

**Number:** English 293-01  
**Term:** Fall Semester 2006  
**Meetings:** TTh 12:30-1:45  
**Location:** LC 02  
**Credits:** 3.0

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# SCIENCE FICTION

Dr. Michael C. Kapper  
Capital University

*I know: Never lend a book.*

-President Laura Roslin  
*Battlestar Galactica, "Flight of the Phoenix"*

## REQUIRED TEXTS, ETC.

**Books.** The following are the required readings for this course:

- ◇ Jean Baudrillard. *Simulacra and Simulation.*
- ◇ Harry Turtledove. *The Guns of the South.*
- ◇ Isaac Asimov. *Foundation.*
- ◇ Orson Scott Card. *Ender's Game.*
- ◇ Philip K. Dick. *A Scanner Darkly.*
- ◇ Neal Stephenson. *Snow Crash.*
- ◇ Margaret Atwood. *Oryx and Crake.*
- ◇ Ursula K. LeGuin. *The Left Hand of Darkness.*
- ◇ Orson Scott Card. *Ender's Shadow.*
- ◇ Stephen King. *Cell.*

**Other.** There will be other readings and materials posted on the course Blackboard site. You should be familiar with Blackboard, and you should also have access to a computer with Web and email capability along with a standard "office" application suite (MS Office, Corel WordPerfect Office).

## COURSE DESCRIPTION

At Capital University, English 293 is a variable title course; this means that you may take several course with this number while you're at Capital, and each course will have different content under the broad umbrella of "English Studies." This course in Science Fiction is one such course.

"Science Fiction" is generally one of three major genres that populate the more general term "speculative fiction"; the others are "fantasy" and "horror." Of course, the boundaries between these three are highly permeable: Science fiction can be scary, the horrific is also usually fantastic, and, at times, the unusual elements in fantasy originate from speculation on the sciences. What's more, the boundaries between the speculative genres and other, more "mainstream" genres are also quite permeable; at least one of the authors covered in this course insists that she *does not* write "science fiction," which is viewed by many as a less serious literary endeavor.

Obviously, I don't feel that way, and it's likely you don't either (we're all here, after all). So, given that we all take science fiction seriously, we will run this course as though we were considering serious literature, which—to us and many others—we are. We will read books from a number of sci-fi's subgenres throughout the term, from the *space operas* that give sci-fi its bad rap, to novels that consider serious social and literary issues in speculative form—and, of course, some things both interesting and frightening in between and along the way.

The reading load for this course will be intense. We will read nine novels, two short stories, one book-length theoretical work, and a number of shorter works of theory and criticism. We will also view eight films, and a number of television episodes with science fiction themes. You will write a theoretically/critically informed essay, make an in-class presentation, and complete midterm and final examinations.

In short, I hope that each of you is here because you enjoy science fiction and take it seriously as a genre. I hope, too, that this course ends up being "fun" for all of us, but that you realize that "fun" doesn't necessarily mean "easy." If you're looking for easy, you'll be disappointed.

## COURSE POLICIES

**Discussion.** Most days throughout the term, the work of this course will consist of discussion of the course readings. You should, therefore, come to class having read all assignments and prepared to discuss them and their significance. The reading assignments are clear, and we will—as much as possible—stick to the schedule. You should be prepared to discuss the readings by offering an opinion (beyond “I liked it,” or didn’t) about the work, by tying the work to your own experience or the world around us, and/or by offering a connection between the theoretical/critical works we will read and the literary work at hand. Discussion, then, is the main activity of the course and is a *very* important component of the course. Failure to attend class, to be prepared for the discussions, and/or to participate actively in them will impact your final grade in the course, and not in a good way.

**Attendance & Participation.** Given the statements about *Discussion* above, attendance at and active participation in all class sessions are mandatory and expected. The give and take of intellectual exchange is a vital component of the process of understanding the written word; please don’t miss these opportunities. There is no specific grade value attached to attendance, but if you don’t attend, you can’t participate, and participation is 15% of your final grade: for each class session you will either participate actively, or not; if you do, you get a point; if you don’t you don’t—your average out of these 30 or so points will be added to the average of the 85% of your grade. Attendance and participation are *very* important and should be taken *very* seriously!

**Completing Work.** In order to receive a passing grade in the course, all of the required work listed below must be completed. Regardless of the weight assigned to a project component in the final course grade, failure to complete any project component will result in a failing grade for the class. Under *only* the most extreme circumstances, the grade of I [incomplete] will be considered.

**Late Work.** Turning in work late will severely impact your final grade in the course. All work should be turned in on deadline. Grades on any work not completed and submitted on time will be lowered by *one full letter grade* (e.g., from *A* to *B* for each day—not *class session, day*—late. (See the section *Paperless Class* below.)

**Drafting.** Even though this is not a writing course, *per se*, I am—mainly—a writing instructor. Therefore, you will have opportunities (formal and informal) to submit drafts of your works in progress for this course. It would be in your best interest to draft early and often—to *always* be working on some phase of some project during this course. I will be clear about project guidelines and deadlines; please be sure to ask me whatever questions you have as you’re working. If I don’t give you specific instructions, however, you should likely still be working; and remember that your peers, too, are a valuable resource in this regard—don’t be afraid to ask them (or me) to read a draft.

### POLICY HIGHLIGHT:

## ACADEMIC INTEGRITY AND INTELLECTUAL PROPERTY

This is a course in literature, and it is a course in which you will be expected to integrate your ideas with those of others, to build on knowledge and information that others have previously put forth, and to generally use information and ideas not your own in your written work. In order to do this, you must appropriately give credit for ideas where that credit is due. In short, you must respect the intellectual property of others and not claim their work as your own—to do otherwise leads to plagiarism and piracy of ideas and expression. Please take seriously the need for appropriate citation and documentation of source material; if you have questions about how to do these things, ask them. While this course focuses more on appropriately citing and documenting sources than on “catching” plagiarists or pirates, you should know that academic dishonesty, especially in the form of plagiarism, is taken seriously in the academy, and can have a range of consequences: failure of an assignment, failure of a course, academic probation, suspension from an institution, and dismissal from an institution. Please take your responsibility to the intellectual property of others and for your own academic integrity seriously.

## COURSE POLICIES = CONTINUED

**Blackboard.** All course materials will be distributed through Capital’s Blackboard Course Management System. You should know how to log in to Blackboard and gain proficiency in using it. For the purposes of this course, everything will be distributed and submitted through the Blackboard CMS (see *Paperless Class*). This includes: replacement syllabi, course readings, writing assignment guidelines, and calendar and schedule information. In addition, when seeking feedback or just looking to extend conversation, you should make use of the discussion groups feature in Blackboard to collaborate outside of class (can take the place of some meetings—and can even facilitate exchange of information). You will also become comfortable exchanging drafts of papers with your peers via the Blackboard system, and you will submit all work to me via Blackboard before class on the day it’s due. Work submitted after the beginning of class will be considered *late*. It may seem strange at first, working without paper, but you will get used to it, and it is—in a lot of ways—the wave of the future. Please remember, though, that you probably should make print copies of your drafts for revising and, especially, editing; most of us are still better at spotting errors on the printed page than we are at seeing them on the screen. Also, please note that while we will be using Blackboard *extensively*, I **will not** be using the grading system on Blackboard: when I’ve used it in the past, it’s been more trouble than it’s worth. You can, likely, keep track of your own grades, and I can show you how to do this—several different ways—if you would like. We will discuss Blackboard in depth early in the course.

**Mechanics.** Many people have a phobia about writing and courses that heavily rely on writing because they believe they are deficient in the mechanical areas of writing: grammar, spelling, punctuation, and usage. In many cases—especially for native speakers of the language being written—this is nonsense. You already know all the grammar you need to know. Spell-checkers and dictionaries are there to help with spelling. Punctuation is actually relatively straightforward when you don’t get hung up on linguists’ terminology. Dictionaries also help with usage. These elements of writing *are not* the primary focus of this course, though they are important to clear and elegant writing. So some tips: use spell-check; proofread carefully for misspellings and typos; have others proofread for you; offer to help others proofread; understand the uses of the basic punctuation marks (period, comma, colon, semicolon, question mark, exclamation point, quotation marks, apostrophe); use a dictionary; if you use a thesaurus, also use a dictionary—every time; do not be afraid to ask for help. I will be happy to help you, but remember I am not your proofreader; my job is to help you be able to do these things for yourself, not to do them for you.

**Spell-Check.** Spell-check is *not* infallible. It doesn’t know the difference between *there*, *their*, and *they’re* or between *here* and *hear*; to be honest, it can’t tell whether you mean *to get her* or *together*. Spell checkers are good: they’ll tell you when you’ve put too many *cs* in “necessary” (which is incorrect). But don’t just take their word for it—whatever “it” is. If you can’t figure out what the correct spelling is, use a dictionary to verify your spell-check’s suggestions: it may have several and only one is both correctly spelled *and* the word you want. Remember, too, that spell-checkers can only account for words that are misspelled: they can’t help you with homophones (*their/*

### POLICY SPOTLIGHT: PAPERLESS CLASS

You’ll notice that I asked you to print and bring this syllabus to class today. So even today, on the first day of class, you didn’t get any paper from me; and you **won’t**. Moreover, I do not expect to *ever* receive any paper from you. All drafting and commenting will be handled electronically (see *Blackboard* at left). You may, from time to time, have handwritten planning activities to show me, but I generally will not collect them (so you can hang on to them), and anything that I read and comment on outside of class should be handed in electronically (this is why it is important that you use standard software—why Microsoft Office is preferred and Microsoft Works is not). Additionally, all assignment sheets will be distributed electronically, as well. You must know how to use your Blackboard account and email to successfully complete this course.

## COURSE POLICIES = CONTINUED

*there/they're*) or with words that are often confused, such as *imply* and *infer* or *compose* and *comprise*. So, to close: Dictionary, Dictionary, Dictionary!

**People-Friendly Environment.** Guess what—we're grown-ups. And we're expected to act like it. In this class, and when working on projects for this class(, and in life in general!), treat other people like you want to be treated. In practical terms, that means discuss things rationally, even when you disagree; it means that while some ideas are better than others (have more merit, are more practical, will produce a better product), and while some ideas will ultimately be rejected, there are no “stupid” or “lame” ideas. And there are no “stupid” people here, either—everyone here is in college, and that means *something*. Belittling people, their ideas, their identity, or their beliefs will not be tolerated in this class—*period*.

**Other Policies.** In addition to these explicitly stated policies, this course will be governed by the policies laid out in the Capital University publication *What Every Student Should Know* (<http://oldsite.capital.edu/cc/stusvcs/2006-students-should-know.pdf>), and other university policies governing student conduct and the conduct of courses on Capital's campus.

### POLICY SPOTLIGHT: PROJECT FORMATS

Your projects for this course may well not be traditional papers; some will be traditional manuscript documents, others may not. You may, for example, based on your concept of the project and its intended audience, choose to create your project in any number of media. Delivering a project in a medium in line with its concept should simply be considered part of completing that project. Note that having a specific project in mind is often the best way to learn a new software application or package for media creation (perhaps with the help of a book).

## REQUIRED COURSE PROJECTS

There are four required projects for this course; as stated above, all components of each project must be completed in order to pass the course. Of the four, you may choose to collaborate with a peer on one; the others will be individual. Each project will be explained in more depth later in the semester; the project overviews, below and at right, will provide you with a basic introduction to each project for the time being.

### Specific Projects:

- ◇ *Midterm Exam* (20% of final grade). Around the middle of the semester, there will be a class-period long examination, covering the works we've covered until that point. Expect the majority of the exam to be one or more *essays*, with the possibility of matching, multiple choice, short answer, and identifications.
- ◇ *Final Exam* (20% of final grade). During finals week, there will be a (roughly) two-hour examination over the works we've covered in class *since the midterm* (non-cumulative). Expect the format to be roughly equivalent to that of the midterm.

### PROJECT SPOTLIGHT: LITERARY ESSAY

(20% of final Grade) This is “term paper” for the course. You may work with one other person on this project, but the scope of a joint project will, necessarily, be larger than that of an individual project. In terms of basic guidelines, keep these in mind: 1) must reference at least one work covered in class; 2) must be grounded in theory and/or criticism; 3) no reviews; 4) no comparisons/analyses/“close readings.” More *dos* and *don'ts* will be forthcoming, and I'll approve all topics in advance.

## REQUIRED COURSE PROJECTS - CONTINUED

- ◇ *Presentation* (15% of final grade). Once in the term, you will make a biographical presentation for one of the author's we're studying. You will make this presentation orally in front of the class, and may use whatever aids you like. A clear, useful handout is a minimum. The information you and your peers present to one another *is* testable on the examinations.

Each part of each of these assignments *must be* completed in order to receive a passing grade in the course; failure to complete any of these assignments will be grounds for failure of the course (in much the same way you wouldn't expect to keep a job very long when you didn't do all the work your supervisor asked you to do).

### Other Requirements:

- ◇ *Movies*. A vast portion of the Science Fiction corpus is on film rather than in print. A course in Science Fiction, then, would be remiss if it did not include these works, as well. To that end, there will be *Sci-Fi Movie Night* nearly every week of this course. Watching the films is a course requirement; coming to *Movie Night* is not, nor is purchasing the DVDs. We will decide as a group which night and time works best for us to gather and watch movies (there may even be snacks).
- ◇ *Outside Reading*. I expect that as you work on your term project for this course, you will read literature, criticism, and/or theory outside of the basics we're going to cover in class. There is a vast world of Science Fiction out there: books, stories, tv, films, games, and online works (both good and bad). Moreover, most of these works have been theorized, analyzed, and criticized nearly to death (I myself have written two chapters in scholarly collections on Science Fiction—neither is yet published, though).

### PROJECT SPOTLIGHT: MOVIE NIGHT

During weeks with a Movie scheduled, movie night and time will be:

Sundays, 4:00pm (for now), place TBA

(write it in)

## GRADING

The subject of grades is always a delicate one. Students want good grades, and—though it may not always seem so—instructors want to give good grades. Grades, after all, reflect the quality of student work, and they are also often taken to reflect the quality of instruction. Everyone would be happiest if every student could earn an A in every course.

You may have heard, too, that instructors and administrators are concerned with “grade inflation,” a perennial worry in the university setting which can take two forms: either the grades awarded in the course are too high in relation to the quality of the work completed, or the course is so easy that every student can turn in a stellar performance in the course. In either case, these high grades mean little—even less than a grade as a measure of performance should be taken to mean. But you may also have heard (or more likely *overheard*) instructors complaining about a sense of “entitlement” to high grades among students: some instructors feel that some students believe their tuition dollars entitle them to a “good grade”—and it's not really hard to see why when many instructors have had at least one student say, to their faces, “I pay your salary”; after all, the retail adage tells us, “the customer is always right.”

For me, and for this class, however, the biggest issue with grades comes down to a fundamental misunderstanding of what grades are, how they function, and their purpose in the educational setting. Grades lower than *A* are not punishment. I do not believe that every student starts with an A in every course, or on every assignment, and goes down from there when s/he “does something wrong.” When I give an objective exam, for

## GRADING - CONTINUED

instance, I do not keep track of how many points to *deduct* from the total possible points ( $-8 = 92/100 = A-$ ); rather, I keep track of how many points the student has earned through correct answers ( $+92 = A-$ ). Grades in my courses are related to students' *accomplishments*, not their failings. My grading strategies are meant to make grades into reinforcement, not punishment; I want to focus attention at all times on what students have done *right*, not on what they have "done wrong"; I want students to realize that an A- (or a B+, B, B-, or C+) is a grade they can be proud of.

Of course, with more subjective assignments (essays and the like), this can be trickier. It is tricky because subjective assignments come with a set of guidelines and a plethora of possible strategies for fulfilling the assignment. The question then becomes one of where those guidelines set the bar: do they establish the bare minimum for a passing grade? do they describe what an A paper will do? do they establish an "average" performance that will earn a student a C? When this is unclear, one of the commonest mistakes that students make is to assume that the guidelines are for an A paper: that meeting the guidelines will guarantee them an A, leading back to the question of "what did I do wrong?" when the instructor issues a B+ or a C for a paper that meets all of the assignment guidelines.

When making these subjective assignments in this course, I promise that—at the very least—I will tell you where the bar is set. When you receive the guidelines, you will know what grade you will earn by meeting those guidelines. I will also make every effort to let you know how exceeding (or failing to meet) those guidelines will impact the grade you will earn on the project. While I will be more specific with each assignment, know that, in general, I apply the following understanding of letter grades:

A	Outstanding work; work of the highest quality receives this grade
A-, B+	Well above average work
B, B-, C+	Above average work
C	Average work; the assignment guidelines will generally set the bar here
C-, D+	Work slightly below average; adequate but not up to expectations
D, D-	Below average work; only marginally adequate to the task
F	Severely below average work; inadequate to the task

Please do not expect that assignment guidelines will tell you what you must do to earn each grade ("if you want a B+, do this..."); instead, expect that they will tell you what the general expectations are, what grade you will earn

### GRADING SPOTLIGHT: GRADING BREAKDOWN

Your grade in the course will be determined by the following proportions:

Assignment	Value
Research Essay	20%
Midterm Exam	20%
Final Exam	20%
Author Presentation	15%
Quizzes (as needed)	10%
Participation	15%
<b>Total</b>	<b>100%</b>

The percentages above represent the weight of each component in the computation of the final grade. All projects *should* be written in multiple drafts, which may factor indirectly into their grades, even if no breakdown is given here. (Your work will generally improve with feedback, and—if I've seen an earlier draft—we will hopefully have been able to clarify and improve your work!

Please note that, as mentioned above, I will be glad to provide you with help, throughout the term in calculating your grade. Please also note that while I seldom *change* grades, I am *always* more than happy to explain them.

## GRADING - CONTINUED

by meeting those expectations, and the ways in which exceeding or not meeting those expectations may impact the grade you earn.

Finally, please note that I have been careful throughout to refer to “the grade you earn” rather than “the grade you get” or “the grade I give.” You will earn your grades in this course; it’s true that I will *assess* your work and *assign* those grades, but my primary goal in this course is to help you *earn* a grade that you and I can both be proud of.

And, again, if I can help you figure out the calculation of your grade, please don’t hesitate to ask; I don’t want the process to be a mystery to you, and I am more than happy to help!

## CALENDAR

The calendar presented below presents a detailed plan of what you should have completed before each class session, what is due in class for each session, and what we will do in class each session. I have put significant thought and effort into creating this plan, and it *should* closely represent the way in which this course will be implemented. I do not, however, have the power of precognition (would that I did). This means that I cannot know what will come up in the course of the semester, and to borrow a phrase, “Stuff happens.” If it becomes clear that I have not allotted enough time for a particular assignment or activity, I’m willing to admit that and to change the calendar accordingly. If an interesting line of discussion or investigation presents itself, but is not on the calendar, we will likely pursue it, either adding it to the calendar or replacing something else with it. I want you to know, from the outset, that any changes to the calendar will be made clear to you, and that they will be made in response to the changing situations of the course. That said, I think that you can largely plan on the calendar, as presented below, being correct.

Date	Before Class Today	In Class Today	Movie
29 Aug	Print Syllabus Print Author Presentation Gdlns Print “Introduction to Science Fiction” Lecture Notes	Introduce Course and Materials Introduce Blackboard Site Lecture: “Introduction to Science Fiction”	This Week: <b>No Movie</b>
31 Aug	Read “Rappaccini’s Daughter” (Blackboard) Print “Playing God” Lecture Notes	Presentation: Nathaniel Hawthorne Lecture: “Big Questions: Playing God” Discussion of “Rappaccini’s Daughter” & Playing God	
05 Sept	Read “The Star” (Blackboard) Print “Religion” Lecture Notes	Presentation: Arthur C. Clarke Lecture: “Big Questions: Religion” Discussion of “The Star” & Religion	This Week: <b>S1m0ne</b>
07 Sept	Read <i>Simulacra and Simulation</i> (pp. 1-60) Print “Reality” Lecture Notes	Presentation: Jean Baudrillard Lecture: “Big Questions: Reality” Discussion of <i>Simulacra and Simulation</i> & <i>The Matrix</i>	

# CALENDAR - CONTINUED

Date	Before Class Today	In Class Today	Movie
12 Sept	Read <i>Simulacra and Simulation</i> (pp 61-end) Print Research Essay Gdlns	Discussion of Baudrillard and Reality Discuss Research Essay project	This Week: <b><i>The Butterfly Effect</i></b>
14 Sept	Read <i>The Guns of the South</i> Print "What If?" lecture notes	Presentation: Harry Turtledove Lecture: "Big Questions: What If?" Discussion of <i>The Guns of the South</i>	
19 Sept	Read <i>Foundation</i> (pp. 1-96) Print "The Classics" lecture notes	Presentation: Isaac Asimov Lecture: "The Classics" Discussion of <i>Foundation</i>	This Week: <b><i>2001</i></b>
21 Sept	Read <i>Foundation</i> (pp. 99-296)	Discussion of <i>Foundation</i>	
26 Sept	Read <i>Ender's Game</i> (pp. 1-153) Print "Space Opera" lecture notes	Presentation: Orson Scott Card Lecture: "Space Opera" Discussion of <i>Ender's Game</i>	This Week: <b><i>Serenity</i></b>
14 Sept	Read <i>Ender's Game</i> (pp. 154-324)	Discussion of <i>Ender's Game</i>	
03 Oct	Read <i>A Scanner Darkly</i> (pp. 1-151) Print "Future Imperfect I" lecture notes	Presentation: Philip K. Dick Lecture: "Future Imperfect I" Discussion of <i>A Scanner Darkly</i>	This Week: <b>No Movie</b>  <i>Battlestar Galactica</i> , Season 3 Premiere Friday, October 6, 2006 10:00pm (?), Sci-Fi Channel
05 Oct	Read <i>A Scanner Darkly</i> (pp. 152-278)	Discussion of <i>A Scanner Darkly</i>	
10 Oct	Read <i>Snow Crash</i> (pp. 1-234) Print "Future Imperfect II" lecture notes <b>Rough Paper Topics Due</b>	Presentation: Neal Stephenson Lecture: "Future Imperfect II" Discussion of <i>Snow Crash</i>	This Week: <b><i>eXistenZ</i></b>
12 Oct	Read <i>Snow Crash</i> (pp. 235-468)	Discussion of <i>Snow Crash</i>	
17 Oct	Read "from <i>How We Became Posthuman</i> " (Blackboard) Read "Uploading Anticipation, Becoming Silicon" (Blackboard) Print/Fill out <i>Midterm Exam Study Guide</i>	Presentation: N. Katherine Hayles Discussion of Hayles and Doyle Examination Review	This Week: <b>No Movie</b>
19 Oct	Study, Study, Study (and catch up on reading...)	<b>Midterm Examination</b> (through Blackboard)	

# CALENDAR - CONTINUED

Date	Before Class Today	In Class Today	Movie
24 Oct	Read "from <i>This Sex Which Is not One</i> " (Blackboard) Read "Neither Cyborg nor Goddess: The (Im)Possibilities of Cyberfeminism" (Blackboard)	Presentation: Luce Irigaray Discussion of Feminism, 2nd and 3rd wave	This Week: <b><i>Buffy the Vampire Slayer</i></b> ("I Was Made to Love You" and "Intervention")
26 Oct	Read <i>The Left Hand of Darkness</i> (pp. 1-146) Print "Not 'Chicklit' (SEX)" lecture notes	Presentation: Ursula K. LeGuin Lecture: "Not 'Chicklit' (SEX)" Discussion of <i>The Left Hand of Darkness</i>	
31 Oct	Read <i>The Left Hand of Darkness</i> (pp 147-300) <b>First Rough Essay Draft Due</b> (by the end of the day)	Discussion of <i>The Left Hand of Darkness</i>	This Week: <b><i>The Stepford Wives</i></b>
02 Nov	Read <i>Oryx and Crake</i> (pp. 1-191) Print "Not 'Chicklit' (bodies)" lecture notes	Presentation: Margaret Atwood Lecture: "Not 'Chicklit' (bodies)" Discussion of <i>Oryx and Crake</i>	
07 Nov	Read <i>Oryx and Crake</i> (pp. 192-376)	Discussion of <i>Oryx and Crake</i>	This Week: <b><i>League of Extraordinary Gentlemen</i></b>
09 Nov	Read <i>Ender's Shadow</i> (pp. 1-245) Print "Citation" lecture notes	Discussion of <i>Ender's Shadow</i> Lecture: "Citation"	
14 Nov	Read <i>Ender's Shadow</i> (pp. 246-	Discussion of <i>Ender's Shadow</i>	This Week: <b><i>Stargate SG-1</i></b> "200"
16 Nov	Read "Feminism, Psychoanalysis, and Popular Culture." (Blackboard) Print "Citation/Slash/Fanfic" lecture notes	Lecture: "Citation/Slash/Fanfic" Discussion of Penley	
21 Nov	Read Slash, Fanfic examples (linked from Blackboard) <b>Last day to submit essay draft for comments</b>	Discussion of Slash/Fanfic examples	This Week: <b>No Movie</b>
23 Nov	<b>Happy Thanksgiving No Class!</b>		

# CALENDAR - CONTINUED

Date	Before Class Today	In Class Today	Movie
28 Nov	Enjoy Thanksgiving Break	Writing Conferences	This Week: <b>No Movie</b>
30 Nov	Read <i>Cell</i> (pp. 1-176) Print "What are you scared of?" lecture notes	Presentation: Stephen King Lecture: "What are you scared of?" Discussion of <i>Cell</i>	
05 Dec	Read <i>Cell</i> (pp. 176-350)	Discussion of <i>Cell</i>	This Week: <b><i>Alien</i></b>
07 Dec	<b>Paper Due By end of day</b> Print/complete exam review sheet.	Wrap up Odds and Ends Exam Review Summas	
11 Dec	Study, Study, Study <b>1:00 pm</b>	<b>Final Examination</b> (through Blackboard)	