UGS 303: Futuramas: Science Fiction's Visions
Instructor: Katherine Arens, Dept. of Germanic Studies
Office Hours: TTH 8:30-9:20 & by appointment (BUR 320)
k.arens@mail.utexas.edu
TA: Carlos Amador carlosamador@mail.utexas.edu
Office: BUR 382   Office Hours: Fri 11-12

SCHEDULE:
Lectures: TTH 12:30-2, BUR 220
Unique: 63735 = FRI 1-2 pm MAI 220A
Unique 63740 = FRI 2-3 pm MAI 220A
Unique 63745 = FRI 3-4 pm MAI 220A

Science fiction and fantasy literature in all its forms -- film, literature, essay presentations of future shocks, and art among them -- takes on the job of presenting alternates to what is, challenging its viewers/readers to rethink the premises of their lives and worlds.   Science fiction, particularly in films, often aims at delivering future shocks aimed at bringing particular ethical and political issues home to the audiences. Millennial and anticipatory fears are made visible, as heroes learn what is at stake for their own lives and cultures. Science fiction in many ways is the moral literature of our age.

This class will take up examples in several media (including novels in several genres, films, essays, and graphic novels) as an introduction to how great science fiction has engaged readers/viewers to rethink the big ethical problems of their lives. It will also use the HRC Collection of Science Fiction <http://www.hrc.utexas.edu/collections/books/holdings/scifi/> as one of the gems of the university.

Because it combines problems of society, of artistic representation, and of science itself, this class also is designed to introduce students to interdisciplinary research and to "reading" texts in several different media, particularly to how cultural "texts" need to be investigated and explained as both entertainment and serious social commentary.

The texts chosen (some written, some visual) are part of the "canon" of science fiction -- important examples of how science fiction and fantasy stories have been told to convey dangers and hopes about today and tomorrow.   Students will have the opportunity to work up their favorite piece of sci-fi as part of a final project -- to address their generation's visions of dystopia and utopia as problematized in recent texts.

ASSIGNMENTS and GRADING (the class will use +/- grading scale):
• Daily Quizzes = 10 %   (2 points each: one for taking it, one for correctness)
• Sci-fi written reviews (one on film, one on novel) = 2 x 10 % = 20%
• Written close reading of a scene (short text interpretation) = 10%
• Précis and oral presentation in discussion section = 10% (half for each item)
• Online reading tests (one on history of sci-fi, one on interpretive issues) = 2 x 5% = 10%
• Online Final = test that is combination of objective questions and essay = 20%
• Final writing project: comparison of two texts = 20%

READING/VIEWING:
Most class readings are on the class BlackBoard site. On order at the Co-OP, the only book that you *must* purchase is:
James, Edward, and Farah Mendlesohn, eds. *The Cambridge Companion to Science Fiction*. Cambridge: Cambridge UP, 2003. ISBN 978-0-521-01657-5
You will be responsible for selecting and securing your own texts/films for the written reviews, close reading essay, and final writing project. Most texts are available at Half Price Books or Amazon.com very cheap, and delivered in two days for a small fee; most films are available as online streaming from various providers or from local video stores (or used from Amazon Marketplace). Don't forget to use PCL and the Austin Public Library, either. Read the directions for the assignments, and plan early.

SPRING, 2012   UGS 303: Futuramas: Science Fiction's Visions
Instructor: Katherine Arens, Department of Germanic Studies, UT Austin
**All readings due on the day indicated, to support lectures and discussions. See Assignments
      for details on work due in (also on days indicated).

0. Introducing Science Fiction as an Academic Discipline
Week 1: 17, 19 January
TU   **Introduction to the :** Science Fiction as Interdiscipinary and Multi-Media
      Lecture Reference:
      Rocky Horror Picture Show, "Science Fiction Double Feature"
          • <http://www.youtube.com/watch?v=8lywvXZSCFI&feature=related>
      Futurama: Seeing the Future
          • <http://en.wikipedia.org/wiki/Futurama_(New_York_World's_Fair)>
      Reference: Brian Stableford, "Science Fiction before the Genre," *Cambridge
          Companion*, 15-31

THU   **Setting the Stage: A History of Science Fiction, I**
      Read: Attebery, "The Magazine Era: 1926-1960," 32-47
          Bould, "Film and Television," 79-95
      Reading Goal: get a sense of how *media* indicates audience and sets up "eras" as
      defined by a set of popular topics, a particular audience, and a genre/medium
      combination (in this set of eras: hard science, short stories . . . .)

FR   The précis as a writing tool: analytic and synthetic précis -- bring your *Cambridge
      Companion* to class

Week 2: 24, 26 January
TU   **Setting the Stage: A History of Science Fiction, II**
      Read: *Cambridge Companion*
          Broderick, "New Wave and Backwash: 1960-1980," 48-63
          Clute, "Science Fiction from 1980 to the Present," 64-78
          Wolfe, "Science Fiction and Its Editors," 96-109
             http://en.wikipedia.org/wiki/Dangerous_Visions
      Reading Goal: read for the definitions of the "new eras" and media tie-ins

THU   **What's Wrong with this Picture?: Sci-Fi as a Mode of Story-Telling**
      Lecture references:
      Georges Méliès: how technology makes films
      • 1902: Voyage to the Moon (ignore voice over; see also color clips on side)
          <http://www.youtube.com/watch?v=1eVtv1YyzOU&feature=related>
      • 1909: Le papillon fantastique >
          <http://www.youtube.com/watch?v=OANe6cCb5FE&feature=related>
      Martin Scorsese, *Hugo* (2011): How films make culture
      • < http://www.hugomovie.com/>
      Read:

Gwyneth Jones, "Icons of Science Fiction," *Cambridge Companion*, 163-172
Wikipedia summaries:
- <http://en.wikipedia.org/wiki/Speculative_fiction>
- <http://en.wikipedia.org/wiki/Definitions_of_science_fiction>
- <http://en.wikipedia.org/wiki/Science_fiction>
- <http://en.wikipedia.org/wiki/Portal:Speculative_fiction>
  Source materials to check out:
  - <http://en.wikipedia.org/wiki/Internet_Speculative_Fiction_Database>
  - <http://www.isfdb.org/cgi-bin/index.cgi>

FRI Semester Assignments: A How-To
- reviews versus textual analysis (see also the methods section of the *Cambridge Companion*)
- final projects: the questions of adaptation
FIRST ONLINE TEST AVAILABLE: Science fiction history

1. First Contacts: Genres, from Travel / Adventure Literature to Sci-Fi
Week 3: 31 January, 2 February
TU **Cultures in Contact: The early paradigm -- serials and sequels**
  Lecture References:
  H. G. Wells, *War of the Worlds*
  - <http://en.wikipedia.org/wiki/War_of_the_Worlds>;
  - <http://en.wikipedia.org/wiki/Adaptations_of_The_War_of_the_Worlds>
    Orson Welles radio adaptation (1938)
  - <http://en.wikipedia.org/wiki/The_War_of_the_Worlds_(radio)>
  - <http://www.mercurytheatre.info/>
    Film, dir. Steven Spielberg (2005)
  - <http://www.waroftheworlds.com/>
  - <http://en.wikipedia.org/wiki/War_of_the_Worlds_(2005_film)>
  Sir Arthur Conan Doyle: Professor Challenger
  - <http://en.wikipedia.org/wiki/Professor_Challenger>
  Edgar Rice Burroughs: John Carter of Mars
  - <http://en.wikipedia.org/wiki/John_Carter_(character)>
  Read:
  - <http://en.wikipedia.org/wiki/First_contact_(science_fiction)>
  - <http://en.wikipedia.org/wiki/First_contact_(anthropology)>
  - Leonard, "Race and Ethnicity in Science Fiction," *Cambridge Companion*, 253-263
  - Description of précis from the syllabus
  Reading Goal: Determine how scholars think about such issues: we'll do an analytic précis on the chapter together in class

THU   First Contact on Film
       Lecture References:
       The Day the Earth Stood Still. Dir. Robert Wise, 1951
       - <http://en.wikipedia.org/wiki/The_Day_the_Earth_Stood_Still>
       - Trailer at: <http://www.imdb.com/title/tt0043456/>
       Invasion of the Body Snatchers. Dir. Don Siegel, 1956
       - <http://en.wikipedia.org/wiki/Invasion_of_the_Body_Snatchers>
       - Trailer at: <http://www.imdb.com/video/screenplay/vi3014131993/>
       - Adaptation info: <http://www.denofgeek.com/movies/8781/versions_invasion_of_the_body_snatchers.html>
       Close Encounters of the Third Kind. Dir. Steven Spielberg, 1977
       - <http://en.wikipedia.org/wiki/Close_Encounters_of_the_Third_Kind>
       - <http://www.sonypictures.com/homevideo/closeencountersofthethirdkind/>
       - <http://www.youtube.com/watch?v=H4Kgzn3tDQU> (music scene)
       - <http://www.youtube.com/watch?v=H4Kgzn3tDQU> (mash-up tribute)
       Read:
       - Finney, *The Body Snatchers*, Chapters 1-4 (1-42 in this edition)
       Reading Goal: What would Leonard say about this text? (working toward a synthetic précis)

FR   How to write a film or book review: synthetic précis on film from a particular point of view.
       Read:
       - "Writing a Book Review": <http://owl.english.purdue.edu/owl/resource/704/1/>
       - "Book Reviews": <http://writingcenter.unc.edu/resources/handouts-demos/specific-writing-assignments/book-reviews>
       Examples:
       - see multiple reviews attached to < http://www.rottentomatoes.com/m/close_encounters_of_the_third_kind/>
       - <http://www.nytimes.com/pages/books/index.html>

Week 4: 7, 9 February
TU   First Contacts Gone Wrong
       Lecture references:
       Ray Bradbury, *The Martian Chronicles*
       - <http://en.wikipedia.org/wiki/The_Martian_Chronicles>
       Mary Doria Russell, *The Sparrow*
       - <http://en.wikipedia.org/wiki/The_Sparrow_(novel)>
       Zenna Henderson, *The People*
       - <http://en.wikipedia.org/wiki/The_People_(Zenna_Henderson>)
       Read:
       - Mendlesohn, "Religion and Science Fiction," *Cambridge Companion*, 264-275
       - Bradbury, "The Fire Balloons" from *Martian Chronicles*
       - Henderson, "Ararat" from *Pilgrimage*
       - Russell, *The Sparrow*, Prologue and Chapter 1

Reading goal: what would Mendlesohn say about these short stories?

2. UTOPIA / DYSTOPIA: Political Programs Yield Sci-Fi
THU   Two Classics of Political Science Fiction on Film
Lecture References:
Metropolis. Dir. Fritz Lang, 1927.
- <http://en.wikipedia.org/wiki/Metropolis_(film)>

Aelita, Queen of Mars. Dir. Yakov Protazanov, 1924.
- <http://en.wikipedia.org/wiki/Aelita>

Read:
- James, "Utopias and Anti-Utopias," *Cambridge Companion*, 219-229
- MacLeod, "Politics and Science Fiction," *Cambridge Companion*, 230-240
- Harbou, *Metropolis*, Chapters 1 & 2 (Lang's wife and screenwriter)

Reading Goal: what would MacLeod look for in these films (consider the historical settings of the filmmaking)?

FR   How to read politics out of novels and/or films: case studies.
FIRST ONLINE TEST WILL CLOSE ON SUNDAY AT 11:58 PM

Week 5: 14, 16 February
TU   Two Book Classics of Political Science Fiction
Lecture references:
Jules Verne, *Twenty Thousand Leagues Under the Sea* (1870)
- <http://en.wikipedia.org/wiki/20000_Leagues_Under_the_Sea>

H.G. Wells, *Time Machine* (1895)
- <http://en.wikipedia.org/wiki/The_Time_Machine>
- <http://en.wikipedia.org/wiki/The_Time_Machine_(2002_film)>

Read:
- Moore, *League of Extraordinary Gentlemen*, II, "Episode 4: All Creatures Great and Small" (the Nautilus fights the tripods)
- Wells, *Time Machine*, Chapter 8 (the reveal)

Reading Goal: Old sci-fi becomes steam punk -- how science fiction has begun to reuse its own history. Think of the new Sherlock Holmes films, and see what Moore does with old political sci-fi.

•**FILM REVIEW DUE:** either *The Day the Earth Stood Still, Aelita, Queen of Mars,* the complete *Metropolis*, or *Close Encounters of the Third Kind*

THU   Gender Politics
Lecture references:
Anne McCaffrey, *Dragonflight* (1968), first novel in *Dragonriders of Pern* series
- <http://en.wikipedia.org/wiki/Dragonriders_of_Pern>

Alien film series with Sigourney Weaver
- <http://en.wikipedia.org/wiki/Alien_(franchise)>

Ursula K. LeGuin, *Left Hand of Darkness*
- <http://en.wikipedia.org/wiki/Left_Hand_of_Darkness>

Margaret Atwood, *The Handmaids Tale* (1985)

- <http://en.wikipedia.org/wiki/Handmaids_tale>

Read:
- Merrick, "Gender in Science Fiction," *Cambridge Companion*, 241-252
- Joanna Russ, *How to Suppress Women's Writing*, Prologue, Chapter 1 & 2
- McCaffrey, *Dragonflight*, Part 1, "Weyrsearch" up to p. 32.
- Ursula K. LeGuin, excerpt from *Left Hand of Darkness*, Chapter 14 (7 & 8 are desirable, as well).

Reading Goal: Is this chick lit?

FRI   Critique of film review; revisiting reviews and how to write a book review

3. Morality Fables: Genre Fiction, from Universal Cops through Space Operas
Week 6: 21, 23 February
TU   **Space Operas**
Lecture references:
Flash Gordon (comic book turned into 13-part serial w/ Buster Crabbe, 1936
- <http://en.wikipedia.org/wiki/Flash_Gordon_(serial)>
- <http://en.wikipedia.org/wiki/Flash_Gordon>
- <http://www.youtube.com/watch?v=8I0lo42gcgM&feature=related>

E. E. Doc Smith, *Children of the Lens* (1954 on)
- <http://en.wikipedia.org/wiki/Children_of_the_Lens_(novel)>

Read:
- Westphal, "Space Opera," *Cambridge Companion*, 197-208
- Smith, *Children of the Lens*, Chapters 1-3 (1-39)

Reading goal: What in *Lens* and *Flash Gordon* matches Westphal's definitions?

THU   **Space Operas: The Grand Series**
Lecture references:
   Dr. Who (1963-1989)
- <http://en.wikipedia.org/wiki/Dr_who>

   Star Trek (1966-1969). Orig. Gene Roddenberry
- <http://en.wikipedia.org/wiki/Star_Trek:_The_Original_Series>

   Star Wars (1977). Dir. George Lucas
- <http://en.wikipedia.org/wiki/Star_wars>

Reading goal: Compare the premises of this week's "space operas" as reflecting views of science and humanity.

FR   **Discussion:** Are space operas essentially conservative? Introductions to close readings: reading morality out of texts/films.

Week 7: 28 February, 1 March
TU   **Space Operas: Print Greats**
Lecture references:

Isaac Asimov, *Foundation Trilogy*
* <http://en.wikipedia.org/wiki/Foundation_trilogy>

Frank Herbert, *Dune*
* <http://en.wikipedia.org/wiki/Dune_(novel)>

Read:
       Asimov, *Foundation*, Part 1: "The Psychohistorians"
       Herbert, *Dune*, Book 1, 1st four sections (1-36 in this edition)

Reading goal: Close reading: what morality/utopian/dystopian fables do these chapters
       set up?

•**BOOK REVIEW DUE:** any of the novels sampled in first 5 weeks of the class

4. META/ ALTERNATE HISTORIES / Time Travel

THU   History Doesn't Always Work Out . . .
       Lecture references:
       Benford, ed., *Hitler Victorious* anthology (see bibliography)
       Boys from Brazil. Dir. Franklin J. Schaffner, 1978.
         * <http://en.wikipedia.org/wiki/The_Boys_from_Brazil_(film)

       Read:
       * Duncan, "Alternate History," *Cambridge Companion*, 209-218
       * <http://en.wikipedia.org/wiki/Alternate_history>
       * Brad Linaweaver, "Moon of Ice," *Hitler Victorious*, 159-219

       Look at:
       * <http://en.wikipedia.org/wiki/Uchronia:_The_Alternate_History_List>
       * <http://en.wikipedia.org/wiki/List_of_alternate_history_fiction>

       Reading goal: Figure out what the "alternate history" of Hitler is designed to do,
       socially and politically.

FR   How to analyze a text/film in relation to history; how to do historical research. Bring in
      the short story text to work with. Preparation for text analysis assignment due after
      Spring Break.
      SECOND ONLINE TEST OPENS: scholarly approaches to science fiction

Week 8: 6, 8 March

TU   Freezing Time, Transgressing Time
       Lecture reference and to read:
       Casares, "The Invention of Morel"
         * <http://en.wikipedia.org/wiki/The_Invention_of_Morel>
         * <http://en.wikipedia.org/wiki/Faust>
         * complete novella (pdf)

       Reading goal: Madness or science? Is this a variant of the Faust legend?

THU   Circumventing Time
       Lecture reference and to read:
       Finney, *Time and Again*

- <http://en.wikipedia.org/wiki/Time_and_Again_(novel)>
- <http://en.wikipedia.org/wiki/Butterfly_effect>
- *Time and Again*, Chapters 1-4 (pp. 1-68 in this edition)

Reading goal: The "butterfly effect" is a critical trope for time-travel stories: how is it accounted for here? What kind of threat is it?

FR   No section; film showing will be scheduled. Appointments to discuss project planning.

March 10 - 18 SPRING BREAK

5. SCIENCE AND THE LIMITS OF THE HUMAN
Week 9: 20, 22 March
TU   **Robots Are People Too?: The Hard Science of Positronics**
Lecture reference:
Isaac Asimov, "Robbie" / "Strange Playfellow"
- <http://en.wikipedia.org/wiki/Robbie_(short_story)>
- <http://en.wikipedia.org/wiki/Three_Laws_of_Robotics>
- <http://en.wikipedia.org/wiki/Positronic_brain>
Lester del Rey, "Helen O'Loy" (1938)
- <http://en.wikipedia.org/wiki/Helen_O'Loy>

Read:
- Cramer, "Hard Science Fiction," *Cambridge Companion*, 186-196
- Asimov, "Strange Playfellow" (pdf)
- Del Rey, "Helen O'Loy" (pdf)

Reading goal: These robots interact with people. Is that a good or bad thing? Compare the two stories.
•**TEXTUAL ANALYSIS DUE:** close reading of a film or text from the syllabus in terms of its original context --what's the message?

THU   **Hard Science, Continued**
Lecture reference:
A.I. Artificial Intelligence. Dir. Steven Spielberg, 2001
- <http://en.wikipedia.org/wiki/A.I._Artificial_Intelligence>
- <http://www.youtube.com/watch?v=rz7sPiOoU7A>

Read:
- Aldiss, "Supertoys Last All Summer Long" (online)

Reading goal: Compare the Aldiss robot to his older prototypes.

FR   Oral report preparation: précis, powerpoint, and final project relationship
SECOND ONLINE TEST CLOSES ON SUNDAY, 11:59 PM

Week 10: 27, 29 March
TU   **Artificial Intelligence Gone Bad**
Lecture reference:
2001: A Space Odyssey -- Dir. Stanley Kubric; Arthur C. Clarke

- <http://en.wikipedia.org/wiki/2001:_A_Space_Odyssey_(film)>
- <http://en.wikipedia.org/wiki/2001:_A_Space_Odyssey_(novel)>
- <http://www.palantir.net/2001/script.html>

Blade Runner. Dir. Ridley Scott. 1982
- <http://bladerunnerthemovie.warnerbros.com/>
- <http://en.wikipedia.org/wiki/Blade_Runner>
- <http://en.wikipedia.org/wiki/Do_Androids_Dream_of_Electric_Sheep?>

Read:
- Dick, *Do Androids Dream of Electric Sheep?*, Chapters 1-3 (1-14 in Dick-Androids.pdf)
- Clarke, *2001*, Chapters 24-30 (pp. 171-210 in this edition)

Reading goal: What's the science here? What's the social critique? If you know *Blade Runner*, see if you can think of differences.

THU   Biological Dystopias
Lecture Reference:
H. G. Wells, *Island of Dr. Moreau* (1896)
- <http://en.wikipedia.org/wiki/The_Island_of_Doctor_Moreau>
- <http://en.wikipedia.org/wiki/The_Island_of_Dr._Moreau_(1996_film)>

Read:
- Slonczewski and Levy, "Science Fiction and the Life Sciences," 174-185
- Wells, *The Island of Dr. Moreau* <http://www.bartleby.com/1001/>, Chapter 7: "The Locked Door," 21: "The Reversion of the Beast Folk" and 22: "The Man Alone"

Reading goal: What is Moreau's crime? What are we supposed to be scared about?
•**PRÉCIS DUE:** setting up your final paper and oral speech

FR   No section; film showing will be scheduled. Appointments to discuss project planning.

Week 11: 3, 5 April
TU   From Text to Film
Lecture reference:
Planet of the Apes
- <http://en.wikipedia.org/wiki/Planet_of_the_Apes_(novel)>
- <http://en.wikipedia.org/wiki/Planet_of_the_Apes_(1968_film)>
- <http://en.wikipedia.org/wiki/Planet_of_the_Apes_(franchise)>
- <http://en.wikipedia.org/wiki/Rise_of_the_Planet_of_the_Apes>

Read:
- Boulle, *Planet of the Apes*, Chapters 1-5 and 34-38 (= 1-35 and 239-168 in this edition)

Reading Goal: What comparison between apes and humans is being made?

THU   Film and Text
Lecture reference:
Crichton, Jurassic Park

- http://en.wikipedia.org/wiki/Jurassic_Park_(novel)
- http://en.wikipedia.org/wiki/Jurassic_Park_(film)

Reading Goal: What's the problem here? Who's guilty of what?

FR From précis to paper: How to do research on film, history, and literature

6. Mad Scientists and Science Threat
Week 12: 10, 12 April
TU **Control Cultures**
Lecture Reference:
A Clockwork Orange (1971). Dir. Stanley Kubrck (on amazon prime)
- <http://en.wikipedia.org/wiki/A_Clockwork_Orange_(film)>
Anthony Burgess, *A Clockwork Orange*
- <http://en.wikipedia.org/wiki/A_Clockwork_Orange>

Read:
Comparison of the two:
- <http://www.brentonpriestley.com/writing/clockwork_orange.htm>
Burgess, *A Clockwork Orange*, Chapters 1 & 2 (1-24 in this edition)

Reading goal: This novel is usually remembered as dystopic. What role does science play here?

THU **Out-of-Control Cultures**
Lecture reference:
Das Experiment. Dir. Oliver Hirschbiegel, 2001.
- <http://en.wikipedia.org/wiki/Das_experiment>
- <http://en.wikipedia.org/wiki/Stanford_prison_experiment>
- <http://www.prisonexp.org/>
- <http://www.experiment-resources.com/stanford-prison-experiment.html>

Read:
- <http://www.prisonexp.org/>

Reading Goal: Who's the problem in these situations?

FR Oral reports

Week 13: 17, 19 April
TU **Eugenics**
Lecture reference:
Gattaca (1997). Dir. Andrew Niccol
- <http://en.wikipedia.org/wiki/Gattaca>
- <http://en.wikipedia.org/wiki/Gattaca_argument#Genetic_divide_(Gattaca_argument)>
Lovecraft, "Cool Air"
- <http://en.wikipedia.org/wiki/Lovecraft>
- <http://en.wikipedia.org/wiki/Cthulhu_Mythos>

Read:

- <http://en.wikipedia.org/wiki/Gattaca_argument#Genetic_divide_(Gattaca_argument)>
- H. P. Lovecraft, *Cool Air*

Reading goal: The newest arguments are about the "transhuman." How does the concept apply to these two texts

THU   Nuclear Threats
Lecture reference:
Godzilla. Dir. Ishirō Honda, 1954.
- <http://en.wikipedia.org/wiki/Godzilla_(1954_film)>
Wall-E. Dir. Andrew Stanton, 2008.
- <http://en.wikipedia.org/wiki/WALL-E>
Reading:
Watch *Wall-E* online at youtube if you don't know it.

FR   Oral reports

7) TV SCI-FI: LIMITS OF THE KNOWN AND KNOWABLE
Week 14: 24, 26 April
TU   Anthology TV Shows
Twilight Zone (1959-64)
- <http://en.wikipedia.org/wiki/The_Twilight_Zone_(1959_TV_series)>
Alfred Hitchcock Presents (1955-65)
- <http://en.wikipedia.org/wiki/Alfred_Hitchcock_Presents>
Outer Limits (1963-65)
- <http://en.wikipedia.org/wiki/The_Outer_Limits_(1963_TV_series)>

THU   The New Space Opera
Lecture Reference:
Star Trek (1966-1969)
- <http://en.wikipedia.org/wiki/Star_Trek:_The_Original_Series>
Battlestar Galactica (1978-79)
- <http://en.wikipedia.org/wiki/Battlestar_Galactica_(1978_TV_series)>
Babylon 5 (1994-1998)
- <http://en.wikipedia.org/wiki/Babylon_5>

FR   Oral reports

Week 15: 1, 3 May
TU   Futures (ALT): Still Science Fiction?
The X Files (1993-2002)
- <http://en.wikipedia.org/wiki/X_files>
Futurama (1999-2003; 2008-)
- <http://en.wikipedia.org/wiki/Futurama>

THU   Science Fiction Futures: Some Conclusions

FRI   Last review for final exam
       FINAL EXAM WILL BE OPEN BY MIDNIGHT TONIGHT

**OFFICIAL FINAL EXAM TIME
FOR A CLASS MEETING TTH 12:30-2 IS**

Thursday, May 10, 9:00 am-12:00 noon.
See <http://registrar.utexas.edu/schedules/122/finals>

**Final project due by noon;
final exam online must be completed by noon, with last login at 9 am.**

CLASS MATERIALS

BOOK TO PURCHASE:
James, Edward, and Farah Mendlesohn, eds. *The Cambridge Companion to Science Fiction*.
      Cambridge: Cambridge UP, 2003. ISBN 978-0-521-01657-5

TEXTS AVAILABLE ON BLACKBOARD OR ONLINE
Aldiss, Brian. "Supertoys Last All Summer Long." Available online at
      <http://www.wired.com/wired/archive/5.01/ffsupertoys.html> and
      <http://www.wired.com/wired/archive/5.01/ffsupertoys_pr.html>.
Asimov, Isaac. *Foundation*. New York: Bantam Books, 2008 [1951]. ISBN 978-0-553-38257-
      0.
Asimov, Isaac. "Strange Playfellow" (early version of "Robbie"). (pdf from online source)
Asimov, Isaac. *The Complete Robot*. (pdf from online source) -- has "Robbie" in it.
Benford, Gregory, with Martin H. Greenberg, eds. *Hitler Victorious: Eleven Stories of the
      German Victory in World War II*. New York: Garland Press, 1986. 159-219. ISBN 0-
      8240-8658-9.
Boulez, Pierre. *Planet of the Apes*. Trans. Xan Fielding. New York: Ballantine/Del Rey Books,
      2001. ISBN 0-345-44798-0. (required excepts on pdf as boulle-planet.pdf).
Bradbury, Ray. "The Fire Balloons." *Martian Chronicles*. New York: William Morrow/Harper
      Collins, 2006. 120-144. ISBN 978-0-380-97383-5.
Burgess, Anthony. *A Clockwork Orange*. New York: W. W. Norton, 1962. ISBN 0-393-31283-
      6.
Casares, Adolfo Bioy. *The Invention of Morel*. Trans. Ruth L. C. Simms. New York: New
      York Review Books, 2003. ISBN 978-1-59017-057-1.
Clarke, Arthur C. *2001: A Space Odyssey*. New York: ROC/Penguin, 2000 [1968]. ISBN 978-
      0-451-45799-8.
Del Ray, Lester. "Helen O'Loy." (pdf from online)
Dick, Philip K. *Do Androids Dream of Electric Sheep?* (pdf from online source)
Finney, Jack. *The Body Snatchers*. London: Gollancz, 2010.   ISBN 978-0-575-08531-2.
Finney, Jack. *Time and Again*. New York: Simon & Schuster, 1970. ISBN 0-671-24295-4.
Henderson, Zenna. "Ararat." *Pilgrimage: The Book of the People*. New York: Avon Books,
      1970. (BlackBoard version copied from an old edition with no ISBN. A newer edition
      collects all the stories: *Ingathering: The Complete People Stories of Zenna Henderson*.
      NESFA Press, 1995. ISBN 978-0-915-36858-7.)
Harbou, Thea von. *Metropolis*. NP: Wildside Press, ND. ISBN 978-1-4344-9014-8.
Herbert, Frank. *Dune*. New York: Ace/Penguin, 2005 [1965].
LeGuin, Ursula K. *The Left Hand of Darkness*. New York: Ace Books, 2010 [1969]. ISBN
      978-0-441-47812-5.
Linaweaver, Brad. "Moon of Ice." In: Gregory Benford with Martin H. Greenberg, eds. *Hitler
      Victorious: Eleven Stories of the German Victory in World War II*. New York: Garland
      Press, 1986. 159-219. ISBN 0-8240-8658-9.
Lovecraft, H. P. "Cool Air." Available online at: <http://dagonbytes.com>
McCaffrey, Anne. *Dragonflight*. New York: Ballantine Books/Del Rey Books, 2005 [1968].
      ISBN 978-0-345-48426-0.

Moore, Alan. *League of Extraordinary Gentlemen, II*. La Jolla, CA: WildStorm Productions, 2003. ISBN 978-1-4012-0118-0.

Russ, Joanna. *How to Suppress Women's Writing*. Austin, TX: U of Texas Press, 1983. ISBN 0-292-72445-4.

Stanford Experiment.

Smith, E. E. *Children of the Lens*. <lensman06.pdf>

Verne, Jules. *20,000 Leagues under the Sea*. Available online at: <http://www.online-literature.com/verne/leaguesunder/>.

Wells, H. G. *The Time Machine*. Available online at <http://etext.virginia.edu/toc/modeng/public/WelTime.html>.

Wells, H.G. *The Island of Dr Moreau*. Available online at <http://www.bartleby.com/1001/>

IMPORTANT BACKGROUND ITEMS:

Aldiss, Brian Wilson. *Billion Year Spree: The True History of Science Fiction*. New York: Doubleday, 1973. ISBN 978-0-3850-8887-9. [A history of science fiction]

Internet Speculative Fiction Database: <http://www.isfdb.org/cgi-bin/index.cgi>

Bould, Mark, Andrew M. Butler, Adam Roberts, and Sherryl Vint, eds. *The Routledge Companion to Science Fiction*. London and New York: Routledge, 2009. ISBN 978-0-415-45379-0. [has more details on each of our topics -- less synthesis, more who, what, where, when]

Seed, David, eds. *A Companion to Science Fiction*. Oxford: Blackwell, 2005. ISBN 978-1-4051-8437-3. [good sections on individual authors, texts, genres, and movements]

Where many writers came from:
- <http://en.wikipedia.org/wiki/Clarion_Writers_Workshop>
- <http://en.wikipedia.org/wiki/Milford_Writer's_Workshop>

Two major awards:
- Nebula award http://en.wikipedia.org/wiki/Nebula_Award
- Hugo award http://en.wikipedia.org/wiki/Hugo_Award

FILMS:

A.I. Artificial Intelligence. Dir. Steven Spielberg, 2001.

Aelita, Queen of Mars. Dir. Yakov Protazanov, 1924. (free on Amazon Prime)

Alien. Dir. Ridley Scott. 1979.

Blade Runner. Dir. Ridley Scott. 1982.

Boys from Brazil. Dir. Franklin J. Schaffner, 1978.

A Clockwork Orange. Dir. Stanley Kubrick, 1971. (free on Amazon Prime)

Close Encounters of the Third Kind. Dir. Steven Spielberg, 1977.

The Day the Earth Stood Still. Dir. Robert Wise, 1951.

Das Experiment. Dir. Oliver Hirschbiegel, 2001.

Gattaca. Dir. Andrew Niccol, 1997.

Godzilla [Gojira]. Dir. Ishirō Honda, 1954.

Hugo. Dir. Martin Scorsese, 2011. (still in theatrical release)

Invasion of the Body Snatchers. Dir. Don Siegel, 1956.

Island of Dr. Moreau. Dir. John Frankenheimer, 1996.

Jurassic Park. Dir. Steven Spielberg, 1993.

Metropolis. Dir. Fritz Lang, 1927.

Planet of the Apes. Dir. Franklin J. Schaffner, 1968.
Rise of the Planet of the Apes. Dir. Rupert Wyatt, 2011.
Rocky Horror Picture Show. Dir. Jim Sharman, 1975.
Star Wars. Dir. George Lucas, 1977.
Time Machine. Dir. Simon Wells, 2002.
2001: A Space Odyssey. Dir. Stanley Kubrick, 1968.
Wall-E. Dir. Andrew Stanton, 2008.
War of the Worlds. Dir. Steven Spielberg, 2005.

FILM SERIAL:
Flash Gordon (comic book turned into 13-part serial w/ Buster Crabbe, 1936
        <http://www.youtube.com/watch?v=8I0lo42gcgM&feature=related>

TV SERIAL:
Twilight Zone (1959-64). Created by Rod Serling. (free on Amazon Prime; first season videos
        at (<http://www.youtube.com/show?p=ZpFp6lZZQdI>)
Alfred Hitchcock Presents (1955-65). Created by Alfred Hitchcock. (on Amazon Prime; first
        season at <http://www.youtube.com/show?p=L47yt72cKfE&tracker=>)
Outer Limits (1963-65). Created by Leslie Stevens. (on Amazon Prime; original episodes at
        <http://www.youtube.com/show?p=ZpFp6lZZQdI&tracker=>)
Dr. Who (1963-1989) ("The Ark in Space" w/ Tom Baker; free on Amazon Prime)
Star Trek (1966-1969). Created by Gene Roddenberry (free on Amazon Prime)
Battlestar Galactica (1978-79). Created by Glen A. Larson. (on Amazon Prime; original
        opening at <http://www.youtube.com/watch?v=qSolMxgt0tQ>)
Babylon 5 (1994-1998). Created J. Michael Straczynski. (on Amazon Prime; opening of pilot at
        <http://www.youtube.com/watch?v=-COpFOHQWuQ>)
The X Files (1993-2002). Created by Chris Carter. (free on Amazon Prime; original opening at
        <http://www.youtube.com/watch?v=vdmtY0vux30>)
Futurama (1999-2003; 2008-). Created by Matt Groening. (on Amazon Prime; first episode at
        <http://www.youtube.com/watch?v=TCONcJhM5Zw>)

ASSIGNMENTS

GENERAL NOTE:

Each type of assignment and exam has its own description below or appended to this page. Please read them through carefully, because they constitute the contract that the instructor is making with you -- they are the basis for your grades. All written assignments must be submitted in hard copy at the start of the class period when they are due. Neither the professor nor the TA will accept emailed assignments. Exams/tests are online at the class Blackboard site (accessible over your UTDirect page).

Make sure you have updated your email with the University (also through UT Direct); make sure you pick up your email and/or set your listservs on digest so that your email account does not fill up. The instructor is not responsible for emails rejected because your box is full, or lost because you've failed to update your address; emails are official UT correspondence and are considered valid notifications if sent to the address you provide, whether received or not.

The instructors (professor and TA) answer email during business hours (M-F 8-5). Do not expect responses before class, in less than 24 hours, or on weekends. Email must be used politely, as the equivalent of a phone call, not as an on-demand message board. This is particularly important for online quizzes and projects; if you are unsure about the technology, start early so that problems may be addressed in a timely fashion.

OVERVIEW OF GRADING:

This class will use +/- grading. All assignment grades will be posted on the Blackboard Gradebook. The grades will be posted as points or percentages, with each assignment's point totals indicated. Check your grades often; protests will only be entertained within one week of grade postings. The final grade will be weighted as below, combining the individual elements posted.

Conversions of Letter Grades and Numerical Percentages:
    A+=97-100; A = 95-96; A- = 90-94 (note: In Blackboard, 95-100 = A)
    B+=87-89; B = 85-86; B- = 80-84;
    C+=77-79; C = 75-76; C- = 70-74;
    D+=67-69; D = 65-66; D- = 60-64;
    F = below 60.

This semester's assignment percentages, indicated as a percentage of final grade:
- Daily Quizzes = 10 %   (2 points each: one for taking it, one for correctness)
- Sci-fi written reviews (one on film, one on novel) = 2 x 10 % = 20%
- Written close reading of a scene (short text interpretation) = 10%
- Précis and oral presentation in discussion section = 10% (half for each item)
- Online reading tests (one on history of sci-fi, one on interpretive issues) = 2 x 5% = 10%

- Online Final = test that is combination of objective questions and essay = 20%
- Final writing project: comparison of two texts = 20%

- *Deductions:*
    - Any late assignments will be docked one letter per day late; not accepted at all after the next class period (T/TH lecture) without proof of medical or equivalent emergency (e.g. doctor's note).
    - Any rescheduling of due dates must be done a MINIMUM of 14 days before the work is due. These are the standards that University athletes are held to; all students can do the same.
    - No work may be submitted by email unless prior arrangements are made.
    - Work submitted without page numbers, without your name on each page, and/or not stapled will automatically have a deduction of three points off its grade.

Readings and Reading Assignments:

The readings listed on the syllabus are complete texts and excerpts from many different science fiction books.

Reading assignments are due THE DAY THEY ARE LISTED on the syllabus.

Full information on each title, as well as where each is to be found/bought, is found in the list of materials attached to the syllabus. Most texts are on the class BlackBoard site in the "Class Documents" folder, organized alphabetically by author and title. Any readings marked as pertaining to your Friday sessions MUST be brought to class.

The syllabus includes links to many websites, many from Wikipedia. Wikipedia may *NOT* be used for academic research, but it contains many useful plot summaries and basic (and mostly correct, if not flagged) information on authors' and directors' lives and writings. A very few are chosen to provide introductory definitions of important terms. Some URLs are links to articles that *must* be read; the articles marked as "lecture references" should be skimmed (that is, read at least the introductory paragraph before class, if you can, and use the material there to clear up your class notes on spellings, dates, etc.).

You are responsible for knowing the author's name, the text's title, the date it was published, and the basis setting and synopsis (what year, what events, what country) for each text referred to; this information may be part of a day's quiz (see below).

Read to the end of the assignment sheet; you will be responsible for *choosing* a limited number of novels to read all the way through, to complete the assignments. This will require you to plan how to find the books.

Films on Syllabus and Other Required Film Viewings:

Many film clips will be shown in class for reasons of comparisons. As for the texts, and with the same limitations noted above, Wikipedia and other links are provided on the syllabus; the same qualifiers apply for films as for texts.

You are responsible for knowing the following data on each film (which may be part of a day's quiz; see below):

-release date
-full title
-director
-basic setting and synopsis (what year, what events, what country).

The class sessions will assume that you know the "who, what, where, when" of the films to be discussed each day.

A study guide to films is part of your syllabus: "How to Study a Film." It outlines what information you need to know *first* to orient yourself into discussions about wars. Take it as a checklist for the *minimum* you need to do to qualify as "knowing about" a particular film for all your writing assignments and tests -- what kinds of information will help you make your cases.

Read to the end of the assignment sheet; you will be responsible for *choosing* a limited number of films to read all the way through, to complete the assignments. This will require you to plan how to find the films.

A couple of film showings will be arranged to help you plan.

Daily Quizzes:

Many days, the class will start with a pop quiz. These will consist of one or two questions, usually multiple choice, true/false, or a brief fill in the blank. The topic can be facts from readings, data on films, or something discussed in an earlier class. These quizzes will introduce the item type in any fact-based online quizzes. What do you need to know? See the description above about what you need to know about a film before we talk about it in class; for a reading, the major who, what, where, and when that it introduces -- some big picture item.

No makes ups; no taking the day's quiz late (it will be OVER by 3-5 minutes into class). Don't come late. Quizzes are worth 2 points each: one for taking it and writing your name on the card, and one for getting the answer(s) right.

Written Assignments: General Information
(see descriptions of each assignment for its length and details)

FORMAT
- Double spaced, 1 inch margins all round.
- 11 or 12-point type, Arial, Geneva, Times or Times New Roman
- Your name and a page number on EVERY PAGE (top right or bottom center or right -- use "header" or "footer").
- Pages must be stapled together. Instructors do NOT provide staples or staplers.
- All citations (footnotes or endnotes, and bibliography) must be in Chicago Style. (Is this a mystery? See < http://www.lib.utexas.edu/students/citing/index.html > for general information or < http://www.lib.utexas.edu/noodlebib/ > to use Noodlebib). You may use either a reference list and in-text citations or notes with complete bibliographic information about all texts used and page references to citations.

GRADING RUBRIC FOR WRITING ASSIGNMENTS
All written assignments have the same basic structure, including five elements:
1. An introduction to the topic, identify the who, what, where, and when of the issue you are writing about

2. A statement of the argument structure that will be used (the data set and the logic of analysis that you will subject it to) and the goal of that argument (why you are arguing that way, what you hope to achieve, why the reader should care about your argument at all
3. Two or three examples (at the length appropriate to the individual assignment, from one paragraph to a page or more each) that are discussed in terms of the proposed argument structure, and that each are exemplified with direct quotations from text materials -- the analysis of the examples needs to *quote* the material being analyzed before you show the reader why the example is important.
4. A conclusion that amplifies the significance of your results. You have made small claims in explaining the examples; what do those small claims add up to for the overall argument you are making -- why should the reader care about the work you did, and what have you shown beyond the self-evident that might in the future change how we look at the text or at texts like it?
5. A bibliographic apparatus (as above), including citations for all texts and necessary attributions to quotations from and paraphrases of original materials that you draw on for your analysis.

Each section is credited with up to 3 points for execution. The overall written text is assigned an additional 3 points for consistency and clarity (do all the sections follow from and build on each other, as part of a developing analysis are transitions clearly marked?, are examples analyzed in parallel form), for a total of 18 points for the entire assignment.

Assignment of Points for Each Element
0 = missing, vapid/general (with little or no specific references)
1= partially present, with defects in execution or some missing or underdeveloped parts of the section
2 = all necessary part of the section are present and adequately executed
3 = section exceptionally well-developed or stated

A DEDUCTION of up to three points will be made for: faulty, unproofed, unclear, or ungrammatical prose (including bad punctuation and improper paper formatting)

CONVERSIONS: 17 points = A; 14 points = B; 11 points = C; 8 points = D; 5 points and below = F (+/- assigned according to the in between numbers: 16 points = A- for the assignment))

First Short Writing Assignments: Individual Film Review and Novel Review (two reviews)
        A review is a critical film review of approximately 500-600 words, recommending for or against a particular text (film or novel) for a particular audience or as a specific kind of achievement/disaster. Thus you need to start with a clear thesis statement and introductory paragraph (indicating what kind of a review you are writing, for whom, and with an idea of how you will argue it), in proper format. A good review (film or literature) conveys what the text is about, assesses its strengths and weaknesses against stated criteria (it is good *because . . .*),

gives examples of how you see those strengths and weaknesses represented in the film/novel, and makes recommendations about it being worth the time -- recommendations aimed at specific audiences ("people interested in special effects," "people who like mysteries").

For the film review, you must choose etiher *The Day the Earth Stood Still, Aelita, Queen of Mars,* the complete *Metropolis*, or *Close Encounters of the Third Kind*. You may choose any novel from the syllabus (see the list in the bibliography) for the novel review. You may chose a text that is a series of novellas that link together (most notably, *The Martian Chronicles*), but not a collection of unrelated stories (*The Complete Robot*).

OTHER INFORMATION ON HOW TO WRITE A REVIEW
Help on the process:
- "Writing a Book Review": <http://owl.english.purdue.edu/owl/resource/704/1/>
- "Book Reviews": <http://writingcenter.unc.edu/resources/handouts-demos/specific-writing-assignments/book-reviews>

Examples:
- see multiple film reviews attached to < http://www.rottentomatoes.com/m/close_encounters_of_the_third_kind/>
- see what kinds of book reviews are acceptable on the national level: <http://www.nytimes.com/pages/books/index.html>

Text Analysis
The third short writing assignment is a close reading of a prose passage or film sequence within the context of the whole text in which it occurs. This project runs 1000-1200 words in length (approximately four typed pages).

That is, you will choose a film or novella (*not* the ones used for your reviews), and watch/read it all the way through, paying close attention to the opening sequence, the closing sequence, and a sequence in the middle of the text that can be considered a turning point (when the issue begins to be solved, or falls apart, or is revealed to its full extent, leading to the end of the text). Choose one of those three moments, and view it / read it again, taking careful notes on how it works to set up, heighten, or resolve the text in terms of plot details, other issues of representation (if a film, issues like framing or music [see *How to Study a Film* handout attached to the syllabus; if a written text, issues like word choice, framing of the characters' points of view, development of the episode). Your goal is to use quotations and precise descriptions of the chosen passage to show how it works within the context of the text as a whole -- to show you what work (aside from furthering the plot) the passage does.

One of the most famous details from film history, for example, is the fact that Han Solo's ship in *Star Wars* has a metal "fuzzy dice" hanging over its dashboard -- a car toy very popular since the 1950s that tells us a lot about Han Solo's character and his relation to his ship. That Spielberg puts the dice in his ship tells us, for example, that he is very concerned with looking cool, and maybe somewhat daring, because he flouts the idea that captains need to be neat and buttoned down like Captain Picard of the *Enterprise*.

When you mention a detail like this, quote the text or the dialogue (if any) and make sure you give the source reference (page number, time marker for a film) in proper bibliographic footage. The goal of your paper is to critique (positively or negatively) how this passage serves the overall message of the film, as you see it (how it sets up the conflict long before the characters in the film know it, if it's the start; how the high point brings the issues in the film together to start the resolution; how the final scene resolves the film, successfully or unsuccessfully).

The grading rubric and formatting is the same as for the review exercises.

Oral Presentation in Friday Section: Précis, Powerpoint, and Performance

These presentations will are designed as "work in progress" presentations to help you find the center of your final project (see below).

The oral presentation has two parts.

FIRST, as indicated on the syllabus, you must turn in a one-page précis that shows the structure and substance of the argument that you will research and write up to make your final project. A précis ('pray-see) is an assignment that helps you make an informed and consistent analysis of a text (book or film). Attached to the assignments, find a general description of what a précis does, and what kinds of précis assignments there are.

Your précis must be typed (use MS-Word's *INSERT --> TABLE* command to do the body of the project); it must be submitted in hard copy (unless you receive explicit instructions to the contrary).

SECOND, you will use the précis as notes from which you give an oral presentation in your small group session. That presentation is 2-3 minute long work-in-progress presentation, showing to your peers what you are working on for your final paper, and how far you've gotten in the research and thinking process. Each presentation must be done with use of a PowerPoint (usually not more than 5 slides long). Since this is a process that will take three class periods, all these projects will not look the same -- later presenters should be aware that, since it's getting closer to the due date, you should really be more tightly organized than those who present earlier.

Your goal with the presentation is to communicate to your classmates why your project is worth doing and how you're going about it. You will receive feedback on your effectiveness in speaking and organization.

TECHNICAL ISSUES: UT makes standard software pages and OS's available to you for very very reduced rates; USE THEM, or your computers will NOT work on campus. Check out the Campus Computer Store for information and upgrade (< http://www.utexas.edu/its/products/ >).

For this presentation you have to use PowerPoint, not any other presentation software. You may NOT plug your own computer into the projector (it takes too long to reset). Instead, you MUST bring the presentation on a memory stick or a CD to plug into the computer, or have it on your UT Webspace for a quick download (see < http://www.utexas.edu/its/webspace/index.php > for a description on the free storage and webpage space that UT provides you for issues like this).

You will have to be sure that any pictures you use work on both PC and MAC platforms, and that any film clips that you drop into your PowerPoint run on both, as well. For help on these issues, see < http://www.utexas.edu/its/helpdesk/ >. Consulting and short courses are available.

GRADING RUBRIC FOR PRÉCIS is on the sheet with the Précis directions

GRADING RUBRIC FOR ORAL PRESENTATION
0-3 points each will be assigned for each of the following rubrics (and comments provided):
- Effective use of time (did not run over; organized presentation)
- Effective use of voice, gesture, and posture (including loudness, enunciation, eye contact, tics)
- Effective and logical organization of presentation (ease of audience in following your points)
- Effective powerpoint slides (including layout, color/readability, a

- Effective integration of content and presentation (practice, ease of answering questions, adequate handling of technology)

CONVERSIONS: 14 points = A; 11 points = B; 8 points = C; 7 points and below = F

Final Project: Comparison Paper
> The final project for this class is an original comparison between two texts used in the class, in any combination, and using the PCL Library's research facilities as the GEM OF THE UNIVERSITY that this course focuses on.
> The comparison you set up in the précis for your oral report confirms your choice of texts: a film or novel and its remake, a text and the film made out of it, or an analytic text from the *Cambridge Companion* and what that essay could lead us to see out of a text or film. Your project will be 1500 words long, and must encompass not only close readings of passages, but also information located using scholarly sources (sources uncovered in bibliographic database searches like the MLA Bibliography and one of the film databases accessible through PCL online -- see the handout on research provided) and reviews of the films and books involved (located in LexisNexis). You will be required to locate and use at least *6 sources* to document and support your analysis:
  - at least two scholarly articles on each of the films or novels you choose
  - at least one online source other than Wikipedia (<Internet Speculative Fiction Database: <http://www.isfdb.org/cgi-bin/index.cgi> is a good choice)
  - at least one review of the films/ novels
  - at least one scholarly discussion of the author or filmmaker
  - at least one well-developed interview with the film director from the legitimate press

In some cases, you may need to still use *Wikipedia* and the *Internet Movie Database* to help flesh out the production facts of a film -- they are notoriously difficult to find when the films are recent. However, the AFI catalogue <http://afi.chadwyck.com/home> also has information on many films (cast, crew, synopses), and it is better than Wikipedia because it is by and for film specialists.All sources must appear in a "Works cited and consulted" list arranged alphabetically at the end of the paper, even if they are cited properly in text notes.
> You will discuss in your Friday sections how to do such professional research, and on evaluating online sources. Be very clear that GoogleScholar will *not* be a sufficient research strategy for this task, nor will *ArticleFirst* or *Jstor*. The former does not provide key words that let you sample an article before you read it, as bibliographic databases do; the latter do not include all text types. *Article First* and *Google Scholar* are for general orientation, and overlook a lot of specialized and scholarly information that can help you understand what is going on in your chosen topic. This class requires that you use a SPECIALIZED database -- real research tools, not pre-selected short sets.
> The grading rubric for the writing will be the same as for the other writing projects completed this semester. However, an additional rubric (and additional points) will be added to address the research component of this assignment.
> 0-3 points each will be assigned for each of the following RESEARH RUBRICS:
  - choice of appropriate sources, in the distributions and quantity required by the assignment

- data from the sources (primary and secondary) well integrated into the paper argument and properly cited
- analysis and conclusion of the paper takes into account the positions of at least one other scholar / reviewer explicitly and sets the current writer's position into comparison.

FINAL PAPER SCORE-GRADE CONVERSIONS
    Out of 27 possible points:
    25 points = A; 22 points = B; 19 points = C; 16 points = D; 13 points and below = F
    (+/- assigned for in-between points)
    Note that these are generous percentages

Online Exams: General Technical Note

When you log into the exam site on Blackboard, you will have one try to complete your test. YOU MAY NOT PAUSE THE QUIZ OR LOG IN AGAIN. There will be a practice login, for you to check your computer connection and to learn where the buttons are -- do NOT do this test on any computer whose connection is bad or where the cat can sit on your keyboard (the new version of "the dog ate my homework"). Remember that there are many reliable computer labs on campus, some open 24/7. A practice test will be available to try out your connection.

If your computer freezes or your connection is lost, you will NOT be allowed back into the test, unless the professor can verify that you have a significant start on your work (that is, you have done the work and have been using save/submit properly, not just that you have looked at the questions and now want to go figure out how to answer them).   If you have lost significant work (proved by work saved in the computer) AND you are doing the test more than 48 hours BEFORE the exam due date and time, email the professor (not the TA), who will adjudicate. If your work is not there in the computer, you will have to come to a location designated by the TA (for short exams) or to the official exam time and place (if the final) and complete an alternate version of the test, one which may not include optional choices. There is no other appeal possible.

READ THE DIRECTIONS ON THE COMPUTER. LEARN TO USE YOUR COMPUTER -- a *sine qua non* for surviving in college and professional settings. Half the campus uses BlackBoard examinations, and 95% of the students manage to complete them without technical glitches. Get familiar with your computer and with campus IT resources early in the semester.

It is recommended that you take BlackBoard training when it is offered early in the semester. There aren't many buttons, but they can freeze you out if you use them wrong. DO NOT EVER USE THE BACK ARROW ON YOUR BROWSER -- that is a guarantee to lose your exam. BE SURE YOU CHECK OUT WHAT BUTTONS EXIST ON THE PAGE BEFORE YOU TRY ONE -- "submit" is not the same as "save." Use the sample test to learn to tell the difference.

Online Exam Details

The online exams are each single log-in, open book exams on facts from the readings. You will have one hour to complete each, gauged from the time of your login. You will receive a sheet for each outlining what kinds of information you need to know to complete a series of objective questions (T/F, multiple choice, fill in the blank, etc.). They may be completed at your convenience; each will be available for approximately two weeks.

TEST 1: On the history of science fiction as outlined in the *Cambridge Companion*.

TEST 2: On scholarly approaches to science fiction, including terminology, genre definitions, and which films fit in which category. Based on the assigned readings in the *Cambridge Companion*.

ONLINE FINAL EXAM

The final exam is a 3-hour examination that combines objective questions on the class materials and short essays. You will be given a review sheet that specifies what objective knowledge you must have about the major class readings and viewing assignment.

There will be a choice of questions for the essays, which will focus on issues of genre, adaptation, and the ideologies behind representations of science and other worlds in science fiction, as discussed in class and by scholars in *The Cambridge Companion*.

It is expected that an essay answer discusses at least four films that you have seen all the way through and at least three novels, and that differences between versions can be accounted for, if you refer to a novel and a film or to two films that are adaptations of each other. These four can include the ones you worked on for your writing assignment, including ones on history/film history and ones on films. The films you chose must include at least TWO films made before 1970; the novels you choose must include at least one written before 1945.

Introduction to the Précis

There is a difference between a text's facts and the strategy used to present those facts. A "précis" (`pray-see`) reflects this difference. It is designed to reflect the structure of an argument based on textual information and to structure the presentation of data from the texts concerned in ways that support that argument. As such, it offers more than just a set of notes on the text's contents or an argument; it *represents the argument strategy,* both verbally and visually.

A précis is usually one typed page long. It *starts* by reflecting the logic of a text to be addressed (with "text" being an object in any medium --film, novel, essay -- or a situation/performance). It ends with your assessment of the effectiveness/appropriateness/correctness/usefulness of that logic, in a paragraph that argues that assessment with specific reference to the précis' set-up and development. That is, the first sections of the précis are *not* intended to be creative or original, but are rather focused on how to represent the text's argument logic by assembling facts drawn from it, while the final sections *must* move beyond that assemblage into your own evaluation of how/why that argument will or won't work.

No matter what type (analytic or synthetic [see below], a précis has four sections:
1) A statement about the **FOCUS** of the information you are assembling to represent the argument of a text or situation. This initial statement describes the main issue that characterizes a text or situation (an analytic précis) or presents the argument being made using the textual materials (a synthetic précis). This statement will not focus on the plot or on text details, but rather it expresses the global "what is this arrangement of material about? What will I read about, if it's about a text; what kind of argument is being structured, if it's making a new case by combining the information in two texts or situations?"
   - ***You write** a concise statement (1-2 sentences) that expresses that focus. Likely alternatives: issues or problems, representative concerns of a group, or beliefs, institutions/systems, or events and their characteristics or repercussions (E.G.: "This film takes up the case of X and shows why it's a problem to Y or in context Z.")

   What not to do: Do not include journalistic commentary, or examples, or evaluations.

2) A statement of the **LOGIC** according to which the text or argument organizes the information to be presented (to anticipate section 3) and of the **GOAL or INTENT** of that presentation.
   - ***You write** a sentence describing the logic pattern that will be used to establish and label the chart below.. *Typical verbs indicating such logic:* compare, contrast, link causally, cause, follow from . . . (E.g.: the author correlates x and y; the film represents x by showing y; by comparing male and female roles . . .).
   - ***You write** an additional short sentence or clause describing *why* the information is set up that way (its goal or intent). *Typical cues:* in order to, because that correlation will show . . . , in order to convince X of Y, in order to argue X
3) A **DATA CHART (OR MATRIX) WITH HEADINGS** that organize text data in comprehensible patterns, presented in two parallel columns of notes and comments.
   The two columns *correlate* with each other, left to right, as the two terms in a logical statement (standing in a distinct logic pattern: topic x and comment y about x. Examples of correlations might be "x causes/effects/produces y," "x contrasts/compares with y," "x correlates with y in some way other than compare/contrast" ["x is part of y in this way", "is restricted by", "is characterized by", "hopes to achieve", "impacts," "x does y for the reasons stated above" etc.).' This *correlation* should reflect the logic statement from the section above.
   Each column has approximately three examples (one in each cell or box), often with words explicitly drawn from the text (and with in-text bibliographic citations); each column contains information of the same type. Each row contains one proposition.
   *** *You draw and label* a chart with two headers, with at least three examples in each, and each with a proper in-text citation (page reference, etc.),

HEADER X	HEADER Y

4) A PARAGRAPH (ca. 3 sentences) indicating the **ASSESSMENT OR IMPLICATIONS OF** or **CONCLUSIONS ABOUT** the information pattern.   This is **not** a description of the information pattern or focus, but rather an extension of the covert statement implied by the information and pattern. *That is,* what is this text/précis *good for*, especially as seen from the outside? In setting the argument up this way, what is being hidden, asserted, or brushed aside? What is new or old-fashioned about the correlations made? Who would profit most by this arrangement? Why is this analysis Important?

****

WHAT A PRÉCIS LOOKS LIKE ON A PAGE

****

HEADER: your name, etc.   (box not needed)

Text Identification (complete bibiliographic citation)   (box not needed)

FOCUS: one to two sentences   (box not needed)

LOGIC: one to two sentences   (box not needed)

Header for Column X	Header for Column Y
Example 1 (with source citation and exact quotation if possible)	Correlate to Example 1 (contrast, comparison, impact . . .)
Example 2	Correlate 2
Example 3	Correlate 3

ASSESSMENT / IMPLICATION: (one coherent paragraph)   (box not needed)

GRADING: Each section (focus, logic, matrix, assessment) gets up to 3 points for execution, and an additional 3 points is given for consistency (do all the sections follow from and build on each other, as part of a developing analysis?), for a total of 15 points for the assignment as a whole.

Grading Rubric for Each Section
  0 = missing, vapid/general (with few or no specific references to a text or situation)
  1= partially present, with some defects in execution or some missing or underdeveloped parts of the section
  2 = all necessary parts of the section are present and adequately executed
  3 = section well-developed and/or well-stated; section exceeds minimum requirements for precision and execution

CONVERSIONS: 15 points = A; 12 points = B; 9 points = C; 7 points and below = F

Analytic, Synthetic, and Interpretive Précis:
Three Different Arguments from (Text) Data

An **analytic précis** aims at recreating the focus, strategy/goal (intent), and information *of one particular text*. You, as the analyst of the text, track the text's logical structure and message, intruding on it only during a final evaluation (in the Assessment, after the Matrix). Your job is first to represent (in three sections) the claims made by a particular text *as the text itself argues* (that is, by tracking its own logic structure and data-gathering strategies, not just its message). After that, you have to assess the success or failures of that argument type and data corpus, especially with respect to (outside) contexts in which those claims are valid, dangerous, useful, etc. Who would profit from this argument, or be harmed by it, and thus would be interested in it?

A **synthetic précis** sets up a comparison/contrast between two (or more) texts. Its focus is the/an issue shared by the two texts; its two columns of data must be strictly parallel, as necessarily reflects a compare/contrast logic. However, it is up to you, the analyst, to specify (in the 2 parts of the logic statement) on which grounds and to what end the comparison will be carried out. The information pattern will be drawn from two texts, often with one framed in each column, with each row offering parallel points. The Assessment of this synthetic logic is again provided by you in the last section of your précis, responding to "why do this comparison?"

An **interpretive précis** uses one text (or point of view or established argument) to read another. That is, you take up the point of view of one text, and "read" the other as it would lead you to do. In the Assessment paragraph, you step out of the chosen POV or role-play, and evaluate what the lead POV actually accomplished. Setting up an interpretive précis places a still higher burden on you as analyst than does the synthetic précis: you must specify the focus (the interpretive issue that the précis will address, drawn from the lead text), and then the goal or purpose that will be realized by applying that lead to another text -- all choices made before you start assembling the chart of data from the two texts. The chart logic may well be an "issue/example" logic, with the issues drawn *systematically* from the lead text (first column) and then applied to examples from the text to be interpreted (second column). The interpretation you are setting up will not be particularly successful if the lead text is not represented fairly and systematically. The Assessment of this précis type is often directed at explaining why you bothered to set up this interpretation this way -- what it is good for.

How do I turn a précis into an essay, and what kinds of essays are they?

An **analytic précis** turns into something like a good book review or proposal evaluation -- the introduction introduces the central issue and the rhetorical tactic that the source text (issue, or party) uses, together with the writer's goal in bothering to explain these. The body of the paper fleshes out how the text's logic structures the argument, and presents interim evaluations that set up the overall evaluation that is your essay's conclusion.

A **synthetic précis** sets up a paper that presents and resolves a conflict or choice in the favor of the first or second party, justifies a preference, or shows how the two positions are totally compatible (despite their seeming differences). The introduction for its essay version states the basis for the comparison and the strategy through which the comparison will be documented. The essay growing out of it will end by assessing why and stating how this comparison is illustrative or important. The body of the paper must contain a balanced presentation of comparable points (each comparison introduced in terms of the more general overview encompassed in the paper's introduction). The conclusion assesses and argues which side wins -- which needs/problems are more properly addressed in the information presented; the Assessment may include a critique of each text's adequacy to the task.

An **interpretive précis** applies a point of view to a text and so is the ground for an essay or OP/ED piece, offering a systematic consideration of an issue or problem. The essay introduction states which systematic POV will be applied to what issue (yours or one drawn from another text or situation), why that point of view was chosen as the lead text of the argument, how and to what other text the point of view will be applied (strategy/goal of the evaluation), what data will be addressed, and what the goal of the particular interpretation will be (why it's worthwhile to set this analysis up this way). The body of the paper must contain a running *dialogue* between the POV and the textual information presented to bolster the argument being made; even if an essay based on the writer's own POV, the paper is not just a reaction, it is an argument, concluding with reflections assessing the limitations of the argument made.

SOURCE ANALYSIS WORKSHEET: Finding and Evaluating Secondary Sources[1]

1. Setting the stage: Before you start your search
Identify your topic and the requirements for quantity (how many), quality (scholarly? popular? opinion-based? research based?), and type (book, article, website?) of secondary sources that your project requires (usually part of the assignment directions).

2. Finding and Collecting Sources:
* Where do you go to look for sources on this topic? Why?
* How do you search? What keywords do you use?
* Skim your results (key words, titles, abstracts): do you get what you expect, what seems useful? If not, change your key words until you do.

3. Assessing Your Collection: Choose the most likely results you got, and start sorting to get the number you need. How do your sources stack up in terms of:
* Currency:
  o Is the information current or historical?
  o Is it current enough for your research?
* Authority:
  o Who wrote it? What are their qualifications/
  o Who published it? Are they reputable? Credible?
  o Is it scholarly or non-scholarly?
* Accuracy:
  o Is does the information seem accurate?
  o Do the authors document their sources of information?
  o Do the author cite a range of sources?
* Perspective/ bias?
  o What position does this source take? If it is biased, is it pro or con?
  o Is it based on fact or opinion, and how do you know that?

4. Choosing Your Sources and Documenting Them
* Provide source information
  o Type
  o Citation (check which format)
* Briefly explain why you chose these sources

_____

[1] "Primary sources" refers to documentation of an event, person, place, thing (etc.) that stems from its immediate context -- documentation (texts, news, pictures, video, etc.) that is exactly contemporaneous with the event. "Secondary sources" refers to scholarly or professional sources that present work on or with primary sources to present an overview, synthesis, analysis, etc. of the primary source materials, and which thus argue points of view about the event, person, place, thing, etc. Primary sources can come from popular or professional providers of all sorts; secondary sources generally originate from experts.

UGS 303: FUTURAMAS
PRACTICAL INFORMATION:

CLASS AND CLASSROOMS:
Cell phones must be turned off in class and kept out of sight in backpacks or pockets; computers and other electronic devices may not be used in the lecture classroom or discussion sessions unless the user has registered as a student with disabilities who needs a computer as an accommodation.. If a student uses electronic devices and creates a disturbance for the professor or other students, s/he will be asked to leave for the remainder of that class.

ALL SECTIONS meet together on Tuesday and Thursday; Friday small sessions with your TA are NOT OPTIONAL, but an essential part of your learning. Attendance for both is compulsory (see information on daily quizzes).

SYLLABUS AND ASSIGNMENTS:
All requirements have been given to you in writing, in the package including this sheet. If you don't read it and miss something, it's not our problem. NO LATE WORK ACCEPTED; see the conditions for making up work for medical and other leaves are listed in the next section.
FINALS are given at times established *by the University* and posted as part of the course schedule. THESE TIMES ARE NOT NEGOTIABLE. The syllabus indicates this semester's deadline.

WEB PRESENCE:
- Class gradebook is on the class' Blackboard site, the link to which can be found in "My Classes" under UT Direct.
- All Class Readings are PDFs on the Blackboard site under "Class Documents"

ACADEMIC ASSISTANCE
- Academic Assistance is provided by the UT Learning Center, in Jester Center, Room A115A. It offers help with college-level writing, reading, and learning strategies. It is free to all currently enrolled students.
- See: <http://www.lib.utexas.edu/services/assistive/policy.html> for requesting help in using the main library (PCL) or the Fine Arts Library (for films).

STUDENTS WITH DISABILITIES
The University of Austin provides upon request appropriate academic accommodations for qualified students with disabilities. For more information, contact the Office of the Dean of Students at 471-6259, 471-6441 TTY. Any student with a documented disability who requires academic accommodations should contact the Service for Students with Disabilities as soon as given to your TAs to receive accommodations. You **must** be registered with the Students with Disabilities Services to request any accommodations for tests, assignments, or other assistance and work with that office to arrange them with your instructors. See: <http://www.utexas.edu/diversity/ddce/ssd/index.php>.

RELIGIOUS HOLIDAYS AND OTHER ABSENCES
- By UT Austin policy, you must notify the instructor and TA of your pending absence at least fourteen days prior to the date of observance of a religious holy day. If you must miss a class, an examination, a work assignment, or a project in order to observe a religious holy day, you will be given an opportunity to complete the missed work within a reasonable time after the absence.
- The same applies to official university obligations like Club or Varsity sports, which usually provide documentation of planned away games at the start of each semester.
- Documentation from a physician is required for medical absence; arrangements for work to be made up must be made promptly.
- In no case should the work be completed more than 2 weeks after the absence.
- Other absences (e.g. family events) must be arranged for at least TWO WEEKS IN ADVANCE and missed work must be turned in at the NEXT CLASS SESSION after the one you missed. Submission before you leave is of course encouraged.

CHEATING AND PLAGIARISM

All students fall under the UT Honor Code:

The core values of the University of Texas at Austin are learning, discovery, freedom, leadership, individual opportunity, and responsibility. Each member of the University is expected to uphold these values through integrity, honesty, trust, fairness, and respect toward peers and community. < http://registrar.utexas.edu/catalogs/gi09-10/ch01 />

Cheating and other forms of scholastic dishonesty, including plagiarism, will be reported to the Dean of Students. Cheating on tests or plagiarism on papers will mean an F for the assignment, with no makeup possible. If you engage in any form of scholastic dishonesty more than once, you will receive an automatic F for the course.

If you are unsure about the exact **definition of scholastic dishonesty**, you should consult the information about academic integrity produced by the Dean of Students Office: <http://deanofstudents.utexas.edu/sjs/acint_student.php>.

Plagiarism means using words or ideas that are not your own without citing your sources and without indicating explicitly what you have taken from those sources. If you are unsure about what constitutes plagiarism, consult: <http://www.lib.utexas.edu/services/instruction/learningmodules/plagiarism/>

What does "**citing your sources**" mean? It means providing appropriate footnotes and bibliographic entries. See <http://www.lib.utexas.edu/services/instruction/learningmodules/citations/>. To make correct citations, researchers often use bibliographic software like UT's "Noodlebib" <http://www.lib.utexas.edu/noodlebib/> or Zotero <http://www.zotero.com>.

ADDITIONAL INFORMATION ON CHEATING:

The Student Judicial Services Website provides official definitions of plagiarism and cheating:

- Definitions of plagiarism and other forms of scholastic dishonesty, based on Section 11-802d of UT's *Institutional Rules on Student Services and Activities:*
  < http://deanofstudents.utexas.edu/sjs/scholdis_plagiarism.php >
- The University's Standard of Academic Integrity and Student Honor Code (from Chapter 11 of the University's *Institutional Rules on Student Services and Activities*):
  < http://deanofstudents.utexas.edu/sjs/acint_student.php >
- Consequences of scholastic dishonesty:
  < http://deanofstudents.utexas.edu/sjs/scholdis_conseq.php >
- Types of scholastic dishonesty: unauthorized collaboration, plagiarism, and multiple submissions: < http://deanofstudents.utexas.edu/sjs/scholdis_whatis.php >

BEHAVIOR CONCERNS ADVICE LINE (BCAL)

If you are worried about someone who is acting differently, you may use the Behavior Concerns Advice Line to discuss by phone your concerns about another individual's behavior. This service is provided through a partnership among the Office of the Dean of Students, the Counseling and Mental Health Center (CMHC), the Employee Assistance Program (EAP), and The University of Texas Police Department (UTPD). Call 512-232-5050 or visit < **http://www.utexas.edu/safety/bcal >.**

SUMMARY OF RESOURCES FOR LEARNING & LIFE AT UT AUSTIN

The University of Texas has numerous resources for students to provide assistance and support for your learning.

- Sanger Learning and Career Center: **http://lifelearning.utexas.edu/**
- Undergraduate Writing Center: **http://uwc.utexas.edu/**
- Counseling & Mental Health Center: **http://cmhc.utexas.edu/**
- Career Exploration Center: **http://www.utexas.edu/student/careercenter/**
- Student Emergency Services: **http://deanofstudents.utexas.edu/emergency/**

EMERGENCY EVACUATION POLICY

Occupants of buildings on the UT Austin campus are required to evacuate and assemble outside when a fire alarm is activated or an announcement is made. Please be aware of the following policies regarding evacuation: Familiarize yourself with all exit doors of the classroom and the building.

Remember that the nearest exit door may not be the one you used when you entered the building.

f you require assistance to evacuate, inform your TA in writing during the first week of class. In the event of an evacuation, follow my instructions or those of class instructors. Do not re-enter a building unless you're given instructions by the Austin Fire Department, the UT Austin Police Department, or the Fire Prevention Services office.

Q DROP POLICY AND OTHER SIGNIFICANT DATES

- Texas law limits the number of course drops for academic reasons to six. Senate Bill 1231 says:

  > Beginning with the fall 2007 academic term, an institution of higher education may not permit an undergraduate student a total of more than six dropped courses, including any course a transfer student has dropped at another institution of higher institution of higher education, unless the student shows good cause for dropping more than that number.

- Note that the dates for dropping courses and changing grades are indicated in the University Academic Calendar: < http://registrar.utexas.edu/calendars/ >. You are responsible for these dates; instructors have NO control over them.