

UNIVERSITY OF KRAGUJEVAC
Faculty of Philology and Arts, Kragujevac

S Y L L A B U S

Program	56: English Language and Literature
Course Name and Code	Introduction into the studies of British and American Science Fiction code of this course: 62638
Course Structure (lectures, seminars)	lectures, and, exercises, 2+2
Year of Study	fourth
Academic Year	2014-2015
Semester	eighth
ECTS Credits and Course Status (mandatory or elective)	6, mandatory
Instructor(s)	Dr. Aleksandar B. Nedeljkovic, Associate Professor, and, assistant Aleksandar D. Radovanovic
Course Requirements	/
Course Aims	For the student to become familiar, in English language, with the basic knowledge about this genre of literature, and to become able to acquire, independently, additional knowledge about it, if he or she wants to, in the future.
Course Overview	How the SF genre began to exist, in 1818, and how it acquired self-awareness, in 1926. How to define the science fiction genre, and how to distinguish it from two similar and closely related ones (the genres of fantasy, and, horror). The age of the “pulp” (1926-1945); SF as a despised kind of literature – kitsch, in that period. Sub-genres of SF: time travel, robots and similar beings, space travel, alternative history, aliens, nuclear holocaust and other catastrophes, language and linguistics in SF, etc. The most important authors and works up to the year 1945, and, a few of the later ones.
Grading System (including segment percentage)	attendance at classes 6%, attendance at exercises 6%, activity at classes 4%, activity at exercises 8%, written colloquium after six weeks of lectures 26%, the final (oral) exam 50%.
the complete, final list of questions for the written colloquium	(1) Defining the SF genre, and its differentiation from other, similar and related genres (2) Proto-SF works (before the year 1818) (3) General characteristics of the age, and SF literature, of the period 1818-1926 (it is the 1 st period); scientists Einstein and Hubble (but, do not talk about Jules Verne and Karel Čapek in any detail, there is another question about them!)

	<p>(4) Aldous Huxley, life & work (but, do not write in any detail about <i>Brave New World</i>, it is another question!)</p> <p>(5) <i>Brave New World</i> (here, do not mention Huxley’s life and his other work! This question is only about <i>Brave New World</i>!)</p> <p>(6) SF poetry, its meaning and purpose. Example: Robert Frazier, poem “A Starpilot Muses on the Universal Tidal Pool”, first 5 lines by heart, explain it whole</p> <p>(7) Aliens as a sub-genre of SF; scientific view of that; example: Ted Reynolds, “Through All Your Houses Wandering”</p> <p>(8) SF in other countries and in other languages (1): Jules Verne, Karel Čapek</p> <p>(9) Time-travel as a sub-genre of SF; grandfather paradox and butterfly effect; scientific view of that</p> <p>(10) General characteristics of the age, and SF literature, of the period 1926-1945 (it is the 2nd period:); Hugo Gernsback; the terms pulp, ghetto, fan, fandom, fanzine</p>
<p>the complete, final list of questions for the final exam</p>	<p>(11) SF music; example: Jeff Wayne, his interpretation of H. G. Wells’s “War of the Worlds”. SF, fantasy and horror painting. Astronomical painting of planets and other celestial bodies</p> <p>(12) Fantasy, as a genre in proximity to SF; kinds of fantasy; example: Robert E. Howard’s <i>Conan</i></p> <p>(13) Robert Anson Heinlein, life & work; <i>Starship Troopers</i></p> <p>(14) SF literary works about God and religion, as a sub-genre of SF; example: Olaf Stapledon, <i>Starmaker</i>; scientific view of that</p> <p>(15) Isaac Asimov, life & work, except the novel <i>The Gods Themselves</i>; the story “Eyes Do More than See”</p> <p>(16) Robots, androids, mutants, cyborgs, and other similar beings, as a sub-genre of SF; example: Isaac Asimov, “Robot Dreams”; scientific view of that</p> <p>(17) Isaac Asimov’s novel <i>The Gods Themselves</i></p> <p>(18) Space travel as a sub-genre of SF; scientific view of that; example: <i>Star Trek</i> (<u>not</u> <i>Star Wars</i>!)</p> <p>(19) Writers of related genres, and lesser SF authors, of the period 1926-1945: Edgar Rice “Tarzan” Burroughs, Frederick “the miniatures” Brown, H. P. Lovecraft and Robert “<i>Psycho</i>” Bloch (horror) and others</p> <p>(20) Horror as a genre in proximity to SF; kinds of horror; a mild example: Robert Louis Stevenson, “Body Snatcher”</p> <p>(21) General characteristics of the age, and SF literature, of the period 1945-2000 (it is the 3rd period)</p> <p>(22) George Orwell, life and work (do not talk in any detail about the novel <i>1984</i>, it is another question!)</p> <p>(23) The novel <i>1984</i> (here, do not talk about Orwell’s life and his other work! this question is only about <i>1984</i>!)</p> <p>(24) Hope Athearn, sonnet “Elegy for an Alien” whole by heart (this is obligatory, to pass the exam) and explain it in detail. Also mention some lesser SF poets, and mention SF haikus. (But do not talk about Neal Wilgus, there is a separate question about him.)</p> <p>(25) Nuclear holocaust and other catastrophes as a sub-genre of SF; scientific view of that. Walter M. Miller Jr. and his novel <i>Canticle for Leibowitz</i></p> <p>(26) Alternative history as a sub-genre of SF; example: Keith Roberts,</p>

	<p><i>Pavane</i>; scientific view of that</p> <p>(27) Philip K. Dick, life & work, except the novel <i>The Man in the High Castle</i>; the story and TV episode “Impostor” (Do not talk in any detail about <i>The Man in the High Castle</i>, it is another question!)</p> <p>(28) Philip K. Dick’s novel <i>The Man in the High Castle</i></p> <p>(29) Two poems by Neal Wilgus: “The Curse of Conan” and “I, Program”, explain them, and tell at least 2 strophes (8 lines) of one of them, by heart</p> <p>(30) Robert Silverberg, life & work; the story “Sailing to Byzantium”</p> <p>(31) Ursula K. Le Guin, life & work, except the novel <i>Always Coming Home</i> and poetry; the story “The Ones who Walk Away from Omelas” (Do not talk in any detail about the novel <i>Always Coming Home</i> nor about her poetry; those are two other, separate questions, not for this semester!)</p> <p>(32) Narrative strategy of the poem: Greg Beatty, “No Ruined Lunar City”, the last 9 lines by heart, explain whole</p>
<p>Textbooks</p>	<p>There are no obligatory textbooks, there are only two recommended sources, which are sufficient:</p> <p>/1/ Professor’s complete, authorized scripts are available in photocopy, for this subject; these are really a transcript (almost complete) of his lectures, written down verbatim. For this subject, it is pages 1-181, but, these scripts continue, and also include, on pages 181-268, all the lectures for another subject, the optional ninth-semester subject (for master studies), “Modern British and American science fiction literature”. The scripts are:</p> <p>Aleksandar B. Nedeljković, <i>Scripts for Science Fiction, complete, version 2014 08 08</i></p> <p>so they are for two courses, this and the next; it is sufficient for the student to read only the first 181 pages. But the first, approximately, 40 pages will probably be already known to most students, familiar already to them, because those 40 pagea are mainly the refreshing of the knowledge about some authors of Romanticism, and Victorian Age – Mary Shelley, H. G. Wells, etc.</p> <p>/2/ teacher’s material, on a DVD disk given to students (so that they can copy it entire, for themselves) on the first day.</p> <p>For the Serbian students, a list of dozen other sources, which are in Serbian language, may be available, if requested.</p> <p>At oral exam, the student, before he answers the exam question itself, will first get (pull) a piece of text (about 150-200 words) and must be able to recognize (identify) author and work, and to read well (good reading) and with full understanding (be able to explain what the words mean) that piece of text, which will be on white paper, A5 size, turned horizontally (as “landscape”). The obligatory texts, for this, first part of the oral exam, are as follows:</p> <p>PROSE, these 12 texts, no others:</p> <p>(1) Aldous Huxley, <i>Brave New World</i>, 4 pages</p>
	<p>Mandatory reading</p>

(2) Ted Reynolds, "Through All Your Houses Wandering", the first six pages, from the beginning to the words "quivering with a new thought", and, the last four pages, from the words "He swung his feet out of bed and stood up" to the end of the story. This is altogether about 10 pages.

(3) Olaf Stapledon, *Star Maker*, 4 pages

(4-7) Isaac Asimov, four works:

"Eyes Do More than See", plus its publishing history, altogether 3 pages;

"Robot Dreams", whole, 7 pages;

The Gods Themselves, 4 pages, and,

"The Fun They Had", 1 page

(8) Frederick Brown, "Answer", whole, 1 page

(9-10) Philip K. Dick, *The Man in the High Castle*, first 10 pages, and, "Impostor", whole, 16 pages

(11) Keith Roberts, *Pavane*, 4 pages

(12) Robert Silverberg, the story (not poem) "Sailing to Byzantium", whole, except one part, about nine pages long, from the words "a citizen perched elegantly" to the words "Gioia rarely stays in the same place very long", so, really about 46 pages by Silverberg.

POETRY, 9 poems:

(1) Greg Beatty, "No Ruined Lunar City"

(2) Roger Zelazny, "Song of the underground demons" from the novel *Lord of Light*

(3) Carl Sandburg, "Fog"; and, David F. Reitmeyer, "Fog",

(4) John Keats, four lines from the last (42nd) strophe of his horror poem "The Eve of St. Agnes"

(5) Lord Alfred Tennyson, fantasy poem "Holy Grail" (16 lines)

(6) Hope Athearn, "Elegy for an Alien" sonnet, whole by heart

(7) Robert Frazier, "A Starpilot Muses on the Universal Tidal Pool", first 5 lines by heart

(8) Neil Wilgus: "The Curse of Conan", and,

(9) also Neil Wilgus, "I, Program"