

San José State University
Department of English and Comparative Literature
ENGL 22: Fantasy and Science Fiction, Section 1, Spring 2019

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Class Days/Time: MW 12:00 - 13:15
Office Hours: M 11:00-12:00, W 11:30-12:00, and by appointment
Classroom: Sweeney Hall 413
Section Code: 21035

Course Format

Lecture, Discussion, Small Group Activities.

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.

GE Learning Outcomes (GELOs) Letters courses will enable students to...

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 (CLOs)

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).**

Texts

Asimov, Isaac. *I, Robot*. Spectra 978-0553294385
Butler, Octavia. "[Bloodchild](#)."
Čapek, Karel. *R.U.R. (Rossum's Universal Robots)*. Penguin 978-0141182087
Dick, Philip K. "[We Can Remember It for You Wholesale](#)."
Gibson, William. "[Johnny Mnemonic](#)."
Gilman, Charlotte Perkins. *Herland*. Dover 0486404293
Haggard, H. Rider. *King Solomon's Mines*. Dover 978-0486447827
Le Guin, Ursula K. *The Left Hand of Darkness*. Ace 978-0441478125
Lovecraft, H.P. "[Pickman's Model](#)."
Poe, "[The Black Cat](#)."
Pullman, Philip. *The Golden Compass*. Random House 9780440238133
Readings in SF and Race: Butler, "[The Monophobic Response](#)," Delaney, "[Racism and Science Fiction](#)," Mosley, "[Black to the Future](#),"
Tiptree, James Jr. [Alice Sheldon]. "[The Girl Who Was Plugged In](#)." Online.
Tolkien, J.R.R. *The Hobbit*. Houghton Mifflin 9780547928227
Wells, Martha. *All Systems Red: The Murderbot Diaries*. Tor.com 9780765397539

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 3 hours per unit per week with 1 of the hours used for lecture) for instruction or preparation/studying or course related activities.

- **[Adaptation Pitch](#)**: (2-4 pp.). Pitch the adaptation of *Herland* to Film or TV. Write a synopsis, establishing the setting, and then describe the main characters physically, emotionally, intellectually. Cast each character with a real TV or Film actor. 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 not just a simple transfer of the story to the visual medium, 6) Any added features like Storyboard or Lookbook.
- **[Preview/Teaser Talk](#)**: Engage your fellow students and get them excited about reading the next work—or the next part of a longer work. You will read ahead and team up with one other person in class to pitch the idea that the *next* reading will be exciting and interesting. Create a five-minute presentation that tells us what is interesting and enlightening about this author's work. Sign up (and collaborate) with the instructor for your presentation. Use your creativity, bringing audio-visual aids as you wish.
- **Classwork, Quizzes, and Participation**: Participation in discussions, small group work, and completion of quizzes, reading responses, and worksheets. Grading criteria: 1) knowledge of texts demonstrated by comments, questions, and answers in reading responses and quizzes, 2) meeting course deadlines and requirements, and 3) participation in small-group discussions and collaborations.

- **Film Review:** Discuss an approved film adaptation of a Sci-Fi or Fantasy text (2-3 pp.) Answer this question: “What has been lost or gained in the movie version?” Grading Criteria: 1) knowledge of the Science Fiction or Fantasy **movie and text** through citing examples and making logical arguments, 2) correct English usage and style, clear and coherent writing. MLA style bibliography and citations. Calendar lists due date.
- **Midterm Examination:** In-class essay and short-answer questions that engage you in further integrating and developing concepts, arguments, and strategies with which the course has dealt to that point. Grading Criteria: knowledge and understanding of concepts, texts and authors, demonstrated by detailed, coherent responses to the questions, and clarity and correctness of English usage. *Dictionaries permitted. No notes or books.*
- **Research Essay:** A 3-4 pp. critical essay based on library research into the background of a work on the syllabus, including biography, critical analysis (in essays or books), or historical background that illuminates the literary work. Essay must quote from research with citations. Grading criteria: 1) at least five academic (refereed) items in your MLA format bibliography, 2) citation of sources using the MLA parenthetical system, 3) knowledge and understanding of texts demonstrated by clear writing, logical paragraphing, and correctness of English usage. Calendar lists due dates. Note: *Library Liaison for the Department of English is [Toby Matoush](#).*
- **Final Examination: On-line multiple choice and take-home essay questions** meant to engage you in further integrating and developing concepts, arguments, and strategies with which the course has dealt. Grading Criteria: knowledge and understanding of the concepts, texts and authors covered in the entire course, demonstrated by correct responses to multiple choice questions, and detailed, coherent responses to essay questions, and clarity and correctness of English usage. *Dictionaries permitted. No notes or books.*

Grading Information (Assignments Linked to CLOs and GELOs)

Course grades will be weighted per the chart below. Specific grading criteria for assignments are indicated in the descriptions. Late papers and make-up exams will normally be lowered one full grade unless you make prior arrangements or provide evidence of an emergency. 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.

Adaptation Pitch	(GELO 3, CLO 1)	7%
Preview/Teaser Talk	(GELO 3, CLO 2)	5%
Classwork, Quizzes, & Participation	(GELO 1, 2, 4)	20%
Film Review	(GELO 3, CLO 2)	8%
Midterm Examination	(GELO 1, 4)	20%
Research Essay	(GELO 2, 3)	20%
Final Examination	(GELO 1, 4)	20%
TOTAL:	(All)	100.0%

Extra Credit Policy: You may earn the equivalent of two days of participation credit by attending a literary event on campus and turning in an informal reflection on the experience, including making a connection to ideas discussed in class (250-300 words). *Deadline for all extra credit work is the final class session of the semester.* For major campus literary events, check <http://www.litart.org/>.

University Writing Center: Help is available for your writing assignments at the [University Writing Center Website](#). Contact the Center for appointments or drop in on the second floor of MLK Jr. Library: 408-924-2308, writingcenter@sjsu.edu

Classroom Protocol: Come prepared to discuss the reading, silence cell phones, stay in the classroom until the day's session is over, use laptops and tablets only to access texts or make notes.

University Policies

Per University Policy S16-9, university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. are available on the Office of Graduate and Undergraduate Programs' Syllabus Information web page at <http://www.sjsu.edu/gup/syllabusinfo/>

ENGL 22 Schedule, Spring 2019

Jan. 28	Introduction to the course.
Jan. 30	Adventure Fantasy: Haggard, <i>King Solomon's Mines</i> . (1886-87) Chapters 1-7.
Feb. 4	Adventure Fantasy: Haggard, <i>King Solomon's Mines</i> . Chapters 8-13.
Feb. 6	Adventure Fantasy: Haggard, <i>King Solomon's Mines</i> . Chapters 14-20.
Feb. 11	Feminist Adventure Fantasy: Gilman, <i>Herland</i> . (1915) Chapters 1-6.
Feb. 13	Feminist Adventure Fantasy: Gilman, <i>Herland</i> . Chapters 7-12.
Feb. 18	Horror Fantasy: Poe, " The Black Cat. " Lovecraft, " Pickman's Model. "
Feb. 20	High Fantasy: Tolkien, <i>The Hobbit</i> . (1936) Chapters 1-6.
Feb. 25	High Fantasy: Tolkien, <i>The Hobbit</i> . Chapters 7-12.
Feb. 27	High Fantasy: Tolkien, <i>The Hobbit</i> . Chapters 13-19.
March 4	High Fantasy: Pullman, <i>The Golden Compass</i> . (1995) Chapters 1-6. Adaptation Pitch Due.
March 6	High Fantasy: Pullman, <i>The Golden Compass</i> . Chapters 7-12. Research Essay Author Choice Due.
March 11	High Fantasy: Pullman, <i>The Golden Compass</i> . Chapters 13-17.
March 13	High Fantasy: Pullman, <i>The Golden Compass</i> . Chapters 18-23.
March 18	MIDTERM
March 20	Robots & Androids: Čapek, <i>R.U.R.</i> (1920)
March 25	Robots & Androids: Asimov, <i>I, Robot</i> . (1950) Introduction and Stories 1-5.
March 27	Robots & Androids: Asimov, <i>I, Robot</i> . Stories 6-9.
April 1	Spring Break
April 3	Spring Break
April 8	Alien Fantasy: Le Guin, <i>The Left Hand of Darkness</i> . (1969) Chapters 1-7. Film Review Due.
April 10	Alien Fantasy: Le Guin, <i>The Left Hand of Darkness</i> . Chapters 8-14.
April 15	Alien Fantasy: Le Guin, <i>The Left Hand of Darkness</i> . Chapters 15-20.
April 17	Alien Fantasy: Butler, " Bloodchild. " (1984).
April 22	Surrogate Lives: Dick, " We Can Remember It for You Wholesale. " (1966)
April 24	Surrogate Lives: Tiptree, " Girl Who Was Plugged In. " (1974) pp. 1-16.
April 29	Surrogate Lives: Tiptree, " The Girl Who Was Plugged In " pp. 17-31.
May 1	Cyberpunk: Gibson, " Johnny Mnemonic. " (1981).
May 6	SF and Race: Butler, " The Monophobic Response. ", Delaney, " Racism and Science Fiction. ", Mosley, " Black to the Future. " Research Essay Due.
May 8	Robots & Cyborgs: Wells, <i>All Systems Red</i> : (2018) Chapters 1-4.
May 13	Robots & Cyborgs: Wells, <i>All Systems Red</i> : (2018) Chapters 5-8.
May 18	ONLINE FINAL EXAM MATERIALS DUE.