Race, Nation, and Science Fiction

This graduate seminar focuses on a selection of texts and issues raised by an attentive investigation into race, nation, science fiction, and speculative fiction, with a particular focus on Afrofuturism.

Meeting Times and Location

Mondays 2-5:50 p.m. in SCA 310

Instructor: Kara Keeling, PhD

Office: SCA 333
Office Hours: By Appointment on Wednesdays 1-3 p.m. Schedule online at http://tungle.me/KaraKeeling
Telephone: 213-740-3329
Email: kkeeling@cinema.usc.edu

Course Requirements

Students are required to complete one class presentation, two reading and screening responses, a final paper proposal presentation, and a final 10 page essay. The responses must be posted to the course Blackboard site by 5 p.m. on the Sunday before the class session to which they are responding. A response cannot be submitted for a session for which a presentation is due. All students are expected to review the responses as part of their preparation for each week’s meeting. All students are expected to attend every class meeting and participate in the week’s discussion. This is a graduate seminar; therefore, perfect attendance is expected.

Grades

Class Participation: 10%
Response papers and presentations: 30%
Final Paper and Proposal: 60%

Unless other arrangements have been confirmed with me in writing, final grades will be adjusted to reflect absences. More than one absence will adversely affect your grade.
Teaching Assistant

Tim Holland

Students with Disabilities

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure that the letter is delivered to the Professor as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.-5:00 p.m., Monday through Friday. The phone number for DSP is (213)740-0776.

Incompletes and Late Assignments

You should plan to complete this course in the time allotted for you to do so. Generally, I will not grant you an incomplete for this course. I will consider accepting a late assignment if you arrange a new due date with me at least 48 hours before the scheduled due date.

Academic Integrity

USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless an instructor allows otherwise, and the obligations both to protect one’s own academic work from misuse by others as well as to avoid using another’s work as one’s own. All students are expected to understand and abide by these principles. SCampus contains a Student Conduct Code in Section 11.00, while the recommended sanctions for violating this code are located in Appendix A, both can be found at http://web-app.usc.edu/scampus/1100-behavior-violating-university-standards-and-appropriate-sanctions/. Should there be any suspicion of academic dishonesty, students will be referred to the Office of Student Judicial Affairs and Community Standards for review. The review process can be found at: http://www.usc.edu/student-affairs/SJACS/.

Keep in mind that PLAGIARISM (WHETHER DONE INTENTIONALLY OR NOT) WILL BE REPORTED, WILL MOST LIKELY RESULT IN FAILURE OF THE COURSE, AND COULD LEAD TO DISMISSAL FROM THE UNIVERSITY. If you have any questions about academic integrity, plagiarism, or if you have any questions or doubts about how to properly cite a source, see your Teaching Assistant, drop by the Writing Center (Taper Hall 310) or consult the Office of Student Judicial Affairs and Community Standards Guide - http://www.usc.edu/student-affairs/SJACS/forms/tig.pdf.
READING AND SCREENING SCHEDULE

January 10, 2011  Introduction to Course
Screen: Cameron, James. Avatar. 20th Century Fox, 2010. Film.

January 17, 2011
No Class - MLK Day

January 24, 2011  Definitions and Paradigms
Readings:
  Rieder, John. Colonialism and the Emergence of Science Fiction. Wesleyan, 2008. (Chapters 1,2,4)
  Roberts, Adam. The History of Science Fiction. Palgrave Macmillan, 2007. (Chapter 1)

Responses:

January 31, 2011  Virtual Embodiment
Readings:
  Heidegger, “The Question Concerning Technology”

Presentations:

Responses:
February 7, 2011  Cyborgs, Humans, and Aliens
Readings:
   Haraway, Donna J. “The Cyborg Manifesto”
   Youngquist, Paul. *Cyberfiction: After the Future*. Palgrave Macmillan, 2010. Print. (Chapters 1,2,5,6,7)
Presentations:
Responses:

February 14, 2011  Afrofuturisms and Speculative Fictions
Readings:
   Additional Reading TBA.
Screening:  Sun Ra - *Space Is The Place*. Plexifilm, 2003. Film.
Presentations:
Responses:

February 21, 2011  
   No Class - President’s Day

February 28, 2011  Space Is the Place
Readings:
Presentations:
Responses:
March 7, 2011 Speculative Fictions 2
Readings:
Screening:   Rivera, Alex. *Sleep Dealer*. Maya Home Ent, 2009. Film.
Presentations:

Responses:

March 14, 2011 No Class - Spring Break

March 21, 2011
Reading:
Presentations:

Responses:

March 28, 2011 Human, All Too Human
Reading:
Screening:   Janelle Monae: "Many Moons" Official Short Film (HD). 2009. Film. And Other Selections TBA
Presentations:

Responses:
April 4, 2011 Sound and Music
Reading:
Screening:
Presentations:
Responses:

April 11, 2011 Time Travels
Reading:
Screening: None
Presentations:
Responses:

April 18, 2011 Samuel Delany Short Stories
Reading:
Screening None
Presentations:
Responses:

April 25, 2011 Last Day of Class
Final Presentations