

Course Change Information

What change is being proposed? (If more than one, what changes are being proposed?)

- 1) Add course to GE in VPA category.
- 2) Add course to GE in Global studies category.

What is the rationale for the proposed change(s)?

This was the original plan for the course; however, the GE request was withdrawn to expedite processing, since the course has been put on the Autumn 2012 schedule.

What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

None

Is approval of the request contingent upon the approval of other course or curricular program request? No

General Information

Course Bulletin Listing/Subject Area	Slavic Languages & Literatures
Fiscal Unit/Academic Org	Slavic/East European Lang&Lit - D0593
College/Academic Group	Arts And Sciences
Level/Career	Undergraduate
Course Number/Catalog	3320
Course Title	Science Fiction: East vs. West
Transcript Abbreviation	Sci-Fi East/West
Course Description	Slavic, American, and British sci-fi on page and screen as reflection of major cultural concerns: progress, utopia, human perfectibility, limits of science and knowledge, gender, identity. Taught in English.
Semester Credit Hours/Units	Fixed: 3

Offering Information

Length Of Course	14 Week
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	No
Grading Basis	Letter Grade
Repeatable	No
Course Components	Lecture, Recitation
Grade Roster Component	Lecture
Credit Available by Exam	No
Admission Condition Course	No
Off Campus	Never
Campus of Offering	Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites

Exclusions

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code	16.0400
Subsidy Level	General Studies Course
Intended Rank	Freshman, Sophomore, Junior, Senior

Quarters to Semesters

Quarters to Semesters	New course
Give a rationale statement explaining the purpose of the new course	See attachment. Instructor taught similar course successfully at another university. Student interest in subject high. Bolsters department's growing curriculum in Cultural Studies and Film Studies.
Sought concurrence from the following Fiscal Units or College	

Requirement/Elective Designation

General Education course:
Visual and Performing Arts; Global Studies (International Issues successors)

Previous Value

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes	<ul style="list-style-type: none">• Science Fiction in American and British literature
Content Topic List	<ul style="list-style-type: none">• Science Fiction in Polish literature• Science Fiction in Russian literature• Science Fiction in film• Utopias• Progress in Science Fiction• Immortality in Science Fiction• Human perfectibility in Science Fiction• Limits of science and human knowledge in Science Fiction• Gender and sexuality in Science Fiction• Individual identity in Science Fiction

Attachments

- S3320 Proposal.doc
(Syllabus. Owner: Collins,Daniel Enright)
- Slavic 3220 Rationale and Assessment.docx
(GEC Course Assessment Plan. Owner: Collins,Daniel Enright)

Comments

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Collins,Daniel Enright	02/29/2012 09:57 PM	Submitted for Approval
Approved	Collins,Daniel Enright	02/29/2012 09:58 PM	Unit Approval
Approved	Heysel,Garett Robert	03/01/2012 12:23 PM	College Approval
Pending Approval	Nolen,Dawn Jenkins,Mary Ellen Bigler Meyers,Catherine Anne Vankeerbergen,Bernadette Chantal Hogle,Danielle Nicole Hanlin,Deborah Kay	03/01/2012 12:23 PM	ASCCAO Approval

COURSE PROPOSAL
S3320 Sci-Fi: East versus West

Instructor: Helena Goscilo, Prof. & Chair, DSEELL
Address: DSEELL, 400 Hagerty Hall
Email: goscilo.1@osu.edu
Tel.: 247-1790
Class meets: T H 1:45-2:05 PM

Course Description: This course compares Slavic and Anglophone science fiction on page and screen. It examines how a given culture's dominant concerns are articulated in a genre popular in the East (i.e., Eastern Europe) and West (i.e., America and England). Those concerns emerge in works that imaginatively posit "fantastic" situations rooted in spatial, temporal, and biological explorations beyond those currently verified by science. On the basis of a wide range of novels, stories, and films we shall discuss such topics as progress, utopia, human perfectibility, the limits of science, and the nature of knowledge. Throughout the course we shall focus on three key issues (1) gender; (2) male desire to bypass women in the process of reproduction; and (3) the capacity to detect, disguise or alter aspects of individual identity.

MAIN LEARNING OBJECTIVES:

- To acquire skills in handling sophisticated concepts and incorporate them into discussions that address philosophy and hermeneutics
- To think comparatively across cultures
- To adduce concrete and eloquent examples when making an argument
- To differentiate between phenomena while simultaneously learning to perceive structural or ideological analogies
- To grasp the significance of science fiction as a genre that overlaps with speculative philosophy
- To confront the problems explored in sci-fi: utopia/dystopia, progress, technology, reason, imperialism, alterity, ethics, and transgression
- To understand and be able to analyze the inextricability of film as the product of modernism and technology, on the one hand, and scientific experimentation, which produced it, on the other
- To recognize and discuss gender differentiation and gender hierarchies built into cultural structures of sociopolitical privilege

GE Category:

Slavic 2330 two GE requirements: Visual and Performing Arts and Global Studies. The goal of the Visual and Performing Arts requirement is to 'enable students to evaluate significant writing and works of art. Such studies develop capacities for aesthetic and historical response and

judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing the arts and reflecting on that experience' (<http://ascadvising.osu.edu/gec/artshumanities.cfm>). The learning objectives are to 'develop abilities to be enlightened observers or active participants in the visual, spatial, musical, theatrical, rhetorical, or written arts'; to 'describe and interpret achievement in the arts and literature'; and to 'explain how works of art and literature express social and cultural issues.'

The goal of the Global Studies requirement is to help students become educated, productive, and principled citizens of their nation in an increasingly globalized world. The expected Learning Outcomes are that students will exhibit an understanding of some combination of political, economic, cultural, physical, social, and philosophical differences in or among the world's nations, peoples and cultures outside the U.S.; that they will be able to describe, analyze and critically evaluate the roles of categories such as race, gender, class, ethnicity, national origin and religion as they relate to international/global institutions, issues, cultures and citizenship; and that they will recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.

Course Requirements:

Students are required (1) to complete the assignments scheduled for each class meeting—normally that means read 80-100 pages or watch a film—and be prepared to summarize and discuss them in class on the pertinent day; (2) to take the 4 scheduled exams; (3) to take the unannounced quizzes regularly administered throughout the semester. THERE IS NO FINAL EXAM. Class participation is strongly encouraged and will count for extra credit IF IT IS FREQUENT, INTELLIGENT, AND SUSTAINED THROUGHOUT THE SEMESTER.

Credits and attendance: This course carries three credits and satisfies the following GEC requirements: Visual and Performing Arts; Global Issues and Social Diversity in the U.S. It meets twice a week throughout the semester and combines lecture and discussion format (the latter for extra credit). Since attendance is critical to course performance, more than three unexcused absences will automatically result in a lower grade (each additional absence will reduce the grade by a notch: B to B-, C+ to C, etc.). Seven absences automatically translate into an F for the course. If serious illness prevents class attendance, documentation of that fact is required in the form of a letter from a doctor, stating that ON THE DAY AT THE TIME THE CLASS MEETS the student was too ill to attend. In order for the student's absence to be excused, that letter must be submitted THE DAY THE STUDENT RETURNS TO CLASS.

It is the students' responsibility to find out from their classmates whether important information or materials were handed out during a session they missed. Students therefore should obtain the telephone number and/or E-mail address of at least one of their classmates.

****Neighbor's tel. _____ Neighbor's e-mail _____****

Students experiencing special problems in the course should make an appointment with the instructor during her office hours (see p. 1).

Grading: Grades will be based on the QUALITY of student performance in the following: (1) four exams 60%; (2) unannounced quizzes 40%.

Grading scale:

A 93-100	A- 90-92	B+ 86-89	B 83-85	B- 80-82	C+ 76-79	C 73-75
C- 70-72	D+ 66-69	D 63-65	D- 60-62	F 59-0		

NO MAKE-UP EXAMS OR QUIZZES WILL BE ADMINISTERED. IF A STUDENT MISSES AN EXAM OR QUIZ OWING TO ABSENCE, S/HE WILL RECEIVE AN 'F' FOR THAT EXAM OR QUIZ.

Official University Events: Athletes and musicians who have out-of-town/state games or performances scheduled by the University should submit a copy of their official schedule of commitments during the first week of class.

Academic misconduct: It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct. If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact your teacher or consult the Committee on Academic Misconduct web pages (oaa.osu.edu/coam/home.html).

ACCOMMODATION FOR DISABILITIES: Any student who feels s/he may need an accommodation based on the impact of a disability should contact me privately to discuss his/her specific needs. Please contact the Office for Disability Services at 614-292-3307 in room 150 Pomerene Hall to coordinate reasonable accommodations for students with documented disabilities.

Reading List:

H.G. Wells, *The Time Machine*
Yevgeny Zamyatin, *We*
Stanislaw Lem, *Futurological Congress*

Stanislaw Lem, *Solaris*
 H.G. Wells, *The Island of Dr. Moreau*
 Mikhail Bulgakov, *Heart of a Dog*
 Octavia Butler, "Bloodchild" (distributed by professor)

Viewing List: All films except *Hollywood Aliens and Monsters* (which will be viewed in class) are on reserve in the Thompson Library and may be watched there (or at home, if you prefer to rent them).

Hollywood Aliens and Monsters video (in class)
 Fritz Lang, *Metropolis* (1926), enhanced by Giorgio Moroder (1984)
 George Pal, *The Time Machine* (1960)
 James Cameron, *The Terminator* (1984)
 James Cameron, *Terminator 2: Judgment Day* (1991)
 Ridley Scott, *Alien* (1979)
 Kurt Neumann, *The Fly* (1958)
 David Cronenberg, *The Fly* (1986)
 Don Siegel, *Invasion of the Body Snatchers* (1956)
 Philip Kaufman, *Invasion of the Body Snatchers* (1978)
 Timur Bekmambetov, *Night Watch* (2004)

Schedule (15 weeks):

* INDICATES homework to be prepared for the day specified. In other words, you need to complete the homework FOR that day, so as to be ready to discuss it during the relevant class.

<p>Week 1</p>	<p>Practical matters. Introduction: What is sci-fi? How does it reflect aspects of Western philosophy and of dominant social tendencies and concerns? What is the gender disposition within major works of sci-fi (male dreamers vs. female screamers)? Sci-fi and utopia in the socialist East</p> <p>Video in class: <i>Hollywood Aliens and Monsters</i> Sci-fi in historical perspective. Visual nature of sci-fi? Film as ideal medium for sci-fi?</p>
<p>Week 2</p>	<p>TEMPORAL BOUNDARIES:</p> <p>Fritz Lang, <i>Metropolis</i>. A vision of the future: modernity: machines, city, social class. Be prepared to discuss the film in terms of the binarism/dualities in which the film is conceived and which will structure</p>

	later works on screen and page: science vs nature; machine vs man; logic vs. feeling, order vs. spontaneity, etc. Pay attention to cinematic representation of a modern technological world dominated by machines that control space, time, reproduction
Week 3	<p>Movement through time: Victorian industry and dystopia</p> <p>*Wells, <i>The Time Machine</i>. Conceptual binarism; debt to Darwin; view of history and science; symptomatic of British Victorianism; predictive powers. Narrative frame</p> <p>*George Pal, <i>The Time Machine</i>. Visualizing the future; spatialization of technological advances (above and below ground); the film's own technological problems. Narrative frame</p>
Week 4	<p>*Ye. Zamyatin, <i>We</i> (pp. v-106). Binarism comparable to Wells' scheme? Elements paralleling visuals of <i>Metropolis</i>? Totalitarianism anticipating the Soviet Union's systemic control; role of dystopia in sci-fi; satire</p> <p>*Zamyatin, <i>We</i> (pp. 107-232). Conclusion vs conclusiveness: open endings</p>
Week 5	<p>*S. Lem, <i>The Futurological Congress</i>. Irony and paradox in Lem's treatment of themes; skepticism about totalizing systems and misuse of science and reason. Conclusion and its implications</p> <p>Dystopias: compare those in Lang, Wells, Zamyatin, and Lem</p> <p>EXAM I</p>
Week 6	<p>SPATIAL BOUNDARIES:</p> <p>*J. Cameron, <i>The Terminator</i>. Chronotopes: Indivisibility of space and time. Paradoxes of the time loop (cf. R. Heinlein). Cyborgs and robots in sci-fi; artificial intelligence vs. animal intuition. Production values and auteurship. Reagan's 'tough politics' (extract from S. Jeffords)</p>
Week 7	*J. Cameron, <i>Terminator 2: Judgment Day</i> . Exchange of gender roles; Terminator as the male mother/caretaker during Bush's 'softer' administration; constitutive features of sequels and remakes
Week 8	*D. Siegel, <i>Invasion of the Body Snatchers</i> . Communist threat as alien

	<p>invasion; American values of the 1950s; mind and body</p> <p>* P. Kaufman, <i>Invasion of the Body Snatchers</i>. Comparison of the two <i>Invasion...</i> films; shift of locale and change in social concerns; body and mind</p>
Week 9	<p>*S. Lem, <i>Solaris</i>. Exploring cosmos or confronting the existential self; nature of 'the alien'; data and information vs. knowledge. Multiple genres: mystery, scientific papers, philosophical conundrum; conclusion</p> <p>Clips from films of <i>Solaris</i>: view from the East in A. Tarkovsky's 1972 version; view from the West in S. Soderbergh's 2002 adaptation</p>
Week 10	<p>*R. Scott, <i>Alien</i>. Capitalist colonization and its discontents; problems of propagation; gender identities; elements of horror and slasher film genres</p> <p>EXAM II</p>
Week 11	<p>BIOLOGICAL BOUNDARIES:</p> <p>*H.G. Wells, <i>The Island of Dr. Moreau</i>. The impersonal brutality of "God's world"; Darwin and Huxley; biological engineering. Narrative frame</p> <p>Clips from films of <i>The Island...</i> by Erle Kenton (1933), Don Taylor (1977) and John Frankenheimer (1996)</p>
Week 12	<p>*M. Bulgakov, <i>Heart of a Dog</i>. Revolution and social reversals; forging the New Man. Retrograde evolution; comparison with Wells' <i>Island...</i></p> <p>EXAM III</p>
Week 13	<p>*K. Neumann, <i>The Fly</i>. Science and morality; issues of community and stable social order; the divine plan</p> <p>*D. Cronenberg, <i>The Fly</i>. Science and power, <i>hubris</i>, AIDS, social fragmentation</p>
Week 14	<p>*O. Butler, "Blood Child." Colonization; body, gender, reproduction and its discontents; gender in sci-fi narratives (authors and fictional personae)</p>

	*T. Bekmambetov, <i>Night Watch</i> . Multi-planed metaphysics; Russia; goulash of genres, concepts, and special effects
Week 15	General discussion; evaluations <i>EXAM IV</i>

Slavic 3220 GE Rationale and Assessment Plan

GE Rationale:

Visual and Performing Arts:

Goal of category: “Enable students to evaluate significant writing and works of art. Such studies develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing the arts and reflecting on that experience.”

1. *Evaluation of significant writing and works of art:* Slavic 3220 students will grasp the significance of science fiction as a genre that overlaps with speculative philosophy; confront the problems explored in sci-fi: utopia/dystopia, progress, technology, reason, imperialism, alterity, ethics, and transgression; and understand and be able to analyze the inextricability of film as the product of modernism and technology, on the one hand, and scientific experimentation, which produced it, on the other.
2. *Capacities for aesthetic and historical response and judgment:* Slavic 3220 students will acquire skills in handling sophisticated concepts and incorporate them into discussions that address philosophy and hermeneutics; they will adduce concrete and eloquent examples when making an argument; and they will differentiate between phenomena while simultaneously learning to perceive structural or ideological analogies.

Global Studies

Goal of category: “The goal of the Global Studies requirement is to help students become educated, productive, and principled citizens of their nation in an increasingly globalized world. The expected Learning Outcomes are that students will exhibit an understanding of some combination of political, economic, cultural, physical, social, and philosophical differences in or among the world's nations, peoples and cultures outside the U.S.; that they will be able to describe, analyze and critically evaluate the roles of categories such as race, gender, class, ethnicity, national origin and religion as they relate to international/global institutions, issues, cultures and citizenship; and that they will recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.”

1. *Global citizenship:* Slavic 3220 students will think comparatively across cultures.
2. *Description, analysis and critical evaluation of the roles of categories such as race, gender, class, ethnicity, national origin and religion as they relate to international/global institutions, issues, cultures and citizenship:* Slavic 3220 students will recognize and discuss gender differentiation and gender hierarchies built into cultural structures of sociopolitical privilege

GE assessment plan:

The Undergraduate Studies Committee will sample the fourth embedded test for 25% of the students. The objective is for at least two-thirds of the samples to achieve a grade of 78% or higher.