

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																			
<p>CROSS LISTED WITH:</p> <table style="width: 100%; border: none;"> <tr> <td style="width: 25%;">Prefix:</td> <td style="width: 25%;">Number:</td> <td style="width: 25%;">;</td> <td style="width: 25%;">Prefix:</td> <td style="width: 25%;">Number:</td> <td style="width: 25%;">;</td> </tr> <tr> <td>Prefix:</td> <td>Number:</td> <td>;</td> <td>Prefix:</td> <td>Number:</td> <td>;</td> </tr> <tr> <td>Prefix:</td> <td>Number:</td> <td>;</td> <td>Prefix:</td> <td>Number:</td> <td>.</td> </tr> </table>		Prefix:	Number:	;	Prefix:	Number:	;	Prefix:	Number:	;	Prefix:	Number:	;	Prefix:	Number:	;	Prefix:	Number:	.
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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.																			
<p>MANDATORY REVIEW:</p> <p><input type="checkbox"/> 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).</p> <p>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.</p>																			
<p>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.</p>																			
<p>5.) <u>PLEASE SELECT EITHER A CORE AREA OR AN AWARENESS AREA:</u> <u>Core Areas:</u> Literacy and Critical Inquiry (L) <u>Awareness Areas:</u></p>																			
<p>6.) REQUIRED DOCUMENTATION</p> <p><input checked="" type="checkbox"/> Cover Form</p> <p><input checked="" type="checkbox"/> Course Syllabus</p> <p><input checked="" type="checkbox"/> Course Description</p> <p><input checked="" type="checkbox"/> Criteria Checklist for the area</p> <p><input checked="" type="checkbox"/> Table of Contents from the textbook required and list of required readings/books</p>																			
<p>7.) THIS COURSE CURRENTLY TRANSFERS TO ASU AS:</p> <p><input type="checkbox"/> DEC prefix <input checked="" type="checkbox"/> Elective</p> <p>Current General Studies designation(s): none</p> <p>Requested Effective date: Fall 2021 Course Equivalency Guide</p> <p>Is this a multi-section course? Yes</p> <p>Is it governed by a common syllabus? Yes, District-wide course competencies/outline</p>																			
<table style="width: 100%; border: none;"> <tr> <td style="width: 30%; vertical-align: top;"> Chair/Director: David Pegrin/Larry Tualla, English IC Co-Chairs </td> <td style="width: 70%; vertical-align: top;"> Chair/Director Signature: </td> </tr> </table>		Chair/Director: David Pegrin/Larry Tualla, English IC Co-Chairs	Chair/Director Signature:																
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AGSC Action: Date action taken:

Approved Disapproved

Effective Date: Fall 2021

Arizona State University Criteria Checklist for
LITERACY AND CRITICAL INQUIRY - [L]

Rationale and Objectives

Literacy is here defined broadly as communicative competence—that is, competence in written and oral discourse. **Critical inquiry** involves the gathering, interpretation, and evaluation of evidence. Any field of university study may require unique critical skills that have little to do with language in the usual sense (words), but the analysis of written and spoken evidence pervades university study and everyday life. Thus, the General Studies requirements assume that all undergraduates should develop the ability to reason critically and communicate using the medium of language.

The requirement in Literacy and Critical Inquiry presumes, first, that training in literacy and critical inquiry must be sustained beyond traditional First Year English in order to create a habitual skill in every student; and, second, that the skill levels become more advanced, as well as more secure, as the student learns challenging subject matter. Thus, two courses beyond First Year English are required in order for students to meet the Literacy and Critical Inquiry requirement.

Most lower-level [L] courses are devoted primarily to the further development of critical skills in reading, writing, listening, speaking, or analysis of discourse. Upper-division [L] courses generally are courses in a particular discipline into which writing and critical thinking have been fully integrated as means of learning the content and, in most cases, demonstrating that it has been learned.

Notes:

1. ENG 101, 107 or ENG 105 must be prerequisites
2. Honors theses, XXX 493 meet [L] requirements
3. The list of criteria that must be satisfied for designation as a Literacy and Critical Inquiry [L] course is presented on the following page. This list will help you determine whether the current version of your course meets all of these requirements. If you decide to apply, please attach a current syllabus, or handouts, or other documentation that will provide sufficient information for the General Studies Council to make an informed decision regarding the status of your proposal.

Revised October 2020

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

ASU - [L] CRITERIA			
TO QUALIFY FOR [L] DESIGNATION, THE COURSE DESIGN MUST PLACE A MAJOR EMPHASIS ON COMPLETING CRITICAL DISCOURSE--AS EVIDENCED BY THE FOLLOWING CRITERIA:			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	Criterion 1: Per policy , students must have completed ENG 101, 105 or 107 to take an L course. This means the course must have, at minimum, ENG 101, 105, or 107 (or ENG 102, 105, or 108) as a prerequisite.	MCCCD Official Course Description
1. Please confirm that the course has the appropriate prerequisites or that a Modify Course Form in Curriculum ChangeMaker has been submitted to add the prerequisites.			
<input checked="" type="checkbox"/>	<input type="checkbox"/>	Criterion 2: At least 50 percent of the grade in the course should depend upon writing assignments (see Criterion 3). Group projects are acceptable only if each student gathers, interprets, and evaluates evidence, and prepares a summary report. <i>In-class essay exams may not be used for [L] designation.</i>	Course syllabus
1. Please describe the assignments that are considered in the computation of course grades--and indicate the proportion of the final grade that is determined by each assignment.			
2. Also: <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center; margin: 10px auto; width: 80%;"> <p>Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have</p> </div> <p>C-2</p>			
<input checked="" type="checkbox"/>	<input type="checkbox"/>	Criterion 3: The writing assignments should involve gathering, interpreting, and evaluating evidence. They should reflect critical inquiry, extending beyond opinion and/or reflection.	Course syllabus
1. Please describe the way(s) in which this criterion is addressed in the course design.			
2. Also: <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center; margin: 10px auto; width: 80%;"> <p>Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have</p> </div> <p>C-3</p>			

ASU - [L] CRITERIA

YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>Criterion 4: The syllabus should include a minimum of two writing and/or speaking assignments that are substantial in depth, quality, and quantity. Substantial writing assignments entail sustained in-depth engagement with the material. Examples include research papers, reports, articles, essays, or speeches that reflect critical inquiry and evaluation. Assignments such as brief reaction papers, opinion pieces, reflections, discussion posts, and impromptu presentations are not considered substantial writing/speaking assignments.</p>	Course syllabus
<p>1. Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements</p>			
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center; margin: 10px auto; width: 80%;"> <p>Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have</p> </div> <p>C-4</p>			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>Criterion 5: These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments. <i>Intervention at earlier stages in the writing process is especially welcomed.</i></p>	Course schedule
<p>1. Please describe the sequence of course assignments--and the nature of the feedback the current (or most recent) course instructor provides to help students do better on subsequent assignments</p>			
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center; margin: 10px auto; width: 80%;"> <p>Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have</p> </div> <p>C-5</p>			

Literacy and Critical Inquiry [L]

Course Prefix	Number	Title	General Studies Designation
ENH	277AG	Out There: Science Fiction Narrative	L

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)
C-1: Per policy, students must have completed ENG 101, 105 or 107 to take an L course. This means the course must have, at minimum, ENG 101, 105, or 107 (or ENG 102, 105, or 108) as a prerequisite.	The District’s official course description names among the requisites for ENH277AG the following “Prerequisites: A grade of C or better in ENG101 or ENG107.”	MCCCD Official Course Description
C-2: At least 50 percent of the grade in the course should depend upon writing assignments (see Criterion 3). Group projects are acceptable only if each student gathers, interprets, and evaluates evidence, and prepares a summary report. <i>In-class essay exams may</i>	At least 70% of the final grade in the course is based on the evaluation of written assignments or of assignments that incorporate significant amounts of writing in their creation. The Close Reading assignments - eleven across the course of the semester, c.500 words each - that in aggregate count for 20% of the final grade prepare students for the three-part Capstone Project, which counts for 50% of the final grade. That Capstone Project includes a 750-word presentation script; a short, 300-word proposal for the second major element; and a multi-modal website project that should incorporate textual elements of no less than 2,000 words in total. Even the Class Discussion assignments, which account for the final 30% of the final course	Course syllabus (“Close Reading” and “Capstone Project” assignment sequences, to a lesser degree the “Class Discussion” assignment sequence) and schedule

Literacy and Critical Inquiry [L]

<p><i>not be used for [L] designation.</i></p>	<p>grade, require written preparation - in the case of the Discussion Leaders' prepared materials, the amount of writing required is significant and substantial.</p>	
<p>C-3: The writing assignments should involve gathering, interpreting, and evaluating evidence. They should reflect critical inquiry, extending beyond opinion and/or reflection.</p>	<p>The "Close Reading" assignment sequence - 11 scaffolded assignments across the semester - are designed to teach students the gathering of primary textual as well as secondary critical evidence for their textual analyses and interpretations; together, this set of assignments also prepares students for the two major Capstone Project assignments - a pre-recorded multi-modal presentation and a multi-modal website project, respectively - in which students draw on literary texts, audio-visual media, and/or other mediated forms of SciFi to present researched investigations of themes and topics appropriate to the course. Even the Class Discussion assignment holds students to the textual foundation of their perspectives on and questions of the materials we discuss in this course; all course assignments push students to go beyond personal reflection, opinion, or evaluation in their responses to the materials we discuss.</p>	<p>Course syllabus ("Close Reading" and "Capstone Project" assignment sequences, to a lesser degree the "Class Discussion" assignment sequence)</p>
<p>C-4: The syllabus should include a minimum of two writing and/or speaking assignments that are substantial in depth, quality, and quantity. Substantial writing assignments entail</p>	<p>The Capstone Project, which counts for 50% of the final grade, consists primarily of two sustained, researched engagements with course materials and themes: a pre-recorded, multi-modal presentation that also needs to include a 750-word presentation script; and a multi-modal website project that should incorporate textual elements of no less than 2,000 words in total. The task set in both of these assignments is for students to draw on literary texts, audio-visual media, and/or other</p>	<p>Course syllabus ("Capstone Project" assignment sequence)</p>

Literacy and Critical Inquiry [L]

<p>sustained in-depth engagement with the material. Examples include research papers, reports, articles, essays, or speeches that reflect critical inquiry and evaluation. Assignments such as brief reaction papers, opinion pieces, reflections, discussion posts, and impromptu presentations are not considered substantial writing/speaking assignments.</p>	<p>mediated forms of SciFi they will have encountered in the course (or that they could have encountered in the course but were not, in this iteration, included in the required readings) and to present researched investigations of themes and topics appropriate to the course as they are treated in the texts or media they chose.</p>	
<p>C-5: These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments. <i>Intervention at earlier stages in the writing</i></p>	<p>The first of the two major elements of the Capstone Project - the "Intersections" Presentation - which is scheduled for mid-semester so as to benefit from class discussions and Close Reading assignments as low-stakes preparatory assignments, also prepares students for the more sustained, in-depth research and engagement with course materials that will be necessary again for the Web Project element of the Capstone Project. The three weeks immediately following submission of the "Intersections" Presentation offer substantial opportunity to provide students with feedback on their research and analysis before they prepare and submit a Web Project Proposal, itself a preliminary</p>	<p>Course syllabus ("Capstone Project" assignment sequence) and schedule, esp. weeks 8, 12, and 16</p>

<p><i>process is especially welcomed.</i></p>	<p>stage for the second major element of the Capstone Project - the Web Project. This proposal stage is explicitly designed as a low-stakes opportunity for students to develop the topic of the second element of their capstone project in consultation with the instructor and receive timely, substantive constructive feedback on their ideas.</p>	
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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.

C1 **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

MCCCD Governing Board Approval Date: **December 10, 2013**

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

C-2 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.

C-2 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. **C-3** 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.

C-2 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.

C-4, 5 “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.

C-3 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.

C-4 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).

C-4, 5 "SciFi, AI, and the World" Web Project (c.2,000 words/15 mins) (50% of Capstone Project grade). 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.

C-3 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?

C-4 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.

C-5 Web Project Proposal (c.300 words) (10% of Capstone Project grade). Before I let you loose on your web project, I will require you to submit a short, provisional 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	<i>Black Mirror</i> (“Be Right Back,” “White Christmas,” and “Hang the DJ”) Finn, <i>What Algorithms Want</i> (excerpt) Discussion Leader materials due 8/30 (11.59pm) Discussion Questions due 8/30 (11.59pm) C-2, 3, 5 Close Reading due 9/5 (11.59pm)
3 9/6-12	Gibson, <i>Neuromancer</i> 9/6: Labor Day - No Class Discussion Leader materials due 9/6 (11.59pm) Discussion Questions due 9/6 (11.59pm) C-2, 3, 5 Close Reading due 9/12 (11.59pm)
4 9/13-19	<i>The Matrix</i> Baudrillard, “The Precession of Simulacra” Discussion Leader materials due 9/13 (11.59pm) Discussion Questions due 9/13 (11.59pm) C-2, 3, 5 Close Reading due 9/19 (11.59pm)
5 9/20-26	McCaffrey, <i>The Ship Who Sang</i> Discussion Leader materials due 9/20 (11.59pm) Discussion Questions due 9/20 (11.59pm) C-2, 3, 5 Close Reading due 9/26 (11.59pm)
6 9/27-10/3	Chiang, <i>The Lifecycle of Software Objects</i> Discussion Leader materials due 9/27 (11.59pm)

	<p>Discussion Questions due 9/27 (11.59pm) C-2, 3, 5 Close Reading due 10/3 (11.59pm)</p>
<p>7 10/4-10</p>	<p><i>Her</i> Minsky, <i>The Emotion Machine</i> (excerpt)</p> <p>Discussion Leader materials due 10/4 (11.59pm) Discussion Questions due 10/4 (11.59pm) C-2, 3, 5 Close Reading due 10/10 (11.59pm)</p>
<p>8 10/11-17</p>	<p>Asimov, "Runaround" Čapek, <i>R.U.R.</i> Turing, "Computing Machinery and Intelligence" [the CAPTCHA test]</p> <p>Discussion Leader materials due 10/11 (11.59pm) Discussion Questions due 10/11 (11.59pm) C-2, 3, 4, 5 "Intersections" Presentation due 10/17 (11.59pm)</p>
<p>9 10/18-24</p>	<p>Clarke, "The Sentinel" <i>2001: A Space Odyssey</i></p> <p>Discussion Leader materials due 10/18 (11.59pm) Discussion Questions due 10/18 (11.59pm) C-2, 3, 5 Close Reading due 10/24 (11.59pm)</p>
<p>10 10/25-31</p>	<p>Dick, <i>Do Androids Dream of Electric Sheep?</i> <i>Blade Runner</i></p> <p>Discussion Leader materials due 10/25 (11.59pm) Discussion Questions due 10/25 (11.59pm) C-2, 3, 5 Close Reading due 10/31 (11.59pm)</p>
<p>11 11/1-7</p>	<p>Rosenberg, "The Golem" <i>Metropolis</i></p> <p>Discussion Leader materials due 11/1 (11.59pm) Discussion Questions due 11/1 (11.59pm) C-2, 3, 5 Close Reading due 11/7 (11.59pm)</p>

<p>12 11/8-14</p>	<p>Shelley, <i>Frankenstein</i> [Pygmalion + Prometheus mythologies]</p> <p>11/11: Veterans Day - No Class</p> <p>Discussion Leader materials due 11/8 (11.59pm) Discussion Questions due 11/8 (11.59pm) C-2, 3, 4, 5 Web Project Proposal due 11/14 (11.59pm)</p>
<p>13 11/15-21</p>	<p>Shelley, <i>Frankenstein</i> (cont'd)</p> <p>Discussion Leader materials due 11/15 (11.59pm) Discussion Questions due 11/15 (11.59pm) C-2, 3, 5 Close Reading due 11/21 (11.59pm)</p>
<p>14 11/22-28</p>	<p>Mosley, "Little Brother" Angwin et al., "Machine Bias" Najibi, "Racial Discrimination in Face Recognition Technology"</p> <p>11/25-28: Thanksgiving Holiday - Campus Closed</p> <p>Discussion Leader materials due 11/22 (11.59pm) Discussion Questions due 11/22 (11.59pm)</p>
<p>15 11/29-12/5</p>	<p><i>Westworld</i> (selected episodes)</p> <p>Discussion Leader materials due 11/29 (11.59pm) Discussion Questions due 11/29 (11.59pm) C-2, 3, 5 Close Reading due 12/5 (11.59pm)</p>
<p>16 12/6-12</p>	<p>Taylor, "I Am . . . Am I" Kwaymullina, "Reflecting on Indigenous Worlds, Indigenous Futurisms and Artificial Intelligence"</p> <p>Discussion Leader materials due 12/6 (11.59pm) Discussion Questions due 12/6 (11.59pm) C-2, 3, 4, 5 Web Project due 12/12 (11.59pm)</p>

Finals Week 12/13-16	End-of-Semester Capstone Project Showcase [date tbc]
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List of Required Readings, ENH277AG

Fiction:

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)

Non-Fiction:

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)

Film:

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)