

Global Science Fictions (CMLIT 122U)
T/Th 2:30-3:45 (312 Boucke)

Professor Eric Hayot
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Office hours: Tuesdays and Thursdays, 10-11 and by appointment
<http://www.personal.psu.edu/euh2/>

Texts:

The Cambridge Companion to Science Fiction, eds. James and Mendelsohn
Paris in the Twentieth Century, Jules Verne (1863)
Red Star, Alexander Bogdanov (1908)
We, Yevgeny Zamyatin (1921)
Alphaville, dir. Jean-Luc Godard (1965)
Babel-17, Samuel Delany (1966)
Do Androids Dream of Electric Sheep?, Philip K. Dick (1968)
Fiasco, Stanislaw Lem (1987)
I Who Have Never Known Men, Jacqueline Harpman (1995)
Parable of the Sower, Octavia Butler (2000)
Turing's Delirium, Edmundo Paz Soldan (2003)
Casshern, dir. Kazuaki Kiriya (2007)

In addition to these we will cover some other secondary materials, all of which will be made available through ANGEL. You must print these out and bring them to class with you.

Course information:

What could or would it mean to think science fiction globally? Among other things it would mean considering both (a) the near-total dominance of English in the canonical histories of the genre, and the resulting effects of that dominance on practices of translation, hence the nature of science fiction's global *production*; and (b) the nature of the global *in* science fiction, hence the nature of sf's global *imagination* or *representation*. These questions reify (casually) allegories of domination and of possibility, to some extent respectively, but also, of course, mutually. To think about them means thinking about the politics of sf, indeed of thinking about how we understand the relation between self-consciously political sf and the politics of the vast majority of contemporary sf literature. We will begin with politics, use it to frame history, and use both to parse, over the course of nine novels and two or three films, some preliminary answers to the question with which we began.

Grading:

Short responses due every other week (you'll be in either group A or group B; they're due as marked on the daily schedule). Three papers (5, 5, and 8 pages). Short responses will account for 30 percent of your grade; the papers for 15, 20, and 35, respectively. Class participation can change your final grade, upward or downward, by up to one-third of a letter grade.

Lateness and absences:

You get two classes off free. Every absence beginning with your third absence will seriously hurt your final grade (by 1/3). There are no excused absences unless you need to represent the university

in some official way (as an athlete, for instance) or it is a religious holiday for you. Don't be late to class.

I don't accept late work unless you talk about it with me in advance. Unexcused late work will receive a grade of 0. If you are not in class when something is due (or when we take an exam), you will receive a grade of 0, unless you have an excused absence.

Plagiarism and academic honesty:

If you use someone else's ideas, whether through direct quotation or paraphrase, you need to say so. Use parenthetical references and a works cited list (as explained in the *MLA Style Guide*, available in the library or at the bookstore) to show your reader where your ideas are coming from.

Dishonesty of any other kind will not be tolerated. Dishonesty includes, but is not limited to, cheating, fabricating information or citations, facilitating acts of academic dishonesty by others, having unauthorized possession of examinations, submitting work of another person or work previously used without informing the instructor, or tampering with the academic work of other students. Acts of dishonesty will result in academic sanctions and will be reported to the University's Judicial Affairs office for possible further disciplinary sanction.

Equal access:

Penn State encourages qualified people with disabilities to participate in its programs and activities and is committed to the policy that all people shall have equal access to programs, facilities, and admissions without regard to personal characteristics not related to ability, performance, or qualifications as determined by University policy or by state or federal authorities. If you anticipate needing any type of accommodation in this course or have questions about physical access, please tell me as soon as possible.

Daily syllabus. Have everything read before coming to class.

Week 1	January 11 / 13 T: introductions / response groups; three essays on the politics of genre (pdf) Th: CC: Mendelsohn; Stableford; Attebery *A*
Week 2	January 18 / 20 T: Verne, xi-xxvii; 3-123 Th: Verne, 123-end *B*
Week 3	January 26 / 28 T: Bogdanov 1-93 Th: Bogdanov 93-140; 235-239 *A*
Week 4	February 1 / 3 T: Zamyatin, v-xx; CC: James; MacLeod Th: Zamyatin, 1-69 *B*
Week 5	February 8 / 10 T: Zamyatin , 69-end

Th: Darko Suvin essay (via ANGEL) CC: Csicsery-Ronay ***A***

Week 6 February 15/ 17
T: *Alphaville*
Th: *Alphaville*; CC: Hollinger

Paper 1 due on Thursday, February 17

Week 7 February 22 / 24
T: Delany, 1-175
Th: Delany, 175-end; CC: Hollinger ***B***

Week 8 March 1 / 3
T: Jameson essay (via ANGEL)
Th: Dick, 1-60; CC: Broderick ***A***

Spring break

Week 9 March 15 / 17
T: Dick, 61-end
Th: Lem; CC: Mendelsohn ***B***

Week 10 March 22 / 24
T: Lem
Th: Lem; CC: Butler ***A***

Week 11 March 29 / 31
T: Harpman, 1-60; CC: Clute
Th: *no class*

Paper 2 due on Thursday, March 31

Week 12 April 5 / 7
T: Harpman, 60-end
Th: Butler, 1-93 ***B***

Week 13 April 12 / 14
T: Butler, 93-end; CC: Pearson
Th: Short fiction from China ***A***

Week 14 April 19 / 21
T: Short fiction from China
Th: Paz Soldan ***B***

Week 15 April 26 / 28
T: Paz Soldan
Th: *Casshern*, dir. Kazuaki Kiriya

Paper 3 due during exam week.