



THE UNIVERSITY OF
NEWCASTLE
AUSTRALIA

Faculty of Education and Arts School of Humanities and Social Science

<http://www.newcastle.edu.au/school/hss/index.html>

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ENGL3656 (Newcastle) ISSUES IN SPECULATIVE FICTION Course Outline

Course Co-ordinator: Dr Caroline Webb
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Consultation hours: Weeks 1-7, 12-13 Friday 10-12; also (throughout) by appointment, MC116

Semester: Semester 2, 2008
Unit Weighting: 10
Teaching Methods: Seminar

Brief Course Description

Examines a range of fantastic and science fiction narratives from the nineteenth century onwards, including some by "mainstream" authors, and observes their transformations of conventional narrative patterns. We shall consider the ways in which these dreamscapes reflect and engage with cultural and social concerns such as gender.

Contact Hours

Seminar for 2 Hours per Week for 13 weeks
Laboratory for 2 Hours per Week for 2 Weeks
Laboratory - Film Screening

Learning Materials/Texts

George Lucas, dir., *Star Wars Episode IV: A New Hope* (DVD/video—screened week 1)
Lewis Carroll, *Alice's Adventures in Wonderland and Through the Looking-Glass* (Oxford World Classics)
Hope Mirrlees, *Lud-in-the-Mist* (Orion)
C.S. Lewis, *The Lion, the Witch and the Wardrobe* (HarperCollins ISBN 9780007115617)
Frank Herbert, *Dune* (New English Library)
Ursula K. LeGuin, *The Left Hand of Darkness* (Orbit)

Course Outline Issued and Correct as at: **Week 1, Semester 2 - 2008**

CTS Download Date: 8 July 2008

Robert Heinlein, *Starship Troopers* (New English Library)
 William Gibson, *Neuromancer* (HarperCollins)
 Andy and Larry Wachowski, dir., *The Matrix* (DVD/video—screened week 7)
 Mary Doria Russell, *The Sparrow* (Corgi)
 Terry Pratchett, *Hogfather* (Corgi)

Course Objectives

To provide students with the opportunities to:

1. gain a close acquaintance with a number of literary works;
2. gain the necessary interpretive skills to comprehend the theory and practice of fantastic narrative;
3. become familiar with critical debates surrounding works in the genre of speculative fiction;
4. reflect on the representation of cultural elements in literary forms;
5. practise and demonstrate skills in writing analytic and research essays.

Course Content

The course will trace the history of speculative fiction. Material studied is likely to include:

- 1) One or two works from the nineteenth-century, when fantastic literature began to become an important genre especially for reflection on social issues;
- 2) Modern and contemporary texts traditionally regarded as belonging to the genre of fantasy and science fiction;
- 3) One or two texts by mainstream writers that make use of fantastic techniques (notably magic realism);
- 4) One or two films.

We shall consider theoretical issues surrounding fantastic narrative.

Assessment Items

Essays / Written Assignments	2 x 1000-word reports, each worth 25% due in class as specified Written assignments on specific aspects of texts and/or issues in detail
Essays / Written Assignments	2000-word essay, worth 50% due Friday 7 November Academic critical/research essay discussing issues in speculative fiction
Group/tutorial participation and contribution	Attendance at seminars is compulsory. Two absences are allowable in the case of illness or other emergencies, and two more absences may be recovered by completing extra work on each of the seminars missed, but further absences will be regarded as failure to complete the course.
Other: (please specify)	Students must submit all assessment items in order to complete the course.

Assumed Knowledge

ENGL1650 or 10 units of English literature.

Callaghan Campus Timetable				
ENGL3656				
Issues in Speculative Fiction				
Enquiries: School of Humanities and Social Science				
Semester 2 - 2008				
Film Screen	Monday	16:00 - 18:00	[GP1-1]	Weeks 1 & 7 only
and Seminar	Friday	13:00 - 15:00	[SRLT1]	

Plagiarism

University policy prohibits students plagiarising any material under any circumstances. A student plagiarises if he or she presents the thoughts or works of another as one's own. Without limiting the generality of this definition, it may include:

- copying or paraphrasing material from any source without due acknowledgment;
- using another's ideas without due acknowledgement;
- working with others without permission and presenting the resulting work as though it was completed independently.

Plagiarism is not only related to written works, but also to material such as data, images, music, formulae, websites and computer programs.

Aiding another student to plagiarise is also a violation of the Plagiarism Policy and may invoke a penalty.

For further information on the University policy on plagiarism, please refer to the Policy on Student Academic Integrity at the following link -

<http://www.newcastle.edu.au/policylibrary/000608.html>

The University has established a software plagiarism detection system called Turnitin. When you submit assessment items please be aware that for the purpose of assessing any assessment item the University may -

- Reproduce this assessment item and provide a copy to another member of the University; and/or
- Communicate a copy of this assessment item to a plagiarism checking service (which may then retain a copy of the item on its database for the purpose of future plagiarism checking).
- Submit the assessment item to other forms of plagiarism checking

Written Assessment Items

Students may be required to provide written assessment items in electronic form as well as hard copy.

Marks and Grades Released During Term

All marks and grades released during the term are indicative only until formally approved by the Head of School on the recommendation of the School Assessment body.

Extension of Time for Assessment Items, Deferred Assessment and Special Consideration for Assessment Items or Formal Written Examinations

Students are required to submit assessment items by the due date, as advised in the Course Outline, unless the Course Coordinator approves an extension of time for submission of the item. University policy is that an assessment item submitted after the due date, without an approved extension, will be penalised.

Any student:

1. who is applying for an extension of time for submission of an assessment item on the basis of medical, compassionate, hardship/trauma or unavoidable commitment; or
2. whose attendance at or performance in an assessment item or formal written examination has been or will be affected by medical, compassionate, hardship/trauma or unavoidable commitment;

must report the circumstances, with supporting documentation, to the appropriate officer following the instructions provided in the Special Circumstances Affecting Assessment Procedure - Policy 000641.

Note: different procedures apply for minor and major assessment tasks.

Please go to the Policy at <http://www.newcastle.edu.au/policylibrary/000641.html> for further information, particularly for information on the options available to you.

Students should be aware of the following important deadlines:

- **Requests for Special Consideration** must be lodged no later than 3 working days after the due date of submission or examination.
- **Requests for Extensions of Time on Assessment Items** must be lodged no later than the due date of the item.
- **Requests for Rescheduling Exams** must be received in the Student Hub no later than ten working days prior the first date of the examination period

Your application may not be accepted if it is received after the deadline. Students who are unable to meet the above deadlines due to extenuating circumstances should speak to their Program Officer or their Program Executive if studying in Singapore.

Changing your Enrolment

The last dates to withdraw without financial or academic penalty (called the HECS Census Dates) are:

For semester 2 courses: **31 August 2008**

Students may withdraw from a course without academic penalty on or before the last day of semester. Any withdrawal from a course after the last day of semester will result in a fail grade.

Students cannot enrol in a new course after the second week of semester/trimester, except under exceptional circumstances. Any application to add a course after the second week of semester/trimester must be on the appropriate form, and should be discussed with staff in the Student Hubs or with your Program Executive at PSB if you are a Singapore student.

To check or change your enrolment online, please refer to myHub - Self Service for Students <https://myhub.newcastle.edu.au>

Faculty Information

The Student Hubs are a one-stop shop for the delivery of student related services and are the first point of contact for students on campus.

The four Student Hubs are located at:

Callaghan campus

- Shortland Hub: Level 3, Shortland Union Building
- Hunter Hub: Student Services Centre, Hunter side of campus

City Precinct

- City Hub & Information Common: University House, ground floor in combination with an Information Common for the City Precinct

Ourimbah campus

- Ourimbah Hub: Hub Building

Faculty websites

Faculty of Education and Arts

<http://www.newcastle.edu.au/faculty/education-arts/>

Contact details

Callaghan, City and Port Macquarie

Phone: 02 4921 5000

Email: EnquiryCentre@newcastle.edu.au

Ourimbah

Phone: 02 4348 4030

Email: EnquiryCentre@newcastle.edu.au

The Dean of Students Resolution Precinct
 Phone: 02 4921 5806 Fax: 02 4921 7151
Email: resolutionprecinct@newcastle.edu.au

Deputy Dean of Students (Ourimbah)
 Phone: 02 4348 4123 Fax: 02 4348 4145
Email: resolutionprecinct@newcastle.edu.au

Various services are offered by the University Student Support Unit:
<http://www.newcastle.edu.au/study/studentsupport/index.html>

Alteration of this Course Outline

No change to this course outline will be permitted after the end of the second week of the term except in exceptional circumstances and with Head of School approval. Students will be notified in advance of any approved changes to this outline.

Web Address for Rules Governing Undergraduate Academic Awards

<http://www.newcastle.edu.au/policylibrary/000311.html>

STUDENTS WITH A DISABILITY OR CHRONIC ILLNESS

The University is committed to providing a range of support services for students with a disability or chronic illness.

If you have a disability or chronic illness which you feel may impact on your studies, please feel free to discuss your support needs with your lecturer or course coordinator.

Disability Support may also be provided by the Student Support Service (Disability). Students must be registered to receive this type of support. To register please contact the Disability Liaison Officer on 02 4921 5766, or via email at: student-disability@newcastle.edu.au

As some forms of support can take a few weeks to implement it is extremely important that you discuss your needs with your lecturer, course coordinator or Student Support Service staff at the beginning of each semester.

For more information related to confidentiality and documentation please visit the Student Support Service (Disability) website at: www.newcastle.edu.au/services/disability

----- **End of CTS Entry** -----

Essential Criteria in Assessment

This course contains compulsory components or assessment items that must be satisfactorily completed in order for a student to receive a pass mark or better for the course. These essential elements are described in the CTS. Refer - <http://www.newcastle.edu.au/policylibrary/000648.html>

- 1. Attendance at seminars is compulsory. Two absences are allowable in the case of illness or other emergencies, and two more absences may be recovered by completing extra work on each of the seminars missed, but further absences will be regarded as failure to complete the course.**

Participation in discussion is a major mode of learning the practice of literary criticism. Courses taught by seminar or workshop involve a mixture of lecture material and class discussion. Even when students are not themselves contributing to the discussion, they need to be aware of the kinds of questions raised by the material being taught, and of the strengths and weaknesses of possible approaches to dealing with the issues raised.

An attendance sheet will be circulated in each seminar and will be kept for the purpose of this requirement. It is the responsibility of the students to ensure that they sign the sheet. Students will be notified by email if they become at risk of failing this criterion.

2. Students must submit all assessment items in order to complete the course.

Assessment items are designed not simply to measure students' achievements in the course but also to provide essential steps in the learning process. Each assignment engages with different skills and conceptual techniques, all of which are necessary to the development of competence in the discipline.

Online Tutorial Registration

Students are required to enrol in the seminar for this course via the Online Registration system.

Refer – http://studinfo1.newcastle.edu.au/rego/stud_choose_login.cfm

N.B. Registrations close at the end of week 2 of semester.

Studentmail and Blackboard

Refer – www.blackboard.newcastle.edu.au/

This course uses Blackboard and studentmail to contact students, so you are advised to keep your email accounts within the quota to ensure you receive essential messages. To receive an expedited response to queries, post questions on the Blackboard discussion forum if there is one, or if emailing staff directly use the course code in the subject line of your email. Students are advised to check their studentmail and the course Blackboard site on a weekly basis.

Important Additional Information

Details about the following topics are available on your course Blackboard site (where relevant).

Refer – www.blackboard.newcastle.edu.au/

- Written Assignment Presentation and Submission Details
- Online copy submission to Turnitin
- Penalties for Late Assignments
- Special Circumstances
- No Assignment Re-submission
- Re-marks and Moderations
- Return of Assignments
- Preferred Referencing Style
- Student Representatives
- Student Communication
- Essential Online Information for Students

The above include policies governing assessment in this course. These materials are available in Course Documents as ENGL3656 Additional Information. Guidelines for Essay Writing and Criteria for Assessment are also available in Course Documents.

ENGL3656 SEMINAR SCHEDULE

Week beginning	Topic/Readings
21 July	Introduction Screening of <i>Star Wars</i> (see timetable)
28 July	Lucas, dir. <i>Star Wars (Episode IV: A New Hope)</i> (1977)
4 August	Carroll, <i>Alice's Adventures in Wonderland</i> (1865) and <i>Through the Looking-Glass</i> (1872)
11 August	Mirrlees, <i>Lud-in-the-Mist</i> (1926)
18 August	Lewis, <i>The Lion, the Witch and the Wardrobe</i> (1950); Herbert, <i>Dune</i> (1965)
25 August	Herbert, <i>Dune</i> cont.
1 September	LeGuin, <i>The Left Hand of Darkness</i> (1969) Screening of <i>The Matrix</i> (see timetable)
1 September	First 1000-word report must have been submitted
8 September	Heinlein, <i>Starship Troopers</i> (1959)
15 September	Gibson, <i>Neuromancer</i> (1984)
22 September	Wachowski and Wachowski, dir. <i>The Matrix</i> (1999)
29 September	RECESS
6 October	RECESS
13 October	Russell, <i>The Sparrow</i> (1996)
20 October	Pratchett, <i>Hogfather</i> (1996)
20 October	Second 1000-word report must have been submitted
27 October	Conclusion
3 November	No class; 2000-word essay due by 5 pm on Friday 7 November

THE ASSESSMENT ITEMS

(a) 2000-word essay 50%

due Friday 7 November

Academic critical/research essay discussing issues in speculative fiction

As in most humanities areas, formal essays provide an excellent forum for demonstration of your comprehension and analysis of course material. Essay writing also develops and demonstrates your skills in written communication and research. Topics are included below. While you may wish here to refer to texts examined in the reports, you should discuss different texts at length. Essays must demonstrate evidence of research.

(b) 2 x 1000-word reports, each worth 25%

Written assignments on specific aspects of texts and/or issues in detail: one due in any class in weeks 2-7, and the other in any class in weeks 8-12—in both cases *at the beginning of class*.

Choose a text we are to study in the week in which you submit the report and write on some aspect of it that interests you. If you wish you may write your report in response to one of the Seminar Questions provided below. Unlike the essay, which will draw on your experience of class discussion, these reports must be submitted before we have discussed the material, and are therefore expected to be less conclusive; they should still, however, be written in essay form. Secondary reading is not required but you may include it if you wish and in any case must supply a bibliography. (If you wish to examine a text assigned for study across two weeks, you should try to write the report before the first—otherwise you must be very careful to choose an element of it not touched on in class discussion in the first week.) You may draw on ideas from these reports in your later essay, but may not directly duplicate material, and should write on different texts.

(c) Group/tutorial participation and contribution

Attendance at seminars is compulsory. Two absences are allowable in the case of illness or other emergencies, and two more absences may be recovered by completing extra work on each of the seminars missed, but further absences will be regarded as failure to complete the course.

Participation in discussion is a major mode of learning the practice of literary criticism. Courses taught by seminar or workshop involve a mixture of lecture material and class discussion. Even when students are not themselves contributing to the discussion, they need to be aware of the kinds of questions raised by the material being taught, and of the strengths and weaknesses of possible approaches to dealing with the issues raised.

An attendance sheet will be circulated in each seminar and will be kept for the purpose of this requirement. It is the responsibility of the students to ensure that they sign the sheet. Students will be notified by email if they become at risk of failing this criterion.

If you do miss a class because of illness or misadventure, please contact the lecturer as soon as is practicable and get a copy of notes from a classmate.

(d) Other: Students must submit all assessment items in order to complete the course.

Assessment items are designed not simply to measure students' achievements in the course but also to provide essential steps in the learning process. Each assignment engages with different skills and conceptual techniques, all of which are necessary to the development of competence in the discipline.

SEMINAR QUESTIONS

Star Wars:

“Princess Leia may be wilful, but she’s still just a damsel in distress waiting for the hero.” Do you agree? What is Lucas’s depiction of gender roles?

Is *Star Wars Episode IV* nothing but a fairy tale with light sabres? What is its appeal in late twentieth and early twenty-first century culture?

Alice in Wonderland and Through the Looking-Glass:

Is there a significant difference between the operations of Wonderland and of Looking-Glass Land? How does Carroll configure the dreamscapes of each?

To what extent do *Alice in Wonderland* and *Through the Looking-Glass* contemplate the Victorian insistence on order and fear of disorder?

Lud-in-the-Mist:

“*Lud-in-the-Mist* is about the Jazz Age fear of drugs and alcohol.”

“*Lud-in-the-Mist* is about the necessity of the imagination and literature itself.”

Which of these statements comes closer to your response to *Lud-in-the-Mist*?

Traditional fantasies often feature a youthful protagonist, aristocrat or peasant, making his way in the world and discovering his place as hero or even prince. What is the effect of Mirrlees’ choice of a fifty-year-old mayor for her hero? What does it suggest about her concerns?

The Lion, the Witch, and the Wardrobe:

Tolkien and Lewis agreed on rejection of allegory as a way to engage readers. To what extent do you see *The Lion, the Witch, and the Wardrobe* as dependent on Christian allegory?

To what extent do the characters of the children allow for a variety of reader responses to the experience of the fantasy world?

Dune:

Do you see the ecological message of *Dune* as strengthened or overshadowed by the story of the Hero?

“*Dune* is about the human capacity not just for world transformation but for self-transformation.”

Do you agree?

The Left Hand of Darkness:

Is *The Left Hand of Darkness* most concerned with gender, with heroism, or with the nature of the human condition?

What is the significance of the different social structures depicted in Karhide and Orgoreyn for LeGuin’s vision?

Starship Troopers:

In what way does the Historical Note frame the context for *Starship Troopers*, and how does this affect your reading? Can we read *Starship Troopers* outside the paradigm of 1950s post WWII social politics?

Is *Starship Troopers* a book about war or a book about education? Discuss the way education and war is juxtaposed in *Starship Troopers*, and how this is used to explore issues of identity and citizenship.

Neuromancer:

Discuss the way that Gibson explores the nature of what it is to be human within the text *Neuromancer*. Explore the graduations of human enhancement from stimsim, decks and microsofts through to the Neuromancer.

In what ways has the concept of citizenship been superseded by the status of employee in *Neuromancer*? How does this influence our understanding of identity, civil liberties and free will?

The Matrix:

In what way can *The Matrix* be seen as a logical consequence of Gibson's world in *Neuromancer*? In what ways are the inhabitants of Wachowski's world still human?

Explore issues of identity and free will as depicted within *The Matrix*. Is it better to be fully human and at risk, or to live a blissful sleep of ignorance?

The Sparrow:

In what ways does life on Rakhat parallel life on Earth? How does Russell create this comparison? (Investigate with a focus upon concepts of ethnicity and cultural diversity.)

Fr Sandoz wrestles with issues of faith and humanity throughout *The Sparrow*. In what ways can this struggle with religious identity be read in light of your readings of *The Matrix*, *Neuromancer* and *Starship Troopers*?

"Russell presents her ideas through characters who are extremely likable, although they also harkens back to the Heinleinian superman of the 1950s and 60s" (Steven H Silver on sfsite.com). In what ways, if any, is Russell's characterisation of Sandoz reminiscent of Heinlein's characterisation of Johnny Rico? Can she successfully present such a character without maintaining comparable social politics?

Hogfather:

What is Pratchett's view of the relationship between belief and imagination? Does deploying what are usually seen in our time as childish and/or comical images such as the Tooth Fairy detract from or contribute to the power of Pratchett's ideas?

"Terry Pratchett is a parasite: he draws on a whole world of cultural resources without contributing to it." Do you agree?

TOPICS FOR FINAL ESSAY

2000-word essay (50%), due Friday 7 November

Write an essay on one of the topics given below, comparing two or three of the works we have studied. Do not write at length on a work you have already discussed in a seminar report. You must include evidence of research.

- 1) “Fairytale tell stories; some recent fantasies tell stories about stories.” Discuss the narrative structure of two or three recent works in light of this statement.
- 2) Fantastic fiction as a genre has frequently featured the journey or quest narrative. Write an essay exploring how the function and goals of such narrative has developed over the past century and a half. (You need not discuss works at the extremes of the period unless you choose, but should examine two works that treat the quest narrative differently.)
- 3) “And they all lived happily ever after.” How do recent fantasy narratives produce—or prophesy—their endings? You may wish to consider here whether the works you are discussing provide a sense of closure as traditionally framed at all.
- 4) The texts we have been reading deploy a variety of techniques to convey particular didactic messages. Write an essay examining how one of these works draws on conventional narrative strategies in order to convey a particular message about the world.
- 5) *The Left Hand of Darkness* interleaves report and legend; *Dune*’s chapter headings place its own events firmly in the past. Write an essay on the function of history (real, fictional, or literary) in two or three of the texts we have studied so far.
- 6) “Despite its claims to modernity, and even to providing a future vision, late twentieth-century science fiction retains outmoded values when it comes to ideas about gender.” Discuss with relation to two or three texts. You may include comparison with a fantasy text or text from another period if you wish.
- 7) “ . . . the mission I am on overrides all personal debts and loyalties.’
‘If so,’ said the stranger with fierce certainty, ‘it is an immoral mission.’” (Le Guin, *The Left Hand of Darkness* 85)
Discuss the relationship between the personal and the political in two or three texts.
- 8) “‘Classic’ science fiction—and even fantasy—is all about the same thing: the joy of battle.” Do you agree? Write an essay examining the role of violence and conflict in two or three texts.
- 9) Write an essay examining the role and/or idea of the hero in two or three works. Points to consider: are all protagonists heroic? Are there alternative candidates for the role of “hero” besides the protagonist? How is heroism gendered, if at all?
- 10) “The problem confronted by all serious fantasy and science fiction is how to be human in an inhuman world.” Discuss with reference to two or three texts.
- 11) Some fantastic works represent the goals of their characters as essentially religious; others focus on ethics and the nature of belief. Write an essay exploring the place of religion (traditional or created) in two or three works.
- 12) “We see ourselves best when we look into the face of another.” In what way does speculative fiction blur the boundaries of self and other in its exploration of what it is to be human? Discuss this in reference to two or three texts.

- 13) "Speculative fiction is the fiction of speculation: the 'what if' of narrative." With reference to at least two texts, discuss the ways science fiction and fantasy approach speculation. Are they generically similar in their approaches?
- 14) It has been said that fantasy worlds are often sparse places populated by fairies and gnomes and the occasional sheep. Explore the role of environment and world genesis in revealing thematic issues within science fiction and fantasy.
- 15) "Speculative fiction allows authors to explore topical issues which cannot be readily broached within a realist mode." In what ways do the texts studied use fantastic elements to explore politically or socially contentious issues? Discuss in reference to two or three texts.
- 16) In what ways do space-scapes, mind-scapes and virtual spaces within speculative fiction relate to landscape? Discuss in relation to two or three texts.
- 17) What is the role of realism in creating convincing settings for speculative texts? Discuss in relation to two or three texts.
- 18) Ethnicity is a key to creating and understanding speculative fiction. Compare and contrast the role of ethnicity and the development of ethnic cultures (across/within) two or three texts.

RESOURCES IN SHORT LOANS

- Aldiss, Brian W. *Billion Year Spree: The History of Science Fiction*. London: Weidenfeld and Nicolson, 1973.
- Armitt, Lucie. *Contemporary Women's Fiction and the Fantastic*. Basingstoke: Macmillan; New York: St. Martin's, 2000
- Armitt, Lucie, ed. *Where No Man Has Gone Before: Women and Science Fiction*. London: Routledge, 1991.
- Botting, Fred. *Sex, Machines and Navels: Fiction, Fantasy and History in the Future Present*. Manchester: Manchester UP, 1999.
- Broderick, Damien. *Transrealist Fiction: Writing In The Slipstream of Science*. Westport, CT: Greenwood Press, 2000.
- Brooke-Rose, Christine. *A Rhetoric of the Unreal: Studies in Narrative and Structure, Especially of the Fantastic*. Cambridge: Cambridge UP, 1981.
- Carter, Paul A. *The Creation of Tomorrow: Fifty Years of Magazine Science Fiction*. New York: Columbia UP, 1977.
- Clareson, Thomas D., ed. *Many futures, many worlds : theme and form in science fiction*. Kent, OH: Kent State UP, 1977.
- . *SF: The Other Side of Realism; Essays on Modern Fantasy and Science Fiction*. Bowling Green, Ohio: Bowling Green University Popular Press, 1971.
- Collins, Robert A., and Howard D. Pearce, eds. *The Scope of the Fantastic—Theory, Technique, Major Authors: Selected Essays from the First International Conference on the Fantastic in Literature and Film*. Westport, CT: Greenwood, 1985.
- Davies, Philip John, ed. *Science Fiction, Social Conflict and War*. Manchester: Manchester UP, 1990.
- Donawerth, Jane. *Frankenstein's Daughters: Women Writing Science Fiction*. Syracuse, N.Y.: Syracuse UP, 1997.
- Elgin, Don D. *The Comedy of the Fantastic: Ecological Perspectives on the Fantasy Novel*. Westport, Conn.: Greenwood, 1985
- Filmer, Kath, ed. *Twentieth-Century Fantasists : Essays on Culture, Society, and Belief in Twentieth-Century Mythopoeic Literature*. Basingstoke, Hampshire: Macmillan; New York: St. Martin's, 1992

- Harding, Lee, ed. *The Altered I : An Encounter with Science Fiction*. Carlton, Vic.: Norstrilia, 1976.
- Hume, Kathryn. *Fantasy and Mimesis: Responses to Reality in Western Literature*. New York: Methuen, 1984.
- Jackson, Rosemary. *Fantasy: The Literature of Subversion*. London: Methuen, 1981.
- James, Edward, and Farah Mendelsohn, eds. *The Cambridge Companion to Science Fiction*. Cambridge: Cambridge UP, 2003.
- King, Betty. *Women of the Future: The Female Main Character in Science Fiction*. Metuchen, N.J.: Scarecrow, 1984
- Le Guin, Ursula K. *The Language of the Night: Essays on Fantasy and Science Fiction*. Ed. Susan Wood. Rev. ed. by Ursula K. Le Guin. London: Women's Press, 1989.
- McHale, Brian. *Constructing Postmodernism*. London: Routledge, 1992.
- Manlove, C. N.. *Modern Fantasy: Five Studies*. Cambridge: Cambridge UP, 1975.
- . *Science Fiction: Ten Explorations*. Basingstoke, Hampshire: Macmillan, 1986.
- Parrinder, Patrick, ed. *Learning From Other Worlds: Estrangement, Cognition, and the Politics of Science Fiction and Utopia*. Liverpool: Liverpool UP, 1999.
- . *Science Fiction : A Critical Guide*. London: Longman, 1979.
- Parrinder, Patrick. *Science Fiction: Its Criticism and Teaching*. London: Methuen, 1980.
- Rabkin, Eric S. *The Fantastic in Literature*. Princeton, N.J.: Princeton UP, 1976.
- Sayer, Karen, and John Moore, eds. *Science fiction, critical frontiers*. Houndmills, Basingstoke: Macmillan, 2000
- Schlobin, Roger C., ed. *The Aesthetics of Fantasy Literature and Art*. Notre Dame, Ind.: U of Notre Dame P; Brighton: Harvester, 1982.
- Slusser, George E., George R. Guffey, and Mark Rose, eds. *Bridges to Science Fiction*. Eaton Conference on Science Fiction and Fantasy Literature, University of California, Riverside, 1979. Carbondale: Southern Illinois UP; London: Feffer & Simons, 1980.
- Slusser, George E., and Tom Shippey, eds. *Fiction 2000: Cyberpunk and the Future of Narrative*. Athens, GA: U of Georgia P, 1992.
- Slusser, George E., and Eric S. Rabkin, eds. *Mindscapes: The Geographies of Imagined Worlds*. Carbondale: Southern Illinois UP, 1989.
- Spivack, Charlotte. *Merlin's Daughters: Contemporary Women Writers of Fantasy*. New York: Greenwood, 1987.
- Timmerman, John H. *Other Worlds: The Fantasy Genre*. Bowling Green, OH: Bowling Green University Popular Press, 1983.
- Todorov, Tzvetan. *The Fantastic: A Structural Approach to a Literary Genre*. Trans. Richard Howard. Ithaca, N.Y.: Cornell UP, 1975.
- Wachowski, Andy and Larry, dir. *The Matrix*. Burbank, Calif.: 1999.
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