

Term Information

Effective Term Autumn 2024
[Previous Value](#) Autumn 2014

Course Change Information

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

Adding course to Origins and Evolution Theme

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

Adding course to Origins and Evolution Theme

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)?

NA

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

Is this a request to withdraw the course? No

General Information

Course Bulletin Listing/Subject Area Slavic Languages & Literatures
Fiscal Unit/Academic Org Slavic/East European Eurasian - D0593
College/Academic Group Arts and Sciences
Level/Career Undergraduate
Course Number/Catalog 3310
Course Title Science Fiction: East vs. West
Transcript Abbreviation Sci-Fi East/West
Course Description In this course, we will study the development of science fiction from its nineteenth-century beginnings through the present day. To a significant extent, science fiction as a genre emerged as a response to the development of scientific knowledge about nature, engineering, and computation in the last two centuries.
[Previous Value](#) *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, 12 Week, 4 Week
[Previous Value](#) 14 Week, 12 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, Lima, Mansfield, Marion, Newark, Wooster

[Previous Value](#)

[Columbus](#)

Prerequisites and Exclusions

Prerequisites/Corequisites

Exclusions

[Previous Value](#)

Not open to students with credit for 3320 or WGSSt 3310.

Electronically Enforced

No

Cross-Listings

Cross-Listings

[Previous Value](#)

[Cross-listed in WGSSt.](#)

Subject/CIP Code

Subject/CIP Code

16.0400

Subsidy Level

General Studies Course

Intended Rank

Freshman, Sophomore, Junior, Senior

Requirement/Elective Designation

General Education course:

Visual and Performing Arts; Global Studies (International Issues successors); Origins and Evolution

[Previous Value](#)

[General Education course:](#)

[Visual and Performing Arts; Global Studies \(International Issues successors\)](#)

Course Details

Course goals or learning objectives/outcomes

- Improve your skills in analyzing literary and cinematic works and connect them to the discussion of scientific theories, philosophical concepts, and social issues.
- Think about scientific knowledge and human society comparatively across cultures, specifically North America and Eastern Europe.
- [Science Fiction in American and British literature](#)

[Previous Value](#)

Content Topic List

- Evolution and the Human Being
- The Dystopian Future
- Utopia Gone Bad

Previous Value

- [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](#)

Sought Concurrence

No

Attachments

- [Origins and Evolution Proposal_pg_2023_08_30 \(1\).docx](#): GE Worksheet
(Other Supporting Documentation. Owner: Peterson, Derek)
- [SLAV3310 Syllabus for E & O Proposal_pg_2023_08_30 \(1\).docx](#)
(Syllabus. Owner: Peterson, Derek)
- [Curriculum Maps Russian Major - Sept 6 2023.docx](#): Curriculum Map
(Other Supporting Documentation. Owner: Peterson, Derek)
- [RE_ Slavic_WGSS 3310 \(Sci-Fi\).pdf](#): Correspondence with WGSS Chair, un-crosslist
(Other Supporting Documentation. Owner: Gleissner, Philip)
- [Uncrosslisting 3310 course request.pdf](#): WGSS Curriculum Request to un-crosslist
(Other Supporting Documentation. Owner: Gleissner, Philip)

Comments

- WGSS requested to un-crosslist the course with the intention of sunseting it on their end. (See Uncrosslisting 3310 course request.pdf, attached)

WGSS Chair has agreed to this arrangement. (See correspondence RE_ Slavic_WGSS 3310 (Sci-Fi).pdf, attached)
(by Gleissner, Philip on 10/30/2023 06:52 PM)
- - Please request concurrence from WGSS for uncrosslisting the courses & making the changes to the Slavic version.
- Please remind WGSS that if they agree with the uncross-listing, they too will need to submit a course change to do the uncross-listing on their end.
- Please seriously consider changing the title of the course. It would be more than odd to have two courses with the same number and the same title and yet they are no longer the same cross-listed course. *(by Vankeerbergen, Bernadette Chantal on 09/22/2023 10:18 AM)*

COURSE CHANGE REQUEST
3310 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
11/05/2023

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Peterson, Derek	09/11/2023 10:10 AM	Submitted for Approval
Approved	Peterson, Derek	09/11/2023 10:10 AM	Unit Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	09/22/2023 10:18 AM	College Approval
Submitted	Gleissner, Philip	10/30/2023 06:52 PM	Submitted for Approval
Approved	Gleissner, Philip	10/30/2023 06:53 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	11/05/2023 08:56 PM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Neff, Jennifer Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	11/05/2023 08:56 PM	ASCCAO Approval

Autumn 2024
Slavic 3310
Science Fiction: East vs. West
Lecture, 3 credit hours

Prof. Alexander Burry (burry.7)
Office Hours: Tu 4:00-6:00 pm and by appointment
Hagerty Hall 345 or by Zoom

Course Description

In this course, we will study the development of science fiction from its nineteenth-century beginnings through the present day by exploring a selection of novels, stories, essays, and films from some of the leading Anglo-American and East European writers and filmmakers of the genre. To a significant extent, science fiction as a genre emerged as a response to the development of scientific knowledge about nature, engineering, and computation in the last two centuries. As outer space seemed to finally be within humanity's reach, artists have tried to answer pressing questions about our place in the universe, a largely inhospitable place that reminds us of the fragility of our human condition. We will explore these questions through the lens of topics such as space travel, time travel, robots, artificial intelligence, cloning, and extraterrestrial beings, emphasizing the way these typical subjects of science fiction respond to scientific theories and discoveries, such as evolution and space travel, and in turn propose new possibilities for the evolution of human beings and the natural world. We look at film and literary works, alongside some foundational works in biology, cosmology, and astronomy from both the East and the West.

Assignments

Attendance	10%
Participation	15%
Midterm Exam	20%
Final Exam	20%
Journal Entries (5)	15%
Paper	20%

Grading Scale

I will use the OSU standard grading scale to determine the final letter grade:
93-100 (A) 90-92.9 (A-) 87-89.9 (B+) 83-86.9 (B-) 77-79.9 (C+)
73-76.9 (C) 70-72.9 (C-) 67-69.9 (D+) 60-66.9 (D) Below 60 (E)

Office Hours

I am always available for in-person meetings Tuesdays, 4:00-6:00 pm in Hagerty 345. However, I encourage you to make appointments for other days and times if these aren't convenient. We can meet either in person or by Zoom.

Objectives and Learning Outcomes:

Course Specific Learning Objectives:

- Improve your skills in analyzing literary and cinematic works and connect them to the discussion of scientific theories, philosophical concepts, and social issues.
- Think about scientific knowledge and human society comparatively across cultures, specifically North America and Eastern Europe.
- Develop concrete and eloquent examples when making an argument, especially with regard to the integration of scientific knowledge into human imagination.
- Differentiate between phenomena (especially between East and West, capitalism and socialism) while simultaneously learning to perceive structural or ideological analogies.
- Grasp the significance of science fiction as a genre that overlaps with speculative philosophy and functions as a response to scientific knowledge.
- Confront the problems explored in sci-fi: utopia/dystopia, progress, technology, reason, imperialism, alterity (otherness), ethics, and transgression.
- 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.
- Recognize and discuss hierarchies built into cultural structures of sociopolitical privilege connected to gender, sexuality, race, and class.

This course fulfills the general requirements and expected learning outcomes for GE Themes Origins and Evolution.

GE Origins and Evolution Learning Goals:

1. Successful students will analyze “Origins & Evolution” at a more advanced and in-depth level than in the Foundations component.
2. Successful students will integrate approaches to understanding the issues involved in origins and evolution by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in the future.
3. Appreciate the time depth of the origins and evolution of natural systems, life, humanity, or human culture, and the factors that have shaped them over time.
4. Understand the origins and evolution of natural systems, life, humanity, or human culture, and the factors that have shaped them over time.

GE Origins and Evolution Expected Learning Outcomes:

- 1.1 Engage in critical and logical thinking about the topic or idea of origins and evolution.
- 1.2 Engage in an advanced, in-depth, scholarly exploration of the topic or idea of origins and evolution.
- 2.1 Identify, describe, and synthesize approaches or experiences as they apply to origins and evolution.
- 2.2 Demonstrate a developing sense of self as a learner through reflection, self-assessment and creative work, building on prior experiences to respond to new and challenging contexts.

- 3.1 Illustrate their knowledge of the time depth of the universe, physical systems, life on earth, humanity or human culture by providing examples or models.
- 3.2 Explain scientific methods used to reconstruct the history of the universe, physical systems, life on earth, humanity or human culture and specify their domains of validity.
- 3.3 Engage with current controversies and problems related to origins and evolution questions.
- 4.1 Describe their knowledge of how the universe, physical systems, life on Earth, humanity or human culture have evolved over time.
- 4.2 Summarize current theories of the origins and evolution of the universe, physical systems, life on earth, humanity or human culture.

Statement on Satisfaction of Expected Learning Outcomes

This course will satisfy the expected learning outcomes by enabling students to understand how scientific theories about the evolution of the universe, nature, and human beings have been treated by society through exploration of the work of science fiction writers and filmmakers in the Slavic world and the West. It treats science fiction as a response to or creative extension of modern scientific knowledge and traces how it has depicted the origins of the universe, the development of human beings and related species, and the challenges humans have experienced as society and the natural world around them have evolved over time.

Required Materials **(in chronological order)**

Fiction

- Mary Shelley, *Frankenstein* (1818) (Dover edition, Barnes and Noble)
H. G. Wells, *The Island of Dr. Moreau* (1896) (Dover edition, Barnes and Noble)
Evgeny Zamiatin, *We* (1920) (Modern Library, Barnes and Noble)
Karel Čapek, *R.U.R.* (1921) (Barnes and Noble)
Ray Bradbury, *The Martian Chronicles* (1950) (excerpts) (Carmen)
Isaac Asimov, “Robbie” (from *I, Robot*, 1950) (Carmen)
Robert Heinlein, “All You Zombies” (1959) (Carmen)
Abram Terts (Andrei Siniavsky), “Pkhents” (1957) (Carmen)
Ursula K. Le Guin, “Nine Lives” (1968) (Carmen)
Stanisław Lem, *The Futurological Congress* (1971) (Barnes and Noble)
Ursula K. Le Guin, “The Ones Who Walk Away from Omelas” (1973) (Carmen)
Octavia Butler, “Bloodchild” (1984) (Carmen)
Paolo Bacigalupi, “The Tamarisk Hunter” (2006) (Carmen)
N. K. Jemisin, “The Ones Who Stay and Fight” (2018) (Carmen)

Scientific and Critical Readings

- Copernicus, *On the Revolutions of the Celestial Spheres* (1543) (excerpts)
Johannes Kepler, *Astronomia nova* (1609) (excerpts)
George Louis Leclerc, comte de Buffon, *Buffon’s Natural History* (1804) (excerpts)
Charles Darwin, *On the Origin of Species* (1859) (excerpts)

Konstantin Tsiolkovsky: “The Future of Earth and Mankind” (1928)
Abe Kôbô: “The Boom in Science Fiction” (1962)
James D. Watson, “Moving Toward the Clonal Man” (1971)
James E. Peebles et al., “The Evolution of the Universe” (1994)
John McCarthy, “What is Artificial Intelligence?” (2007)

Films

Metropolis, dir. Fritz Lang (1927) (Kanopy)
Invasion of the Body Snatchers, dir. Don Siegel (1956) (Swank Digital Campus)
Amphibian Man, dir. Vladimir Chebotiarenko (1962) (YouTube)
Planet of the Apes, dir. Franklin J. Schaffner (1968) (Feature Films for Education)
Invasion of the Body Snatchers, dir. Philip Kaufman (1978) (Swank Digital Campus)
The Terminator, dir. James Cameron (1984) (Swank Digital Campus)
Blade Runner, dir. Ridley Scott (1984) (Swank Digital Campus)
Kin-dza-dza!, dir. Georgiy Daneliya (1986) (YouTube, Soviet and Russian Movies Online)
Ga Ga: Glory to the Heroes, dir. Piotr Szulkin (1986) (Eastern European Movies Online)
Predestination, dir. Peter and Michael Spierig (2014) (YouTube)
Ex Machina, dir. Alex Garland (2014) (Kanopy)
Attraction, dir. Fyodor Bondarchuk (2017) (YouTube, Amazon)

Course Policies

Disability Services

The university strives to maintain a healthy and accessible environment to support student learning in and out of the classroom. If you anticipate or experience academic barriers based on your disability (including mental health, chronic, or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion.

If you are isolating while waiting for a COVID-19 test result, please let me know immediately. Those testing positive for COVID-19 should refer to the [Safe and Healthy Buckeyes site](#) for resources. Beyond five days of the required COVID-19 isolation period, I may rely on Student Life Disability Services to establish further reasonable accommodations. You can connect with them at slds@osu.edu; 614-292-3307; or slds.osu.edu.

Academic Integrity

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 <http://studentlife.osu.edu/csc/>.

Students are required to upload their papers to Carmen, which utilizes Turnitin.com for plagiarism detection. This online service analyzes student submissions for plagiarism from published or online sources and from other students. To avoid plagiarism charges, students must cite all sources from which they get their information and use quotation marks when quoting directly from these sources. Students are responsible for knowing how to correctly cite their sources; ignorance about proper citation standards will not be accepted as an excuse for plagiarism.

Sexual Misconduct

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator at titleix@osu.edu.

Diversity

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

Mental Health Services

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling 614-292-5766. CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at 614-292-5766 and 24 hour emergency help is also available 24/7 by dialing 988 to reach the Suicide and Crisis Lifeline.

Religious Accommodations

It is Ohio State's policy to reasonably accommodate the sincerely held religious beliefs and practices of all students. The policy permits a student to be absent for up to three days each academic semester for reasons of faith or religious or spiritual belief.

Students planning to use religious beliefs or practices accommodations for course requirements must inform the instructor in writing no later than 14 days after the semester begins. The instructor is then responsible for scheduling an alternative time and date for the course requirement, which may be before or after the original time and date of the course requirement. These alternative accommodations will remain confidential. It is the student's responsibility to ensure that all course assignments are completed.

Students with concerns or complaints under the policy are strongly encouraged, but not required, to first discuss those concerns with their instructor and/or the chair of the department. Students may also report

their concerns or file a complaint with the Office of Institutional Equity via the [online reporting form](#), email at equity@osu.edu, or phone at 614-247-5838.

Course Requirements

Class Structure

Classes will typically have short periods of lecture, but most time will be spent on class discussion and group work. Success in this course requires careful reading of all the texts, regular attendance, and active participation. Taking notes on the discussions and background information is strongly recommended. Be sure to bring the assigned texts to every class.

Attendance, 10%

To do well in this course, you should make every effort to attend all classes. Absences will be excused for severe illnesses, family emergencies, and religious holidays. I do not excuse absences for work, job interviews, travel, advising meetings, and other activities that should be scheduled outside class time. However, you have three unexcused absences for the semester, which may be used for any classes without penalty. After three unexcused absences, your attendance grade will drop by one point (out of ten total) for each additional missed class.

Participation, 15%

Please try to contribute actively to the class and group discussions every class. Be sure to do all readings on time and be ready to discuss them. To help guide you in preparing to participate, I will provide discussion questions ahead of time for some of the topics we will cover in the next class. Please consider these questions a starting point rather than a limit to the discussions. You are always encouraged to introduce topics that I do not discuss according to your impressions of the texts and any other related interests you may have. On average, you should plan on contributing at least once or twice each class, but the emphasis is always on the quality rather than quantity of participation. This grade will be updated periodically on Carmen (every 3-4 weeks).

Journal Entries, 15%

Throughout the semester, beginning in the second week, you need to write five journal entries, discussing your major takeaways from the respective thematic units. The journal entries will help you reflect on what we learned and can serve as your personal study guide for the exams and paper. Think of them as your personal compendium of the course content that you can refer to in the future. If you attend the classes and take notes, these posts should be easy to write. The journal entries will be done as Carmen discussion board posts of 200-300 words, and will be due approximately every two weeks (see syllabus for due dates). Detailed instructions can be found on Carmen.

Exams, 2 x 20%

There will be two closed-book exams for you to take on Carmen: Exam 1, on Friday, February 24, and Exam 2, on Friday, April 14. The exams will consist of a combination of multiple-choice questions, short answers, and short essays, and you will be given 90 minutes for each. Review sheets with practice questions will be provided to help you prepare for the exams, and there will be an in-class review the day before each exam. You will receive a window of morning until evening (6:00 am to midnight) to take each exam. If you are unable to take it during that day, please let me know as far ahead of time as possible, so we can find a different time window for you to take the exam.

Final Paper, 20%

Your final assignment will be a paper at least 4-5 pages in length (it can be longer if you want, but should not be shorter). For this paper, you may either write about one (or two, if you'd like to do a comparison) of the fictional works or films we have covered, or you may write on a different work of science fiction of your choice. If you choose a work we do not cover in class, please tell me about your idea at least a week before the paper is due, so that I can make sure that your topic is appropriate. You must consult at least 3-4 secondary sources, which can include critical articles on the literary or cinematic work(s), scientific scholarship, and/or social theories (gender studies, political studies, etc.). The paper will be due any time on Sunday, April 30 (any time) on Carmen.

Schedule of Classes and Assignments
(subject to change)

1/10 Introduction to Course: Origins of Science Fiction

Reading for 1/12: Kôbô, “The Boom in Science Fiction”
Peebles, “The Evolution of the Universe”

1/12 Defining Science Fiction; Literary and Cinematic Analysis

Reading for 1/17: Shelley, *Frankenstein*: Letters 1-3; Ch. 1-10 (pp. 1-70)

1/17 Creating A Human Being

Reading for 1/19: Shelley, *Frankenstein*: Ch. 11-17 (pp. 70-108)
Excerpts from LeClerc, *Buffon’s Natural History*

1/19 Creating a Human Being

Reading for 1/24: Shelley, *Frankenstein*: Ch. 18-24 (pp. 108-166)
Viewing for 1/24: *Planet of the Apes* (dir. Franklin Schaffner)

Journal Entry #1 Due 1/27

1/24 Evolution and the Human Being

Reading for 1/26: Wells, *The Island of Dr. Moreau*, Ch. 1-9 (pp. 1-33);
Excerpts from Darwin, *On the Origin of Species*

1/26 Evolution and the Human Being

Reading for 1/31: Wells, *The Island of Dr. Moreau*, Ch. 10-22 (pp. 34-104)

1/31 Evolution and the Human Being

Viewing for 2/2: *The Terminator*

2/2 The Future in the Present

Reading for 2/7: “All You Zombies”
Viewing for 2/7: *Predestination* (dir. Peter and Michael Spierig)

2/7 A Predestination Paradox

Reading for 2/9: Lem, *The Futurological Congress*, pp. 1-36

Journal Entry #2 Due 2/10

2/9 Hallucinogenic Futures

Reading for 2/14: Lem, *The Futurological Congress*, pp. 36-149

2/14 Hallucinogenic Futures

Viewing for 2/16: *Blade Runner* (dir. Ridley Scott)

2/16 The Dystopian Future

Reading for 2/21: Capek, *R.U.R.*
McCarthy, “What is Artificial Intelligence?”

2/21 Rule by Robots

Viewing for 2/23: *Ex Machina* (dir. Alex Garland); Asimov, “Robbie”

2/23 Rule by Robots

Reading for 2/28: Zamyatin, *We*, Records 1-10 (pp. 3-52); Tsiolkovsky, “The Future of Earth and Mankind”

Exam #1: 2/24 (Carmen)

2/28 Utopia Gone Bad

Reading for 3/2: Zamyatin, *We*, Records 11-20 (pp. 53-103)

3/2 Utopia Gone Bad

Reading for 3/7: Zamyatin, *We*, Records 21-40 (pp. 104-203)

Viewing for 3/7: Lang, *Metropolis*

3/7 Utopia Gone Bad

Reading for 3/9: LeGuin, “The Ones Who Walk Away from Omelas”; N. K. Jemisin, “The Ones Who Stay and Fight”

Journal Entry #3 Due 3/10

3/9 Escaping Utopia

Reading for 3/21: Bradbury, *The Martian Chronicles* (excerpts);
Excerpts from Copernicus, *On the Revolutions of the Celestial Spheres*
Excerpts from Kepler, *Astronomia nova* (1609) (excerpts)
Viewing for 3/21: *Kin-dza-dza!* (dir. Georgy Daneliya)

Spring Break: No Class 3/14, 3/16

3/21 Space Travel

Reading for 3/23: Bacigalupa, “The Tamarisk Hunter”

3/23 The Alien within Us

Viewing for 3/28: *Invasion of the Body Snatchers* (dir. Don Siegel);

Journal Entry #4 Due 3/31

3/28 The Alien within Us

Viewing for 3/30: *Invasion of the Body Snatchers* (dir. Philip Kaufman)

3/30 An Incognito Alien

Reading for 4/4: Tertz, “Pkhents”

4/4 The Human as Host

Reading for 4/6: Butler, “Bloodchild”

4/6 The Human Under Water

Viewing for 4/11: *Amphibian Man* (dir. Vladimir Chebotiarev)

Journal Entry #5 Due 4/12

4/11 Cloning and the Self

Reading for 4/13: LeGuin, "Nine Lives"

Watson, "Moving Toward the Clonal Man"

4/13 Review Session

Exam #2: 4/14 (Carmen)

4/18 Final Thoughts

Paper Due: 4/30 (Carmen)

**GE Theme submission documents for Origins & Evolution course
Slavic 3310: Science Fiction in Literature and Film: East vs. West**

Dr. Alexander Burry, Slavic and East European Languages and Cultures

Overview

Courses in the GE Themes aim to provide students with opportunities to explore big picture ideas and problems within the specific practice and expertise of a discipline or department. Although many Theme courses serve within disciplinary majors or minors, by requesting inclusion in the General Education, programs are committing to the incorporation of the goals of the focal theme and the success and participation of students from outside of their program.

Each category of the GE has specific learning goals and Expected Learning Outcomes (ELOs) that connect to the big picture goals of the program. ELOs describe the knowledge or skills students should have by the end of the course. Courses in the GE Themes must meet the ELOs common for **all** GE Themes and those specific to the Theme, in addition to any ELOs the instructor has developed specific to that course. All courses in the GE must indicate that they are part of the GE and include the Goals and ELOs of their GE category on their syllabus.

The prompts in this form elicit information about how this course meets the expectations of the GE Themes. The form will be reviewed by a group of content experts (the Theme Advisory) and by a group of curriculum experts (the Theme Panel), with the latter having responsibility for the ELOs and Goals common to all themes (those things that make a course appropriate for the GE Themes) and the former having responsibility for the ELOs and Goals specific to the topic of **this** Theme.

Briefly describe how this course connects to or exemplifies the concept of this Theme (Origins & Evolution).

In a sentence or two, explain how this class “fits” within the focal Theme. This will help reviewers understand the intended frame of reference for the course-specific activities described below.

Scientific theories about the evolution of nature and about the universe occupy an important place in human imagination, popular culture, and political discourse. Thus, being able to analyze the many ways, in which they are treated by society, be it enthusiastically or critically, is an important part of understanding the role of science in the modern world. This course explores this question based on the work of science fiction writers and filmmakers in the Slavic world and the West. It treats sci-fi as a response to or creative extension of modern scientific knowledge and traces how it has depicted the origins of the universe, the development of human beings and related species, and the challenges humans have experienced as society and the natural world around them have evolved over time.

Connect this course to the Goals and ELOs shared by *all* Themes

Below are the Goals and ELOs common to all Themes. In the accompanying table, for each ELO, describe the activities (discussions, readings, lectures, assignments) that provide

opportunities for students to achieve those outcomes. The answer should be concise and use language accessible to colleagues outside of the submitting department or discipline. The specifics of the activities matter—listing “readings” without a reference to the topic of those readings will not allow the reviewers to understand how the ELO will be met. However, the panel evaluating the fit of the course to the Theme will review this form in conjunction with the syllabus, so if readings, lecture/discussion topics, or other specifics are provided on the syllabus, it is not necessary to reiterate them within this form. The ELOs are expected to vary in their “coverage” in terms of number of activities or emphasis within the course. Examples from successful courses are shared on the next page.

Goal 1: Successful students will analyze an important topic or idea at a more advanced and in-depth level than the foundations. In this context, “advanced” refers to courses that are e.g., synthetic, rely on research or cutting-edge findings, or deeply engage with the subject matter, among other possibilities.

Goal 2: Successful students will integrate approaches to the theme by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future. Course activities and assignments to meet these ELOs.

<p>ELO 1.1 Engage in critical and logical thinking.</p>	<p>This course analyzes and compares artistic depictions of the evolution of human nature, society, and civilization by leading science fiction writers and filmmakers from Eastern Europe and the Western world.</p> <p>Students will engage in critical and logical thinking through the examination of primary sources – major literary and cinematic works of science fiction from both societies – as well as consideration of the scientific discoveries and theories (evolution, space travel, etc.) that have inspired these works.</p> <p>This course pairs fictional works with readings in major scientific theories, encouraging a critical engagement with the many ways humans integrate scientific thought into their imagination and culture. While most of the readings (Shelley’s <i>Frankenstein</i>, Wells’s <i>The Island of Dr. Moreau</i>, Zamyatin’s <i>We</i>, Lem’s <i>The Futurological Congress</i>, etc.) and films (Lang’s <i>Metropolis</i>, Chebotarev’s <i>Amphibian Man</i>, Schaffner’s <i>Planet of the Apes</i>) are fictional, the course also provides readings and discussions of the scientific and social</p>
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	<p>theories, ideas, and discoveries, such as Evolution, Social Darwinism, Eugenics, Space Travel, Cloning, and Environmental Control, that underlie and inspire these works.</p> <p>Students will build the skills needed to engage in critical and logical thinking by</p> <ul style="list-style-type: none"> • engaging in class and group discussions during each meeting • posting journal entries of at least 200 words on Carmen every three weeks giving their impressions of some of the works • passing two exams by demonstrating their knowledge of the works of science fiction and the scientific, social, and cultural ideas in which they are grounded, and showing their ability to interpret these works • writing a five-page double-spaced research paper analyzing one or two of the films or fictional works we cover in greater detail, and connecting them to the abstract scientific and philosophical questions of this class (due during Finals Week)
<p>ELO 1.2 Engage in an advanced, in-depth, scholarly exploration of the topic or ideas within this theme</p>	<p>Students read fiction, criticism, and excerpts from scientific works, as well as viewing films (see the list of required readings and viewings). We analyze these works in terms of literary criticism and theoretical paradigms of cultural studies, a scholarly approach that will be introduced in recurring short lectures by the instructor.</p> <p>Students learn to apply these scholarly methods themselves: They participate in group work and class discussions, take two exams testing their knowledge of the readings and viewings, and write down their ideas on the texts in journal entries in order to prepare for the final research paper, in which they analyze 1-2 texts (novels, stories,</p>

	<p>or films) in light of critical scholarship on these works.</p>
<p>ELO 2.1 Identify, describe, and synthesize approaches or experiences.</p>	<p>Students apply knowledge of literary and film studies, the sciences (astronomy, evolutionary biology) and social sciences (political science, psychology, sociology) to analysis of the novels, stories, plays, and films we will be reading. They are expected to synthesize these approaches in class discussions, journal entries, exams, and their final papers.</p> <p>For instance, we analyze Wells’s <i>The Island of Dr. Moreau</i> and Schaffner’s <i>The Planet of the Apes</i> against the background of Darwin’s theory of evolution to explore what the writer and filmmaker see as the potential ramifications and responses to this idea on the origins of the human species. Zamyatin’s <i>We</i> can be compared to the scientific ideas of terraforming and geoengineering, i.e. human intervention into the future development of the biosphere. We therefore discuss <i>We</i> together with Tsiolkovsky’s “The Future of Earth and Mankind.” treatise on transforming the earth for the benefit of future human society. This scientific essay also raises important questions about human responsibility in intervening into evolution.</p> <p>Students are also encouraged to study and discuss these works in light of real-life experiences and observations of the evolution of our understanding of human development and society, for instance, by bringing contemporary topics such as AI, cloning and genetic manipulation, and environmental crises into their oral and written work.</p>
<p>ELO 2.2 Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.</p>	<p>In this course, students gain a rigorous, critical, and self-aware engagement of how both real, actualized and potential future science impact their lives and promise to do so in new ways in the future. In reflecting on the works we read and watch, they develop their inquiry into how human beings and</p>

	<p>civilization formed and developed, and what changes are on the horizon. By putting these reflections into works in their class discussions and journal entries, and then developing some of these topics in their research papers, they will gain new ways of assessing their own identities, as well as the human species more broadly. The continuous work on these assignments throughout the semester will allow them to become aware of their own intellectual progress.</p>
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Goals and ELOs unique to Origins & Evolution

Below are the Goals and ELOs specific to this Theme. As above, in the accompanying Table, for each ELO, describe the activities (discussions, readings, lectures, assignments) that provide opportunities for students to achieve those outcomes. The answer should be concise and use language accessible to colleagues outside of the submitting department or discipline. The ELOs are expected to vary in their “coverage” in terms of number of activities or emphasis within the course. Examples from successful courses are shared on the next page.

GOAL 3: Successful students will appreciate the time depth of the origins and evolution of natural systems, life, humanity, or human culture, and the factors that have shaped them over time.

GOAL 4: Successful students will understand the origins and evolution of natural systems, life, humanity, or human culture, and the factors that have shaped them over time.

<p>ELO 3.1 Illustrate their knowledge of the time depth of the universe, physical systems, life on earth, humanity or human culture by providing examples or models.</p>	<p>Knowledge of evolution, the development of human and animal species, the scientific understanding of time and space necessary for space travel, and other such concepts provide the foundation for the fictional descriptions proposed by various creators of science fiction. In fact, several of the authors we discuss in this class (Zamyatin, Lem) were deeply knowledgeable in the realm of science and technology.</p> <p>This course encourages students to analyze sci-fi works as responses to and predictors of real scientific advances: these include Shelley’s reflection of the early nineteenth-century natural understanding of human beings and other species in <i>Frankenstein</i>, Wells’s response to Darwin’s theory of</p>
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	<p>evolution (and the theories of Social Darwinism and eugenics that grew out of it) in <i>The Island of Dr. Moreau</i>, Čapek's, Asimov's, and other writers' and filmmakers' visions of robotics, Garland's view of AI in <i>Ex Machina</i>, etc.</p>
<p>ELO 3.2 Explain scientific methods used to reconstruct the history of the universe, physical systems, life on earth, humanity or human culture and specify their domains of validity.</p>	<p>In this course, students examine major Slavic and Anglophone science fiction literary works and films. They will be encouraged to analyze how a given culture's dominant concerns are articulated in a genre that is popular in both cultures. Students will read a wide range of novels, stories, essays, and plays as well as watch films that have been recognized as worldwide masterpieces of the genre and analyze their key concepts and artistic implementation.</p> <p>Students will observe the reflection of many scientific and philosophical concepts in sci-fi works and their evolution over time. Students will engage in critical and logical thinking through:</p> <ol style="list-style-type: none"> 1. Engagement in class discussions of the major issues reflected in the analyzed works 2. Completion of five journal entries 3. Successfully passing two exams 4. Writing a final research paper exploring the application of scientific methods to artistic works
<p>ELO 3.3 Engage with current controversies and problems related to origins and evolution questions.</p>	<p>Some of the scientific theories that this theme focuses on are still disputed in popular culture, political discourse, and even American educational institutions. This course allows students to develop a better understanding of the ways in which scientific knowledge is integrated into human culture—either disputed or celebrated, treated with enthusiasm or apprehension.</p> <p>For instance, students will learn how science fiction writers and directors have explored the dangers and possibilities of contemporary theories and technologies that have the</p>

	<p>potential to alter the course of human evolution, such as the growth of AI and cloning (as seen in LeGuin’s “Nine Lives,” Scott’s <i>Blade Runner</i>, and other works), alteration of genes and body parts to change the human species (in <i>Frankenstein</i>). Several of the works discussed in this course, such as <i>The Island of Dr. Moreau</i> and <i>Planet of the Apes</i>, raise questions about the origins of the human species, especially in relation to other animals, as well as the distinctions between the species, while debating the theory of evolution itself.</p>
<p>ELO 4.1 Describe their knowledge of how the universe, physical systems, life on Earth, humanity or human culture have evolved over time.</p>	<p>Through excerpted readings and class discussions of scientific theories and discoveries, students will be able to trace the way human beings and human culture have evolved as reflected in science fiction novels, stories, plays, and films, and to see how various writers and directors have responded to these theories and in turn conjectured on future developments in human natural and cultural evolution.</p> <p>For instance, we discuss Shelley’s <i>Frankenstein</i> in light of her knowledge of Buffon’s Natural History, a precursor of evolutionary theory, and <i>Planet of the Apes</i> against the background of Darwin’s writings. The unit on Lem’s <i>Futurological Congress</i> features an introductory lecture about hallucinogenic drugs and their role in the development of the human mind.</p>
<p>ELO 4.2 Summarize current theories of the origins and evolution of the universe, physical systems, life on earth, humanity or human culture.</p>	<p>Students will be able to describe theories on the origins and evolution of the universe, physical systems, life on earth, humanity, and human culture by answering questions on evolution and related theories on Exam #1 (Week 6) and space travel, weather control, and other theories on Exam #2 (Week 14). They will also describe their impressions of the origins of the universe and human society in journal entries every three weeks, as well as in class and group discussions during the class meetings.</p>

From: [Sreenivas, Mytheli](#)
To: [Gleissner, Philip](#)
Cc: [Brintlinger, Angela](#); [Peterson, Derek](#); [Stotlar, Jackson](#)
Subject: RE: Slavic/WGSS 3310 (Sci-Fi)
Date: Friday, September 29, 2023 3:10:22 PM
Attachments: [image002.png](#)

Dear Philip,

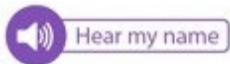
I'm sorry for the slow response on this.

Yes, I'm okay with un-cross listing. I believe Jackson can take steps to discontinue the course on our side.

And many thanks for promoting the LGBT+ Studies minor—much appreciated, and would love to have some of your students join the minor!

Best,
Mytheli

Mytheli Sreenivas, PhD
Professor and Chair, Department of Women's, Gender and Sexuality Studies
Professor, Department of History
The Ohio State University
Pronouns: she/her/hers
Recent book: [Reproductive Politics and the Making of Modern India](#)
Twitter: @ProfMytheli



From: Gleissner, Philip <gleissner.4@osu.edu>
Sent: Wednesday, September 27, 2023 8:00 AM
To: Sreenivas, Mytheli <sreenivas.2@osu.edu>
Cc: Brintlinger, Angela <brintlinger.3@osu.edu>; Peterson, Derek <peterson.636@osu.edu>; Stotlar, Jackson <stotlar.1@osu.edu>
Subject: Slavic/WGSS 3310 (Sci-Fi)

Dear Mytheli,

I am writing on behalf of the SEELC Undergraduate Studies Committee.

We have resubmitted the course Slavic 3310: Science Fictions: East vs. West for the Origins and Evolutions Theme, which triggered some follow-up questions involving WGSS.

For background. We had this class cross-listed with WGSS, when it was taught by Helena

Goscilo. After her retirement, we discussed with WGSS to end the cross-listing, came to the conclusion that this would make the most sense, but did not act on it.

We have now been asked by the ASC curriculum office to confirm the following:

Are you willing to give your concurrence to the un-cross-listing and making changes to the Slavic version?

If you agree with the un-cross-listing, can you submit a course change to do the un-cross-listing on their end?

The curriculum office also told us to "seriously consider changing the title of the course. It would be more than odd to have two courses with the same number and the same title and yet they are no longer the same cross-listed course."

Maybe it's easiest to discontinue the course on the WGSS end, since it was only ever taught by SEELC faculty? Fortunately, we have other courses between our departments, such as Jenny Suchland's and also SLAVIC 3310 (Queer Comrades), which you are allowing as a WGSS elective. (Haven't had any students yet, to whom this applied, but I keep rallying for the LGBTQ+ Studies minor....)

Thank you!

Philip

Philip Gleissner

Assistant Professor
Undergraduate Studies Chair
Slavic and East European Languages and Cultures

[*Resilient Kitchens: American Immigrant Cooking in a Time of Crisis*](#) (Rutgers University Press, 2023). (Coupon code for 30% discount: RFLR19)

[KVIR_IZDAT Queer Publishing in Russia\(n\)](#)

The Ohio State University

College of Arts and Sciences
Slavic and East European Languages and Cultures
361 Hagerty Hall
1775 College Rd., Columbus, OH 43210
609-423-9751 Cell
gleissner.4@osu.edu



THE OHIO STATE UNIVERSITY

Term Information

Effective Term Spring 2024
Previous Value Autumn 2014

Course Change Information

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

Uncrosslist course with Slavic

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

Faculty member who once had affiliated appointment no longer at the university and WGSS has never had faculty available to staff the course. It's better at this juncture to uncrosslist the course with the possibility of sunsetting it on the WGSS side. See attached email correspondence between chairs for additional notes.

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? Yes

Please identify the pending request and explain its relationship to the proposed changes(s) for this course (e.g. cross listed courses, new or revised program)

Uncrosslist request from Slavic related to 3310

Is this a request to withdraw the course? No

General Information

Course Bulletin Listing/Subject Area	Women's, Gender&Sexuality Sts
Fiscal Unit/Academic Org	Women's, Gender&Sexuality Sts - D0506
College/Academic Group	Arts and Sciences
Level/Career	Undergraduate
Course Number/Catalog	3310
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, 12 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 Not open to students with credit for Slavic 3310 or 3320.
Electronically Enforced No

Cross-Listings

Cross-Listings Cross-listed in Slavic.

Subject/CIP Code

Subject/CIP Code 05.0207
Subsidy Level General Studies Course
Intended Rank Freshman, Sophomore, Junior, Senior

Requirement/Elective Designation

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

Course Details

Course goals or learning objectives/outcomes

- Science Fiction in American and British literature

Content Topic List

- 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

Sought Concurrence No

Attachments

- SLAV3310 Syllabus for E & O Proposal_pg_2023_08_30 (1)(1).docx: Sample 3310 Syllabus
(Syllabus. Owner: Stotlar, Jackson Ryan)
- RE_Slavic_WGSS 3310 (Sci-Fi).pdf: Email correspondence between chairs
(Memo of Understanding. Owner: Stotlar, Jackson Ryan)

COURSE CHANGE REQUEST
3310 - Status: PENDING

Last Updated: Stotlar, Jackson Ryan
10/24/2023

Comments

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Stotlar, Jackson Ryan	10/24/2023 11:53 AM	Submitted for Approval
Pending Approval	Sreenivas, Mytheli	10/24/2023 11:53 AM	Unit Approval

Curriculum Map for Russian Major (Updated 9/6/2023)

		Program Goals		
		Goal 1	Goal 2	Goal 3
		Lang. Proficiency	Analytic Skills	Cult. Appreciation
Prerequisites				
Russian 1101	Novice Low/Mid		NA	Novice Low
-(including all decimal suffixes)				
Russian 1102	Novice Mid/High		NA	Novice Mid
-(including all decimal suffixes)				
Russian 1103	Novice High		NA	Novice High
-(including all decimal suffixes)				
Russian 1133	Intermediate Low		NA	Intermediate Low
Russian 2250.01/99	NA		Novice	Novice
-or-				
Russian 2335.01/.99	NA		Novice	Novice
Required Courses				
Russian 2104	Novice High/ Intermediate Low		NA	Novice High/Intermediate Low
-(including all decimal suffixes)				
Russian 2144	Intermediate Low/Mid		NA	Intermediate Mid
Russian 3101	Intermediate Low		NA	Intermediate Low
Russian 3102	Intermediate Mid		NA	Intermediate Med
Russian 4575	Intermediate High		Advanced	Advanced
Slavic 4530	NA		Advanced	Advanced
Language Elective Courses (9 credits)				
Russian 4101/4102	Intermediate Low/Mid		NA	Advanced
Russian 4102	Intermediate Mid		NA	Advanced
Russian 4135	Novice/Intermediate		Intermediate	Novice
Russian 5101	Intermediate High		Advanced	Advanced
Russian 5102	Advanced Low		Advanced	Advanced
Russian 5103	Advanced Low/Mid		Advanced	Advanced
Russian 5104	Advanced Mid		Advanced	Advanced
Russian 5150	Advanced		Advanced	Advanced
Russian 5260	Advanced		Advanced	Advanced

-(can be applied in this category or the Lit/Cult/Ling electives category)

Literature, Culture, Linguistics Elective Courses (6 Credits)

Russian 2250	NA	Novice	Novice
-(including all decimal suffixes, if not used as a prerequisite)			
Russian 2335	NA	Novice	Novice
-(including all decimal suffixes, if not used as a prerequisite)			
Russian 2345	NA	Novice	Novice
Russian 3460	NA	Intermediate	Intermediate
-(including all decimal suffixes)			
Russian 3350	NA	Intermediate	Intermediate
Russian 3355.99	NA	Intermediate	Intermediate
Russian 3470	NA	Intermediate	Intermediate
-(including all decimal suffixes)			
Russian 3480	NA	Intermediate	Intermediate
-(including all decimal suffixes)			
Russian 3490	NA	Intermediate	Intermediate
-(including all decimal suffixes)			
Russian 4330	NA	Advanced	Advanced
Russian 5200	Advanced	Advanced	Advanced
Russian 5225	NA	Advanced	Advanced
Russian 5230	NA	Advanced	Advanced
Russian 5250	NA	Advanced	Advanced
-(including all decimal suffixes)			
Russian 5260	Advanced	Advanced	Advanced
-(can be applied in this category or the language electives category)			
Russian 5460	NA	Advanced	Advanced
Russian 5530	Intermediate	Advanced	Advanced
Russian 5601	Advanced	Advanced	Advanced
Russian 5630	Intermediate/Advanced	Advanced	Advanced
Russian 5701	Advanced	Advanced	Advanced
Slavic 2330	NA	Novice	Novice
-(including all decimal suffixes)			
Slavic 2365	NA	Novice	Novice
-(including all decimal suffixes)			
Slavic 2995.99	NA	Intermediate	Intermediate

Slavic 3310	NA	Intermediate	Intermediate
Slavic 3320	NA	Intermediate	Intermediate
Slavic 3340	NA	Intermediate	Intermediate
Slavic 3333	NA	Intermediate	Intermediate
-(including all decimal suffixes)			
Slavic 3800	NA	Intermediate	Intermediate
Slavic 4530	NA	Advanced	Advanced
Slavic 4597	NA	Advanced	Advanced
Slavic 5020	NA	Advanced	Advanced
Slavic 5450	NA	Advanced	Advanced