

# HUMANITIES 409 HONORS



## Course Description

This class engages with speculative, pop-ontological, and techno-anxiety inducing sci-fi to explore the broad spectrum of realities presented in visual as well as written narratives, and to critique the social constructions of bodies and spaces in

“The Future”.

**Classroom: AH1120****Class Days: Monday****3:30pm-6:10 pm**

AH1120 is a Learning Resource Studio. This space is dedicated to group learning with state-of-the-art technology for interactive work. Functionalities of the room that you will be using are the TouchLink control system, the Microsoft SMART Board®, Airplay, Hololens, HTC VIVE and Oculus Rift, and 360 Cameras.

**Student Contributors to HUM 409 [Honors]:**

The work and contributions of the following individuals have shaped the course that you are taking this semester:

**Itzel Rousseau, Tiyana Dorsey, Nick Gallagher, Aubrey Applebaum, Yami Arega, and Michaela Hoover.**

This is YOUR class. This class is student-led, student-focused, and student-inspired. What that means is YOUR work that you do in this course influences the design of the next class. Additionally, you have access to an archive of student work for cited reference in your assignments.

**Course Overview**

This course explores the broad spectrum of realities that are present in literature and media describing “The Future”. Some principal postures that will be examined in detail are: how gendered and racialized spaces occur in media; how “real” is a present challenge to understand in the face of interactive medias and technology advancements; and what trends arise in narratives within specific historical contexts. This seminar will conduct critical screenings of film and television through engagement with the works of scholars and theorists past and present. Finally, this is an interactive class using new-media and digital platforms in a Learning Research Studio. This specialized environment supports students as they learn new technologies, create digital expressions of course topics, discuss theory and critique visualizations.

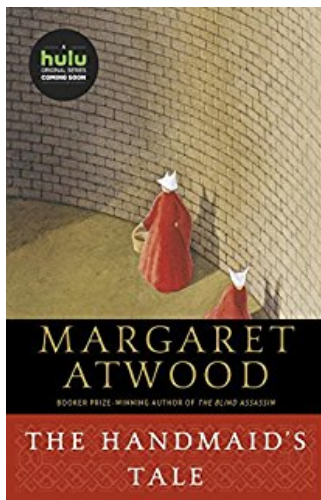
**IMPORTANT:** The literature and media in this course depicts events and experiences that may be disturbing or traumatizing to some people, including but not limited to: sexual assault, bullying, graphic violence, death, suicide, and sexually explicit material. If you expect any of the course material to be emotionally or psychologically challenging, you may talk to me about any concerns that you may have before class. You may also meet with me during office hours to discuss any personal reaction that you had to any text or visuals. If the course content will make you unable to comfortably participate in class discussions, you may want to reconsider enrolling in this course.

## Course Materials

### Technology:

This is a digital humanities class. Your class participation and projects incorporate technology. You are encouraged to bring your **laptop, smartphone, or tablet** for use in class. You may also access the built-in computers and iPads.

### Texts



1. *The Handmaid's Tale*, Margaret Atwood- Contributed by Michaela Hoover

2. *Never Let Me Go*, Kazuo Ishiguro

Texts for the final are selected by each group. Do not purchase until you have declared your project. You will select from the following series: *Do Androids Dream of Electric Sheep*, *The Man In The High Castle*, *Minority Report*, *Paycheck*, and *We Can Remember It For You Wholesale*.

## Week 1 Introduction to Course & Classroom

MON | Aug. 28 **FIRST DAY OF CLASS**

Syllabus Overview, Course Outline

Orientation to the digital capacities of our workroom

Groups | Creation of Blogs

## Week 2 Labor Day-No Class

MON | Sep. 4

Readings: Selection from *Alice in Wonderland*, Lewis Carroll; “Of Other Spaces: Utopias and Heterotopias”, Michel Foucault; Selection from *Simulacra and Simulation*, Jean Baudrillard

View: *The Matrix* (1999)

Post to Class Blog

## SITES AND SOUNDS OF “THE FUTURE”

### Week 3 Cyberpunk & Industrial

**Search Terms:** Jimi Hendrix, Ramellzee, LTJ Bukem, David Bowie (As Ziggy Stardust), Pink Floyd, Sonic Youth, Throbbing Gristle, NIN, Skinny Puppy, Daft Punk, Ministry, Chemical Brothers, Crystal Method, MOBY, Prodigy

MON | Sep. 11

#### Aliens & Alienation

**Reading:** *Cyber Cultures*, Timothy Leary; “Space Oddities: Aliens, Futurism, and Meaning in Popular Music”, Ken Mcleod

**View:** **Eros Ramazzotti - Fuego en el Fuego** -Contributed by Itzel Rousseau (translation in BlackBoard from Itzel Rousseau HUM 409 2016)

#### Cyberpunk & Industrial Music

**Reading:** Selection from *Industrial Music for Industrial People: The History and Development of an Underground Genre*, Brett Wood

**Listening:** Listen to at least one song from one of the above artists!

#### RAVES

Readings: *Cyber Punks*, Timothy Leary; *The Imaginal Rave*, Cinnamon Twist; *Fear and Loathing in Wisconsin*, Sarah Champion.

Visuals: <http://www.ravepreservationproject.com> (sign up to become a member) Peruse memorabilia and incorporate 1 in your blog post.

## CONTEMPLATING REALITIES

**Week 4 Reality is Relative**

MON | Sep. 18

**Hyper Reality**

Watch: short film; HYPER-REALITY Keiichi Matsuda (director)-Contributed by Aubrey Applebaum  
 Reading: Selection from *Simulacra and Simulation*, Jean Baudrillard; "Physics & Reality", Albert Einstein.

**Social Media**

Reading: *Habitual Facebook Use and its Impact on Getting Deceived on Social Media*, Arun, Vishwanath;

**IN CLASS:** View *Nerve* (2016)

**HoloLens Work**

Vlog Reflection

## SOCIAL CONSTRUCTIONS IN CYBERIA

**Week 5: Gendered Spaces & Identities**

MON | Sep. 25

**Females as Only Fembots?**

Readings: Readings: Introduction [*The Gender and Media Reader*] Mary Celeste Kearney; *Visual Pleasure and Narrative Cinema*, Laura Mulvey  
 Watch Before Class: *Ex Machina*

**Gendered Identities in Clones**

*Film Bodies: Gender, Genre, and Excess*, Linda Williams

Selection from *Gender Trouble*, Judith Butler

Watch before Class: *Orphan Black* (any episode from Season 1 or 2)

**DUE: REALITY PROJECTS DUE FRIDAY SEP. 29 @ MIDNIGHT**

**Week 6: The Handmaid's Tale**

MON | OCT. 2

**IN CLASS:** View Episode 1 of Hulu's *The Handmaid's Tale* (2017)

Discuss Chapters

## Cyberpunk and Steampunk

### Week 7: Science Fiction/FanZines

**Search Terms:** Octavia Butler, Forrest J. Ackerman, Ray Bradbury, Lee Hoffman, Ursula K. Le Guin, Ann Leckie, Samuel Delany, Philip K. Dick

MON | Oct. 9 [Meet in the NEW Marsh SCI-FI Room of Love Library](#)

### Week 8: Post-Cyber Punk

MON | Oct. 16

#### Cyberpunk

Reading: Cyberpunk, Technoculture, and the Post-Biological Self, Ollivier Dyens; *Cyberfreedom*; *Quantum Jumps* by Timothy Leary; *Cyberpunks*, Timothy Leary

#### Steampunk

Reading: Steampunk's florid industrial nostalgia might yet be the defining aesthetic of our time, John Coulthart; Selection from "Time, Work-Discipline, and Industrial Capitalism", E.P. Thompson. Watch before class: Prada Fall/Winter Menswear (2012), STEAM 1886 (2013) Directed by ADRIAN LAZARUS and Co directed by NICKY FELBERT

#### In Class: VR Work

Vlog Reflection

## Virtual Realities

### Week 9: WestWorld

MON | Oct. 23

**DUE: EMAIL ME YOUR ESSAY Prospectus Oct. 23 @ Midnight**

**Reading;** Michael Criton's Reflection on Writing & Directing "Westworld" (1973); "Computing Machinery and Intelligence", A. M. Turing

**In Class watch WestWorld Pilot (2016)**

#### VR Work

Vlog Reflection

## Clones

### Week 10: Never Let Me Go

MON | Oct. 30

Discuss Chapters

**In Class:** View Excerpts of Never Let Me Go (2010)

## Confronting Geographies & Borders

### Week 11: Sleep Dealer

MON | Nov. 6

Readings: *Nationalism's Dirty Linen: 'Contact Zones' and the Topography of National Identity*, Claudio Lomnitz; *Latina/o Dystopias on the Verge of an Electric, Pathological Tomorrow: Alex Rivera's Sleep Dealer*, William Nericcio

Primary Source: [Video Interview with Alex Rivera](#)

**IN Class:** Watch Sleep Dealer

Discuss

### Week 12: Race & Neoliberalism

**DUE: MONDAY NOV. 3 SCIENCE FICTION ZINE PROJECT @ MIDNIGHT**

MON | Nov. 13

#### District 9 & Avatar

Reading: *District 9*, *Race and Neoliberalism in Post-apartheid Johannesburg*, Keith B. Wagner; *Race and Revenge Fantasies in Avatar, District 9 and Inglourious Basterds*, John Rieder

Watch Before Class: District 9

#### 3%

Reading: "Divided Societies and Identity Boundaries: A Conflict Analysis Framework", Angela Kachuyevski

Watch Before Class: An episode of The 3%

**IN Class:** View 3% (Netflix, 2016)

### Week 13: Afrofuturism

MON | Nov. 20

**PUMZI**-Contributed by Tiyana Dorsey

Watch before class: *PUMZI* (2009) Directed by Wanuri Kahiu, and [Interview with Wanuri Kahiu](#) ;

Reading; [HuffingtonPost Guide to Afrofuturism](#)

#### Gothic Futurism and Ikonoklast Panzerism/Graffuturism

#### Ramellzee & Jean-Michel Basquiat

Watch before class: [Jean-Michel Basquiat: The Radiant Child](#) (Kanopy); Select at least 1 video from The Future YouTube on Ramellzee.

View: Images on BB

**DUE: Nov. 21 Essay @ Midnight**

**THANKSGIVING BREAK**

## Precarious Dystopias

### **Week 14: Social Divergency and Political Unrest**

MON | Nov. 27

#### **The Hunger Games, In Time, and Never Let Me Go**

Readings: *Precarious Dystopias: The Hunger Games, In Time, and Never Let Me Go*, Mark Fisher; *Engaging "Apolitical" Adolescents: Analyzing the Popularity and Educational Potential of Dystopian Literature Post-9/11*, Melissa Ames; *IN TIME: The First Hollywood Movie of the Occupy Wall Street Era* [review];

Watch Before Class: *In Time* (2011)

### **Week 15: Surveillance**

MON | Dec. 4

#### **In Time, The Hunger Games, The Matrix, et al.**

Readings: Excerpt from *Discipline and Punish*, Michel Foucault; "The Cultural Labor of Surveillance: Video Forensics, Computational Objectivity, and the Production of Visual Evidence", Kelly Gates; "The Hunger Games: Performing Not-performing to Authenticate Femininity and Whiteness"; Rachel E. Dubrofsky and Emily D. Ryalls

**In Class:** Group Project Work

### **Week 16: Group Projects Present!**

MON | Dec. 11

**Presentations from Groups**

**Digital Humanities Center**

**Group Projects + Evaluations  
DUE December 18 @ Midnight**



## HUMANITIES 409 HONORS

**Instructor:**

**Linnea Zeiner**

**Office: Arts & Letters 669**

**Office Hours: Tuesday & Thursday 2pm-3pm (and by appointment)**

**email:** [azeiner@sdsu.edu](mailto:azeiner@sdsu.edu)

**website:** [linneazeiner.com](http://linneazeiner.com)

**course website:** [thefuture409.wordpress.com](http://thefuture409.wordpress.com)

**Learning Outcomes:**

Students taking HUM409 will be able to:

1. Recognize the social constructions of gender, sex, race, class, ethnicity, culture, disability/ability, age, and geography and engage with these lenses in assignments and discussions. Students will be able to discern inequalities created because of these constraints and identify the ramifications of “othering” to groups and individuals.
2. Illustrate diversified technological abilities: working knowledge of uploading, organizing, and displaying PDFS, Mp3s, Mp4s, JPGs. Students will successfully navigate the technical functionalities of the Learning Research Studio including the Microsoft SmartBoard™, and Airplay/Screen Sharing in order to discuss their work and lead discussions. In their creative explorations of subject matter, students will create and post in WordPress in written and video forms.
3. Communicate effectively and professionally in groups and individually as discussion leaders and/or participants in class.
4. Demonstrate advanced sentence structure, verbiage, grammar, and “voice” for the appropriate venue—whether that be for writing blog posts and comments, virtual communication, or in formal essays.
5. Conduct basic Media Specific Analysis and display basic competency in Digital Humanities techniques regarding image analyzation.
6. Engage with Virtual and Augmented Reality Platforms to conduct physical explorations of theory; practicing responsive critique in a group setting to critical examinations of middleware.

**Enrollment Information**

- Completion of the General Education requirement in Foundations of Learning II.C.
- Honors

Discussion Participation: **200 pts.**

**1. Discussion Leading/Digital Facilitator = 80 pts.**

One day of class, you will LEAD discussion.

Please review the Discussion/Digital Facilitator Rubric.

**2. Being an active and engaged class participant = 120 pts.**

This course depends on the active engagement and informed participation of each student. We will use a seminar format where each student is expected to read and view the material assigned each week prior to the class meeting, and to join in the discussion of that reading in small and large groups. A spirit of respect for each other must mark our discussions of even the most controversial subjects.

You are expected to attend class, sign in, and share your insights with the class each week. Listening to one's colleagues is an important part of discussion, but you should be prepared to contribute your thoughts about the readings and viewings on a regular basis. I will do everything I can to make our discussions comfortable, enjoyable, and stimulating, and you should do the same. I will consider the quality and regularity of your contributions in determining your participation grade.

#### Discussion Leaders/Digital Facilitators

Every week we will have students who will lead our discussion by creating a digital presentation in WordPress. Leaders will create a brief post in their respective blog each week as well as create 1 discussion question for each group. These activities will direct our group and large class discussion. It is the responsibility of the leaders to create the discussion questions for the groups and email to all (including me) **24 hours before class**. ***Please review the Discussion Leader/Digital Facilitator Rubric on Blackboard for expectations and grading of this activity.***

*In order to avoid missing participation points, you must attend class, sign-in, and be actively engaged in discussion and activities. If for some reason you have to miss class, **you must email me 24hrs BEFORE CLASS**. You will be given a virtual task to complete in order to receive participation credit. You must email a link to that virtual task within 24 hours of class. Some good reasons for missing class are: "I'm an incubus of viral plague", "I have a family emergency". Some terrible reasons for missing class: "Eh, I just don't feel like it" or my personal favorite, "I've got somewhere more important to be". Love that one. Being "engaged" in class discussion and projects means that you are "present" and completing the work in class. No personal phone or technology use. No spacing out and letting your group members do all the work.*

*Only You Can Sign In For Yourself. Since participation is a graded activity, falsification of the sign-in sheet can result in an F for the class.*

**Grade Breakdown: Total Points Possible in the class = 1000 pts.**

Failing to turn in an essay or missing more than half section attendance/participation will result in automatic failure of the class.

**Grading Scale**

A	930-1000	B	830-869	C	730-769	D	630-669
A-	900-929	B-	800-829	C-	700-729	D-	600-629
B+	870-899	C+	770-799	D+	670-699	F	0-599

**Challenging Reality Project 100 pts.****What is a Visual Artifact from the 19th or 20th-century saying about the *present* future reality**

**Objective:** To interpret the “reality” being created through an image or series of images (as in a film) in U.S. History. You will analyze the visual artifact and its media form through media specific analysis and then using a secondary source from our readings to date, examine what is being predicted about a future point in time. Additionally, you will reference historical context information to assist you in making your argument. Most importantly, you must focus on a particular lens (gender, race, time, etc.) **Please see Project Details and Rubric on BlackBoard.**

**Science Fiction ZINE Project: 200 pts.****Collaboration with the [Special Collections Department of Love Library](#).**

**Objective:** Interact with a primary source (zine/book) and create a digital archive for the artifact that you select. This individual project will require utilization of WordPress scanning images into different formats (PDF, JPG, etc.), and a critical essay that is focused on a particular lens (gender, race, time, etc.) **Please see Project Details and Rubric on BlackBoard.**

**Interactive Essay: 250 pts.**

Your essay will be a **five-page paper, double-spaced, 11-12 font with 1-inch margins**. Chicago Style or MLA Citations and Bibliography are required. The essay must be submitted electronically to Turnitin.com. via blackboard.

**DUE DATE IS Nov. 21.** For additional instructions, guidelines and rubric, please visit the Essay folder on Blackboard.

**Group Project: 250 pts. (FINAL)**  
**Examining Selected Works of Phillip K. Dick**



**Books & Media**

*The Man in the High Castle* - The Man in the High Castle (2016, Amazon)- Contributed by Nick Gallagher

*We Can Remember It For You Wholesale* (1966) -Total Recall (1990)

*Paycheck* (1953)- Paycheck (2003)

*The Minority Report* (1956) - Minority Report (2008)

*Do Androids Dream of Electric Sheep?* (1968) - Blade Runner (1982) and (2017)

**Extra Credit: 50 pts.** There will be at least 2 Opportunities for Extra Credit throughout the semester. Extra credit will be applied to your overall final grade.

**The last day to submit extra credit is Dec. 18. at midnight.**

- 1. Media Critique-35 pts.** Select a film/television program/science fiction magazine that you haven't used for another project and write a critique. In this very very short essay (1 page double-spaced) you must address at least one social construction (i.e. gender, race, time). You are telling me what you think the media is saying about this construction through a character/characters, plot/screenplay, cinematography, art direction (pick one) and ultimately what the film says about the future. Giving historical context to the media is key. Submit to Turnitin at any time throughout the semester.
- 2. Class Survey 15 pts.** This will be a 10 question multiple choice survey given towards the end of the semester. No wrong answers, just honesty and no more than 10 minutes gets you 15 pts.

**SDSU Disability Services**

Students requesting academic accommodations based on a disability must first register with Student Disability Services. [http://newscenter.sdsu.edu/student\\_affairs/sds/](http://newscenter.sdsu.edu/student_affairs/sds/)

*Please note that accommodations are not retroactive, and that accommodations based on disability cannot be provided until you have presented your instructor with an accommodation letter from Student Disability Services.*

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**Academic Honesty**

Academic honesty is essential to the life of the mind and the university. Your papers for this course must be your own individual work. If you use the words or ideas of anyone else, living or dead, you must put quotation marks around them and cite your source. You should also avoid paraphrasing the work of others. Those guilty of committing plagiarism or cheating will receive an F for both the assignment and the entire course, in accordance with San Diego State University policy.

By taking this course, you agree to submit all papers for textual similarity review to *Turnitin.com* for the detection of plagiarism. All submitted papers will be included as source documents in the *Turnitin.com* reference database solely for the purpose of detecting plagiarism. You may submit your papers in such a way that no identifying information about you is included.

**For San Diego State University's Policies on Cheating and Plagiarism [click here.](#)**

**Writing Help****Purdue University Online Writing Lab**

The Chicago Manual of Style (CMS)  
MLA Formatting & Style

**SDSU Center for Academic Assistance and Training**

We welcome all EOP students wanting to utilize our tutorial services, which are offered at no charge to EOP students throughout their academic tenure at SDSU.

**<http://studentaffairs.sdsu.edu/EOP/Content/CAAT.html>**

**SDSU Writing Center**

Writing Center tutoring sessions are an opportunity for you to receive feedback and guidance from an experienced writer. Your tutor will be a SDSU graduate or undergraduate student who has experience helping students from a range of disciplines. Our hope is that you leave your session not only farther along with the specific piece of writing you brought in, but also with knowledge you can apply to future work. You can expect your session to be collaborative: consider your tutor a writing coach who can offer insight into the specific project you are working on, as well as strategies to help you develop your writing skills overall. <http://writingcenter.sdsu.edu>

## Digital Tools

### **WordPress**

We will utilize the group blogging platform to create an interactive space to express thoughts, questions, and other discussion notes. Each group will create their own page on our course blog. This is the space that you will answer discussion questions, upload artifacts, and collaborate. You may also choose to create a specialized website for your Final Group Project.

### **Grammarly**

Because there is only so much Word or Pages can do. This is a life saver. Proofs your use of grammar and punctuation, even makes suggestions. P.S. The plug-in also works on social media and email. Win.

### **simplemind™**

For Mac, PC, Android, iPad/iPhone. This app helps you “map” out your thoughts. Thinking about ingredients for your projects or paper, but not sure how its all gonna fit or what order it might go in. Have no fear. Input your thoughts and view them in a non-linear way.

### **EVERNOTE**

Another life-saving tool for taking notes, sharing, organizing lists, clipping from the web... and more!

### **zotero**

Collect, Organize, Cite, Sync, Collaborate. Allows you to plug in or clip your research, save, tag, and then export out into the format that you need (MLA, Chicago, etc.) Highly Useful on Essays!!

## **CSU Affirmation**

***The CSU has affirmed its commitment to ‘protecting access, affordability, intellectual freedom, inclusivity, and diversity for all students . . . including supporting DACA students.’ Discrimination, harassment, or retaliation against students, faculty, and staff on the basis of race, religion, gender, sexuality, disability, nationality, immigration status and other categories of identity is prohibited. If you have concerns about your status at the university, please visit***

***<http://studentaffairs.sdsu.edu/EOP/> for information or contact the Dean of Students or the Assistant Dean for Student Affairs in your College.”***

**Some FINE Print**

\*The use of recording devices as described in 17 U.S. Code § 1001 during class is prohibited, unless prior permission is obtained from instructor.

In accordance with 41301, Title 5, California Code of Regulations, each member of the campus community should choose behaviors that contribute toward this end. Students are expected to be good citizens and to engage in responsible behaviors that reflect well upon their university, to be civil to one another and to others in the campus community, and contribute positively to student and university life. For more information concerning San Diego State's Campus Community Values, please visit [http://go.sdsu.edu/student\\_affairs/srr/conduct.aspx](http://go.sdsu.edu/student_affairs/srr/conduct.aspx)

All media used in class discussions, projects, essays, and any other assigned coursework is considered Fair Use in accordance with 17 U.S. Code § 107 and is not for sale or purchase.

**Acknowledgements**

***This syllabus was inspired by the creativity of Dr. Eve Kornfeld (SDSU), Dr. Michael J. Kramer (Northwestern University), and Dr. Jessica Pressman (SDSU). This class was inspired by the work of Itzel Rousseau, Tiyana Dorsey, Nick Gallagher, Aubrey Applebaum, Yami Arega, Michaela Hoover, and many others from the class of 2016. Their creativity in scholarship has enriched the learning outcomes of this class...and most importantly, has kept it culturally current and academically relevant.***

***Special Thanks to Jackson Faber, Mayra Lopez, and Dr. Bill Nericcio (SDSU) for their contributions to the Race and NeoLiberalism explorations, particularly Bill for introducing me to Alex Rivera and his amazing work. I want to thank Dr. Angel D. Matos, who shared his beautiful syllabus with our department and inspired me to up my game. I also want to specifically thank him for his excellent trigger warning statement. Shout out to Anna Culbertson and Pam Jackson in Special Collections for helping us with our Sci-Fi Project! Special thanks to Ryan Haynes (The Dungeon Master) and Pam Lach in the Digital Humanities Center as well as Carol Tohsaku and the crew from ITS. Thank you, Carol, for being such a supporter of DH and being so generous with your time particularly with all the scheduling for these fancy rooms. I really appreciate it. And last but not least, Sean Hauze! Thank you so much for all your hard work and creativity which is now VITal. Thanks to you we are embarking on new scholarly territory and totally enjoying the ride.***

**If you care to duplicate any projects or ideas from this syllabus,  
please cite Linnea Zeiner.**