revision.

No final exam.

Though not required, utilizing the Writing Center is strongly encouraged. For more information: <http://cstw.osu.edu/writingcenter>. In addition, the Dennis Learning Center is an excellent resource for improving studying and learning skills. For more information: <http://dennislearningcenter.osu.edu/>.