
Course Syllabus

Course Information***Literature of Science Fiction and Fantasy: Cyborgs and Robots***

LIT 3316

Fall 2016

Monday, 7:00-9:45pm

JO 4.614

Professor Contact Information

Instructor: Sabrina Starnaman, PhD

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Office Hours: Tuesday, 2-4:00pm

(and by appointment)

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Office Hours: Tuesday, 10:45am-12:45pm

(and by appointment)

Course Pre-requisites, Co-requisites, and/or Other RestrictionsHUMA 1301 or equivalent

Course Description

This course explores the relationship between humans and technology. We will examine how mankind envisions robots and their place within human society. In particular we will look to representations of humanoid machines, as well as human enhancement that blurs the lines among human, machine, and cyborg. We will read and discuss novels, short stories, and drama; and we will view and discuss films and video.

- What makes us human? At what point does a technologically augmented person become something other than human? Are we already cyborgs or is there some future threshold that will constitute our transformation?
- Can humans and machines have meaningful relationships? Can humans and machines be partners? Lovers?
- How does gender figure in the depiction of android robots? Are there clichés that writers revert to when writing about human-robot relationships? What do such clichés tell us about society?
- What do we fear about the proliferation of robots and androids? Have these fears changed over time?
- How do robots or androids stand in for other entities in stories of political criticism? For example, do robots represent the power of the law or government when authors want to make a particularly pointed critique?
- How do writers use fictional robots to tell us about how we treat people in service roles? Do robots represent humans that we consider less than full citizens?

- What models of human enhancement do we imagine for our own future? Will enhancement alienate us from human experience or social relations?

This course can be applied to the Medical and Scientific Humanities minor.

This course can be applied to the Gender Studies minor.

Student Learning Objectives/Outcomes

- Students will be able to identify aspects of Science Fiction literature that define it as a unique genre.
- Students will be able to apply their knowledge of literary themes covered in this course to the assigned texts in classroom discussion.
- Students will be able to write a short essay that uses appropriate examples from the text to make an argument about themes and ideas related to cyborgs or robots.

Required Textbooks and Materials:

To Buy:

R.U.R., Karel Čapek. (1920) Dover Thrift Edition, ISBN-13: 978-0486419268

The Caves of Steel, Isaac Asimov (1953) ISBN-13: 978-0553293401

The Ship Who Sang, Anne McCaffrey (1985) DelRey Publisher, ISBN-13: 978-0345334312

Sunshine Patriots, Bill Campbell (2013)

Sunshine Patriots should be purchased from the publisher or at Off-Campus books.

Rosarium Press: <http://www.rosariumpublishing.com/rosarium-books.html#sunshine-patriots>

N.B. There are many novels with the same name. Make sure that you purchase the 2013 novel by Bill Campbell

ISBN: 9780989141116

**Copies of the texts above are available at Off Campus Books.

Off Campus Books (located behind Fuzzy's Tacos)

561 W. Campbell Road, #201

Richardson, TX 75080

To Download:

"The Paper Menagerie" (2011) and "The Regular" (2014), Ken Liu. (.pdfs on eLearning)

"The Paper Menagerie available at: <http://io9.gizmodo.com/5958919/read-ken-lius-amazing-story-that-swept-the-hugo-nebula-and-world-fantasy-awards>

OR in Liu's short story collection, *The Paper Menagerie and Other Stories* (2016)

ISBN-10: 1481442546

ISBN-13: 978-1481442541

"The Regular" is available in *Upgraded* (2014), an outstanding anthology of cyborg stories.

ISBN-10: 1890464309

ISBN-13: 978-1890464301

With Folded Hands, Jack Williamson. (1947) (.pdf on eLearning and available on Kindle)

"A Wife Manufactured to Order," Alice Fuller. (1895) (.pdf on eLearning)

"Helen O'Loy," Lester del Rey (1938) (.pdf on eLearning)

“Fade to White,” Catherynne Valente (2012) (.pdf on eLearning)

“The Girl-Thing Who Went Out for Sushi,” Pat Cardigan. (2012) (.pdf on eLearning)

**Copies of the texts above are available as .pdfs via eLearning

To Watch in Class:

Ex Machina (2015)

Metropolis (Metropolis Restored) (1927)

RoboCop (2014)

Black Mirror: “The Entire History of You.” Season 1, ep. 3. BBC (2011)

Grading Policy

Assignments will include:

Reading quizzes - 20 points each	160+ pts.
Quizzes are unannounced, can be given any time during the class meeting period, and cannot be made up if missed	
Short Analytical Response Papers you may submit <i>up to 4 @</i> 40 pts. each	120-160 pts.
Submitted via eLearning by 6:00pm the day of class	
300-500 words total—put word count at the top of the first page	
Everyone must submit Paper 1.	
Paper 1 rewrite: to be eligible you must have scored <i>less than</i> 25 points out of the 40 available AND you bring your paper to the professor or TA for a face-to-face discussion about how to revise it.	
Rewrite grade will be averaged with original grade.	
See pages 13-17 for details	
Final paper OR Creative project and Critical Reflection	
See pages 9-12 for details	
Due via eLearning by 11:59pm on Monday, 12/12	<u>120 pts.</u>
Extra credit opportunity —Ken Liu lecture	+20 pts.
Thursday, October 20 th Ken Liu lecture on campus in the evening.	
Extra credit opportunity—write 200 words response about what was interesting in his lecture submit via eLearning by 11:59pm Thursday, October 27 th .	
Attendance at lecture required for extra credit assignment.	

Total points possible: 400-460+ pts.

How to Calculate your Grade:

401+ points = A+

380-400 pts. = A

367-379 pts. = A-

333-366 pts. = B+

332-300 pts. = B

267-331 pts. = B-

233-266 pts. = C+

200-232 pts. = C

167-199 pts. = C-

100-166 pts. = D

< 99 pts. = F

Please note:

Make sure you read every page of the syllabus and refer to it when you have questions. See FAQs for additional information about the material above and other questions you might have.

This is a reading-intensive course. Please make sure that you are prepared to invest a lot of time in reading outside of class.

This course is run as a discussion intensive seminar, so attendance and participation is *very important*. If you want to do well in, or just pass, this class you must attend all the classes. There will be **NO** make-ups or late submissions for missed assignments, but there will be opportunities to earn extra points toward your overall grade. You make the decisions about how many points you wish to earn and therefore what grade you get in this class. The responsibility is in your hands.

No late assignments are accepted.

Midterm Grades are estimated based on the grades for quizzes and Paper 1.

Course Calendar

Day	Date	In Class—Have Read & Prepared for Discussion	Assignments Due
M	8/22	Introduction, syllabus, etc. Discussion of Cyborgs and Robots, guiding questions, etc.	
M	8/29	“A Wife Manufactured to Order” and “Helen O’Loy,” Discuss Paper 1 Overview of Creative and Final Projects	Begin reading ahead if you haven’t already.
M	9/5	Labor Day—NO CLASS	Read ahead! Read a novel.
Wednesday, 9/7—Last Day to Drop Without a “W”			
M	9/12	<i>Ex Machina</i> (view in class) 108 minutes & discuss “A Wife Manufactured to Order,” “Helen O’Loy,”	Paper 1 due: Fembots (REQUIRED) submitted via eLearning by 6:00pm the day of class
M	9/19	R.U.R. Discuss Paper 2	Begin reading ahead in the novels if you haven’t already.
M	9/26	<i>With Folded Hands</i> Discuss results of Paper 1 Creative Project Preparation Workshop @ 9:15 p.m.	Begin reading ahead in the novels if you haven’t already. Decide on Creative Project or Final Analytical Project
M	10/3	<i>Metropolis</i> (view in class) 148 minutes	Paper 2 due: Robots, Labor, and the Human—<i>With Folded Hands</i> and R.U.R. submitted via eLearning by 6:00pm the day of class Paper 1 rewrite due for via eLearning by 6:00pm the day of class if you are eligible. To be eligible you must have scored <i>less than</i> 25 points out of the 40 available. You may rewrite

			paper 1 only if you meet the grade requirement AND bring your paper to the professor or TA for a face-to-face discussion about how to revise it.
M	10/10	Discussion of <i>Metropolis</i> Class discussion with roboticist Nicholas Gans, PhD Creative Project Preparation Workshop @ 9:15 p.m.	I recommend that you start reading “The Paper Menagerie” and “The Regular” right away if you haven’t already.
Midterm Grades due Saturday, October 15th Midterm grades will be based on Paper 1 and all quizzes to date.			
M	10/17	“The Paper Menagerie” (2011) and “The Regular” (2014) Discuss Paper 3	I recommend having begun reading <i>Caves of Steel</i> if you haven’t already.
Thursday, October 20th Ken Liu lecture on campus in the evening. Extra credit opportunity—write 200 words response about what was interesting in his lecture submit via eLearning by 11:59pm Thursday, October 27th. Attendance at lecture required for extra credit assignment.			
M	10/24	<i>The Caves of Steel</i> and “The Regular”	Paper 3 due: Cyborgs/Androids and Detective stories—<i>Caves of Steel</i> and “The Regular” submitted via eLearning by 6:00pm the day of class
M	10/31	<i>RoboCop</i> (2014) (view in class) 117 minutes Discuss <i>RoboCop</i> Sign-up for Creative Project Workshops (Must be present) Bring seven (7) hard copies of your story to class. No copies? Analytical paper for you. Discuss Paper 4	Creative Project people: Bring seven (7) hard copies of your story to class. I recommend having finished reading <i>The Ship Who Sang</i> before coming to class since we will be discussing Paper 4.
M	11/7	<i>The Ship Who Sang</i> Discussion of Afrofuturism	Paper 4 due: Disability-- <i>The Ship Who Sang</i> submitted via eLearning by 6:00pm the day of class Creative Project Workshop #1 this week Get started on <i>Sunshine Patriots!</i>
M	11/14	<i>Black Mirror</i> : “The Entire History of You,” (view in class) 44 minutes	

		<i>Sunshine Patriots</i> (2013) Have through the chapter “Ceredwen” page #TBA. It’s about the first half of the book. Discuss Paper 5 Analytical Project Preparation Workshop @ 9:15pm	
M	11/21	Fall Break—NO CLASS	
M	11/28	<i>Sunshine Patriots</i> (2013) We will discuss the book with the author. Skype visit with <i>Sunshine Patriots</i> author Bill Campbell	Paper 5 due—<i>Sunshine Patriots</i> submitted via eLearning by 6:00pm the day of class Creative Project people: Bring seven (7) hard copies of your story to class. A quiz over the book is very likely.
M	12/5	“Fade to White” & “The Girl-Thing Who Went Out for Sushi” Overview Discussion of Entire Class	Paper 6 due—Normativity and “Fade to White” or “The Girl Thing Who Went Out for Sushi” Creative Project people: Workshop #2 this week Expect a quiz over stories.
Friday, 12/9 – Thursday, 12/15 FINAL EXAM WEEK			
Final Analytical Paper or Creative Project with Critical Reflection due by 11:59pm Monday, 12/12			

Course and Instructor Policies

As an upper-division literature course, LIT 3316 is a discussion-intensive seminar. Thus, whole group discussions will dominate our class periods, though there will some lecture and small group discussions. Active class participation is very important to the success of the course and to the quality of your experience in this class. If you are present and engaged, our class will be productive and enjoyable. That means everyone needs to come to class **on time** and **be prepared**.

Anyone who uses a laptop, tablet computer, electronic reader, or cell phone for activities not related to our work in class (activities like checking Facebook, sending texts, watching a ballgame, IMing, etc.) will have their behavior identified publicly, recorded, and their grade lowered accordingly. This behavior is disrespectful to your classmates and professor.

You must bring your texts to class. This class may ask you to read more than you are used to reading in other courses. You may find that you need to reread passages multiple times in order to understand them. Start early and give yourself time to enjoy these books and stories. I wholeheartedly recommend taking notes in your books, flagging important passages, and coming to class with questions or comments about the texts.

No late assignments are accepted. You may turn in assignments early though. You cannot make up missed quizzes. There are opportunities to earn points to offset points missed.

Recent studies suggest that students who bring laptops to class perform worse (on average) than their non-laptop using peers, and are much less likely to pay attention in class. [Feel free to check the research: e.g., <http://ssrn.com/abstract=1078740> or any of the vast literature on the detriments of multitasking for performance.] Laptops and other electronic devices can also be a distraction for other students. You may read texts on computers, tablets, Kindles, etc., but I don't recommend it. Taking notes on digital texts is generally less effective than taking notes on paper texts.

We will use our full course time. (FYI: Packing up early is a pet peeve of mine).

PRO TIPS

You want to do well in this class?

- Read the syllabus carefully and refer to it often.
- Write in your books and/or take notes while you read! Pose questions and make observations as you read and write them down.
- Come to *every* class *prepared*. Read the stories and books carefully and take time to skim them before class to refresh details that you may have forgotten or details that you may have overlooked the first read-through. Reflect upon the discussion questions and jot down notes and page numbers that you think are relevant to the questions.
- Consider using an audiobook version of the texts alongside the print texts if you think it would help you.
- Come to class with questions, sections of texts you want to discuss already flagged, and comments to make.
- Listen and contribute actively to the conversation.
- Know where my office is. Know where the TA's office is. Know when we have our office hours.
- Visit us in Office Hours, especially if you have a question or observation that you did not get to make in class. Visit us in Office Hours even if you don't have questions.
- Complete every assignment on time.
- If you have concerns or questions about your work or performance (at any stage in the process), come see us. We are happy to work with you.
- Get the email addresses or phone numbers of a couple of students in case you need to find out what you missed. Consider discussing your project or the readings with each other before they are due.
- Take your papers to the Writing Center or find a quality proofreader to edit your project.
- Come to class on time and do not pack up early. If something comes up and you have to be absent or leave early, please talk to me about it. Life happens.
- If you are having difficulties (in life, class, etc.) talk to me before you get too far in a hole. Everyone has a tough semester.

UT Dallas Syllabus Policies and Procedures**Disability Services**

It is the policy and practice of The University of Texas at Dallas to make reasonable accommodations for students with properly documented disabilities. However, written notification from the Office of Student AccessAbility (OSA) is required. If you are eligible to receive an accommodation and would like to request it for a course, please discuss it with an OSA staff member and allow at least one week's advanced notice. Students who have questions about receiving accommodations, or those who have, or think they may have, a disability (mobility, sensory, health, psychological, learning, etc.) are invited to contact the Office of Student AccessAbility for a confidential discussion.

The primary functions of the Office of Student AccessAbility are to provide:

- academic accommodations for students with a documented permanent physical, mental or sensory disability
- non-academic accommodations
- resource and referral information and advocacy support as necessary and appropriate.

OSA is located in the Student Services Building, suite 3.200. They can be reached by phone at (972) 883-2098, or by email at disabilityservice@utdallas.edu.

Academic Integrity

The faculty expects from its students a high level of responsibility and academic honesty. Because the value of an academic degree depends upon the absolute integrity of the work done by the student for that degree, it is imperative that a student demonstrates a high standard of individual honor in his or her scholastic work. Scholastic Dishonesty: Any student who commits an act of scholastic dishonesty is subject to discipline. *Scholastic dishonesty includes but is not limited to cheating, plagiarism, collusion, submitting for credit any work or materials that are attributable in whole or in part to another person, taking an examination for another person, or any act designed to give unfair advantage to a student or the attempt to commit such acts. Plagiarism, especially from the web, from portions of papers for other classes, and from any other source, is unacceptable and will be dealt with under the university's policy on plagiarism (see general catalog for details).*

Please see the section about Avoiding Plagiarism on the UT Dallas Syllabus Policies and Procedures page: <http://coursebook.utdallas.edu/syllabus-policies/>

The information contained in the following link constitutes the entirety of the University's policies and procedures segment of the course syllabus.

Please go to <http://go.utdallas.edu/syllabus-policies> for these policies.

The descriptions and timelines contained in this syllabus are subject to change at the discretion of the Professor.

Directions for Creative Project

Write a complete, polished science fiction or fantasy short story of 1250-2100+/- words that explores some question or theme about robots, cyborgs, or androids. Your final project may be a collection of flash fiction stories.

We will spend time in class discussing how authors create characters, settings, and plots. We will examine and analyze a variety of approaches and practices that apply to creating fiction.

- You must present your workshop group members with hard copies of your stories in class on the days noted on the syllabus.
- You must attend all of the creative writing workshops.
- You must provide complete and specific feedback on your group members' stories. We will discuss how to give constructive feedback in class. You will have handouts to guide your feedback.
- You must provide your workshop leader with a hard copy of your feedback to each person's story at the beginning of the workshop.
- You must revise your story. Everyone's work can be improved over the course of the semester. I do not expect everyone to write ground-breaking fiction—I do expect everyone to meet deadlines, experiment with writing, be constructive and helpful to their groupmates, and turn in final texts that are polished and free of errors in grammar, punctuation, spelling, formatting, etc.
- You will turn in a portfolio of your final draft and earlier drafts of your story, as well as your group members' feedback on your story.
- You will include a 300-500 word reflection on the way in which your story is situated within the readings, questions, and discussions from this course.
- I strongly encourage workshop groups/group members to arrange additional meetings to discuss their work.
- I strongly discourage students from trying to use a novel in progress as the starting point for their story.
- Final version of Creative Project and Critical Reflection are due via eLearning by 11:59pm on Monday, December 12th. You may turn it in early if you wish.
- No fan fiction.

You may create an additional aspect to the story if you wish. Additions could include:

- Sound file
- Game
- Illustrations
- Animation

Creative Project Grading

1. Submitting your drafts to your group members on time (0-5 points X 2 – 10 total points)
2. Quality of feedback to group members (0-10 points X 2 – 20 total points)
3. Attendance at workshops (0-5 points X 2 – 10 total points)
4. Final story quality (1-60 points – 60 total points)
5. Final reflection (1-20 points – 20 total points)

Here is a graphic that shows how the grading will be broken down:

Drafts submitted	Meeting 1 _____ 0-5 points		Meeting 2 _____ 0-5 points	
Quality Feedback provided to group members on time	Meeting 1 _____ 0-10 points		Meeting 2 _____ 0-10 points	
Workshop Attendance	Meeting 1 _____ 0-5 points		Meeting 2 _____ 0-5 points	
Final Story Quality Final story portfolio <i>must</i> show that changes were made to the story over the course of the semester	Excellent-Very Good _____ 60-45 points	Good- Satisfactory _____ 31-44 points	Satisfactory- Unsatisfactory _____ 15-30 points	Unsatisfactory- Failing _____ 14-0 points
Final Reflection	Excellent-Very Good _____ 20-15 points	Good- Satisfactory _____ 14-10 points	Satisfactory- Unsatisfactory _____ 9-5 points	Unsatisfactory- Failing _____ 4-0 points

120 points possible for Creative Project.

Directions for Final Project

This paper should be 1250-1750 words long.

We will spend time in class discussing critical questions just like the one you will want to guide your final paper. Take notes on ideas that you find particularly interesting—perhaps you can use an idea or comment that you hear in class as a starting point for your paper topic. You will submit three or four short papers that will be similar in structure to the longer final paper. I strongly recommend that you expand one of your earlier papers into the more developed final paper.

- You must have a clear thesis.
- You must craft a well-supported and logical argument in your paper.
- You must use examples from “Fade to White” or “The Girl-Thing Who Went Out for Sushi” to support points that you make. Examples from the text should be introduced and fully explicated. Using an example from the text requires quite a bit of text to frame it properly.
- You must revise your paper. There are aspects of your paper, perhaps major ones, which can be improved with revision. I recommend that you have an outside reader look at your paper and give you comments.
- I encourage you to come and speak with the TA and me about your paper at any point. We are happy to read drafts in our offices before the final paper is due and give you feedback and suggestions.
- I strongly encourage you to meet with other students to discuss your ideas, the books, and workshop your paper during the semester.
- Final version of Analytical Paper is due via eLearning by 11:59pm on Monday, December 12th. You may turn it in early if you wish.

Final Analytical Paper Grading

1. Thesis: (clarity and sophistication of thesis (up to 10 points)
2. Examples: (effectiveness and appropriateness of examples used (up to 20 points)
3. Organization and development: (development of argument, use of transitional words and phrases to build the argument clearly. Up to 20 points)
4. Support: (the incorporation of ideas and themes from class. Perhaps related to labor, gender, disability, Afrofuturism, defining qualities of humanness, etc. Up to 20 points)
5. Quality of paper as a whole (up to 50 points)

Here is a rubric that shows how the grading will be broken down:

Thesis Clarity and sophistication of thesis	Excellent-Very Good _____ 10-8 points	Good-Satisfactory _____ 7-6 points	Satisfactory-Unsatisfactory _____ 5-3 points	Unsatisfactory-Failing _____ 2-0 points
Examples Effectiveness and appropriateness	Excellent-Very Good _____ 10-8 points	Good-Satisfactory _____ 7-6 points	Satisfactory-Unsatisfactory _____ 5-3 points	Unsatisfactory-Failing _____ 2-0 points

of examples used to build your discussion of the book	20-15 points	14-10 points	9-5 points	4-0 points
Organization and development: Development of argument, use of transitional words and phrases to build the argument clearly.	Excellent-Very Good _____ 20-15 points	Good-Satisfactory _____ 14-10 points	Satisfactory-Unsatisfactory _____ 9-5 points	Unsatisfactory-Failing _____ 4-0 points
Support Materials Use of material from class (i.e. themes and ideas from class discussion)	Excellent-Very Good _____ 20-15 points	Good-Satisfactory _____ 14-10 points	Satisfactory-Unsatisfactory _____ 9-5 points	Unsatisfactory-Failing _____ 4-0 points
Final Paper Quality Quality of paper as a whole	Excellent-Very Good _____ 50-45 points	Good-Satisfactory _____ 30-44 points	Satisfactory-Unsatisfactory _____ 15-29 points	Unsatisfactory-Failing _____ 14-0 points

120 points possible for Final Analytical Project.

Short Paper Prompts

Directions: please use these prompts to craft your paper. Answer the questions posed and use the material given to you in the prompt and in class. Do not bring in outside materials for this paper.

Papers should be at least 300 words long and no more than 500 words long—there is a 25-word margin on the upper reaches of the word count, any more than 525 or less than 300 and your grade will be penalized. Put your word count (only for the words in the paper, not the header) in your header.

Proper paper header and layout:

One inch margins, indented paragraphs, Times New Roman or another standard font, 12 point font size, and proper parenthetical citations when referring to material from the book or story ([page number]) or ([author's last name][page number]). See MLA formatting guide for additional information.

[Student name]
LIT 3316
Paper [#]
Word count: [#]

[Title of paper here]

[do not put your title in quotation marks, underline it, or italicize it]

[Begin your paper here . . .]

Each paper is worth 40 points maximum. See the Short Paper Grading Rubric for details about the grading.

Paper 1

Fembot stories are common, like the 1972 book *The Stepford Wives* by Ira Levin and the 1975 movie adaptation about men who move to the suburbs of New York City and have their free-thinking wives remade as sexy model housewife robots, or the 1985 John Hughes movie *Weird Science* wherein two nerdy teenage boys try to create a perfect women in order to get the attention of the human girls they like and raise their social standing. In 2013 Spike Jonze released *Her* in which the socially awkward main character develops a relationship with a female AI.

Why are stories about men and gynoids compelling to us? What do stories like this attempt to help us figure out?

Prompt

“A Wife Manufactured to Order,” and “Helen O’Loy” are both very conventional in their portrayals of heteronormative romantic relationships, but are they doing something else as

well? Something more interesting? What are the writers of “A Wife Manufactured to Order,” and “Helen O’Loy” trying to explore about male-female relationships in these stories?

Paper 2

In paper 2 discuss how “human” and “non-human” are represented in Karel Čapek’s *RUR* or Jack Williamson’s *With Folded Hands*. How are humans and non-humans defined in the text and how does that result in the tragic outcome of the play or novella?

In Chapter Two of *Humanity’s End: Why We Should Reject Radical Enhancement* (2010), philosopher Nicholas Agar writes:

The obvious starting point for an investigation of whether radical enhancement is compatible with our humanity would be a definition of the concept “human.” The bad news is that there is no consensus on what it means to be human. Throughout history humanity has attributed, or denied, to serve ideological or political purposes. Humans have a predictable and depressing tendency to call “human” those we want to treat well and to deny the humanity of those we want to kill or enslave. It would be quite impossible to reconcile the many different things people have meant when they invoke humanity. (19)

Prompt

Using this selection from Agar’s text you might analyze how a character from Čapek’s play underestimated the robots, because they were more interested in industrial success.

Or you use this section of the text and discuss how Williamson overturns the idea that robots serve humans to a human’s best interests.

Paper 3

Cyborgs/Androids and Detective stories—*Caves of Steel* and “The Regular”

In Paper 2 write a focused comparison of the use of technology and issues of labor in *Caves of Steel* and “The Regular.” These texts were written decades apart, incorporate technology differently, but still are examining technology and its relationship to labor. Note that this paper requires a comparative analysis between the two texts.

Prompt

What role does technology play in these stories? In particular, how does it relate to questions of labor?

Or how are technology and its relationship to labor central to the violent crime(s) at the center of these stories?

Paper 4

Disability, how bodies are constructed, and identity are absolutely central to the story in *The Ship Who Sang*. For paper 4 craft a paper about Helga’s body.

Historically many people thought of bodies as being able-bodied or disabled—an imaginary binary. However, there are many interpretations of bodies that do not meet an imaginary model of able (think about how the Greeks and Romans created statue after statue of “beautiful, perfect” bodies.)

These statues were larger than life and few people could live up to them. Now we recognize people can have “impairments”, but in terms of their lives they may not feel disabled or they feel disabled in certain circumstances.

We should expand our thinking beyond the unhelpful distinctions between impairment, disability, or able-bodiedness. What happens if we grant that bodies are different?

Prompt:

Discuss Helga’s body, in particular the relationship between her body and her identity. This is a very complicated question, so choose a position and argue for it. There are many possible arguments to make about Helga’s body over the course of the text.

Here are some questions you can use that might help you get started:

Does Helga’s body reflect or undermine traditional attitudes about disability?

Is Helga impaired?

What is Helga? (According to whom?)

Paper 5

Technology, identity and *Sunshine Patriots*

The characters in Campbell’s novel represent an array of social, cultural, professional identities. The reader is alerted to this by depictions of characters’ bodies, their speech patterns, interactions with others, etc. Most of the characters in this book have complicated intersectional identities. To do this paper you will need to first identify the subject identities of a character, then find examples from the text in which they are clearly portrayed. After linking the aspect of the character to the example from the novel you will then have to analyze what is conveyed in the example and how that translates the character to the reader.

Prompt:

Choose one character in the text as discuss how Campbell constructs an embodied identity for that character. You will need to address the fact that the characters have a number of subject identities. How does Campbell convey to the reader just who this character is?

Lastly, is there something unique or important about this character in the book? Does the character that you chose have a special place in the novel? Do they have a particular function, different from other characters, in forwarding the overall theme or purpose of the novel?

Paper 6

Normativity is something we have talked about in terms of gender and sexuality (i.e. gendernormativity and heteronormativity). We can extend the power of the normative to expectations about how people are “supposed” to live their lives, cultivate their bodies (i.e. the cult of feminine beauty), and the roles we are supposed to play in society. For instance, for members of the middle- and upper-middle classes it is expected that one will go to college and marry, and probably have children. To choose to do otherwise often means that the person is spending a lot of time explaining, or even defending, their decision.

It can be argued that normative attitudes are conditioned by society. For many the normative values or social rules that one is conditioned for are invisible and appear to be innate or unquestionable rules of nature.

Prompt:

Take one aspect of normativity and/or conditioning from above and use it to discuss “Fade to White” or “The Girl-Thing Who Went Out for Sushi.”

Short Paper Grading Rubric

Criteria	Excellent	Good	Satisfactory	Developing	Failing
	A	B	C	D	F
Thesis Is there a statement of a clear thesis that guides the entire argument of the essay? This does not have to be in the first paragraph, but it should be clear to the reader and convincingly argued over the course of the paper.	10-9	8-7	5-4	3-2	1-0
Evidence Does the paper show effective and proper use of textual examples? Examples from the text should be carefully chosen to do the work that the writer needs it to do and that should be made clear to the reader. An example from the text should be introduced, presented, and explained. Do not use long quotations in a paper this short—just describe an example briefly or quote a part of a sentence to make your point.	10-9	8-7	5-4	3-2	1-0
Organization Effective building of an argument that supports the thesis. The paper should move from one idea to the next and makes sense--use of transitional words and phrases to show the relationships between different ideas. The paper should be organized so that an argument is clearly laid forth for the reader. Avoid summarizing the plot of the story—what is important is your	10-9	8-7	5-4	3-2	1-0

argument. Carefully choose your examples and present only the most important part of it to the reader.					
Writing Quality Quality of the writing in terms of syntax, grammar, punctuation, flow, etc. There should be few if any errors in spelling, grammatical structure, problems at the sentence level that hinder understanding, etc. Proper format as outlined by the assignment. Must meet and not exceed the word length requirement.	10-9	8-7	5-4	3-2	1-0

FAQs (Frequently Asked Questions) for LIT 3316 Literature of Science Fiction

Missing Class

Q: I am . . . standing up in my sister's wedding / taking my parent/partner/pet to the doctor / scheduled for a Caesarian Section / picking up President Obama/my kid at the airport / bound to some obligation that will keep me from attending class . . . can I take the quiz before class?

A: No. Everyone takes the quiz in class at the same time. This is why there are extra points built into the course.

Q: I missed the quiz earlier because I . . . got into a car accident / was abducted by aliens for 35 Earth minutes (4 days in alien time) / birthed a baby at 6:30pm this evening, but rushed to class immediately afterwards / was trying to submit my paper on eLearning but my computer crashed and I had to stay there and keep trying / some other unexpected event that made me miss part of class . . . can I take the quiz during break?

A: No. Everyone takes the quiz in class at the same time. This is why there are extra points built into the course.

Q: What if I bring you a note that proves that my absence is valid then can I make up the quiz?

A: No. This is why there are extra points built into the course.

Q: I work full time . . . so I will be late for class a lot / and will be traveling out of town on 4 Mondays during the semester / so I won't give your class much attention . . . what advice do you have for me?

A: Maybe you shouldn't take this class this semester. If this class is really important to you maybe you can change your work schedule.

Q: I am super sick and am . . . running a fever / vomiting / in the hospital . . . should I come to class?

A: No. This is why there are extra points built into the course.

Q: Should I tell you why I missed class?

A: Not unless you really want to. If there is some unexpected, ongoing reason that arises during the semester that will make you miss more than one class come speak with me/contact me.

Q: Are you mad at me because I had to miss class?

A: No. This is why there are extra points built into the course.

Fear & Insecurity

Q: I am . . . an ATEC major not a Literary Studies Major / a Literary Studies major not some freaky fantasy literature nerd / a Computer Science/Neuroscience/Performing Arts major / a person enrolled at UTD and in this class . . . and I am worried that I won't do well because I don't have the required skill set for LIT 3316 Literature of Science Fiction.

A: I know. This course does not expect that you already 1. know how to do upper-division literary studies analysis (like those awesome advanced Literary Studies majors) or 2. already have an encyclopedic knowledge of Science Fiction (like those awesome nerds). In this class we will build a set of critical skills (reading and thinking) and technical skills (discussing and writing) from the ground up, while simultaneously developing a common set of texts that we can all talk about. This course is designed so that you can fail an assignment early in the semester and then get better at the task (with effort) and still do well in the class. This is not my first rodeo—don't worry. After a

couple of weeks we will all be on common ground. The TA and I are here to help you. Don't fret in isolation, come fret with us. We can help you improve.

Q: I am returning to school after . . . 25 years in the work force / being a theoretical physicist/surgical nurse/hermit in the desert / some set of events that mean I am not a 20-year old college junior . . . and I am worried that I don't know how to be a successful student.

A: If you are worried about this you will likely work much harder than the 20-year old college junior who is smug about their mastery of university. Consider asking someone in this class who seems really good at college to be your study partner. Put together a small group of interested students who will meet for coffee/wine/ice cream each week and discuss the readings and paper assignments before class (It isn't cheating. It is fulfilling your professor's greatest dream in life—the creation of a self-motivated student discussion group based on the professor's course. (*a beam of light breaks through the clouds, somewhere a choir sings*). The TA and I are here to help you. Don't fret in isolation, come fret with us. We can help you improve.

Q: I am . . . shy / quiet / not a shameless participator like the person sitting behind me . . . and therefore I don't feel comfortable speaking up in class, but I want to participate actively. What should I do?

A: Talk to me directly, perhaps after one of the first days of class. Come to my office hours or the TA's office hours and speak to us one-on-one. Write down your thoughts and share them with us. Make an appointment to see one of us. Make good use of the small group discussions that is why we have them.

eLearning

Q: I am . . . technophobic / positive that eLearning doesn't work on my computer / sure that I cannot figure out how to get to the online readings/submit my papers / technoaggressive . . . and therefore have trouble with eLearning. What should I do?

A: 1) You should have faith that you will make it work and 2) do not give up until you have made eLearning submit to you. There are links to online tutorials all over the eLearning page to help you. Use them. You should go explore eLearning before the eleventh hour when you need it to work perfectly for you. There is a virtual helpdesk on eLearning, if you have trouble ask them for help. However if it is 25 minutes before your paper is due and you want them to help you submit it before it is late, your expectations are unreasonable.

Q: I just finished my paper, it is 5:57pm on the day it is due at 6:00pm, I am trying to submit my paper via the eLearning/Turnitin.com link, but it isn't uploading! What do I do!

A: Build a time machine. If you wait until the last minute to submit your paper the odds of being thwarted by technology skyrocket. This is a big class and many other people have waited until the last minute. Instead submit your paper on Sunday afternoon or some other time well before the due date. This is your warning: **I don't accept late work.** This is why there are extra points built into the course. On the off chance that you are trying to turn it in early and it is still not uploading, send the TA an email explaining your distressing state of affairs with a .pdf attachment of your paper **EXACTLY AS IT WILL BE UPLOADED** to the eLearning/Turnitin.com site and keep trying to upload it before it is late. Obviously if you have evidence that you tried to submit your paper well before the 6:00pm cut off and you sent the TA an email with a .pdf of your paper in it well before

the 6:00pm cut off, then I will work with you about the late submission of your paper.¹ I am not a monster, . . . probably.

Quizzes

Q: Will there be a quiz . . . today / next week / on the Monday after break?

A: Probably. Quizzes are unannounced and cannot be made up.

Q: Will the quiz be at the beginning of class because I . . . have to pick up my kid at the airport / am in labor / am bound to some obligation that will keep me from staying in class?

A: Quizzes may be given at the beginning, middle, or end of class. If you are not in the classroom when the other students complete the quiz then you have missed it and it cannot be made up.

Q: What material will the quiz cover?

A: The texts that you were supposed to read for class that day, plus any texts from the previous class if we did not have a quiz on them.

Miscellaneous

Q: If a book or story is listed on the syllabus calendar next to a certain date does that mean I should be reading it that week or that I should have finished reading by class that day?

A: You should have read the book in its entirety before you come to class that day, unless otherwise stated. For instance, on Monday, November 14 you will only need to have read the first half of *Sunshine Patriots*, up through the chapter entitled “Ceredwen” (6)

Q: If a book, story, or book chapter is listed on the syllabus calendar on two sequential days does that mean that I should read the first half for the first date and have it finished for the next class?

A: No. You should have read the book, story, or book chapter in its entirety before you come to the first class. If a book is listed next to two sequential dates (without a note about how much of the book we will discuss) it means we will likely discuss the book over two class meetings.

Q: I am . . . claustrophobic and the size and intensity of this class is freaking me out / pregnant and have to pee a lot / a person who needs to get out of class in a hurry. What should I do?

A: Plan ahead if possible. Choose a seat at or near the end of the aisle. If you need to step out do so as quietly as possible and reenter as quickly and quietly as possible. Everyone here is human, . . . probably.

¹ a screenshot or email exchange with the helpdesk are excellent evidence.