GENERAL STUDIES COURSE PROPOSAL COVER FORM
(ONE COURSE PER FORM)

1.) DATE: **2/1/2021**	2.) COMMUNITY COLLEGE: Maricopa Co.Comm. College District

3.) PROPOSED COURSE: Prefix: ENH Number: 277AG Title: Out There: Science Fiction Narrative Credits: 3

   CROSS LISTED WITH:
   Prefix: Number: ; Prefix: Number: ;
   Prefix: Number: ; Prefix: Number: ;
   Prefix: Number: ; Prefix: Number: .

4.) COMMUNITY COLLEGE INITIATOR: Ferdinand Hunter; Sören Hammerschmidt PHONE: 602-286-8732; 602-286-8727 EMAIL: hunter@gatewaycc.edu; soren.hammerschmidt@gatewaycc.edu

ELIGIBILITY: Courses must have a current Course Equivalency Guide (CEG) evaluation. Courses evaluated as NT (non-transferable are not eligible for the General Studies Program.

MANDATORY REVIEW:

  ☐ The above specified course is undergoing Mandatory Review for the following Core or Awareness Area (only one area is permitted; if a course meets more than one Core or Awareness Area, please submit a separate Mandatory Review Cover Form for each Area).

  POLICY**:** The General Studies Council (GSC) Policies and Procedures requires the review of previously approved community college courses every five years, to verify that they continue to meet the requirements of Core or Awareness Areas already assigned to these courses. This review is also necessary as the General Studies program evolves.

AREA(S) PROPOSED COURSE WILL SERVE: A course may be proposed for more than one core or awareness area. Although a course may satisfy a core area requirement and an awareness area requirement concurrently, a course may not be used to satisfy requirements in two core or awareness areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirements and the major program of study.

5.) PLEASE SELECT EITHER A CORE AREA OR AN AWARENESS AREA:
Core Areas: Awareness Areas: Global Awareness (G)

6.) REQUIRED DOCUMENTATION
   ☒Cover Form
   ☒Course Syllabus
   ☒Course Description
   ☒Criteria Checklist for the area
   ☒Table of Contents from the textbook required and list of required readings/books

7.) THIS COURSE CURRENTLY TRANSFERS TO ASU AS:
   ☐ DEC   prefix ☒ Elective

   Current General Studies designation(s): none

   Requested Effective date: Fall 2021   Course Equivalency Guide

   Is this a multi-section course? Yes

   Is it governed by a common syllabus? Yes, District-wide course competencies/outline

            David Pegram/Larry Tualla,
Chair/Director: English IC Co-Chairs   Chair/Director Signature:

AGSC Action: Date action taken: ☐ Approved   ☐ Disapproved

        Effective Date: Fall 2021

Arizona State University Criteria Checklist for

GLOBAL AWARENESS [G]

<u>**Rationale and Objectives**</u>

Human organizations and relationships have evolved from being family and village centered to modern global interdependence. The greatest challenge in the nuclear age is developing and maintaining a global perspective which fosters international cooperation. While the modern world is comprised of politically independent states, people must transcend nationalism and recognize the significant interdependence among peoples of the world. The exposure of students to different cultural systems provides the background of thought necessary to developing a global perspective.

Cultural learning is present in many disciplines. Exposure to perspectives on art, business, engineering, music, and the natural and social sciences that lead to an understanding of the contemporary world supports the view that intercultural interaction has become a daily necessity. The complexity of American society forces people to balance regional and national goals with global concerns. Many of the most serious problems are world issues and require solutions which exhibit mutuality and reciprocity. No longer are hunger, ecology, health care delivery, language planning, information exchanges, economic and social developments, law, technology transfer, philosophy, and the arts solely national concerns; they affect all the people of the world. Survival may be dependent on the ability to generate global solutions to some of the most pressing problems.

The word university, from universitas, implies that knowledge comes from many sources and is not restricted to local, regional, or national perspectives. The Global Awareness Area recognizes the need for an understanding of the values, elements, and social processes of cultures other than the culture of the United States. Learning which recognizes the nature of others cultures and the relationship of America's cultural system to generic human goals and welfare will help create the multicultural and global perspective necessary for effective interaction in the human community.

Courses which meet the requirement in global awareness are of one or more of the following types: **(1)** in-depth area studies which are concerned with an examination of culture-specific elements of a region of the world, country, or culture group, **(2)** the study of contemporary non-English language courses that have a significant cultural component, **(3)** comparative cultural studies with an emphasis on non-U.S. areas, and **(4)** in-depth studies of non-U.S. centered cultural interrelationships of global scope such as the global interdependence produced by problems of world ecology, multinational corporations, migration, and the threat of nuclear war.

Reviewed 4/2014

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

		ASU--[G] CRITERIA	
		GLOBAL AWARENESS [G]	
YES	**NO**		**Identify Documentation Submitted**
☒	☐	1.　　　Studies **must** be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S.	Course syllabus, MCCCD Official Course Description, Course reading and film lists
		2.　　　The course must match at least one of the following descriptions: (check all which may apply):	
☒	☐	a.　　　In-depth area studies which are concerned with an examination of culture-specific elements of a region, country or culture group**. The area or culture studied must be non-U.S. and the study must contribute to an understanding of the contemporary world.**	Course syllabus, MCCCD Official Course Description, Course reading and film lists
☐	☐	b.　　　The course is a language course for a contemporary non-English language, and has a significant cultural component.	
☐	☐	c.　　　The course is a comparative cultural study in which most, i.e., more than half, of the material is devoted to non-U.S. areas.	
☐	☐	d.　　　The course is a study of the cultural significance of a non-U.S.-centered global issue. The course examines the role of its target issue within each culture and the interrelatedness of various global cultures on that issue. It looks at the cultural significance of its issue in various cultures outside the U.S., both examining the issue's place within each culture and the effects of that issue on world cultures."	

Course Prefix	Number	Title	Designation
ENH	277	Out There: Science Fiction Narrative	Global Awareness (G)

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)
Criteria 1: Studies must be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S.	A major focus of the course is investigating and analyzing how the genre of science fiction as it relates to artificial intelligence evolved over time in England, Australia, Greece, the Middle East and Eastern Europe. More than a third of the material included in this course focuses on literary and television perspectives of artificial intelligence and science fiction from individuals residing outside of the U.S.	Course schedule, course reading list (throughout); Course syllabus ("Capstone Project" assignment sequence); MCCCD Official Course Competencies 6,7, and 8 6. Summarize the subject genre`s international history. 7. Describe processes that shape genres over time. 8. Assess the impact of culture on the subject genre and the subject genre`s impact on culture. Partial list of texts and films: Black Mirror ("Be Right Back," "White Christmas," and "Hang the DJ") Čapek, R.U.R. Rosenberg, "The Golem" Metropolis Shelley, Frankenstein [Pygmalion + Prometheus mythologies] Kwaymullina, "Reflecting on Indigenous Worlds, Indigenous Futurisms and Artificial Intelligence"
Criteria 2a: In-depth area studies concerned with an examination of culture-specific elements of a region, country or culture group. The area or culture studied must be non-U.S. and the study must contribute to an understanding of the contemporary world.	ENH 277AG: Out There: Science Fiction Narrative – "Science Fiction and Artificial Intelligence" studies the evolution of the concept of artificial intelligence in national and international film and literature. For example, the course includes the historical and cultural exploration of artificial intelligence and the stories of golem as they appear in the Talmud and the Kabbalah	Course schedule, course reading list (throughout); Course syllabus ("Capstone Project" assignment sequence); MCCCD Official Course Competencies 6,7, and 8 6. Summarize the subject genre`s international history. 7. Describe processes that shape genres over time. 8. Assess the impact of culture on the subject genre and the subject genre`s impact on culture.

	and proceeds to 16th century Eastern European Jewish tales and later to the Brothers Grimm. This leads to such questions as what impact did these tales have on Mary Shelley's Frankenstein.	

Out There: Science Fiction Narrative

Course: **ENH277AG**   Lecture **3** Credit(s)   **3** Period(s)   **3** Load
                                   Course Type: **Academic**
First Term: **2014 Summer**   Load Formula: **S - Standard Load**
Final Term: **Current**

Description: Explores how narrative shapes culture and culture shapes narrative through the international study of a particular genre in multiple media (e.g. literature, film, television, computer games, etc.). Investigates how a genre evolves, and how genre conventions influence narrative production and reception. Focus on analysis of key texts and their contexts.

Requisites: Prerequisites: A grade of C or better in ENG101 or ENG107. ENH110 or ENG200 suggested but not required.

MCCCD Official Course Competencies

1. Compare multiple definitions of the term genre. (I)
2. Explain how genres interact with one another. (I, III)
3. Analyze how artists employ and complicate genre and medium conventions. (I, II)
4. Illustrate how genre and medium affect the audience`s experience. (I, II)
5. Distinguish the effects of medium upon genre. (II)
6. Summarize the subject genre`s international history. (III)
7. Describe processes that shape genres over time. (I, II, III)
8. Assess the impact of culture on the subject genre and the subject genre`s impact on culture. (I, II, III)

MCCCD Official Course Outline

I. Genre Theory
   A. Definitions of Genre
   B. Production Theories
   C. Reception Theories
II. Media Theory
   A. Production Theories
   B. Distribution Theories
   C. Reception Theories

III. Evolution of Subject Genre in Multiple Media
   A. Genre-Defining Texts
      1. In the U.S.
      2. Internationally
   B. Genre-Challenging Texts
      1. In the U.S.
      2. Internationally

ENH 277AG: Out There: Science Fiction Narrative –
"Science Fiction and Artificial Intelligence"

Instructor: Sören Hammerschmidt – Section #: [tbd] – Fall 2021 – TTh 9.30-10.45am

Student Hours: M 9-11am, T 3-5pm, F 12-1pm, or by appointment (email me)
Office Location: AF128 or Google Meets (see Meet Your Instructor page on Canvas)
Email: soren.hammerschmidt@gatewaycc.edu
Office Phone: (602) 286-8727

To successfully participate in this course, students will need access to a computer with a reliable internet connection and the ability to run a web browser compatible with Canvas; for the live online aspects of the course, you will also require a webcam and microphone. Students will need basic computer skills and a working knowledge of the Canvas learning management system.

General Course Description

This course explores how narrative shapes culture and culture shapes narrative through the international study of Science Fiction as a genre in multiple media (e.g. literature, film, television, computer games, etc.). It investigates how a genre evolves, and how genre conventions influence narrative production and reception, with a focus on analysis of key texts and their contexts.

Requisites

Prerequisites: Grade of C or better in ENG101 or ENG107. ENH110 or ENG200 suggested but not required.

Course Competencies

In taking this course, students will acquire the ability to do the following:

1. Compare multiple definitions of the term genre.
2. Explain how genres interact with one another.
3. Analyze how artists employ and complicate genre and medium conventions.
4. Illustrate how genre and medium affect the audience`s experience.
5. Distinguish the effects of medium upon genre.
6. Summarize the subject genre`s international history.
7. Describe processes that shape genres over time.
8. Assess the impact of culture on the subject genre and the subject genre`s impact on culture.

Required Texts

You will need to purchase or otherwise gain sustained access to the following books, either via the college bookstore or an alternate vendor; you will need to have read them by the time indicated in the course schedule and have them available on the class days assigned for their discussion. (A limited selection and number of copies may be available from the GateWay Library in either digital format or as a short-term loan.)

Ted Chiang, *Exhalation.* Knopf Doubleday, 2020. ISBN: 978-1101972083.
Philip K. Dick, *Do Androids Dream of Electric Sheep?* Random House, 1996. ISBN: 978-0345404473.
William Gibson, *Neuromancer.* Penguin, 1986. ISBN: 978-0441569595.
Anne McCaffrey, *The Ship Who Sang.* Random House, 1985. ISBN: 9780345334312.
Mary Shelley, *Frankenstein.* Oxford University Press, 2008. ISBN: 978-0199537167.
Drew Hayden Taylor. *Take Us to Your Chief: And Other Stories.* 2017. ISBN: 978-1771621311.

All other texts and all movies assigned in this course will be made available through Canvas and/or the GateWay Library website and databases.

Course Projects, Assignments & Other Course Requirements

Class Discussion (30%).

Discussion Leader (30% of Class Discussion grade). Every student is required to act as Discussion Leader for one week during the course, either by themselves or as part of a small team (to be assigned during our first course meeting). It is the Discussion Leader's responsibility to prepare topics for discussion based on that week's readings; select passages from those readings on which we should focus more closely for the day; and prepare questions, prompts, and arguments to keep the discussion going during the meeting – Discussion Leaders are responsible, on the day of the class meeting, for helping me guide class discussion. A copy of the Discussion Leader's discussion topics, prompts, questions, and other materials will be due at the start of the week for which you are acting as Discussion Leader (see Course Schedule).

Discussion Questions (60% of Class Discussion grade). Each week, with the exception of our first class meeting, those students who are not acting as Discussion Leader will submit three discussion questions, prompts, or arguments that will serve to start a new line of inquiry or to extend an ongoing discussion during class. A copy of the prepared Discussion Questions will be due by the start of each week (see Course Schedule).

"Intro to the Course" Assignments (10% of Class Discussion grade). During the first course week, I ask everyone to introduce themselves to the class and to respond to other students; there is also a syllabus quiz.

Close Reading, Explication, and Analysis (20%). Throughout the semester, you will be required to complete focused textual-analysis assignments in response to the readings assigned for that week. These assignments will primarily serve to acquire and practice important methods of textual analysis and the communication of the insights you gained about a text through that analysis. In addition, these frequent, short textual investigations will also prepare you for your research activities, textual analysis, and writing process as you work on your Capstone Project.

Capstone Project (50%). Your work in this course will culminate in a two-part multi-media Capstone Project that will take the place of a traditional literary-analysis paper. This capstone project will consist of three elements: 1) a mid-semester audio-visual presentation; 2) an end-of-semester website project; 3) a website project proposal. The first two Capstone Project elements - the presentation and the website project - will be collected and published as part of a course website that will serve as a course portfolio and educational resource.

"Intersections" Presentation (c.10 mins + c.750 words) (40% of Capstone Project grade). For your first, mid-semester presentation you should select one text we will have already read and discussed in class by that time and connect it to a text or other work of art we are not reading or otherwise analyzing for this class; one of these texts can be a movie. The connections you identify and present to the class should be connections of theme or topic - that is, they should highlight the ways in which these texts discuss issues surrounding Artificial Intelligence, humanity, ethics, and other themes we have encountered in the course so far; your connections should not be merely those of a comparison, though you can certainly start there.

Your discussion should involve a careful investigation supported by the kinds of close reading, explication, and textual analysis you will have acquired and practiced in your weekly Close Reading assignments. The goal is to present to the class a text or other work of art they may not know yet, relate it to one that is known to the class, and analyze it in relation to one or two topics and themes that are the focus of this course and of our class discussions.

Your presentation will take the form of an audio-visual recording using a digital platform of your choice (YouTube or other video, voiced-over PowerPoint recording, etc.). It can include a mixture of supporting media like audio, visual elements, hands-on materials, etc. from other sources, though these should not be the focus or main element of your presentation; most of the presentation should be of your own making.

Along with your presentation, you will also submit a script (c.750 words) that can take the form of extended bullet-point notes; this script will serve as a reference point and an accessibility aid to support your presentation. You will therefore need to ensure that your script offers a good approximation of your presentation: lists of keywords or telegraphic bullet points will not be sufficient. (The word count indicates the approximate minimum length that a detailed presentation script will require if it is to be useful as an accessibility aid.) Presentation scripts are due at the same time as the presentation itself (see Course Schedule).

<u>"SciFi, AI, and the World" Web Project (c.2,000 words/15 mins) (50% of Capstone Project grade).</u> For your second, end-of-semester presentation you should select two texts of your choice (must be different from the texts you used in the "Intersections" Presentation, can be selected from among the texts we read in this course or from outside of it but have to fit the course focus on SciFi and AI; one of these texts can be a movie) with the goal of discussing one way in which interpretation of these texts can help us better understand a current issue or develop on a local, national, or global scale.

To make a compelling case for the value that the texts we read can bring to our world, you should therefore offer an insightful analysis of an important topic or theme in your selected texts and show how such careful attention to a work of SciFi can alert us to current or incipient developments in the world outside of the text or the classroom. The goal is to identify the value and power of SciFi beyond the "merely" fictional: if the texts we read are at least in part generated out of a desire to investigate or re/imagine human histories and futures, then how can those texts serve to point out problems and opportunities in our world so as to illuminate, enrich, or improve our current lives?

This web project will be designed and built in Google Sites and can consist of any combination of written text, images, video, audio, game, etc. – in that respect, this is a project that is open to creative interpretation and execution – though the focus should be on clear communication of your analyses and insights to an audience presumed to know fairly little about the subject. Each project should contain about 1,500 words worth of text, 15 minutes worth of original audio/video material, or a combination of various media elements, as appropriate and previously discussed with the course instructor.

<u>Web Project Proposal (10% of Capstone Project grade).</u> Before I let you loose on your web project, I will require you to submit a 300-word summary of your planned project, followed by a 1-on-1 virtual conference (to be scheduled later in the semester) where we will discuss your ideas and design for the project. Only once I have given you feedback and the green light can you move ahead with your intended project.

You will find more detailed descriptions, deadlines, and supporting materials for all course assignments in our course shell on Canvas.

Two VERY Important Notes:

Being Prepared for Class

It should go without saying that I expect you to read and think about the assigned texts in time for those class meetings in which we are scheduled to discuss them. I also expect you to always have the texts available while we discuss them: careful close reading and discussion of a text requires frequent reference to the text itself, and lack of availability of the text for reference potentially means lack of depth of discussion. So please come prepared.

Reaching Out and Asking Questions: It's What Successful Students Do
You have two amazing resources on campus that can help you in developing your reading, writing, and research: the Learning Center and the Library! Studies have shown that repeat visits to a tutoring center or discussions with a librarian from early in a research project dramatically increase student success, so I strongly encourage you to do these things early and often. **For your set of Discussion Leader materials as well as for your Capstone Projects, I will give you 5 points of extra credit the first time that you go to the Learning Center to develop your assignment in consultation with a tutor and/or a librarian and show me proof that you did so** (request documentation from the tutor/librarian). For more information on the Learning Center, including location and hours, see https://www.gatewaycc.edu/learning-center. For more information on the Library, including location and hours, see https://www.gatewaycc.edu/library.

Course Schedule

Week	Readings & Assessments
1 8/23-29	Intro to the course: What is SciFi? What is AI? Introduce Yourself assignment due 8/26 (11.59pm) Syllabus Quiz due 8/29 (11.59pm)
2 8/30-9/5	*Black Mirror* ("Be Right Back," "White Christmas," and "Hang the DJ") Finn, *What Algorithms Want* (excerpt) Discussion Leader materials due 8/30 (11.59pm) Discussion Questions due 8/30 (11.59pm) Close Reading due 9/5 (11.59pm)
3 9/6-12	Gibson, *Neuromancer* **9/6: Labor Day - No Class** Discussion Leader materials due 9/6 (11.59pm) Discussion Questions due 9/6 (11.59pm) Close Reading due 9/12 (11.59pm)
4 9/13-19	*The Matrix* Baudrillard, "The Precession of Simulacra" Discussion Leader materials due 9/13 (11.59pm) Discussion Questions due 9/13 (11.59pm) Close Reading due 9/19 (11.59pm)
5 9/20-26	McCaffrey, *The Ship Who Sang* Discussion Leader materials due 9/20 (11.59pm) Discussion Questions due 9/20 (11.59pm) Close Reading due 9/26 (11.59pm)
6 9/27-10/3	Chiang, *The Lifecycle of Software Objects* Discussion Leader materials due 9/27 (11.59pm) Discussion Questions due 9/27 (11.59pm) Close Reading due 10/3 (11.59pm)

7 10/4-10	*Her* Minsky, *The Emotion Machine* (excerpt) Discussion Leader materials due 10/4 (11.59pm) Discussion Questions due 10/4 (11.59pm) Close Reading due 10/10 (11.59pm)
8 10/11-17	Asimov, "Runaround" Čapek, *R.U.R.* Turing, "Computing Machinery and Intelligence" [the CAPTCHA test] Discussion Leader materials due 10/11 (11.59pm) Discussion Questions due 10/11 (11.59pm) "Intersections" Presentation due 10/17 (11.59pm)
9 10/18-24	Clarke, "The Sentinel" *2001: A Space Odyssey* Discussion Leader materials due 10/18 (11.59pm) Discussion Questions due 10/18 (11.59pm) Close Reading due 10/24 (11.59pm)
10 10/25-31	Dick, *Do Androids Dream of Electric Sheep?* *Blade Runner* Discussion Leader materials due 10/25 (11.59pm) Discussion Questions due 10/25 (11.59pm) Close Reading due 10/31 (11.59pm)
11 11/1-7	Rosenberg, "The Golem" *Metropolis* Discussion Leader materials due 11/1 (11.59pm) Discussion Questions due 11/1 (11.59pm) Web Project Proposal due 11/7 (11.59pm)
12 11/8-14	Shelley, *Frankenstein* [Pygmalion + Prometheus mythologies] **11/11: Veterans Day - No Class** Discussion Leader materials due 11/8 (11.59pm) Discussion Questions due 11/8 (11.59pm) Close Reading due 11/14 (11.59pm)

13 11/15-21	Shelley, *Frankenstein* (cont'd) Discussion Leader materials due 11/15 (11.59pm) Discussion Questions due 11/15 (11.59pm) Close Reading due 11/21 (11.59pm)
14 11/22-28	Mosley, "Little Brother" Angwin et al., "Machine Bias" Najibi, "Racial Discrimination in Face Recognition Technology" **11/25-28: Thanksgiving Holiday - Campus Closed** Discussion Leader materials due 11/22 (11.59pm) Discussion Questions due 11/22 (11.59pm)
15 11/29-12/5	*Westworld* (selected episodes) Discussion Leader materials due 11/29 (11.59pm) Discussion Questions due 11/29 (11.59pm) Close Reading due 12/5 (11.59pm)
16 12/6-12	Taylor, "I Am . . . Am I" Kwaymullina, "Reflecting on Indigenous Worlds, Indigenous Futurisms and Artificial Intelligence" Discussion Leader materials due 12/6 (11.59pm) Discussion Questions due 12/6 (11.59pm) Web Project due 12/12 (11.59pm)
Finals Week 12/13-16	End-of-Semester Capstone Project Showcase [tbc]

List of Required Readings, ENH277AG

<u>Fiction:</u>

Isaac Asimov, "Runaround" (1942)

Karel Čapek, *R.U.R.* (1920)

Ted Chiang, "The Lifecycle of Software Objects" (2010)

Arthur C. Clarke, "The Sentinel" (1951)

Philip K. Dick, *Do Androids Dream of Electric Sheep?* (1968)

William Gibson, *Neuromancer* (1984)

Anne McCaffrey, *The Ship Who Sang* (1969)

Walter Mosley, "Little Brother" (2001)

Yehudah Yudel Rosenberg, "The Golem" (1909)

Mary Shelley, *Frankenstein* (1818)

Drew Hayden Taylor, "I Am . . . Am I" (2017)

<u>Non-Fiction:</u>

Julia Angwin, Jeff Larson, Surya Mattu and Lauren Kirchner, "Machine Bias" (2016)

Jean Baudrillard, "The Precession of Simulacra" (2009)

Ed Finn, *What Algorithms Want: Imagination in the Age of Computing* (excerpt) (2017)

Ambelin Kwaymullina, "Reflecting on Indigenous Worlds, Indigenous Futurisms and Artificial Intelligence" (2017)

Marvin Minsky, *The Emotion Machine: Commonsense Thinking, Artificial Intelligence, and the Future of the Human Mind* (excerpt) (2006)

Alex Najibi, "Racial Discrimination in Face Recognition Technology" (2020)

Alan Turing, "Computing Machinery and Intelligence" (1950)

<u>Film:</u>

2001: A Space Odyssey (dir. Stanley Kubrick) (1968)

Blade Runner (dir. Ridley Scott) (1982)

Blade Runner 2049 (dir. Denis Villeneuve) (2017)

Ex Machina (dir. Alex Garland) (2014)

Her (dir. Spike Jonze) (2013)

The Matrix (dir. Lana Wachowski & Lilly Wachowski) (1999)

Metropolis (dir. Fritz Lang) (1927)

TV:

Black Mirror ("Be Right Back," "White Christmas," and "Hang the DJ") (2013, 2014, and 2017)

Westworld (selections from all 3 seasons, 2016-20)