

Time: MWF 5 → Mondays, Wednesdays, Fridays, 11:45am-12:35pm

Place: MAT 0113

Instructor Name: Dr. Margaret Galvan

Email: margaretgalvan@ufl.edu

Office: TUR 4348

Office Hours: Mondays 1:00pm-2:00pm & Wednesdays 4:00pm-5:00pm in person or via Zoom (<https://ufl.zoom.us/j/4428011361>); email to make an appt.

Canvas Website: <https://elearning.ufl.edu/>

Course Website: <https://aml4170spring2024.wordpress.com/>

Course Description:

As a speculative genre, science fiction is invested in worldmaking and imagining things otherwise. In this course, we will look at how science fiction has been deployed by feminist and queer thinkers across the twentieth and twenty-first centuries in novels, short stories, film, comics, music videos, etc. From early reckonings with artificial intelligence to retrograde but delightfully campy imaginings of female characters, we will grapple with how artists have engaged the genre of science fiction to think through issues of gender and sexuality. Octavia Butler's *Kindred* (1979), which uses time travel to cast an interracial couple back into the antebellum South, will be a central touchstone as we examine how it has been adapted as a graphic narrative in 2017 and TV series in 2022. Following Butler, students will imagine how they might adapt early science fiction short stories into other media and account for our present moment. In addition to this adaptation project, course assignments will include digital reflections on a shared course website and a short formal essay.

Course Objectives:

- Students will identify how feminist and queer histories, formats, and genres of science fiction shape our understanding of the artform
- Students will close-read and analyze science fiction
- Students will practice writing in many forms and formats, both analog and digital
- Students will create public digital scholarship
- Students will apply theories of adaptation as they adapt science fiction short stories into other formats

Books to Purchase:

- Butler, Octavia E., *Octavia E. Butler: Kindred, Fledgling, Collected Stories* (LOA #338) (2021), Library of America, ISBN: 9781598536751
- Le Guin, Ursula K., *The Left Hand of Darkness* (2016), Penguin Classics, ISBN: 9780143111597
- Russ, Joanna, *The Female Man* (2000), Beacon Press, ISBN: 9780807062999
- Walden, Tillie, *On a Sunbeam* (2018), First Second, ISBN: 9781250225986 (also available as a webcomic: <https://www.onasunbeam.com>)

Course Texts: Be sure to purchase the exact editions of the books, which are in stock at the UF Bookstore. All required texts are also available on reserve and in the local library system. Science fiction texts are often published in various editions where content, pagination, etc. can vary widely. Additional course texts will be available for download as PDFs via Canvas or through online links posted on the syllabus and course website. Some course texts may be on reserve, as indicated via Canvas. When you write about course texts, you must cite from the version indicated on the syllabus.

Assignments & Grading:

Refer to the university grading policy for overarching information:

<https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

Participation (10%, all semester): You will be assessed based on your contributions to class discussion and completion of in-class assignments, such as impromptu freewriting exercises, small group conversations, large group discussion, etc. You will assess your participation according to a rubric at multiple points throughout the semester and receive feedback.

Digital Posts + Discussion Lead (10%, due Weeks 2-15): You will publish two digital posts of roughly 500 words each on the course website throughout the semester. In these posts, you will perform a short close reading of the assigned reading and create three discussion questions for selected passages. To receive credit, you must be present to help lead discussion on the days you select. You will publish your post on the course website at least one day in advance.

Short Essay (15%, due Week 5, 2/5): You will compose a typed paper of 3-5 pages in length that makes an argument about how a short story uses the genre of science fiction to investigate issues of gender. You will demonstrate your claims by close-reading the short story and engaging relevant course texts defining science fiction.

Adaptation Project (Weeks 5-16):

- **Proposal (15%, due Week 9, 3/4):** You will compose a typed proposal of 3-5 pages in length where you discuss how you plan to adapt a science fiction short story, analyzing its core features and assessing how you will translate them in another format.
- **Inspiration Essay (15%, due Week 13, 4/5):** You will compose a typed paper of 3-5 pages in length that compares two pieces we've engaged in different formats, close-reading them to consider how the authors took format into account when creating them.
- **Adaptation (20%, due Week 15, 4/19):** You will adapt a science fiction short story into another media format and revise it to speak to an audience in the present day. Depending on the form you choose, you may only adapt a selection of your story to show proof of concept.
- **Reflection Essay (15%, due Week 16, 4/24):** You will compose a typed paper of 3-5 pages in length where you reflect on the process of creating an adaptation, connecting what you've learned during the project to what we've learned together in class.

Grading Scale: A = 94-100; A- = 90-93; B+ = 87-89; B = 84-86; B- = 80-83; C+ = 77-79; C = 74-76; C- = 70-73; D+ = 67-69; D = 64-66; D- = 61-63; F = 0-60

Assignments Format & Due Dates: You must complete all assignments to receive credit for this course. Aside from multimodal and creative work, assignments should be typed, double-spaced, Times New Roman 12-point font, with page numbers and 1-inch margins. They should adhere to MLA or Chicago format, contain a bibliography, and be submitted via Canvas by the beginning of class. Digital posts are due online the day before a given class, as stated here and in the assignment sheet. Late assignments will be penalized one letter grade for each week late. No extensions will be granted the day before an assignment is due.

Academic Honesty & Definition of Plagiarism: Plagiarism of a draft or final version of any assignment will be reported to the Dean of Students. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, refer to the Student Conduct and Honor Codes: <https://sccr.dso.ufl.edu/students/student-conduct-code/>

Attendance, Participation, & Engagement: In this upper-division course, all members of the class will participate in actively discussing each other's insights about course texts. To do well in this class you must be present and prepared. Much of our foundational learning will happen in classroom conversations and activities. Be conscious of how you can facilitate discussion and engagement through your contributions to the course. Lateness is not tolerated. If you are having scheduling problems, see me as soon as possible. Your course grade drops by one full letter for each "unacceptable" absence after three. Please see this link for details: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

Course Format: At the beginning of every session, you will answer a writing prompt through timed freewriting, which you will later draw upon in guided discussion. We will also discuss and review any upcoming assignments or course matters in the beginning portion of the course. Then, we will discuss the text in small groups and in full-class discussion, which will be guided by students' digital posts and discussion questions.

Students are encouraged to employ critical thinking and to rely on data and verifiable sources to interrogate all assigned readings and subject matter in this course as a way of determining whether they agree with their classmates and/or their instructor. No lesson is intended to espouse, promote, advance, inculcate, or compel a particular feeling, perception, viewpoint or belief.

Computers in the Classroom: You may use a laptop or tablet for note-taking, in-class work, or referring to classroom materials.

Accommodations: Any student requesting academic accommodations based on disability is required to register with the Disability Resource Center, 352-392-8565. More information can be found here: <https://disability.ufl.edu/>

Policy on Harassment: UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty: <https://titleix.ufl.edu/about/laws-policies/>

Counseling and Wellness: Students who face difficulties completing the course or who are in need of counseling or urgent help may call the on-campus Counseling & Wellness Center, 352-392-1575 or contact them online: <https://counseling.ufl.edu/>

Requesting Recommendations: If you plan to request a recommendation letter from me, read this guide before doing so: <http://margaretegalvan.org/pedagogy/recommendation-letter-guidelines/>

Course Evaluations: You are expected to provide professional and respectful feedback on the quality of instruction in this course by completing end-of semester course evaluations via GatorEvals. You will be notified when the evaluation period opens, and can complete evaluations through the email received from GatorEvals or in the Canvas course menu under GatorEvals.

COVID-19: In response to COVID-19, the following recommendations are in place to maintain your learning environment, to enhance the safety of our in-classroom interactions, and to further the health and safety of ourselves, our neighbors, and our loved ones.

- If you are not vaccinated, get vaccinated. Vaccines are readily available and have been demonstrated to be safe and effective against the COVID-19 virus. Visit one.ufl.edu for screening / testing and vaccination opportunities.
- If you are sick, stay home. Please call your primary care provider if you are ill and need immediate care or the UF Student Health Care Center at 352-392-1161 to be evaluated.
- As with any excused absence, you will be given a reasonable amount of time to make up missed work.

In-Class Recording: Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.

COURSE SCHEDULE

Week 1: Introductions to SF

Monday, January 8

- **Introductions**
- **Review Syllabus**

Wednesday, January 10

- Darko Suvin, "Estrangement and Cognition" (1979), <http://strangehorizons.com/non-fiction/articles/estrangement-and-cognition/>
- **Review Participation Rubric** alongside bell hooks, *Teaching to Transgress* (1994) excerpts
- Gerald Graff & Cathy Birkenstein, "Entering Class Discussions," *They Say/I Say* (2018)
- **Review Digital Posts assignment sheet, schedule, and WordPress**

Friday, January 12

- Joanna Russ, "Towards an Aesthetic of Science Fiction" (1975)
- Joanna Russ, "What Can A Heroine Do?: Or Why Women Can't Write" (1972)
- **Sign up for Digital Posts; confirm WordPress registration**

Week 2: Women Writing & Defining SF

Monday, January 15

- Martin Luther King, Jr. Day (no class)

Wednesday, January 17

- Leslie F. Stone, "The Conquest of Gola," (1931), pp. 1278-1287; PDF pp. 80-89
- Leslie Perri, "Space Episode" (1941)

Friday, January 19

- C. L. Moore "No Woman Born" (1944), pp. 134-177

Week 3: Women Writing & Defining SF

Monday, January 22

- John Jay Wells & Marion Zimmer Bradley, "Another Rib" (1963)
- Sonya Dorman, "When I Was Miss Dow" (1966) (Nebula nominee)
- **Review Short Essay assignment sheet**

Wednesday, January 24

- "Dear Frontiers?: Letters from Women Fantasy and Science Fiction Writers," *Frontiers* 2.3 (1977)

Friday, January 26

- Jeffrey D. Smith, ed., *Khatru* 3 & 4 (1975), excerpts

Week 4: Androgyny

Monday, January 29

- Ursula K. Le Guin, *The Left Hand of Darkness* (1969) (Nebula & Hugo winner), Le Guin introduction-p.80 (Introduction-Chapter 7)
- Ursula K. Le Guin, “Is Gender Necessary?” (1976/1988)

Wednesday, January 31

- Ursula K. Le Guin, *The Left Hand of Darkness* (1969) (Nebula & Hugo winner), pp. 81-166 (Chapters 8-14)
- Joanna Russ, “The Image of Women in Science Fiction” (1970)

Friday, February 2

- Ursula K. Le Guin, *The Left Hand of Darkness* (1969) (Nebula & Hugo winner), pp. 167-252 (Chapter 15-end)
- Ursula K. Le Guin, “Coming of Age in Karhide” (1995),
<https://shortstoryproject.com/stories/coming-of-age-in-karhide/>

Week 5: Speculating History

Monday, February 5

- **Short Essay due at the beginning of class**
- Octavia E. Butler, *Kindred* (1979), pp. 3-107 (Prologue-The Fall)
- Damian Duffy, John Jennings, & Octavia E. Butler, *Kindred: A Graphic Novel Adaptation* (2017), excerpt
- Lynell George and Ainslee Alem Robson, “The Visions of Octavia Butler,” *New York Times* (2022),
<https://www.nytimes.com/interactive/2022/11/17/arts/octavia-butler-vision-kindred.html>

Wednesday, February 7

- Octavia E. Butler, *Kindred* (1979), pp. 108-192 (The Fight)
- Octavia E. Butler, “Lost Races of Science Fiction,” *Octavia E. Butler: Kindred, Fledgling, Collected Stories* (2021), pp. 719-724
- **Review Adaptation Project assignment sheet**

Friday, February 9

- Octavia E. Butler, *Kindred* (1979), pp. 193-271 (The Storm-end)
- Salamishah Tillet, “‘Kindred’ Creator Wants Viewers to ‘Question Their Assumptions’” *New York Times* (2022),
<https://www.nytimes.com/2022/12/26/arts/television/kindred-branden-jacobs-jenkins-octavia-butler.html>

Week 6: Talking Adaptation

Monday, February 12

- **Choose your short story for the Adaptation Project**
- Linda Hutcheon, *A Theory of Adaptation* (2013), “Chapter 1. Beginning to Theorize Adaptation: What? Who? Why? How? Where? When?”

Week 6: Talking Adaptation

Wednesday, February 14

- Linda Hutcheon, *A Theory of Adaptation* (2013), “Chapter 2. What? (Forms)”
- **Participation checkin**

Friday, February 16

- Linda Hutcheon, *A Theory of Adaptation* (2013), “Chapter 5. Where? When? (Contexts)”

Week 7: Talking Adaptation

Monday, February 19

- Independently research for your Adaptation Project (no class)

Wednesday, February 21

- Independently research for your Adaptation Project (no class)

Friday, February 23

- Ursula K. Le Guin, “The Ones Who Walk Away from Omelas” (1973) (Hugo winner)
- N. K. Jemisin, “The Ones Who Stay and Fight” (2018),
<https://www.lightspeedmagazine.com/fiction/the-ones-who-stay-and-fight/>

Week 8: Women-Only Worlds

Monday, February 26

- Joanna Russ, *The Female Man* (1975) (Nebula nominee), pp.1-72 (Part One, Chapter I-Part 4, Chapter XIII)
- Joanna Russ, “When It Changed” (1972) (Nebula winner, Hugo finalist)

Wednesday, February 28

- Joanna Russ, *The Female Man* (1975) (Nebula nominee), pp.72-149 (Part Four, Chapter XIV-Part Seven, Chapter IV)
- B. D. McClay, “Joanna Russ, the Science-Fiction Writer Who Said No,” *New Yorker* (2020),
<https://www.newyorker.com/books/under-review/joanna-russ-the-science-fiction-writer-who-said-no>

Friday, March 1

- Joanna Russ, *The Female Man* (1975) (Nebula nominee), pp.149-end (Part Seven, Chapter V-end)
- Jon Michaud and Nicole Rudick, “Everything You Need to Know About Groundbreaking Queer Feminist Science Fiction Writer Joanna Russ,” *Literary Hub* (2023),
<https://lithub.com/everything-you-need-to-know-about-groundbreaking-queer-feminist-science-fiction-writer-joanna-russ/>

Week 9: Gender Play

Monday, March 4

- **Proposal due at the beginning of class**
- James Tiptree, Jr., “The Women Men Don't See” (1973)
- James Tiptree, Jr., “The Girl Who Was Plugged In” (1973) (Hugo winner)
- Robert Silverberg, “Who is Tiptree, What is He?” (1975),
<https://onionandartichoke.wordpress.com/2015/12/01/who-is-tiptree-what-is-he/>

Wednesday, March 6

- James Tiptree, Jr., “Houston, Houston, Do You Read?” (1976) (Hugo winner; Nebula winner)
- Julie Phillips, “James Tiptree, Jr.: The Double Life of Alice B. Sheldon,” *New York Times* (2006), <https://www.nytimes.com/2006/08/20/books/chapters/0820-1st-phil.html>

Friday, March 8

- Raccoona Sheldon, “Your Faces, O My Sisters! Your Faces Filled of Light!” (1976)
- Raccoona Sheldon, “The Screwfly Solution” (1977) (Nebula winner)
- *Literary Hub*, “Letters from an Invented Writer” (2017),
<https://lithub.com/letters-from-an-invented-writer/>

Week 10: Spring Break

Monday, March 11-Friday, March 15

- Spring break (no classes)

Week 11: The 70s and 80s in Other Formats

Monday, March 18

- Sharon Rudahl, *Adventures of Crystal Night* (1980)

Wednesday, March 20

- Sharon Rudahl, *Wimmen's Comix* #3 (1973), back cover
- Sharon Rudahl, “Working for the Aliens,” *Comix Book* #2 (1974)
- Sharon Rudahl, “Saturday Night at Rancho Futura,” *Dope Comix* #2 (1978)
- Sharon Rudahl, “Noblesse Oblige,” *Wet Satin* #2 (1978)
- Sharon Rudahl, “The Mutant,” *After/Shock* (1981)
- Sharon Rudahl, “Endangered Species,” *Dope Comix* #5 (1984)
- Roberta Gregory, “Liberatia” in *Dynamite Damsels* (1976)
- Lee Marrs, “Cyberfenetics,” *Wimmen's Comix* #4 (1974)
- Lee Marrs, “Equal Rites” *Wimmen's Comix* #8 (1983)
- Trina Robbins, “Speed Queen among the Freudians,” *Girl Fight Comics* #1 (1972)
- Trina Robbins, *Wimmen's Comix* #8 (1983), cover

Friday, March 22

- Lizzie Borden, dir., *Born in Flames* (1983)

Week 12: Music Videos

Monday, March 25

- Janelle Monáe, “Many Moons,” *Metropolis: The Chase Suite* (2008), <https://www.youtube.com/watch?v=EZYyORSHbaE>
- Janelle Monáe, “Q.U.E.E.N.,” *Electric Lady* (2013), <https://www.youtube.com/watch?v=tEddixS-UoU>
- **Participation checkin**

Wednesday, March 27

- Independently work on your Adaptation Project (no class)

Friday, March 29

- Janelle Monáe, *Dirty Computer* emotion picture (2018), <https://www.youtube.com/watch?v=jdH2Sy-BINE&t=2590s>

Week 13: Action Films & Queer Space Opera

Monday, April 1

- George Miller, dir., *Mad Max: Fury Road* (2015)

Wednesday, April 3

- Tillie Walden, *On a Sunbeam* (2016-2018), pp. 1-81 (Chapters 1-4)

Friday, April 5

- **Inspiration Essay due at the beginning of class**
- Tillie Walden, *On a Sunbeam* (2016-2018), pp. 82-155 (Chapters 5-8)

Week 14: Queer Space Opera

Monday, April 8

- Tillie Walden, *On a Sunbeam* (2016-2018), pp. 156-276 (Chapters 9-12)

Wednesday, April 10

- Tillie Walden, *On a Sunbeam* (2016-2018), pp. 277-400 (Chapters 13-16)

Friday, April 12

- Tillie Walden, *On a Sunbeam* (2016-2018), pp. 401-533 (Chapters 17-20)

Week 15: Trans Transmedia

Monday, April 15

- Seosamh and Anka, *Superpose* (2020-present), Prologue & Arc I, (start at: <https://superpose.superposecomic.com/comic/arc-i-prologue-01/>)

Wednesday, April 17

- Seosamh and Anka, *Superpose* (2020-present), Arc II, (start at: <https://superpose.superposecomic.com/comic/arc-ii-chapter-i-1/>)

Friday, April 19

- **Adaptation due at the beginning of class**
- **Special guest: remus jackson (University of Florida)**
- Seosamh and Anka, *Superpose* (2020-present), Arc III, (start at: <https://superpose.superposecomic.com/comic/arc-iii-prologue/>)

Week 16: Conclusions

Monday, April 22

- Share Adaptations

Wednesday, April 24

- **Reflection Essay due at the beginning of class**