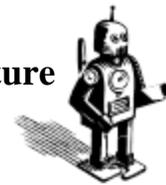


**AML 2410, Section 5700: Issues in American Literature and Culture**  
**Scientific Curiosity: Imagining Technology in Postwar American Literature**  
**Monday / Wednesday / Friday, Period 8 (3:00-3:50 PM)**  
**Meeting Location: CBD (Classroom Building), Room 210**



**Instructor:** Andrea Krafft

**Office:** Turlington 4409

**Spring 2013 Office Hours:** Mondays, 4:05-4:55 (period 9), Thursdays 2:00-3:15, and by appointment

**Email:** akrafft@ufl.edu

### Course Description and Outcomes

On August 6, 2012, the Curiosity rover successfully landed inside a Martian crater that NASA has officially renamed “Bradbury Landing.” However, Ray Bradbury is not alone in inspiring American visions of future technologies. This course will consider how postwar American writers both imagine the direction of scientific progress and respond to the implications of technological developments. Central questions we will explore include: At what point does a text become science fiction? How does science shape daily life and domestic space? How does technology shape our understandings of gender, race, and human nature? We will read selected long and short works of science fiction published from the late 1940s to the present.

Beyond developing an understanding of and, hopefully, an appreciation for, late 20<sup>th</sup> century American science fiction, you will also spend considerable time working on essays and writing assignments in this course. We will focus on critical writing, with the goals of improving your ability to correct errors in grammar, mechanics, usage, and style. This course should also help you to join scholarly research with your own critical perspective.

This is a General Education course providing student learning outcomes listed in the Undergraduate Catalog. For more information, see <http://catalog.ufl.edu/ugrad/current/advising/info/general-educationrequirement.aspx#learning>.

### Required Textbooks

I have listed the texts in the order in which we will read them. Please purchase the editions listed below.

- Ray Bradbury, *The Martian Chronicles* (1950). Harper. ISBN: 9780062079930
- Frederik Pohl and C.M. Kornbluth, *The Space Merchants* (1953). St. Martin's. ISBN: 9781250000156
- Philip K. Dick, *Do Androids Dream of Electric Sheep?* (1968). Del Rey. ISBN: 9780345404473
- Joe Haldeman, *The Forever War* (1974). St. Martin's. ISBN: 9780312536633
- William Gibson, *Neuromancer* (1984). Ace Science Fiction. ISBN: 9780441007462
- Octavia Butler, *Dawn* (1987). Aspect. ISBN: 9780446603775

**Recommended Text:** Janet E. Gardner. *Writing About Literature With 2009 MLA Update: A Portable Guide*. 2<sup>nd</sup> ed. Bedford St. Martins. ISBN: 9780312607579

All textbooks are available through Orange & Blue Textbooks (309 NW 13th Street, across from Krispy Kreme and online at <http://shop.obtbooks.com/>). You can also find affordable used copies on Amazon.com (just use the ISBN to find the right editions). I will also put copies of the texts on reserve in Library West.

We will also be reading selected short stories, which will be available through the UF library's electronic reserve system and on ELearning. When we read any e-text, please print it out or bring it on your laptop to class discussions.

### Assignments (See Class Schedule for Due Dates)

- **Reading Quizzes:** There will be frequent unannounced reading quizzes at the beginning of class about the content of the day's reading. These quizzes cannot be made up if you are late or absent.
- **4 Short Response Papers (400 words each, minimum):** You will write four short response papers about a given day's reading. These papers must be analytical in nature and demonstrate critical thinking, rather than summarizing the text or echoing your personal feelings about the reading. Support your argument about the text by quoting, paraphrasing, or summarizing the day's reading. But don't just summarize! You may address historical context, politics, etc. These papers are intended as a support for further thinking and to promote discussion about the reading. However, you should still treat these responses with the same attention that you would give to a longer essay.
  - Submit these responses to me as an email attachment in .doc, .docx, or .rtf format by the beginning of class on the day they are due.
  - Response paper due dates depend on which assignment group you are in. It is your responsibility to remember your group assignment and to keep track of due dates.
  - On days with multiple readings, you may choose which text(s) you discuss.
  - Papers that are under the minimum word count will face a significant grade penalty.
  - **Revision:** After you receive my comments, you will have **1 week** to optionally revise and resubmit the assignment. You should aim for your first version of the assignment to be of the best possible quality. I will not allow revisions for papers that do not meet the assignment requirements.
- **Critical Article Presentation (with 300-word written component):** You will sign up for one class in which you **and a partner** must give a **10 minute presentation** on an academic critical article that relates to the day's reading. You will summarize and teach the article to the class. Along with this presentation, you must **individually** produce a **300-word** document that summarizes and assesses the central argument of the article.
  - Presentation sign-ups will begin at the start of the semester.
  - If another pair of students is presenting on the same text, consult with one another to make sure your article choices do not overlap.
  - While you will present with another student, your written component must be produced individually. 50% of your assignment grade is from the quality of the in-class presentation. The other 50% is from your individually produced written component.
  - I will provide examples of appropriate articles and explain how to use them in class.
- **Literary Analysis Paper Proposal (300 words):** This proposal for your literary analysis paper will include a brief description of the question and text(s) to be addressed, a working thesis statement, and a brief summary (abstract) of the paper as it is provisionally envisioned.
- **Literary Analysis Paper (1500 words):** This will be an extended, argumentative analysis of at least one and at most two of the class readings for the semester.
- **Research Paper Proposal and Annotated Bibliography (300 words):** This proposal for your research paper will include a brief description of the question and text(s) to be addressed, a working thesis statement, and a brief summary (abstract) of the paper as you envision it at this point in the process. You must also include an annotated list of at least 3 sources (secondary texts) located during preliminary research that possibly may be cited in the paper.
- **Research Paper (2000 words):** This paper will use reading(s) from class as well as secondary sources to support an argument about a text's relationship to a social issue, historical period, or other issue related in some way to the course's content and themes.

**Assignment Groups:** Each student will be assigned to one of four groups, which determine when your response papers are due. Group members may choose to discuss readings together on their own time. However, this is not required, and your work will be graded individually.

## Grading Scale

The weights for grading are as follows:

- Participation, Reading Quizzes, and Class Activities: 10%
- Response Papers: 20% total (5% each)
- Critical Article Presentation: 10%
- Literary Analysis Paper Proposal: 5%
- Literary Analysis Paper: 20%
- Research Prospectus with Abstract and Bibliography: 10%
- Research Paper: 25%

A	90 or above
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
E	59 or below

## Grading Rubric for Papers

A brief overview of how I arrive at the grades for all major assignments is below. I will review this overview in more detail closer to your major assignments.

In each paper, I will be looking at:

- 1) Content: How strong is your argument, development, and support?
- 2) Organization: How well-structured are your paragraphs? Do your overall ideas flow well?
- 3) Mechanics: How frequently do you make errors in grammar, style, and spelling?

You should strive to excel in all three areas.

An **A paper** may benefit from some minor improvements in content, organization, and mechanics, but all three areas are strong, and the essay is strongly argued, supported, and well-written. The paper may have a few minor grammar and mechanics issues, but they do not distract from the flow and clarity of the paper.

A **B paper** needs substantial revision. Overall, the paper is solid, but major improvements in one key area will significantly strengthen the paper.

A **C paper** has promise in some areas, but lacks the command, organization, persuasiveness or clarity of the A or B papers.

A **D paper** does not yet demonstrate the basic lower division writing expectations. The paper has major issues in content, organization and / or mechanics.

An **“E”** is usually reserved for students who do not do the assignment or fail to attend class. However, an **“E”** may also be given if an essay blatantly ignores instructions or has major problems in all three areas of evaluation.

Please note that the above rubric does not take into account every aspect of your writing. Multiple criteria determine whether a paper is successful or unsuccessful.

If you have a question about a grade you receive on an assignment, please feel free to discuss it with me during office hours (or make an appointment).

### **Final Grade Appeals**

Students may appeal a final grade by filling out a form available in the English Department, 4008 Turlington Hall, from Carla Blount, Program Assistant. Grade appeals may result in a higher, unchanged, or lower final grade.

## **Course Policies**

### **Absence and Tardiness**

Because of the participatory nature of this course, attendance is crucial. Students who miss **more than six class periods will fail the course (no exceptions)**. It is your responsibility to keep track of your absences. I do not distinguish between “excused” and “unexcused” absences.

All members of the class are expected to adhere to official UF time. For this reason, if you are late to class, this will count as  $\frac{1}{2}$  **an absence**. If you are more than **10 minutes late**, I will mark you as absent. If you are frequently late to class or absent, this will also negatively affect your participation grade in the course.

If you are absent, it is still your responsibility to submit assignments on time that may be due that day. I also recommend borrowing another student’s notes for the day, or discussing the missed class with me during office hours. You are still responsible for turning assignments in on time. In-class assignments cannot be made up.

If you must miss class because of university-sponsored athletics, music or theater, please let me know about these absences at least 1 week ahead of time. I will allow you to make up missed work in these cases, but prolonged absences cannot be excused.

### **Preparation**

Always bring the assigned reading to class with you, along with materials for taking notes and any assignments that may be due during that class meeting. Be prepared for active discussions. To help with this, I highly recommend that you take careful reading notes and write down potential comments for class ahead of time. I also suggest scheduling your time carefully so you can always complete the reading assignment. I will have unannounced reading quizzes during class time, so don’t miss any readings.

### **Participation**

Being present in the classroom is not enough to succeed in this class. While I may lecture on occasion, many classes will rely on your questions and comments relating to our texts and assignments. If you are frequently quiet during class, I may call on you.

If you sleep during class or are not present mentally in the classroom, I may mark you as absent.

### **Electronic Devices – Cell Phones, Laptops, iPads, Etc.**

Out of courtesy to myself and your fellow classmates, turn off or silence your cell phones or silence them during class time (the vibrate setting is not silent). Keep your phone in your bag or pocket – if I see you texting or surfing the web, I may ask you to leave the classroom, resulting in an absence.

Laptops, iPads and other electronic devices must remain off or closed during class time, unless we are using an electronic text or doing peer review activities.

### **Assignment Submission**

Papers and written assignments are due, via electronic copy, by the beginning of class time on the day listed on the syllabus (unless specified otherwise). Submit all documents in .doc, .docx, or .rtf format. Some assignments will be due via ELearning, but most frequently I will ask that you submit electronic documents as email attachments.

Technology failure is not an excuse for a late assignment. If ELearning is not functioning properly when you attempt to submit a paper, you can always send me an email attachment or bring a printed copy to class. Always back up your papers on a flash drive or on a cloud service, such as Dropbox.

When a long paper is late, I will reduce its final grade by 8%; an additional 8% will be deducted for every additional day the assignment is late (including weekends).

### **Academic Paper Format**

All essays must be formatted in MLA style. This means that your paper must meet the following guidelines:

- Double-spaced
- 12 point, Times New Roman font
- 1 inch margins, on all sides
- MLA style headers with page numbers
- MLA style citations

For help with MLA format, find a copy of the *MLA Handbook* in the library or refer to the OWL Purdue website (<http://owl.english.purdue.edu/owl/resource/747/01/>).

### **Plagiarism**

Plagiarism is a serious violation of the [Student Honor Code](#). The Honor Code prohibits and defines plagiarism as follows:

Plagiarism. A student shall not represent as the student's own work all or any portion of the work of another. Plagiarism includes (but is not limited to):

- a) Quoting oral or written materials, whether published or unpublished, without proper attribution.
- b) Submitting a document or assignment which in whole or in part is identical or substantially identical to a document or assignment not authored by the student. (University of Florida, Student Honor Code, 15 Aug. 2007 <<http://www.dso.ufl.edu/judicial/honorcode.php>>)

When using outside sources, always cite them and use quotation marks where appropriate.

I have a zero tolerance policy for plagiarism. If you plagiarize, you will fail the assignment. You may also fail the class and be reported to the University.

## University Policies

### **Statement of Composition (C) and Humanities (H) Credit.**

This course can satisfy the UF General Education requirement for Composition or Humanities. For more information, see: <https://catalog.ufl.edu/ugrad/current/advising/info/generatl-educationrequirements.Aspx>

**Statement of Writing Requirement (WR):** This course can provide 6000 words toward fulfillment of the UF requirement for writing. For more information, see:

<https://catalog.ufl.edu/ugrad/current/advising/info/gordon.aspx>

**Statement of Student Disability Services:** The Disability Resource Center in the Dean of Students Office provides information and support regarding accommodations for students with disabilities. For more information, see: <http://www.dso.ufl.edu/drc/>

**Statement on Harassment:** UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty. For more about UF policies regarding harassment, see: <http://www.dso.ufl.edu/sccr/sexual/>

**Statement on Academic Honesty:** All students must abide by the Student Honor Code. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, see:

<http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php>

### Class Schedule

**Please Note:** This schedule is subject to change. If changes occur, I will notify you ahead of time.  
The following schedule lists reading and written assignments **on the days they are due**.  
Page numbers for reading assignments will be announced on ELearning.

#### **Week 1: Course Introduction; Bradbury and the Golden Age of Science Fiction**

**M 1/7:** Introductions, Syllabus Review and Course Policies

**W 1/9:** Ray Bradbury, “Tomorrow’s Child” and Judith Merrill, “That Only a Mother” (E-reserve)  
How to locate critical articles for presentations

**F 1/11:** Ray Bradbury, *The Martian Chronicles*: “Rocket Summer” through “The Third Expedition” AND Sample response paper (Online)  
How to write a short response paper

#### **Week 2: Ray Bradbury: Rocket Ships, Martians, and Suburbia in Space**

**M 1/14:** Ray Bradbury, *The Martian Chronicles*: “– And the Moon Be Still as Bright” through “The Fire Balloons”  
**Response Papers:** Group 1(1/4)

**W 1/16:** Ray Bradbury, *The Martian Chronicles*: “Interim” through “The Luggage Store”  
**Response Papers:** Group 2 (1/4)

**F 1/18:** Ray Bradbury, *The Martian Chronicles*: “The Off Season” through “The Million-Year Picnic”  
→**Critical Article Presentation #1**

#### **Week 3: Frederik Pohl and C.M. Kornbluth: Advertising in Space**

**M 1/21:** NO CLASS – Martin Luther King Jr. Day

**W 1/23:** Frederik Pohl and C.M. Kornbluth, *The Space Merchants*

**F 1/25:** Frederik Pohl and C.M. Kornbluth, *The Space Merchants*  
**Response Papers:** Group 3 (1/4)

#### **Week 4: Pohl and Kornbluth, Continued**

**M 1/28:** Frederik Pohl and C.M. Kornbluth, *The Space Merchants*  
**Response Papers:** Group 4 (1/4)

**W 1/30:** Frederik Pohl and C.M. Kornbluth, *The Space Merchants*  
**Response Papers:** Group 1 (2/4)

**F 2/1:** Frederik Pohl and C.M. Kornbluth, *The Space Merchants*  
→**Critical Article Presentation #2**

#### **Week 5: Philip K. Dick: Robots and Artificial Life**

**M 2/4:** Philip K. Dick, *Do Androids Dream of Electric Sheep?*  
Discussing literary analysis paper assignment

**W 2/6:** Philip K. Dick, *Do Androids Dream of Electric Sheep?*  
**Response Papers:** Group 2 (2/4)

F 2/8: Philip K. Dick, *Do Androids Dream of Electric Sheep?*

Writing a strong thesis statement

**Response Papers:** Group 3 (2/4)

**Week 6: Philip K. Dick, Continued**

M 2/11: Philip K. Dick, *Do Androids Dream of Electric Sheep?*

Structuring an analytical essay

W 2/13: Philip K. Dick, *Do Androids Dream of Electric Sheep?*

**Response Papers:** Group 4 (2/4)

F 2/15: Philip K. Dick, *Do Androids Dream of Electric Sheep?*

→**Critical Article Presentation #3**

**Response Papers:** Group 1 (3/4)

**Week 7: Science Fiction Short Stories: Visions of a Mechanical Society**

M 2/18: Harlan Ellison, “‘Repent, Harlequin!’ Said the Ticktockman”; “I Have No Mouth, And I Must Scream” is recommended reading only (fair game for papers, but we won’t discuss it in class)

**\*\*\*Due: Literary Analysis Paper Proposal (Bring 2 hard copies to class)\*\*\***

W 2/20: Pamela Zoline, “The Heat Death of the Universe” and Joanna Russ, “When It Changed” (E-reserve)

Thoughts about outlining and paper preparation

**Response Papers:** Group 2 (3/4)

→**Critical Article Presentation #4**

**F 2/22: CLASS CANCELED FOR MIDTERM CONFERENCE APPOINTMENTS**

**Week 8: James Tiptree: The Female Body, Technology, and the Marketplace**

M 2/25: Paper Questions and Peer Review Activities

**\*\*\*Due: Bring a complete draft of your paper to class\*\*\***

W 2/27: James Tiptree, *The Girl Who Was Plugged In* (E-reserve)

→**Critical Article Presentation #5**

F 3/1: James Tiptree, *The Girl Who Was Plugged In* (E-reserve)

**\*\*\*Due: Literary Analysis Paper, via electronic copy by 5:00 PM\*\*\***

**Week 9, March 4-9: NO CLASS – SPRING BREAK**

**Week 10: Joe Haldeman: Military Technology, Time Travel, and the Vietnam War**

M 3/11: Joe Haldeman, *The Forever War*

W 3/13: Joe Haldeman, *The Forever War*

→**Critical Article Presentation #6**

F 3/15: Joe Haldeman, *The Forever War*

**Response Papers:** Group 3 (3/4)

**Week 11: Joe Haldeman, Continued**

M 3/18: Joe Haldeman, *The Forever War*

→**Critical Article Presentation #7**

W 3/20: Joe Haldeman, *The Forever War*  
**Response Papers:** Group 4 (3/4)

F 3/22: NO CLASS – Begin reading *Neuromancer*

**Week 12: William Gibson: Cyberpunk, Neo-Noir, and the Internet Age**

M 3/25: William Gibson, *Neuromancer*  
About annotated bibliographies and research papers

W 3/27: William Gibson, *Neuromancer* – Potential substitute teacher today

F 3/29: NO CLASS – get ahead in *Neuromancer*

**Week 13: William Gibson, Continued**

M 4/1: William Gibson, *Neuromancer*  
**Response Papers:** Group 1 (4/4)  
**Response Papers:** Group 2 (4/4)

W 4/3: William Gibson, *Neuromancer*  
Source annotation activity

F 4/5: William Gibson, *Neuromancer*  
→**Critical Article Presentation #8**

**Week 14: Octavia Butler: Race and the Technological Other**

M 4/8: Octavia Butler, *Dawn*

W 4/10: Octavia Butler, *Dawn*

F 4/12: Octavia Butler, *Dawn*  
**\*\*\*Due: Research Paper Proposal and Annotated Bibliography\*\*\* (Bring 2 hard copies)**

**Week 15: Octavia Butler, Continued**

M 4/15: Octavia Butler, *Dawn*  
**Response Papers:** Group 3 (4/4)

W 4/17: Octavia Butler, *Dawn*  
**Response Papers:** Group 4 (4/4)

F 4/19: Octavia Butler, *Dawn*  
→**Critical Article Presentation #9**

**Week 16: Genetic Technology and Future Nature; Course Wrap-Up**

M 4/22: Paolo Bacigalupi, “The Calorie Man” (E-reserve)  
Final thoughts on integrating research with your own ideas

W 4/24: **Paper Peer Review Day; Final Class Meeting**  
**\*\*\*Due: Working draft, in hard copy, of your final paper for classmate feedback\*\*\***

**\*\*\*Monday, April 29: Final paper due via electronic copy by 5:00 PM\*\*\***