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North American College Courses in Science Fiction, Utopian Literature, and Fantasy

Arthur B. Evans
DePauw University

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North American College Courses in Science Fiction, Utopian Literature, and Fantasy

Compiled by Arthur B. Evans and R.D. Mullen

Although a few have been slightly edited to save space and facilitate paging (“science fiction” has frequently been reduced to “sf”), the responses to our questionnaire are for the most part printed verbatim, which accounts for the differences in implied reader and tone. Most of the course descriptions were originally printed in the college’s general catalogue or in the instructor’s syllabus. In some cases the course is a general course in which some sf, utopian, or fantasy texts are used. The listing is alphabetical by state or province, except that entries received too late for proper placement appear at the end of the list.

Alabama. University of South Alabama, Mobile

1. EH 201. Science Fiction. Analyses of short stories, viewed from the postmodern perspective. TEXTS: Anthologies of short stories, currently The Norton Book of Science Fiction.—Thomas A. Brennan, English Dept., Univ. of South Alabama, Mobile, AL 36688.

Alabama. Troy State University, Troy

2. English 326. Science Fiction. Explores the literary, social, and genre importance of science fiction in the twentieth century. COURSE OBJECTIVES: 1. to appreciate the method and artistry of the works studied, 2. to develop an understanding of the nature of speculative fiction, 3. to enable students to analyze theme and method in literature, 4. to develop skills in original research, 5. to develop skill at presenting ideas in class discussions, oral reports, and written papers. COURSE CONTENT: 1. historical overview of the development of science fiction, 2. definitions of key terms and techniques, 3. in each work, primary focus on theme, with attention to narrative structure and characterization, 4. understanding the various trends developing in the genre, 5. discussion of the role of science and technology in modern life, as reflected in the works. TEXTS: Dick, Ubik, Le Guin, The Left Hand of Darkness, Lem, Solaris, Shippey, ed. The Oxford Book of Science Fiction Stories.—Jim Davis, English Dept., Troy State Univ., Troy, AL 36082.

Alaska. University of Alaska, Fairbanks

3. English 111. Freshman English. In one segment of the semester, we examined Fredric Brown’s “Arena” and compared it to the 1960’s Star Trek version of the story. Not only were visual similarities and differences discussed but also we surmised possible sociopolitical reasons for these changes.—Todd Sformo, c/o ASIC, ABE/GED Dept., PO Box 749, Barrow, AK 99723.


Alberta. University of Alberta, Edmonton

5. English 483. Studies in the Literature of Popular Culture: Sf and Postmodernism. Sf and postmodernism have been linked in various ways in recent years. Postmodern theorists have taken up Sf to show how the traditional boundaries of genre have collapsed in the fluid new culture of postmodernity. Students of the Chaos paradigm have turned to sf texts as touchstones for understanding the transformation of Western culture into a culture of chaos, while other critics of both sf and postmodernism argue that sf has become the preeminent literary form of the postmodern era, since its generic protocols and thematic systems are able to cope with
the various and drastic transformations, especially in information/simulation
technologies, of the postindustrial West. It has been argued that "sf has an advantage
over most other disciplines in that it has had something like a theory of postmodernism
ingrained in its futurism for many years," and that "with the catastrophic failure of
traditional humanistic thought, sf has rushed in with a treasury of powerful metaphors
and icons capturing the reality of insecure borders: the Female Man, xenogenesis, the
cyborg, the simulacrum, viral language, cyberspace, Mechs and Shapers, and many
others." In this course, we will look at various texts from the past three decades which
will allow us to explore the fruitful connections between sf and postmodernism. There
will be comparative analyses as well as close individual readings of specific texts.

TEXTS: Banks, *The Player of Games*; Dick, *Ubik*; Fowler, *Sarah Canary*; Gibson,
*Neuromancer*; Jones, *White Queen*; Le Guin, *Fisherman of the Inland Sea*; Powers,
*The Anubis Gates*; Russ, *The Female Man*; Ryman, *The Child Garden*; Stephenson,
Violence*.—Douglas Barbour, Department of English, University of Alberta, Edmonton.
Canada T6G 2E5.

Alberta, University of Calgary, Calgary

6. English 393. Science Fiction. This second-year “basic” sf course is taught
annually by various English dept. faculty, including Susan Stone-Blackburn, R.
in science fiction through the 19th and 20th centuries. It investigates alien creatures,
fantastic voyages, strange worlds, weird science, and extraordinary technologies.
Questions about the changing social impacts of literature and science help to frame
class lectures and discussions, while film viewings explore the visual realm of the
*Childhood’s End*, Dick, *The Man in the High Castle*, Hemlein, *The Moon is a Harsh
*Science Fiction: The SFRA Anthology*. FILMS: *Metropolis*, *Blade Runner*.—Susan
Stone-Blackburn, 3323 Constable Pl. NW, Calgary, AB, CANADA T2L 0K9, (403)
220-3153, “sstonebl@acs.ucalgary.ca”.

7. English 453. Topics in Twentieth Century American Fiction: Contemporary
American Science Fiction. In the 1960s, American science fiction entered a new era
of critical respectability. Ursula K. Le Guin and Samuel Delany opened the doors of
the academy to this popular literature. These and other writers such as Joanna Russ,
Suzette Haden Elgin, Greg Bear, and Gregory Benford will be studied for their blend
of science fiction conventions with literary sophistication and contemporary thought.
*Native Tongue*.—Stone-Blackburn.

Women’s Speculative Fiction. A study of utopian and dystopian novels that portray
a spectrum of alternative societies. Texts range from fantasy to science fiction and
present a variety of perspectives on gender and society. TEXTS: Gilman, *Herland*,
Slonczewski, *A Door into Ocean*, Tepper, *The Gate to Women’s Country*.—Stone-
Blackburn.

Alberta, Mount Royal College, Calgary

9. English 3393. Seminar in Science Fiction. A course intended to acquaint the
student with a selection of major authors of science fiction and their works, with
several of the major themes to be found in sf, with the history of sf, and with the
interrelationship between sf as an art form and science as a mode of perceiving reality.
In particular, the course will strive: 1. to acquaint the student with the precursors to modern sf, with the history and evolution of the genre, and with its contemporary manifestations, such as New Wave, Feminist, and Cyberpunk, all of this with special reference to the clash between science and religion and to attempts at their reconciliation; 2. to evolve a definition of sf, including significant enough differentia that this genre can be distinguished from other similar genres, such as fantasy literature and gothic novels; 3. to examine sf as comparative literature since its formulation and influence cut across the national, cultural, and linguistic barriers that frequently circumscribe other genres; 4. to analyze the sf film and to probe its relation to the literature of science fiction; 5. to see in sf a means for bridging the gap between what C.P. Snow has called “the two cultures,” science and the humanities, inasmuch as this genre is both scientific and literary; 6. to gain a basic understanding of the economics that form the backdrop for science fiction, such as astronomy, relativity theory, entropy and thermodynamics, the mathematics of chaos, ecology, computer technology, genetics, and parapsychology; 7. to acquire a particular way of seeing as it is encouraged by sf; that is, to understand the sf story as presenting a critique, often ironic, of present social conditions, and as exploring the nature and limits of our own reality; 8. to discover the connections between sf and utopian/dystopian thought and of these concepts to the problems of free will and determinism; 9. to confront the question of whether technology should be seen as humanity’s saviour or destroyer, and to relate this question to the problem of human consciousness, which itself is a way of asking “What does it mean to be human?” 10. to understand how the alien encounter can be viewed as a metaphor for the exploration of the psychological and existential depths of human consciousness and how the alien landscape maps symbolically the human condition; 11. to define a variety of alternative futures, noting the plasticity of human nature and the fragility of civilization. What, in effect, can we become? How can we achieve a desired future and avoid apocalypse? What, therefore, is the relationship in humanity between the power to comprehend and the power to destroy? 12. to write and convey one’s ideas on these issues and their intersection with our texts in a clear, literate, and persuasive manner. **TEXTS:** Asimov, *I, Robot*, Shelley, *Frankenstein*, Lem, *Solaris*, Heinlein, *The Moon is a Harsh Mistress*, Pohl & Kornbluth, *The Space Merchants*, Elgin, *Native Tongue*, Kapp, *The Chaos Weapon*, Clarke, *Childhood’s End*, Wells, *The Time Machine*, Zamyatin, We, Dick, *Martian Time-Slip*, Sturgeon, *Venus Plus X*, Brunner, *Shockwave Rider*, Le Guin, *The Left Hand of Darkness*, Twain, *A Connecticut Yankee in King Arthur’s Court*, Binsburg, ed., *The Ultimate Threshold*, Shippey, ed., *The Oxford Book of Science Fiction Stories*. **FILMS:** *Blade Runner*, *Firestarter*, *Altered States*, *C.H.U.D.*, *Them*, *Alien*, *Aliens*, *Brazil*, *Outland*, *Silent Running*, *Quest for Fire*, *Dr. Strangelove*, *War of the Worlds*, *The Day the Earth Stood Still*, *2001*, *2010*, *Total Recall*, *Planet of the Apes*, *Forbidden Planet*, *The Invasion of the Body Snatchers* (among others).—Richard M. Collier, English Dept., Mount Royal College, 4825 Richard Rd. SW, Calgary, AB, CANADA T3E 6K6.

**Arizona. Arizona State University, Tempe**


**Arkansas. Henderson State University, Arkadelphia**

11. **English 3623. Science Fiction.** In this course, the student will learn about the background of the science-fiction genre, about the major themes in modern sf, and

Arkansas. University of Arkansas, Little Rock


California. Biola University, La Mirada

13. Seminar/ENGL 470. Topic or theme varies. Atwood’s *The Handmaid’s Tale* was used for Canadian Literature and for a course called “Totalitarianism and Guilt.”—Brian Ingraffia, English Dept., 138000 Biola Ave., La Mirada, CA 90639.

California. California Maritime Academy, Vallejo

14. EGL320. Literature of the Fantastic. This course centers around the reading and analysis of what may be loosely termed “quality supernatural fiction.” It attempts to define the literature of the fantastic in terms that the average student may comprehend and thus relate to, within the larger context of a true literary genre. The essential qualities of the novels and short stories that will be dealt with in this course are the search for a satisfying form to the “unanswerable” and a way of dealing with “the experience behind the experience. . .the void beyond the face of order.” TEXTS: Shippey, *The Oxford Book of Fantasy Stories*, Stoker, *Dracula*, *The Jewel of Seven Stars*, Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*, Shelley, *Frankenstein*, Rice, *Interview with the Vampire*, Bradbury, *Something Wicked This Way Comes*, Wilson, *Lifeforce*.—Kathryn D. Marocchino, 200 Maritime Academy Dr., Vallejo, CA 94590, (707) 648-4272

California. California Polytechnic University, San Luis Obispo


California. Claremont Graduate School, Claremont


California. Claremont McKenna College, Claremont

17. LIT 105. The Alien in Science Fiction. A study of the alien worlds, beings, and themes in science fiction and the ways the alien becomes a commentary on our lives and conditions. Neither a history of science fiction, nor a survey of its varieties, this course concentrates on the phenomenon of the alien and the distinctive capacity of sf to extend our consciousness through the encounter with the ambiguities, possibilities,

**California. Foothill College, Los Altos Hills**


**California. Harvey Mudd College, Claremont**

19. Interdisciplinary 26. Introduction to Women’s Studies. Gender, culture, and interdisciplinary approaches. **Humanities 2. The Creative Imagination.** 20th century culture, gender, literature, and film. **TEXTS:** Le Guin, Russ, Asimov, Lessing.—J’nan Morse Sellery, Dept. of Humanities and Social Sciences, Harvey Mudd College, 301 E. Twelfth St., Claremont, CA 91711-5990, “jsellery@hmcvax.ac.hmc.edu”.

**California. The Master’s College, Santa Clarita**


**California. Pasadena City College, Pasadena**


**California. Saint Mary’s College, Moraga**

22. English 171. 20th-Century Science Fiction. In this course, we will try to get a sense of the development of science fiction from the ‘30s to the ‘Golden Age’ and from there to the more experimental period that began in the ‘60s. At the same time, we will sample the various kinds of stories that sf writers typically write. Readings will consist chiefly of short stories and novels, most of them relatively short, by a wide variety of authors. We will also read a few critical essays and some essays on topics such as space travel, conditions on other planets, etc. **TEXTS:** Silverberg, ed. *The Science Fiction Hall of Fame, Vol. 1*, Warrick et al., eds. *Science Fiction: The SFRA Anthology*, Bradbury, *The Martian Chronicles*, Clarke, *Childhood’s End*, Pohl and Kornbluth, *The Space Merchants*, Miller, *A Canticle for Leibowitz*, Heinlein, *Stranger in a Strange Land*, Dick, *Blade Runner (Do Androids Dream of Electric Sheep?)*, Le Guin, *The Left Hand of Darkness*, Gibson, *Burning Chrome*.—Robert Gorsch, Dept. of English, St. Mary’s College, Moraga, CA 94575.
California, San Diego State University, San Diego


California, Southern California College, Costa Mesa


California, Stanford University, Stanford

25. English 2C. Fictions of Gender and Science. The program of this class is to help you learn how to write clear and effective prose at the college level. Good writing is not a gift. It is a learned social skill that requires constant practice and revision. Good writing also requires the ability to think critically and read analytically. To develop these skills, you will be required to evaluate the work of your peers and analyze the assigned readings. The assigned readings are organized around the interconnections of gender, science, and science fiction. We will sample many different kinds of science fiction, from the original television series of *Star Trek* to the short stories of feminist science fiction writers like Joanna Russ. **TEXTS:** Packer and Timpane, *Writing Worth Reading*; Russ, “Cliches from Outer Space”; Mathews, “Children of Diverse Kind”; Butler, “Bloodchild”; Willis, “Ado”; Cranney-Francis, “Sexuality and Sex-role Stereotyping in *Star Trek*”; Lamb and Veith, “Romantic Myth, Transcendence, and *Star Trek* Zines”; McHugh, *China Mountain Zhang*; Penley, “Spaced Out: Remembering Christa McAuliffe”; Tiptree, “Through a Glass Darkly”; Silverberg, “Who is Tiptree, What is He?”; Le Guin, “Introduction to *Star Songs of an Old Primate*”; Thomas, *Correspondence*; Keller, “Introduction to *Reflections on Gender and Science*.” —Karen (Shelly) Cadora, PO Box 8403, Stanford, CA 94309 or Dept. of Modern Thought & Literature, Stanford Univ., Stanford, CA 94305.


California, University of California, Los Angeles

27. Film/TV 222. Seminar in Film Genres: Science Fiction. This graduate seminar will explore theories, methods, and issues relevant to the concept of “genre” within the context of a comparative study of the American sf film with emphasis on the 1950s and the 1980s. Special concerns will be the relation of formal generic elements and conventions to historical and cultural contexts; the reflexive, iterative, and affective
functions of special effects and new technologies as the latter impact both the genre and
the cinema, and the organic and technological transformations and reproductions of the
human body. TEXTS: Benedikt, Cyberspace: First Steps; Bukatman, Terminal Identity: The
Virtual Subject in Postmodern Science Fiction; Kuhn, Alien Zone: Cultural Theory and
Contemporary Science Fiction; Landon, The Aesthetics of Ambivalence: Rethinking Science Fiction Film in the Age of Electronic (Re)Production; Penley, Close Encounters: Film, Feminism, and Science Fiction; Sobchack, Screening Space: The
90024, (310) 825-0119. “sobchack@emelnitz.ucla.edu”.

28. Honors 321. The Science in Science Fiction. The purpose of this course is to
explore interrelations of the scientific and literary cultures as they occur in science
fiction. Isaac Asimov defined science fiction as the form of literature that measured the
impact of scientific and technological advancement on human beings. For the sake of
argument, we will assume that sf as literary form began with the writings of Jules
Verne and H.G. Wells toward the end of the 19th century. Verne’s work is informed
by then-new technologies of locomotion (balloons, submarines, flying machines,
ultimately rocket ships); Wells’s by Darwinian evolution and new theories of
spacetime. We will chart the development of sf, in major technological cultures such
as the US, England, France, and the Soviet Bloc, through the 20th century, as that
development reflects changing scientific/technological discoveries and interests: from
relativity and the paradoxes of space/time travel, to astrophysical mysticism, to biology
and genetics, and finally to information and chaos theory. There will be a number of
guest speakers in this course, in most cases either scientists who will discuss the works
of sf assigned from the perspective of their scientific specialty; or authors of the works,
who in many cases are professional scientists themselves (e.g. Benford, Brin,
Forward). Most such encounters will be via interactive TV; some will be classroom
appearances. TEXTS: Verne, Journey to the Center of the Earth; Wells, The Time
Machine; Clarke, Childhood’s End; Miller, A Canticle for Leibowitz; Lem, Solaris;
Benford, Timescape; Brin, Startide Rising; Butler, Imago; Gibson, Neuromancer;
Forward, Dragon’s Egg; Crichton, Jurassic Park; Egan, Quarantine; Zukav, The
Dancing Wu-Li Masters; Bernal, The World, the Flesh, and the Devil; Delany, The
Einstein Intersection; Class reader with stories by Campbell, Heinlein, and
Godwin.—George E. Slusser, “slus@ucrac1.ucr.edu”, Eaton Collection, University
Library, and Department of Languages and Literature, University of California-
Riverside, Riverside CA 92521.

29. CL 274. The Literatures and Cultures of Science. This course examines the
cultural and literary ramifications of scientific activity in the Western world, down to
the encounter of East-West cosmologies in the modern period. It traces “Science” from
the moment this word designates a specific and definable human activity, a “method,”
through the Greeks and various ages of European culture, to the modern emergence
of a two-cultures problem. Science, as a mode of knowing, can be seen as challenging
the ontological systems of myth, religion, culture, and ultimately literature as narrative
expression of these realms. Periods (1) Materialist Science / Metaphysical Idealism; (2)
Alchemy and the Birth of Experimental Science; (3) Cogito and Conquest of New
Worlds; (4) Enlightenment and its Dark Twin; (5) Disease, Health, and the Sciences
of Society; (6) Science, Religion, Romanticism (7) The Two Cultures (8)
Masternarratives of Modern Science: Time and Space; (9) The Mind-Body Nexus; (10)

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30. English 148M. C.S. Lewis. A survey of the fiction and criticism: *Paradise Lost*, *The Faerie Queene*, Wordsworth, Herbert, etc. The first paper will focus on *Perelandra* and its relation to *Paradise Lost*. The second will concentrate on the meaning of “situation” and “wonder” in Spenser and in Lewis’ fiction and non-fiction. John Briggs, Department of English, UC Riverside, Riverside CA 92521.

31. ENGL 14ONN. Studies in Literary Genres: Feminist Science/Fiction. This course will include readings in feminist science fiction, feminist theory, and the philosophy and history of science. The objective of the course is to investigate the ways in which gender construction, scientific knowledge, and various kinds of speculative fiction are mutually implicated and mutually illuminating. Particular attention will be paid to feminist critiques of science and the work of women scientists, the intersection of popular science fiction and contemporary gender theory, and the implications for subject construction (including race, class, and gender) of new digital technologies. Some time will be spent collaborating with Dance 170 G students in their investigation of the body and interactivity. **TEXTS:** Butler, *Dawn*; Shelley, *Frankenstein*; Wittig, *Les Guérillères*; Russ, *The Female Man*; Stephenson, *The Diamond Age*; selected stories; essays by Donna Haraway, Constance Penley, Evelyn Fox Keller, Ruth Hubbard, Carole-Anne Tyler, Aluquere Rosanne Stone, Sue-Ellen Case, Elizabeth Potter, Sherry Turkle, Elizabeth Grosz; and episodes of *Star Trek*.—Marguerite Waller, Chair, Women’s Studies, University of California, Riverside, CA 92521.

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California. University of California, San Diego

32. Lit/Gen 177. Science Fiction: The Next Generation. The standard popular image of science fiction stems from the post-WWII Golden Age: the fiction of Asimov, Bradbury, and Clarke, the media “space opera” embodied in the 60s by *Star Trek* and in the 70s by *Star Wars*. But since the 60s sf proper has undergone a literary revolution, stepping away from the old icons of rockets, robots, and ray-guns to take on contemporary themes and concerns: feminism, environmentalism, multiculturalism, computerization, postmodernism, historical/sociological theory, literary tradition, and—of course—the outlook for the future as we stand on the brink of the Millenium. This course will explore the Next Generation through a reading of *this* generation’s writers, several of whom will be visiting the class for guest lectures. **TEXTS** used in 1990, 1992, or 1994: Ballard, *The Crystal World*; Bear, *Blood Music*; Benford, *Timescape*; Brin, *The Postman*, *The Glory Season*; Butler, *Parable of the Sower*, *Adulthood Rites*; Dick, *Do Androids Dream of Electric Sheep?*; Ubik; Gibson, *Neuromancer*; Le Guin, *The Left Hand of Darkness*; Lem, *Solaris*; Miller, *A Canticle
for Leibowitz; Robinson, Pacific Edge, Red Mars; Turtledove, The Guns of the South; Vinge, A Fire Upon the Deep; FILMS: The Quiet Earth, Blade Runner.—Stephen Potts, University of California, San Diego, Department of Literature, 9500 Gilman Drive Dept 0410, La Jolla, CA 92093-0410.

California. University of La Verne, La Verne

33. English 280. Science Fiction. A course taught several times (last in Spring 1992) in the University of La Verne Educational Programs in Corrections. “This course is designed to familiarize students with the enormous energy and diversity of the modern genre of science fiction.” TEXTS: Adams, A Hitchhiker’s Guide to the Galaxy, Gibson, Neuromancer, Heinlein, The Door into Summer, Le Guin, The Left Hand of Darkness, Silverberg, Hawkshill Station, Silverberg, ed., The Science Fiction Hall of Fame, Vol. 1. FILMS: Project Moonbase, La Jetée, Robinson Crusoe on Mars, 2001: A Space Odyssey, Doin’ Time on Planet Earth.—Stephen Potts, University of California, San Diego, Department of Literature, 9500 Gilman Drive Dept 0410, La Jolla, CA 92093-0410.

California. University of Southern California, Los Angeles

34. English 375. Science Fiction. This course considers the scope and significance of science fiction, with some attention to its historical development. Its origins are glanced at by reading Mary Shelley’s Frankenstein and H.G. Wells’s The Time Machine, but we are more concerned with the later developments from Golden Age sf to Cyberpunk and related postmodern developments. OTHER TEXTS: Asimov, Robot Visions; Miller, A Canticle for Leibowitz; Dick, The Man in the High Castle; Lem, Solaris; Pohl, Gateway; Le Guin, The Dispossessed; Butler, Dawn; Benford, Timescape; Ruckers, Software and Wetware; Sterling, ed., Mirrorshades; Gibson, Neuromancer. FILMS: Blade Runner, The Terminator, and others.—Paul Alkon, English Department, University of Southern California, Los Angeles, CA 90089-0354.

Colorado. Colorado Christian University, Lakewood


Colorado. Mesa State College, Grand Junction

36. English 396. Topics: Science Fiction. Students will examine the evolution of science fiction as a distinct literary form. Beginning with Wells, the class will follow the course of science fiction through the Pulp Era of the 20s, the Golden Age of the 40s, the New Wave movement of the 60s, and finally the post-New Wave present, with an emphasis on Cyberpunk. During their readings, students will develop an understanding of science fiction’s major themes and its unique literary style and lexicon. TEXTS: Wells, The Time Machine, Merritt, “The People of the Pit,” Stapledon, Last and First Men, Asimov, Foundation, Heinlein, Orphans of the Sky, Miller, A Canticle for Leibowitz, Dick, The Man in the High Castle, Ballard, The Drowned World, Le Guin, The Left Hand of Darkness, Zelazny, Eye of Cat, Delany, “Time Considered as a Helix of Semi-Precious Stones,” Gibson, Burning Chrome.—John Nizalowski, Mesa State College, Box 2647, Grand Junction, CO 81502.

Colorado. University of Colorado, Denver

37. Political Science 402F. Crosslisted in English, Honors, and Master’s of Humanities. A senior-level and graduate course in utopian and dystopian fiction and drama, team-taught by a novelist-English professor and a political scientist specializing in practical utopianism. Catalog description: “Political, philosophic, and literary examination of classic and contemporary works of utopian and dystopian fiction. Fictional visions of wonderful and terrible societies we might become.” One class per
week focuses on utopian themes, the other on literary devices, with both areas viewed critically. Examination of practical experiments based on utopian fiction, philosophical speculation, and political movements. TEXTS: Zamiatin, We; Orwell, Animal Farm and/or Nineteen Eighty-four; Huxley, Brave New World and Island; Havel, Largo Desolato (a play); Le Guin, The Dispossessed; Piercy, Woman on the Edge of Time; Bellamy, Looking Backward; Atwood, The Handmaid’s Tale; Vonnegut, “Harrison Bergeron.” FILMS: Largo Desolato, The Handmaid’s Tale, Nineteen Eighty-four.—Mike Cummings, Chair, Political Science Department, University of Colorado-Denver, P.O. Box 173364, Denver, CO 80217.

Colorado. University of North Colorado, Greeley

38. English 325. Fantasy and Science Fiction. One-half semester on the history and development of sf, study of sf types and formats, the craft of writing sf, and including a talk by at least one sf writer, sometimes by phone. TEXTS: Le Guin and Attebery, eds., The Norton Book of Science Fiction, Willis, The Doomsday Book, Miller, A Canticle for Leibowitz, Hartwell, Age of Wonders.—Lloyd Worley, Dept. of English, U. of N. Colorado, Greeley, CO 80639, “ldworley@bentley.univnorthco.edu”.

Colorado. University of Southern Colorado, Pueblo


40. English 391. Special Topics in Women Writers of SF. Harlan Ellison once said that the best science fiction being written today is by women. The purpose of this course is to exemplify the truth of this evaluation. This class may both complement and supplement English 234. Although works by women are included in English 234, when the same authors appear on both reading lists, either the novels differ or the literary form differs. For example, in English 234, the work by Mary Shelley, the mother of science fiction, is Frankenstein; in English 391, it is The Last Man. Rather than

**Connecticut. Adult-Ed programs in central Connecticut**

41. The Cultural Relevance of *Star Trek*. I have for the past 12 years taught a class called “The Cultural Relevance of *Star Trek*” at community colleges and area adult education forums. I use *Star Trek* in my class as a springboard for discussing American culture and my students’ own experiences, so that we talk about *Star Trek* (and its influences in science fiction) as a metaphor and a mirror. I do sessions on diversity themes, first contact, “the prime directive of non-interference” and the issues it raises, technology (its perils and promises), religion, sexual equality issues, environmental issues, psychological profiles of the characters, mythological themes, etc. For each of these subjects, *Star Trek* is a vehicle for discussing larger cultural issues. —Jeffrey H. Mills, 7 Quarry Street, Ellington, CT 06029, (203) 875-6522.

**Connecticut. Connecticut College, New London**

42. English 2XX. Arthurian Legend. Despite changes in attitude and culture, the legend of King Arthur and the knights of the Round Table has remained potent over a span of eight hundred years. In this course we will survey Arthurian literature from the Middle Ages to the present, examining illustrations, paintings, and film, as well as texts. Emphasis will be placed on establishing each text in its era and understanding the development of the Arthurian legend. **TEXTS:** *Gawain and the Green Knight*; Chrétien de Troyes, “The Knight of the Cart”; Morris, “The Defense of Guinevere”; Malory, *Le Morte D’Arthur*, Vol. 2; Tennyson, *Idylls of the King*; White, *The Once and Future King*; Bradley, *The Mists of Avalon*; Beardsley’s illustrations for Malory; pre-Raphaelite paintings of Arthuriana. **FILM:** *First Knight*.—K. Fuog, Dept. of Continuing Education, Connecticut College, New London, CT 06029.

**Florida. Broward Community College, Davie.**

43. English Lit 2310. Science Fiction and Fantasy. This sophomore-level course serves as an introduction to science fiction and fantasy and to fantasy’s related subgenre, horror. Students read a mixture of novels and short stories, from various eras or literary periods, and see several related films so that they are conversant with the basic definitions, themes, and conventions of each area and with the difficulties of establishing them. **TEXTS** vary but generally include a number of the following: Wells, *The Time Machine*; Heinlein, *Starship Troopers*; Silverberg, *The Science Fiction Hall of Fame* (Vol. 1); Haldeman, *The Forever War*; Tolkien, *The Hobbit*: Le Guin, *The Earthsea Trilogy*; Beagle, *A Fine and Private Place*; Stevenson, Dr. *Jekyll and Mr. Hyde*; King, *Carrie*; and Charnas, *The Vampire Tapestry*.—W.A. Senior, English Department, Broward Community College-Central, Davie, FL 33314.

**Florida. Florida Atlantic University, Boca Raton**


Florida. Florida International University, Miami

Florida. Rollins College, Winter Park
49. E/WS 241. Gender Images in Science Fiction. Like speculative fiction itself, this course is a wedding of many ideas: how we define ourselves as women and men; how the genders interact; how we make our decisions and choose and apply our values as individuals, as a nation, as a world; how we learn to celebrate and love the alien, the diverse, the spark of individual fire we see in each other though we seldom comprehend it fully. We will study literature, the finest use of language, to examine the incomprehensible and define the delicate tendrils of connectedness we must all seek out and nurture in our lives. In speculative fiction, we will find new metaphors to help us analyze the complexities of our values, our gender definitions, our treatment of each other, and our proposed solutions to the complex problems which confront us all as individuals and as an earth whose life is imperiled. TEXTS: Asimov, Foundation and Empire, Ellison, ed. Dangerous Visions, Heinlein, Glory Road, Le Guin, The Left Hand of Darkness, McCaffrey, The Ship Who Sang, Russ, The Two of Them, Sturgeon, Godbody, Tiptree, Brightness Falls from the Air, Tolkien, The Fellowship of the Ring, Vonnegut, “Miss Temptation.”—Twila Yates Papay, Box 2655, Rollins College, Winter Park, FL 32789.

Florida. University of Central Florida, Orlando
50. LIT 3313.B01. Science Fiction. Instead of rereading selected favorite works (yours or mine) of science fiction, or instead of taking an introductory approach to science fiction, we are taking a much more limited approach. We will study selected dystopian science fiction. TEXTS: Zamyatin, We, Dick, Do Androids Dream of Electric Sheep?, Le Guin, The Dispossessed, Gibson, Burning Chrome.—Dan Jones, Dept. of English, Univ. of Central Florida, Orlando, FL 32816.
Florida, University of Florida, Gainesville


Florida, University of Miami, Coral Gables


Florida. University of Tampa, Tampa

53. WRI 230F. Writing Science Fiction and Fantasy. This course explores the special considerations and opportunities in writing science fiction and fantasy. TEXTS: Card, How to Write Science Fiction and Fantasy; Dozois, ed., The Year’s Best Science Fiction.—Richard Matthews, English Dept., University of Tampa, Tampa, FL 33606.

Georgia. Augusta College, Augusta

54. ENG 295A/495B. Science Fiction. The class will be required to read most of the short stories in the anthology, focusing on stories by writers such as Heinlein, Asimov, Ellison, etc. Five classic novels will be read also. The course will also examine common sf themes—the encounter of humans with alien intelligence, for example—as treated by popular sf television series in order to pin down whatever differences national, cultural, etc. may exist in the handling of sf themes. TEXTS: Silverberg, ed. The Science Fiction Hall of Fame, Vol. 1, Dick, Do Androids Dream of Electric Sheep?, Ballard, Hello America, Wells, The Time Machine, Le Guin, The Left Hand of Darkness, Lewis, Out of the Silent Planet. FILMS: Blade Runner, Star Trek, Dr. Who, Blake’s 7.—James Smith, Dept. of Lang., Lit., and Communication, Augusta College, Augusta, GA 30904.

Georgia. Columbus College, Columbus


Georgia. Georgia Tech, Atlanta

56. English 3308. Survey of Science Fiction. Science fiction is a literature engendered by the strains of the high-change era which has followed the industrial
revolution; like all literature, it has roots in ambiguous feelings—in this case, very largely our hopes for a future enhanced by our technology and our fears for our own humanity as the rate of change threatens to swamp traditional mores and values. While certain elements familiar in sf—most notably the utopia, the fantastic voyage, and the wonderful machine—appear in literature from the earliest times, the sense of historical change at the heart of science fiction is missing from those narratives. After a brief survey of earlier literature, we begin with Mary Shelley’s *Frankenstein* and proceed through the last two centuries at the rate of a novel a week. **TEXTS:** Shelley, *Frankenstein*, Verne, *Twenty Thousand Leagues Under the Sea*, Wells, *The War of the Worlds*, *The Time Machine*, Twain, *A Connecticut Yankee in King Arthur’s Court*, Zamiatin, *We*, Pohl, *Gateway*, Clement, *Mission of Gravity*, Bova, *Death Dream*, Le Guin, *The Left Hand of Darkness*.—Bud Foote, LCC, Georgia Tech, Atlanta, GA 30332.

57. *English 3161. Senior Seminar in Science Fiction.* This course varies in topic; it always concentrates on one author, one period, or one theme related to sf. During the winter term of 1995-96, our topic was the sf works of Ben Bova.—Foote.

**Hawaii, University of Hawaii at Manoa, Honolulu**

58. *English 363B. Science Fiction.* After taking this course, you will be able to discuss (a) what science fiction is, who writes it, who reads it, and why it is written and read; (b) some important sf themes; (c) the literary aspects of an sf text; and (d) the evolution of sf. During the first week, we will read Forster’s short story “The Machine Stops” as a paradigmatic sf text. We will find definitions of sf and then apply the definitions to this text, with the goal of beginning to understand what sf is all about. We will then read four groups of authors. All the texts in a group deal with an important theme. The themes are arranged “spatially,” from the center (an individual) outward: humans as creator, humans in society, humans meeting the alien, humans and the transcendent. As we discuss each text, I will comment on its literary aspects, frequently by playing the first text in each group (a “mainstream” text) off against the others, though one of my points will be that the best science fiction compares favorably with works in the literary mainstream. Also, since three of the four groups of texts contain—besides the mainstream work—a “classic” (= post-1900) sf work and a more contemporary (= pre-1960) science-fiction work, we will be able to consider, partially at least, the evolution in time of the theme and of the genre. **THEMES (AND TEXTS):** What is Science Fiction? (Forster, “The Machine Stops”); Homo Faber: Prometheus’ Creations (Shelley, *Frankenstein*, Asimov, *I, Robot*; Hogan, *The Two Faces of Tomorrow*); Homo Gregarius: Society’s Future (Orwell, 1984; Brunner, *Stand on Zanzibar*; Le Guin, *The Dispossessed*); Homo/Alienus: The First Contact Theme (Čapek, *War with the Newts*; Heinlein, *Starship Troopers*; Haldeman, *The Forever War*; Bradbury, *The Martian Chronicles*); Homo/Deus: The Future of Religion (Lewis, *Out of the Silent Planet*; Miller, *A Canticle for Leibowitz*; Herbert, *Dune*).—Todd H. Sammons, Dept. of English, Univ. of Hawaii at Manoa, Honolulu, 96822.

59. *English 393. Junior Honors Tutorial: Critical Approaches to Science Fiction.* In this course, we will interrelate two sets of texts: “classical” (= important, canonical) science-fiction short stories/novels and “classical” (same synonyms) sf criticism. Though selective, the syllabus nevertheless spans the history of modern sf, from its nineteenth-century precursors (Mary Shelley, Jules Verne, H. G. Wells), on into the twentieth century, and winding up with the 1980’s “cyberpunk” movement. By semester’s end, I hope that as a result of taking this course you will feel informed about an important kind of popular literature and more comfortable about your ability to read literary criticism and do literary research. **TEXTS:** Silverberg, ed., *Science Fiction Hall of Fame*, Vol. I; Shelley, *Frankenstein*; Verne, *Twenty Thousand Leagues under the Sea*; Wells, *The Time Machine*; Clement, *Mission of Gravity*; Clarke, *The City and the Stars*; Heinlein, *Citizen of the Galaxy*; Bradbury, *The Martian Chronicles*; Bester, *The Demolished Man*; Sturgeon, *More Than Human*; Lem, *Solaris*; Dick, *The
60. Honors 491/492. Honors Colloquium: Interdisciplinary Approaches to Science Fiction. We will begin by reading a paradigmatic sf story, then what many critics consider the first sf novel, then a series of classic sf short stories. After this basic orientation to the genre, we will read a core sequence of sf texts, each one chosen because of an obvious (and sometimes even a multiple) affinity to an academic discipline, including—but certainly not limited to—American Studies, anthropology, astronomy, biology, computer science, English, history, linguistics, physics, psychology, sociology, women's studies. On your own, and for your senior project, you will read and write on an sf work germane to your academic interests and background. **TEXTS:** Forster, “The Machine Stops”; Shelley, *Frankenstein*; Silverberg, ed., *Science Fiction Hall of Fame* (vol. 1); Vonnegut, *Player Piano*; Clement, *Mission of Gravity*; Burgess, *A Clockwork Orange*; Le Guin, *The Left Hand of Darkness*; Lem, *Solaris*; Gibson, *Neuromancer*.—Sammons.

Idaho. Idaho State University, Pocatello
61. English 115. Fantastic Literature. This is both an introduction to the study of literature and an examination of a particular literary mode. We will study methods of literary analysis applicable to many sorts of literature, but we will be applying them to fantastic tales, poems, and plays. If you are already a reader of fantasy or science fiction, you should reach a higher level of critical sophistication and become more aware of the traditions behind those contemporary forms. If you are unfamiliar with them, you should gain an appreciation of the varieties and uses of the fantastic. **TEXTS:** Apuleius, *The Golden Ass*, Boroff, *Sir Gawain and the Green Knight*, Carter, *The Bloody Chamber*, Dickens, *A Christmas Carol*, Larsen, *Silk Road*, Lem, *Solaris*, Lewis, *Till We Have Faces*, MacDonald, *The Princess and the Goblin*, Le Guin, *The Gate to Women's Country*, Gibson, *Neuromancer*, Shakespeare, *The Winter's Tale*, *The Tempest*, selected poems and short stories.—Brian Attebery, Dept. of English, Box 8056, Idaho State Univ., Pocatello, ID 83209.

Illinois. Bradley University, Peoria

Illinois. Eureka College, Eureka
63. IDS 490. Senior Seminar: The Future. Senior Seminar is designed to give Eureka College seniors a taste of what graduate school is like as well as provide a “transition to life-long learning.” I have selected science fiction works because the emphasis in sf is the future. All of the books that we will read and discuss in this course will have ideas and concerns that are important for the future. **TEXTS:** *Science Fiction: The Future*, Shelley, *Frankenstein*, Wells, *The Time Machine*, Huxley, *Brave New World*, Clarke, *Childhood's End*, Bradbury, *Fahrenheit 451*, Le Guin, *The Left Hand of Darkness*, Burgess, *A Clockwork Orange*, Kosinski, *Being There*.—Loren L. Logsdon, Humanities Div., Eureka College, Eureka, IL 61530.
64. English 172. Literary Visions of the Future. A study of several 20th-century extrapolative novels, short stories, poems, and films. Our purpose is to see the sorts of futures these writers have foreseen, to investigate the societal trends that might have inspired them, and to ask how accurate such visions might be. TEXTS: Zamyatin, We, Huxley, Brave New World, Orwell, 1984, Miller, A Canticle for Leibowitz, Bradbury, Fahrenheit 451, plus short stories and poems. FILMS: Metropolis, Things to Come, THX 1138, Fahrenheit 451, On the Beach, 1984.—Dale F. Martin, Dept. of English, Box 159, Greenville College, Greenville, IL 62246.

65. ENGL 532-051. Rhetoric of Technology. This course will provide a forum in which to interrogate the rhetorical underpinnings of technological practices. The thesis of the course is that what we call technology is in fact a socially constructed activity. All technologies obtain their legitimacy within a given culture through specific social and institutional practices. A technical community is defined by the sorts of practices, discursive and otherwise, within which its knowledge claims are made and against which they are either validated or discarded. Two questions that this course will consistently confront: Are other technologies possible? Are they desirable? TEXTS: Bolter, Writing Space, Gibson, Neuromancer, Le Guin, The Left Hand of Darkness, Pirsig, Zen and the Art of Motorcycle Maintenance, packet of essays on theory.—Joe Amato, Lewis Dept. of Humanities, Illinois Instit. of Tech., 3101 S. Dearborn St., Chicago IL 60616-3793.


67. English 395. Honors Tutorial: Texts and Hypertexts. Reading and writing texts and hypertexts, using on-line and print resources to produce hypertext assignments on technology, gender, class and history. TEXTS: Gibson, Neuromancer, Shelley, Frankenstein, Butler, Adulthood Rites, Stephenson, The Diamond Age.—Steven Jones, English Dept., Loyola University, 6525 N. Sheridan Rd., Chicago, IL 60626.

68. English 171. Creative Writing Round Table: Focus on Science Fiction and Fantasy. This course is for writers and writer wannabes. It exists to give them access to an audience besides themselves plus access to an editor, me. It concentrates on the students as writers. Of course, they are heavy readers of science fiction as well as Trekkers, Whodies, Dwarfers, and so forth. The end result will be the publication of either a chapter or a short story in booklet form for our delight and edification. Caveat: This course was designed especially for me; I am leaving Milliken in June, and have no idea when or if this course will ever be taught again.—Gretchen Grove, English Dept., Milliken Univ., Decatur, IL 62522.

69. English 247. Readings in Science Fiction. This course looks at a variety of early and contemporary literature of the genre, noting its reflection of developing knowledge and experimentation in technology and the natural and social sciences. Some readings may focus on the envisioning of future societies which explore possible consequences of this new knowledge. Others use the genre to present classic themes of personal and human identity, journey and test, conflicts between good and evil, and other themes that permeate literature. In addition to the selected readings, film examples will also be studied. TEXTS: Bradbury, The Martian Chronicles, Huxley, Brave New World, Wells, The Island of Dr. Moreau, Le Guin, The Left Hand of

Illinois. Roosevelt University, Chicago

70. English 356/456. Science Fiction. I do a course about every two years. Every time I try something different; last time it was a summer course in which we went through the Norton Book of Science Fiction, supplemented by various handouts, and focused on fictional strategies rather than the history of the genre. Before that, I used the Silverberg Hall of Fame together with novels by Farmer, Haldeman, Benford, and Wells. In that class, I set up a speakerphone so that the students could interview all the authors directly (except for Wells, of course, although the thought crossed my mind I probably could have fooled most of them with a good impostor). TEXTS: Farmer, To Your Scattered Bodies Go; Haldeman, The Forever War; Benford, Against Infinity; Wells, The Time Machine; Ellison, “I Have No Mouth and I Must Scream”.—Gary K. Wolfe, Department of English, Roosevelt University, 430 South Michigan Avenue, Chicago, IL 60605.

71. BGS 379. Science Fiction: An Interdisciplinary Humanities Module. A one-credit correspondence course. Science-fiction movies are some of the most popular films of all time, but science fiction itself remains the province of a relatively limited number of passionate readers. This course will explore both the reasons for science fiction’s popularity and the reasons it seems challenging to many readers—and will offer guidelines on how to read this unique form of literature in order to get the most from it. The course includes a discussion of the philosophical views underlying the fiction; a brief history of science fiction in literature, art, film, and theater; and an examination of common themes and techniques. Evaluation is based on two paper assignments and exercises in the module. TEXTS: Gary K. Wolfe, Science Fiction: An Interdisciplinary Humanities Module; Wells, The Time Machine; Le Guin’s The Left Hand of Darkness or Haldeman’s The Forever War or Robinson’s Red Mars or some other modern sf novel chosen with the consent of the instructor. For further information, write or call External Studies Program, Roosevelt University, 430 South Michigan Avenue, Chicago, IL 60605-1396; telephone 312-341-3866.—Arny Reichler, Director.

Illinois. Southern Illinois University, Edwardsville

72. ENG 309. Popular Literature: Science Fiction. An introduction to and survey of sf from Frankenstein to the present; our overview makes use of novels, films, short fiction, and TV shows. TEXTS: Science Fiction: The SFRA Anthology, ed. Warrick et al; The Norton Book of Science Fiction, ed. Le Guin & Attebery; William Gibson, Neuromancer; Margaret Atwood, The Handmaid’s Tale; Shelley, Frankenstein; Wells, The Time Machine.—Jack G. Voller, English Dept., Southern Illinois University, Edwardsville, IL, 62026-1431. “jvoller@siue.edu”

73. ENG 309. Popular Literature: Feminist sf. Contrary to popular assumption, sf is not—or is no longer—a genre only for adolescent males. While much of the phallocentric/chest-beating/anal compulsive residue of Western white culture may still be found, it is increasingly the case that sf’s fuller possibilities are being realized by female writers who are discovering in sf’s extrapolative, imaginative, and narrative freedoms the means of giving voice and life to alternative visions of social and personal being-in-the-world. We begin with Mary Shelley’s Frankenstein (published in 1818) and end with contemporary works; most of our reading, of necessity, will be in post-1960 texts. TEXTS: Science Fiction: The SFRA Anthology, ed. Warrick, et al; The Norton Book of Science Fiction, ed. Le Guin & Attebery; Atwood, The Handmaid’s Tale; Gilman, Herland; Le Guin, The Left Hand of Darkness; Piercy, Woman on the Edge of Time; Joanna Russ, Extra(Ordinary) People, Sargent, The Shore of Women; Shelley, Frankenstein.—Voller.
Illinois. University of Illinois, Chicago


Illinois. University of Illinois, Springfield


Illinois. William Rainey Harper College, Palatine


Illinois. Wright College, Chicago

78. Lit. 229. Science Fiction—Psychology and Prophecy. Course objectives: 1. to develop critical thinking, 2. to become acquainted with the various myths that form an integral part of the reading of the course, 3. to become acquainted not only with some of the major writers in the field, but also with various types of science fiction such as scientific romance, the ‘sword and sorcery’ novel, the tale-of-horror science fiction and with various genre and thematic definitions associated with these materials. By the end of the course, the student will be familiar with the elements of science fiction that distinguish general fiction from science fiction and science fantasy. TEXTS: Wells, *The Island of Dr. Moreau,* Doyle, *The Lost World,* Vonnegut, *Cat’s Cradle,* Clarke, *Childhood’s End,* Burgess, *A Clockwork Orange,* Howard, *Conan the Conqueror,* Heinlein, *The Puppet Masters,* Glory Road, Lovecraft, *Bloodcurdling Tales of Horror and the Macabre.*—Bob Blackwood, English Dept., Wright College, 4300 N. Narragansett, Chicago, IL 60634, fax (312) 202-8082.

Indiana. Ball State University, Muncie

Indiana. DePauw University, Greencastle


Indiana. Indiana State University, Terre Haute

82. Section 1. I use about 35 stories and 2 films per semester, divided among 6 critical/theoretical approaches to sf. I lift a quote from Le Guin’s introduction—namely, the course is both for those with little knowledge of sf (improves their reading skills for sf) and for fans to read more deeply. TEXTS: Le Guin and Attebery, eds. *The Norton Book of Science Fiction*.—Elaine Kleiner.


84. Section 3. We approach science fiction as social criticism, stressing conquest and colonization, technology and the myth of progress, utopian/dystopian and feminist issues. While we stress cultural critique, we also examine science fiction in relation to both mainstream literature and other popular genres, particularly war fiction and mystery and detection. TEXTS: Asimov, *Caves of Steel*, Dick, *Do Androids Dream of Electric Sheep? (Blade Runner)* or *UBIK* or *The Man in the High Castle*, Hogan, *Inherit the Stars* or *Entoverse*, Le Guin, *The Left Hand of Darkness* or *The Dispossessed*, Wells, *The Island of Dr. Moreau*, Sterling, ed., *Mirrorshades*, Gibson, *Neuromancer*. Selected short fiction from the Hall of Fame volumes. FILMS: Clips from Flash Gordon serials, *The Thing* (both versions), *Metropolis*, *Things to Come*, and Fleischer’s Superman cartoons. The complete *Blade Runner* (Director’s Cut) when that novel is assigned.—Jake Jakaitis.
Indiana. Indiana University-Purdue University at Indianapolis

85. English C392. Science-Fiction Film. An historical survey of sf cinema primarily American and British. In each decade we will be concerned with the problem of defining the limits and boundaries of this complex genre, and of exploring the conventions consisting of visual imagery or iconography, narrative, and sound (music and dialogue) which historically have differentiated the sf film from other genres. We will also consider the complex thematic interrelationship between science, magic, and religion as it is manifested in the main types and categories of sf film since the 1950s, including the monster film, the disaster film, space opera, hard sf, and cyberpunk.


86. English L385 (V656). Science Fiction: Cyberpunk. This course investigates the movement known as “cyberpunk,” which came into prominence in the American sf community, but whose ideas, such as “cyberspace,” have now spread internationally to the general public and are exerting an influence on film and television as well as comics and other visual media. We will seek to survey major themes and concerns of the movement by reading programmatic statements made by its leaders and spokesmen and by reading major works of fiction by its most prominent members. We will seek to understand how cyberpunk sf departs from and revises the sf of previous decades. Particular attention will also be given to an analysis of the styles of the texts themselves in order to properly appreciate the aesthetics of cyberpunk. Reading journal is required. TEXTS: Sterling, ed., Mirrorshades; Sterling, Crystal Express; Gibson, Neuromancer; Rucker, Living Robots; Kishiro, Battle Angel Alita; Wagner, Wild Palms. FILMS & VIDEOS: TekWar, Nemesis, and others.—Toupance.

87. English L200. Stephen King. For eight spring semesters now I have offered a course on Stephen King in which I have taught all the fiction (including the Bachman fiction) and most of the films. Normally I use as the centerpiece what has just come out. Since only The Green Mile is certain—there are three others promised in 1996!—I am still at sea. With the Mile, though, I will certainly do Rita Hayworth and the Shawshank Redemption and the film. If the fourth Dark Tower comes out I will probably do them. Though if the new “Bachman” novel appears, that may open up a whole new line of inquiry.—Edwin Casebeer, 5649 North College Avenue, Indianapolis, IN 46220. “casebee@indyvax.iupui.edu”

Indiana. Purdue University-Calumet, Hammond

88. English 373. Science Fiction/Fantasy. Representative works of science fiction and fantasy, examined in relation to both mainstream and popular literature. Emphasis is on technique, theme, and form. TEXTS: Huxley, Brave New World; Miller, A Canticle for Leibowitz; Wyndham, Chrysalids; Clarke, Childhood’s End, Orwell, 1984; McCaffrey, Dragonflight; Le Guin, The Left Hand of Darkness, various sf and fantasy short stories.—Sharon Snyder, Lawshe Hall 218E, Dept. of English & Philosophy, Purdue Univ., Calumet, Hammond, IN 46323.

Indiana. Purdue University-North Central, Westville

89. English 373. Science Fiction and Fantasy. Essentially a masterworks course with the intent of distinguishing among science fiction, fantasy, and horror. The historical background is shared through lectures rather than readings. TEXTS: Asimov, Foundation and Empire; Heinlein, Stranger in a Strange Land; Herbert, Dune, Zelazny, Lord of Light; Le Guin, The Wizard of Earthsea; Stoker, The Jewel of Seven Stars; The Mammoth Book of New World Science Fiction: Short Novels of the 1960s, Dozois, ed., The Year’s Best Science Fiction.—R. Schlobin, 1915 David Drive, Chesterton, IN 46304, “dragon@niia.net”
90. English 232,01. The Fantasy and Science-Fiction Short Story. An “open” course: major themes in literature that various faculty adapt to special interests. It has been primarily used in the summer session. The short stories are designed to illuminate the distinctions among science fiction, fantasy, and horror. TEXTS: Selections from Carr, ed. *The Science Fiction Hall of Fame, Vol. IV* and Hartwell, ed. *Masterpieces of Fantasy and Enchantment.*—Schlobin.

Indiana. University of Evansville, Evansville

91. Writing 212. Advanced Exposition. The course utilizes utopian texts in contrast to “realistic” fiction in order to disclose both the subversive narrative strategies and the insurrectionist epistemologies of utopian authors. Students examine the two basic types of texts and develop extended research projects on utopian themes. Among the issues examined is that of the relation of closural authority, realism, and utopography to the master-narratives of progress and evolution. Dickens’s and Conan Doyle’s tidy codas are shown to represent evasions or arbitrary finalizations of a type which utopian authors, on the whole, refuse to employ; consequently, utopian fiction, even in its dystopic mode, eschews finitude and compels its readership into open imagining and narrative reciprocity. TEXTS: Dickens, *Hard Times*; Doyle, *Hound of the Baskervilles*; More, *Utopia*; Wells, *The Time Machine*; Gilman, *Herland*; Orwell, *Nineteen Eighty-Four*; Atwood, *The Handmaid’s Tale*; supplementary reserve readings in narrative theory and utopian tradition.—Larry W. Caldwell, Department of English, University of Evansville, Evansville, IN 47722.

Indiana. University of Notre Dame, Notre Dame


93. ENGL 433B:01. Arthurian Literature. The stories surrounding Arthur are both the oldest and most enduring fables of the post-classical era. Almost every century since the sixth has contributed at least one major version of the evolving legend. The twentieth century, despite its technological preoccupations, has proved highly receptive to the fantasy and idealism inherent in Arthurian legend. We will examine the origins of the Arthurian story and study in detail the texts listed. TEXTS: *Gawain and the Green Knight*; Malory, *Morte D’Arthur*; Chrétien de Troyes, *Erec et Enide* and *Lancelot*; Twain, *A Connecticut Yankee in King Arthur’s Court*; Tennyson, *Idylls of the King*; White, *Once and Future King*.—INSTRUCTOR: Les Martin.

94. ENGL 436Z:01. Sr. Sem: Monsters, Saints, and Heroes. *Beowulf*, a poem most people consider to be about a hero, shares a manuscript with some rather curious companions: a fragmentary epic on Judith, a story about St. Christopher, and two texts about various kinds of marvels and monsters. This juxtaposition asks us to consider just how neat the categories “monster,” “saint,” and “hero,” really are. This senior seminar will examine a wide range of critical and cultural issues presented by a number of prose and verse texts (in Modern English translation) from Anglo-Saxon England. This class will examine the belief systems underlying these texts and the cultural work the texts performed. The seminar will offer a “hands-on” introduction to work in the field, including some background in the language, in the reading of manuscripts and their illustrations, and in research strategies. INSTRUCTOR: Katherine O’Brien O’Keefe.

95. ENGL 325:01. Science Fiction. From Lucien to Vonnegut and beyond, the writer of Science Fiction has directed attention not to Character as Fate, but to the Will as wearing different instruments and committing prestidigitation with possibility and
prophecy. We will read about this will, and the magicians it creates in its determination to command rather than perceive, through the lenses of fictions based on hypotheses in Aristophanes, Lucian, More, Swift, Vonnegut, Vance, and others such as Williamson, Heinlein, Stewart, and Harrison.—INSTRUCTOR: Lew Soens.

96. ENGL 300N:01. Fearing Fictions: The Literature of Terror. From Puritan sermons to contemporary “slasher” films, American audiences have been fascinated by the monstrous, the frightening, and the uncanny. Why are we entertained by what ought to distress and repulse us? What is the connection between our fantasy fears and our actual fears? Do encounters with the terrifying, the gruesome, and the strange challenge, even endanger, our values and beliefs—or do they reaffirm them? This course will investigate such questions through close analysis of selected American “classics” in the gothic mode, selected popular horror fiction, and a few films. In some of our texts, various “hauntings”—both supernatural and psychological—will lead us to explore issues of personal identity, perception, and knowledge. In others, we’ll examine the horror lurking beneath the surface of the “normal” and the everyday—in our social institutions, cultural assumptions, and national myths. Students will be encouraged to develop their own theories on the nature and function(s) of the art of terror. The only prerequisite is a willingness to read, think, and apply critical intelligence to what is often unsaid, unseen, and threatening. TEXTS: James, The Turn of the Screw; Faulkner, Sanctuary; Capote, Other Voices, Other Rooms; O’Connor, The Violent Bear It Away; Blatty, The Exorcist; Rice, The Vampire Lestat; a course packet to include short stories by Poe, Hawthorne, Gilman, Jackson, Oates, Stephen King. Films: The Haunting, Psycho, The Exorcist, Halloween.—INSTRUCTOR: Brian Riley.—The department’s Spring 1996 catalogue sent us by Donald P. Costello, Associate Chair, English Department, University of Notre Dame, Notre Dame, IN 46556.

Indiana. Wabash College, Crawfordsville

97. English 37. Studies in Literary Genres, Science Fiction. This course is intended as a serious investigation of a broad and widely-defined field of writing known as Science Fiction. While the heart of sf creativity has always resided in the short story or the novella, this course will focus narrowly on the more demanding form of the science fiction novel. Each novel imagines a particular vision of the world in full and literate detail. Each novel represents a significant departure from contemporary literary forms in its style, language, and content. And each novel presents a glimpse of a possible future, extrapolated from the present time. TEXTS: Wells, The Time Machine, War of the Worlds, Bradbury, The Martian Chronicles, Clarke, Childhood’s End, Le Guin, The Left Hand of Darkness, Dick, Do Androids Dream of Electric Sheep?, Gibson, Neuromancer, Lem, Solaris, Simmons, Hyperion. FILMS: Metropolis, Forbidden Planet, 2001: A Space Odyssey, The Man Who Fell to Earth, Blade Runner, The Terminator, Solaris.—Thomas P. Campbell, Box 352, Crawfordsville, IN 47933 “campbelt@wabash.edu”.

Iowa. Briar Cliff College, Sioux City

98. ENGL 71M. Science Fiction. This course seeks to acquaint students with the majors forms and ideas of contemporary science fiction, so that by the end of the term they understand how to read and evaluate this new and exciting form of literature. TEXT: Warrick et al., eds. Science Fiction: The SFRA Anthology.—Adam J. Frisch, Dept. of English, Briar Cliff College, Sioux City, IA 51104-2324.

Iowa. Iowa State University, Ames

99. English 330. Science Fiction. This course replaces English 240 in the 1997-99 catalog. It will be an introduction to the study of science fiction as a distinct genre from its origins in the nineteenth-century, with special attention to H. G. Wells; emphasis on reading protocols and the rhetoric of sf with a hasty review of how various schools of literary criticism have defined the genre from our Golden Age into

**Iowa. Luther College, Decorah**

100. Paideia II. Speculative Fiction. Course rotates within Paideia II; it has been taught at least 3 times during the past 6 years. It is a team-taught, interdisciplinary course. We had a physicist, a religion professor, and an English professor team teach, with joint lectures and 3 sections of discussion groups. **TEXTS:** Shelley, *Frankenstein*, Bear, *Blood Music*, Dick, *Do Androids Dream of Electric Sheep?*, Miller, *A Canticle for Leibowitz*, and an anthology.—P. Scholl and David Faldet, Dept. of English, Luther College, 700 College Drive, Decorah, IA 52101-1045.

**Iowa. St. Ambrose University, Davenport**


**Iowa. William Penn College, Oskaloosa**

102. ENGL 199. Science Fiction. This course takes a thematic approach to science fiction, focusing on major issues such as first contact, apocalypse, defining what is human, space exploration, utopia/dystopia. In addition to the sf elements themselves, we will examine how this genre, as with any good literature, provides an opportunity to explore the human condition. **TEXTS:** Wells, *The Time Machine*, Blish, *A Case of Conscience*, Niven and Pournelle, *The Mote in God’s Eye*, Warrick et al., eds. *Science Fiction: The SFRA Anthology*.—Joseph Green, Dept. of English, William Penn College, Oskaloosa, IA 52577.

**Iowa. University of Iowa, Iowa City**

103. English 182. History and Theory of sf. A famous science fiction writer/editor, Damon Knight, has defined sf as “that literature which I point to and call sf.” He’s right, of course, but most of us need a bit more than that, since our fingers aren’t that powerful. This course is designed to try to figure out the “rules” that distinguish sf from mainstream and fantasy literature, and then to ask whether those “rules” have any relevance or utility in a contemporary writing scene characterized by postmodern and slipstream approaches. Since sf has clearly evolved through stages, with each stage suggesting a different set of concerns and priorities, the “theory” of sf almost inevitably turns out to be “theories,” each theory tied to a particular historical period. So, we’ll also look at sf over a range of time, paying particular attention to the formative years starting in 1926, when pulp sf codified the genre. Since diversity is perhaps sf’s most salient characteristic, our reading for the course will consist of short stories—lots of them. **TEXTS:** *The Year’s Best Science Fiction: Twelfth Annual Edition*, ed. Gardner Dozois; *The Norton Book of Science Fiction*, eds. Ursula K. Le Guin and Brian Attebery; *The Science Fiction Hall of Fame*, Vol I, ed. Robert Silverberg. Recommended but not required texts are the two new editions of the *Women of Wonder* series, edited by Pamela Sargent, and *Science Fiction in the Twentieth Century*, by Edward James.—Brooks Landon, English Dept., Univ. of Iowa, Iowa City, IA 52242.
104. Guided Correspondence English 182. Differs in content from classroom course so that both may be taken for credit. May be taken by e-mail. Brief historical survey beginning with Mary Shelley’s *Frankenstein*, a Gothic precursor, and following with H.G. Wells, one of the “fathers” of the genre, and moving, then, into a look at the genre as it has existed over the past 60 years. This course is primarily guided by theme, not time, for ideas, not sequence, are at the heart of science fiction. For more information, contact “credit-programs@uiowa.edu” or the GCS office at 800-272-6430. —Landon


106. POLISCI 30. Introduction to Political Thought and Action. The course acquaints students with political theory, and it usually includes several novels or stories of science fiction: Delany, *The Tale of Old Venn*; Le Guin, *The Dispossessed*; Piercy, *He, She and It* and *Woman on the Edge of Time*; Robinson, *The Gold Coast* and *Pacific Edge*. Films for the course often include *Blade Runner* and *1984*.—Nelson.

107. ENG 8:462. Seminar: Cultural Studies—Cyborg Culture. This seminar examines the theoretical and cultural currency of the cyborg (cybernetic organism) as a symbolic condensation of the promises and perils of postmodernist identity. If, as Michel Foucault argues in *The Order of Things*, “man”—that psycho-physical paradigm instantiated in the nineteenth-century human sciences (philology, biology, political economy)—is “an invention…nearing its end,” then the cyborg marks its point of disappearance and the simultaneous emergence of a new form of corporeality associated with the posthuman sciences—cybernetics, robotics, computer technology. This vast mutative transition finds potent expression throughout the theoretical and aesthetic cultures of postmodernity, and this seminar will, therefore, employ an interdisciplinary focus upon texts derived from diverse media in order to descry the psycho-social horizons of cyborgization. Our purpose will be two-fold: 1. to elicit the immanent logic of cyborg culture in terms of its sexual-economic-cultural normativity (what does it mean to be a cyborg in the bedroom? in the workplace? in the public sphere of civic responsibility?), and 2. to establish critical standards to evaluate these norms without recourse to the waning verities of a moribund humanism (how can one be a feminist and/or queer cyborg? a labor-activist cyborg? a politically committed cyborg?). The materials we will survey include: theoretical texts by Norbert Weiner, Daniel Bell, Jean Baudrillard, Paul Virilio, and Donna Haraway; films by David Cronenberg, Atom Egoyan, and Lizzie Borden; novels and stories by Thomas Pynchon, Pat Cadigan, J.G.
Ballard, and William S. Burroughs; art works by Alan Rath, H.R. Giger, and Survival Research Laboratories; music by John Cage, Front 242, and Sonic Youth; comics by Howard Chaikin and Katsuhiro Otomo; as well as advertisements, music videos, CD-Rom games, virtual reality hardware and software, and various artifacts of material culture.—Rob Latham, 308 EPB, English Dept., Univ. of Iowa, Iowa City, IA 52242.

Kansas. Benedictine College, Atchison


Kansas. Kansas State University, Manhattan


110. English 635. Readings in 20th-Century British Literature: Science Fiction. Explores the historical contexts, themes, narrative strategies, and shifting generic conventions of 20th-century British science fiction. Texts: Wells, The Time Machine and The War of the Worlds, “Under the Knife,” The Island of Doctor Moreau, The Invisible Man; Stapledon, Odd John & Sirius; Huxley, Brave New World; Lewis, Perelandra; Orwell, Nineteen Eighty-Four; Burdekin, Swastika Night; Wyndham, Consider Her Ways, Clarke, Childhood’s End; Ballard, The Drowned World; Burgess, A Clockwork Orange; Carter, Heroes and Villains; Zoline, “The Heat Death of the Universe” (which was cheating); Banks, Consider Phlebas (which, however was OUP); Rynan, “Omnisexual”; Gwyneth Jones, “The Mechanic.”—Franko.

111. English 395. Topics in English: Women Writers of Science Fiction. A proposed, 2-week, intercession course (for this May). Probable texts: Le Guin, The Left Hand of Darkness; Perkins Gilman, Herland: A Lost Feminist Utopia; Butler, Dawn; Russ, To Write Like a Woman: Essays in Feminism and Science Fiction; plus short stories and/or essays by Le Guin, Russ, James Tiptree (Alice Sheldon) and others. —Franko.

Kansas. University of Kansas, Lawrence

112. English 203. Special Topics: Science Fiction. Goal of this course: In English 203, we will not only learn about science fiction and how to “read” it, we will also learn strategies for reading and writing about literature. I will teach a short story, tentatively slated to be Weinbaum’s “A Martian Odyssey.” TEXTS: Shippey, ed. Oxford Book of Science Fiction Stories, Gapek, R.U.R., Dick, Do Androids Dream of Electric Sheep?, Gibson, Neuromancer, Russ, The Female Man, Tepper, Sideshow, Wells, War of the Worlds.—Karen Hellekson, 446 Arkansas St., Lawrence KS, 66044, “klh@kuhub.cc.ukans.edu” or Dept. of English, 1089 Wescoe, Univ. of Kansas, Lawrence KS 66045.

113. English 209. Introduction to Fiction. A genre course using representative texts of different genres, including science-fiction. In the past I taught Gibson’s Neuromancer; for next semester I have dropped it (due, alas, to poor student response) in favor of Tepper’s Grass. I will also teach a short story, tentatively slated to be Weinbaum’s “A Martian Odyssey.”—Hellekson.

114. English 506. Science Fiction; English 790 Studies in a Genre. The 23rd anniversary offering of the Intensive English Institute on the Teaching of Science Fiction will begin July 13 with the Campbell Conference and conclude on July 26. The
subjects for discussion in the Institutes alternate each year between the stories in the four volumes of James Gunn’s *The Road to Science Fiction* and a list of some two-dozen novels. In 1996 discussion will focus on the novels. The purpose of the Institute is to provide students with an understanding of contemporary and future science fiction through a study of how sf got to be the way it is. This summer, so as not to compete with other summer English courses, almost all scheduled for the morning hours, Institute sessions will begin at 1:00 p.m. and normally end by 4 p.m. If the size of the class permits, sessions will be held in the English Department conference room in Wescoe Hall; classes will meet on both Saturday, July 20 and Sunday, July 21. The Institute offers three hours of graduate or undergraduate credit. Tuition for Kansas residents will be $243.30 for undergraduates, $330.30 for graduate students; for non-residents, $813.30 for undergraduates, $942.30, for graduate students. Housing and meals, if desired, can be arranged separately. Information on housing and a form to indicate interest in the Institute or the Workshop can be obtained by writing the undersigned. The reading for the course should be completed before the course begins. The grade in the course is based on a paper due four weeks after the course ends. The paper can be an ambitious essay about several novels by an author or on novels by several authors discussing the same theme, a lesson plan, or a science-fiction short story. Permission to enroll in the course may be obtained from the undersigned. He also will have available, before the course begins, a schedule of the order in which the novels will be discussed. **TEXTS:** Recommended: Gunn, *The Road to Science Fiction*, 4 volumes. Required: Aldiss, *Helliconia Spring*; Asimov, *The Caves of Steel, The Foundation Trilogy*; Benford, *Timescape*; Bester, *The Demolished Man*; Brunner, *Stand on Zanzibar*; Clarke, *Childhood’s End*; Clement, *Mission of Gravity*; Delany, *Babel-17*; Dick, *The Man in the High Castle*; Gibson, *Neuromancer*; Gunn, *The Listeners*; Heinlein, *The Puppet Masters*; Herbert, *Dune*; Le Guin, *The Left Hand of Darkness*; Pohl and Kornbluth, *The Space Merchants*; Pohl, *Gateway*; Silverberg, *Dying Inside*; Sturgeon, *More Than Human*; Vance, *The Languages of Pao*; Vonnegut, *The Sirens of Titan*; Van Vogt, *The World of Null-A*; Wells, *The Time Machine, The War of the Worlds*; Wolfe, *The Shadow of the Torturer*. Because texts often are difficult to find, the Center has arranged with the Oread Book Store, Kansas Union, Lawrence, KS 66045, to supply books by mail; write for a price list. This is the only source for Xerox copies of *The Road to Science Fiction*. – James Gunn, English Department, University of Kansas, Lawrence, KS 66045; “jgunn@falcon.cc.ukans.edu”.

**Kansas, Washburn University, Topeka**


**Kentucky, Northern Kentucky University, Highland Heights**

116. English 310. Science Fiction and Utopian Literature. This course surveys the literature of science fiction and utopian thought in both historical and contemporary forms, with an emphasis on those texts that have both defined and challenged traditional ways of looking at the genre. We will be especially concerned about the boundaries of science fiction, as we study authors who have 1. always been defined as sf writers, 2. those who have rarely been so defined, 3. those who have crossed the border between what is generally regarded as a popular culture domain and elite or mainstream literary territory. We will used various approaches to the genre, including Darko Suvin’s concept of “cognitive estrangement,” the “archetypal utopian city” of Jorge Luis Borges, and the experimentalism of the British “new wave.” **TEXTS:**

Kentucky. University of Kentucky, Lexington


Kentucky. University of Louisville, Louisville

118. Political Science 386. Political Theory and Utopia. The objective of this course is to explore and analyze the elements of political theory through an examination of selected literary and experimental utopian societies. Readings and discussions focus upon the history and character of utopian thought and practice, particularly as it relates to such questions as the nature of politics, the ideal form of government, the proper limits of social authority, the meaning of equality and such problems as alienation, conflict, political participation, political stability and change. TEXTS: *More*, *Utopia*; *Bellamy*, *Looking Backward*; *Morris*, *News from Nowhere*; *Zamiatin*, *We*; Le Guin, *The Dispossessed*; *Piercy*, *Woman on the Edge of Time*; Atwood, *The Handmaid’s Tale*; Pitzer, *America’s Communal Utopias*.—Susan Matarese, Department of Political Science, University of Louisville, Louisville, Kentucky 40292.

Kentucky. Western Kentucky University, Bowling Green

119. Eng 340. Speculative Fiction: Parables for our Times. Speculative fiction is a rather wide-ranging genre that includes not only science fiction in the strictest sense of the term, but also a variety of fictional narratives that are not necessarily science-based (e.g., socio-political fantasies). The common denominator in our readings is their speculation about possibilities, which may be political, psychological, ecological, or even mythological. Quite often, these emphases combine and overlap. The best speculative fiction—no matter how “alien”—encourages us to think not only about what we can do but who we are and who we could be. In this course, we will become acquainted with the development of speculative fiction as a distinct literary genre. We will read, discuss, and write about texts that give us the opportunity to explore that development and the genre’s prevalent themes. We will approach the readings not merely as entertainment (although they are certainly that) but as literature. Thus, we will discuss the literary conventions and techniques the authors employ to tell their highly imaginative stories. In addition, we will consider speculative fiction’s impact on popular visual media, particularly film, and its relation to our cultural consciousness. TEXTS: Warrick et al., eds., *Science Fiction: The SFRA Anthology*; Atwood, *The Handmaid’s Tale*; Clarke, *Childhood’s End*; Huxley, *Brave New World*; Shelley, *Frankenstein*; short stories. FILMS: *Blade Runner*, 2001.—Karen Schneider, English Dept. Cherry Hall, Western Kentucky Univ. Bowling Green, KY 42101, 502-745-5772.

Louisiana. Louisiana State University, Baton Rouge

121. English 263. Special Topics in English Literature: Literature of the Fantastic. Experience dragons, gallant knights, lordly ladies, ogres, vampires, sociopaths. Readings from the spectrum of fantasy literature from the epic to science fiction. TEXTS: Gardner, Grendel; Burgess, A Clockwork Orange; Voltaire, Candide; Twain, A Connecticut Yankee at King Arthur’s Court; and others.—Douglas Holt, Dept. of English, Louisiana State University, Baton Rouge, LA 70803. (Entry obtained with the help of J.R. Madden, 7515 Sheringham Avenue, Baton Rouge, LA 70808-5762.)

Louisiana. Louisiana State University, Shreveport

122. English 315. Science Fiction and Fantasy. A course in the origin and development of science fiction as a literary and cinematic genre, with a focus on the opportunity for social criticism that sf affords. It includes a survey of the history of science fiction, its distinguishing traits, and its variations from “mainstream” fiction. Students will be provided a set of critical methodologies for reading, interpreting, and evaluating sf and will practice these methodologies through close reading, discussion, and writing on a number of sf stories and novels. TEXTS: Le Guin and Attebery, eds. The Norton Book of Science Fiction, Asimov, The Caves of Steel, Clarke, Childhood’s End, Heinlein, Stranger in a Strange Land.—Merrell Knighten, Dept. of English, One University Place, Louisiana State Univ. at Shreveport, Shreveport, LA 71115.

Louisiana. Louisiana Tech University, Ruston

123. English 475. Science Fiction. The works to be discussed in this course will focus on these four areas: 1. man in control of science and technology—the “wonder” of space, space exploration, and other worlds; 2. the destructive potential of science and technology, the perils of science, of space exploration, and of other worlds; 3. the problem of identity and of the self in society; 4. the nature of “life” and of “intelligence” in society. TEXTS: Adams, The Hitchhiker’s Guide to the Galaxy; Aldiss, Trillion Year Spree; Hartwell, Age of Wonders; Bradbury, The Martian Chronicles; Budrys, Rogue Moon, Who?; Dick, Blade Runner (Do Androids Dream of Electric Sheep?), Hartwell, ed. The World Treasury of Science Fiction. FILMS: 2001: A Space Odyssey, Blade Runner, Who?, The Terminator.—Dennis Minor, Dept. of English, Louisiana Tech Univ., PO Box 3162, Ruston, LA 71272.

Louisiana. Loyola University of New Orleans.

124. English V180. Science Fiction and Fantasy Literature. We will survey the major science-fiction/fantasy themes and forms in an effort to assess their relevance to our complex post-modern society. The values discussed and the issues raised by this study—such as individual freedom vs. social determinism—should help the student better grasp the individual’s role in our contemporary technological world. TEXTS: Shelley, Frankenstein; Wells, Time Machine; Stoker, Dracula; Zamiatan, We; Le Guin, Left Hand of Darkness; Tolkien, Return of the King; Gardner, Grendel; Gibson, Neuromancer; packet of essays and stories.—Ronald Foust, English Department, Loyola University, New Orleans, LA 70118.

Louisiana. University of New Orleans, New Orleans

125. ENGL 4231. Science Fiction and Fantasy. A course in the study of a literary genre divided into two parts. In the first part, we look at a couple of “pure” examples of two distinct narrative genres, science fiction and fantasy. Trying to discover what is unique to each genre, we will examine the nature of their narrative worlds, the codes governing their discursive strategies, and the ways in which readers make sense of them. In the second part we will turn to a narrative form, science fantasy, which combines features from each of the genres. We will try to identify the generic features of this hybridized form and take a look at a number of science-fantasy types. In so doing, perhaps we can account for the growing popularity of this particular narrative form. TEXTS: Wells, The Time Machine; Tolkien, The Hobbit; Asimov, I, Robot; Lewis, Out of the Silent Planet; Leiber, Conjure Wife; Bradbury, The Martian
Chronicles; Lindsay, Voyage to Arcturus; Herbert, Dune.—Carl Malmgren, Department of English, University of New Orleans, New Orleans, LA 70148.

126. ENG 2938. Science Fiction. This course approaches science fiction as a genre of literary narrative which explores the shapes of tomorrow through extrapolation from existing technologies or speculation about imaginary technologies. SF particularly concerns itself with the impact that technological change has upon the human condition and human institutions. The genre will be treated as literature and at the same time discussed in the larger contexts of its scientific, social, and ideational backgrounds and implications. We will read classic, ‘golden age,’ and contemporary sf stressing concern with the human condition in alternative presents and futures. The course is designed to enable students to develop their capacity for reading sf as one of the most authentic forms of literature in a technotronic society and to cultivate thoughtful attitudes toward the direction and dynamics of change, the role of science and technology, the position of humanity in technotronic cultures. By the end of the term, the student will also have developed an overview of the history of sf and its relation to other forms of prose literature. TEXTS: Scholes and Rabkin, Science Fiction: History, Science, Vision; Shelley, Frankenstein; Wells, The Time Machine; Asimov, I, Robot; Clarke, Childhood’s End; Heinlein; The Moon is a Harsh Mistress; Le Guin, The Left Hand of Darkness; Dick, The Man in the High Castle.—Malmgren.

Maine College of Art, Portland
127. HU 206B. Issues in Western Culture. In The Dispossessed Le Guin explores dimensions of capitalism and socialism as they relate to the personal experience of a scientist. His questions and concerns about both structures anticipate our own—but by setting the novel on another world Le Guin allows us to study those issues free of the biases that may cloud our relationships to them here on earth. TEXT: Le Guin, The Dispossessed.—Dana Sawyer, Chair, Liberals Arts Dept., 797 Spring St., Maine College of Art, Portland, ME 04101.

Maine. University of Maine, Fort Kent

Maryland. Hood College, Frederick
129. AFAM 301. African-American Political Autobiography. This course examines the connections between autobiography, political philosophy, utopian thought and politics in African-American autobiographies. Selected African-American autobiographies will be analyzed to determine the criticisms authors launched against their societies, the social and political alternatives suggested, and the agencies they suggested be mobilized to institute change. TEXTS: Lorene Cary, Black Ice; Frederick Douglass, Narrative of the Life of Frederick Douglass, an American Slave; Harriet Jacobs, Incidents in the Life of a Slave Girl; David Hilliard and Lewis Cole, This Side of Glory: The Autobiography of David Hilliard and the Story of the Black Panther Party; Paul Murray, The Autobiography of a Black Activist, Feminist, Lawyer, Priest and Poet; Assata Shakur, Assata. —Hoda M. Zaki, Department of History and Political Science, Hood College, 401 Rosemont Avenue, Frederick, Maryland 21701, 301-696-3697, “hzaki@nimue.hood.edu”. 
Maryland. Towson State University, Towson

130. English 417. Topics in Writing—Writing Science Fiction. The purpose of this course is to familiarize students with the different skills and techniques needed for successful writing in the field of science fiction. **TEXTS:** Card, *How to Write Science Fiction*, Le Guin and Attebery, eds. *The Norton Book of Science Fiction*, Silverberg, ed., *The Science Fiction Hall of Fame, Vol. 1*.—John L. Flynn, English Dept., Towson State Univ., Towson, MD 21204, (410) 830-2871, “flynn@midget.towson.edu”.

Maryland. University of Baltimore, Baltimore


Maryland. University of Maryland, College Park

132. English 349, Comparative Literature 48BE, and Women’s Studies 348. **Literature by Women: Science Fiction.** This class explores science fiction by women: works by Mary Wollstonecraft Shelley, Joanna Russ, Ursula K. Le Guin, Carol Emshwiller, the Black writer Octavia Butler, the local Maryland writer Severna Park, the Indian writer Rokeya Sakhawat Hossain, and the South American writer Angélica Gorodischer. We will watch the film *Making Mr. Right* in class, and invite Severna Park to read on campus. We will ask if the history of science fiction by women is the same as that for male writers, and if women had (or have) a special tradition within the genre. We will use feminist theory to look at aspects of the science, psychology, and literary strategies of these works. And we will examine how the writers’ differing (and changing) standpoints on the political issues of feminism, sexuality, and colonizing are represented in their fictions. Class will be almost entirely discussion, with student reports on the writers and student panels on the feminist readings. **TEXTS:** Shelley, *Frankenstein*; Gilman, *Herland*; Russ, *We Who Are About To...*; Le Guin, *Eye of the Heron*; Emshwiller, *Carmen Dog*; Butler, *Dawn*; Park, *Speaking Dreams*; Hossain, “The Sultana’s Dream”; Gorodischer, “The Perfect Wife.”—Jane Donawerth, “jd32@umail.umd.edu”; Department of English, University of Maryland, College Park, MD 20742.

133. English 769. Feminist and Popular Culture Approaches to Science Fiction by Women. In the light of feminist theory and popular culture studies, this course examines works by women from the seventeenth century (Margaret Cavendish’s *Blazing World*) to the present (Ursula K. Le Guin’s *The Dispossessed*, and Joanna Russ’s *Female Man*), focusing on contemporary popular science fiction. We will look at some short stories from early sf pulp magazines, and at works by cult writers like Marion Zimmer Bradley. We will read fiction by African-American, lesbian, and international writers, including Octavia Butler, Eleanor Arnason and Severna Park, and Rokeya Sakhawat Hossain and Angélica Gorodischer. These are some of the questions we will ask: Is there a women’s tradition of science fiction? What is the relation between feminist utopias and sf by women? What problems do women writers have with the genre, especially with masculinized science, the convention of woman as alien, and the tradition of the male narrator? What debates on women’s issues get worked out in science fiction? Why do women writers choose a popular culture form? What is the relation between fan culture and women readers and writers? Focusing on discussion, this course will ask students to participate through frequent reports and panels. Requirements include a one-page book review of a recent novel not read in class (which everyone will send to *SFRA Review* for possible publication), and a series of 1-page proposal abstract, 8-page oral paper, and 15 to 20-page essay, as well as oral reports, panels, and participation. The last time I taught this course, I worked with

**Massachusetts. Amherst College, Amherst**


**Massachussets. Bentley College, Waltham**

**135. EN 350:CO2. Cyberpunk, Cyberspace, Hypertext: Literature in the Age of the Computer.** This course explores the impact of new information technology on literature in three crucial areas: 1) Cyberpunk, a relatively new form of science fiction that offers visions of the near future, emphasizing changes in social relations, cultural boundaries, business, and political economy produced by computerization and worldwide network communication; 2) Cyberspace, the ongoing development of virtual environments for education, work, play, and crime; 3) Hypertext, the linked webs of electronic documents that may eventually replace all printed documents, and are already challenging our notions of what reading means. The center of this course is the point of tension between the sense that cyberpunk is a marginal, resistant phenomenon and the sense that cyberpunk articulates something central to what the world now is or is becoming. To that end, it sees cyberpunk less in a tradition of science fiction than at the center of postmodernism, that catch-all term that here refers most specifically to Post-industrialism and late capitalism, Post-nationalism, the end of “progress” and “history,” the erosion of the “real” in favor of the hyperreal, and finally, the absence of collective epistemological and ethical meta-narratives that could underpin a stable code of what is true and false or right and wrong. Crucial questions for the course include what it means to “be” postmodern, as opposed to being able to talk about the postmodern, and whether virtual realities are fundamentally different from “reality,” and change what “reality” means. Another feature of the course, one which attempts to address in a practical way the difference between being postmodern and merely talking about it, is the creation of a class website as a virtual space for the course work. (At present this website is accessible only through Bentley College’s intranet, though it may be open to the general Internet in the coming year.) The class web consists of basic course materials and projects carried out collaboratively by the students. Current projects included a joint cyberpunk fiction experiment, in which various class members contribute stories or fragments to a hypertext that is held together by electronic links and mutually agreed upon “common-world” elements. A second project attempts to provide a loose cognitive map of cyberpunk including a glossary of terms, a timeline, some cultural intertexts, and links to various other cyberpunk-related sites on the World Wide Web. TEXTS: McCaffery, ed., *Storming*
the Reality Studio; Gibson, Neuromancer; Stephenson, Snow Crash; Baird, Crashcourse. FILMS: Blade Runner, Hackers.—Robert Crooks, English Department, Bentley College, Waltham, MA 02154.

Massachusetts. Boston Visionary Cell, Boston

136. Workshop: Building the Time-Machine. In this course we will explore the prospect of building a time-machine from developing a concept to working drawings and a model. This engineering genre begins in 1899 when Alfred Jarry read the French translation of Wells’s Time Machine and wrote an essay, “How to Construct a Time-Machine.” Over the intervening 97 years there have been a number of attempts in relation to the prevailing speculative theories of physics, such as today’s communication hypotheses by means of faster-than-light particles. The results of the course will be proposed as an exhibit to the Science Museum of Boston. TEXTS: Wells, The Time Machine; Jarry, Selected Works of Alfred Jarry, ed. Shattuck and Taylor; various books and articles on speculative physics.—Paul Laffoley, Boston Visionary Cell, 36 Bromfield Street, Suite 200, Boston MA 02108. Telephone 617-482-9044.

Massachusetts. Bridgewater State College, Bridgewater

137. EN 252. Literary Types: Science Fiction. The history and development of science fiction is explored from Frankenstein to the present day. Aside from an introductory phase rich in 19th-century material, the course follows a thematic approach, devoting a week each to lecture, discussion, and readings (ancient, 19th-century, and modern) in speculative fantasy, weird sf, time travel/parallel worlds, speculative hard sf, aliens, robots, speculative soft sf, utopias/dystopias, and social sf. TEXTS: Lawler, Approaches to Science Fiction; Warrick et al., eds. Science Fiction: The Science Fiction Research Association Anthology; Hurley, ed., Frankenstein (abridged), Strange Stories (3 vols.), Tales of the (Near?) Future.—Mike Hurley, Dept. of English, Bridgewater State College, Bridgewater, MA 02325.

Massachusetts. Emerson College, Belmont

138. WP 208. Writing sf. An introductory creative writing course. Students begin by reading and discussing published stories and writing short exercises focussed on character, dialogue, setting, point of view, and style. The class jointly creates a “shared world” and each writes a short piece set in that world. All writing is photocopied and workshopped in class. By the end of the semester students have produced either a substantial story or the opening chapters of a projected novel. TEXT: Dozois, ed., The Year’s Best Science Fiction: Twelfth Annual Collection. (A more advanced course, WP 308—Writing Genre Fiction, gives interested students an opportunity to continue their work.)—Lynn F. Williams, Div. of Writing and Publishing, Emerson College, 100 Beacon St, Boston, MA 02116.

139. LI 532A. Utopia and Anti-Utopia. Since the literary utopia was invented by Thomas More in the 16th century, it has been a medium for philosophers, dreamers, political scientists, and satirists. In this course, we will explore both the positive utopia and the negative dystopia or antiutopia as well as some of the intentional communities based on utopian ideals. TEXTS: More, Utopia, Swift, Gulliver’s Travels, Bellamy, Looking Backward, Wells, The Time Machine, Zamiatin, We, Skinner, Walden Two, Le Guin, The Dispossessed, Atwood, The Handmaid’s Tale, Piercy, Woman on the Edge of Time, Read, The Green Child, Shakespeare, The Tempest.—Williams.

Massachusetts. Framingham State University, Framingham


141. English 21.111 [another section]. Approaches to Literature: Science Fiction. Looking at scientific concepts as metaphor, the course explores some central science-fiction issues: definitions of “otherness” and the boundaries of “self.” TEXTS: Lewis, Perelandra; Sterling, Schismatrix; Gibson, Burning Chrome; Lem, Solaris; others.—Marianne Messina, English Dept., Framingham State Univ., Framingham, MA 01701-9101 or PO Box 6046, Holliston, MA 01746.

Massachusetts Institute of Technology, Cambridge

142. 21.763. Modern Science Fiction. This course tracks the evolution of science fiction from the fifties to the present. Students read stories from two anthologies—The Norton Book of Science Fiction and Dozois’s current Year’s Best sf—and five novels, one from each decade: Bester’s The Stars My Destination; Delany’s Babel-17; Silverberg’s Dying Inside; Gibson’s Neuromancer; and Barnes’s Mother of Storms.—Joe Haldeman, Department of Writing and Humanistic Studies, Massachusetts Institute of Technology, Cambridge, MA 02139.

143. 21.759. Writing Science Fiction. This course begins with a series of lectures about the process of writing fiction and the particular challenges offered by science fiction. In the course of the lectures, students read stories from the Norton anthology and Dozois’s current Year’s Best sf. Under the instructor’s guidance, the students write at least two short science-fiction stories (or one novella or the beginning of a novel, if they seem to have talent in that direction). The last half of the semester is given over to roundtable workshop discussion of the students’ work.—Haldeman.

Massachusetts. Northeastern University, Boston

144. ENG 1276. Science Fiction. This course traces the development of various science fiction themes, conventions, and approaches from early man-versus-machine tales to alien encounters. We will examine how the genre is a time capsule of the relationships of humans and technology, humans and nature, humans and the stars in all their promise and dangers. From Frankenstein through H.G. Wells, through short fiction of the “golden age” (1940s and ‘50s), to the visions of contemporary writers. TEXTS: Shelley, Frankenstein, Bradbury, Fahrenheit 451, Kress, Beggars in Spain, Clarke, Childhood’s End, Bear, The Forge of God, Robinson, Red Mars.—Gary Goshgarian, 406 Holmes Hall, Dept. of English, Northeastern Univ., Boston, MA 02115.

Massachusetts. Salem State College, Salem


Massachusetts. Stonehill College, North Easton

146. English 314. Science Fiction: Worlds Made Cunningly. The last two decades have witnessed the acceptance—at times reluctant—of science fiction as a legitimate genre of mainstream literature, akin to medieval allegory and romance. Twentieth-century American sf, in particular, has made an impressive popular as well as academic impact upon culture and its literary establishment. We will attempt to define and explore the history and significance of “scientific romances,” “scientifiction,” and, more recently, “sf” as reflected in the best representative 20th-century authors: British, European, and American. Our purpose will be to develop a critical and analytical reading and understanding of various works by identifying and evaluating important and often recurrent themes and concerns. These include consideration of the implications of continued research and discoveries in the hard and soft sciences and technology upon religious, social, philosophical, and cultural values
as these are extrapolated by sf authors in their fictions. We will consider utopias and dystopias, the idea of interplanetary space/time travel, “close encounters” of several kinds involving alien intelligence and robots, and we will discuss how these are germane to late twentieth century readers and literature. TEXTS: Wells, The Time Machine, The War of the Worlds, Asimov, I, Robot, Foundation, Clarke, Childhood’s End, Miller, A Canticle for Leibowitz, Herbert, Dune, Heinlein, The Moon is a Harsh Mistress, Le Guin, The Left Hand of Darkness.—Maurice H.J. Morin, Dept. of English, Stonehill College, North Easton, MA 02357.

Massachusetts. Suffolk University, Boston

147. English 378. Fantasy and Folklore. Fantasy is discussed as a genre and mode; various theories of fantasy are explored. While the course deliberately “transforms itself” at each offering, such writers as Adams, Čapek, Carroll, Gardner, Le Guin, Lewis, and Singer have had return appearances. (Watership Down and Till We Have Faces seem to be constants.) Speculative fiction has been represented through the works of Bartheleme, Barnes, Crowley, Kafka, and Lightman (Einstein’s Dreams). Science fiction, variously emphasized, has included works by Bradbury, Clarke, Dick, Disch, Lem, McIntyre, and Wilhelm. Lem’s The Cyberiad and The Futurological Congress are frequent inclusions. Folklore—and more specifically, the folk-tale—is a significant concentration. Investigated are the scholarship, criticism and history relevant to folk narrative study (works by Aarne, Degh, Luthi, Propp, Thompson, Zipes); the application of such study to the investigation of ethnic types; the relationship of folk-tales—and especially motifs—to fantasy, myth and science fiction; the comparison of the oral to the literary tale; the revisionist text. Such topics as “the trickster,” “the master-maid” vs. “the female victim,” “the peasant and the tyrant” have been important considerations, as well as the larger question of superstition, magic, belief in the supernatural vs. science and technology as this forms the basis for a system of values and provides for distinct literatures.—Marilyn Jurich, English, Suffolk University, Beacon Hill, 41 Temple Street, Boston, MA 02114-4280, (617) 573-8271.

Massachusetts. University of Massachusetts, Boston


149. CORE C110-4. Cultural History: Mars, 1877-2019. This course studies the nature, methods, and uses of cultural history by examining in some detail a single example: how scientific and literary images of Mars during the past century have mirrored and expressed cultural ideas and values. TEXTS: Wilford, Mars Beckons, Wells, The War of the Worlds, Bradbury, The Martian Chronicles, Grossman, ed. The Frontier in American Culture, Burroughs, A Princess of Mars, Robinson, Red Mars, plus a packet of photocopied materials.—Crossley.


Massachusetts. Wentworth Institute of Technology, Boston

151. LITR 460. Science Fiction. In this course, we will examine science fiction as a vehicle for philosophic and technical inquiry. TEXTS: Crichton, Jurassic Park; Gibson, Burning Chrome, Neuromancer; Campbell, Grammatical Man.—Michael Greene, Wentworth Institute of Tech., 550 Huntington Ave., Boston, MA 02115.
Michigan. Adrian College, Adrian

152. Religion 300. Topics: Religion and Fantasy. Our subject is the interrelationships between religious beliefs and values on one hand, and literary/cinematic fantasy (and science fiction) on the other. The study of fantastic literature raises important philosophical problems, such as, what is the reality status of the fantastic? how is the fantasy-world related to reality? what is the literary structure of fantasy? The presence of religious themes in much “secular” fantasy and science fiction, and also of fantastic elements in biblical and other religious literature, raises further questions: Is religion inherently fantastic? Is fantasy inherently “religious”? What are the theological implications of the fantastic? TEXTS: the Bible; Aichele/Pippin (eds.), Fantasy and the Bible; Zipes (ed.), Arabian Nights; Tolkien, The Tolkien Reader; Le Guin, The Dispossessed; Crowley, Little, Big; Beagle, The Last Unicorn; Stephenson, Snow Crash. FILMS: Aladdin, Dragonslayer, Time Bandits, Strange Days, 12 Monkeys.—G. Aichele, Department of Religion & Philosophy, Adrian College, Adrian, MI 49221.

Michigan. Ferris State University, Grand Rapids

153. LITR 233. Science Fiction. Course objectives: to introduce you to a diverse range of sf literature, to use sf to analyze evolving concepts of our culture, to teach a critical method of reading popular literature, to increase an imaginative response to technology and society, to demonstrate the place of popular literature in ideology, and to have a little fun. TEXTS: Wells, The Time Machine; Heinlein, The Moon is a Harsh Mistress; Ore, Becoming Alien; Gibson, Neuromancer; Silverberg, ed. The Science Fiction Hall of Fame; Blish, Cities in Flight; Brunner, Shockwave Rider; Butler, Dawn; Card, Ender’s Game; Asimov, I, Robot; Clarke, Childhood’s End; Sterling, ed. Mirrorshades: The Cyberpunk Anthology; Le Guin, The Left Hand of Darkness; Silverberg, Down to Earth; Herbert, The Dosadi Experiment. ALSO: The radio version of The War of the Worlds and a Star Trek episode.—Robert von der Osten, 1401 Walwood Terrace NE, Grand Rapids, MI 49505.

“rvondero@music.ferris.edu”.

Michigan. Central Michigan University, Mt. Pleasant

154. English 323. Fantasy and Science Fiction. Objectives: 1. to understand the nature, and perhaps the “art,” of literature called “fantasy” and literature called “science fiction,” 2. to explain fantasy as a non-discursive discourse, universal in history, that, depending upon the age and culture in which it is created or composed, represents the idea of man and the physics of the world proper to that age and culture, 3. to explain science fiction as a species of fantasy that arises in history with the ages of reason, science, industry, technology, electronics, nuclear physics, extra-galactic astronomy, etc. (it is a very discursive or expositional fictional literature which presents the idea of man and the physics of the world as they have developed during the 19th and 20th centuries), 4. to present an overview of the historical and current character of fantasy and science fiction, 5. to see the universal topicality of fantasy and science fiction (it is about everything, from the most speechless of religious mystiques to the most analytical and empirical of scientific disciplines, from aesthetics to pragmatics, from lyric poem to warehouse inventory), 6. to perceive that the “quality” (“beauty”?) of works of fantasy and science fiction is found just as that of all art—in the excellence with which the form (the story-telling) fits the matter (the story), 7. fantasy and science fiction are often vehicles of imaginative escape, 8. to see that fantasy, by the very alienness of its setting and its characters’ anatomies, provides a fresh perspective upon spiritual and psychological reality, 9. to see how science fiction, far being a literature than can predict the future, concentrates upon history and the present, maintaining the classical dialectic of “ancients and moderns,” 10. to hear specialists from a variety of disciplines, such as religion, sociology, chemistry, and physics, often to try on a “speculative mood,” in addressing a particular work of fantasy or science fiction read in the course, 11. to discover that fantasy and science
fiction are not trivial—that, in fact, they are some of the most important cultural phenomena of the 20th century."


**155. BCA 527. Film Directors.** This course examines the film output of John Carpenter and RKO producer Val Lewton. Emphasis is on the films’ fantasy/horror themes, tropes, and motifs as well as biographical background regarding both personalities that addresses the themes shown in the various titles. **TEXTS:** Cumbow: *Order in the Universe: The Films of John Carpenter*; Telotte: *Dreams of Darkness: Fantasy and the Films of Val Lewton*. One of a series of courses under the same number focusing on directors and producers.—Robert Craig, Broadcast & Cinematic Arts Department, Central Michigan University, Mt. Pleasant, MI 48859.

**156. BCA 525. Film Genre Study: The Early Horror Film.** This course examines the development of the horror film from its beginnings in the silent era to 1969. Critical study is given to cultural trends, analysis of technique, and development of the student viewer’s critical skills. One of a series of courses under the same number focusing on various film genres. **TEXTS:** Carrol, *The Philosophy of Horror*; Waller, ed., *American Horrors: Essays on the Modern American Horror Film*.—Craig.

**157. BCA 525. Film Genre Study: The Contemporary Horror Film.** Examines the historical development of the horror film since 1969. Texts same as for the preceding course.—Craig

**158. BCA 525. Film Genre Study: The Fantasy Film.** A genre study of the themes, techniques, and historical development of fantasy in film. The class views a selection of fantasy-based titles from various genres such as comedy, horror, animation, and action-adventure, as well as studying classic and contemporary techniques in special effects cinematography. Films include titles from Melies to present-day commercial theatricals. One of a series of courses under the same number focusing on various film genres. **TEXT:** Von Gunden: *Flights of Fancy: The Great Fantasy Films*. —Craig.

**159. BCA 525. Film Genre Study: Science Fiction.** Subtitled “Cautionary Tales of the Industrial Age,” this course pairs sf films with required readings of several sf novels. Students discuss how science and scientists are depicted in both media and how the themes and lessons of the respective films and novels apply to the present day. One of a series of courses under the same number focusing on various film genres. **TEXTS:** Atwood, *The Handmaid’s Tale*; Burgess, *A Clockwork Orange*; Dick, *Do Androids Dream of Electric Sheep?*; Kuhn, ed., *Alien Zone: Cultural Theory and Contemporary Science Fiction Cinema*; Orwell, 1984.—Kenneth Jurkiewicz, Broadcast & Cinematic Arts Department, Central Michigan University, Mt. Pleasant, MI 48859.

**160. BCA 525. Film Genre Studies: Science Fiction.** With the concurrent rise of industrialism and mass culture, modern audiences have been both fearful of and fascinated with the impact of science and technology on the individual and community. As the most popular and influential of the mass media—due to its unparalleled ability to visually depict what previously could only be described in print or imagined in the mind’s eye—film even from its infancy has helped shape our perceptions about the role of the scientist and technocrat in forming our society. This course will examine how these perceptions were created and sustained in literature and the cinema by examining various key works of popular fiction and film which have been of particular historical, cultural, and aesthetic importance in terms of perpetuating certain stereotypical images of scientists and their works. These stereotypes of scientists can be broken down into four basic categories: 1) The Scientist as Romantic/Idealistic Overreacher (as in *The Bride of Frankenstein* and *The Thing*); 2) The Scientist as Rationalist/Humanist (as in *Things to Come*, which depicts the triumph of humanistic empiricism); 3) The Scientist
as Corporate Capitalist (as in *Metropolis, Blade Runner, Robocop,* and *They Live*); and 4) The Scientist as Totalitarian Collectivist (as in *1984,* *A Clockwork Orange, Brazil,* and *The Handmaid’s Tale*); and films which illustrate the development of these stereotypes will be shown and discussed in class, along with an exploration of some of the original novels on which these films were based, including: Atwood, *The Handmaid’s Tale;* Burgess, *A Clockwork Orange;* Dick, *Do Androids Dream of Electric Sheep?;* Orwell, 1984; and Shelley, *Frankenstein.*—Jurkiewicz.

**Michigan. Lansing Community College, Lansing**


**Michigan. Michigan State University, Lansing**

162. LBS 490E, *Science and Utopia.* By examining utopian fiction and nonfiction drawn from the past three and a half centuries, this course will study science’s influence upon the utopian imagination and, vice versa, the utopian imagination’s influence upon the development of science and technology. Spanning from the English Renaissance to the American Bicentennial, these writers raise political, philosophical, moral, literary, and scientific questions that, variously, support and challenge their societies’ and their scientists’ images of themselves. That is, in this course we will look at writers who love science, those who hate it, and those who bring to their works a more complex mixture of attitudes towards science. Some of the specific questions we will study include: What is a utopia? Or, more usefully, what issues and ideas does the utopian imagination explore and how are they explored? How has the utopian imagination responded to the challenges of traditional beliefs by modern science’s new questions and answers? What conflicts have developed between the utopian imagination and the scientific worldview? On the other hand, what opportunities for the utopian imagination has that worldview opened up? What deep fears about science has the utopian imagination exposed? What hopes about science has it launched? **TEXTS:** More, *Utopia;* Bacon, *New Atlantis;* short pieces by several French utopists, and excerpts drawn from the writings of Marx and Engels; Bellamy, *Looking Backward;* Wells, *Modern Utopia;* Huxley, *Brave New World;* Piercy, *Woman on the Edge of Time.*—Robert Shelton, Lyman Briggs School, Michigan State University, East Lansing, MI 48825-1107.

**Michigan. Michigan Technological University, Houghton**

163. HU 303, *The Literature of J.R.R. Tolkien.* This course re-examines the major works of J.R.R. Tolkien in light of his own theories of fantasy (faerie) and in view of the works which most influenced him in his writing so as to provide students with a clear idea of his process of sub-creation and a greater appreciation for the magnitude of his accomplishment. **TEXTS:** Tolkien, *The Tolkien Reader;* Wright (trans.), *Beowulf;* Green (ed.), *King Arthur and His Knights;* Tolkien, *The Hobbit, The Fellowship of the Ring, The Two Towers, The Return of the King,* **RESERVE TEXTS:** Kocher, *Master of Middle Earth;* Foster, *A Guide to Middle Earth;* Tyler, *The New Tolkien Companion.*—Charles W. Nelson, Department of Humanities, Michigan Technological University, Houghton, MI 49931.

**Michigan. Oakland University, Rochester**


—Donald E. Morse, English Department, Oakland University, Rochester, MI 48309.


—Morse.

166. History 305. Utopian Communities in Nineteenth-Century America. This course examined the European genesis and implementation in the United States of two major community movements, the Fourierists and the Icarians, which were derived from utopian writings. It also included the intersection of Robert Owen, the Owenites, and the evolution of end-of-century membership into Edward Bellamy’s *Looking Backward* clubs. The course began with an investigation of the cultural settings that advanced these systems during this era. It reviewed the leaders’ backgrounds, the underlying rationale for promoting these social alternatives, the publications and means used to circulate communitarian ideology, and the membership. An Audio Visual on “Utopia” helped to introduce the topic. Early lectures presented a survey of American Communities utilizing time line charts. The two required texts were Carl J. Guarneri, *The Utopian Alternative: Fourierism in Nineteenth-Century America*, and Robert P. Sutton, *Les Icariens: The Utopian Dream in Europe and America*.—Diana M. Garno, PhD History candidate at Wayne State University, Detroit MI 48202. Adjunct faculty, Saginaw Valley State University, University Center, MI 48710. diadonphil@AOL.


168. English 313 sec. 001 Literary Studies: Science Fiction. An elective course for upperclasspersons. There are no prerequisites. We will examine both the history and the diversity of science fiction prose by reading some of the best examples written since the beginning of the nineteenth century. Generally, we will approach each primary text in three ways: through a consideration of its backgrounds (scientific, mythic, and so forth), through specific questions the text raises (moral questions,
questions of plausibility, and so forth), and through the traditional discipline of criticism (what is science fiction? what is the relationship of character to theme? and so forth). TEXTS: Shelley, Frankenstein; Poe, The Portable Poe; Hawthorne, Selected Short Stories of Nathaniel Hawthorne; Wells, The Time Machine & The War of the Worlds; Zamiatin, We; Czapek, War with the Newts; Stapledon, Star Maker; Bradbury, The Martian Chronicles; Clarke, Childhood’s End; Miller, A Canticle for Leibowitz; Dick, Ubik; Le Guin, The Left Hand of Darkness; Lem, The Futurological Congress; Gibson, Neuromancer.—Eric Rabkin, English Department, University of Michigan, Ann Arbor, MI 48109-1045.

Michigan. University of Michigan, Flint


Minnesota. Hamline University, St. Paul

170. English 398. Writing with Technology. This class is computer-intensive, training students to publish on the World Wide Web and to build text-based virtual reality spaces. Gibson’s texts will serve as models for their project, which concerns the creation of a 3D information space which stores information based on some metaphorical/allegorical principles. The course looks ahead to a time when information will be stored in virtual space, as Gibson’s novels foresee. TEXTS: Gibson, Burning Chrome, Neuromancer.—Richard Smyth, “rsmyth@piper.hamline.edu”, English Dept., Hamline Univ., St. Paul, MN 55104.

Minnesota. Southwest State University, Marshall

171. English 100. Literature and Humanity. A course in science fiction with environmental theses. It was developed in conjunction with a series of courses on Humanity and the Environment, which included courses in ecology, biodiversity, and the economics of the environment, science fiction on environmental issues, and a group tour to Florida for nine days to study ecosystems there. TEXTS: Huxley, Brave New World, Herbert, Dune, Le Guin, The Left Hand of Darkness, Dick, Do Androids Dream of Electric Sheep?, Atwood, The Handmaid’s Tale, Piercy, Woman on the Edge of Time.—Susan McLean, English Dept., Southwest State Univ., 1501 State St., Marshall, MN 56258.

172. Lit 1208-308. Author: Short Course: Le Guin. This five-week course will study science fiction, fantasy, and essays by Ursula K. Le Guin. TEXTS: The Left Hand of Darkness, A Wizard of Earthsea, Tehanu, and assorted essays from The Language of the Night and Dancing at the Edge of the World.—McLean.

Missouri. Cottey College, Nevada

173. English 201. English Literature 1 (Survey). I plan to teach More’s Utopia as a male-gendered Renaissance utopia, as compared to Margaret Cavendish’s The Description of a New World, Called The Blazing World (1666) as a female-gendered utopia.—Michael J. Emery, English Department, Cottey College, Nevada, MO 64772.


175. English 106. Women and Literature. I teach Le Guin’s The Left Hand of Darkness as an example of gender fantasy, along with Woolf’s Orlando.—Emery.

Missouri. DeVry Institute of Technology, Kansas City

Missouri. Stephens College, Columbia

177. Eng 255L. Literary Studies: Science Fiction. Offered on a rotating basis; the course was at least once utopias. I have taught the sf course at least 12 times since 1976. My course attempts to do two things: to offer some sense of the history of the genre (I always begin with Frankenstein and The Time Machine) and to feature as many of the women writers as possible, if only because we are a women's college. I have also given a lot of attention to the situation of sf in popular culture, with videos and other media. TEXTS: Shelley, Frankenstein, Wells, The Time Machine, Dick, Ubik, Russ, The Female Man, Le Guin, The Left Hand of Darkness, Charnas, Walk to the End of the World, Lem, Solaris, Warrick, ed. The SFRA Anthology. VIDEOS: Frankenstein, Blade Runner, and clips from other films.—Tom Dillingham, English Department, Stephens College, Columbia, MO 65215.

Missouri. Truman State University, Kirksville

178. English 206. Science Fiction. Rotates with Science Fiction, Fantasy, and Mystery. Instructor and syllabus vary. The following is from the last time I taught the course. Theme: Creating tomorrow; this course will focus on sf as extrapolative fiction; the ideas that become familiar to us through reading are less apt to surprise or shock us if they become part of our cultural reality; and we take for granted both the technologies and any problems they create. Course Objectives: to read both for enjoyment and for analysis of ideas and their presentation; to connect literary style and subject with current sociocultural concerns; to become more familiar with the scientific ideas that have created our technological society. TEXTS: Benford, Timescape, Brin, The Postman, Branner, Stand on Zanzibar, Bujold, Falling Free, Card, Ender’s Game, Le Guin, The Dispossessed, The Left Hand of Heaven, Lem, Solaris, Pohl, Gateway, Bova, ed, The Best of the Nebulas, Silverberg, ed, The Science Fiction Hall of Fame, Vol I. —Martha Bartter, Division of Language and Literature, Truman State University, Kirksville, MO 63501.

Missouri. University of Missouri, Columbia


Missouri. University of Missouri, Rolla

180. English 225. Science Fiction. This course focuses on science fiction since 1959 but provides students with a historical background via three early novels and several short stories. The short stories are read at the beginning in order to review the principles of reading and writing about literature; the ten novels are divided into pairs that both illustrate some of Gary K. Wolfe’s icons of science fiction and reflect different historical periods. TEXTS: Warrick et al., eds. Science Fiction: The SFRA Anthology, Shelley, Frankenstein, Wells, The War of the Worlds, Zamiatin, We, Miller, A Canticle for Leibowitz, Lem, Solaris, Heinlein, The Moon is a Harsh Mistress, McCaffrey, The Ship Who Sang, Le Guin, The Dispossessed, Gibson, Neuromancer, Slonczewski, A Door into Ocean.—Elizabeth Cummins, Department of English, Univ. of Missouri, Rolla, MO 65573, (314) 341-4622, “cummins@umr.edu”.

181. English 226. Utopian Literature. This course currently concentrates on British fiction of the 19th and 20th centuries, although both More’s Utopia and Swift’s Gulliver’s Travels are examined for relevant background issues. Plato, Campanella, Bacon, Voltaire, and Johnson are introduced through lecture overviews. The speculative nature of utopian/dystopian alternatives is the main focus of the course.
182. English 227. Fantasy Literature. In this course, we will read a variety of fantastic literature, focusing on definitions of fantasy and methods of creating fantastic worlds. Students will interact both critically and creatively with the texts studied. **TEXTS:** Shippey, *The Oxford Book of Fantasy Stories*; Tolkien, *The Lord of the Rings*; Le Guin, *A Wizard of Earthsea*; Hoban, *The Medusa Frequency*.—Gene Doty, Dept. of English, 1870 Niner Circle, Rolla, MO 65409-0560.

Missouri. Washington University, St. Louis


**Nebraska. Dana College, Blair**

187. 88135-1. **Religion and Science Fiction.** In this course, we will use works of science fiction as a medium for consideration of religious themes. Science Fiction often deals with religious ideas in imaginative and unusual ways, either explicitly or implicitly suggesting views of good and evil, creation and sin, God and the supernatural, the afterlife, and the goals of human history. As sf authors speculate about other times and worlds, they are also asking questions about the values of our time and world. As feminist theologian Sallie McFague puts it, “One of the most powerful ways to question a tradition is to imagine new worlds that challenge it. Speculative fiction, with more tenuous ties to everyday life than realistic fiction, creates a world in sharp contrast to our conventional one and, hence, simply by juxtaposition questions and criticizes it.” By questioning basic assumptions about reality, science fiction encourages thought about our views of ultimate meaning, salvation, the divine, and other religious topics. Through the study of religious themes in science fiction, students can be led to reflect on religion in a new way which encourages consideration of their own beliefs and values. **TEXTS:** L’Engle, *A Wrinkle in Time*, Lewis, *Out of the Silent Planet*, Shelley, *Frankenstein*, Clarke, *Childhood’s End*, Huxley, *Brave New World*. **FILMS:** *E.T.*, *Terminator 2*, *Invasion of the Body Snatchers*, *The Day the Earth Stood Still*, *Return of the Jedi*.—John Lyden, Dept. of Religion, Dana College, Blair, NE 68008.

**Nebraska. Peru State College, Peru**

188. English 275. **Film Criticism.** A course recently keyed to the PBS series *American Cinema/American Culture*; students study some sf films in the context of American (and world) culture, history, literature, and politics. **FILMS:** *The Handmaid’s Tale*, 2001: *A Space Odyssey*, *Solaris*, 1984, *Stalker*, *On the Beach*, *Alphaville*, *La Jetée*, *Invasion of the Body Snatchers*, *The Man Who Fell to Earth*.—Bill Clemente, Dept. of English, Peru State College, Peru, NE 68421, “clemente@pscosf.peru.edu”.

189. **HP 101. Twentieth Century Issues (Honors).** Taught by a colleague. Through literature such as fiction, drama, poetry, biography, this course will focus on selected issues such as education, the environment, racism, behaviorism, nuclear war, political leadership and the psychology of leadership, mass political movements, and the use of propaganda. **FILMS:** 1984, *On the Beach*, *Threads*. **TEXTS:** Shute, *On the Beach*; Huxley, *Brave New World*; Frank, *Alas, Babylon*.—Clemente.

190. **English 202. Appreciation of Literature.** Introductory literature course designed to increase the student’s appreciation of literature with an emphasis on modern literary forms. **TEXTS:** I used various short stories from a number of authors, from “Nighthfall” to “The Girl who was Plugged In.”—Clemente.

191. **English 201. Advanced Composition.** Training in writing a variety of types of papers with emphasis on writing across the curriculum. Areas of focus include Genetic Engineering, Genetic Roles, and Obedience and Authority. **TEXTS:** selections from Z, 1984, *The Handmaid’s Tale*, *Brave New World*, and a variety of short stories. **FILMS:** *The Murderer, The Stepford Wives*, *The Handmaid’s Tale*, 1984.—Clemente.

**Nevada. University of Nevada, Reno**

192. **English 223 or Sociology 497 or Library Science 490. Science Fiction and Information Control.** The future is all that we can change. This course will examine the role that libraries (information resources) have played in science fiction and the importance of the transmission of knowledge, whether it be conveyed orally
(Fahrenheit 451), statically stored (The Foundation Trilogy), or mechanically/electrically disseminated (Clarke’s 2001). The storage, retrieval, and dissemination of knowledge has been a constant concern of sf writers and one that has seldom been appreciated or understood. And, with the ever-increasing application of computer technology and robotics to information systems, the likelihood of knowledge-control by a single person (Asimov’s Foundation Trilogy), by a government (Orwell’s 1984), or by a machine (Clarke’s 2001) becomes ever more possible. By means of science fiction one can imagine and examine alternatives to the present course of events. Technological change has a way of creating sociological change.

OTHER TEXTS: SFRA Anthology, Visions of the Future; Bradbury, Fahrenheit 451; Huxley, Brave New World; and various other germane novels and stories.—Milton T. Wolf, Director of Collection Department, University of Nevada Library, Reno, NV 89557-4577.

Nevada. Western Nevada Community College, Carson City
193. English 223 CO1. Utopia & Dystopia in Fiction and Film. [Apparently a nonce course; the following is verbatim from a handbill sent us by Mr Wallman.] Is this the best of all possible worlds? What could be better? How could it be worse? Explore the possibilities with Ray Bradbury, Stephen King, Ursula Le Guin, and through works of fiction and film like Handmaid’s Tale, Clockwork Orange, Fahrenheit 451, and The Running Man. Jeffrey Wallman, M.A., is an instructor in the English Department at UNR. He has more than two hundred novels to his twenty-two pseudonyms in all genres—mystery, science fiction, western and historical romance. He also has sales of more than one hundred short stories, novelettes, and articles with work represented in numerous anthologies in six languages, as well as television adaption, movie and television scripts.—Jeff Wallman, 2324 Loki Court, Reno NV 89512.

New Brunswick. University of New Brunswick, St. John
194. English 3130. Science Fiction. A study of the history of the genre with a concentration on the various subject areas of speculative fiction: utopian/dystopian, robots, mad scientists, BEM’S, fantastic worlds, and travels in space and time. TEXTS: Dunstan and Gorlan, Worlds in the Making; Freedman, 2000 Years of Space Travel; Aldiss, Billion Year Spree; Shelley, Frankenstein; Wells, Island of Dr Moreau; Zamiatin, We; Huxley, Brave New World, Island; Orwell, 1984; Le Guin, Left Hand of Darkness; Brunner, Shockwave Rider; Ballard, Drowned World; Lem, Cyberiad; Do Androids Dream of Electric Sheep?—William Prouty, Dept. of Humanities and Languages, Univ. of New Brunswick, Box 5050, Saint John, N.B. CANADA E2L 4L5.


196. English 3154. Themes in Contemporary Science Fiction. Examines contemporary speculative fiction with regard to scientific theory, technological and social change, political alternatives, and human destiny. TEXTS: Dunstan and Garlan, Worlds in the Making; Bradbury, Fahrenheit 451; Heinlein, Stranger in a Strange Land; Wyndham, The Chrysalids; Dick, Do Androids Dream of Electric Sheep?: Le Guin, Left Hand of Darkness; Miller, A Canticle for Leibowitz; Ballard, The Drowned World; Brunner, The Shockwave Rider; Clarke, Childhood’s End; Bradley, a Tower novel.—Prouty.

New Hampshire. Plymouth State College, Plymouth
197. English 171. Science Fiction and Fantasy. Science fiction and fantasy are two related literary forms, or genres, which have achieved wide popularity in the 20th century. In this course, we will study the history of two genres, read a selection of major works, both short stories and novels, and examine the influence of sf and fantasy

New Jersey. Rowan College of New Jersey, Glassboro

198. Honors Humanities Seminar. The appeal of science fiction is undeniable, and its forms innumerable, for sf writers place themselves at the intersection of what is real and what is possible, exploring scientific, utopian, and galactic frontiers. The course begins by looking briefly at the history of sf and particularly at sf’s American heritage. Stopping points along the way might include the pseudo-scientific fantasy of Hawthorne and Poe. We might consider the social criticisms implicit in Twain’s *Connecticut Yankee* and Gilman’s *Herland* (a wonderfully ironic single-sex utopia). The instructor will provide the necessary background on selected “classics” of science fiction so that students can see the development of the genre across time and traditions: we will touch upon More’s *Utopia*, Butler’s *Erewhon*, Bellamy’s *Looking Backward*, Orwell’s *1984*, and Huxley’s *Brave New World*. The focus of the course, however, will be on students’ experience of 20th-century writers (mostly, but not exclusively American) including Heinlein, Bradbury, Pohl, Le Guin, Russ, Atwood, Lem, Blish, Ellison, Pynchon, and Piercy. TEXTS: Gilman, *Herland*, Abbott, *Flatland*, Haldeman, *The Forever War*, Butler, *Kindred*, and assorted stories by Dick, Vonnegut, and Pohl, followed by presentations by students of other writers of the students’ choosing.—Dr. Barbara Patrick, English Dept., Rowan College of New Jersey, Glassboro, NJ 08028.

New Jersey. Ramapo College, Ramsey


New Jersey. Rutgers University, Newark


New Jersey. Rutgers University, New Brunswick

Heinlein, Pohl, Sheckley, Le Guin, Russ, Disch, Delany, Tiptree, Varley, Bryant, Sterling, Gibson, Butler, selected criticism.—Donald Fallon, Rutgers Univ., Busch Campus, BPO 23881, PO Box 1119, Piscataway, NJ 08855, (908) 445-5135.

New Jersey, Stevens Institute, Hoboken

202. HU 316. Science Fiction. A study of the fiction of science and the science of fiction through the reading of authors from Mary Shelley to William Gibson. TEXTS: Shelley, Frankenstein, The Last Man; Wells, War of the Worlds; Russ, The Female Man; Lessing, Briefing for a Descent into Hell; Herbert, Dune; Gibson, Neuromancer; Le Guin, The Left Hand of Darkness; Piercy, He, She, and It. FILMS: Metropolis, Dune.—Susan Levin, Humanities, Stevens Institute, Hoboken, NJ 07030.

New Jersey, William Paterson College, Wayne

203. ENG 216. Science Fiction and Fantasy. Objectives: to study representative texts and films of classical and recent science fiction and fantasy for adults and children, to determine literary techniques that play a major role in the sf/fantasy genre, to understand ways sci fi/fantasy express human needs and concerns about the nature of the individual, the society, and the impact of technological development. TEXTS: Silverberg, ed., Science Fiction Hall of Fame, Vol. 1; Shippey, ed. Fantasy Stories; Le Guin and Attebery, eds. The Norton Book of Science Fiction; Gibson, Neuromancer; Tolkien, The Hobbit. FILMS: The Day the Earth Stood Still; The Lion, the Witch, and the Wardrobe.—Marjorie Ginsberg, English Dept., William Paterson College, 300 Pompton Rd., Wayne, NJ 07470, “bginsber@ix.netcom.com”.

New Mexico, Eastern New Mexico University, Portales

204. English 375/593. Science Fiction and Fantasy. Offered every other spring. Course objectives include understanding of the history of sf/fantasy and its major themes and exploration of how to determine literary excellence in the genre. Graduate students are expected to prepare two long research papers using ENMU’s Golden Library Science Fiction Collection of early pulp and contemporary fiction and criticism. Undergraduates and graduates prepare weekly reaction papers addressing course readings. Undergraduates write two 5-7 page critical essays on a theme of sf. Each year, ENMU hosts the Williamson Lectureships. In 1994 the guests were Frederik Pohl, Roger Zelazny, and Connie Willis, as well as Dr. Williamson. TEXTS: Homer, The Odyssey; Le Guin, Left Hand of Darkness; Pohl, Gateway; Warrick et al., The SFRA Anthology; Willis, Doomsday Book; Zelazny, Nine Princes in Amber; the Winter 1993 issue of Amazing Stories.—Jack Williamson and Patrice Caldwell, English Department, Eastern New Mexico University, Portales, NM 88130.

New York, Binghamton University, Binghampton

205. English 200A. Science Fiction. Science fiction accurately reflects longings, fears, projections, stereotypes, and other such concerns. Sf philosophizes on what it is to be human (though sometimes clothed in strange flesh). In short, sf, a vigorous subgenre, is literature, and can be read and analyzed profitably. This course will investigate sf, broadly defined, as it has appeared from Mary Shelley’s Frankenstein till near the present. The approach will be eclectic, with the intent of investigating, among others, such topics as the history of sf, its styles and categories, its female and male components. There are, of course, more. TEXTS: Shelley, Frankenstein; Stoker, Dracula; Wells, The Time Machine, The War of the Worlds; Gilman, Herland; Burroughs, A Princess of Mars; Orwell, 1984; Huxley, Brave New World; Clarke, Childhood’s End; Asimov, The Caves of Steel; Miller, A Canticle for Leibowitz; Dick, Blade Runner (Do Androids Dream of Electric Sheep?); The Man in the High Castle; Burgess, A Clockwork Orange; Warrick et al, eds. Science Fiction: The SFRA Anthology; Heinlein, Starship Troopers; Delany, Stars in my Pocket like Grains of Sand; Atwood, The Handmaid’s Tale; Gibson, Neuromancer; Le Guin, The Left Hand of Darkness, The Dispossessed; Vonnegut, Slaughterhouse-Five; Hoban, Riddley Walker; Ballard, Best Short Stories; Piercy, Woman on the Edge of Time; Tepper,
Grass.—Allan L. Eller, Office of the Provost, Binghamton Univ., PO Box 6000, Binghamton, NY 13902-6000, (607) 777-2141, fax (607) 777-4831.


207. HIST 231. War: Past and Future. An overview of the history and causes of warfare, followed by an exploration of the kinds of wars most likely to occur in the next century and the prospects for world peace. TEXTS: Frank, Alas, Babylon; Haldeman, The Forever War; McNeill, A World History; Orwell, Nineteen Eighty-Four; Remarque, All Quiet on the Western Front; Toffler and Toffler, War and Anti-War; Vadney, The World Since 1945. FILMS: Control, Henry V, The Last of the Mohicans, Glory, Tora! Tora! Tora!, Dr. Strangelove, Platoon, Crimson Tide, Nineteen Eighty-Four, Red Dawn.—Wagar.

208. HIST 330. Modern European Thought. The history of the European mind since the Renaissance, with special attention to its visions of the best and worst society. TEXTS: Bacon, New Atlantis; Ballard, The Unlimited Dream Company; Burdekin, The End of This Day’s Business; Engels, Socialism: Utopian and Scientific; Huxley, Brave New World; More, Utopia; Morris, News From Nowhere; Stromberg, European Intellectual History Since 1789; Voltaire, Candide and Zadig; Wells, A Modern Utopia; Zamyatin, We.—Wagar.

New York. City University of New York, New York

209. English ??, Alternative Worlds and the Technological Horizon: Information/Noise, Order/Chaos. The opening weeks of the seminar will consider such emergent phenomena as systems theory, virtual reality, chaos theory, and hypertext through the reading of theoretical works by Deleuze and Guattari (A Thousand Plateaus), Lyotard (The Postmodern Condition), Baudrillard (Selected Works), Penley and Ross (Technoculture), Hayles (Chaos Bound), Bukatman (Terminal Identity), Landon (Hypertext), Haraway (Simians, Cyborgs, and Women), Dery (Flame Wars: The Discourse of Cyberculture), and Ronell (The Telephone Book). We will then move on to such fictional and science-fictional works as Wells’ The Time Machine, Burroughs’ Soft Machine, DeLillo’s White Noise or Mao II, Pynchon’s Vineland and “Entropy,” Gibson’s Neuromancer, Stephenson’s Snow Crash, McElroy’s Men and Women, Sterling’s Schismatrix, Seidel’s My Tokyo, Marshall’s Roadshow, and Butler’s Dawn. It would also be useful for participants to have a nodding acquaintance with such films as Blade Runner, the Alien trilogy, the two Terminator movies, Videodrome, Robocop, Natural Born Killers, Until the End of the World, and Paris, Texas.—Gerhard Joseph, Ph.D. Program in English, The Graduate School, CUNY, 33 W. 42nd St., New York, NY 10036-8099. 212-642-2206.

New York. Dowling College, Oakdale

210. Senior Seminar 111C. Brave New Worlds. This course is intended to stimulate thinking about ways to restructure and improve the social order. We will investigate the history of utopian thought/literature through the reading of selected utopian works, through the analysis of doomsday forecasts of frightening future worlds, and through the study of actual historical attempts to create alternative societies. Readings will be from Plato’s Republic, More’s Utopia, Bellamy’s Looking Backward, Morris’ News from Nowhere, and a twentieth century-utopia such as Huxley’s Brave New World. Using the above material, this course will ask students to apply to the contemporary world the lessons learned from mankind’s attempts to create
a state free from social, political, and economic injustice.—Andrew Karp, Humanities Department, Dowling College, Oakdale, NY 11769.

New York, Hofstra University, Hempstead
211. HLG 19 (New College)/Eng 191 (Main Campus). Science Fiction. This course surveys the history of science fiction with special emphasis on the post-1938 period. TEXTS: Silverberg, ed. Science Fiction Hall of Fame, I; Le Guin, Left Hand of Darkness; Clarke, Childhood’s End; Heinlein, Puppet Masters; Asimov, I, Robot; Wells, Time Machine and War of the Worlds; Caepek, R.U.R.; Rabkin & Scholes, eds. Science Fiction: An Historical Approach.—Barbara Bengals, English Department, Hofstra University, Hempstead, NY 11550.

New York, Long Island University, Long Island
212. English 47. Science Fiction. An exploration of science fiction as a genre of the popular novel. Works are treated in the context of stylistic development (and/or degeneration) of the genre. TEXTS: “Works change every semester, but include classics: Wells, Asimov, Clarke, Herbert, Le Guin, Delany, Aldiss, Ellison, Gibson, etc. Some semesters it is structured by theme, others historically. Short stories are used to fill out a range of authors, but the focus is on the classic novels.”—Joan Digby, 311 Humanities Hall, C.W. Post Campus, Long Island Univ., Brookville, LI, NY 11548.

New York, Manhattan College, Bronx
213. English 287. Fantasy and Science Fiction. An introduction to speculative literature: fantasy, gothic, and science fiction; their relation to each other; the relation of the fantastic to fiction. TEXTS: Authors covered: MacDonald, Stockton, Dunsany, Morris, Edson, Tolkien, Vance, Sturgeon, Beagle, Lovecraft, Bradbury, Asimov, Clarke, Heinlein, Herbert, Keyes, Ellison, Delany, Le Guin, Russ, Wolfe, Varley, Dick, Benford, Bryant, Gibson, Cadigan, Card, Murphy, Kelly, Bear.—Deogre F. Freije, English Dept., Manhattan College, Bronx, NY 10471.

New York, Marist College, Poughkeepsie
214. Eng 205. Modern Speculative Fiction. Readings in a wide range of 20th century science fiction and fantasy writers. The course investigates the rise and development of modern speculative fiction, with concern for the social, cultural, and historical forces that influence conventions, subjects, themes. It has been some years since the course was taught; I am resurrecting it but have not decided which texts I will use.—Richard Grinnell, Dept. of English, Marist College, Poughkeepsie, NY 12601.

New York, Marymount College, Tarrytown
215. COMP 216. Science Fiction and the Horror Tale. To examine critically works of science fiction and the horror tale that explore worlds of our inner doubts, wishes, and fears, that speak to our whole culture or to whole aspects of the human condition. TEXTS: Rabkin, ed. Science Fiction: An Historical Anthology, Jones and Campbell, eds. The Best New Horror.—Emilie Taha, Dept. of English, Marymount College, 100 Marymount Ave., Tarrytown, NY 10591.

New York, Monroe Community College, Rochester
New York. Nassau Community College, Garden City

217. Eng 233. Studies in Science Fiction. An examination of the genre from its beginnings to the present. Thematic considerations may included man as cosmic puppet, man as minor god, man as nature’s destroyer. Selections from representative authors such as Wells, Verne, Orwell, Huxley, Vonnegut, Bradbury, Clarke, Heinlein, Asimov, and Le Guin. Preceding is catalogue description; I tend to use contemporary novels and short stories as well as works from the 1940s and 1950s, regularly the first three of the following list, sometimes one or more of the others. TEXTS: Science Fiction Hall of Fame, Vol 1; Miller, A Canticle for Leibowitz; Le Guin, The Left Hand of Darkness; Pohl and Kornbluth, The Space Merchants; Heinlein, Stranger in a Strange Land; Herbert, Dune; Clarke, Childhood’s End; Shelley, Frankenstein; Vonnegut, Sirens of Titan.—Helen F. Collins, English Dept., Nassau Community College, Garden City, NY 11530-6793.

New York. Nazareth College of Rochester, Rochester

218. English 234W01 Special Topics: Science Fiction. This course looks at a specific literary genre, science fiction, to explore the relationships between literature and technology. We will explore two major sets of concerns: 1. issues relating to the relationship between literature and technology, 2. the place of sf within the larger discipline of literary studies. This first concern will lead us to ask questions about the role technology plays in the texts we read, listen to, and see. The second will lead us to ask questions about how these roles affect literary concerns such as characterization, plot, setting, and so on. TEXTS: Asimov, Caves of Steel; Cadigan, Mindplayers; Dick, Do Androids Dream of Electric Sheep?; Huxley, Brave New World; Gilman, Herland; Russ, And Chaos Died; Shelley, Frankenstein; Tepper, The Gate to Women’s Country; Tiptree, “The Girl Who Was Plugged In”; Wells, War of the Worlds (recording). FILM: Blade Runner.—Nancy C. DeJoy, 4245 East Ave., Rochester, NY 14618-3790.

New York. Roberts Wesleyan College, Rochester

219. GED 300m. Humanities: A Wholistic Approach. This course is a required part of our degree completion program in Organizational Management, a time-shorted program for full-time working adults that culminates in a B.S. degree. When I teach this course, I place an emphasis on contemporary literature from many different genres. When I teach this course in 96 spring, I’ll be also including an Asimov short story. It will be one of the robot stories, but I haven’t decided which one yet. TEXTS: Cadigan, “Rock On” (from Sterling, ed. Mirrorshades: The Cyberpunk Anthology).—Elizabeth Newhall, 2301 Westside Dr., Rochester, NY 14624.

New York. University of Rochester, Rochester

220. English 334. Alien Sex: Gender and Difference in Old and New Fantasy. An upper level course which borrows its title from Ellen Datlow’s famous anthology of short stories (Alien Sex: Nineteen Tales by the Masters of Science Fiction and Dark Fantasy) and it explores human preoccupation with making sexuality “other”—from the ancients on up. Whether they be divine or demonic, angelic, bestial, mechanical, or extra-terrestrial, the panoply of fantastic lovers throughout the ages reveals long-standing obsessions about desire and identification. When sex seems to offer the same old same-old, how do our myths and fictions make it new? Constance Penley has argued that sf encounters with aliens and androids reflect a growing twentieth-century concern that sexual difference is collapsing under the weight of sexual equality; mating with vampires, aliens and androids reintroduces that difference. The course is concerned as well with the obvious issues of race, class, normalcy and monstrosity, and it looks at fictions about homosexuality as well. TEXTS include selections from Genesis, Midrash commentaries about Lilith (Adam’s first wife), Ovid’s Metamorphoses, Augustine’s City of God, selections from the Welsh Mabinogion, from the Norse Elder Edda (and the transformations of Loki), materials about the Loathly Lady, the Hammer of Witches, Stoker’s Dracula, Russ’s The Female Man, Rice’s Interview with
221. English 334. From Homer to Asimov and Beyond: The Myth of the Android. A related upper-level undergraduate course that I’ve taught three times over the past six years. This course is equally concerned with allegories of race, class, gender, normalcy, and monstrosity in its exploration not only of what it means to be human, but what it also means to exclude from the category of human: in this respect it is almost the polar opposite of “Alien Sex” in its examination of the machine that is vehemently excluded from the ranks of humanity, at the same time that humanity over the ages is grappling with its troubled physical and emotional relationship to its technology. A very useful book for this course is Bruce Mazlish’s The Fourth Discontinuity, which seeks to show how in the development of science we have had to shed our myths that we are NOT separate or “discontinuous” from the universe (Copernicus), the animals (Darwin), the subconscious (Freud), and our machinery (everyone else). We go back as far as the Iliad in looking at moving statues come to life, exploring the myths surrounding Albert the Great and Roger Bacon, the legend of Talus, Spenser’s False Florimel, Rabbi Loew and the Golem of Prague, Descartes’s “automaton,” Vaucanson’s mechanical duck, Shelley’s Frankenstein, Hoffman’s “The Sandman,” Villiers’ L’Eve future, Asimov’s I, Robot, Roddenberry’s Data of the Next Generation (based on his “Questor” of The Questor Tapes), Lee’s The Silver Metal Lover (also used in “Alien Sex”), Dick’s Do Androids Dream of Electric Sheep?, Gibson’s Neuromancer, and a number of films.—Higley.


223. English 116. Speculative Writing. Being a fiction writer as well as a professor, I’ve also taught the writing of science fiction and fantasy in a lower level undergraduate course. I offered this one this semester (for the second time) and hope to be able to offer it again.—Higley.
226. Magical Realism; What Is It? The term “magical realism” is most often associated with contemporary Latin American literature. Actually, it can be argued that it originated in connection with art. As a genre, however, it has flourished in the literature of Latin America. This course will, first of all, attempt to define magical realism. Then, after a brief treatment of the origins of the term, the remainder of the course will be devoted to the study of several literary works. The authors involved will be Borges, Cortazar Garcia Marquez, Aquilera Malta, Isabel Allende, Cabrera Infante, Fuentes, Nervo, Paz, Vargas Llosa, and perhaps one or two others.—Michael F. Capobianco, Metropolitan College, St. John’s University, Staten Island, NY 10301.

New York, SUNY at Albany, Albany
227. ENG 242. Introduction to Science Fiction. TEXTS: Shelley, Frankenstein, Wells, The Time Machine, War of the Worlds; Herbert, Dune; Gibson, Neuromancer; Robinson, Red Mars; Benford, Timescape; Willis, The Doomsday Book; Lem, Solaris; Le Guin, The Left Hand of Darkness; Butler, Dawn; Tepper, Grass; Brin, Startide Rising.—Jill Hanifan, English Dept., University at Albany, SUNY, HU 334, 1400 Washington Ave., Albany, NY 12222.

228. ENG 242L 1032 Science Fiction (summer session). TEXTS: Le Guin and Attebery, eds. The Norton Book of Science Fiction; Asimov, I, Robot; Card, Ender’s Game; Butler, Dawn; Scott, Trouble and Her Friends.—Hanifan.

New York, SUNY Binghamton, Binghamton.
229. Comparative Literature 280A. Popular Culture. The primary goal of this course is to provide students with the tools and abilities to analyze contemporary American popular culture, particularly the teen and pre-teen aspects of that culture. We focus on film, professional sports, science fiction, fantasy, and cult literature. Because of the subject matter, very few of the reading assignments will be traditional, but there will be a component to the class that will act as a basic introduction to contemporary literary theory. TEXTS: Freud, Civilization and its Discontents; Foucault, History of Sexuality Vol 1; Adorno, The Stars Came Down To Earth; R.L. Stine, Say Cheese and Die; Clover, Men, Women and Chain Saws; Baughman, Women on Ice; Heinlein, Friday. FILMS: Mighty Morphin Power Rangers the Movie; Forrest Gump; Blade Runner; Star Wars.—S.J. Zani, Department of Comparative Literature, SUNY Binghamton, Binghamton, NY 13960-6000.

New York, SUNY at Buffalo, Buffalo
230. English 201. Advanced Reading and Writing. The second semester in the required composition sequence, English 201 develops two sets of skills: those needed for interpretation of literary texts, and those for presenting written arguments. The sf texts in this section (instructor’s choice) helped achieve both goals; sf stories often highlight a single “element of fiction” (setting, theme, plot conflicts), while posing and supporting arguments and conclusions. TEXTS: Silverberg, ed. The Science Fiction Hall of Fame, Volume 1; Clarke, Childhood’s End; Selected on-reserve readings of stories from Gunn, ed., The Road to Science Fiction #3; Silverberg, ed., Worlds of Wonder; Dozois, ed., The Year’s Best Science Fiction 1986. FILM: Blade Runner (voice-over version).—Shelley Reid, now at English Department, Austin College, Sherman, TX 75090, “SREID@austinc.edu”.

New York, SUNY Farmingdale, Farmingdale
231. EGL 240. Themes in Science Fiction. An exploration of how writers of science fiction have used science and technology to examine moral questions, social issues, and the boundaries of technology. Reading of selected authors will focus on the ways creative writers have explored various aspects of the genre, including scientific experimentation, alternate time/space continua, weaponry, psychic phenomena, cyberspace, bionics, alien life, and the future.—Dr. P.P. Malhotra, Chair, Dept. of English, SUNY Farmingdale, Rte. 110, Farmingdale, NY 11735.
New York, SUNY, the College at Paltz, New Paltz

232. English 41305. Science Fiction. Study of the genre from Verne and Wells to the present. Selected works from each period of sf. The pioneers, Verne and Wells; the space operas of the 1920s and 1930s; the technological interests of the 1940s and 1950s; the sociological interests of the 1950s and 1960s; the stylistic interests of the New Wave; and later developments such as cyberpunk. Such authors are treated as Verne, Wells, Stapledon, Burroughs, Hamilton, Asimov, Heinlein, Clarke, Blish, Bester, Dick, Leiber, Delany, Le Guin, Ellison, Aldiss, Ballard, Varley, Tiptree, Tepper, Wolfe, Gibson. The purpose of the course is to acquire a familiarity with the history, conventions, and modes of science fiction.—Robert Waugh, English Dept., CH-105, The College at New Paltz SUNY, 75 South Mannheim Dr., New Paltz, NY 12561.

New York. SUNY at Plattsburg, Plattsburg

233. Anthrop 362. This course examines historic and contemporary utopian communities as anti-capitalist or anti-systemic movements. We will review 18th, 19th, and 20th century attempts to construct egalitarian societies, from the Shakers to the Nation of Islam, and attempt to identify those features of the societies that contributed to either their success or their failure. We will then try to apply what we learn to the design of a social movement to alleviate poverty. **TEXTS:** Erasmus, *In Search of the Common Good*; Skinner, *Walden Two*; Fogarty, *The Righteous Remnant: The House of David*; Priestly, *Shalam: Utopia on the Rio Grande.*—Richard Robbins, Anthropology Dept, SUNY at Plattsburg, Plattsburg, NY 12901, “robbinrh@splava.cc.plattsburg.edu”.

New York. Suffolk Community College, Selden

234. EG 58. Science Fiction. Objectives of the course: 1. to understand the history of science fiction literature, its techniques and conventions, and the main trends and themes explored by science fiction writers, 2. to read science fiction, 3. to analyze and explicate science fiction texts, 4. to recognize, distinguish, and evaluate the essential characteristics of science fiction through intelligent discussion of plot, theme, characterization, point of view, style, setting, scientific content, and verisimilitude, 5. to write essays of literary analysis which demonstrate the following qualities: controlling purpose, clear focus, adequate development, logical organization, and use of textual details to support purpose. **TEXTS:** Crichton, *Jurassic Park*, Gibson, *Neuromancer*, Haldeman, *The Forever War*, Le Guin, *The Left Hand of Darkness*, Lem, *Solaris*, Warrick et al., eds. *Science Fiction: The SFRA Anthology.*—Donald Gilzinger, 4 Yale Court, Setauket, NY 11733, (516) 451-4147, “demerit@aol.com”.

New York. Vassar College, Poughkeepsie

235. Pol Sci 276. Utopian Political Thought. Utopias are frequently regarded as perfect societies and/or as impractical dreams. But they can also be serious political philosophy: they raise questions, suggest answers, and propose alternative possibilities or dilemmas about ideals (their value for political life, how to analyze them, how to put them into practice), specific institutions (such as the law, the state, and the economy), and the life of the individual in society (what is freedom and where is it valuable, how do individuals best develop). At the same time, they should be fun to read. In this course, we begin by reading typical utopias from 1516 to the present. Then we will try to write our own utopia, or rather a small portion of a utopia, and use the exercise to reflect on the promises and problems of utopianizing. After break, we will analyze the anti-utopia or dystopia: the image of a terrible world. We shall ask of them what we ask of utopias, and in addition ask how dystopias suggest readers should respond (and act). Then we will use our knowledge of utopias (and dystopias) to examine one central aspect of contemporary American life, the suburb (along with its representative institutions, the mall and the theme park). **TEXTS:** Thomas More, *Utopia*; Edward Bellamy, *Looking Backward*; William Morris, *News from Nowhere*;

**North Carolina, Appalachian State University, Boone**

236. English 2515. *Post-Modern American Narrative*. Cultures circulate stories important to their maintenance and change; humans circulate stories out of a basic need. Long prose narratives have been the preeminent form of story-telling in America, particularly in the post-modern period. The more recent the narrative, the more difficult it is to be certain of its enduring value—since value turns on convention and tradition as defined through the matrix of class, gender, and race. While tradition and convention set the agenda for interpreting texts, readers also have the freedom (responsibility?) to interpret a text’s important concerns. Interpretation of a text’s meanings and values often stems from an interrogation of the interrelationships between tale, teller, and artist—and by extension of a culture’s influence on all three. **TEXTS**: Faulkner, *As I Lay Dying*, Morrison, *Beloved*, Erdrich, *Tracks*, Shaara, *Killer Angels*, McCarthy, *All the Pretty Horses*, Rice, *Vampire Lestat*, Card, *Speaker for the Dead*, Gibson, *Neuromancer*, *Virtual Light*, Robbins, *Jitterbug Perfume*.—Emory Maiden, English Dept., Appalachian State Univ., Boone, NC 28608.

**North Carolina, Duke University, Durham**

237. Eng 179 / Lit 153. *Utopian Writings*. The readings represent an odd mix—some more dystopian than utopian. The aim is to juxtapose themes: nature and technology, theory and popular culture, experience and analysis, science fiction and autobiography, in the hope of generating a variety of perspectives from which to grasp the utopian. I’ve chosen readings where the utopian aspect is more ephemeral than concrete. Among the areas for study are (1) the particular relationship between nature and utopia, (2) the place for collectivity in utopia, (3) the function of imagination in utopia, (4) the critical dimension of utopia (i.e. utopia as negative dialectic), (5) the possibility for utopia in daily life, (6) the revolutionary or transformational impulse of utopia. **TEXTS**: Le Guin’s *The Word for World Is Forest* and *City of Illusions*; Merchant’s *The Death of Nature* and Baudrillard’s *America*; Sahlins’ *Stone Age Economics* and Russ’s *The Female Man*; Thoreau’s *Walden* and Ballard’s *The Drowned World*; Shakespeare’s *The Tempest* and Robinson’s *Pacific Edge*; Papnik’s *Design for a Real World* and Marcuse’s *Eros and Civilization*; Muir’s *My First Summer in the Sierra* together with essays by Alexander Wilson and Fredric Jameson; Adorno’s *Minima Moralia* and Benjamin’s “The Work of Art in the Age of Mechanical Reproduction”; Gould’s *Wonderful Life* and Benjamin’s *Moscow Diaries*; Le Guin’s *The Dispossessed*, Barucello’s *How to Imagine*, and Calvino’s *Cosmicomics*.—Susan Willis, English Department, Duke University, Durham, NC 27706.

**North Carolina, East Carolina University, Greenville**


239. ENGL 3470. *Modern Fantasy*. A study of the history and development of fantasy and fantasy criticism in the twentieth century. Course goals: to make the student aware of (1) the nature of fantasy as a distinct type of literature, (2) the various types of fantasy literature, and (3) the critical methodology for approaching fantasy literature. **TEXTS**: Le Guin, *A Wizard of Earthsea*, Tolkien, *The Hobbit*, Bradley, *The

North Carolina. North Carolina State University, Raleigh NC

240. MALS 601K (076). Postmodern Science Fiction. Over the last thirty years, at the same time science fiction has become popular with vast audiences through films and TV, the literature has divided into a spectrum of sub-genres, at one end of which new forms of literate sf have emerged. In the 1960s, through the New Wave, science fiction incorporated a new political sensibility and the methods of modernism; in the 1970s, the work of Le Guin, Russ, Tiptree and others used sf as a tool of a revivified feminism; and the 1980s have seen the collision of sf with literary movements from metafiction to magical realism, the growth of Cyberpunk sf, and a generation of writers who self-consciously revisit the traditional materials of sf with a postmodern perspective. During the same period, writers not commonly associated with science fiction, like Vonnegut, Pynchon, and DeLillo, have moved in parallel directions, reacting to changes in technology, information theory, and social disruptions of the late 20th century, using the devices and icons of science fiction. This cultural and literary cross fertilization is the subject of this course. TEXTS: James, Science Fiction in the 20th Century, Silverberg, ed. The Science Fiction Hall of Fame, Vol. 1, Dick, Do Androids Dream of Electric Sheep?, Vonnegut, Cat’s Cradle, Wolfe, The Fifth Head of Cerberus, Le Guin, The Left Hand of Darkness, Sterling, Crystal Express, Gibson, Neuromancer, Shepard, “R & R,” De Lillo, White Noise, Robinson, Pacific Edge, Jones, White Queen, Le Guin and Attebery, eds. The Norton Book of Science Fiction. FILMS: 2001: A Space Odyssey, Blade Runner, The Brother from Another Planet, Videodrome, Brazil.—John Kessel, English Dept., 274 Tompkins, North Carolina State Univ., Raleigh, NC 27695-8105.

241. Eng 376, 001. Science Fiction. The purpose of this course is to increase your understanding and enjoyment of science fiction by tracing its history from its beginnings in the Romantic movement and the Industrial Revolution to its current status as mass-market genre fiction. We’ll examine how its development has been influenced by economic factors and by advances in technology, and discuss today’s prominent writers and popular forms. TEXTS: Shelley, Frankenstein, Stevenson, Dr. Jekyll and Mr. Hyde, Wells, The Time Machine, Burroughs, A Princess of Mars, Asimov, I, Robot, Heinlein, The Moon is a Harsh Mistress, Gibson, Neuromancer, Brin, The Postman, Willis, Lincoln’s Dreams.—Walter E. Meyers, Dept. of English, 256 Tompkins, North Carolina State Univ., Raleigh, NC 27695-8105.

North Carolina. Pembroke State University, Pembroke

242. CA ?. Introduction to Science Fiction. A brief introduction to science fiction as contemporary myth. TEXTS: Heinlein, Stranger in a Strange Land, Clarke, Childhood’s End, Asimov, Foundation, Warrick et al., eds. Science Fiction: The SFRA Anthology.—Thomas Leach, Dept. of Communicative Arts, Pembroke State Univ., Pembroke, NC 28372.

North Carolina. Roanoke Bible College, Elizabeth City


North Dakota. Dickinson State University, Dickinson

244. English 350. Studies in American Literature: Science Fiction. This course introduces students to the history and literature of science fiction by concentrating on American writers. The student reads sf novels and short stories by American writers.

North Dakota. Jamestown College, Jamestown


North Dakota State University, Fargo


Nova Scotia. Acadia University, Wolfville

248. English 3713. Science Fiction. A study of the genre of science fiction, from its antecedents to the present, with readings from selected short stories and novels. Apart from some background lectures, the class will be conducted in discussion groups to which all students are expected to contribute. TEXTS: Wells, The Time Machine; Dickson, Dorsai!; Le Guin, The Dispossessed; Cherryh, Port Eternity; Willis, Doomsday Book, Wells, “The Star”; Simak, “Desertion”; Clarke, “History Lesson”; Sheckley, “Specialist”; Ellison, “I Have No Mouth and I Must Scream”; Russ, “When It Changed”; Hughes, “The Price of Land.”—Raymond H. Thompson, Department of English, Acadia University, Wolfville, Nova Scotia, CANADA B0P 1X0.

249. English 3723. Fantasy. A study of the genre of fantasy, from its antecedents to the present, with readings from selected short stories and novels. The predominant focus will be upon the category known as high fantasy. Apart from some background lectures and videos, the class will be conducted as a discussion group to which all students are expected to contribute. TEXTS: The Oxford Book of Fantasy Stories, ed. Shippey; Tolkien, Lord of the Rings; White, The Sword in the Stone; Beagle, The Last Unicorn; Le Guin, Tehanu; Katz, The Third Magic.—Thompson.

Nova Scotia. Dalhousie University, Halifax.

250. English 2233. Science Fiction. “The future is a country to which we are all willy-nilly being deported,” says John Brunner. Science fiction is our passport to that country—what to read now the deportation orders have been served. The class will consider at least some of the major themes of science fiction (robots, computers, aliens, social change, future crime, future war, and human destiny). Some illustrative videos will be shown. TEXTS: Asimov, The Caves of Steel; Bear, Blood Music; Brin,
Nova Scotia. Mount Saint Vincent University, Halifax

251. English 2262. Fantasy & Science Fiction. Focuses, at present, specifically on science fiction, which is examined in relation to a number of issues and questions: (1) The emergence of sf as a distinct genre in relation to the fears and anxieties aroused by social and technological change. Does sf offer a critique, or a celebration of the notion of progress? (2) The implications of new technologies—genetic engineering, biotechnology, artificial intelligence—for our understanding of what constitutes the human. How is our concept of “humanity” in fact constructed? (3) Issues of gender and its representation, in a genre which has historically been dominated by male authors. In what ways does sf either challenge, or reinscribe conventional gender stereotypes? (4) The ideological implications of narrative. What sorts of stories do writers choose to tell about the worlds they imagine? What ideological assumptions do those stories imply? TEXTS: Shelley, Frankenstein; Wells, The Time Machine, The War of the Worlds; Huxley, Brave New World; Lem, Solaris; Dick, Do Androids Dream of Electric Sheep?; Le Guin, The Left Hand of Darkness; Gibson, Neuromancer; Crichton, Jurassic Park; Piercy, He, She and It.—Chris Ferns, Dept. of English, Mount Saint Vincent University, Halifax, Nova Scotia, Canada B3M 2J6. 902-457-6223. “Chris.Ferns@MSVU.Ca”

Ohio. Baldwin-Wallace College, Berea


Ohio. Case Western Reserve University, Cleveland

253. LITR 291. Utopias and Utopianism. Situated in a different place (utopia) and/or a different time (uchronia), ideal, experimental, and radically alternative societies also exist in incipient, fragmented, or virtual states right beneath our noses. Utopian thinking is a thought-mode through which we imagine, examine, and grasp the future by retrieving the the potentialities of the present as put into play by the visionary arts. TEXTS: More, Utopia; Zamyatin, We; Wells, The Time Machine; Piercy, Woman on the Edge of Time; Calvino, Invisible Cities; Butler, Parable of the Sower; a selection of descriptive texts by Sade, Fourier, Newton, Marx and Engels, Victor Turner, and Saint-Simon; a selection of critical texts by Judith Williamson, Darko Suvin, Fredric Jameson, Vladislav Todorov, and Mark Poster.—John R. Barberet, Department of Modern Languages and Literatures, Case Western Reserve University, 10900 Euclid Ave., Cleveland, OH 44106-7118.

Ohio. Central State University, Wilberforce

254. English 243. Special Topics in Literature. A mini-term slot for experimental courses may be offered but not on a regular basis. It satisfies the humanities requirement. TEXTS: Butler, Adulthood Rites; Gibson, Virtual Light; Delany, Dhalgren. I have taught Butler’s Dawn as part of the freshman English composition sequence.—M. Coleman, Wesley 227, Central State Univ., Wilberforce, OH 45384.

Ohio. College of Wooster, Wooster

Ohio. Heidelberg College, Tiffin

256. CTA ????. Science Fiction and Fantasy in the Visual Arts. This course explores how artists from various periods in history have combined science with myth, and reality with fantasy, to create strange new realms and images. Students will examine various theories concerning the influence of magic and religion on fantastic art, the role of technology as a source of imagery, the relationship between dream and imagination, the question of symbolism, and the value of applying fantastic solutions to real problems. TEXTS: (not yet selected; course is to be offered in the fall of 1996 and is currently in the process of being developed).—Linda Chudzinski, CTA Dept., Heidelberg College, 310 E. Market St., Tiffin, OH 44883.

Ohio. Hocking College, Nelsonville

257. COMM 123/4. Science Fiction. An introduction to the genre of science fiction and an opportunity to express what you learn in writing and research. The first necessity is understanding exactly what sf is and is not. You will read and discuss stories by major sf writers and view two films in class. Major emphasis will be placed on the ideas presented and the issues raised. TEXTS: Warrick et al., eds. Science Fiction: The SFRA Anthology. FILMS: Frankenstein, Blade Runner.—Applewhite Minyard, General Studies, Hocking College, Nelsonville, OH 45764.

Ohio. Kent State University, Kent

258. English 61091. Seminar: Modern Science Fiction. This is intended to be a true seminar in which we will work together to pose and to answer a question that is central to us all. The question that I would like to deal with all semester is the simple question: “Why should people in English studies write about science fiction, and how should they do so?” We will begin by reading and discussing an early work of popular fiction by a mainstream writer who usually did not write science fiction. Then we will continue by reading some of my work and work that I have edited about modern sf as it has evolved. Then you will report on topics of your choice as ways of approaching the question. TEXTS: Trollope, The Fixed Period, Hassler, Hal Clement, Isaac Asimov, Patterns of the Fantastic, Patterns of the Fantastic II.—Donald M. Hassler, Dept. of English, Kent State University, PO Box 5190, Kent, OH 44242. (216) 672-2676, “dhassler@kentvm.kent.edu”.

Ohio. Kenyon College, Gambier

259. Biol 3. Biology in Science Fiction. This course explores principles of biology through their extrapolation in science-fiction literature. Relationships between biology and society will be considered, as well as the literary context of science-fiction stories. We will explore the function of ecosystems through “world-building” novels and films such as Dune, A Door into Ocean, and Red Mars. The potential of molecular biology, and its implications for our future, will be considered in Jurassic Park, Mirabile, and Daughter of Elysium. The relationship between genetics and evolution will be considered in science-fiction stories dealing with symbiotic relationships between biological organisms. Students will work together to design a multimedia interactive science-fiction story which illustrates principles of biology. No prerequisites.—Joan Slonczewski, Department of Biology, Kenyon College, Gambier, OH 43022.

Ohio. Lakeland Community College, Mentor


261. English 246. The Science Fiction Novel. A study of the science-fiction novel, examining its changing treatment of and also its literary evolution. TEXTS used, seven or eight each term: Wells, The War of the Worlds or The Time Machine; Huxley, Brave New World; Heinlein, Double Star or The Door into Summer; Sturgeon,
More Than Human; Le Guin, The Dispossessed; Dick, The Man in the High Castle; Pohl, Gateway; Sterling, Islands in the Net; Herbert, Dune; Gibson, Neuromancer; Denton, Buddy Holly is Alive and Well on Ganymede; Bester, The Stars My Destination; Bishop, Brittle Innings; McDonald, Terminal Cafe;—Sanders.


263. English 297. The Fantasy Novel. An exploration of selected novels to show how fantasy has developed into a varied and vital way to explore the human condition. TEXTS used, five to eight each term: Shelley, Frankenstein; King, The Shining or Salem’s Lot; Amis, The Green Man; Crowley, Little, Big; Tolkien, The Hobbit; Weis & Hickman, Dragons of Autumn Twilight; Kinsella, Shoeless Joe; Williams, Descent into Hell; Stoker, Dracula; Rice, Interview with the Vampire; Brite, Lost Souls; Shepard, The Golden; Gaiman, The Sandman: The Doll’s House; Beagle, The Last Unicorn; Powers, The Anubis Gate; Pratchett, Witches Abroad.—Sanders.

264. English A291. Science Fiction Films and Novels of the 1950s. This course will examine selected science fiction films and novels of the 1950s in order to analyze the political, social, and cultural forces that both shaped and are reflected in these films and novels. The course will also examine science fiction films in the context of the Hollywood studio system that produced them. In addition the course will attempt to define science fiction as a film and literary genre. Team taught with Dr. Skerry. TEXTS: Bester, The Demolished Man; Clement, Mission of Gravity; Heinlein, The Puppet Masters; Miller, A Canticle for Leibowitz. FILMS: The Thing, The Invasion of the Body Snatchers, Them, The Incredible Shrinking Man, Beast from 20,000 Fathoms, War of the Worlds, Day the Earth Stood Still, It Conquered the World, Forbidden Planet, The Fly.—Sanders.

265. English 235. Contemporary Fiction. Some of texts used in this course are sf or fantasy: Bishop, Brittle Innings; Fowler, Sarah Canary; Okri, Famished Road; Cadi, Inagehi; Morrison, Beloved; Rushdie, Haroun and the Sea of Stories.—Sanders.

Ohio. Miami University, Oxford

266. English 210. Studies in Popular Literature. “Study of individual works or types of literature outside traditional academic areas of interest that have demonstrated popular appeal, with emphasis on what such literature reveals about the culture that consumes it. Does not count toward the English major” (Department catalogue). Often taught as science fiction; when I teach it I encourage group work in TV, radio, film sound, graphic arts, etc. and use such TEXTS as Dick Allen, ed., Science Fiction: The Future; Heinlein, Starship Troopers; Haldeman, The Forever War; Le Guin, The Lathe of Heaven and The Left Hand of Darkness; Russ, The Female Man; Pohl and Kornbluth, The Space Merchants and Gladiator at Law; Gibson, Neuromancer; Orwell, Nineteen Eighty-Four; Huxley, Brave New World; Clarke, 2001; Burgess, A Clockwork Orange.—Richard D. Erlich, “RDErlich@MiamiU.acs.muohio.edu”, Department of English, Miami University, Oxford, OH 45056.

267. English 350 / Film Studies 350. Topics in Film. In depth and concentrated studies in film; the topic is sometimes science-fiction films. When I teach it I supplement the films with such TEXTS as Clarke, 2001; Burgess, A Clockwork Orange; Dick, Do Androids Dream of Electric Sheep?: Finney, Invasion of the Body Snatchers; a maybe a novelization like Foster’s Aliens.—Erlich.

Ohio. Ohio State University, Columbus

268. English 272. Introduction to Science Fiction. An introduction to science fiction, especially the 20th-century varieties, with equal emphasis on the literature, its origins, and its social ramifications.—Catalogue description provided by Charles E. Gribble, c/o Slavica, P.O. Box 14309, Columbus OH 43214-0309.
Ohio. Raymond Walters College, University of Cincinnati

269. English 321. Topics in Literature III: Introduction to Science Fiction. This course explores the relationship between human beings and their technologies through the genre of science fiction. The purpose of the course is to introduce students unfamiliar with the genre to some of the influential authors in Science Fiction. For students who are already familiar with the genre or these authors, this course will provide a forum for the critical discussion of these works. In addition, we will compare the futuristic visions of society of certain authors with the present-day situation. We will look at our own relationships with technology via the different perspectives offered by these authors. TEXTS: Orwell, 1984. Bradbury, Fahrenheit 451, Asimov, I, Robot, Card, Enders Game, Gibson, Burning Chrome.—Ruth Benander, English Dept., Raymond Walters College, University of Cincinnati, Cincinnati, OH 45236.

270. English 112. Freshman English II. Since I teach mostly composition, I managed to work sf into the course. I use The Space Merchants and have my students write a researched paper on how accurate a forecast of the future it was/is/could be. This seems to work and most students find the ideas interesting and the book easy to read. I tried using Neuromancer for a similar assignment, but it didn't work nearly as well. The jargon, length, and style made it difficult for non-sf readers to understand.—Andrew Miller, English Dept., Raymond Walters College, Univ. of Cincinnati, Cincinnati, OH 45236.

Ohio. University of Akron, Akron


Ohio. University of Cincinnati, Cincinnati

272. ENG 15-000-201-002 Topics in Literature: Science Fiction. This courses uses contemporary American science fiction, both short stories and novels, to explore the way writers post fictive realities. Throughout the course, we will work on an increasingly profound definition of “science fiction.” Consider the following questions as you read: Why do writers choose to write in this mode? Is the future the place where writers can best project plans to change the present? When we release writers from the restrictions of “realism,” what other requirements do we place on them? How do science fiction writers incorporate the world of technology into their fiction? How does this affect the body of science fiction writing in a time of such rapidly evolving technological change? TEXTS: Sargent, ed. Nebula Awards 29, Gibson, Neuromancer, Butler, Parable of the Sower.—Sheila Raeschild, 497 Howell Ave., Cincinnati, OH 45220, (513) 751-7789 (home), (513) 556-1092 (office).

Ohio. University of Dayton, Dayton


Oklahoma. University of Central Oklahoma, Edmond

274. English 3993. Science Fiction. This course examines the ways in which Science Fiction literature has evolved throughout the past century and a half as a

**275. Philosophy 4911. Visions of Dystopia.** The *Oxford English Dictionary* defines “dystopia” as “an imaginary place or condition in which everything is as bad as possible,” the opposite of “utopia.” Huxley’s *Brave New World*, Orwell’s 1984, and Atwood’s *The Handmaid’s Tale* are famous (some would say notorious) exemplars of dystopic fiction. Another feature which the three share is their consideration of socio-political trends current at the time of the writing, and their use of these as premises in arguments whose conclusions comprise dystopic scenarios. That is, given policies or practices can be seen as precursors of more oppressive or otherwise objectionable ones, as the initiators of sequences of events that will eventually result in the dystopic scenario. We will consider the three worlds described by Huxley, Orwell, and Atwood not only in terms of the events that occur within them, but in terms of the similarities they bear to our world and as prognostications argued from premises based on facts about the actual world. **TEXTS:** Huxley, *Brave New World* and *Brave New World Revisited*; Orwell, 1984; Atwood, *The Handmaid’s Tale*. —Eva Dadlez, Dept. of Humanities and Philosophy, University of Central Oklahoma, Edmond, OK 73034.

**276. Philosophy 4921. The Philosophy of Horror.** This course focuses on one of the few extensive theories of horror fiction in existence: that of Noel Carroll. While we can feel free to object to various aspects of Carroll’s work, it is, in fact, the only thorough philosophical analysis of the subject. Using Carroll’s text as an organizing device, we will explore various definitions of “art horror” and attempt to establish necessary and sufficient conditions for a work’s falling under that concept. In particular, we will consider whether all instances of art horror involve implicit categorical contradictions. **TEXTS:** Carroll, *The Philosophy of Horror or Paradoxes of the Heart*; Stoker, *Dracula* (excerpts); Shelley, *Frankenstein* (excerpts); Beagle, “Lila the Werewolf”; Wilde, *Picture of Dorian Gray*; Stevenson, *Dr. Jekyll and Mr. Hyde*; Rice, *Interview with the Vampire* (excerpts); Lovecraft, “The Dunwich Horror.” We will also read a selection of philosophical analyses other than that of Carroll, including: Kendall Walton, “Fearing Fictions”; Susan Feagin, “Imagining Emotions and Appreciating Fiction”; Aristotle, *Poetics*; David Hume, “Of Tragedy”; R. Morreall, “Enjoying Negative Emotions”; Leon Golden, “The Purgation Theory of Catharsis.” —Dadlez.

**Ontario, Algoma University College, Sault Ste. Marie**

**277. English 2126. Science Fiction.** Science fiction posits realities other than the one with which we are familiar. It transforms reality speculatively, exploring alternate possibilities and thus commenting on human limitations and aspirations. Such fiction explores more freely, and fully, the world in which we live than does realistic fiction, because it creates alternatives we can compare with our world. Science fiction offers visions of worlds we might wish for, or fear; in doing so, it offers unique and invaluable insights into the nature of the world we have. In this course, we will explore sf’s development as a genre addressing the implications of human creation, transformation, and apocalypse. **TEXTS:** Ballard, *The Drowned World*, Benford, *Timescape*,
Ontario, Ryerson Polytechnic University, Toronto

278. ENG 503 Science Fiction Every civilization has its favourite mythology. Ours is the story of things to come as told to us by writers from Wells to Gibson. Some of their visions have been prophetic, others not, and many are still to be determined. The works in the course touch on a number of present issues and concerns: feminism, the relationship between humans and computers, and space colonization. We will discover that science fiction writers create their own idiom with wit, flair and imagination. **TEXTS:** Wells, *The Time Machine*; Aldiss, ed. *The Science Fiction Omnibus*; Niven, *Ringworld*, Le Guin, *The Left Hand of Darkness*, Gibson, *Neuromancer*, and Lem, *Solaris*.—William Owen, English Department, Ryerson Polytechnic University, 350 Victoria Street, Toronto, Ontario, M5B 2K3, Canada.

279. ENG 507 Science and the Literary Imagination. This course investigates the impact of innovation in scientific theory on the themes and forms of literature. It focuses on pivotal moments in the history of science, associated in the main with radical redescriptions of the human environment provided by such prominent figures as Copernicus, Newton, Darwin and Einstein. In conjunction with a discussion of the shifts in understandings, a text, usually contemporaneous, will be studied to examine how the writer envisages the implications of the ideas for human identity and society. In this way, students should acquire some comprehension both of the changing scientific paradigms for understanding our world, and of parallel changes in authors’ conceptions of what it means to be human and in the forms of writing conveying that meaning. **TEXTS:** Ferris, *Coming of Age in the Milky Way*; Brecht, *Galileo*; Hawthorne, *Young Goodman Brown and Other Tales*; Shelley, *Frankenstein*; Butler, *Erewhon*; Lightman, *Einstein’s Dreams*; Ernest Callenbach, *Ecotopia*.—Owen.

Ontario, Trent University, Peterborough


281. Cultural Studies/English 229. Science Fiction. This course is intended to introduce students to the study of science fiction (sf) both as a genre of literature and as the history of a particular kind of cultural production. Students will look at several themes important to the development of sf and will endeavour to place those themes within the context of the literary, scientific, technological, and social developments which have taken place since the appearance of the genre in the nineteenth century. The study of sf allows a unique perspective on the interactions between science and
technology and the society in which we live and provides glimpses of new and sometimes critical ways of thinking about the world. Sf themes fall into a number of broad categories, including time travel, post-apocalypse, alternate worlds/history, computers and artificial intelligences, space adventure, alien encounter, and so on. All of these variations on sf tell us something about ourselves and the world in which we live in ways that are often quite different from "mainstream" literature. The aim of this course is to introduce students to some of the possibilities inherent in sf and to provide them with a sense of the range of interests and techniques available to writers from Mary Shelley and H.G. Wells to William Gibson and Octavia Butler. This course is team-taught with Wendy Pearson. 


**282. Cultural Studies/English 329. Utopian Fiction.** This course will study the speculative social imagination in utopian, dystopian, and anti-utopian literature from Plato to contemporary science fiction. Such topics as sexual politics, technology, communication, education, and narrative form will be examined. 


**Ontario. University of Guelph, Guelph**

**283. English 370-286. Science Fiction.** This course will make a survey of the relatively new genre of sf writing. It will study writers of the 1960-1994 era in order to describe the current directions of the form. It will deal briefly with the historical roots of the form, the various topics covered by the genre, and the nature of its innovations. 


**Ontario. University of Toronto, Toronto.**

**284. NEW 207Y. The Science Fiction Novel.** A New College course, not attached to a named program. Through an analysis of the thematic configurations of concepts like utopia and dystopia, this course will examine the ways in which science fiction reflects and rejects contemporary reality; how science fiction participates in the conditioning and manipulative processes of contemporary capitalism (ideology); and how science fiction expresses the (repressed) desire for some other world of disalienation and freedom (utopian longing). 

**TEXTS:** Aldiss, *Rothouse*; Ballard,
Drowned World, Crystal World; Bester, The Stars My Destination; Blish, A Case of Conscience; Brown, Martians Go Home; Brunner, Stand on Zanzibar; Clarke, Childhood’s End; Delany, The Einstein Intersection; Dick, Ubik, Three Stigmata of Palmer Eldritch, Man in High Castle, Dr. Bloodmoney; Heinlein, Stranger in a Strange Land, The Moon is a Harsh Mistress; Herbert, Dune; Huxley, Brave New World; Lafferty, Past Master; Le Guin, Left Hand of Darkness, The Dispossessed; Lem, Solaris; Miller, Canticle for Leibowitz; Pohl and Kornbluth, Space Merchants; Russ, The Female Man; Sheckley, Mind Swap; Silverberg, Tower of Glass, Science Fiction Hall of Fame-1; Simak, City; Stapledon, Star Maker; Sturgeon, More than Human; van Vogt, World of Null-A; vonnegut, Sirens of Titan; Watson, Embedding; Wells, War of the Worlds; Wyndham, Chrysalids; Zelazny, Lord of Light.—Peter Fitting, Department of French, University of Toronto, Toronto, Canada M5S 1A1.

The tendency to fantasize and daydream about better, happier worlds. Some looked back to a “Garden of Eden,” or a “Golden Age,” others forward to a “Brave New World.” A surprisingly large number of writers have described, often in great detail, the ingredients necessary to make such an ideal world—thereby establishing a major and enduring tradition of utopian thought in Western Civilization. Much can be learned from the study of this tradition. Utopias react to contemporary conditions; they are, among other things, concerned with religion, politics, morals, science, culture and economics. While most early utopias express faith in progress (some relying heavily on science), in the twentieth century a strong anti-utopian or dystopian, pessimistic tradition has sprung up. And where earlier utopias struggled to maintain a balance between freedom and order, later utopias show a more sinister tendency towards control and manipulation. Concerns with the environment have recently led to “ecotopias,” while a fusion of utopias with science fiction can also be noticed. TEXTS: After looking at a few famous examples of early utopias in varying detail (Plato’s Republic, Thomas More’s Utopia, Francis Bacon’s New Atlantis), we will move on to the modern utopian/dystopian novel: Bellamy’s Looking Backward; Morris’ News from Nowhere; Zamyatin’s We; Orwell’s 1984; Skinner’s Walden Two; Huxley’s Brave New World; Ursula Le Guin’s The Dispossessed; Atwood’s The Handmaid’s Tale, and Ernest Callenbach’s Ecotopia.—A.P. Dierick, Department of German, University of Toronto, Toronto, ONT M5S 1A1, Canada.

Oregon. University of Oregon, Eugene

286. English 199. Science Fiction: A New Mythology? Science fiction has been called a modern mythology. Both sf and mythology use stories to express the ways humans perceive and understand the world and the ways humans explain the unknowable (origins, death, the experience of the Other, etc.). Both can make the familiar seem alien and the unknown seem known by giving us a different perspective. Myth has looked at humans from the top of Mount Olympus, the walls of Troy, and the eyes of the Trickster. SF views our world from the indifference of space and the future. The comparison of myth and sf is especially pertinent in stories about human to super-human encounters, humans in relationship to things we create, human to alien meetings (including the otherness of gender, race, and culture), the quest of a hero/heroine, and the beginning or end of a culture/world. The narration serves a purpose in both science fiction and myth. Not only is the story important, but the way it is told matters. In this class, we look at how science fiction uses older stories and why. We will look at the changes a science fiction story postulates and how the differences are conveyed. We will ask questions about the ways science fiction might meet our “myth” needs of today. SF is a literature that demands a questioning of assumptions. We will see how the literary, mythic, scientific, and cultural assumptions interact in a number of sf stories. TEXTS: Shelley, Frankenstein, Ellison, “I Have No Mouth and I Must Scream,” Varley, “Press Enter,” Pohl & Kornbluth, Space

287. English 399. The Alien. The narrator in Ursula Le Guin’s “Nine Lives” says: “It is hard to meet a stranger. Even the greatest extrovert meeting even the meekest stranger knows a certain dread.... Will he make a fool of me, wreck my image of myself, invade me, destroy me, change me? Will he be different from me? Yes, that he will. That’s the terrible thing: the strangeness of the stranger.” Along with the dread for the stranger comes a fascination: How are others different? What can I learn about myself from looking at others? The quest to examine otherness and one’s own alienation when faced with otherness is a search for values and self-understanding in the works of authors of many fields (existentialism, religion, linguistics, Marxism, psychology, anthropology, fiction, feminism, etc.). Science fiction is a particularly valuable genre for the study of Self and the Other. *Frankenstein*, generally accepted as the first sf novel, shows us the alien both as a monster and as a reflection of our selves. Science fiction has continued to dramatize alien cultures as a way to question assumptions about our own culture. Sf has one eye on the universe and one eye on the human self. This class will examine the question of Self and the Other by looking at five categories of aliens (the Linguistic Other, the Gender/Biological/Cultural Other, the Mechanical/Technical Other, the Human as Alien, and the Totally Alien). Sf can extrapolate from our known world into unknown worlds to give us a unique perspective to examine what it means to be human.


Oregon. Western Oregon State College, Monmouth


Pennsylvania. Alvernia College, Kutztown


Pennsylvania. Bucknell University, Lewisburg

290. Environmental Studies 205. Green Utopias. The course is designed to bring attention to existing alternatives to a gray future caused by overpopulation, air, soil, and water pollution, clear-cut forests, defective atomic-power stations, etc. Students will be introduced to literary utopias, as well as to the cultural writings of various ecological movements since 1750 expressing a general criticism of industrialization and urbanization. The concentration is on those works which problematize the increasing destruction of nature and confront this process with alternative concepts. Examples from art and music will also be included. TEXTS: Rousseau, *Julie ou la nouvelle Heloïse* (excerpt); Thoreau, *Walden or Life in the Woods* (excerpt); Morris, *News from Nowhere*; Gilman, *Herland*; Leopold, *A Sand County Almanac*; Callenbach, *Ecotopia and Ecotopia Emerging*; Pausewang, *The Last Children*; Mendes, *Fight for
Pennsylvania. Cabrini College, Radnor

291. English 214. Science Fiction. This is a course for people who think they don’t like literature, and it includes some sf history and some short story writing. It is usually thematically organized: some themes include alien encounters, hard sf, biology & sf, technology (general), computers & cyberspace, utopias & dystopias, feminism & sf, comic sf. Its hidden agenda is to develop the intellectual qualities of a liberally-educated person. Sometimes we get bogged down on reading ability! TEXTS: Warrick et al, eds. Science Fiction: The SFRA Anthology; Gibson, Neuromancer; Adams, The Hitchhiker’s Guide to the Galaxy.—Maurice Bezdek, English/Communication, Cabrini College, 610 King of Prussia Rd., Radnor, PA 19087-3699.

Pennsylvania. Duquesne University, Pittsburgh

292. English 370-01. Science Fiction, and Science Fiction on Film. The purposes of a course in film versions of science-fiction stories are many: the study of the effects of science and technology on man and his varied cultures is of primary concern, but the study of sf as a modern continuation of the traditions of romance and allegory is an equally important concern. Thus a course in sf must investigate both the matter and the forms of the genre, both as works of literature and, in this case, as works of the motion picture form. Hence, this course will consider both some of the better-quality sf films of the 20th century and some of the classic stories and novels of the genre in order to give the student some understanding of the themes of the genre as presented in print and visually. This course is intended to introduce the student to a kind of imaginative literature and to a kind of visual presentation uniquely suited to treat the problems of the scientific-technological culture in which he lives and, consequently, to give the student new and valuable discussions of the concepts important to present and future cultures. TEXTS: Silverberg, ed. The Science Fiction Hall of Fame, Vol. 1, Miller, A Canticle for Leibowitz, Clarke, Childhood’s End, Wells, The Time Machine, Clarke, 2001: A Space Odyssey. FILMS: Frankenstein, Metropolis, Forbidden Planet, Terminator, Invasion of the Body Snatchers, The Creeping Unknown, Soylent Green, The Magnetic Monster, X, the Unknown, The Thing from Another World, The Day the Earth Stood Still, Things to Come, The Time Machine, 2001: A Space Odyssey.—Jerome L Niedermeier, English Dept., Duquesne Univ., Pittsburgh, PA 15282.

Pennsylvania. Holy Family College, Philadelphia

293. English 251. Readings in Science Fiction Literature. An introduction to the major authors of science fiction through reading selected short stories and novels. Themes running through these works will be examined and discussed, as will the various forms that sf has taken through the years in an attempt to arrive at a consistent definition of science fiction. TEXTS: Wells, The War of the Worlds, Herbert, Dune, Silverberg, ed. The Science Fiction Hall of Fame, Vol. 1. FILM and radio play: The War of the Worlds.—Robert Clothier, 6137 Mulberry St., Philadelphia, PA 19135.

Pennsylvania. Indiana University of Pennsylvania, Indiana


**Pennsylvania. Juniata College, Huntingdon**


**Pennsylvania. Kutztown University, Kutztown**


**Pennsylvania. La Roche College, Pittsburgh**

297. **EN/NS 326. Science and Science Fiction.** A study of the scientific concepts found in sf literature, drama, and film. Assessment will be made of how accurate these concepts are and their interrelationship to scientific discovery will be addressed. Objectives: A. to acquaint students with the provocative concepts suggested by the literature of science fiction, B. to demonstrate the evolution of these concepts from universally held myths and legends as well as from ancient satires and utopias, C. to show the relationship of these concepts and this evolution to the development of science and technology and to the modern disciplines of knowledge, D. to examine the issues created by science and technology that we all face today and that have been dramatized by science fiction, E. to enlarge students’ imaginations through exposure to the disciplined imaginations of the most important writers in the field, F. to study the texts of sf stories and novels and determine their position along the scale of accepted literary values, G. to sensitize students to the nature of their own society and its possible mutations as totally new problems emerge, H. to consider how best to prepare for the future in terms of the various scenarios generated by sf, I. to guide students and offer them encouragement in critical thinking and writing. **TEXTS:** Silverberg, ed. *The Science Fiction Hall of Fame, Vol. 1*; Huxley, *Brave New World*; Le Guin, *The Dispossessed*; Wells, *The Time Machine*, *The War of the Worlds*; Butler, *Erewhon*; Shelley, *Frankenstein*.—Philip Klass, La Roche College, 9000 Babcock Blvd., Pittsburgh, PA 15237.

**Pennsylvania. Lafayette College, Easton**

298. **English 215. Science Fiction: The Frankenstein Myth.** In *Frankenstein*, Mary Shelley exploits our deepest fear of science: the scientist will create a monster, and his monster will destroy us. This course will explore the scientific fantasy that man can play God by creating life in the laboratory, and that the products of science take on a “life of their own,” a life we can neither predict nor control. **TEXTS:** Shelley, *Frankenstein*; Dick, *Do Androids Dream of Electric Sheep?*; Piercy, *He, She and It*; DeLillo, *White Noise*; Wells, *The Island of Dr. Moreau*; Huxley, *Brave New World*; short stories by Poe and Hawthorne.—Laura Dassow Walls, Dept. of English, Lafayette College, Easton, PA 18042, “wallsl@lafayette.edu”.

**Pennsylvania. Lehigh University, Bethlehem**

299. **English 122. Speculative Fiction.** Sf doesn’t portray reality as we know it. Instead, it uses high-tech and sword-and-sorcery scenarios to portray what could be,
if... Sf lets us explore the objective universe and what it can or might do to human (and other) beings. Fantasy affords us experience of worlds peopled by mages, dragons, and other phenomena that hauntingly resemble our dreams. Or, if you'd rather leave that kind of analytic stuff behind, sf is the rather unliterary fiction we read because the mundane alternatives are just a bit too academic.** TEXTS:** Crichton, *Jurassic Park*; Miller, *A Canticle for Leibowitz*; Lindholm, *Cloven Hooves*; Le Guin, *A Wizard of Earthsea, Tombs of Atuan, Farthest Shore, Tehanu*; Niven, *Integral Trees*; Slonczewski, *Door into Ocean*; Silverberg, ed. *The Science Fiction Hall of Fame, Vol. 1*; Card, ed. *Future on Fire*; Dickson, *Dragon and the George.*—Rosemarie Arbur, 35 Sayre Drive, Drown Hall, English Dept., Lehigh Univ., Bethlehem, PA 18055-3076.

**Pennsylvania. Lock Haven University of Pennsylvania, Lock Haven**

**300. Lang 210. The Dark Side of Fiction.** This course begins with the study of Gothic fiction and then explores the evolution of the genre up to the present day. **TEXTS:** *The Oxford Book of Gothic Tales*, Stoker, *Dracula*; tales from Hawthorne and Poe; Lovecraft, *H. P. Lovecraft’s Book of Horror*; King, *Salem’s Lot.*—Allienne Becker “abecker@sunlink.net”, P.O. Box 152, Lock Haven, PA 17745.


**302. Lang 220. Fantastic Fiction.** This course explores the various kinds of fantastic fiction including myth, legend, the folk tale, the ghost story, horror fiction, science fiction, and postmodern fantasy. **TEXTS:** Rabkin, ed. *Fantastic Worlds*; Shippey, ed., *The Oxford Book of Fantasy Stories.*—Becker.

**Pennsylvania. Lycoming College, Williamsport**

**303. English 257. Utopian Literature; Utopian Film.** English 257 involves close reading of selected works of Utopian fiction, and critical viewing of a wide range of utopian and dystopian films. Utopia is a slippery term; its definition varies from writer to writer—and from reader to reader. We will examine the human yearning for radically improved, imaginary elsewhere—a motif which extends from ancient tales of the Golden Age to 20th-century nightmare visions of the future—and examine elements of commonality and difference. The student’s reading of the assigned utopian texts, and viewing of selected films, will be the subjects of discussion, brief lectures, quizzes, a final exam, a journal, and a 3-5 page essay. **TEXTS:** Plato, *Republic*; Huxley, *Brave New World*; Zamiatin, *We*; Piercy, *Woman on the Edge of Time*. **FILMS:** *Things to Come, Sleeper, 1984, Brazil, THX 1138, Lost Horizon, The Time Machine, The Handmaid’s Tale, Blade Runner, A Clockwork Orange.*—Barry Lewes, English Dept, Lycoming College, Williamsport, PA 17701. “lewes@lycoming.edu”.


**305. English 330: Feminist Utopian Novels.** This course involves close reading of selected works of feminist Utopian fiction. The student’s reading of the assigned utopian texts will be the subjects of discussion, brief lectures, quizzes, and three 5-page essays. Students will also research, read, and report on an additional text, either “literary” or theoretical. **TEXTS:** Jones and Merchant, *Unveiling a Parallel*; Scott, *Millennium Hall*; Gilman, *Herland*; Piercy, *Woman on the Edge of Time*; Gearhart, *The Wanderground*; Brantenberg, *Egalia’s Daughters*; Le Guin, *The Left Hand of Darkness.*—Darby Lewes
Pennsylvania. Messiah College, Grantham

306. RET 209. Theology and Oxford Christian Writers. Exploration of theological themes in the writings and the more general issues of literature—plot, development, characters, setting. 


Pennsylvania. Millersville University, Millersville

307. English 292. Science Fiction. English 292 is an introduction to the nature and development of science fiction from Jules Verne and H.G. Wells to the present. It consists in careful examination of representative works, with special emphasis on their generic features, and employs conventional methods of literary analysis and evaluation.


Pennsylvania. The Pennsylvania State University, McKeesport

308. English 191. Science Fiction. Provides an introductory overview of science fiction with specialized emphasis that changes from offering to offering. For spring 1996, the class emphasizes varying depictions of gender. 

TEXTS: Warrick, ed., The SFRA Anthology, Sargent, ed., Women of Wonder: the Contemporary Years, Butler, Wild Seed, Springer, Larque on the Wing, Tepper, The Gate to Women’s Country, Bear, Moving Mars.—Joe Marchesani, Penn State at McKeesport, Univ. Drive, McKeesport, PA 15132, (412) 675-9466, “jjm9@psuvm.psu.edu”.

Pennsylvania. The Pennsylvania State University, University Park

309. English 30. Honors Freshman Rhetoric and Composition. In my section of this general education course, we trace the element of “social dreaming” in a wide variety of forums for public discourse, including utopian and dystopian novels, plays, and movies; newspaper editorials and columns; poetical speeches, and even solicitation letters from charitable organizations. From studying clashing value systems, conflicting belief systems, different notions of human nature, and various ideals of right conduct, students are given a deeper understanding of the eutopian dreams and dystopian nightmares that lie behind “real world” wrangling over the evolving social contract.

TEXTS used: Callenbach’s Ecotopia, Huxley’s Brave New World, Nagata’s The Bohr Maker, Wertenbaker’s Our Country’s Good, Shaw’s Major Barbara, Piercy’s Woman on the Edge of Time. Other texts for future sections: Wells’s Men Like Gods, Baum’s The Emerald City of Oz, Corbett’s A Better Place to Live, Morrow’s This Is the Way the World Ends, Bulwer-Lytton’s The Coming Race, Vonnegut’s Player Piano.—Julie Sparks, Department of English, 146 South Burrowes J, Penn State, University Park, PA 16802-6200.


In this class we will attempt to map out the relations between the American literary discourse of cyberpunk fiction and the technoscientific discourses of virtual reality, cyberspace, and molecular biology. We will analyze the ways in which metaphors from fiction, such as the notion of “cyberspace,” get borrowed, transformed, and actualized in scientific and technical research. At the same time, we will investigate the ways in which the new technologies of information and genetic engineering impact the very form of the American novel, as new modes of narration become possible and necessary in cyberpunk worlds where many of the grounding distinctions of humanist culture—such as sex/gender, nature/culture, self/other, real/simulated, public/private, America/world—become problematic. Finally, we will investigate the ways in which science fiction functions to reinvent and reorient American culture in an era of massive technological and political transformation that critics such as Fredric Jameson have dubbed “post-modern.” The gendered nature of “post-modernity” and cyberpunk fiction will be the focus of much of our inquiry. FILMS: Blade Runner, Videodrome. TEXTS: Bear, Blood Music; Dick, The Three Stigmata of Palmer Eldritch, Do Androids Dream of Electric Sheep?; Ubik, A Scanner Darkly; Gibson, Count Zero; Neuromancer; Mona Lisa Overdrive; Cadigan, Synners; Sterling, Islands in the Net; Murakami, Hard-Boiled Wonderland; Stephenson, Snow Crash.—Richard Doyle, Dept. of American Studies, S-136 Burrowes, Penn State Univ., University Park, PA 16802.

313. French 565. Revolution and Utopia in the 19th-century Novel. This seminar will focus on representations of revolution and civil unrest—and their counterparts in utopian thought—in the novel from 1818 to 1885. We will look at 1789, of course, but also at the Terror, the slave uprising in Santo Domingo in 1793, the aftermath of the Revolution of 1848, and the workers’ revolts during the Second Empire (1852-70). From monarchism to republicanism to socialism, we will trace the evolution of political ideals through a variety of romantic and realist works. TEXTS: Hugo, Bug-Jargal (The Slave-King) and Quatrevingt-treize (Ninety-three); Dickens, A Tale of Two Cities; Sand, Nanon and La Petite Fadette (Fanchon the Cricket); Balzac, Les Chouans; Zola, Germinal.—Kathryn M. Grossman, Department of French, 316 Burrowes Building, Penn State University, University Park PA 16802-6203.

Pennsylvania. Seton Hill College, Greensburg
314. EL 250. Science Fiction. This course is a survey of 20th-century science fiction. Most of the works we will read and study are American novels (so far, the bulk of sf today is published in that format), but we will also read a number of short stories and continental works, as well as view three sf films. The ordering of the texts will be chronological so that we can see how sf changes as society and history change. TEXTS: Wells, The Time Machine; Silverberg, ed. The Science Fiction Hall of Fame, Vol. 1; Bradbury, The Martian Chronicles; Pohl and Kornbluth, The Space Merchants; Lem, Solaris; Le Guin, The Dispossessed; Dick, Blade Runner (Do Androids Dream of Electric Sheep?); Bear, Blood Music; Sagan, Contact; Gibson, Neuromancer; Kessel, Good News from Outer Space. FILMS: Things to Come, 2001: A Space Odyssey, Blade Runner, Aliens, Brazil.—Albert Wendland, Dept. of English, Seton Hill College, Greensburg, PA 15601.

315. EL 231. Topics in Creative Writing—Science Fiction and Fantasy. In this course we will study, discuss, and write science-fiction and fantasy short stories. The specific goals for the class are: to distinguish the two genres of sf and fantasy, to understand the sub-types of each genre, such as “hard” sf, imaginary-world fantasy, magic realism, and urban fantasy, to define the techniques and narrative styles of contemporary sf and fantasy stories, to discuss the narrative aspects of all short stories to see how they differ—if they do—from those in sf and fantasy, to write three short
stories: one of science fiction, one of fantasy, and one of your choice from either genre (or possibly horror). **TEXTS:** Dozois, ed. *The Year’s Best Science Fiction*; Datlow and Windling, eds. *The Year’s Best Fantasy and Horror.*—Wendland.

**Pennsylvania, Swarthmore College, Swarthmore**

**316. English 78. Science Fiction.** An exploration of origins, genres, themes, and contexts in a dozen or so works of science-based speculative fiction from several ages. We will be concerned not only with the workings of the literary imagination in these novels (and a few plays), but also with the shifting ideas about what science is, of the relation of science to human affairs (religious, political, economic, and even psycho-sexual), and of the perceptible shape of the universe itself. **TEXTS:** Swift, *Gulliver’s Travels*; Verne, *From the Earth to the Moon*; Wells, *First Men in the Moon*; Stapledon, *Last and First Men*; Shelley, *Frankenstein*; Čapek, *R.U.R.*; Asimov, *I, Robot*; Rucker, *Live Robots*; Piercy, *He, She, and It*; Herbert, *Dune*; Le Guin, *The Left Hand of Darkness*; Brunner, *Stand on Zanzibar*; Gibson, *Neuromancer, Cyberfictions.*—Thomas H. Blackburn, Dept. of English, Swarthmore College, 500 College Ave., Swarthmore, PA 19081-1397.

**Pennsylvania, Temple University, Philadelphia**

**317. English 163. Science Fiction.** This course will discuss new movements in science fiction and fantasy in the context of a literary community. We will study literary works produced in the 1980s and 1990s, and discuss the changes in the social matrix of the fan/artist culture that have generated some of these changes. We will also discuss issues in the contemporary culture at large addressed in the fiction. **TEXTS:** Gibson, *Neuromancer*; Scott, *Trouble and her Friends*; Gould, *Jumper*; Card, *Ender’s Game*; Crowley, *Little, Big*; Bull, *War for the Oaks*; Marian Zimmer Bradley, *The Mists of Avalon*; Haldeman, *The Forever War*; Pohl, *The Space Merchants*; Dick, *Do Androids Dream of Electric Sheep?*; Gibson, *Neuromancer*; Gaiman; *Sandman: Season of Mists.*—Camille Bacon-Smith, English Department, Anderson Hall, Temple University, Philadelphia, PA 19139.

**318. English 163. Folklore and Science Fiction.** Science fiction as a literary genre and as a community with a distinctive and long-standing culture of appreciation. Using videotape, slides, audio tape, informational articles and fiction we will grow to understand the discourse of the community carried out in face to face interaction and in published works. **TEXTS:** McCrumb, *Bimbos of the Death Sun*; Heinlein, *Starship Troopers*; Haldeman, *The Forever War*; Le Guin, *The Left Hand of Darkness*; Pohl, *The Space Merchants*; Scarborough, *The Healer’s War*; Dick, *Do Androids Dream of Electric Sheep?*; Sterling, *Islands in the Net.* **FILM:** *Metropolis.*—Bacon-Smith.

**319. Folk 255. Folklore and Science Fiction.** This course will examine science fiction as a literary genre that makes use of folklore in the text, and as a community with a distinctive folklore of its own. By the use of videotape, slides, audio tape, informational articles and fiction, we will uncover the discourse of the community carried out in face to face interaction and in published works of fiction. **TEXTS:** McCrumb, *Bimbos of the Death Sun*; Heinlein, *Starship Troopers*; Haldeman, *The Forever War*; Le Guin, *The Left Hand of Darkness*; Pohl, *The Space Merchants*; Scarborough, *The Healer’s War*; Dick, *Do Androids Dream of Electric Sheep?*; Sterling, *Islands in the Net.* **FILM:** *Metropolis.*—Bacon-Smith.

**320. Physics 251. Science and Science Fiction.** Science fiction as a genre; its purpose and styles. The existence of intelligent life in the universe. Communication with other civilizations; problems and probabilities. Interplanetary and interstellar travel. Time travel. Analysis of devices and themes common in science fiction, such as faster-than-light travel. The parallel development of science and science fiction and recent changes and new directions. [Catalogue description]

**321. Physics 21. Science, Science Fiction and Film.** This introductory physics course for non-science majors covers mechanics, astronomy, electricity and magnetism
and nuclear physics. It screens twelve films which illustrate the physical principles discussed in the lecture portions of the course. **TEXT:** Dubeck, Moshier, and Boss, *Fantastic Voyages: Learning Science Through Science Fiction Films.* **FILMS:** Forbidden Planet, Terminator, Terminator 2, Total Recall, Stargate, Blade Runner, Colossus, Them!, Adventures of Buckaroo Bonzai, Star Trek IV, Jurassic Park.—Leroy W. Dubeck, Physics Dept, Temple University, Philadelphia PA 19122.

322. Women’s Studies W128. Theme/Genres in Women’s Literature. A variable-content course. The topic has sometimes been “Women’s Worlds in Science Fiction and Utopian Literature.” (These reports obtained with the assistance of Thomas N. Whitehead, Temple University Library, Philadelphia, PA 19122)


324. Freshman English 6.302. Other Worlds: Revisionary Science Fiction. Science fiction has the power to revision and critique the world by presenting alternate societies, encounters with aliens, different pasts and futures, and speculative uses of technology (robots, interstellar travel, and biological engineering). In this course, we will focus specifically on sf works which explore the underpinnings of real world notions of gender, race, and war. **TEXTS:** Bisson, “Partial People,” Bradbury “June 2003—Way in the Middle of the Air,” Butler, “Bloodchild” and *Kindred,* Card, “Ender’s Game” and *Ender’s Game,* Duchamp’s “Motherhood, Etc.,” Freireich’s “The Fade,” Friesner’s “White! Said Fred,” Lee’s “Zelle’s Thursday,” Le Guin’s *The Left Hand of Darkness,* Morlan’s “The Best Years of Our Lives,” Murphy’s “His Vegetable Wife,” Russ’s “A Few Things I Know about Whileaway” and “When It Changed,” Tiptree’s “Houston, Houston, Do You Read?” and “The Women Men Don’t See,” Varley’s “Options,” and critical essays by James Baldwin, Judith Butler, Ursula Le Guin, Ashis Nandy, Michael Omi and Howard Winant, and Adrienne

326. English Lit 1699. Science Fiction Film. Cross-listed with 8699. This course will examine the fictions of science in science-fiction cinema. We will do extensive reading on the genre and screen a range of European and American films from the 1930s to the present. The course will entail an exploration of the history of the genre, its conventions and codes, its immutable and mutable characteristics, its relationship to changing cultural, social, political contexts, and its varying responses to technology. Most particularly we will be concerned to explore the ways in which sf cinema encodes different attitudes toward science and the figure of the scientist, especially the persistence of the “Frankenstein paradigm” and its various permutations.—Marcia Landy, English Department, University of Pittsburgh, Pittsburgh, PA 15260.


328. PHYS 0089. Physics and Science Fiction. Explores the physics used in science fiction, with in-class demonstrations. No previous experience in physics is assumed. COURSE OBJECTIVES: 1. to gain a basic understanding of physics principles from Newton’s laws up to modern Relativity and Quantum Mechanics, including the meaning of scientific terms used (and misused) in science fiction; 2. to gain a basic understanding of the scientific method and how scientists work; in particular, why scientists embrace some theories that seem far out and crazy, but reject others; 3. to understand some of the ethical dilemmas and ultimate issues raised by physics, that recur in science fiction. COURSE CONTENT: a broad survey of Newton’s laws, the laws of thermodynamics and electrodynamics, Special and General Relativity, Quantum Mechanics and Particle Physics. TEXTS: Forward, *Indistinguishable from Magic*; March, *Physics for Poets* (supplementary); Verne, *From the Earth to the Moon and Back Again*; Hoyle, *The Black Cloud*; Anderson, *Tao Zero*; Abbott, *Flatland*; plus a short story anthology produced for this course. FILMS: 2001: *A Space Odyssey*, plus clips from *Star Wars*.—D. Snoke, Dept. of Physics and Astronomy, Univ. of Pittsburgh, Pittsburgh, PA 15260.
English Literature 1479. Tolkien and Lewis. This course could have been called “Outer Space and Middle Earth” because its purpose is to explore and evaluate the fantasy worlds of C.S. Lewis and J.R.R. Tolkien. The first eight weeks of the term will be devoted to a close reading of the three novels of Lewis’s so-called “space trilogy” and the four finished works that make up Tolkien’s saga of Middle Earth. The final half of the term will be given over to a rapid reading of Lewis’s Chronicles of Narnia and Tolkien’s shorter fantasies as well as parts of The Silmarillion.—Mary Elizabeth David, English Department, University of Pittsburgh, Pittsburgh PA 15260.

Pennsylvania. West Chester University, West Chester

LIT 162. Literature of the Apocalypse. LIT 162 is an interdisciplinary course that investigates the premise, held by many American fundamental Christians, that we are living at the end of time when the Second Coming of Jesus Christ will initiate Armageddon. Aspects of John’s Revelation are examined in works of fiction and non-fiction: the Jewish holocaust, AIDS plague, environmental destruction, etc.


Pennsylvania. York College, York

P381. Computers and Modern Thought. In this course we seek to analyze the impact of computers on our culture, our self-identity, and our community. We will begin with an analysis of cultural representations of computers in film and literature. Following that, we will turn to an analysis of the impact of the computer on our sense of identity and on what it means to be human. In the third section of the course, we will consider the impact of computers, especially computer-mediated communication, on how we relate to one another and on our communities.

TEXTS: Heinlein, The Moon is a Harsh Mistress; Turkle, The Second Self; Rheingold, The Virtual Community; Dick (short stories); Gibson, Burning Chrome, Neuromancer; Asimov, I, Robot.

FILMS: Collossus: The Forbin Project, Demon Seed, War Games, Tron, Total Recall, Blade Runner, Lawnmower Man.—Dennis M. Weiss, English and Humanities Dept., York College, York, PA 17405.

Québec. Concordia University, Montréal

332. English 395. Science Fiction. An exploration of the varieties and nature of science fiction from H.G. Wells to Ursula Le Guin. Readings will include examples of English and American sf and translations of foreign works. Among the authors to be studied (subject to availability of titles) will be Zamiatin, Capek, Vonnegut, Dick, and Lem.


333. English 298J/2. Landmarks in Science Fiction. In this historical survey of the development of sf in its many forms, we shall begin by exploring various theoretical accounts of the genre and then turn to the detailed analysis of works selected.


334. English 395/3. Science Fiction. Same as above but a 6-credit rather than a 3-credit course.

TEXTS: Shelley, Frankenstein; Poe: Verne, Twenty Thousand Leagues Under the Sea; Wells, The Time Machine, The War of the Worlds; Stapledon, Star

Québec. McGill University, Montréal


336. ENG110-505B. *The Twentieth Century: The Genres of Science Fiction and Fantasy.* A first approach to the twin literary genres of Science Fiction and Fantasy. Historically, these genres have some roots in common but also differing, indeed often diametrically opposed, devices and horizons. These will be discussed, beginning with the 19th century (Morris, Wells) and then jumping by way of Kafka to the middle of the 20th century (Calvino, Lem, Dick) and ending with a recent Russian novel. **TEXTS:** Morris, *The House of the Wolfings*, *News from Nowhere*; Wells, *Selected Short Stories*; Kafka, *The Metamorphosis*, *The Penal Colony*, *and Other Stories*; Calvino, *T-Zero*; Dick, *The Penultimate Truth*; Lem, *Futurological Congress*; Strugatskys, *The Time Wanderers*.—Suvin.

Rhode Island. Johnson and Wales University, Providence

337. Literature 4010. *Science Fiction.* Analysis of science fiction as a literary genre from its origins to the present. Some 16 short stories, one novel, and two films are studied. **TEXTS:** Shippey, ed., *The Oxford Book of Science Fiction Stories*; Adams, *The Hitchhiker’s Guide to the Galaxy*.—James Anderson, Asst. Dean, John Hazen White School of Arts and Sciences, Johnson and Wales University, 8 Abbot Park Place, Providence, RI 02903.

Saskatchewan. University of Regina, Regina.

338. English 479/870. *The Fantastic in Literature.* We will begin by examining the historical sources of the fantastic: myth, fable, parable, folktale, and fairy tale. Then, using realistic literature as a touchstone, we will examine from a generic perspective the nature and diversity of modern fantastic fiction: fantasy, horror, ghost story, heroic fantasy, and science fiction. We will then read some works of contemporary fantastic fiction in the light of our historical and generic deliberations. Simultaneously, we will be examining and evaluating the most important contemporary theories of the fantastic. **TEXTS:** Rabkin, ed. *Fantastic Worlds: Myths, Tales, Stories*, Poe, *The Fall of the House of Usher and Other Stories*, Stevenson, Dr. *Jekyll and Mr. Hyde*, Wells, *Selected Short Stories*, Kafka, *The Metamorphosis*, *The Penal Colony*, and *Other Stories*, Borges, *Labyrinths*, Carter, *The Passion of New Eve*, Ballard, *The Unlimited Dream Company*, Priest, *The Affirmation*.—Nicholas Ruddick, English Dept. Univ. of Regina, Regina, SK, CANADA S4S OA2. “ruddick@max.cc.uregina.ca”.

339. Humanities 260. *Utopian Literature, Thought and Experiment.* Study of utopian texts from ancient golden ages to modern science fiction. Questions to be asked include whether a much improved human society is possible, what might bring it about, and what are the obstacles. In addition to utopian theory, the “ideal city,” the “intentional community,” and other applications will be considered. **TEXTS** selected from: More, *Utopia*; Morris, *News from Nowhere*; Gilman, *Herland*; Huxley, *Island*;
Le Guin, *The Dispossessed*; Atwood, *The Handmaid’s Tale*; Goodman, *Communitas*; plus handouts on Saskatchewan utopianism.—Alex MacDonald, Campion College, University of Regina, Regina, Sk. Canada S4S OA2.

**South Carolina. Charleston Southern University, Charleston**


341. English 392. *Introduction to Gothic Literature*. An introduction to the genre of Gothic literature through the study of its most prominent authors in order to understand the significant literary contributions these authors have made to literature in general during the last two centuries. We may also try to answer The Shadow’s question: “Who knows what evil lurks in the hearts of men?” **TEXTS:** Walpole, *The Castle of Otranto*; Shelley, *Frankenstein*; Stoker, *Dracula*; Stevenson, *Dr. Jekyll and Mr. Hyde*; Hawthorne, Edgar Allen Poe, *Selected Writings*; King, *Night Shift*, assorted short stories.—Dawn Leonard, Dept. of English, PO Box 118087, Charleston Southern Univ., Charleston, SC 29423-8087.

**South Carolina. College of Charleston, Charleston**

342. English 240. *Science Fiction*. English 240 will introduce you to the main themes and issues of science fiction and will attempt to stimulate your interest in the interrelationship between twentieth century science and technology, on the one hand, and twentieth century fiction, on the other. No previous knowledge of science fiction or background in English or American literature is expected. At the end of the term, you can expect to be familiar with two kinds of science fiction: 1. ‘hard’ or technologically oriented sf is based on mathematics and physics, sometimes on biology and chemistry; topics include time problems, robots, alien life forms, and clones; 2. ‘soft’ or socially oriented sf is based on sociology, economic theory, and psychology; topics include clones (again), new forms of family and governmental structures, and questions of gender and sexuality. (Note that we will not be reading any Fantasy or ‘Sword and Sorcery’ titles in this course.) After a brief examination of some early pioneers (particularly H.G. Wells), we will concentrate on major trends in sf published in the United States between 1940 and 1990. Sf is an immense field, and some focus is necessary in an introduction. This means that we will not be looking at parallel developments in European sf, for instance; it also means that we will skip over the early decades of the twentieth century. I will be happy to suggest readings for you in either of these areas if you are interested. There is also a flourishing sf field in Latin America, and if necessary I will refer you to others on campus who are knowledgeable in that area. **TEXTS:** Asimov, *Caves of Steel*; Dick, *The Man in the High Castle*; Heinlein, *Stranger in a Strange Land*; Niven, *Ringworld*; Pohl, *Gateway*; Wells, *The Time Machine*; Warrick et al., eds. *Science Fiction: The SFRA Anthology*.—Caroline Hunt, English Dept., College of Charleston, Charleston, SC 29424.

**South Carolina. Lander University, Greenwood**

343. ENGL 214. *Literature and Utopia*. A chronological survey of utopian and dystopian writing from a variety of cultures ranging from the ancient Greeks through the present day. We read both fictional and theoretical work. The format of the course is lecture and discussion. In both the readings and the discussions, we will focus on ideological questions: who gets to decide the rules for society? who benefits from having the rules that are decided upon? what happens to those who break the rules? **TEXTS:** Plato, *The Republic*; More, *Utopia*; Morris, *News from Nowhere*; Marx and Engels, *The Communist Manifesto*; Jefferson et al., *The Declaration of Independence*; Zamyatin, *We*; Gilman, *Herland*; Atwood, *The Handmaid’s Tale*; Orwell, *1984*;
South Carolina. University of South Carolina at Spartanburg

344. English 398. Studies: Science Fiction. A slot course; I have taught it as Science Fiction about ten times in the last 25 years. Goals: To survey by reading, lecture, viewing, testing, writing, and oral presentation a representative selection of science fiction primarily throughout the twentieth century, to determine from example the nature of these contributions to this genre of literature. Some of this literature requires a mature audience; students be advised. TEXTS (1993): Le Guin and Attebery, eds., Norton Anthology of Science Fiction; Asimov, Caves of Steel; Willis, Doomsday Book; The SFRA Anthology.—Elizabeth S. Davidson, Department of English, University of South Carolina at Spartanburg, Spartanburg, SC 29303.

South Dakota. National College, Rapid City

345. EN 320. Science Fiction. Science Fiction is a humanities course designed to examine this literary genre. The student is exposed to works of a large range of sf writers. TEXTS: Allen, ed. Science Fiction: The Future; Kelley, ed. Themes in Science Fiction.—Sandra Christianson, 321 Kansas City St., Rapid City, SD 51101.

South Dakota. South Dakota State University, Brookings

346. English 350. Science Fiction. I have taught this course since 1980; now we offer it every fall semester. The course used to carry Humanities Core Curriculum credit, but it no longer does. This has reduced its enrollment from 30 to 20. Very few English majors take it because, ironically, they complain about the “heavy” reading. TEXTS: Silverberg, ed. The Science Fiction Hall of Fame, Vol. I; Shelley, Frankenstein; Wells, The Time Machine; Heinlein, Starship Troopers; Pohl & Kornbluth, The Space Merchants; Dick, Blade Runner (Do Androids Dream of Electric Sheep?); Le Guin, The Left Hand of Darkness; Gibson, Neuromancer; McCrumb, Zombies of the Gene Pool; Bova, ed. The Best of the Nebulas.—John W. Taylor, Dept. of English & Linguistics, South Dakota State Univ., Brookings, SD 57007.

Tennessee. Maryville College, Maryville

347. English 208. Modern Fantasy and Science Fiction. Fantasy and science fiction share a number of common traits; at the same time, there are important distinctions to be made when speaking of the two genres. By the end of the course, students will be able to recognize the commonalities and distinctions involved. They will be familiar with the narrative structure, common themes, stylistic devices, including narrative point of view, employed by the authors studied. The art of close analytical reading will also be reinforced. Finally, students should leave the course able to distinguish the enduring from the ephemeral in fantasy and science fiction. TEXTS: Lewis, The Lion, the Witch, and the Wardrobe, Out of the Silent Planet; Tolkien, The Hobbit; Le Guin, A Wizard of Earthsea; L’Engle, A Wrinkle in Time; Wells, The Time Machine; Bradbury, The Martian Chronicles; Asimov and Silverberg, Nightfall.—Susan Schneibel, Div. of Humanities, Maryville College, Maryville, TN 37804.

Tennessee. East Tennessee State University, Johnson City

348. English 2280. Female Heroes in Speculative Fiction. Using the works as springboards, we will consider these questions: What is a hero? How does one become a hero? What differences (if any) exist in the definitions of hero, heroine, and protagonist? What are the “stages” of the hero’s “journey,” and how are these included/omitted/combined/transmuted in the novels we read? How (if at all) do the experiences of a female hero differ from those of a male hero? How do heroes define themselves? Throughout the semester, we will consider the novels as literature: figurative language, tone, setting, character development, imagery, etc. TEXTS: Pearson, The Hero Within; Lackey, Vows and Honor; Roberson, Daughter of the Lion; Bradley, The Shattered Chain; McCaffrey, The Rowan; McIntyre, Dreamsnake; Moon,
The Deed of Paksenarrion; Woolf, Orlando.—Sonya H. Cashelan, English Dept., East Tennessee State Univ., Box 70683, Johnson City, TN 37601, (423) 929-6674.

Tennessee, Tennessee Technological University, Cookeville

349. POPC 405/505. Sf and Fantasy. We also view 6-10 movies which vary with availability. We read several short stories. Students do presentations and projects, which vary—sometimes with movie scripts, short stories, TV scripts (which we produce). I cover the history of sf and f. We take up various units as I/they choose, unique to the class. TEXTS: Shelley, Frankenstein; Heinlein, Stranger in a Strange Land; Card, Ender’s Game; Huxley, Brave New World; Herbert, Dune; Le Guin, A Wizard of Earthsea; Tolkien, The Hobbit; etc.—Connie K. Hood, Box 5053, English Dept., Tennessee Technological University, Cookeville, TN 38505.

Texas. Austin College, Sherman

350. Communication/Inquiry II. Freshman Seminar “Issues in Science Fiction.” This course focuses on sf as social critique, linking stories that touch on each of four general issues (relationships with aliens/Others, definitions of humanity, technology/progress, social trends) with “real” problems and questions at the time the stories were written and in contemporary contexts. TEXTS: Silverberg, ed., The Science Fiction Hall of Fame, Vol. 1; Wilson, ed. Paragons: Twelve Science Fiction Writers Ply Their Craft; FILMS (attendance optional): The Day the Earth Stood Still; Alien; Forbidden Planet; Blade Runner (director’s cut); Total Recall; Star Wars.—Shelley Reid, English Dept., Austin College, Sherman, TX 75090.

Texas. Baylor University, Waco

351. English 4374. Special Topics in Literature: Fantasy and Science Fiction in Literary History. The course will survey the major movements in 19th- and 20th-century literature through a selection of short stories, novels, and films from the categories of fantasy and science fiction. We will consider the works read in relation to the significant concerns of each major period in literary history (the Romantic quest, the Victorian concern with the relationship between art and ethics). But in general, we will take our cue from the chief interest of contemporary sf and concentrate in each period on the creation of utopian and dystopian visions. TEXTS: Shelley, Frankenstein; Hoffmann (selected stories); Stoker, Dracula; Chesterton, The Man Who Was Thursday; Wells, The Time Machine; Zamiatin, We; Borges (selected stories); Bradbury, The Martian Chronicles; Clarke, Childhood’s End; Dick, The Man in the High Castle; Le Guin, The Left Hand of Darkness; Lem, Solaris; Atwood, The Handmaid’s Tale. FILMS: Frankenstein, The Invasion of the Body Snatchers, Blade Runner.—James Foster, PO Box 97406, Baylor Univ., Waco, TX 76798-7406.

Texas. Hardin-Simmons University, Abilene

352. ENGL 5399. Special Studies: Modern Fantasy. Surveys great works of fantasy from approximately 1860-1960; emphasizes psychological, philosophical, and religious themes. Features much discussion. TEXTS: MacDonald, Phantastes, Lilith; Lindsay, A Voyage to Arcturus; Lewis, Out of the Silent Planet, The Lion, the Witch, and the Wardrobe; Miller, A Canticle for Leibowitz; Le Guin, A Wizard of Earthsea.—Larry E. Fink, Hardin-Simmons University, Box 16035, Abilene, TX 79698.

Texas. McMurry University, Abilene

353. English 3399. Science Fiction. The course has two purposes: to introduce students to the serious examination of science fiction as a legitimate literary genre, and to survey various kinds of fiction within the genre. Along the way, we’ll examine significant sf films, some made from the fiction we’re discussing and some which stand as significant sf in their own right. Two comments before we move on: First, sf is a multi-national literature, so we’re examining the work of American, British, and Canadian writers. Second, this is a course in science fiction, so if you notice the absence of writers you’re fond of—such as Ursula K. Le Guin or Marion Zimmer...
Bradley, who are fantasy writers, or Dean Koontz or Steven King, who are considered horror writers—don’t worry. Their work is considered as belonging to a different genre, so I’m not making some sort of comment against them by not including them.


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**Texas. St. Mary’s University, San Antonio**

354. EN 5360w. Science Fiction and Fantasy Literature. Course objectives: Students will be introduced to sf literature, a genre one critic has called the “future of fiction.” They will be given the opportunity to refine their skills of critical analysis and literary interpretation and evaluation. They will be encouraged to assess their own value system and the values operative in society by examining possible longterm consequences of such values. They will explore alternative futures through the projections of internal and external realities so crucial to the sf genre. They will be given the opportunity to refine and expand their verbal and written communication skills. **TEXTS:** Shelley, *Frankenstein*, Wells, *The Time Machine*, Herbert, *Dune*, Heinlein, *Stranger in a Strange Land*, Tolkien, *The Lord of the Rings*, Le Guin, *The Left Hand of Darkness*, Donaldson, *Lord Foul’s Bane*, Atwood, *The Handmaid’s Tale*.

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**Texas. Southwest Texas State University, San Marcos**

355. Honors 3391A. Science Fiction and Society. This course will examine a variety of works which focus on a single major theme and pattern of science fiction: possible futures. Emphasis will be on the manner in which the selected writers have envisioned future government, social organization, male/female relationships, human evolution, and humankind’s understanding of its own past. We will consider both the literary and the philosophical value of the fiction. **TEXTS:** Atwood, *The Handmaid’s Tale*; Brin, *The Postman*; Dick, *The Man in the High Castle*; Huxley, *Brave New World*; Kellogg, *Harmony*; Lessing, *Memoirs of a Survivor*; Starhawk, *The Fifth Sacred Thing*; Tepper, *The Gate to Women’s Country*.

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**Texas. Stephen F. Austin State University, Nacogdoches**


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**Texas. Stephen F. Austin State University, Nacogdoches**

358. English 330. Science Fiction. A survey of science-fiction stories and novels published between 1960 and the present. Works are analyzed from the perspectives of both form and content, and students are encouraged to examine each work in terms of how and why it may entertain readers and provoke their thought. The basic premise
of the course is that sf legitimately may be viewed simultaneously as popular fiction, as satire, and as philosophical speculation and/or extrapolation. **TEXTS:** Le Guin and Attebery, eds., *The Norton Book of Science Fiction*; Benford, *Timescape*; Le Guin, *The Left Hand of Darkness*; Gibson, *Virtual Light*; Stephenson, *The Diamond Age*.—L.A. Cheever, English Dept., Stephen F. Austin State University, Nacogdoches, TX 75962.

**Texas. Tarleton State University, Stephenville**


**Texas. Texas A & M University, College Station**


**Texas. Texas A & M University, Corpus Christi**

362. English 454. Science Fiction. The aim of this course is to develop a clear understanding of the nature and purposes of science fiction. We will be concerned not only with the major themes of (mainly) American science fiction but also with its qualities as fiction, and we will try to develop a sound definition of the genre and a set of critical principles for evaluating its literary worth. **TEXTS:** Le Guin, *The Left Hand of Darkness*; Heinlein, *The Moon is a Harsh Mistress*; Gibson, *Neuromancer*; Bear, *Blood Music*; Herbert, *Dune*; Warrick et al. eds. *Science Fiction: The SFRA Anthology*; Silverberg, ed. *The Science Fiction Hall of Fame, Vol. 1*. **FILMS:** *Destination Moon*, *2001: A Space Odyssey*, *Blade Runner*, *Dune*.—David Mead, Arts and Humanities, Texas A & M Univ. at Corpus Christi, 6300 Ocean Dr., Corpus Christi, TX 78412.

**Texas. Texas Christian University, Fort Worth**


364. English 2733. Science Fiction. Goals for the course: Most of the students who end up in my sf classes seem to enroll for one of two reasons: 1. they are particularly fond of sf as a genre, or 2. they need to meet the university’s core requirement for a course in literature, and they believe that sf will be easier or more
fun than reading what they generally call “real literature.” Since many of the students are familiar only with sf on TV or film, most think sf is primarily plot-driven, and they have the savvy to realize that attention to character or theme in popular sf is largely a way for producers to hold down special effects budgets. So my goal is to deprogram two preconceptions: that sf isn’t “real literature” and that sf doesn’t present the same hermeneutic difficulties or intellectual rewards as Shakespeare, Dostoevsky, or Faulkner. The deprogramming happens in the reading I assign and the kinds of questions I ask (both in class and for the various tests and papers). For example, few students miss the point that sf is a very didactic, idea-driven genre when, in the midst of a chase scene in The Dispossessed, the characters suddenly sit down to discuss politics for twenty pages. The shape of the course and the reading generally moves across a few historical examples—gothic precursors, antitechnological nostalgia, scientific romances, futurism, hard sf, new wave, cyberpunk—then ends with what I think of as particularly “literary” texts.

TEXTS: 
- Shelley, Frankenstein
- Zamyatin, We
- Heinlein, The Moon is a Harsh Mistress
- Le Guin, The Dispossessed
- Vonnegut, Cat’s Cradle
- Gibson, Neuromancer
- Lem, Solaris
- Amis, Time’s Arrow
- Hoban, Riddley Walker
- Dick, Do Androids Dream of Electric Sheep?
- Calvino, Cosmicomics
- Lightman, Einstein’s Dream

—Neil Easterbrook, Dept. of English, TCU, Box 32872, Fort Worth, TX, 76129.

**Texas, University of North Texas, Denton**


**Texas, University of Texas at Arlington**

**370. English 3300. American Utopian Expressions.** The primary goal of the course is to offer a chronological introduction to American utopian literature. The works selected indicate the great diversity of American utopian fiction, a diversity I have emphasized by consciously including works by authors of different genders, races, classes, and regions. Nonetheless, to understand more fully the contexts and meanings of the fictions, indeed to begin to grasp the crucial importance of utopianism in America, we must move beyond literary utopias to examine expressions of utopianism found in travel accounts, autobiographies, manifestos and declarations, sacred texts, visions, intentional communities, world fairs, and entertainment parks. Including these types of utopian expressions helps to raise essential questions about American utopianism. How does the “form” of a utopia affect the conception and communication of its message? Why do certain forms of utopian expression become popular during specific historical eras? To what degree do gender, race, class, and geography shape utopian projections and responses to those projections? **TEXTS:** Brown, *Wieland*; Hawthorne, *Blithedale Romance*; Bellamy, *Looking Backward*; Twain, *A Connecticut Yankee*; Gilman, *Herland*; Skinner, *Walden Two*; Callenbach, *Ecotopia*; Le Guin, *The Dispossessed*; Piercy, *Woman on the Edge of Time*; plus many short readings (e.g., Bible excerpts, Native American creation and vision narratives, Columbus, Jefferson, Douglass, descriptions of and literature from world fairs and Disney World).—Kenneth M. Roemer, Dept. of English, UT Arlington, Arlington, TX 76019.

**371. English 4336. Build Your Own Utopia.** See Appendix A to Professor’s Roemer’s article in this issue.

**372. English 6329. Shapes of Utopia.** The course examines relationships between concepts of imaginary better worlds and forms of expression. I make no pretense of offering an overview of utopian literature. Our study is limited (1) by the focus of the course (i.e., I selected texts that represented various forms of utopian expression rather than texts considered “representative” of their era, though many of the ones I selected are that too); and (2) by my interest in American utopianism. We study British, Continental, Middle Eastern, and Classical texts, but approximately half of the texts are American. On the other hand, we will go beyond what is traditionally called utopian “literature” in our attempts to understand relationships between form and content (e.g., Plains Indian visions, the Declaration of Independence, Frederick Douglass’s autobiography, Disney World, comic strips), though we do not venture far into discussions of utopian communities. Form of expression dictates the course organizations: sacred myth and vision, philosophical dialogue, public discourse, poetry, satire, drama, personal narrative, communal documents, world fair/theme park
descriptions, fiction (unambiguous, ambivalent, ambiguous), and mixed genre. **TEXTS:**


**Utah. Weber State University, Ogden**

373. Engish 275. Science Fiction, A Literature for Our Times—and Beyond. This class is intended as a discussion of 21st century social and scientific philosophy through science fiction. Through short stories, essays, and novels, the course examines the basic themes and ideas of our time. **TEXTS:** Shippey, ed., *The Oxford Book of Science Fiction Stories*; Warrick et al., eds. *Science Fiction: The SFRA Anthology*.—Donna R. Cheney, “dcheney@ssnet.weber.edu”, Dept. of English, Weber State University, Ogden, UT 84408-1201.

**Vermont, Community College of Vermont, Waterbury**

374. English 232. Science Fiction Literature. The course examines the characteristics, history, and significance of science-fiction literature; surveys a literary genre’s exploration of important twentieth century ideas and developments, including the impact of science and technology on human consciousness; and includes the political, cultural, and social circumstances to which science fiction responds and/or anticipates. Essential Objectives: Identify important science fiction authors and their works; describe the distinctive literary characteristics of science fiction and fantasy; investigate the evolution and development of science-fiction literature, examine the political, cultural, and social circumstances that stimulate the creation of science fiction literature; compare and contrast science fiction literature’s important themes and ideas; and examine the impact of utopian, dystopian, science fiction, and speculative literature on politics, society, and culture. **TEXTS:** Bester, *The Stars My Destination*; Simak, *Time and Again*; Heinlein, *Double Star*; Moore, *Bring the Jubilee*; Vance, *The Last Castle*; Leiber, *A Specter Is Haunting Texas*; Silverberg, *Thorns*; Delaney, *Nova*; Piercy, *Dance the Eagle to Sleep*; Bisson, *Fire on the Mountain*.—John David Christenson, Community College of Vermont, St. Johnsbury, 38 Main St., St. Johnsbury VT 05819, 802-748-6673, “christensj@am.ccv.vsc.edu”.

**Vermont. University of Vermont, Burlington**


**Virginia. Bridgewater College, Bridgewater**

**Virginia. Emory and Henry College, Emory**


**Virginia. George Mason University, Fairfax**

378. NCLC 310. Learning Community on Utopia (6 credits). As a class, in small groups, and individually we will study utopian and dystopian texts, theories, and practices. We will use examples of utopian writing ranging from Plato to the present to examine some of the ways utopian dreams (and dystopian nightmares) have changed over time. We will explore the relationships between utopian speculations and historical events. We will also study the history of several “utopian” experiments, and visit two local “utopian” communities. We will try to become aware of how much utopian expression there is, to discover something of its variety, to consider how these texts differ from other forms of written discourse. We will ask how utopian novels differ from utopian political pamphlets, or essays in philosophy or psychology. We will ask about the different ways utopian texts are designed to jostle readers’ ideas about their society and themselves. What have the relationships been between utopian texts and “various experiments” in utopian living? How do we go about assessing utopian texts, figuring out their meaning, significance, and value? Reflecting on utopian writing and experience invites us to draw on everything we know: what we’ve learned about human life and society from courses on philosophy, economics, history, psychology, anthropology and political theory, for instance, and what we’ve learned from our experiences about work and play, education and aging, love, envy and jealousy, desire and fear, grief and joy, loss and satisfaction—and anything else that matters. In various ways these texts are designed to force us to reflect more carefully on our own basic values, our ideas about how the world has been and is and what it might become, our images of who we are and what we might be. They also lead us to think about how human societies work, what their stated and unstated goals are, how they meet needs and desires (and how and why they don’t), how and in whose interest they can be changed. The writing assignments encourage you to draw on your expertise and to clarify your values. In small-group and in whole-class discussions you should be able to risk saying what you really mean, while you also listen carefully to what others say, and offer honest, supportive challenges. Guest professors: Kevin Avruch (Anthropology), Debra Bergoffen (Philosophy), Joseph Wood (Geography), Dulce Cruz (English), Bill Lankford (Physics), Roger Wilkins (Robinson Professor, History), and from other colleges, Carol Kolmerten (English, Hood College), Jeanne Pfaelzer (English, U. of Delaware), Hoda Zaki (African American Studies, Hood College). **TEXTS:** Plato, *The Republic*; More, *Utopia*; Mill, *On Liberty*; Jones & Merchant, *Unveiling a Parallel*; Zamyatin, *We*; Spiro, *Kibbutz: Venture in Utopia*; Marcuse, *An Essay on Liberation*; Le Guin, *The Dispossessed*; Piercy, *Woman on the Edge of Time*; Bowes, *Kibbutz Goshen*.—Tom Moylan and John Radner, Department of English, George Mason University, Fairfax, VA 22030.

379. English 791. Seminar: Religion, Utopian Narrative, and Political Theory. In this course, we will address the relationship of religion, utopian narrative, and political theory as it has developed from the Book of Exodus to the present. Drawing on the literary/social theory of Raymond Williams and on the extensive work on utopian discourse by Ernst Bloch (often described as a “marxist theologian”), we will examine utopian narrative in Exodus and in the writings of the medieval theologian Joachim of Fiore (often seen as a mystical predecessor of Hegel and Marx). We will
then turn to the twentieth century and examine the interconnection of religion, utopia, and politics in two key works: Ignazio Silone’s novel and Rigoberta Menchú’s *testimonio*. To put these works in perspective, we will read one of the most important works of theology in recent times—one which joins marxist and religious praxis in the context of Latin America: Gutiérrez’ *Theology of Liberation*. (The history by Penny Lernoux will provide a very valuable background for this; read as much of it as you can.) We will conclude with a discussion of the “synergy” of religion, utopia, and politics in the postmodern era. **TEXTS:** The Bible (RSV); Williams, *Marxism and Literature*; McGinn, ed. *Apocalyptic Spirituality*; Gutiérrez, *A Theology of Liberation*; Silone, *Bread and Wine*; Menchú, *I, Rigoberta Menchú*; Lernoux, *Cry of the People: The Struggle for Human Rights in Latin America—The Catholic Church in Conflict with U.S. Policy*; a collection of essays in a course reader.—Moylan.

**380. English 685. Science Fiction and Postmodernity.** In “Cultural Studies and the Centre,” Stuart Hall describes the project of the Centre for Cultural Studies at the University of Birmingham as one that is informed by “concepts of social formation, cultural power, domination and regulation, resistance and struggle.” He characterizes the goal of the project as an examination of the relationship between literary (and other) texts (as historically constituted cultural practices) and the economic, political, and ideological dimensions of society. Using a similar approach, we will address the relationships between science fiction (sf) of the 1970’s and 1980’s and the global context of “postmodernity.” Teresa de Lauretis argues that the “sign work” of sf is “potentially creative of new forms of social imagination, creative in the sense of mapping out areas where cultural change could take place, of envisioning a different order of relationships between people and between things, a different conceptualization of social existence, inclusive of physical and material existence.” How this “sign work” plays out in a world which is rapidly moving beyond the historical boundaries of modernity will be our primary question. We will address four issues: first, the formal properties of the sf text; second, the characteristics of the emerging postmodern political economy and culture; third, the potential for political agency in this new social terrain; and fourth, the “place” of contemporary sf in this larger historical context. **TEXTS:** Sterling, ed., *Mirrorshades*; Pohl and Kornbluth, *Space Merchants*; Russ, *The Female Man*; Gibson, *Neuromancer*; Russo, *Subterranean Gallery*; Laclau and Mouffe, *Hegemony and Socialist Strategy*; a collection of essays in a course reader.—Moylan.

**381. English 492. Introduction to Science Fiction.** Drawing (primarily but not exclusively) on feminist, marxist, and post-structuralist theories of history, society, and culture—we will study the history and criticism of the science-fiction genre from its beginnings in the early 19th century (*Frankenstein*, 1818) to very recent work in the 1990’s (*Synners*, 1992). We will pursue two major projects. We will study the formal properties of the sf literary text: in this light, we will look at sf as a specific form of cultural production (evolving with its own intertextual tradition, but unique to the modern and postmodern eras), and we will consider the “reading protocols” associated with this literary form. At the same time, we will study the relationships between the sf texts and their historical contexts—including the economic, political, and ideological aspects of the historical periods of modernity and now postmodernity. Readings, lectures, discussion, and writing will circulate around both the fictional works and theoretical/critical works—always taking into account the specificities of the historical contexts of the sf texts’ production and our reception as readers/critics. In addition, students wishing to get a better grasp of theoretical work are advised to read the recommended assignments in a timely fashion, and to incorporate them in their work. **TEXTS:** Shelley, *Frankenstein*; Wells, *War of the Worlds*; Pohl and Kornbluth, *Space Merchants*; Russ, *The Female Man*; Gibson, *Neuromancer*; Cadigan, *Synners*; Brantlinger, *Crusoe’s Footprints: Cultural Studies in Britain and America*; a collection of essays in a course reader.—Moylan.
382. **English 415. Utopian Thinking, Utopian Writing.** Working within a feminist and marxist problematic, we will study the interrelationships of culture and politics as they are manifested in utopian discourse. On one hand, we will study the history of utopian writing as it has developed within Western European and North American cultures. We will study the form of the utopian novel and the changes it went through as the historical and literary context changed. We will begin with the book that started it all—Thomas More’s *Utopia*; we will then turn to the period of the late 19th/early 20th century when utopian writing flourished—looking at texts by Morris and Gilman; we will then examine two important utopian novels of the 1970’s—by Le Guin and Piercy. On the other hand, we will study the nature of utopian thinking and examine the relationship between utopian discourse and the social-political process. We will consider the impact of each of the above books on their times, and then we will conclude with the work of one who is not usually considered in a utopian context, Malcolm X, approaching his life, his political work, and his speeches from a utopian perspective. **TEXTS:** More, *Utopia*; Morris, *News From Nowhere*; Gilman, *Herland*; Le Guin, *The Dispossessed*; Piercy, *Woman on the Edge of Time*; Haley, *The Autobiography of Malcolm X*; Malcolm X, *Malcolm X Speaks to Young People*; Moylan, *Demand the Impossible*, a collection of essays in a course reader.—Moylan.

383. **English 360. Marge Piercy’s Science Fiction.** Stuart Hall describes cultural studies as a project informed by “concepts of social formation, cultural power, domination and regulation, resistance and struggle.” As he describes it, cultural studies involves an examination of the relationship between literary (and other) texts (as historically constituted cultural practices) and the economic, political, and ideological dimensions of society. Edward Said argues against the dominant mode of criticism that validates and reproduces the present order of things and for an oppositional criticism that adopts a broader view of the world and its occupants and that challenges present systems of meaning and power in the name of a “noncoercive knowledge produced in the interests of human freedom.” With these perspectives in mind and drawing (primarily) on feminist, marxist, and poststructuralist theories of history, society, and culture—and on critical writing about the science-fiction genre (sf)—we will read the three sf novels written by contemporary author, Marge Piercy. In focussing on these works (by an author who has also written “realist” fiction, poetry, and drama), we will trace the changes that have occurred over three decades in her social and political imagination and in her formal strategies. Doing this will give us a sense of her development as a writer, a sense of science fiction itself, and a sense of the historical shifts that have occurred in these years. For those unfamiliar with sf, be assured that we will discuss its formal properties and its historical evolution. For those rusty on recent history, we will trace some of the major social and political developments that Piercy negotiates in her novels. For those unfamiliar with Piercy’s work, we will review its range and its reception in popular and academic circles. However, our primary focus will be on the novels themselves. **TEXTS:** Piercy, *Dance the Eagle to Sleep* (1970); *Woman on the Edge of Time* (1976); *He, She, and It* (1991); Russ, *To Write Like a Woman: Essays in Feminism and Science Fiction*; Delany, *Silent Interviews: On Language, Race, Sex, Science Fiction, and Some Comics.*—Moylan.

384. **English 459. Studies in Fiction, Dystopias.** Drawing (primarily but not exclusively) on Marxist, feminist, and post-structuralist theories of history, society, and popular culture and on the literary criticism of utopian and dystopian fiction, we will study a selection of the classic dystopian novels of the twentieth century. The reading for each week will include both theoretical and fictional work; lecture and discussion will move between theoretical considerations and close readings of the dystopias. **TEXTS:** Morris, *News From Nowhere*; Zamyatin, *We*; Huxley, *Brave New World*; Orwell, *1984*; Bradbury, *Fahrenheit 451*; Vonnegut, *Player Piano*; Atwood, *Handmaid’s Tale*; Moylan, *Demand the Impossible: Science Fiction and the Utopian Imagination*, a collection of essays in a course reader.—Moylan
385. English 791. Seminar: The Persistence of Utopia. Despite the present horrors of the social and despite certain caveats in some versions of post-1968 (and post-1989) “theories” about the viability of utopian discourse, texts and social practices that critique and challenge what is in terms of what is not yet seem to be alive and well. This “persistence of the utopian” is what I want to explore in this seminar. To situate the question, we’ll begin with some of the influential theoretical essays on the “literary utopia” (as well as some of the fictive works in the “utopian canon”). We will do so in the context of the discursive, theoretical, political “field” of what, since around 1975, has come to be known as “utopian studies.” (So you might want to read Thomas More’s Utopia, William Morris’ News From Nowhere, Ursula Le Guin’s The Dispossessed, and Marge Piercy’s Woman on the Edge of Time to develop your knowledge of the fictive base of this work—and check out the journal Utopian Studies to visit the “field.”) We’ll then move on to a more theoretically inflected encounter with the “utopian debate.” We’ll review earlier arguments for utopianism (Marx and Engels, and especially Bloch). We’ll then look at the work of Fredric Jameson and others who have helped to explore the ways in which the “utopian impulse” or “proclivity” has survived, mutated, in our time. Here, the work in hermeneutics and Bakhtinian dialogics will be important to locate the key double move of negativity and (a self-reflexive and provisional) positivity that Michael Gardiner and others find to be the basic strategy of “critical utopianism.” After break, we’ll start with a review of theories on the mode of production and reproduction of the social (via Althusser, Gramsci, and Laclau and Mouffe) as a way to locate the social potential for the utopian impulse. We’ll then look at arguments that question or raise concerns about the critical viability of utopianism in the emerging global order. We’ll then take time to remind ourselves of the economic and political conditions of that global order (Bloch would talk here about “latency” and “tendency”). From this moment of the “negation of the negation,” we will consider a range of present possibilities for utopianism: first, in theoretical accounts of the spatial potential for utopianism; then, in “case studies” (first, new works of fiction by Robinson and Piercy; then, the political manifestoes of the Zapatista Liberation Front in Chiapas). We will conclude with a discussion of material drawn from your own projects. TEXTS: Levitas, The Concept of Utopia; Tucker, ed. The Marx-Engels Reader; Geoghegan, Utopianism and Marxism; Brenkman, Culture and Domination; Davis, Prisoners of the American Dream; Ross and Trachte, Global Capitalism: The New Leviathan; Robinson, Pacific Edge, Green Mars, Piercy, He, She, and It; Cooper et al., Zapatistas; Minnesota Review 6 (spring 1976); Zapatista Documents; a collection of essays in a course reader.—Moylan.

386. English 363:003. Utopian Literature. As a class, in small groups, and individually we’ll study a few of the many works of literature that explore the nature of “utopia,” starting with Thomas More’s Utopia (1516) and ending with several recent texts. Here, as in any 300-level literature course, I would like us to learn to read more carefully, and to explain clearly in writing and in class discussions what we feel and think, and what features of the books we’ve read and what aspects of our own experience produce these reactions. I also want us to improve our skills in constructing arguments, and to grow more confident about our ability to understand and assess literature. Since this is a course on “Utopian Literature,” we should try to become aware of how much such literature there is, to discover something of its variety, to consider how this literature differs from other literature we’ve read. What’s the difference between a utopian novel and other novels, or between a utopian novel and a political pamphlet or an essay about human psychology? What have the relationships been between utopian texts and various “experiments” in utopian living? How have utopian dreams (or nightmares) changed over time? How are these books designed to affect their readers? What specific strategies have different writers used to challenge and engage, dislocate and attract us? What is relevant in assessing utopian texts, in figuring out their meaning and significance? Reading utopian literature invites us to draw on
everything we know: what we’ve learned about human life from courses on philosophy, economics, history, psychology, political theory, for instance, and what we've learned from all our experiences about work and play, education and aging, love, envy and jealousy, desire and fear, grief and joy, loss and satisfaction—and anything else that matters. In various ways these texts are designed to force us to reflect more carefully on our own basic values, our ideas about how the world has been and is and what it might become, our images of who we are and what we might be. I've designed writing assignments to encourage you to draw on your expertise and to clarify your values. I hope in small-groups and in whole-class discussions we can all risk saying what we really mean, listen carefully to what others say, and offer honest, supportive challenges.

Virginia. Hollins College, Roanoke

387. FP-6. The Search for Values in Speculative Fiction. Science fiction and fantasy allow authors to explore questions of values. We'll investigate imagined realities that enable us to consider the moral dimensions of war, social justice, sexuality, gender roles and what it means to be human. Requirements include a long and stimulating reading list, brief analytical papers, student discussion leading, group “utopia” projects, and the creation of one’s own sf or fantasy text—a short story, video, series of drawings, fictional guidebook or history, or the like. TEXTS: Shelley, Frankenstein; Dick, Do Androids Dream...?; Lewis, That Hideous Strength; Le Guin, The Left Hand of Darkness; Piercy, Woman on the Edge of Time; Atwood, The Handmaid's Tale; Wells, The War of the Worlds; Miller, A Canticle for Leibowitz; Haldeman, The Forever War.—Radner.

Virginia. Mary Washington College, Fredericksburg


Virginia. Northern Virginia Community College, Sterling

389. English 256. Literature of Science Fiction. Examines the literary and social aspects of science fiction, emphasizing development of ideas and techniques through the history of the genre. Involves critical reading and writing. TEXTS: Shelley, Frankenstein; Silverberg, ed., The Science Fiction Hall of Fame, Vol. I; Le Guin and Attebery, eds., The Norton Book of Science Fiction; Herbert, Dune.—Taormina, Professor of English, Northern Virginia Community College, Loudoun Campus, Communication and Human Studies Division, 1000 Harry Flood Byrd Highway, Sterling, VA 20164.

Virginia. University of Richmond, Richmond

390. Eng 215. Reading Science Fiction. Different methods of reading sf (formal, sociocultural, myth, etc.). TEXTS: selected short stories.—Alan S. Loxterman, English Dept., R.C. Box 115, Univ. of Richmond, Richmond, VA 23173.

Washington. Pacific Lutheran University, Tacoma

391. English 101. Making the Future. Reading utopian literature, fiction and non-fiction, will show the dangers of trying to “fix” the world. We will examine historical and contemporary intentional communities. Students will gain an appreciation of the complexities of the problems facing the present (nuclear waste, environmental devastation, genetic engineering, racial and sexual inequalities, to name a few), and develop strategies for positive future-forming activity. TEXTS: Atwood, The
**Handmaid’s Tale; Bellamy, Looking Backward; Bellah, Habits of the Heart; Gilman, Herland; Johnson, ed., Utopian Literature; Kumar, Utopianism; Jones and Merchant, Unveiling a Parallel; Nordhoff, American Utopias; Piercy, Woman on the Edge of Time; Tepper, The Gate to Women’s Country.—Erin McKenna, Philosophy Department, Pacific Lutheran University, Tacoma, WA 98447.**

**Washington. Washington State University, Pullman**

392. English 333. *Science Fiction as Literature.* This course concentrates on literary devices, themes—and plays down generic sf studies. *Pace Delany, these works are simply treated as good fiction which happens to be sf. TEXTS: Wells, The War of the Worlds; Bradbury, The Martian Chronicles; Le Guin, The Dispossessed; Dick, Blade Runner (Do Androids Dream of Electric Sheep?); Atwood, The Handmaid’s Tale; Lem, Solaris; Miller, A Canticle for Leibowitz; Gibson, Neuromancer; Le Guin and Attebery, eds. The Norton Book of Science Fiction.—Paul Brians, Dept. of English, Washington State Univ., Pullman, WA 99164-5020.

**West Virginia. Marshall University, Huntington**

393. English 311. *Science Fiction.* Literary analysis and appreciation of science fiction, its themes and types. TEXTS: Card, ed. Future on Fire; Asimov, ed. The New Hugo Winners; Shelley, Frankenstein; McIntyre, Dreamscape; McHugh, China Mountain Zhang; Tepper, Gate to Women’s Country; Card, Wyrms.—James Riemer, 400 Hal Greer Blvd, Huntington, WV 25755-2646.

**West Virginia. West Virginia University, Morgantown**

394. English 175/1. *Science Fiction and Fantasy.* An introductory course. Students will be exposed to patterns, themes, and ideas encountered in selected novels and short stories representative of different periods of science fiction and fantasy writing. TEXTS: Clarke, The Hammer of God; Ende, The Neverending Story; Gibson, Burning Chrome; Rabkin, ed. Science Fiction: A Historical Anthology; Tolkien, The Lord of the Rings; Wells, The Time Machine.—Michael V. Mackert, Dept. of English, West Virginia Univ., PO Box 6296, Morgantown, WV 26506-6296.

**Wisconsin. Lakeland College, Sheboygan**

395. WI 117. *Science Fiction for the Fun of It.* Offered only during the Winter term. I vary the works from older to newer, dependent upon wishes of students. My intent is not so much a literature course, but a course in which one can discuss science in a less formal setting than one would get in a typical science or mathematics class. I use a reader which includes themes from many varied sciences, social and political. The author of Healer, Kris Jensen, is a Lakeland College alum who is very often a guest for a day. She helps students understand how to balance the creative process and still stay in the realm of plausible science. I allow the students to pick much of the content while sneaking in themes which lead to moral dilemmas and heavier discussion. TEXTS: Le Guin and Attebery, eds. The Norton Book of Science Fiction, and several novels including Healer by Kris Jensen.—Ronald Kirk Haas, Box 359, Sheboygan, WI 53081.

**Wisconsin. Northland College, Ashland**

396. English 234. *Science Fiction.* The course is taught during the spring session on alternate years. Each course is different, with different themes: environmental, international, women, post-holocaust, etc. TEXTS: Le Guin and Attebery, eds. The Norton Book of Science Fiction; Piercy, He, She, and It; Warrick et al., eds., Science Fiction: The SFRA Anthology; Miller, A Canticle for Leibowitz; Tepper, The Gate to Women’s Country, World Omnibus of Science Fiction.—Michele Geslin Small, Dept. of English, Northland College, Ashland, WI 54806.
Wisconsin. St. Norbert College, De Pere
397. En 303. Science Fiction and Fantasy. We use a genre approach, defining and critiquing the two major types of speculative fiction by comparison and contrast. TYPICAL TEXTS: Huxley, Brave New World; Le Guin, The Left Hand of Darkness; Bradbury, Fahrenheit 451; Slonczewski, Daughter of Elysium; Tolkien, The Hobbit; Beagle, The Last Unicorn; McKinley, The Blue Sword; Boyer and Zahorsky, eds., Visions and Imaginings.—Robert H. Boyer and Kenneth J. Zahorsky, St. Norbert College, De Pere, WI 54115.

Wisconsin. University of Wisconsin, Oshkosh

Wisconsin. University of Wisconsin, Parkside, Kenosha

Wisconsin. University of Wisconsin, Platteville
400. English 143. Speculative Fiction. Speculative Fiction is essentially fiction about alternative futures. It embraces both science fiction and fantasy. There is no attempt in this course to be either gender specific or race specific. The purpose of the course is to discuss specific experiences in terms of their uniqueness and their “universal” applications. TEXTS: Allen, ed. Science Fiction: The Future; Hartwell, ed. The World Treasury of Science Fiction; Orwell, 1984; Hawking, A Brief History of Time: From Big Bangs to Black Holes.—George R. Mahoney, Humanities/English Dept., 340 Gardner Hall, Univ. of Wisconsin at Platteville, Platteville, WI 53818.

Wisconsin. University of Wisconsin at Stout, Menomonie
401. English 326-385. Science Fiction. A critical survey of popular and classic science fiction. We’ll discuss such topics as the future of humanity, the possibility of life on other planets, changing sex roles, and the dangers and benefits of technology. TEXTS: The Arbor House Treasury of Modern Science Fiction; Hodgell, Godstalk; Heinlein, The Moon is a Harsh Mistress; Miller, A Canticle for Leibowitz; Le Guin, The Left Hand of Darkness; Connolly, The Rising of the Moon.—Michael Levy, Dept. of English, Univ. of Wisconsin at Stout, Menomonie, WI 54751, “levy@uwstout.edu”.

Wisconsin. University of Wisconsin at Stout, Menomonie
402. English 450. Science Fiction and Gender. Since the late 1960s and the rise of the women’s movement many writers, both female and male, have seen science fiction as a valuable tool for examining gender issues. Students will read and discuss a number of science fiction novels which suggest answers to a variety of gender-related questions, most importantly the following: to what extent are the roles played by men and women in today’s world genetically determined and to what extent are they a matter of social conditioning? TEXTS: Le Guin, The Left Hand of Darkness; Piercy, Woman on the Edge of Time; Slonczewski, Daughter of Elysium; Bujold, Ethan of Athor; Russ, The Female Man; Griffith, Ammonite; Heinlein, The Moon is a Harsh Mistress; Sargent, ed. Women of Wonder: The Classic Years.—Levy.

Entries received too late for proper placement
Oregon. University of Oregon
403. English 399. Science Fiction Winners. Examination of recent science fiction to ask questions about what separates science fiction from other genres, what criteria
ADDENDUM. THE BOOKS MOST WIDELY ASSIGNED

Bloomington IN 47405.

1. Le Guin, Left Hand of Darkness 103 32-37. Gibson, Burning Chrome 14
5-6. Miller, A Canticle for Leibowitz 52 32-37. Piercy, He, She, and It 14
5-6. Huxley, Brave New World 52 32-37. Tolkien, Hobbit 14
7. Clarke, Childhood’s End 50 38-42. Asimov, Foundation 13
8. Le Guin, Dispossessed 49 38-42. Le Guin, A Wizard of Earthsea 13
9. Wells, War of the Worlds 47 38-42. Benford, Timescape 13
10. Dick, Do Androids Dream of…? 44 38-42. Pohl, Gateway 13
11. Atwood, The Handmaid’s Tale 41 38-42. Burgess, A Clockwork Orange 13
12. Herbert, Dune 36 43-45. Lewis, Out of the Silent Planet 12
15. Zamyatin, We 29 46-48. Dick, Ubik 11
17. Piercy, Woman on the Edge of Time 27 46-48. Crichton, Jurassic Park 11
19-20. Pohl & Kornbluth, Space Merchants 22 48-53. Stevenson, Dr Jekyll and Mr Hyde 10
22-24. Russ, Female Man 19 54-57. Tolkien, Fellowship of the Ring 9
22-24. Gilman, Herland 19 54-57. Slonczewski, A Door into Ocean 9
26. Tepper, Gate to Women’s Country 17 54-57. Stephenson, Snow Crash 9
29-31. Wells, Island of Doctor Moreau 15 58-65. Willis, Doomsday Book 8

### ADDENDUM. THE FILMS MOST WIDELY ASSIGNED

ADDENDUM. A COURSE IN GREECE.
Aristotle University, Thessaloniki

Amer. Lit. 477 Science Fiction. The course examines a popular and rapidly growing genre of 20th-century American literature. It covers the genre’s origins, its development, and its maturation into a significant literary discourse. It introduces students to a variety of texts from the Golden Age, New Wave, Cyberpunk, and Feminist science fiction. The class also explores themes such as the impact of science and technology on society, the human being’s relationship with the machine and/or the alien, the role of the scientist, the concepts of time travel and space travel, the dangers of nuclear war and of ecological disasters, the creation of alternative fictional worlds and socio-political systems, and the conceptualization of new gender relationships.

TEXTS: Allen, ed., Science Fiction: The Future; Bellamy, Looking Backward; Bradbury, Fahrenheit 451; Gibson, Neuromancer; Le Guin, The Left Hand of Darkness, Le Guin and Attebery, eds., The Norton Book of Science Fiction; Mitchison, Solution Three; Tiptree, The Starry Rift; Vonnegut, The Sirens of Titan.—Domna Pastourmatzi, Aristotle University, School of English, Thessaloniki, 54006 GREECE, Fax +30 31 99 74 32; “pastourmatzi@ccf.auth.gr”.

ADDENDUM. THE M.A. PROGRAM AT LIVERPOOL
The Department of English Language and Literature of the University of Liverpool offers a full-time taught MA in Science Fiction Studies. The Purpose of The Course: We are aiming to build on the interest in science fiction shown by students, who will be asked to consider the formal and thematic aspects of a broad range of works from this exciting and varied body of writing. At the heart of science fiction lies a speculative energy which we examine in relation to such issues as gender and the limits of the genre. The course material will be mainly twentieth century and mainly written in English although we will include such Continental writers as Yevgeny Zamyatin or Stanislaw Lem.

We want to provide a relaxed but intellectually rigorous forum for discussing the many issues raised by science fiction. We welcome applicants from graduates of any age with a good honours degree (i.e. upper second and first, or their equivalent) in literature or a related subject. It is important for applicants to have some prior knowledge of science fiction.

The Structure of the Course. The course will be offered on a full-time basis and will run for one full academic year. The first two semesters (i.e. 24 weeks) will consist of a consecutive sequence of 8 modules to be taken by all students. There will be a requirement of four course essays and students will also be expected to give at least one presentation to the group on a topic of their choice. Tuition will also be given on research methods and students will have an opportunity to attend lectures on the History of Science in the Physics department.

In addition to this central teaching a number of viewings of science fiction films will be organised and there will be a regular programme of visits by leading authors and critics of science fiction. Students will have an opportunity to give feedback on the course as it progresses, and also to meet their fellows on the other M.A. courses.

The last section of the course will consist of supervised individual work on a dissertation of 15,000 words. This will be due in by the end of September and will be the major assessed element of the course, counting for 75% while the better three course essays will count for 25%.

Seminars. The major part of the teaching for the course will be two two-hour seminars per week. These will commence under the guidance of a tutor or with a student’s presentation and will explore a given topic with reference to specified works of fiction and any additional required material. The module topics will be as follows:

1. Utopias and Dystopias
2. Robots, Mind and Intelligence
Research Resources. The University of Liverpool possesses the main Olaf Stapledon archive. It has now taken over the Science Fiction Foundation Collection, which is the largest of its kind in Europe, including many rare novels (mostly British, American, and Eastern European), and runs of critical journals and science fiction magazines. This archive is a growing one, and is supplemented by further deposits of science fiction and fantasy. Students taking the M.A. course will be encouraged to make use of these materials, especially when working on their dissertations.

Applications should be addressed to: Director of Graduate Studies, English Department, P.O. Box 147, Liverpool L69 3BX, UK. For other information about the MA course or the Science Fiction Foundation Collection, contact the above address or asawyer@liverpool.ac.uk or dseed@liverpool.ac.uk.

—Andy Sawyer, Science Fiction Foundation Collection, Sydney Jones Library, University of Liverpool, PO Box 123, LIVERPOOL L69 3DA, UK. Phone 0151 794 2696. http://www.liv.ac.uk/~asawyer/sffchome.html