

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	Modern British and American Science Fiction Literature 66011
Course Structure (lectures, seminars)	lectures, and, exercises, 2+2
Year of Study	fifth
Academic Year	2014-2015
Semester	ninth
ECTS Credits and Course Status (mandatory or elective)	6, elective
Instructor(s)	Dr. Aleksandar B. Nedeljkovic, Associate Professor, and, assistant Ms Tijana Z. Matović
Course Requirements	None, but it is presumed that the student has acquired (or can acquire) <i>the knowledge</i> from a previous subject, which is taught at 8 th semester of basic academic studies, "Introduction into the studies of British and American science fiction" (professor's complete, authorized scripts, for that, are readily available in photocopy, see Textbooks, item 1), or an equivalent; because without it, without that preparatory knowledge, the student can not successfully follow this course now.
Course Aims	For the student to become familiar, in English language, with the advanced 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	The era of artistic maturing, and then of maturity achieved, of the science fiction genre (1945-2000). Historical and social changes (caused by science) during the Second World War. The beginning of the academic study of SF: Kingsley Amis, and others. Novel: Ray Bradbury, George Orwell, Walter Miller Jr., Roger Zelazny, Keith Roberts, Ursula K. Le Guin, James Blish, Arthur C. Clarke, Brian W. Aldiss, William Golding, Samuel Delany, and others. Writers of stories. Science fiction poetry: theoretical basis, and, examples, including the lyrics of songs. Artistic maturity of many, but not all, writers, at the end of the 20 th century. The contribution of Russian, Polish, Serbian, French, and other writers and literary scholars outside of the English-speaking area. The great reach of the science fiction themes (topics, subject matter). "Each literary work is a window into the world, but each SF literary work is a window into another world."
Grading System (including segment percentage)	attendance at classes 6%, attendance at exercises 6%, activity at classes 4%,

<p>the complete, final list of questions for the written colloquium</p>	<p>activity at exercises 8%, written colloquium after six weeks of lectures 26%, the final (oral) exam 50%.</p> <p>(1) The song “Calling Occupants of Interplanetary Craft”, its history and impact; at least two strophes by heart (not counting the refrain); explain it whole</p> <p>(2) James Blish, life & work; <i>Cities in Flight</i></p> <p>(3) Norman Spinrad, life and work; <i>The Iron Dream</i></p> <p>(4) Roger Zelazny, life & SF work; “He Who Shapes”</p> <p>(5) Utopia as a theme in SF and fantasy</p> <p>(6) An example of modern utopia: Ursula K. Le Guin, <i>Always Coming Home</i> (but, do not talk about utopia generally! Nor about Ursula Le Guin’s life! This question is <u>only</u> about the novel <i>Always Coming Home</i>!)</p>
<p>the complete, final list of questions for the final exam</p>	<p>(7) Ray Bradbury, life & SF work; the story “Fog Horn”; the novel <i>Fahrenheit 451</i></p> <p>(8) Arthur C. Clarke, life & work; <i>Childhood’s End</i> (<u>do not</u> talk about <i>2001: A Space Odyssey</i>! That is in another question!)</p> <p>(9) SF film; novelizations of SF scenarios; example: Arthur C. Clarke and Stanley Kubrick, <i>2001: Space Odyssey</i></p> <p>(10) Kurt Vonnegut, Jr., life & SF work; the novel <i>Slaughterhouse 5</i>; the story “Harrison Bergeron”</p> <p>(11) William Golding (the first SF Nobel prize winner), life & work; <i>Lord of the Flies</i></p> <p>(12) Brian Aldiss, life & work; <i>The Malacia Tapestry</i></p> <p>(13) The New Wave, cyberpunk, postmodernism, feminism, and similar movements in SF</p> <p>(14) Language and linguistics as a sub-genre of SF; example: Samuel Delany, <i>Babel 17</i>; scientific view of that</p> <p>(15) Stephen King, life & work; <i>The Langoliers</i></p> <p>(16) SF poetry of Ursula K. Le Guin; “Inland Sea”, first 5 lines by heart</p> <p>(17) Writers of related genres, and lesser SF authors, of the period 1945-2000 (that is the third period): Thomas Pynchon, James Tiptree Jr. (Alice B. Sheldon), and others. (Do not talk in any detail about Norman Spinrad, there is a separate Unit about him!)</p> <p>(18) Popularizations of science, as a form of literature; George Gamow, Carl Sagan and others</p> <p>(19) SF in other countries and in other languages (2); Margaret Atwood, Michael Coney, Stanislaw Lem, Zamyatin, the Strugatzki brothers (but do not talk about Jules Verne and Karel Čapek, nor about the Serbian SF, that’s in other questions!)</p> <p>(20) SF in other countries and in other languages (3): Serbian SF</p> <p>(21) Academic study of SF, from Kingsley Amis till the year 2000</p> <p>(22, the last question) Science humor, and science fiction humor.</p>
<p>Textbooks</p>	<p>There are no mandatory 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 181-268, but, these scripts also contain, firstly, on pages 1-181, all the lectures for the previous subject, the eighth-semester subject (for basic academic studies,</p>

	<p>not master academic studies) <i>Introduction into the studies of British and American Science Fiction</i>. The scripts are: Aleksandar B. Nedeljković, <i>Scripts for Science Fiction, complete, version 2014 08 08</i></p> <p>So, these scripts really cover two academic courses, which form a meaningful unity, and therefore, to properly understand science fiction, the student should learn these scripts entire, all the 268 pages; and, (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, about a dozen other sources, in Serbian language, may be available, if requested.</p>
<p>Mandatory (obligatory) reading</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: /1/ Samuel R. Delany, <i>Babel-17</i>, title page plus 5 pages /2/ Norman Spinrad, <i>Iron Dream</i>, 7 pages /3/ George Orwell, <i>1984</i>, 4 pages /4/ Olaf Stapledon, <i>Star Maker</i>, title page plus 2 pages /5/ Harlan Ellison, “Shatterday”, 3 pages /6/ Walter Miller, Jr., <i>A Canticle for Leibowitz</i>, 1 page /7/ Ursula K. Le Guin, <i>The Dispossessed</i>, 4 pages /8/ Ursula K. Le Guin, <i>Always Coming Home</i>, 5 pages /9/ Arthur C. Clarke, <i>Childhood’s End</i>, 6 pages /10/ Kurt Vonnegut, “Harrison Bergeron”, whole, 7 pages /11/ James Blish, <i>Cities in Flight</i>, 5 pages /12/ James Tiptree, Jr., “The Only Neat Thing to Do”, 4 pages</p> <p>POETRY, seven poems, of which, five by Ursula K. Le Guin: /1/ “The Inland Sea”, /2/ “The High Tower”, /3/ “Not Being Singleminded”, /4/ “The Crying Hawk at Sinshan”, /5/ “Quail Rising in Brush” and, /6/ Roger Zelazny, poem “Song of the Underground Demons” /7/ Hope Athearn, poem “The Twenty-fifth”.</p>