

ITALIAN R5A –
NARRATIVES OF SCIENCE, SCIENCE AND NARRATIVE
MW 4-5:30 / Dwinelle 235 / Instructor: Chris Atwood

Required Texts/Books for Purchase

- Mary Shelley, Frankenstein (Oxford World Classics; ISBN: 9780199537150)
- H.G. Wells, The Island of Doctor Moreau (Penguin Classics; ISBN: 0553214322)
- Charles Darwin, The Origin of Species (Penguin Classics; ISBN: 0140439129)
- Primo Levi, The Periodic Table (Schocken Edition; ISBN: 0805210415)
- Italo Calvino, Cosmicomics (Harcourt Trade Publishers; ISBN: 0156226006)

Note: We will read long portions of The Origin of Species, The Periodic Table and Cosmicomics. We will not read the entire books. As a result, you might prefer to share a copy another student, photocopying readings as need be. You must buy the additions listed above (i.e. Oxford World Classic, Frankenstein). This will make sure we are all – quite literally – on the same page. **If you choose to photocopy these texts, you are each expected to have your own copies of the assigned readings in class.**

Additional Readings

Critical readings, shorter excerpts and short stories will be scanned and posted on bSpace to the course website under “Resources.” Depending on class interest, I could gather together these texts in a reader.

Recommended Books on Writing Analytically

- Michael Hackett, The Nuts and Bolts of College Writing (Hackett Publishing Company. 2003. (ISBN: 0872205738 2003). Also available to consult online: <http://nutsandbolts.washcoll.edu/nb-home.html>
- David Rosenwasser and Jill Stephen, Writing Analytically, 4th ed. Wadsworth Publishing Company. 2006. (ISBN: 1413010121).

Films (not for purchase):

- Forbidden Planet (1956)
- The Cave (2005)

Where to Buy Books:

All texts can be purchased at the ASUC Bookstore on campus. Cheaper, used copies can probably be found in Berkeley at *Moe's Bookstore* (Telegraph Ave.), *Half-Price Books* (Shattuck Ave.), *Ned's* (Bancroft Ave.) or online (amazon.com, abebooks.com, half.com). **Be sure to buy the required edition.**

COURSE REQUIREMENTS:

Attendance

Due to the collaborative nature of this class and the intense pace of the semester, attendance and participation are required at each class meeting.

* You are allowed **2 absences** over the course of the semester. **Any absence after the 2nd will reduce your final grade by 1/3 (B+ → B).** Do not present the instructor with excuses for

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missed classes. Whether you overslept, were up late studying, had a family emergency or a previously scheduled event, all absences negatively affect your grade. We meet only twice a week. Class time is, as a result, very precious.

* **Attendance means arriving in class on time.** Classes at UC Berkeley begin 10 minutes past the scheduled time – i.e. 4:10PM for a 4PM class. You should be in class and ready to begin **by 4:10.**

* **Arriving in class late** (any time after 4:10; yes, 4:11 counts) **more than 3 times** will be counted as **an absence.**

Active Participation

This class builds off everyone's participation in discussions. Bodily presence alone does not constitute *active* participation. Sleeping in class, arriving late or leaving early and not having done that day's readings will lower your participation grade. More importantly, it disrupts others' learning.

All students are expected to **contribute to discussions.** That said, dominating discussions (interrupting your classmates, always answering questions posed to the whole class, etc) will **not** improve your grade and discourages others from sharing their ideas.

Ask questions, voice doubts, bring up points of confusion. These are not signs of your failure but opportunities to learn.

Come to class prepared to thoughtfully discuss the assigned readings. This means that you will have already done the reading and spent time thinking about it before class begins. The way to ensure that you receive a 100% for participation is to come to class invariably, turn in assignments on time, pose questions when confused, arrive prepared.

Reading Assignments & Preparation

* Reading assignments of up to 75 pages per class will be assigned. The instructor will often hand out questions to help guide your at-home reading. You must complete the readings **before class** and arrive ready to discuss it.

* This is a college-level reading class. We will be reading in detail and covering a lot of material. You should dedicate at least 3 hours of outside reading for each class meeting.

* Plan your time accordingly. Waiting until the night before to tackle all the readings forces you to skim the material and arrive in class with a superficial understanding of the text. Splitting the assigned readings up over many days (i.e. Fri., –read 25 pp. Sat. – read 25 pp., Sun. read 25 pp.) is one way to make the material more manageable. Doing this will also give you time to go back and **re-read** any parts you found confusing the first time.

* **POST DISCUSSION QUESTIONS ONLINE:** In order to facilitate discussion and to ensure that all reading is completed, you will be required **to post to the course blog a minimum of two reading-based discussion questions every day** (due by noon the day of class). You are

expected to post discussion questions even when we have additional writing homework assigned for that day's class. (See below)

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* You will also be required to deliver to the class **one oral presentation on secondary literature**. (See below)

Daily Discussion Question

In preparation for daily class discussion, students should submit one or two good reading-based questions to the class blog by noon on the morning of our meeting. The blog is found here: <http://scienceandnarrative.blogspot.com>. A good discussion question does not ask factual information and inspires more than a yes/no response. Think HOW/WHY more than what and who. A good question will spark a debate. It may even yield a defensible thesis for one of the four required essays. Students are encouraged to pull out a sentence or short passage from the reading and derive questions by directly responding to the text. Avoid questions that point us away from the text being discussed – i.e. “How does this story remind you of another book/movie?” Stick to the works we are examining that day. (Secondary-literature discussants are exempted from this exercise on the day of their presentation).

Secondary-Literature Presentation

Starting with our third meeting, one student (determined in advance) will locate and present to the class one piece of critical or secondary reading connected to that day’s assigned reading. If no critical literature directly addressing the piece on the syllabus exists (or can be acquired in a reasonable amount of time before the presentation date), the student should think creatively – finding literature that comments on related work of the author, the genre of the piece, or one of its themes. In such cases, it is wise to consult the instructor beforehand regarding alternative approaches. In coordination with the instructor, the student is responsible for making this supplementary reading available to the rest of the class via bSpace or course blog. The student’s presentation should include a set of no less than five talk-provoking discussion questions. (We will discuss separately what constitutes a “good question” in class).

Writing Assignments / Essays

Assigned Writing Practice: A major component of this course is a series of take-home writing assignments designed to guide you through the planning, mechanics and revision of five short essays. They will also help you focus your reading. Assignments will be distributed during the class period before the due date listed on the course schedule. Topics will include pre-writing, pinpointing a thesis, incorporating textual evidence, topic sentences, etc. If you miss a class, you can find the AWP’s on the course bSpace site. The AWP’s are calculated into your participation grade.

Essays: As stipulated by the Reading and Composition Guidelines established by UC Berkeley’s College of Letters and Science, you must produce a number of short essays in this course totaling a minimum of 32 pages. In this course, the breakdown is as follows:

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Essay 1: short diagnostic essay on “Response to Snow’s ‘Two Cultures’ Essays” (3 pages)

Essay 2: short argumentative essay on *Frankenstein* (4 pages); pick 1 topic from the 3 provided by instructor or other topic with prior instructor approval.

Essay 3: re-write of the prior argumentative essay on *Frankenstein*, thoroughly revised and peer-edited (4 pages). **Both grades count.**

Essay 4: longer argumentative essay, thoroughly revised and peer-edited, on either *The Island of Doctor Moreau*, *The Cosmicomics* or *The Periodic Table* (4 pages). Pick 1 topic from the 3 provided or other topic with approval.

Essay 5: longer argumentative essay comparing any two works (books and films) from the course (5-6 pages); instructor-approved topic of your own design.

Due Dates:

- Essay 1 / Diagnostic: 9/13
- Essay 2, Draft 1: 10/4 & Essay 2, Revised: 10/ 13
- Essay 3, Draft 10/22 & Essay 3, Final 11/1
- Essay 4, Draft 1, 11/10
- Essay 4, Final, 11/24 (9AM)
- Essay 5 12/13 (noon)

Peer Reviews: Three of the papers you write this semester will be substantially revised. For these papers, you will first submit a draft.

DRAFTS - Drafts are completed essays that meet the length requirement but are less polished than a revised essay. Each time a draft is due, we will hold a peer-review session in class. You should bring a copy of your draft to class for the review session. You should also submit a copy to me, either in class or by email.

REVISED PAPERS - Revised essays are not just drafts that have been proofread. They should demonstrate your ability to re-think the essay considerably and show a considerable amount of re-writing and re-structuring. Revised essays should be turned in with the draft version that has the instructor’s comments on it.

PORTFOLIO

Please purchase a folder before the start of class. All drafts, peer-edits and re-written essays should be kept here. You will hand in this portfolio at the end of the class. Maintaining a

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portfolio is a good way to keep track of your progress as a writer. The portfolio is part of your participation grade.

Grade Breakdown

* One 3-page paper (PAPER1): 5% This paper will not be graded. All who complete assignment according to the instructions will be given 100%. Those who do not turn in the paper or turn in plagiarized work will receive a 0% for the assignment.

* Three 4-page papers and revisions (PAPERS 2-4): 45%. Each of the three 4-page papers will be worth 15% of the final grade. The grade will be weighted toward the final draft, with the rough draft counting for 5% and the final draft for 10%. You are required to revise each 4-page paper even if you are satisfied with the grade you receive on the first draft.

* One 5-6 page paper (PAPER 5): 20%

* Participation (including in-class presentation, blog questions, group-work, discussion, portfolio): 15%

* AWP, peer reviews and other homework assignments: 15%

POLICIES:

Technology in the Classroom

*You are welcome to use your laptops to take notes during class. Microsoft Word and similar word processing programs are acceptable uses of the computer. Checking e-mail, chatting on a messenger program (AIM, gchat, etc) or looking at Facebook are unacceptable.

* Cell phones should be turned to silent or off before class. Texting in class is absolutely unacceptable.

* I will count you **absent** for the day if I find you using your phone/computer for these purposes.

Extensions and Late Work

Without consent of the instructor (ask at least 2 days before the due date), all late work will be graded down one full letter grade per day (A → A- → B+, etc). If a paper is due Friday and handed in Monday, a B+ paper will be graded down to a C+. Papers with a Friday deadline must be submitted electronically by 5PM, to the instructor's email (chris_atwood@berkeley.edu). Unless

otherwise noted, all papers are at due at the start of class. Papers turned in after that time are considered late and graded accordingly.

E-mail

Please allow at least 24 hours for a response. At most, I will reply within 48 hours to your questions. Because writing and re-writing a paper is a complicated task, please come to office

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hours or make an additional appointment to talk about your essays in detail. E-mail is not an appropriate venue for additional or more detailed feedback on your essays.

Plagiarism According to UC Berkeley policy, plagiarism includes all of the following: a) copying from the writings or works of others into one's academic assignment without attribution, or submitting such work as if it were one's own; b) using the views, opinions, or insights of another without acknowledgment; and c) paraphrasing the characteristic or original phraseology, metaphor, or other literary device of another without proper attribution.

Plagiarism, cheating, and other forms of academic dishonesty are unfair to the other students, the instructor, and yourself, and will have severe consequences. We will further discuss the differences between plagiarism and the acceptable use of outside sources in class.

Disability Accommodations All reasonable efforts will be made to accommodate students with disabilities in accordance with university policy. Information about specific resources provided by the UC Berkeley Disabled Students' Program may be found online at <http://dsp.berkeley.edu/dspServices.html> or by calling (510) 642-0518 (voice) or (510) 642-6376 (teletype). Please speak to me outside of class or during office hours if you require accommodations of any kind.

Food, Drink:

Absolutely no food consumption is allowed during class. If you're eating, you're not taking notes, actively contributing comments or giving your classmates/teacher your full attention. Drinking water, coffee or other beverages is fine. If you know you tend to be sleepy at 4PM, be sure to caffeinate, do jumping jacks, etc before class begins. I expect you to be alert and ready when class begins. Being tired is an unacceptable reason for not participating.

READINGS / ASSIGNMENT DEADLINES:

PLEASE NOTE All dates are for the topics covered that day. They are NOT the assigned readings for the next class. For a WED class, you will have completed those readings **by that class**. Due dates refer to the day when an assignment is handed in.

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WEEK 1

MON. 8/30 – Introductions / Syllabus / View & discuss clips from *Jurassic Park* (1993) / *Frankenstein* (1931); Byatt, “Narrate or Die? (online)”

WED. 9/1 – Nabokov, “Good Readers, Good Writers” (bSpace); Donald Murray, “Reading as a Reader” (bSpace); *Frankenstein*, pp. 15-31 (Letters I-IV). Post 2 discussion questions to <http://scienceandnarrative.blogspot.com> by **Wed 9/1 at 12PM**.

- **DUE: AWP 1 - ATTENTIVE READING / VISUALIZING**
- **DUE AT START OF CLASS: RSVP/Plagiarism Agreements**

WEEK 2

MON 9/6 – NO CLASS. UNIVERSITY HOLIDAY.

Read Over the Long Weekend - C.P. Snow, “The Two Cultures” (section 1 only, available online); *Frankenstein*, pp. 31-56 / IN-CLASS DEBATE ON SNOW & WHAT MAKES A GOOD QUESTION?

POST DISCUSSION 2 QUESTIONS TO BLOG BY MON 9/6 AT 12PM.

WED 9/8 *Frankenstein*, pp. 56-89; short excerpts from Genesis, Pygmalion (bSpace);

- **POST 2 DISCUSSION QUESTIONS TO BLOG BY WED 9/8 AT 12 PM**
- **DUE: AWP2 - FIRST IMPRESSIONS (*Frankenstein*)**

WEEK 3

MON 9/13 *Frankenstein*, pp. 89-110; Shelley’s 1831 introduction pp. 5-11; short critical reading *Body Works* (bSpace); WORKSHOP 1 (THE TEXT AS LABORATORY; EXPERIMENTING WITH THE TEXT)

- **DUE AT START OF CLASS: ESSAY1** (response to Snow’s “The Two Cultures”)

WED 9/15 *Frankenstein*, pp. 110 – 144; excerpts of the Prometheus myth; selections from Julia Kristeva’s “The Powers of Horror”

- **DUE: AWP 3 - CLOSE-READING (*Frankenstein*)**

WEEK 4

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**Meet with instructor this week (office hours or by appointment) to discuss
planning out for your first longer paper*

MON 9/20 Frankenstein, pp. 144 – 174 / PAPER # 2 TOPICS HANDED OUT

- DUE: AWP4 – GENERATING QUESTIONS (Frankenstein)

**WED 9/23 CLASS CANCELED (WILL BE MADE UP/ POST DISCUSSION QUESTIONS
BY NOON WED.)**

Read at home: Frankenstein, pp. 174-194

FRI 9/25

- DUE VIA E-MAIL BY 5PM: AWP5 – CLOSE READING 2 (Frankenstein)

WEEK 5 – DARWIN & HIS INFLUENCE

**Meet with the instructor this week to discuss your outline*

MON 9/27, Frankenstein, pp. 194-223; WRITING WORKSHOP: PREPARING AN OUTLINE

- DUE AWP6 – THESIS STATEMENTS (Frankenstein)

WED 9/29,) Island of Doctor Moreau, pp. 5-35; short selection from The Origin of Species (TBD, bSpace); **Film clips:** *The Island of Lost Souls* (1932; to watch in class). WRITING WORKSHOP: USING TEXTUAL EVIDENCE

- DUE: Essay # 2 outline (1 page); DUE: Bring a copy of AWP5 & AWP6 to class

WEEK 6

MON 10/4 Island of Doctor Moreau, pp. 35-69; short selection from The Origin of Species (TBD, bSpace)

**- DUE BY START OF CLASS, ESSAY 2 DRAFT 1; POST DISCUSSION
QUESTIONS TO BLOG**

WED 10/6 Island of Doctor Moreau, pp. 70-101; short excerpt from Degeneration (TBD, bSpace)

- DUE: AWP 7 – FIRST IMPRESSIONS (Island of Doctor Moreau)

WEEK 7

MON 10/11 WRITING WORKSHOP 3 (REVISING STRUCTURE)

- **DUE: AWP 8 – PARAGRAPH REVISION / STRUCTURE (Bring 3 copies to class).**

WED 10/13 Island of Doctor Moreau, pp. 101-131

- **DUE AT START OF CLASS: FINAL DRAFT ESSAY 2**

- **POST DISCUSSION QUESTIONS TO BLOG**

- **IN CLASS ASSIGNMENT: AWP 9 – GENERATING QUESTIONS 2 (Island of Doctor Moreau)**

WEEK 8 – SCIENCE IN FICTION

MON 10/18 Italo Calvino, “Two Interviews on Science and Literature” (bSpace); The Cosmicomics, “At Daybreak”

- **DUE: AWP 11 – FIRST IMPRESSIONS (Cosmicomics)**

WED 10/20 The Cosmicomics, “The Aquatic Uncle” / “How Much Shall We Bet?” / WRITING WORKSHOP - Incorporating quotations effectively into your writing

- **DUE: AWP 12 – QUOTATION OUTLINE (Cosmicomics)**

FRI 10/22:

- **DUE VIA E-MAIL BY 5PM: ESSAY 3, DRAFT 1**

WEEK 9

MON 10/25 The Cosmicomics, “The Dinosaurs,” “The Spiral” / Peer-review workshop

- **DUE: AWP 13 – GENERATING QUESTIONS (Cosmicomics)**

- **Bring 3 copies of Essay 3 to class; peer-editing**

WED 10/27 Primo Levi, “The Sixth Day” (bSpace), The Periodic Table “Zinc” / **ESSAY # 4 TOPICS HANDED OUT**

- **DUE: Short response paper on The Periodic Table / “The Sixth Day” (1 page, 2 paragraphs)-**

WEEK 10

MON 11/1 The Periodic Table, “Iron” & “Potassium”

- **DUE AT START OF CLASS: ESSAY 3, FINAL DRAFT.**
- **POST DISCUSSION QUESTIONS TO BLOG**

WED 11/3 The Periodic Table “Gold” & “Cerium”; short selection from Purity and Danger (TBD, bSpace)

- **DUE AWP 14: CLOSE READING 3 (The Periodic Table)**

WEEK 11

MON 11/8 The Periodic Table, “Vanadium” & “Carbon”

- **DUE: Thesis statement for essay # 4, including two typed up quotes from the texts that back up your claim**

WED 11/10 PEER-EDITING / WORKSHOPPING WRITING

- **DUE AT START OF CLASS - ESSAY 4, DRAFT 1**
- **BRING 3 COPIES TO CLASS**

WEEK 12 – SCIENCE FICTION

MON 11/15, Ursula K Le Guin “Coming of Age in Karhide” (bSpace), Andrei Sinyavsky “Pkhentz” / PEER-REVIEW OF ESSAY 4

- **DUE AT START OF CLASS: Revised first paragraph of Essay # 4**
- **Bring peer-reviewed drafts to class**

WED 11/17 – WORKSHOP: HOW TO ANALYZE FILM?

IN CLASS: View/discuss *Forbidden Planet* in class (part 1)

WEEK 13

MON 11/22 – View/discuss *Forbidden Planet* (part 2) / PEER-EDIT

WED 11/24 Topic: Future Frankensteins, view/discuss episode of *Battlestar Galactica* (TBD)

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- DUE AT START OF CLASS: ESSAY 4, FINAL DRAFT (DUE BY 9AM)

WEEK 14

MON 11/29 View/discuss *The Cave* (part 1) /

- DUE: AWP 15 - Essay 5 proposal; 1 paragraph long, including a thesis sentence. Type up and include two supporting quotations from the texts.

WED 12/1 View/discuss *The Cave* (part 2) / closing discussions

WEEK 15

MON 12/6 NO CLASS / FINALS STUDY WEEK

WED 12/ 8 NO CLASS / FINALS STUDY WEEK

WEEK 16

MON 12/13

DUE VIA E-MAIL – ESSAY# 5 (BY NOON)