

**CLC 9723B**  
***The Future***

**Winter Term**  
**Wednesdays 5:30 to 8:30PM**

**The University of Western Ontario**

**Instructor:** Prof. Felipe Quetzalcoatl Quintanilla  
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**Office:** UC 3313  
**Office Hours:** TBA



**Course Description:**

A deep dive into the rich panorama of future-minded philosophy and world literature, film and culture. How have we imagined "time" itself, as well as our place within the cosmos. Are we mere tinkerers, voyagers, exiles, builders of utopia, or destroyers of worlds? On our journey we will *consider* *Icarus*, Frankenstein, the cyborg, AI, the Anthropocene and the Trans and Post-human beyond and even, yes, "aliens".

**Learning outcomes**

- Using vocabulary from cultural studies analysis, the student will identify major trends and representative creators who have shaped the imagining of the future at different junctures in our cultural past and present.
- The student will recognize varied theoretical approaches to cultural studies analysis.
- Both in class discussion and in written assignments, the student will examine the filmic, historical, and social contexts as well as the form (or aesthetic structure) of the cultural artifacts studied in class.

### **Required Texts**

Huxley. *Brave New World*.

### **Grading breakdown**

Class participation	15%
Journal	20%
Paper proposal and annot. bib.	15%
Final Paper	30%
Oral presentation	10%
Final Creative Project	10%
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Total:	100%

The following scale will be used to determine grades in the course:

GRADE	PERCENTAGE
A+	90-100%
A	80-89%
B	70-79%
C	60-69%
D	50-59%
F	Below 50% or assigned when course is dropped with academic penalty.

In order to earn an A in this course, students have to comply with the following criteria:

- near perfect attendance & excellent and consistent preparation in class;
- active and thoughtful participation in individual and group activities;
- outstanding ability to move easily from theory to application; that is, to apply the concepts, terms and strategies studied in class;
- high levels of competency during exams, oral presentations, class discussions and written assignments.

If you are unable or unwilling to commit your time and effort at this time, consider taking the course when your schedule is a little lighter, or your job or family responsibilities allow you to spend the required time to succeed in this course.

If you miss class: Communicate with another classmate to keep up. No need to write to me, make sure you come prepared next class. You have 3 absences to use for unexpected events.

Please take names of 2 classmates to contact:

Name\_\_\_\_\_email\_\_\_\_\_phone\_\_\_\_\_

Name\_\_\_\_\_email\_\_\_\_\_phone\_\_\_\_\_

### Assignments

Students must complete all assignments by the designated date. **No late homework will be accepted unless documented via the office of the Dean.** In case of absence, it is the student's responsibility to contact a classmate or the instructor and obtain the necessary information. In addition, there will be some dates on which we will have pop quizzes, oral presentations, for which attendance is also imperative. Again, extensions will only be granted pending official documentation.

## **Journal**

In preparation for each seminar, each student will carry out a reflection on the reading/s of the day. The text (min 400 words) should demonstrate an understanding of the readings and may focus on particular aspects found to be interesting and/or on the connections to texts from the course and beyond.

**The reflection must include at least two relevant points or concepts found in independent secondary sources.**

Of course, this is a free thought exercise and so feel free to explore your creative side by adding your own illustrations or poetic/philosophical touches!

The professor will ask the students to show their work at the beginning of each session. However, the students are asked to hold on to all their entries in order submit them all together towards the end of the term as part of their individual writing portfolio. Along with these entries, the student is asked to submit an evaluation (2-3 pages, double spaced, MLA formatting) of the themes and topics they have encountered throughout the course, of their own writing and thought processes throughout their term

## **Final Paper**

In two parts (all formatted according to MLA standards):

1. In collaboration with the professor, students will choose a topic from a list of options in order to eventually write a 4000 word final essay (excluding bibliography). Before embarking on writing this essay, however, every student must submit a paper proposal and annotated bibliography (due on Feb 12th). The proposal should be between 2 and 3 pages long (MLA style format) and it must provide an introduction to the topic and texts as well as a well-crafted thesis statement and essay outline. The annotated bibliography, in turn, must properly cite and comment on the relevance of at least 10 sources, 7 of which must be scholarly sources not listed on the syllabus.
2. The 4000 word final essay must show coherence, a good thesis, organization in the arguments that are being presented, critical thinking skills, a rational conclusion and no spelling mistakes. It must include 12 bibliography entries as a minimum requirement. Of these 8 must be academic secondary sources not listed on the syllabus. Due last day of classes.

\* Late proposals, first drafts or papers will be automatically penalized 5% for each day beyond the due date. \*

## **Oral Presentation**

Every student must choose a particular day of the semester to lead a 30-40 min class lecture/discussion based on the assigned readings for the session. The presentation can include audio visual components such as PPT and relevant video clips. Students must choose their week of presentation by Jan 25th.

## **Journal**

Each week each student will write a personal reflection on the reading/s of the day. The text (150-200 words) should demonstrate the students understanding of the readings. The students may focus on aspects they have found to be interesting and/or on the connections to texts from the course and beyond. Do not worry about the grammar or composition. This is a free thought exercise and so feel free to explore your creative side by adding your own illustrations or poetic/philosophical touches! The students are asked to hold on to these entries in order submit them all together towards the end of each term as part of their individual writing portfolio. Along with these entries, at the end of each term, the student is asked to submit an evaluation

(2-3 pages, double spaced, MLA formatting) of the themes and topics they have encountered throughout the course, of their own writing and thought processes throughout their term.

### **Final Creative Project**

Based on one of the literary or filmic texts seen in class, the students will form (2-3 person) groups, or work individually, in order to develop a creative project to be presented to the class on the last day of the Winter semester. You may make use of as many resources as you see fit (cell phones, camcorders, DSLRs, animation, puppets, photographs, voice over narration, interpretative dance etc.). Each group must also provide a two page (double spaced, times new roman, 12 font size) justification and discussion of the development of the project, the form, the content and relevance of the interpretation to the original text.

### **Class Participation**

As in any literature/film course, class participation is crucial. The class participation grade will be based on both the quantity and quality of student contribution. Students are expected to **come prepared to class with 2-3 questions or comments gleaned from relevant independent secondary scholarly source readings.**

### **Group work ethics and evaluation**

Collaborative learning is one of the most powerful tools we have to provide students with a comfortable environment in which they can explore, discuss and rehearse their ideas. However, the many advantages cited can be neutralized by certain behaviors. Students will have to abide to the following rules: 1. Always bring your written assignments. 2. Come to class prepared to discuss your readings. 3. Write down the questions or problems you encountered while reading the texts. 4. Do not monopolize the discussion. 5. Offer constructive criticism without being judgmental. 6. If there are problems of any nature in your group, bring them to my attention as soon as possible. 7. Build the group as a "community of learners" by meeting outside of class to talk about assignments or prepare for exams.

### **Attendance Policy**

Class attendance is **mandatory**. Regular class attendance is essential for successful completion of the course. Students are allowed **(2)** absences per semester (screening or seminar session). For any absences beyond this, a student's FINAL GRADE will be lowered by 2% per occurrence.

Every **three (3)** tardies will be counted as **one (1)** absence. In order to receive full credit for daily attendance, students must stay in class for the entire duration of the class period.

**Absences will only be EXCUSED by presenting a letter from the Dean. There are no exceptions.**

This class requires that the student invest a great deal of time and energy preparing the readings and materials. You are expected to attend all weekly classes.

### **Electronic devices**

Unless an accommodation is formally required, electronic devices are not allowed in class. Computers and cells should be off unless I request you to use them in the context of a special activity.

## **OWL**

OWL will be used to send out group messages, post announcements, and make **class documents** easily available to everybody. Students are responsible for checking their e-mail and Blackboard regularly and **to print out the necessary documents on time.**

### **Academic Honesty**

Students are expected to maintain high standards at UWO. Cheating is not tolerated on either exams or homework. Anyone caught cheating, copying from others, or allowing others to copy their work is subject to receiving an "F".

### **Plagiarism and cheating will not be tolerated**

Plagiarism is the presentation as one's own, the ideas and writing of another. Plagiarism is academically dishonest and subjects the offending student to penalties up to and including expulsion. Students must make appropriate acknowledgements of the original source where material written or compiled by another is used.

Plagiarism and cheating are violations of the Student Discipline Code (see Bulletin of Courses) and may be dealt with by both the instructor and the Judicial Affairs' Officer. Procedures for addressing cheating and plagiarism are found in the Bulletin. Questions about academic dishonesty and the policy should be addressed to the Office of the Vice President, Student Services.

### **Students with disabilities**

If you need an accommodation for a disability in order to participate in this class, please let me know as soon as possible and also contact the Services to Students with Disabilities office.

If you require assistance in the event of an emergency, you are advised to establish a buddy system with a buddy and an alternate buddy in the class. Individuals with disabilities should prepare for an emergency ahead of time by instructing a classmate and the instructor.

# Fall 2023 Schedule

Week 1- <b>The Future!</b>		
Day	Themes	Readings/HW
Jan 11	Intro to course	Intro Syllabus On MLA format Research methods  <i>2001: A Space Odyssey</i> . Dir Kubrick (1968)
Week 2		
18	Beginnings	Native creation myths.  Maracle. " <i>The First Words</i> ."  <a href="#">Prometheus</a> .  Genesis.  Excerpts from Milton. <i>Paradise Lost</i> .

Week 3		
25	Passage/Time	Excerpt from <i>The Odyssey</i> .  On <a href="#">Book of Job</a> .  Excerpt from Dante's <i>The Divine Comedy</i> .  <a href="#">Gleick. Time Travel</a>  <a href="#">A review of Gleick. <i>Time Travel: A History</i></a> .  Recommended:  Buonomano. <a href="#">Your Brain is a Time Machine</a> .  St. Augustine. Confessions. " <a href="#">Book 11</a> ."

**Week 4**

Feb 1

Human/  
MachineForster. *The Machine Stops*.Capeck *R.U.R*[Daedalus & Icarus et al](#)

Italian Futurism.

Recommended:

[Ghost in the Shell](#). Dir. Oshii. (1995)[On Italian Futurism](#)**Week 5**

8

The future of the past

[Things to come](#). Dir. Cameron Menzies (1936)Gibson. *The Gernsback Continuum*.*The Jetsons*: Episode 22: "Private Property."Novak. ["Recapping 'The Jetsons'"](#)**Week 6**

15

Sex and the city

[Metropolis](#). Dir. Fritz Lang.[Modern Times](#). Dir. Chaplin.[Her](#). Dir. Jonze. (2013)**Week 7: Reading Week Feb 18-26****Week 8**

March 1st

Dystopia

Excerpts from Orwell. [1984](#)Huxley. *Brave New World*.[Brazil](#). Dir. Gilliam. (1985)



		<hr/> Recommended:  <i>Clockwork Orange</i> . Dir. Kubrick (1971) (Prime)  <i>Children of Men</i> . Dir Cuarón. (Prime)
<b>Week 9</b>		
8	Indigenous futurism And Latinx dystopia	Roanhorse. “ <a href="#">Postcards from the Apocalypse</a> ”. “ <a href="#">Welcome to Your Authentic Indian Experience</a> .”  Simpson. “ <a href="#">How to steal a canoe</a> .”  <a href="#">Sleep Dealer</a> . Dir. Alex Rivera (2008)  <hr/> Recommended: Butler. <i>Dawn</i> .
<b>Week 10</b>		
15	To where no man has gone before	<a href="#">Starship Troopers</a> . Dir. Verhoeven.  <hr/> Recommended:  <i>Avatar</i> . Dir. James Cameron (Prime)  “ <i>The Inner Light</i> .” Star Trek. The Next Generation
<b>Week 11</b>		
22	The Post/Trans human & AI	<i>Blade Runner</i> . Dir. Scott. (1982) (Prime)  Roose. “An AI Generated Picture.” New Yorker.  Lavoipierre. “ <a href="#">A Journey Inside Our Unimaginable Future</a> .”  <hr/> Recommended:  <i>Ex Machina</i> . Dir. Garland (2014) (Prime)
<b>Week 13</b>		
29	The end (?)	Asimov. “The Last Question.” <a href="#">Interstellar</a> . Dir. Nolan. (2015)  <hr/> Recommended:

		<ul style="list-style-type: none"> <li>• Borges. <a href="#">“A Refutation of Time.”</a></li> <li>• <i>Melancholia</i>. Dir. Von Trier (2011)</li> <li>• <i>Look Up</i>. Dir. (2021) (Netflix)</li> </ul>
<b>Week 14</b>		
5	Presentations	Presentations

**April 10th last day of classes**