



GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste current course information from Class Search/Course Catalog.

College/School New College of Interdisciplinary Arts and Sciences Department School of Humanities, Arts & Cultural Studies
Prefix IAP Number 407 Title Utopia/Dystopia: Science Fiction and Media Units: 3
Is this a cross-listed course? Yes If yes, please identify course(s) WST 407 Utopia/Dystopia: Science Fiction and Media
Is this a shared course? No If so, list all academic units offering this course N/A

Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of each department that offers the course is required for each designation requested. By submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.

Is this a permanent numbered course with topics? No

If yes, all topics under this permanent numbered course must be taught in a manner that meets the criteria for the approved designation(s). It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines. Chair/Director Initials N/A (Required)

Course description: Five science fiction novels by female authors, along with many science fiction films, will provide the lens through which students will examine the socio-political, artistic, and scientific contexts/concepts of utopian and dystopian novels and cinema.

Requested designation:

Mandatory Review: No

Humanities, Arts and Design-HU

Note- a separate proposal is required for each designation.

Eligibility:

Permanent numbered courses must have completed the university's review and approval process. For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu.

Submission deadlines dates are as follow:

For Fall 2016 Effective Date: October 1, 2015

For Spring 2017 Effective Date: March 10, 2016

Area(s) proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

Checklists for general studies designations:

Complete and attach the appropriate checklist

- Literacy and Critical Inquiry core courses (L)
Mathematics core courses (MA)
Computer/statistics/quantitative applications core courses (CS)
Humanities, Arts and Design core courses (HU)
Social-Behavioral Sciences core courses (SB)
Natural Sciences core courses (SQ/SG)
Cultural Diversity in the United States courses (C)
Global Awareness courses (G)
Historical Awareness courses (H)

A complete proposal should include:

- Signed course proposal cover form
Criteria checklist for General Studies designation(s) being requested
Course catalog description
Sample syllabus for the course
Copy of table of contents from the textbook and list of required readings/books

It is respectfully requested that proposals are submitted electronically with all files compiled into one PDF.

Contact information:

Name Richard Lerman E-mail richard.lerman@asu.edu Phone 602-543-6036

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Louis Mendoza Date: 11/2/16



ARIZONA STATE UNIVERSITY

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Chair/Director (Signature):

*Landy*

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**Arizona State University Criteria Checklist for**  
**HUMANITIES, ARTS AND DESIGN [HU]**

**Rationale and Objectives**

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised April 2014

Proposer: Please complete the following section and attach appropriate documentation.

<b>ASU - [HU] CRITERIA</b>			
<b>HUMANITIES, ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2 or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.</b>			
YES	NO		<b>Identify Documentation Submitted</b>
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>1.</b> Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	Syllabus and table of contents
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>2.</b> Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	Syllabus and table of contents
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>3.</b> Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.	Syllabus
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>4.</b> In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:	Syllabus
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<b>a.</b> Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>b.</b> Concerns aesthetic systems and values, especially in literature, arts, and design.	Syllabus
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>c.</b> Emphasizes aesthetic experience and creative process in literature, arts, and design.	Syllabus
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>d.</b> Concerns the analysis of literature and the development of literary traditions.	Syllabus and table of contents
		<b>THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:</b>	
		<ul style="list-style-type: none"> <li>• Courses devoted primarily to developing skill in the use of a language.</li> </ul>	
		<ul style="list-style-type: none"> <li>• Courses devoted primarily to the acquisition of quantitative or experimental methods.</li> </ul>	
		<ul style="list-style-type: none"> <li>• Courses devoted primarily to teaching skills.</li> </ul>	

Course Prefix	Number	Title	General Studies Designation
IAP/WST	407	Utopia/Dystopia: Science Fiction and Media	HU

Explain in detail which student activities correspond to the **specific** designation criteria. Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1	This course emphasizes religion, belief systems, and ethical issues.	Belief systems and religion are major themes in several of these novels. The novels by Atwood and Butler both use created religions to propel the plot and develop the characters. Le Guin's novel uses constructed myths from the planet as an ever-present subtext clarifying gender issues and beliefs. Okorafor's novel uses myths of the Nigerian Igbo people throughout the novel. See Course Description, Course Goals, Learning Outcomes, Table of Contents, and assigned readings and discussions for Weeks One, Two, Four, Nine, and Twelve. Students will reflect back these themes in their journal entries through analysis and interpretation.
2 & 3	Analysis of written material along with cinematic techniques. Discussion throughout of Utopian/Dystopian themes.	Utopian/Dystopian societies are explored throughout the novels and films. Literary techniques and character development are discussed for each novel. Similarly, cinematic techniques are discussed for each film. Students will explore these elements in discussing their own viewpoints in their journals. We will also discuss music used in the films and the effects it has on image and plot.
4b and 4c	The creative processes and aesthetic experience in each work are main points of focus throughout the semester.	We thoroughly engage aesthetics through analytic discussions of all of the novels and films. Journal entries and class discussions merge the creative processes of the works studied with an exploration of the historical contexts of when the work was created, alongside considerations of how each work has withstood the test of time, and how each work reveals elements of utopia/dystopia. This allows for the works to be examined and contrasted in many ways.
4d	The course explores a critical overview of how these five novels explore elements of literature and feminist thought with some early explorations of gender issues.	This course is devoted to literature and the analysis of the development of science fiction and the major themes each text presents. In addition to the assigned readings and films, the Blackboard site has an extensive array of material engaging this point including short stories by some of the authors, essays by others about the authors, interviews, and more.



## IAP 407 & WST 407 Utopia/Dystopia: Science Fiction and Media

Professor Richard Lerman

Email: [rlerman@mainex1.asu.edu](mailto:rlerman@mainex1.asu.edu)

Office: FAB N209

Office Hours: Tues, 1:30pm-2:15pm and 3:30pm-4:15pm, Thurs, 1:30pm-2:15pm

*Pending Proposal for General Studies designation Humanities, Arts and Design [HU]*

### Course Description

Five science fiction novels by female authors, along with many science fiction films, will provide the lens through which students will examine the socio-political, artistic, religious, and scientific contexts/concepts of utopian and dystopian novels and cinema.

This course offers a range of novels by five female authors. These along with several of the films to be screened and discussed may not be familiar to many of you. These novels do not include current best sellers or novels that have been made into blockbuster films. Many persons believe that Science Fiction is a lens into the future - we will also discuss all work as a lens into the present. This implies that we must come to grips with the socio-political, artistic and/or scientific contexts in which the work was created. This will require some research on your part to investigate what those contexts might be.

For each book and each film, I expect about a ½ to one-page **critical** summary on the elements you find important, to be uploaded to your Journal site on BlackBoard. (Taking notes during your reading and screening will be **\*\*really helpful\*\***). I will read journals often during the semester, though I may not get to each of you every week. These writings, along with contributions to class discussions will be considered as part of the grade. Summaries can include your thoughts on character development, writing style/language, directing/acting/music/images that contribute (or detract) from the quality of the work, and of course, the utopian or dystopian qualities in each work as well as religious and ethical aspects.

I will grade and post your summaries at midterm and semester's end. You might also use this material to participate in group and class discussions. The first day of class, we will discuss 1) the range of possibilities included in the word 'image,' and 2) the differences between analyzing/discussing written work and film. I will also suggest that if you have not acquainted yourself with the term, Speculative Fiction (aka SF), you should investigate it with additional [reading online](#).

There will be material on the BB site that will be useful for each of you. This will include several short stories and other media. I have not included any visual material (for example, illustrations from the Sci Fi Magazines I used to read). But if someone has an interest in this area, you may pursue this as a final project after clearing with me. I will be forming small groups for some

class projects and will strive to make these a mix of students. Sometimes in class, we will break out into these groups for short discussions. Later in the semester, each group will deliver a report to the class on an assigned film listed at the end of the syllabus – this constitutes a part of the midterm.

### **Course Goals:**

- Students will engage a wide range Utopian/Dystopian Science Fiction novels by five female authors, including one from Nigeria.
- Popular science fiction usually takes place in the future. A major analytical approach to this course is to view all work through the lens of the present (in which the work was created).
- We will explore belief systems and myths present in many of our texts and films through the lens of gender, as well as literature and aesthetics.
- Novels and films analyzed in the class come from the US, Canada, France, Germany, Nigeria, and Great Britain so we will explore a rich diversity of artistic contributions.
- Students will devise their own final projects for the course that may include their own creative work and/or research projects.

### **Learning Outcomes**

- Students will be able to identify developments in utopian and dystopian science fiction novels and films and the use of belief systems.
- Students will analyze and interpret five seminal novels of 20<sup>th</sup>/21<sup>st</sup> century utopian/dystopian science fiction by female authors that also offer insights into the evolution of feminism in this genre.
- Students will be able to identify major literary themes in each novel and film pertaining to religion, ethics, and the development of values.
- Students will view and analyze a number of science fiction films and cinema ranging from the 1920's to the present. (Only one of these films is directed by a woman.)
- Students will learn to approach science fiction through the lens of the present, the time in which the work was created.
- Students will compare and contrast the course novels by analyzing structure, recurrent language, images, and character development through analysis of aesthetics and the historical development of the science fiction genre.
- Students will be able to compare and contrast the course films/cinema by analyzing structure, camera/editing techniques, recurrent images, music/sound, character development and directing, and aesthetics.

**Please email me through Blackboard.** Your emails are directed into a folder for this class. I will be available during office hours and by email to discuss class issues/content, final projects and whatever else. To arrange an appt. outside of office hours, again, email me through Black Board.

Afterword: In my opinion, when persons in groups view a film/play/concert, the experience of group viewing can influence an individual's understanding. From my own experience, taking notes in a class like this will help with your online journals and also help each of you in class

discussion. In class, become like a sponge and soak it in. Take those notes while reading and viewing. **And, write those journals. I have posted many additional informative sources on BlackBoard including short stories, interviews and critiques.**

**•••Required Novels/Text Books**

- **The Year of the Flood** by Margaret Atwood
- **The Parable of the Sower** by Octavia Butler
- **The Left Hand of Darkness** by Ursula Le Guin
- **The Female Man** by Joanna Russ
- **Who Fears Death**, by Nnedi Okorafor

**Grading Scheme**

**Grade Point Scale**

A+	100-98%	B-	82.99-80%
A	97.99-93%	C+	79.99-78%
A-	92.99-90%	C	77.99-72%
B+	89.99-88%	D	71.99-63%
B	87.99-83%	E	62.99% or less

**Grades will be based upon the following:**

Attendance and class participation (Discussions!)	20%
Digital Journals (Weekly!)	20%
Assigned Group reports presented to class	20%
Final Project (see possibilities at end of syllabus)	40%

**Week One - Aug 20 – 27:** *Discussion:* What are Utopias/Dystopias? When did Utopias begin? And, when did Dystopias begin? *Discussion:* What is Science Fiction Begin to read **The Year of the Flood**, by Margaret Atwood, to be finished by Aug 31 and ready for class discussion on Sept 1. Atwood might be the best known of the authors in this course (certainly the most prolific), and her output includes work on climate (like this novel), other science fiction, poetry, non-fiction and more. This work is the second part of a trilogy. Note: The first in the series, **Oryx and Crake**, ends at exactly the same point as **Year of the Flood**. This is an interesting structural element and ‘technical’ achievement.

Screening of **La Jetée** in Class. This film is 50 years old (!), directed by Chris Marker and shown for years as an experimental film. It was the inspiration for the film, “**12 Monkeys.**” *Discussion of this short film after we complete the screening first day of class.* Tuesday, we will begin screening in class Fritz Lang’s **Metropolis** (1927), the first GREAT Science Fiction Film. You will recognize many themes used by filmmakers even today. Lang was ahead of his time in creating this corporate dystopia in a modernist world. Also pay attention to the music in the film by Gottfried Huppertz. *Discussion of Metropolis on Thursday following screening.* Check out BB



for a brief explanation of the musical scales used by Huppertz.

**Week Two - Sept 1 and 3:** We will discuss *The Year of the Flood* on Tuesday, Sept 1, along with discussion of Dystopia (not much utopia here). Time permitting we will begin to screen **2001: A Space Odyssey**. Based on the novel by Arthur C Clarke, the film by Stanley Kubrick it is a bit off topic--not concerned so much with Utopia/Dystopia. But, there are important elements to analyze: the music, the relation of the film to the philosophy of Nietzsche, the writing of Clarke and the filmmaking of Kubrick. All this contributes to the understanding of this important work. Being a lengthy film, we will screen excerpts. If you have not seen it in its entirety, promise that you will at some point. Begin to read **The Parable of the Sower**, by Octavia Butler, to be finished by Sept 14 and ready for class discussion on Sept 15.

I have posted a tough short story of Butler's on the BB site - "The Evening and the Morning and the Night." (1987) which shows how she morphed the concept of a genetic defect into her much later novel, **Parable of the Sower**. This story is from "Dark Matter: A Century of Speculative Fiction from the African Diaspora". Interesting how artists often revisit themes! My copy of this book is on reserve for this course, though the library is trying to locate one.

**Week Three - Sept 8 and 10:** Screening of Jean Luc Godard's **Alphaville**, made in the 1960's in B&W with no special effects (but incredible camera work!). Godard remains an important filmmaker whose work explored film noir, politics and the bridge between experimental and commercial cinema. You might want to ponder this film in relation to **2001** and also **La Jetée**. Is there a parallel in writing to the use of Special Effects in film? Godard, also viewed as an important film theorist, made this film as an antidote (for himself) to the EFX in **2001**.

**Week Four - Sept 15 and 17:** We will discuss *The Parable of the Sower* on Tuesday, Sept 15! Screening of **Blade Runner** in class-based on Philip K. Dick's important novel, "Do Androids Dream of Electric Sheep," film directed by Ridley Scott. Many of his novels have been made into films.

Begin to read **The Left Hand of Darkness** by Ursula Le Guin to be finished by Sept 28 and discussed on Sept 29. Le Guin is an important SciFi and Fantasy author and the daughter of two famous anthropologists. As you read this, see if you can find evidence of this in the writing. You will also need to focus on political contexts here and the interplay between Utopia/Dystopia (or is it Dystopia/Utopia). There is LOTS of material about this book all over the web. Find it. Le Guin received a lot of criticism for the way that she portrayed the WomenMen of the planet, Gethen in this novel (see a posting on Blackboard, and many newer editions of this novel have an essay by Le Guin about this. You might also check out Charlotte Gilman Perkins' 1915(!) novel, **Herland**. This week, I will also assign films to the groups for class presentations for the midterm to begin on Oct 6.

**Week Five - Sept 22 and 24:** Screening of **Fahrenheit 451**, book by Ray Bradbury and film by Francois Truffaut, again, a film with few special effects. Bradbury became the most popular Sci Fi writer of the 1950's. Find a GREAT short story of his on the BB site from his famed "Martian Chronicles."

**Week Six - Sept 29 and Oct 1:** We will discuss Le Guin's **The Left Hand of Darkness** on Sept 29. Begin to read *The Female Man*, by Joanna Russ. This is a challenging and radical book, so we will have an extra week to complete reading by October 19 for discussion on Oct 20. Find on BB Russ' short story, **When It Changed**). Time permitting, we will begin screening **Children of Men**, directed by Alfonso Cuarón followed by discussion. (I considered the novel this film is based on for this course-- written by PD James, better known for her mysteries).

**Week Seven and Week Eight - Oct 6 & 8 and Oct 15 ("Fall Break" is on Oct 13 – no class):**

Each Group presentation should take about 20 minutes. Each group can decide how to present the film. Working in groups/collaborating can be a challenge. You may focus on Story, Character, Utopia/Dystopia, Direction, Acting, Camera, Sound, Music....It is your call to discuss and present the strong and/or weak points in the film. You should use one or two excerpts. It is best to have excerpts prepared on a thumb drive or external hard drive. If you work in MacLand, you may want to bring in a laptop, or be sure your drive is formatted for both Mac and PC. Each group will have at least one, possibly two IAP students who should know how to handle this. If you use a DVD, you can probably just scroll ahead to the spots you want.

Be warned: trying to use Streaming sources like YouTube, Netflix, whatever is risky. (In other classes, students showing films rated R have had these films blocked at ASU). And then there are those Ads, and other gremlins (like the ASU network). Questions?? Please ask. **Also, it is now time to seriously consider your Final Project for the class. I expect to receive from each of you a description of what you are thinking about over the next two weeks as a Journal Entry.** You may discuss this with me any time prior, as well!

**Week Nine - Oct 20 and 22:** Discussion of **The Female Man** by Joanna Russ on Oct 20. Begin Reading, *Who Fears Death* by Nigerian author Nnedi Okorafor for discussion on Nov 10. This is also a challenging read. [Check out her website.](#) Screening in class of **Solaris**. This is the great 1972 version by Russian Director Andry Tarkovsky from a novel by famed Polish SciFi author, Stanislaw Lem and a very different take on Dystopia. Pay attention to the use of sound/music and the effective, yet much lower tech special effects. This film won major awards at the Cannes Film Festival in 1972. This is a lengthy film and we will continue screening over two more periods, followed by discussion

**Week Ten - October 27 and 29:** Continuation of **Solaris**. Screening in class of **Russian Ark**, by Alexander Sokurov, (a student of Tarkovisky). This film, a single camera shot moving through the Hermitage Museum in St. Petersburg was probably not intended as a SciFi film, but it has all the elements of one. It is an extravaganza with over 3000 actors, 3 live orchestras and weaves into its fabric a study of Russian history, (Peter and Catherine the Great,) a French travel writer and the disembodied voice of the Sokurov. You might view it as a *Time Travel* film that also alludes to many greats in Russian Cinema: Dziga-Vertov, Eisenstein, Tarkovsky and more. I will excerpt it into a single class period- view it in its entirety at some point.

**Week Eleven Nov 3 and 5:** Screening in class of 2010 German Film, **The Days to Come (Die Kommenden Tage.)** The film by Lars Kraume follows a family and friends as Europe dissolves into violence, with the breakup of the European Union. This film, because it is so current,

resonates strongly with the present. Discussion will follow along with further discussion in class of final projects.

**Week Twelve - Nov 10 and 12:** Discussion this week of *Who Fears Death*. Discussion will include comparisons/contrasts of the five novels, and perhaps some of the films as well. Questions you might raise include:

- 1) Are there attributes of these novels that point to them having been written by female authors?
- 2) What are some of the literary and/or social implications of these novels?
- 3) What was the most surprising novel & Why?
- 4) What about characters in the novels? Did some seem more complex to you??
- 5) Of all the films we have screened/reported on, only one is directed by a female (Mimi Lederer), **Deep Impact**. *Houston, do we have an issue here?* Note: I have tried to obtain a few short SF films directed by women but have not been able to.
- 6) Have you reached any clarity on Utopia/Dystopia?? Please suggest other topics for discussion.

**Week Thirteen – Fifteen - Nov 17 and 19; Nov 24; Dec 1 and 3:** These five days should be enough to get through all the final projects. Time permitting, we will view the film **Gattaca** in class by Andrew Niccol, a solid film about gene manipulation used to construct better humans. Think about the significance of the title of this film.

#### ●●●●Midterm●●●●

Your midterm grade will be based on the following: 1) your group film report , 2) your postings to the Journals and Discussion section of BlackBoard, and 3) your contributions in class. If an individual student or students in a group offer a weak report, I will not penalize others in the group.

#### ●●●●Final Projects●●●●

It is fine with me if non-IAP students wish to make creative work for a final project, and also fine if IAP students wish to create a research project. I do ask that all final projects get cleared with me first. The best way to do this is to write a paragraph/page or so about your project and email that to me and/or add to your journal space. If you are undecided, you must schedule a meeting to discuss projects you are considering. Note that several students in the past have written short stories, begun novels and/or manga and have made short films and performances.

#### ●●●●Syllabus Tweaking●●●●

There may be a bit of adjusting to the syllabus as the class progresses. Please inform me if any of you have difficulties with your progress in the class.

#### **Films for Group Projects**

During the course, joining Netflix might be helpful. If you have not joined before, they have a 30 day free trial. The films for group projects will be placed on reserve right around midterm time and will selected from films below:

- **The Day the Earth Stood Still** [PN1997 .D3372 2002 DVD](#) WEST
- **Clockwork Orange** [PN1997 .C64638 2001 DVD](#) Hayden [PN1997.C655 S73 2003](#) book/filmography West
- **Minority Report** [PN1997.2 .M566 2002 DVD](#) West
- **The Lathe of Heaven** [PN1997 .L346 2000 VIDEO](#) West (Story by Ursula Le Guin)
- **Logan's Run** [PN1997 .L592 1991 VIDEO](#) West
- **Deep Impact** [70218 VIDEO](#) WEST STORAGE:SHELF (Directed by Mimi Leder)
- **Bed Sitting Room** [PN1995.9.C55 B4339 2011 DVD](#) West
- **Gattaca** [PN1997 .G374 2008 DVD](#) Hayden
- **Handmaid's Tale** [PN1997 .H2566 2002 DVD](#) West (Novel by Margaret Atwood)

**Absence Policies:** This class meets twice a week. Missing 4 classes will take your grade down ½ point. Missing 6 classes will take you down a full point. Screening a missed film and then writing a page in your journal space about the film can modify this situation. Similarly, if you miss a class discussion on one of the novels, you should write what you would have discussed in class. This would be in addition to what you have (hopefully) already written about the novel in your journal space. Note - the above does not apply to excused absences in accord with: [ACD 304-04](#), "Accommodation for Religious Practices," and for [ACD 304-02](#), "Missed Classes Due to University-Sanctioned Activities." You may also apprise me of medical situations and we can discuss.....

### **Class Policies**

Regarding cell phones, etc., put them to buzz mode. I understand that many of us may have situations ongoing that need our attention. If it is constant, that will be an issue with me and I will let you know about it. **Computers and note taking:** When your classmates are presenting work, you will darken your machines and not use them. I suggest you take notes about films with paper and pencil and transcribe them later. (BTW, this is a great way to begin a journal entry, and when you follow this procedure, you will retain lots more info for yourselves.)

### **Class Content**

Some of the material we will be reading contains language and situations that some persons may find offensive (gender, sexual, religious, etc). If you feel this may be an issue for you, I expect you to discuss this with me at the BEGINNING of the class. If an understanding cannot be reached, then I will suggest that you find another class. Similarly, there will be some situations in the films that some persons may find offensive. In my view, the films raise fewer flags than some material in the novels for this class.

### **Academic Integrity**

ASU requires all its students to act with honesty and integrity and to respect the rights of others in carrying out all academic assignments. For more information on academic integrity, including the policy and appeal procedures, please visit <http://provost.asu.edu/academicintegrity> and the Student Conduct Statement below.

### **Student Conduct Statement**

Students are required to adhere to the behavior standards listed in Arizona Board of Regents Policy Manual Chapter V – Campus and Student Affairs: Code of Conduct, which states that students are entitled to receive instruction free from interference by other members of the class. If a student is disruptive, an instructor may ask the student to stop the disruptive behavior and warn the student that such disruptive behavior can result in withdrawal from the course. An instructor may withdraw a student from a course when the student’s behavior disrupts the educational process under USI 201-10.

### **Accessibility Statement**

In compliance with the Rehabilitation Act of 1973, Section 504, and the Americans with Disabilities Act of 1990, professional disability specialists and support staff at the Disability Resource Centers (DRC) facilitate a comprehensive range of academic support services and accommodations for qualified students with disabilities. DRC staff coordinate transition from high schools and community colleges, in-service training for faculty and staff, resolution of accessibility issues, community outreach, and Collaboration between all ASU campuses regarding disability policies, procedures, and accommodations.

Students who wish to request an accommodation for a disability should contact the Disability Resource Center (DRC) for their campus.

- **Tempe Campus, 480-965-1234 (Voice), 480-965-9000 (TTY)**
- **Polytechnic Campus, 480-727-1165 (Voice), 480.727.1009 (TTY)**
- **West Campus, 602-543-8145 (Voice)**
- **Downtown Phoenix Campus, 602-496-4321 (Voice), 602-496-0378 (TTY)**

### **Computer Policy**

This course uses Blackboard for communication between faculty and students, submission of assignments, and posting of grades. You can access Blackboard through your my ASU portal. You will need the following computer programs:

- A web browser (Internet Explorer or Mozilla Firefox)
- Adobe Acrobat Reader (free)
- Adobe Flash Player (free)
- Microsoft Word - Open Office is a suite of free programs similar to MS Office.

### **Email and Internet**

You must have an active ASU email account and access to the Internet. All instructor correspondence will be sent to your ASU email account. Please plan to check your ASU email account regularly for course-related messages.

### **Course/Instructor Evaluation:**

The course/instructor evaluation for this course will be conducted online 7-10 days before the last official day of classes each semester. An email will be sent to your ASU email address with “ASU Course/Instructor Evaluation” in the subject heading. Your response(s) to the course/instructor evaluation are anonymous and will not be returned to your instructor until

after grades have been submitted. The use of this assessment is an important process that allows our college to (1) help faculty improve their instruction; (2) help administrators evaluate instructional quality; (3) ensure high standards of teaching; and (4) ultimately improve instruction and student learning over time. Completion of the evaluation is not required for you to pass this class and will not affect your grade, but your evaluation is valued by me and appreciated by me, especially when they occur during Finals. Of greatest value to me are your candid written comments, as opposed to the cookie-cutter-criteria-fill-in-a-number comprising most of the survey.

# The year of the flood a novel /

When a natural disaster predicted by God's Gardeners leader Adam One obliterates most human life, two survivors trapped inside respective establishments that metaphorically represent paradise and hell wonder if any of their loved ones have survived. [Full description](#)

**Main Author:** [Atwood, Margaret, 1939-](#)

**Format:**  eBook

**Language:** English

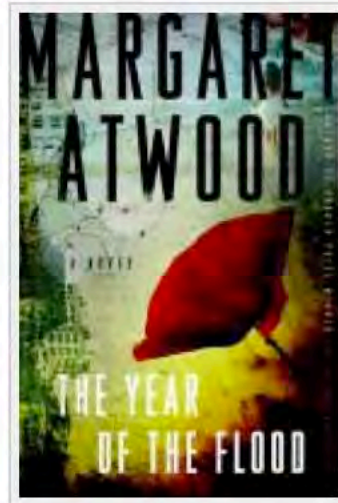
**Published:** Nan A. Talese/Doubleday, 2009

**Edition:** First edition.

**Subjects:** [Environmental disasters](#) > [Fiction.](#)  
[Regression \(Civilization\)](#) > [Fiction.](#)  
[Dystopias.](#)

[Science fiction.](#)

[Electronic books.](#)



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- The year of the flood
- Creation day
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# PARABLE OF THE SOWER

OCTAVIA E. BUTLER

HUGO AND NEBULA AWARD-WINNING AUTHOR OF *KINDRED*



ICONIC EBOOKS FROM OPEN ROAD MEDIA

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[Preview: \*Parable of the Talents\*  
A Biography of Octavia E. Butler](#)

# THE LEFT HAND OF DARKNESS

by Ursula K. LeGuin

## The Ekumen 04

WINNER OF THE HUGO AWARD AND THE NEBULA AWARD FOR BEST SCIENCE FICTION NOVEL OF THE YEAR  
1969

URSULA KROEBER LE GUIN, daughter of A. L. Kroeber (anthropologist) and Theodora Kroeber (author), was born in Berkeley, California in 1929. She attended college at Radcliffe and Columbia, and married C. A. LeGuin in Paris in 1951. The LeGuins and their three children live in Portland, Oregon.

Ursula LeGuin's previous novels include ROCANNON'S WORLD, PLANET OF EXILE and CITY OF ILLUSIONS, and THE LEFT HAND OF DARKNESS, all published by Ace Books. Like THE LEFT HAND OF DARKNESS, each novel is complete in itself, but they are all part of a greater, growing mosaic of far-future history that is consistent from novel to novel.

---

**NOTE: This universe is now known as The Ekumen, and The Left Hand of Darkness now can be listed as The Ekumen 04 —formatting updated, missing pages scanned and restored, the whole compared to the 14th ACE print run of June, 1977 by MollyKate for #bookz, October 26, 2002**

---

With the awarding of the 1975 Hugo and Nebula awards to The Dispossessed [The Ekumen 05], Ursula K. Le Guin became the first author to win both awards twice for novels.

ACE BOOKS

A Division of Charter Communications Inc.

Avenue of the Americas

New York, N.Y.

THE LEFT HAND OF DARKNESS

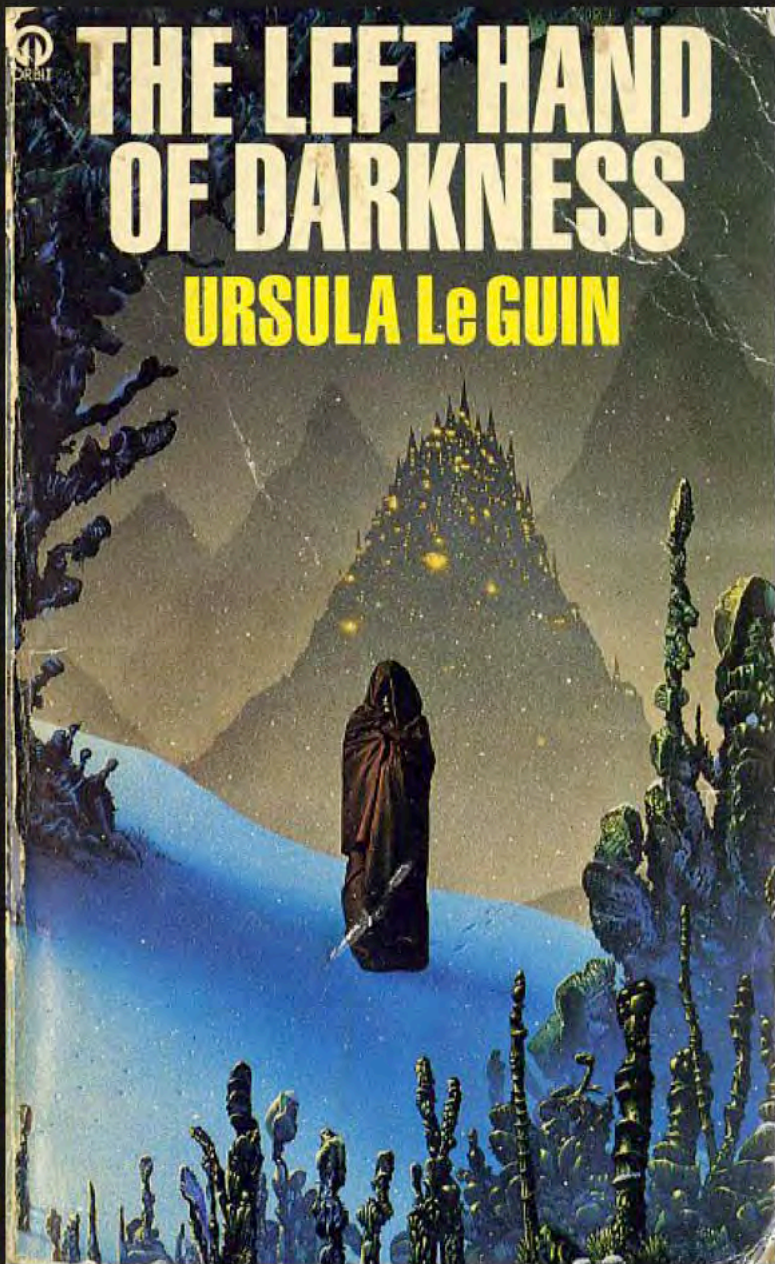
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Introduction Copyright © 1976, by Ursula K. Le Guin



# THE LEFT HAND OF DARKNESS

URSULA Le GUIN





An Ace Book. All Rights Reserved.

Printed in U.S.A.

**Dedication:**  
**For Charles, *sine quo non***

---

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Introduction

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Science fiction is often described, and even defined, as extrapolative. The science fiction writer is supposed to take a trend or phenomenon of the here-and-now, purify and intensify it for dramatic effect, and extend it into the future. "If this goes on, this is what will happen." A prediction is made. Method and results much resemble those of a scientist who feeds large doses of a purified and concentrated food additive to mice, in order to predict what may happen to people who eat it in small quantities for a long time. The outcome seems almost inevitably to be cancer. So does the outcome of extrapolation. Strictly extrapolative works of science fiction generally arrive about where the Club of Rome arrives: somewhere between the gradual extinction of human liberty and the total extinction of terrestrial life.

This may explain why many people who do not read science fiction describe it as 'escapist,' but when questioned further, admit they do not read it because 'it's so depressing.'

QB765 \* \$1.25 \* A BANTAM BOOK

## A Frederik Pohl Selection

Across the boundaries of alternate worlds, beyond all sexual barriers, comes the only kind of man there is ...

# The Female Man

A Startling New Science Fiction Novel By

Joanna Russ





# Writing From/about Exile: Joanna Russ's *The Female Man*

Conference Paper · December 2005 *with* 51 Reads

Conference: Cairo Symposium,, At Cairo



1st [Mona Elnamoury](#)

il 0.01 · Tanta University

NOTE: *The Female Man* has no T.C. "Chapters" are only notated by numbers. This abstract from a paper serves as a very brief intro to the novel..

## Abstract

Being the genre of the nowhere and the better place, writing a utopia is a literary attempt to change an unsatisfying current situation. Feminist utopias—starting in the late nineteenth century and re-emerging again in the sixties and seventies of the twentieth century—take a stance against the present social situation of women. Feminist utopists wavered between accepting androgyny and separatism as solutions to the problem. Of the latter category comes the unsettling novel, *The Female Man* by the American science fiction writer Joanna Russ which questions the male centrality and the female marginality in general. Are the institutions that represent women in society valid? What can be done to modify them? Can we refer to humanity in general by the word 'woman' instead of 'man'? Russ uses the unlimited estranging (defamiliarizing) techniques of science fiction to attempt answering those questions in favour of the female point of view. Thus, this paper aims at exploring Russ's utopia as a self-conscious literary act of exile and to explore the vast potential that the SF genre has added to feminist writings. The novel is about four female characters who are actually the same woman in four alternate worlds: Jeanine, a dreamer from our would-have-been-world if WWII never took place, Joanna, a professor from a male oriented America of the sixties, Janet, an explorer from the utopist female society of Whileaway and finally the traditional female assassin Jael, from our world when the war between sexes becomes literal and savage. Jael brings the four Js together and Joanna writes their story and sends it to the world to shake people's lives and awaken them to the relativity of the

# WHO FEARS DEATH



a novel

Nnedi Okorafor



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# La Jetée/Sans Soleil



**BLU-RAY  
BOX SET**  
1 Disc  
SRP: \$39.95

Criterion Store price:  
**\$31.96**

**+ ADD TO CART**

## Box Set Info

## SYNOPSIS

Like 403 people like this.

### Spine #387

One of the most influential, radical science-fiction films ever made and a mind-bending free-form travelogue: *La Jetée* and *Sans Soleil* couldn't seem more different—but they're the twin pillars of an unparalleled and uncompromising career in cinema. A filmmaker, poet, novelist, photographer, editor, and now videographer and digital multimedia artist, Chris Marker has been challenging moviegoers, philosophers, and himself for years with his investigations of time, memory, and the rapid advancement of life on this planet. These two films—a tale of time travel told in still images and a journey to Africa and Japan—remain his best-loved and most widely seen.

## OTHER EDITIONS



**DVD BOX SET**  
1 Disc  
SRP: \$39.95

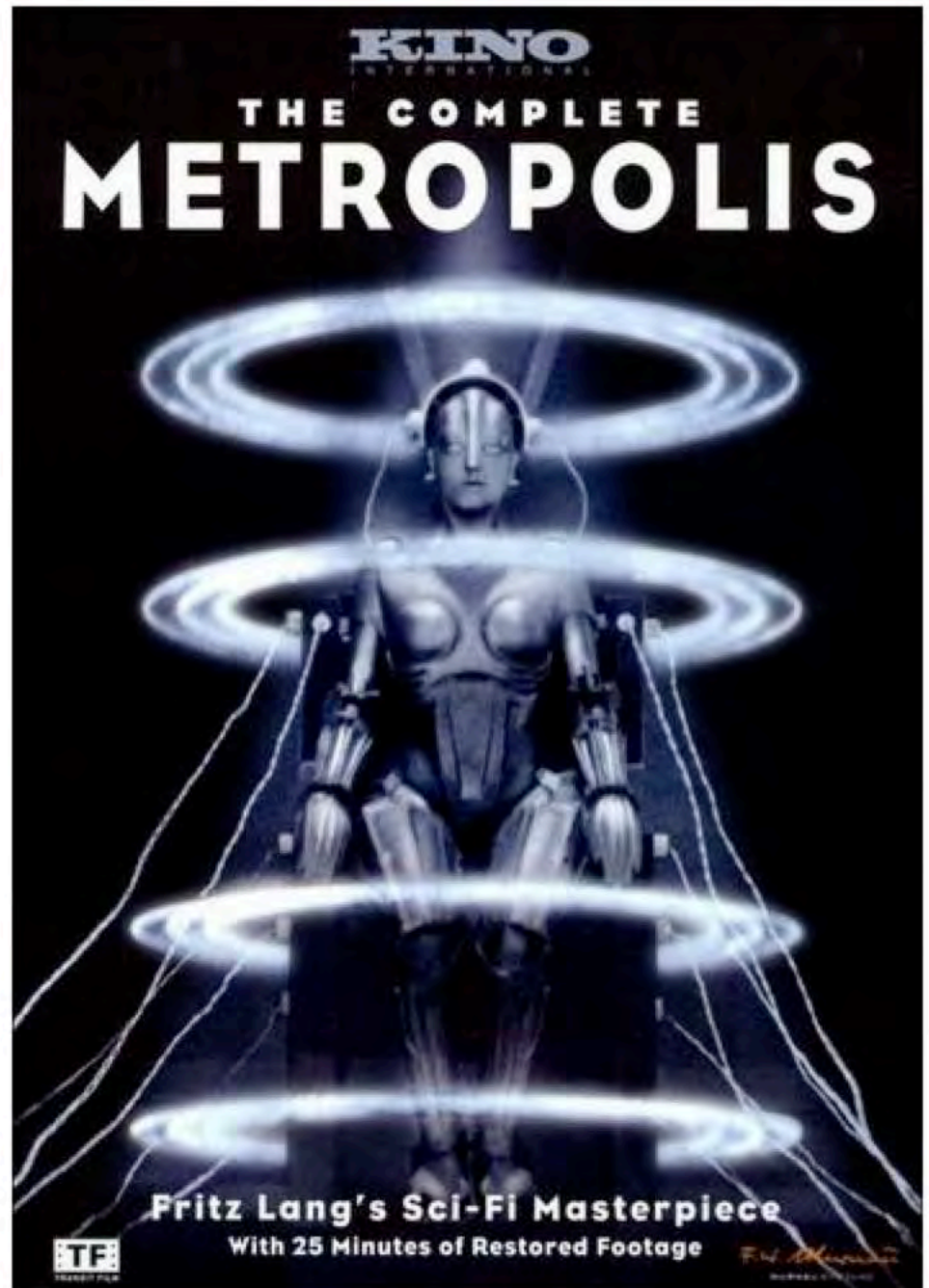
Criterion Store price:  
**\$31.96**

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The Complete Metropolis [Limited Edition] [DVD] [1927]

SKU: 1780117 Release Date: 11/16/2010 Rating: PG-13 ★★★★★ 5.0 (4)



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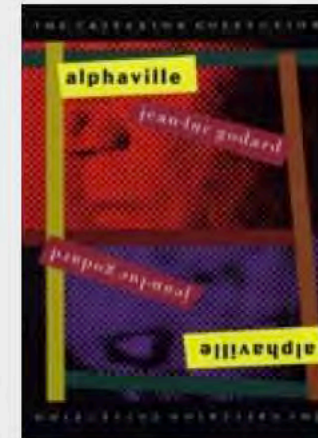


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# Alphaville

Jean-Luc Godard



DVD  
1 Disc  
SRP: \$29.95  
**OUT OF PRINT**

## Film Info

## SYNOPSIS

## CAST/CREDITS

Like 237 people like this.

France  
1965  
99 minutes  
Black and White  
1.33:1  
French

A cockeyed fusion of science fiction, pulp characters, and surrealist poetry, Godard's irreverent journey to the mysterious Alphaville remains one of the least conventional films of all time. Eddie Constantine stars as intergalactic hero Lemmy Caution, on a mission to kill the inventor of fascist computer Alpha 60.

## RELATED FILMS



**BRAZIL**  
Terry Gilliam



**MASCULIN FÉMININ**





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# Blade Runner: The Final Cut (2-Disc Special Edition) [1982] (2007)

Rated: R | Format: DVD

★★★★☆ ▾ [3,764 customer reviews](#)

Amazon Video —	Blu-ray \$26.97	<b>DVD from \$5.04</b>	Multi-Format \$13.89	DVD from \$6.99	VHS Tape \$8.99
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Additional DVD options	Edition	Discs	Price	New from	Used from
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DVD (Jan 06, 2015)	STANDARD EDITION	2	<b>\$7.89</b>	\$6.35	\$3.88
DVD (Dec 18, 2007)	Special Edition	2	<b>\$14.99</b>	\$3.30	\$0.01
DVD	—	2	—	\$7.64	\$5.04

See More





# Fahrenheit 451

Oskar Werner (Actor), Julie Christie (Actor), Francois Truffaut (Director, Writer)

Format: DVD



[377 customer reviews](#)

Amazon Video

\$3.99 — \$12.99

Blu-ray

\$35.55

**DVD**

**\$9.19**

DVD

from \$4.41

## Additional DVD options

Edition

Discs

Price

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(Apr 01, 2003)

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1

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DVD

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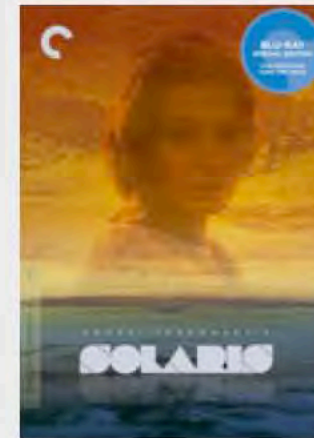
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# Solaris

Andrei Tarkovsky



**BLU-RAY**  
1 Disc  
SRP: \$39.95  
Criterion Store price:  
**\$31.96**  
[+ ADD TO CART](#)

## Film Info

## SYNOPSIS

## CAST/CREDITS

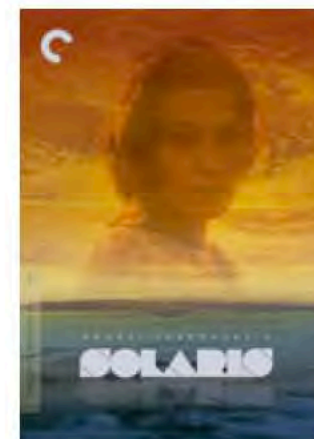
Like 2,774 people like this.

**Soviet Union**  
**1972**  
**166 minutes**  
**Color**  
**2.35:1**  
**Russian**

**Spine #164**

Ground control has been receiving mysterious transmissions from the three remaining residents of the Solaris space station. When cosmonaut and psychologist Kris Kelvin is dispatched to investigate, he experiences the same strange phenomena that afflict the Solaris crew, sending him on a voyage into the darkest recesses of his consciousness. With *Solaris*, the legendary Russian filmmaker Andrei Tarkovsky created a brilliantly original science-fiction epic that challenges our conceptions about love, truth, and humanity itself.

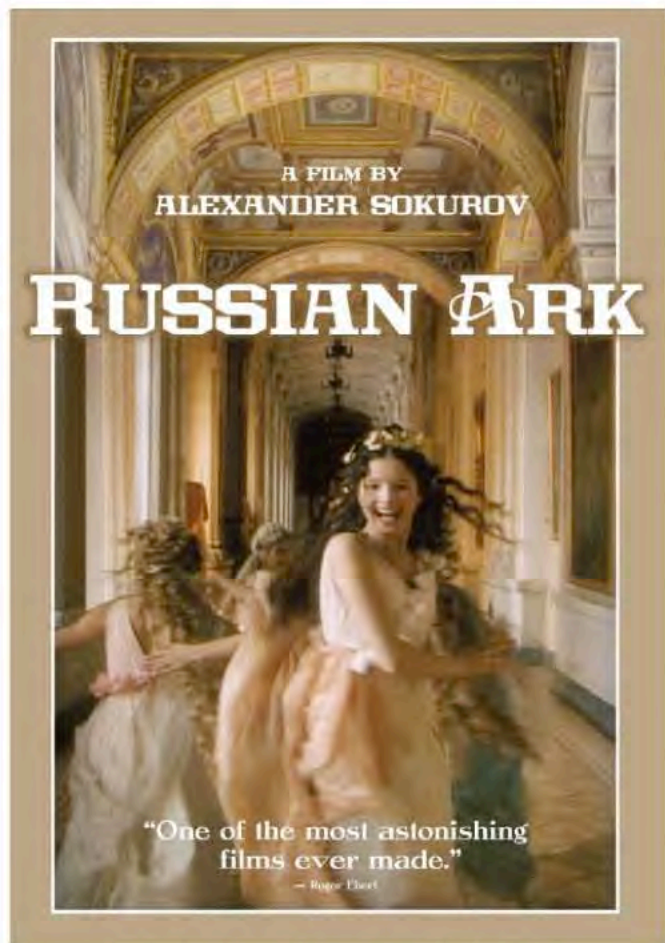
## OTHER EDITIONS



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SRP: \$29.95  
Criterion Store price:  
**\$23.96**  
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## Disc Features





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[Sergey Dreyden](#) (Actor), [Mariya Kuznetsova](#) (Actor), [Alexander Sokurov](#) (Director)

Format: Blu-ray



[191 customer reviews](#)

DVD  
\$19.99

**Multi-Format**  
**\$22.19**

**Additional Multi-Format options**

Edition

Discs

Price

Multi-Format (Nov 19, 2013)	Anniversary Edition	1	<b>\$22.19</b>
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BERNADETTE  
HEERWAGEN

DANIEL  
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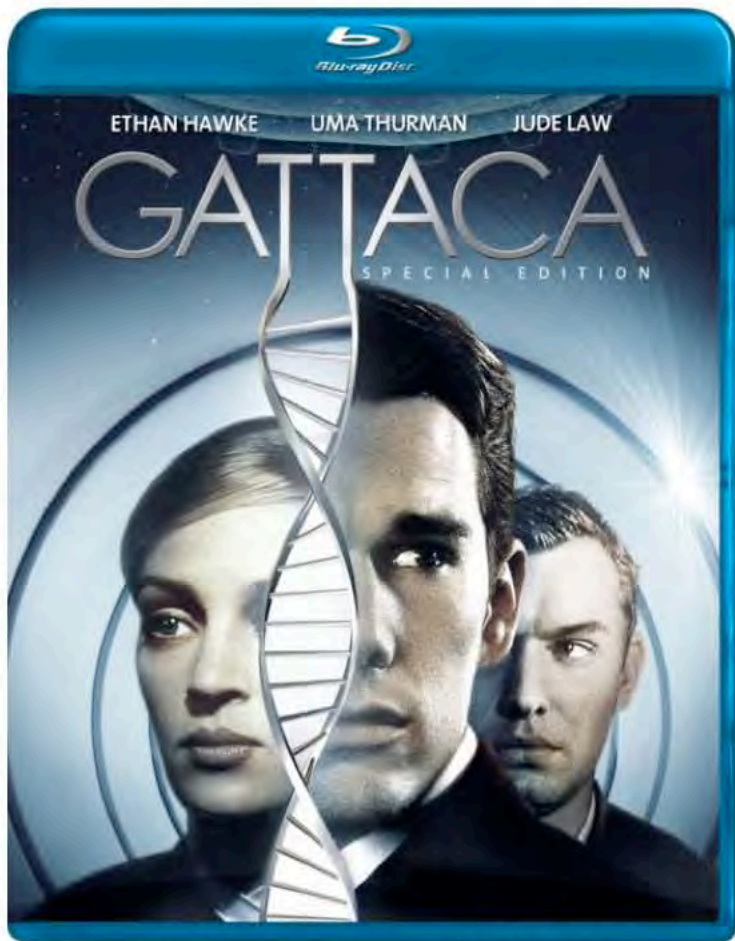
AUGUS  
DEHL



# DIE KOMMENDEN TAGE



DIE ZUKUNFT GEHÖRT DENEN  
DIE UM SIE KÄMPFEN



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## Gattaca [Blu-ray]

[Ethan Hawke](#) (Actor), [Uma Thurman](#) (Actor), [Andrew Niccol](#) (Director)

Blu-ray



1,668 customer reviews

Audio Cassette



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