

## Foundational Studies – Upper Division Integrative Elective

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### English 335: Science Fiction as Social Criticism

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**335 Science Fiction as Social Criticism**—This course investigates the historical tendency of science fiction as a genre to question the relation of individuals to the social and political structures that shape their identities and govern their lives, thereby enacting social and political criticism. It is not a chronological or historical survey. Instead, the course examines science fictional addresses to technology and progress, conquest and colonization, and the role of the individual in society. Following Ursula K. Le Guin’s belief that a well-written science fiction is never really predictive, but is always about the author’s present, always a displacement of a concern relevant to the here and the now, the goal of the course is to expose complex relations among popular texts and scientific, social, economic, and political forces in culture, to effect a cultural critique. To ease into this process of complex critical analysis, the course begins with genre definition and then examines how 1940s and 1950s science fictions represent identity issues and social structures before investigating more complicated issues of cultural critique in contemporary science fiction. *Foundational Studies Credit: Upper Division Integrative Elective.*

After students complete English 335, they should be able to

- provide a historical overview of the development of science fiction while emphasizing science fiction’s tendency to enact cultural and political critique. [UDIE Skills 4 & 5]
- connect the works studied to cultural and historical contexts through interpretive analysis and discussion of narrative structure, displacement, and the common themes and emphases of science fiction. [UDIE Objective 1; Skills 1, 4, & 5]
- develop and refine close reading and analytical skills through student interpretations of literary works communicated both through class discussions and in written assignments. [UDIE Objectives 1⇒3; Skills 1, 3, 4, & 5]
- encourage critical sophistication and lifelong interest in literature and its relation to cultural and political critique by deepening students’ awareness and understanding of the aesthetic and cultural dimensions of science fiction. [UDIE Objective 1; Skills 1, 4, & 5]

- apply the principles of close reading in discussions and in writing about science fiction and its basis in issues in science, the social, or the political contemporary to the text being studied. [UDIE Objectives 1⇒3; Skills 1, 4, &5]

While the above course description and objectives implicitly demonstrate that ENG 335: Science Fiction as Social Criticism fulfills the requirements of an upper-division integrative elective course while addressing the Office of General Education's Foundational Studies learning objectives and applied learning requirements [skills] for Upper-Division Integrative Electives, I also provide a brief discussion of each learning objective:

### Upper Division Integrative Electives Learning Objectives:

1. **Use a thematic approach to a particular topic that integrates multiple ways of knowing.** English 335 provides students with regular opportunities to analyze and interpret literature in daily discussion, on essay style quizzes and examinations, and in a substantive paper. Examining the post-Mary Shelley and H.G. Wells twentieth century history of science fiction [SF], the course also addresses the genre's development from a popular form disseminated primarily through "pulp" magazines and directed primarily at adolescent males through the New Wave movement that enforced high standards of characterization and an address to a more literary style and the Cyberpunk movement that aggressively politicized the genre. The genre's origins in nineteenth century social criticism through Shelley and Wells are linked to romance mode as a literary form that dominated pre-nineteenth and twentieth century Western literature and that continues in mutated form through SF as a contemporary genre that, through literary displacement, enacts social and political critiques. While the course to some extent emphasizes narrative structure, plot, characterization, and thematic concerns fundamental to the genre, the readings are organized thematically by week. Readings are linked by thematic emphases like playing with time, playing god, science and religion, technology and gender, the post-human, and political space operas, among others. Each thematic emphasis generates investigation of issues in science and philosophy that shape the authors' works and demonstrate Ursula K. Le Guin's notion of a descriptive, not predictive genre.
2. **Engage in a project or conduct research that makes use of multiple ways of knowing to address a particular topic or issue.** Because the fundamental gesture of SF is to extrapolate on current technological, social, and/or political trends and to effect a commentary through displacement of contemporary issues in time or onto an imaginary alien environment, discussion and analysis are always already commenting on literary, cultural, political, and historical

contexts. [See the Ursula K. Le Guin comment in the course description.] In an appendix to this proposal, I supply a few sample printouts of support materials [principally study questions] posted at my faculty website. In addition to these study guides, students are also directed to official author websites and to on-line articles discussing current issues in science and technology. When studying H.G. Wells, for example, emphasis is given to his relation to the Fabian Society and to T.H. Huxley and social Darwinism, and to the impact of two world wars on his social and political theories, as well as on his scientific romances. Early twenty-first century stories are linked to the current issues that inform the writers' fiction. When students write about particular texts--for in class essay style quizzes, short answer and essay responses on exams, and especially for their out of class paper--they are encouraged to incorporate scientific, philosophical, and literary perspectives covered through our supplemental readings and in class discussions. The most advanced application of research-based information, of course, occurs in their out-of-class paper.

- 3. Analyze and write at an advanced level..** This, of course, is the primary emphasis of contemporary SF. H.G. Wells' address to vivisection and the scientist playing god in *The Island of Dr. Moreau*, Anthony Boucher's and Arthur C. Clarke's commentaries on the relation of science to religion in "The Quest for St. Aquin" and "Nine Billion Names of God," respectively, Gregory Benford's warning about the unanticipated effects of large scale manipulation of the environment in "First Commandment," and Jack McDevitt's wrath of god story ["Act of God"] derived from current particle accelerator attempts to recreate the big bang and generate mini-black holes, among many others in the course, all require students to apply advanced critical thinking skills to lay bare the relation between the fiction and philosophical, technological, or political issues. For example, James Patrick Kelly's "The Dark Side of Town" provokes conversation about our dependence on simulated experiences and virtual reality by depicting a near future in which the working classes can only achieve the American Dream by entering a nano-technological, drug induced virtual reality that they experience simultaneously with their waking reality, while Paul Di Filippo's "Personal Jesus" presents a near future in which everyone is perpetually connected to and advised by their personal "God Pod." Both stories, among others in the course, encourage students to contemplate their dependence on virtual experiences through gaming and the extent to which they are already perpetually "plugged in." Their written responses to these issues--even their in-class essay style quiz and examination responses--require an advanced level of thinking and writing. However, I take a developmental approach to these assignments, using early quizzes to teach more effective methods for organizing one's thoughts and defending positions through presentation of specific supporting examples from the texts. In theory, by the time that the major paper

is due, the students are prepared to present relatively sophisticated work. **UDIE Objectives 1⇒3; Skills 1⇒5]**

The following policy statement and syllabus has been modified to include **bold type** references to the FS Upper-Division Integrative Elective learning objectives and skills.

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**ENGLISH 335: SF AS SOCIAL CRITICISM FALL 2009 POLICY STATEMENT**

Instructor: Jake Jakaitis	Meeting Time: 10:00⇒10:50 MWF
Office: RO A-209	Classroom: Stalker Hall 301
Office Hours: 2-2:50 Tu, 11-11:50 M & W, & by appointment	E-mail Address: <a href="mailto:jjakaitis@indstate.edu">jjakaitis@indstate.edu</a>
Office Telephone: 812-237-3269	Home Page: <a href="http://isu.indstate.edu/jakaitis">http://isu.indstate.edu/jakaitis</a>

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**COURSE DESCRIPTION:**

English 335: Science Fiction as Social Criticism investigates the genre's historical tendency to question the relation of individuals to the **social and political** structures that shape their identities and govern their lives, thereby enacting **political and social criticism**. It is not a chronological or historical survey. Instead, we will examine science fictional addresses to technology and progress, conquest and colonization, and the role of the individual in society. Following Ursula K. Le Guin's belief that a well-written science fiction is never really predictive, but is always about the author's present, always a displacement of a concern relevant to the here and the now, our goal will be to expose complex relations among **popular texts** and **social**, economic, and **political** forces in culture, to effect a **cultural critique**. To ease our way into this process of complex critical analysis, we will begin with genre definition, then examine how 1940s and 1950s science fictions represent **identity issues** and social structures before investigating more complicated issues of cultural critique in contemporary science fiction. **Science Fiction as Social Criticism** satisfies the alternative literature requirement for English majors and the Foundational Studies Upper Division Integrative Elective requirement for other majors. English majors may count the course for both requirements. [FS Syllabus].

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**REQUIRED TEXTS:**

(Years in parentheses indicate dates of original publication.)

Asimov, Isaac. *Caves of Steel*.

Dick, Philip K. *Blade Runner* (1968) Del Rey, 2007. ISBN 978-0-345-35047-3.

Silverberg, Robert. *Science Fiction Hall of Fame, Volume 1*. (1970) Tom Doherty Associates, LLC, 2003. ISBN: 0-7653-0537-2.

Steele, Allen. *Coyote: A Novel of Interstellar Exploration*. Ace SF, 2003. ISBN 0-441-01116-0.

Wells, H.G. *The Island of Dr. Moreau*. (1896) Dover Thrift Edition. ISBN 0-486-29027-1.

Wells, H.G. *The Time Machine*. (1895) Dover Thrift Edition. ISBN 0-486-28472-7.  
Professor's Pack [Available at Goetz Printing, 16 S. 9th Street. Telephone: 232-6504].

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## COURSE OBJECTIVES:

- To provide an historical overview of the development of science fiction while emphasizing science fiction's tendency to enact **cultural** and **political** critique. **[UDIE Skills 4 & 5]**
- To connect the works studied to **cultural** and historical contexts through interpretive analysis and discussion of narrative structure, displacement, and the common themes and emphases of science fiction. **[UDIE Objective 1; Skills 1, 4, & 5]**
- To develop and refine close reading and analytical skills through student interpretations of literary works communicated both through class discussions and in written assignments. **[UDIE Objectives 1⇒3; Skills 1, 3, 4, & 5]**
- To encourage critical sophistication and **lifelong interest in literature** and its relation to **cultural** and **political critique** by deepening students' awareness and understanding of the **aesthetic** and **cultural dimensions** of science fiction. **[UDIE Objective 1; Skills 1, 4, & 5]**
- To apply the principles of close reading in discussions and in writing about science fiction and its basis in issues in science, the **social**, or the **political** contemporary to the text being studied. **[UDIE Objectives 1⇒3; Skills 1, 4, & 5]**

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## COURSE REQUIREMENTS AND POLICIES

Because this is a Foundational Studies class, the reading and class preparation load will be rather intense at times. Sometimes we will be reading only a single short work [story or novella] for a single class meeting; however, in some weeks we will be covering a complete novel of 300 or more pages. You will be expected to read carefully, take notes, and come to class prepared to take an objective test or to write short answer and essay responses to quiz questions about the assigned work. Study questions to focus your reading will appear as links in the on-line syllabus in advance of the due dates for the assigned readings. It is your responsibility to check our web syllabus regularly, for I will often withhold posting of study questions for later assignments so that I can tailor the questions to address issues and concerns raised in class discussions of the previous works. The study questions and quizzes will sustain the expectation that you have carefully read and thought about the assigned readings and that you are prepared to participate in meaningful discussion and interpretive analysis of the assigned literary works. Familiarity with the literature will, of course, prepare you for interpretive analysis and discussion on quizzes, in the mid-term examination, in assigned papers, and on the final examination. You are responsible for all of the assigned readings, even aspects of them not discussed in class. **[Obj. UDIE Objectives 1⇒3; Skills 1⇒5]**

## 1. Attendance and Participation (10%)

Attendance: Full attendance is expected. Because we will open some class sessions with a quiz, punctuality is crucial to your success. If you arrive late, it will be impossible to give you additional time to complete the assignment and since the class discussion following each quiz will rely on students' responses to the quizzes, completing the work after class is not an acceptable option. **If you accumulate 9 unexcused absences, you will fail this course.** Of course, all absences, excused or unexcused, affect your grade because each absence reduces your quiz and participation score. If you have an excused absence for medical or other University approved reasons, it is your responsibility to make up missed work by appointment with me before the next class meeting. Attendance will account for 5% of your course grade. [FS Syllabus]

Participation: Much of our time will be spent discussing the assigned readings. Exemplary performance in these activities will demonstrate that you are effectively preparing and thinking about the material and will significantly increase your attendance/participation score. After each class meeting, I will assign participation points to students who actively comment on the readings and promote meaningful discussion related to the specified goals of the course. At semester's end, students will receive a letter grade for participation based on their accumulated point total. It is in your best interest to take notes and come to class prepared to ask questions or provoke discussion. These practices will also prepare you to perform well on the short essays and the final project. Conferences are not required but are encouraged. If you wish to meet with me but cannot attend my office hours, please arrange a conference with me at a more convenient time. If you do intend to meet me during one of my office hours, it is best that you let me know in advance so that I can reserve the time for you. A semester goes by rather quickly; please see me immediately if you begin having difficulty with any of the course materials. Participation will account for 5% of your course grade. [FS Syllabus]

Professional Courtesy: You will be expected to behave professionally in this college classroom. **Turn off cell phones** before entering the room. From the moment that you enter the classroom, you should be focused on the materials and assignments in this course. **Reading of newspapers or other material not directly related to work in ENG 335 will not be allowed in the classroom--neither before class has started nor during our formal class session.** If you are interested in reading newspapers or other materials unrelated to this course as you wait for class to begin, do so outside the classroom. Students who behave rudely, or who have to be asked to put down newspapers or other reading materials will lose participation points. Under extreme circumstances, such students will be removed from the classroom or dropped from this course. **Laptops** may be used for note-taking and for review of course materials posted in our on-line syllabus, or for searches during class to support our discussions. However, this privilege will be revoked for anyone using a laptop for e-mail, instant messaging, or any purpose not directly related to the ongoing class discussion. If laptop use appears to become a problem, I reserve the right to demand that an individual immediately turn the display toward me for inspection. Any student viewing material irrelevant to this course will be removed from the class. The ISU "Code of Conduct" can be found at <http://www.indstate.edu/sjp/code.html>. [FS Syllabus--Laptop Policy, Code of Conduct]

## 2. Quizzes (20%)

Class meetings will often open with a quiz. These short examinations will either ask you to respond briefly to a few factual questions [usually 10] about the assigned reading, or require short essay responses that analyze and interpret assigned readings. These latter responses must begin with topic sentences that directly answer the question and then supply specific story details to support the topic. [See the "**How to Respond Effectively to Quiz Questions**" link **below.**] Simply quickly reading the assigned stories will not prepare you to score well on these quizzes. Instead, you must actively consider study questions, literary techniques, plot structures and conflicts, thematic concerns, or the relation of the assigned reading to material presented in lectures and discussions of previously assigned works. [How to Respond Effectively to Quiz Questions.](#) **UDIE Objective 3; Skills 1, 3, 4, & 5**

## 3. Essay (20%)

You will write an extended analysis (4-5 typewritten pages: 1,200 to 1,600 words) of one of the three novels covered in the second half of the course. The essay will be worth **20% of the course grade.** The broad assignment covering all three novels will be posted on our web syllabus and discussed as we begin [Coyote: A Novel of Interstellar Exploration](#) in week nine. Your essay **must** incorporate knowledge of the novel's relation to **issues in literatures**, as well as the **political, social, historical, global, cultural, and technological contexts** established through our discussions and supplemental readings, while incorporating source material located through research. The due date will vary depending on which novel you choose to discuss in your essay. Essays will conform to MLA documentation style [See the essay assignment link in week nine.], will be submitted by e-mail attachment, and will be returned in the same manner. Specific instructions for essay submissions appear in the essay assignment. **UDIE Objectives 1⇒3; Skills 1⇒5**

## 4. Mid-Term Examination (25%)

During week eight [October 14 & 16], you will write a mid-term examination including short answer questions about concepts, terms, and assigned works discussed in class and extended responses to essay questions. This examination will cover the readings as well as the broad issues in science fiction discussed over the first **seven weeks** of the semester. **UDIE Objectives 1 & 3; Skills 1⇒5**

## 5. Final Examination (25%)

You will complete a final examination covering material assigned from week eight through the end of the semester. Like the mid-term, the final will include both short answer and essay components. The final will be written during our **final examination class meeting at 10 a.m. on Monday, December 14, in SH 301.** **UDIE Objectives 1 & 3; Skills 1⇒5**

## 6. Extra Credit.

I award extra credit points for written discussions and analyses that you submit after attending

any event on or off campus that addresses issues in science fiction. Extra credit opportunities will be announced over the course of the semester; some of these will involve reading additional stories or novels or discussing a film adaptation of a work of science fiction. Over the course of the semester, you may earn a total of up to 50 extra credit points for attending events or doing additional reading and film watching, and writing 2 to 3 page, double-spaced, typed analyses that directly relate your experience to science fiction themes and issues raised in this course. Typically, each extra credit submission can earn a maximum of 10 points. Occasionally, however, a longer assignment will be designated as offering up to 20 points. Submissions will be evaluated and partial credit will be awarded based on the quality of the work. I will announce upcoming events in class and invite all of you to do the same. Extra credit will be available only for events approved in advance by me. No extra credit assignments will be accepted after Friday, December 11, and I will accept no more than one extra credit submission from any student in any given week of the semester. [Extra Credit Announcements](#). [UDIE Objectives 1⇒3; Skills 1⇒5]

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**GRADING:**

Attendance/Participation (10%).....	100 Points
Quizzes (10%).....	100 Points
Essay (20%).....	200 Points
Mid-Term (30%).....	300 Points
Final Examination Essay (30%).....	300 Points
	1,000 Points

**Final Grade Scale:** A=900 points; A- = 880 points; B+=850 points; B=800 points; B- = 780 points; C+=750 points; C=700 points; C- = 680 points; D+=650 points; D=600 points; D- = 580 points; F= less than 600 points. The same percentage scale applies to each assignment. For example, if you earn a B on the first short essay, I will assign you somewhere between 80% and 84% of the available points depending on my evaluation of your paper. The letter grade and specific point score will be noted in my final comments on the paper.

**\*\*\*\* Retain all graded assignments until you receive your final grade. You will have little chance for grade review unless you are able to re-submit your graded work.** [FS Syllabus]

**ADDITIONAL INFORMATION:** For information about the General Education– Foundational Studies program—specifically the “Sycamore Standard,” academic freedom, and the rights and responsibilities of students with disabilities—consult the General Education–Foundational Studies website (<http://www.indstate.edu/gened/newfoundationalstudiesprogram.htm>) [FS Syllabus]

## ENGLISH 335: SCIENCE FICTION AS SOCIAL CRITICISM FALL 2009 SYLLABUS

This is a tentative syllabus. It is your responsibility to attend regularly, to be prepared for quizzes on the readings, and to adjust to changes in the reading or assignment schedule. Any changes will be posted in the syllabus available at my web site: <http://isu.indstate.edu/jakaitis/>. Please check the web site regularly, as additional supporting materials [study questions, background information on the authors and assigned readings, etc...] will regularly be added to the site. The abbreviation PP means that the assigned reading appears in our Professor's Pack.

**DATE**    **ASSIGNMENT**    **[Unannounced quizzes incorporate UDIE Obj. 1; Skills 1, 3, & 4]**

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### WEEK ONE: Course Introduction

- 8-26 [W]    Discuss course policies and syllabus; [Cover Art](#); Introduce H.G. Wells.  
**Late Registration Begins: \$30 Late Fee [UDIE Obj. 1; Skills 1, 2, & 3]**
- 8-28 [F]    Introduction to H.G. Wells. Notes on [Cosmic and Ethical Evolution](#). [Read William Gibson on The Time Machine](#). **[UDIE Objs. 1 & 2; Skills 1, 2, & 5]**
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### WEEK TWO: Scientific Romances--Playing with Time

- 8-31 [M]    *The Time Machine* [1895] by H. G. Wells. Read this short novel for free by clicking on the MS Word or PDF versions below. [SQ](#)  
*The Time Machine*: [MS Word](#) Version; [PDF](#). **[UDIE Obj. 1; Skills 1, 2, & 5]**
- 9-1 [Tu]    **Last day to add classes; last day for 100% refunds on drops & withdrawals.**
- 9-2 [W]    "Twilight" [1934] by [John W. Campbell](#) in *SF Hall of Fame*: 24-41. [Campbell & Astounding](#) **[UDIE Objs. 1 & 2; Skills 1, 2, & 5]**  
**Scheduling for Drops Only; \$30 Drop/Add Fee Begins.**
- 9-4 [F]    *The Island of Dr. Moreau* by H.G. Wells. [SQ](#) **[UDIE Objs. 1 & 2; Skills 1, 2, & 5]**
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### WEEK THREE: Playing God

- 9-7 [M]    **LABOR DAY: NO CLASS**
- 9-8 [Tu]    **Last day for 75% refund; last day to drop a class with no grade.**
- 9-9 [W]    "Microcosmic God" [1941] by [Theodore Sturgeon](#) in *SF Hall of Fame*: 88-113. [Sturgeon Literary Trust](#). "Act of God" [2004] by [Jack McDevitt](#) [PP: 253-264]. [SQ](#) **[UDIE Objs. 1 & 2; Skills 1, 2, & 5]**
- 9-11[F]    "The Sandkings" by [George R.R. Martin](#) [PP: 50-95]. [SQ](#) **[UDIE Objs. 1 & 2; Skills 1, 2, & 5]**
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### WEEK FOUR: Science and Religion in SF

- 9-14 [M] "The Quest for St. Aquin" by [Anthony Boucher](#) in *SF Hall of Fame*: 378-393. [SQ](#) [\[UDIE Objs. 1 & 2; Skills 1, 2, & 5\]](#)
- 9-15 [Tu] **Last day for 50% refund.**
- 9-16 [W] "The Nine Billion Names of God" [1953] by [Arthur C. Clarke](#) in *SF Hall of Fame*: 426-432. [Clarke's Quotations](#). [\[UDIE Objs. 1 & 2; Skills 1, 2, & 5\]](#)  
"First Commandment" [2004] by [Gregory Benford](#) [PP: 53-68].
- 9-18 [F] "Nightfall" [1941] by [Isaac Asimov](#) in *SF Hall of Fame*: 113-144. The link is to a rather extensive site; scroll to the bottom for bibliographies, reviews, and articles. Try [this one](#) for a brief biography of the author and an extensive list of his publications. Link to [Asimov Foundation Novels Site](#). [SQ](#) [\[UDIE Objs. 1 & 2; Skills 1, 2, & 5\]](#)

### Three Week Attendance Report Due.

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### WEEK FIVE: First Contact

- 9-21 [M] "A Martian Odyssey" [1934] by [Stanley Weinbaum](#) in *SF Hall of Fame*: 1-23. More on [Weinbaum](#). [Alternative Bio](#). [SQ](#) [\[UDIE Objs. 1 & 2; Skills 1, 2, & 5\]](#)
- 9-22 [Tu] **Last day for 25% refund.**
- 9-23 [W] "Arena" [1944] by [Fredric Brown](#) in *SF Hall of Fame*: 227-251. [F. Brown Paperback Covers](#) Read these [Notes on Romance Mode](#) and consider how "A Martian Odyssey" and "Arena" participate in traditional narrative forms. [SQ](#) [\[UDIE Objs. 1 & 2; Skills 1, 2, & 5\]](#)
- 9-25 [F] "First Contact" [1945] by [Murray Leinster](#) in *SF Hall of Fame*: 252-280. A second [site by Leinster's Daughter](#); [Two Free Novels](#) by Leinster. [SQ](#) [\[UDIE Objs. 1 & 2; Skills 1, 2, & 5\]](#)

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### WEEK SIX: Technology and Humanity

- 9-28 [M] "Surface Tension" [1952] by [James Blish](#) in *SF Hall of Fame*: 394-425. [SQ](#) [\[UDIE Objs. 1 & 2; Skills 1, 2, & 5\]](#)
- 9-30 [W] "The Roads Must Roll" [1940] by Robert Heinlein in *SF Hall of Fame*: 53-87. [SQ](#) [John W. Campbell on Heinlein](#). [\[UDIE Objs. 1 & 2; Skills 1, 2, & 5\]](#)
- 10-2 [F] "The Huddling Place" [1944] by Clifford Simak in *SF Hall of Fame*: 211-226 [SQ](#) [\[UDIE Objs. 1 & 2; Skills 1, 2, & 5\]](#)

**Last day to drop classes**

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### WEEK SEVEN: Technology and Gender

- 10-5 [M] "Helen O'Loy" [1938] by Lester Del Rey in *SF Hall of Fame*: 42-52. & "The Algorithms for Love" by Ken Liu in [PP: 183-198]. [SQ](#) [UDIE Objs. 1 & 2; Skills 1, 2, & 5]
- 10-7 [W] "A Rose for Ecclesiastes" [1963] by Roger Zelazny in *SF Hall of Fame*: 528-560. [SQ](#) [UDIE Objs. 1 & 2; Skills 1, 2, & 5]
- 10-9 [F] **FALL BREAK: NO CLASSES**

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### WEEK EIGHT: Mid-Term Examination

[Week 8 covers UDIE Objs. 1⇒3; Skills 1⇒5]

- 10-12 [M] **REVIEW FOR MID-TERM EXAMINATION**  
[Mid-Term Examination Format](#) [Stories in order that we read them](#)
- 10-14 [W] **SHORT ANSWER MID-TERM EXAMINATION**
- 10-16 [F] **ESSAY QUESTION MID-TERM EXAMINATION**

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### WEEK NINE: Political Space Opera

- 10-19 [M] *Caves of Steel* [1953] by Asimov: 1-79 [UDIE Objs. 1 & 2; Skills 1, 2, & 5]  
[ESSAY ASSIGNMENT](#) [UDIE Objs. 1⇒3; Skills 1⇒5]
- 10-21 [W] *Caves of Steel*: 80-173 [UDIE Objs. 1 & 2; Skills 1, 2, & 5]
- 10-23 [F] *Caves of Steel*: 174-270. [UDIE Objs. 1 & 2; Skills 1, 2, & 5]

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### WEEK TEN: Simulated Humanity

- 10-26 [M] Introduction to *Blade Runner* by [Philip K. Dick](#). [Study Questions](#). Edvard Munch's [Puberty](#) & [The Scream](#) [UDIE Objs. 1 & 2; Skills 1, 2, & 5]
- 10-28 [W] *Blade Runner*: Chapters 1-7, pages 1-81. [UDIE Objs. 1 & 2; Skills 1, 2, & 5]
- 10-30 [F] *Blade Runner*: Chapters 8-14, pages 82-163. [UDIE Objs. 1 & 2; Skills 1, 2, & 5]

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### WEEK ELEVEN: The Post-Human

- 11-2 [M] *Blade Runner*: Chs. 15-22, pages 164-242. [UDIE Objs. 1 & 2; Skills 1, 2, & 5]  
"Of Blade Runners PKD, and Electric Sheep" by Paul M. Sammon: 243-265.
- 11-3 [Tu] **Last Day to Drop Classes; Last Day to Withdraw with No Grades.**
- 11-4 [W] "Burning Day": by [Glenn Grant](#) [PP: 69-110].[SQ](#)[UDIE Objs. 1&2; Skills 1,2, & 5]
- 11-6 [F] "I Robot" [2005] by Cory Doctorow [PP: 448-493] [SQ](#) [UDIE Objs. 1 & 2;

Skills 1, 2, & 5]

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**WEEK TWELVE: The Post-Human**

- 11-9 [M] "The Dark Side of Town" by James P. Kelly [PP: 360-376]. SQ  
[UDIE Objs. 1&2; Skills 1,2, & 5]
- 11-11 [W] "Savant Songs" by [Brenda Cooper](#) [PP: 479-495] SQ  
[UDIE Objs. 1&2; Skills 1,2, & 5]
- 11-13 [F] *Coyote: A Novel of Interstellar Exploration* [2002] by [Allen Steele](#): 1-89. [Some Discussion Questions](#) [UDIE Objs. 1&2; Skills 1,2, & 5]
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**WEEK THIRTEEN: Political Space Opera**

- 11-16 [M] *Coyote*: 93-201. [UDIE Objs. 1&2; Skills 1,2, & 5]
- 11-18 [W] *Coyote*: 205-258. [UDIE Objs. 1&2; Skills 1,2, & 5]
- 11-20 [F] *Coyote*: 261-329. [UDIE Objs. 1&2; Skills 1,2, & 5]
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**WEEK FOURTEEN: Political Space Opera**

- 11-23 [M] *Coyote*: 333-431. [UDIE Objs. 1&2; Skills 1,2, & 5]
- 11-25 ⇨ 11-27 [W⇨F] **THANKSGIVING BREAK: NO CLASSES**
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**WEEK FIFTEEN: Re-Defining the Genre**

- 11-30 [M] "Sergeant Chip" by [Bradley Denton](#) [PP: 1-52] SQ [UDIE Objs. 1&2; Skills 1,2, & 5]
- 12-2 [W] "The Art of War" by Nancy Kress [PP: 234-254] [UDIE Objs. 1&2; Skills 1,2, & 5]
- 12-4 [F] "Personal Jesus" [2008] by Paul Di Filippo [PP: 115-130]. SQ [UDIE Objs. 1&2; Skills 1,2, & 5]
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**STUDY WEEK: Re-Defining the Genre**

- 12-7 [M] "Jesus Christ, Reanimator" by Ken MacLeod [PP: 186-198]. [UDIE Objs. 1&2; Skills 1,2, & 5]
- 12-9 [W] "The Ugly Chickens" by Howard Waldrop [PP: 117-141]. [UDIE Objs. 1&2; Skills 1,2, & 5]
- 12-11 [F] [Final Examination Review](#) [Stories in the Order That We Read Them](#)
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**WEEK SEVENTEEN:**

**FINAL EXAMINATIONS: 12-14⇨12-18**  
[Our examination is on Monday, 12-14, at 10 a.m. in SH 301.]  
FINAL EXAMINATION ASSIGNMENT

## APPENDIX

A FEW SAMPLES OF COURSE MATERIALS ARE COLLECTED IN THE FOLLOWING PAGES:

1. SAMPLE HANDOUT POSTED ON-LINE AND A SAMPLE ON-LINE ARTICLE SUPPORTING OUR ADDRESS TO *THE TIME MACHINE*
2. ON-LINE INSTRUCTIONS FOR COMPLETING QUIZZES AND A FEW SAMPLE QUIZZES
3. SAMPLES OF STUDY QUESTIONS POSTED ON-LINE
4. SAMPLE ESSAY TOPICS [THESE CHANGE EVERY SEMESTER & WILL MORE AGGRESSIVELY REQUIRE ADDITIONAL RESEARCH IF ENG 335 IS APPROVED AS A UUDIE.]