

**San José State University**  
**Department of English and Comparative Literature**  
**ENGL 22: Fantasy & Science Fiction, Section 99, Spring 2021**

**Course and Contact Information**

Instructor(s):	Dr. Tanja Nathanael
Office Location:	Canvas/Zoom
Telephone:	Contact via email, Canvas messaging, and Zoom
Email:	Tanja.Nathanael@sjsu.edu
Office Hours:	By Appointment
Class Days/Time:	Course is online and asynchronous
Classroom:	Canvas
Prerequisites:	Completion of GE Area A2 or Writing Enrollment Category I/II/III or postbaccalaureate.
GE/SJSU Studies Category:	English 22 fulfills the lower division GE requirement in Arts and Letters (C2)

**Course Description**

*Students will examine works of literary fantasy and science fiction to understand them as expressions of human intellect and imagination; to comprehend their historical and cultural contexts; and to recognize their diverse cultural traditions. Both contemporary and historical works will be studied.*

**Course Theme**

**American and British Fantasy and Science Fiction: Frontiers of Time and Space**

*"In England, 100 miles is a long way. In America, 100 years is a long time. In England, you have to go back [in time] to find [a good story]. In America, you have to drive to find it."—Neil Gaiman*

*During this course we will examine texts that explore the frontiers of the imagination in both fantasy and science fiction. As British fantasy author Neil Gaiman has observed, the British tend to be more successful fantasists due to their comparatively long mythic history, while American writers have excelled in the genre of science fiction, due in part perhaps from an inherited historical ideal to explore the frontier. And yet, as we will discover, there are exceptions to this understanding in both cases. Additional themes of subgenre, gender, and diverse voices will also be explored.*

**Course Format: Online & Asynchronous**

*This course adopts an online delivery format. Although this course is asynchronous and does not require a weekly meeting, it is highly recommended that students check in weekly to view lectures and complete assignments. Pre-recorded lectures will be posted weekly on Canvas. To keep pace with the course, students are required to view the lectures online in a timely manner in order to gain mastery of the material. While viewing the recorded lectures, students are strongly recommended to listen carefully, pay attention, and take notes just as you would in an in-person class. To best view and access the online content, students must have consistent,*

*reliable, high-speed internet access, using a PC or MAC or other compatible device. Please note that it is the student's responsibility to check for compatibility. Technical issues will not be considered a valid excuse for failure to view lectures or submit assignments on time. That being said, students who diligently seek help from technical support and communicate clearly with me will be allowed a grace period to resolve difficulties. See [University Policy F13-2](http://www.sjsu.edu/senate/docs/F13-2.pdf) at <http://www.sjsu.edu/senate/docs/F13-2.pdf> for more details.*

### **Canvas & MYSJSU Messaging**

*As this course is held entirely online, announcements will be made weekly to provide current information to students in the course. You are responsible for regularly checking with the messaging system through [MySJSU on Spartan App Portal](http://one.sjsu.edu) <http://one.sjsu.edu> to learn of any updates.*

*Course materials such as syllabus, handouts, notes, assignment instructions, etc. can be found on the [Canvas Learning Management System course login website](http://sjsu.instructure.com) at <http://sjsu.instructure.com>.*

*For help with using Canvas see [Canvas Student Resources page](http://www.sjsu.edu/ecampus/teaching-tools/canvas/student_resources) ([http://www.sjsu.edu/ecampus/teaching-tools/canvas/student\\_resources](http://www.sjsu.edu/ecampus/teaching-tools/canvas/student_resources))*

### **Other technology requirements: ZOOM**

*You will be required to create a [Zoom](https://zoom.us) account to participate in one-on-one conferences and group discussions. Creation of a Zoom account is free of charge.*

### **GE Learning Outcomes (GELO)**

*Recognize how significant works illuminate enduring human concerns; respond to significant works by writing both research-based critical analyses and personal responses; write clearly and effectively; and recognize the role of diversity in culture and society. Thus, upon successful completion of this course, students will be able to:*

- 1. Explain how major works of Fantasy and Science Fiction illuminate enduring human concerns, satisfied by responses orally and in writing, including in- and out-of-class discussions, quizzes, free responses, and tests.*
- 2. Link personal and research-based responses to the content and style of major works of Fantasy and Science Fiction, by writing both responses and a research-based essay.*
- 3. Write more effective academic arguments, through essays written for this class.*
- 4. Explain their views of the role of diversity in culture and society by reflecting orally and in writing on this aspect of works of Fantasy and Science Fiction.*

### **Course Learning Outcomes (CLO)**

*In addition to the General Education Learning Outcomes, English 22 has the goals of enlarging students' awareness of the possibilities of language and literature to enrich their lives, and to find pleasure as well as challenge in the activity of interpretation—to see interpretation as a creative response to the stimulus of the works being read and discussed. Thus, upon successful completion of this course, students will be able to:*

- 1. Respond creatively to literary texts.*
- 2. Compare and contrast a work's effectiveness when it is translated from one genre (book) to another (film).*

### **Required Texts/Readings**

*Six novels plus selected short stories, poems, and essays. Some readings (short stories or articles) will be available via .PDF documents on Canvas or via the links available below. All of the novels listed below are available in online and paperback editions through the campus bookstore or other online venues.*

Adams, Douglas. *The Hitchhiker's Guide to the Galaxy* (1979)

Paperback: ISBN-13: 978-0345391803

Or on Kindle [here](#).

Aldiss, Brian W. "Supertoys Last All Summer Long" (1969) (.PDF provided)

Baum, L. Frank. *The Wonderful Wizard of Oz* (1900)

Paperback: ISBN-13: 978-1985261808

Or on Kindle [here](#).

Bisson, Terry. "[Meat](#)" (1990)

Bradbury, Ray. "[The Million Year Picnic](#)" (1946)

Burns, Robert. "[Tam O'Shanter](#)" (1791)

Cherryh, C. J. "The Scapegoat" (1985) (.PDF provided)

Delany, Samuel R. "Driftglass" (1971)

Audio via podcast LeVar Burton Reads: [February 5, 2019](#).

Gibson, William. "[Johnny Mnemonic](#)" (1981)

Huerta, Lizz. "[Mouths](#)" (2018)

Irving, Washington. "[The Legend of Sleepy Hollow](#)" (1820)

Le Guin, Ursula. *A Wizard of Earthsea* (1968)

Paperback: ISBN-13: 978-0547722023

Or on Kindle [here](#).

Liu, Ken. "[Mono No Aware](#)" (2013)

Audio via podcast LeVar Burton Reads: [February 12, 2019](#).

Lovecraft, H. P. "[Dagon](#)" (1919)

McCaffrey, Anne. "The Ship Who Sang" (1985)

Paperback: ISBN-13: 978-0345334312

On Kindle [here](#).

Moore, C. L. "[Shambleau](#)" (1933)

Okorofor, Nnedi. *Binti* (2015)

Paperback: ISBN-13: 978-0765385253

Or on Kindle [here](#).

Rowling, J. K. *Harry Potter and the Sorcerer's Stone* (1998)

Paperback: ISBN-13: 978-0439708180

Or on Kindle [here](#).

Tolkien, J. R. R. *The Hobbit* (1937)  
Paperback: ISBN-13: 978-0345339683  
Or on Kindle [here](#).

Non-fiction essays and TED Talks as assigned. See weekly assignments for details.

## **Library Liaison**

*Toby Matoush*  
Email: toby.matoush@sjsu.edu

## **Course Requirements and Assignments**

*NOTE: "Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (normally three hours per unit per week) for instruction, preparation/studying, or course related activities, including but not limited to internships, labs, and clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus."*

*In other words, expect to dedicate **about 10 hours per week** to this course. See breakdown of grading and assignment descriptions below.*

*Course assignments (described in detail below) will consist of four module quizzes, one essay, one team project, one adaptation project, weekly "side quests" (participation credit), and one final exam.*

## **Description of Assignments**

### **Module Quizzes (35 points; 4 quizzes at 5 & 10 points each)**

*Module quizzes will be taken online in Canvas and will be available during a seven day window at the conclusion of each module (see schedule for details). Once the window is closed, no one may take the exam except with a university approved excuse (illness, etc.) Module quizzes will consist of 10 questions at one point each. Module quizzes will contain a selection of matching, multiple choice, short answer questions. Study guides and practice quizzes will be available. (GELO 1, 4)*

### **Short Essay (10 points total; 3-4 pages, or 750-1000 words required)**

*Students will demonstrate their ability to critically evaluate literature and defend a position in a three to four page critical essay. Some additional research will be required and essays must quote from credible academic sources with citations. Successful essays will have a clear thesis, present ideas in an organized, logical, and coherent form, and use Standard English grammar, punctuation, spelling, and usage. Formal assignment sheets and grading rubrics will be distributed at the time the essays are assigned. Calendar lists due date. (GELO 2, 3)*

### **Team Project (10 points total; minimum 3-4 pages, or 750-1000 words required, but may vary)**

#### ***Design a Wizard School.***

*Working in teams of three or four, students will brainstorm and design their own wizard school. Wizard school designs may be inspired by but are expected to be creatively different from Harry Potter's Hogwarts and Ged's Roke. Student teams will be expected to set up a regular meeting schedule to discuss a project plan, assigned roles, and expected outcomes. Student teams may utilize email, phone calls, and Zoom, to conduct their meetings, depending on individual schedules. Students will be graded individually on their roles as a team member and their contribution to the overall project. Grading criteria will include: 1) analysis of overall project; 2) analysis of contribution to project. Formal assignment sheets and grading rubrics will be distributed at the time the project is assigned. Calendar lists due date. (GELO 3, CLO 1)*

**Diversity Project (10 points total; minimum 2-3 pages, or 600-750 words, but may vary)**

***Diversify a Sci-Fi or Fantasy Text for a Film Adaptation.***

*Students will select one text from the course reading list to diversify and pitch as a film adaptation of their own design. To pitch the adaptation of the selected text, the student will write a synopsis, establishing the setting, and then describe the main characters physically, emotionally, and intellectually. Cast each character with a real TV or Film actor with consideration to cross-gender and diverse casting. What stylistic or artistic choices would you make as the director of this film? Especially consider what different choices you could make if this text has already been adapted to film. Grading Criteria: 1) Original adaptation idea, 2) Vivid description of characters and setting, 3) Good synopsis, 4) Correct usage and style, 5) Creative response to possibilities of “adaptation” (updating) and justification of those choices—not just a simple transfer of the story to the visual medium, 6) Images and/or storyboards. Formal assignment sheets and grading rubrics will be distributed at the time the project is assigned. Calendar lists due date.*

*(GELO 4, CLO 2)*

**Side Quests (Participation Badges; 15 minimum required for 15 points)**

*Each week students will be given the opportunity to complete “Side Quests” to earn participation credit, as well as other rewards. Side Quests will consist of a selection small activities in which the student may demonstrate additional knowledge or skills based on the current week’s assignments. The completion of one Side Quest = one badge. Over the 16 week semester, students are only required to achieve 15 badges to earn participation credit. However, students may earn more badges to gain additional privileges, such as raising a quiz or essay grade. Activities include: illustrating a text, watching a TED Talk, reading an article, attending a Zoom meeting, and more. See Side Quests in Canvas for more details.*

*(GELO 1-4, CLO 1-2)*

**Final Examination (20 points)**

*The Final Exam will be taken online in Canvas and will be available during a seven day window during Finals Week. Once the window is closed, no one may take the exam except with a university approved excuse (illness, etc.) The Final will consist of 20 questions at one point each. The Final will contain a selection of matching, multiple choice, short answer questions. A study guide will be provided. (GELO 1, 4)*

**Grading Information**

*Student progress will be assessed by means of essays and exams, along with a team project and some shorter assignments (Side Quests). Students will receive assignment sheets and rubrics—posted to Canvas and discussed in lectures—that will outline the specific expectations of the assignments. Students will receive written feedback on assignments along with a letter grade based on a 10-point scale per assignment. As this is an online class, students are encouraged to stay in regular contact with the instructor with regard to any questions about assignments or class expectations.*

*Specific grading criteria for assignments are indicated in the descriptions. Late papers and make-up exams must be arranged with the instructor. By department policy, in all English Department Courses, instructors will comment on and grade the quality of student writing as well as the quality of ideas being conveyed. All student writing should be distinguished by correct grammar and punctuation, appropriate diction and syntax, and well-organized paragraphs. The Department of English reaffirms its commitment to the differential grading scale as defined in the SJSU Catalog (“The Grading System”). Grades issued must represent a full range of student performance: A = excellent; B = above average; C = average; D = below average; F = failure. For further details on essay grading, please check the [grading criteria page](#) of the English 22 website.*

## Determination of Grades

Grades are determined on a 100-point scale, as follows:

- 5 points = Module 0 Quiz (Getting Started materials)
- 10 points = Module 1 Quiz (includes required weekly lectures & reading assignments)
- 10 points = Module 2 Quiz (includes required weekly lectures & reading assignments)
- 10 points = Module 3 Quiz (includes required weekly lectures & reading assignments)
- 10 points = Short Essay (to be completed after Module 1)
- 10 points = Team Project (to be completed after Module 2)
- 10 points = Diversity Project (to be completed after Module 3)
- 15 points = Side Quests (Participation Badges; 15 minimum required)
- 20 points = Final
- 100 points total

Grading Scale:

A	90-100
B	80-89
C	70-79
D	60-69
F	0-59

This course must be passed with a D- or better as a CSU graduation requirement.

## Online Classroom Protocol

### Email and Electronic Communication Etiquette

For this online course, we will do all of our writing in digital spaces—some formal, some informal. An important part of learning to be a successful student and writer is knowing what is appropriate in a given situation. An email to me, to any other faculty or staff member on campus, or to anyone in any position of authority must be respectful and professional in tone, should come from your official SJSU email account or Canvas message board, and should follow this sample format:

Subject: Request to schedule an appointment

*\*A subject line is always required and should clearly and briefly represent your purpose for emailing. Emails with no subject line may not be read.*

Dear Professor Nathanael,

*\*Always use a formal address, such as Professor, Dr., Ms., Mr. Never use the person's first name unless you have been given explicit permission to do so.*

I am a student in your ENGL 22 class, and I would like to schedule an appointment with you to discuss my essay draft. I am having trouble with my thesis statement and hope to get your help in clarifying it. Are you available to meet this Wednesday afternoon?

*\*State your question, concern, or request briefly and clearly, using standardized English. Maintain a polite, respectful tone and avoid using exclamation points, emoticons, texting abbreviations, or coarse language. Avoid asking questions that are answered on the syllabus or assignment sheet, such as "When is our paper due?" or "What is our homework for tomorrow?" Emails that are not professional in style or tone, or that ask questions that are clearly answered on the syllabus or assignment sheets, may be ignored.*

Thank you,

*\*Use a formal closing, such as “Sincerely,” “Respectfully,” “Thank you,” or “Best regards.”*

Martha Jones

*\*Always sign your full name at the end of your email.*

## **University Policies**

Per [University Policy S16-9](http://www.sjsu.edu/senate/docs/S16-9.pdf) (<http://www.sjsu.edu/senate/docs/S16-9.pdf>), relevant university policy concerning all courses, such as student responsibilities, academic integrity, accommodations, dropping and adding, consent for recording of class, etc. and available student services (e.g. learning assistance, counseling, and other resources) are listed on [Syllabus Information web page](https://www.sjsu.edu/curriculum/courses/syllabus-info.php) (<https://www.sjsu.edu/curriculum/courses/syllabus-info.php>). Make sure to visit this page to review and be aware of these university policies and resources.

## **Additional Information**

### **Recording of Class and Public Sharing of Instructor Material**

Common courtesy and professional behavior dictate that you notify someone when you are recording him/her. You must obtain the instructor’s permission to make audio or video recordings in this class. Such permission allows the recordings to be used for your private, study purposes only. The recordings are the intellectual property of the instructor; you have not been given any rights to reproduce or distribute the material. Where active participation of students or guests may be on the recording, permission of those students or guests should be obtained as well. Course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. You may not publicly share or upload instructor generated material for this course such as exam questions, lecture notes, or homework solutions without instructor consent.

### **Academic Integrity**

Students should know that the University’s [Academic Integrity Policy](#) is available on the university website. Your own commitment to learning, as evidenced by your enrollment at San Jose State University and the University’s integrity policy, require you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of [Student Conduct and Ethical Development](#). Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person’s ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified. If you would like to include in your assignment any material you have submitted, or plan to submit for another class, please note that SJSU’s Academic Policy F06-1 requires approval of instructors.

### **Accommodations for Disabled Employees & Students**

Reasonable accommodations are made for students and employees who are accepted or work at San José State University.

The [Accessible Education Center](#) (AEC) counsels and serves students with disabilities.

The [Employment Accommodations Resource Center \(EARC\)](#) facilitates the provision of accommodations and services to employees with disabilities.

The Americans with Disabilities Act, ADA Compliance is the on-campus office for ADA Compliance issues for students and employees.

For more information, see [ADA Compliance](#) or [Unlawful Discrimination](#).

## Student Technology Resources

Computer labs for student use are available in the Academic Success Center located on the 1st floor of Clark Hall and on the 2nd floor of the Student Union. Additional computer labs may be available in your department/college. Computers are also available in the Martin Luther King Library. A wide variety of audio-visual equipment is available for student checkout from Media Services located in IRC 112. These items include digital and VHS camcorders, VHS and Beta video players, 16 mm, slide, overhead, DVD, CD, and audiotape players, sound systems, wireless microphones, projection screens and monitors.

## SJSU Writing Center

[The SJSU Writing Center](#) is located in Room 126 in Clark Hall. It is staffed by professional instructors and upper-division or graduate-level writing specialists from each of the seven SJSU colleges. Our writing specialists have met a rigorous GPA requirement, and they are well trained to assist all students at all levels within all disciplines to become better writers.

## Peer Connections

[Peer Connections](#) offers free mentoring, tutoring, and supplemental instruction services for students at SJSU. Peer Educators are students just like you; they understand the triumphs and challenges of being a student at San José State University.

1. The Peer Connections locations on campus are currently closed due to the pandemic, and we know that it may be challenging for you to get the resources/support that you may need. Therefore, Peer Connections has pushed forward our plans for online/virtual tutoring and mentoring, so you can now meet with your tutor and/or mentor online.
2. If you'd like to schedule an appointment to meet with your tutor/mentor online, you can do that from Spartan Connect. [Learn more about appointment scheduling options here.](#)
3. If you need to contact Peer Connections, please e-mail us at [peerconnections@sjsu.edu](mailto:peerconnections@sjsu.edu). We will be checking voicemail, but e-mail is currently the fastest way to reach us. We will be answering e-mails as quickly as possible during business hours (Monday-Friday 9-5pm).

## ENGL 22: Fantasy and Science Fiction SPRING 2021 Course Schedule

*Schedule is subject to change at instructor's discretion. Schedule adjustments will be announced via Canvas Announcements and email.*

### Course Schedule

Week & Theme	Date Weeks run Wed thru Tues	Modules, Topics, Readings, Assignments, Deadlines
<b>MODULE 0: GETTING STARTED</b>		
DAY 1 GETTING STARTED; INTRO TO FANTASY & COURSE THEME	WED JAN 27th	WATCH: Getting Started materials. READ: Genre: A Short Introduction (handout; .PDF provided) WATCH: Lecture: Introduction to Fantasy & Science Fiction WATCH: Lecture: Course Theme: British & American Fantasy & Science Fiction  DUE: MODULE 0 QUIZ [three attempts possible; score best of three]
<b>MODULE 1: THE HERO'S JOURNEY</b>		
1 THE HERO'S JOURNEY Part I	JAN 27 – FEB 2	WATCH: Lecture: The Hero's Journey & Tolkien's <i>The Hobbit</i> READ: Novel: Tolkien, J. R. R. <i>The Hobbit</i> . Ch. 1-12 (first half)
2 THE HERO'S JOURNEY Part II	FEB 3 – FEB 9	WATCH: Lecture: Over Hill and Under Hill WATCH: Lecture: Tolkien & the North READ: Novel: Tolkien, J. R. R. <i>The Hobbit</i> . Ch. 13-19 (finish)
3 THE HERO'S JOURNEY Part III	FEB 10 – FEB 16	WATCH: Video: Baum's <i>The Wonderful Wizard of Oz</i> READ: Novel: Baum, L. Frank. <i>The Wonderful Wizard of Oz</i> . Ch. 1-24
4 FINISH MODULE 1	FEB 17 – FEB 23	WATCH: ESSAY WORKSHOPS  DUE: MODULE 1 QUIZ BEGIN: SHORT ESSAY: THE HERO'S JOURNEY
<b>MODULE 2: WIZARD SCHOOLS</b>		

<b>Week &amp; Theme</b>	<b>Date</b> Weeks run Wed thru Tues	<b>Modules, Topics, Readings, Assignments, Deadlines</b>
5 WIZARD SCHOOLS Part I	FEB 24 – MAR 2	WATCH: Lecture: Le Guin’s <i>A Wizard of Earthsea</i> READ: Novel: Le Guin, Ursula. <i>A Wizard of Earthsea</i> . Ch 1-5 (first half)  BEGIN: TEAM PROJECT DUE: SHORT ESSAY: THE HERO’S JOURNEY
6 WIZARD SCHOOLS Part II	MAR 3 – MAR 9	READ: Novel: Le Guin, Ursula. <i>A Wizard of Earthsea</i> . Ch 6-10 (finish)
7 WIZARD SCHOOLS Part III	MAR 10 – MAR 16	WATCH: Lecture: Rowling & Harry Potter & Wizard Schools READ: Novel: Rowling, J. K. <i>Harry Potter and the Sorcerer’s Stone</i> . Ch. 1-8 (first half)
8 WIZARD SCHOOLS Part IV	MAR 17 – MAR 23	READ: Novel: Rowling, J. K. <i>Harry Potter and the Sorcerer’s Stone</i> . Ch. 9-17 (finish)
9 FINISH MODULE 2	MAR 24 – MAR 26 [MAR 29-30]	*****STUDENT CONFERENCES THIS WEEK*****  CONTINUE WORK ON TEAM PROJECT DUE: MODULE 2 QUIZ
<b>WEEK 10</b> ***** SPRING BREAK ***** <b>March 29 – April 2</b>		
11 FINISH MODULE 2	[APR 5-6] APR 7 – APR 13	*****STUDENT CONFERENCES THIS WEEK*****  DUE: TEAM PROJECT: DESIGN A WIZARD SCHOOL
<b>MODULE 3: NEW FRONTIERS</b>		
12 INTRO TO SF GENRES; GOTHIC & HORROR MARTIAN FRONTIER	APR 14 – APR 20	Introduction to Gothic & Horror WATCH: The Gothic <a href="https://www.youtube.com/watch?v=gNohDegnaOQ">https://www.youtube.com/watch?v=gNohDegnaOQ</a>  WASHINGTON IRVING READ: Short Story: Irving, Washington. <a href="#">“The Legend of Sleepy Hollow”</a> WATCH: Top 10 Notes: The Legend of Sleepy Hollow <a href="https://www.youtube.com/watch?v=hEAoBaot7OU">https://www.youtube.com/watch?v=hEAoBaot7OU</a>

Week & Theme	Date Weeks run Wed thru Tues	Modules, Topics, Readings, Assignments, Deadlines
		<p style="text-align: center;">ROBERT BURNS</p> <p>READ: Narrative Poem: Burns, Robert. <a href="#">“Tam O’Shanter”</a> (Please note that this link above contains <b>both</b> the old Scottish and a translation into modern English. I recommend the English! 😊 ).</p> <p>WATCH: The Story of Tam O’ Shanter (short film) (This short silent film illustrates the similarities between Tam’s ride and Ichabod’s.) <a href="https://www.youtube.com/watch?v=3nKXaoMQDdc">https://www.youtube.com/watch?v=3nKXaoMQDdc</a></p> <p>WATCH: The Ultimate Tam O’ Shanter (This is read in the original Scottish, but the illustrations should get you through it.) <a href="https://www.youtube.com/watch?v=dkiZbpd9stw">https://www.youtube.com/watch?v=dkiZbpd9stw</a></p> <p style="text-align: center;">H.P. LOVECRAFT</p> <p>READ: Short Story: Lovecraft, H. P. <a href="#">“Dagon”</a> WATCH: What is Lovecraftian Horror? <a href="https://www.youtube.com/watch?v=vyBkJLCwtNg">https://www.youtube.com/watch?v=vyBkJLCwtNg</a></p> <p>WATCH: Lecture: Introduction to Science Fiction &amp; The Martian Frontier READ: Short Story: Moore, C. L. <a href="#">“Shambleau”</a> READ: Short Story: Bradbury, Ray. <a href="#">“The Million Year Picnic”</a></p>
<p style="text-align: center;">13 SPACE OPERA; ANDROIDS, A.I. &amp; CYBER SPACE; MILITARY SF</p>	<p>APR 21 – APR 27</p>	<p>WATCH: Lecture: Space Opera READ: Novella: McCaffrey, Anne. “The Ship Who Sang” pp. 1-25. Please Note: We will only be discussing the novella. You are welcome to read the whole book, but the required reading is pages 1-25; that is, only the shorter work.</p> <p>WATCH: Lecture: Androids, A.I. &amp; Aldiss READ: Short Story: Aldiss, Brian. “Supertoys Last All Summer Long” (.PDF provided)</p> <p>WATCH: Lecture: Cyberspace &amp; Cyberpunk READ: Short Story: Gibson, William. <a href="#">“Johnny Mnemonic”</a></p> <p>WATCH: Lecture: Military SF &amp; Cherryh READ: Novella: Cherryh, C. J. “The Scapegoat” (.PDF provided)</p> <p>BEGIN: DIVERSITY PROJECT</p>

<b>Week &amp; Theme</b>	<b>Date</b> Weeks run Wed thru Tues	<b>Modules, Topics, Readings, Assignments, Deadlines</b>
14 DIVERSE VOICES & AFRICAN FUTURISM Part I	APR 28 – MAY 4	<p>WATCH: Lecture: Diverse Voices WATCH: TED Talk: Adichie “The Danger of the Single Story”</p> <p>LISTEN: Short Story: Delany, Samuel R. “<a href="#">Driftglass</a>” (1971) Audio via podcast LeVar Burton Reads: February 5, 2019.</p> <p>LISTEN: Short Story: Liu, Ken. “<a href="#">Mono No Aware</a>” (2013) Audio via podcast LeVar Burton Reads: February 12, 2019.</p> <p>LISTEN or READ: Short Story: Huerta, Lizz. “<a href="#">Mouths</a>” (2018) Audio via podcast <i>Lightspeed Magazine</i> (online)</p>
15 DIVERSE VOICES & AFRICAN FUTURISM Part II	MAY 5 – MAY 11	<p>WATCH: Lecture: Orkorafor &amp; Africanfuturism</p> <p>READ: Blog post: Orkorafor, Nnedi. <a href="#">What is AfricanFuturism?</a></p> <p>READ: Novella: Okorafor, Nnedi. <i>Binti</i></p>
16 COMIC SF  FINISH MODULE 3	MAY 12 – MAY 17	<p>WATCH: Lecture: Comic SF</p> <p>READ: Flash Fiction: Bisson, Terry. “<a href="#">Meat</a>”</p> <p>READ: Novel: Adams, Douglas. <i>The Hitchhiker’s Guide to the Galaxy</i></p> <p>DUE: MODULE 3 QUIZ</p>
<b>FINAL EXAM</b>	MAY 19 – MAY 25	<p>DUE: FINAL EXAM (Available on Canvas May 19-25)</p> <p>DUE: DIVERSITY PROJECT</p>