



NEAR EASTERN LANGUAGES & CULTURES
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January 3, 2020

Michael Hackett, Chair
General Education Governance Committee
Attn: Ananya Bhargava, Program Representative

Dear Prof. Hackett:

Thank you in advance for reading this proposal for a new Arts and Humanities GE class. "Global Time Travel" delivers an appealing package of books and stories, including, for example, Mary Griffith's *Three Hundred Years Hence* (1836), the first time travel book by an American, written as an intervention in the debates over slavery and womens' rights; Enrique Gaspar's *El Anacronópete* (1886), the first time-machine story, presented as a comical romp through Spanish history; and *Twelve Monkeys* (1995), a film whose depiction of biological catastrophe stages our worst fears about the fate of humanity in the Anthropocene. We will be reading these and other works both as free-standing aesthetic objects and as expressions of social and cultural assumptions and concerns. Students will explore time-travel fiction in various languages and discuss it analytically and critically, with special attention to the problem of translation, whether from the archival to the visual or from one language into another. Summarily put, "Global Time Travel" aims to help students think about how fiction makes sense (or fails to make sense) of history and their place in it. I believe it will make a successful Arts and Humanities GE class.

Respectfully submitted,

A handwritten signature in black ink, appearing to read "Michael Cooperson".

Michael Cooperson
Professor of Arabic
NELC, UCLA

General Education Foundations of Arts and Humanities (AH) Course Information Sheet

Please submit this sheet for each proposed course along with 1) a syllabus describing the key components of the course that will be taught regardless of the instructor and 2) assignment guidelines.

Department, Course Number, and Title _____

The aim of the GE AH course offerings is:

To provide students with the perspectives and intellectual skills necessary to comprehend and think critically about our situation in the world as human beings. In particular, these courses provide students with the basic means to appreciate and evaluate the ongoing efforts of humans to explain, translate, and transform our diverse experiences of the world through such media as language, literature, philosophical systems, images, sounds, and performances. These courses will introduce students to the historical development and fundamental intellectual and ethical issues associated with the arts and humanities and may also investigate the complex relations between artistic and humanistic expression and other facets of society and culture.

General Education AH Student Goals: Courses fulfilling the GE AH will provide a minimum of five units and should align with some (not necessarily all) of the following four general goals:

1. Students will gain knowledge in the Arts and Humanities.
2. Students will engage in complex analysis and reasoning.
3. Students will demonstrate media and information literacy.
4. Students will communicate effectively.

General Education AH Student Learning Outcomes: Each course should have student learning outcomes listed in the syllabus. These outcomes may be tied to a specific discipline but should be associated with the four broad categories listed above (please see **Appendix I: Arts and Humanities Learning Outcomes** for a sample list of possible learning outcomes supporting each goal).

General Guidelines for GE AH Courses:

- **Introductory Courses:** An “introductory” class offered for GE by a department or an IDP should introduce students to the discipline’s methodologies or “ways of knowing.”
- **Upper Division Courses:** Most GE Courses are lower division courses in order to be accessible to any student, including first-year students. While GE courses may be upper division, they should have no prerequisites and students should be able to take them and understand the material with the background expected from all UCLA students.
- **Writing Assignments:** GE courses within the Arts & Humanities foundations should contain a significant writing component.
- **Unit guidelines:** GE courses within Arts and Humanities are all at least 5-units.

Please indicate the area/s which you believe this course should satisfy. Please note, while you can request review for multiple subcategories across Foundation Areas, GEs are not typically approved for more than 2 subcategories.

- Literary Cultural Analysis
- Philosophic and Linguistic Analysis
- Visual and Performance Arts Analysis and Practice.

Briefly describe the rationale for assignment to AH foundation area and subgroup(s) chosen.

Indicate when the department anticipates offering this course in 2019-21 and give anticipated enrollment:

| | |
|--|--|
| 2019-20 <input type="checkbox"/> Fall: Enrollment _____ <input type="checkbox"/> Winter: Enrollment _____ <input type="checkbox"/> Spring: Enrollment _____ <input type="checkbox"/> Summer: Enrollment _____ | 2020-21 <input type="checkbox"/> Fall: Enrollment _____ <input type="checkbox"/> Winter: Enrollment _____ <input type="checkbox"/> Spring: Enrollment _____ <input type="checkbox"/> Summer: Enrollment _____ |
|--|--|

Please provide information on estimated weekly hours for the class.

A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

| Activity | Number of hours per week |
|---|--------------------------|
| Lecture | |
| Discussion Section | |
| Labs | |
| Experiential (Community-engagement, internships, other) | |
| Field Trips | |
| | |
| A) TOTAL student contact per week | |

B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

| Activity | Number of hours per week |
|-------------------------------------|--------------------------|
| General Review and Preparation | |
| Reading | |
| Group Projects | |
| Preparation for Quizzes & Exams | |
| Information Literacy Exercises | |
| Written Assignments | |
| Research Activity | |
| | |
| B) TOTAL Out-of-class time per week | |

GRAND TOTAL (A) + (B) must equal at least 15 hours/week: _____ (hours)

Please present a concise explanation for the following:

Which of the four student learning goals listed on page 1 are you addressing in your course?

For each course goal listed above, what are the student learning outcomes you will list in your syllabus? In addition, what types of assignments will be given to determine whether students achieve the learning outcomes? (Please provide a sample assignment, term paper/exam, essay prompt, or other form of assessment)

What class activities (e.g. homework, papers, blog posts, projects, etc.) will involve writing? How will the writing be evaluated?

If the course is an upper division course (100-199), please discuss how the course will be accessible to all UCLA students, including first-years?

APPENDIX I

Student Learning Goals with Nested Learning Outcomes for All General Education (GE) Foundations in Arts and Humanities (AH) Courses

Course Goals (1-4) and samples of possible Student Learning Outcomes (a, b, c, etc.) for all “GE AH” courses:

- 1. Students will gain knowledge in the Arts and Humanities.**
 - a. Students will recognize the varying historical, social, political, and economic conditions that shape human action.
 - b. Students will identify how individuals relate to or diverge from particular social norms through the creation of artistic and expressive forms.
 - c. Students will examine “texts” in any language or structure, and/or art forms in one or more media.
 - d. Students will account for how different worldviews and challenges are expressed in the arts and humanities as a product of interaction among diverse groups.

 - 2. Students will engage in complex analysis and reasoning.**
 - a. Students will analyze works in the context of an aesthetic movement, critical theory, philosophy, rhetoric, or languages/linguistics.
 - b. Students will articulate perspectives and priorities found in expressive forms.
 - c. Students will describe how insight can inform constructive change and ethical action.
 - d. Students will develop and evaluate an argument informed by evidence.

 - 3. Students will demonstrate media and information literacy.**
 - a. Students will locate appropriate resources to support an argument.
 - b. Students will evaluate resources for their reliability and significance.
 - c. Students will use resources effectively and ethically.

 - 4. Students will communicate effectively.**
 - a. Students will make arguments and express perspectives through a wide range of media or performance (i.e. written, digital, storytelling, visual arts).
 - b. Students will learn how to collaborate with others to express perspectives in diverse media.
 - c. Students will tailor communication to their perspective audiences.
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NE65 / M65: GLOBAL TIME TRAVEL

Prof. Michael Cooperson

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Units: 5

Grading basis: Letter Grade or Pass/Not Passed

JUSTIFICATION. This class responds to the need for classes that address the kinds of stories that students actually consume. It uses current time-travel (TT) fiction as a starting point for exploring questions of literary history, comparative literature, and critical theory. Why, for example, was TT born amid the American and French revolutions? What are the distinctive features of TT fiction in, say, Arabic or Chinese or Spanish? How do feminist, queer, and African-American fictions build on, contest, and parody the conventions of the genre? And how does visual storytelling create new possibilities for imagining the past and the future? This class draws on and celebrates the many languages taught and spoken at UCLA by having students explore TT fiction in the languages they speak and study, including, but not limited to, Chinese, Spanish, Korean, Arabic, Persian, Russian, French, and German. The ultimate objective is to empower students to think about how the fictions we consume are bound up with global history, colonial and post-colonial politics, and the imagining of human alternatives.

This class does not overlap with offerings in NELC, English, or Comparative Literature. I hope it will attract students who want to use and bring the fictions they enjoy in their heritage or acquired language(s), whatever they may be, into conversation with the academic study of literature and popular culture. Finally, I hope it will attract non-humanities students who might be eager viewers of TT fiction but not otherwise inclined to take a course in literature.

DESCRIPTION. Time travel (TT) is our most effective fictional device for asking what the past was like, what the future will bring, and how our present might look when viewed from other times. Though often associated with the Euro-American genre of hard sci-fi, TT is a global genre, produced and enjoyed in China, Russia, Egypt, Iran, South Korea, France, Spain, and elsewhere. This class will study TT stories, novels, TV productions, and films from a variety of periods, regions, and languages in order to explore the anxieties the genre responds to and the other worlds it helps us imagine. We will also look at theorists and critics whose work helps explain how TT interacts with history, narrative, and visuality. All required readings will be available in English but students are encouraged to read or view non-English works in the original language.

LEARNING OBJECTIVES

1. A general understanding of the origins and development of speculative fiction in relation to broader phenomena such as the Enlightenment, the Industrial Revolution, colonialism and anti-colonialism, and the Anthropocene.
2. A specific understanding of futurist fiction as a response to utopian and dystopian anxieties.
3. A specific understanding of historical time-travel (TT) fiction as a attempt to see, understand, control, reject, or escape the past.
4. A general understanding of the many forms TT fiction has taken across periods, regions, languages, and media.
5. A specific understanding of what different streams of global TT have in common as well as the specific concerns set them apart.
6. An awareness of how TT fiction helps us see our own present as history.
7. The ability to express well-grounded, persuasive opinions on these topics based on (a) careful reading of texts and (b) attention to the mechanics of self-expression.

GRADING. Grades will be assigned on the following basis.

Participation: 20%. This means arriving in class on time, prepared to discuss the reading for that session, and prepared to lead discussion of a particular text or topic as agreed in advance.

Quizzes (4): 30%. Four times during the quarter we will have an unannounced quiz to check your familiarity with the readings and with important terms and

concepts. Questions will be multiple choice or IDs of passages taken from the reading. You may miss one quiz without penalty, but missed quizzes may not be retaken. If you take all four, the lowest grade will be dropped.

Final paper: 30%. Choose one or more of the works listed under RELATED MATERIAL in the syllabus, or another work with permission of the instructor. In a short paper (5 to 10 pages, 12 point double spaced) place the work in its historical and literary context and discuss how it handles (intentionally or not) the themes discussed in this class. I will ask you to submit a first draft of the paper, which I will comment on and suggest a grade for. Your final paper should take my comments into account. Doing so guarantees a grade higher than the grade given for the draft.

Final exam: 20%. A longer version of the quizzes. Questions will be multiple choice or IDs of passages taken from the reading.

Class schedule

Session 1 Why all time travel is fiction, and all fiction is time travel

Reading: Hawking, *A Briefer History of Time*, Ch. 10
Wittenberg, *Time Travel*, Introduction

Session 2 Revolution and utopia

Reading: Mercier, Louis Sébastien. *L'An 2440* = tr. Hooper, *Memoirs*, chs. 1-5, 33, 44
Cooperson, Michael. "Mercier's Carriages: Time Travel's Primal Scene." *The Eighteenth Century: Theory and Interpretation* 60:2 (summer 2019): 207-21.

Session 3 Mary Griffith and early American TT

Reading: Griffith, Mary. *Three Hundred Years Hence* (selections)
Purdy, Lillian. "Mary Griffith's *Three Hundred Years Hence*: Utopia, Women, and Marriage." *American Journal of Economics and Sociology* 77/5 (November 2018): 1209-42.

Session 4 Discussion of Mercier and Griffith

RELATED MATERIAL (SUGGESTED TEXTS FOR FINAL PAPER):

Austin, William. *Peter Rugg, the Missing Man*
Bellamy, Edward. *Looking Backward, 2000-1887*
Bulgarin, Faddei. "Plausible Fantasies, or A Journey in the 29th Century"
Demolition Man (1993 film)
Irving, Washington. "Rip van Winkle"
Morris, William. *News From Nowhere*
Voinovich, Vladimir. *Moscow 2042*

Session 5 Enrique Gaspar: Imperial TT, LOL

Reading: Gaspar, Enrique. *El Anacronópete* = *The Anacronopete*, tr. Leyla Rouhi (selections)
Cooperson, Michael. "Introduction" to *The Anacronopete*, tr. Leyla Rouhi

Session 6 TT by machine, for realz: H. G. Wells

Reading: Wells, H.G. *The Time Machine*
Gleick, James. *Time Travel: A History*, Ch. 1

Session 7 Discussion of Gaspar and Wells

RELATED MATERIAL (SUGGESTED TEXTS FOR FINAL PAPER):

El Ministerio del tiempo (TV series)
Asimov, Isaac. "The Red Queen's Race"
Bradbury, Ray. "A Sound of Thunder"
Moorcock, Michael. *Behold, The Man*

Session 8 Time travel as vision

Reading: Rosenstone, Robert. *History on Film, Film on History*,
Chs. 1, 2

Session 9 Time travel as madness

Reading: Moberley, Charlotte and Elizabeth Jourdain. *An Adventure*
Castle, Terry. "Contagious Folly: 'An Adventure' and its Skeptics." *Critical Inquiry* 17: 4 (Summer 1991):
741-72

Session 10 Time travel as abduction

Reading: Octavia Butler, *Kindred*
 Mitchell, Angelyn. "Not Enough of the Past: Feminist Revisions of Slavery in Octavia E. Butler's 'Kindred.'" *MELUS* 26:3 (Autumn 2001): 51-75.

Session 11 Time travel as "disrespect for history"

Viewing: [Palace](#) (宫锁心玉) episode 1 of Chinese TT series, English subs)
 Reading: SARFT statement against TT

Session 12 Discussion of Moberly/Jourdain, Butler, and *Palace*

RELATED MATERIAL (SUGGESTED TEXTS FOR FINAL PAPER):

Finney, Jack. *Time and Again*
 Pezeshkzad, Iraj. *Mashallāh Khān dar Bārgāh-e Hārūn al-Rashid Qahve-ye Talkh* (Iranian series available on DVD)
 Rosendorfer, Herbert. *Stephanie und das vorige Leben*
 Willis, Connie. *Doomsday Book*

Session 13 The present as history

Reading: Lukacs, Georg. *The Historical Novel* (excerpt)
 France, Anatole. *Sur la pierre blanche = The White Stone*, tr. Charles Roche (choose this, or Mason)

Session 14: Sucks to be us: the present as dystopia

Reading: Mason, Lisa. *Summer of Love* (choose this, or France)
 Viewing: *Twelve Monkeys* (1995)

Session 15 Discussion of Lukacs, France, Mason, *12 Monkeys*

RELATED MATERIAL (SUGGESTED TEXTS FOR FINAL PAPER):

2009: Lost Memories (2009 로스트메모리즈; 2002 film)

Bellamy, Edward. *Looking Backward, 2000-1887*

La Jetée (1962 film)

Newitz, Annalee. *Future of Another Timeline*

Time After Time (1977 film)

Session 16 The past in the present

Reading: al-Muwaylihi, Muhammad. *Hadith Isa ibn Hisham = What Isa ibn Hisham Told Us*, tr. Roger Allen (excerpts)

Cooperson, Michael. "Safar. The Early History of Time Travel Literature: Al-Muwaylihi's Hadith ibn Hisham and Its Antecedents." In *Classical Arabic Humanities in Their Own Terms*, 419-446.

Session 17 The present in the past

Reading: Shalabi, Khairi. *Rihalat al-Turshagi al-Halwagi = The Time Travels of the Man who Sold Pickles and Sweets*, tr. Cooperson (excerpts)

Session 18: FIRST DRAFT of final paper due
Discussion of al-Muwaylihi and Shalabi

RELATED MATERIAL (SUGGESTED TEXTS FOR FINAL PAPER):

Ivan Vasilievich (1973 film)

Kate and Leopold (2001 film)

Les Visiteurs (1993 film)

[*Risalah ila l-Wali*](#) (1998 film)

Session 19 Time travel as personal history

RELATED MATERIAL (SUGGESTED TEXTS FOR FINAL PAPER):

About Time (2013 film)

Nine: Nine Time Travels (나인: 아홉 번의 시간여행)

Panjomin Khorshid (Iranian series available on DVD)

Niffenegger, Audrey. *The Time Traveler's Wife*

Session 20 Review and conclusions

Sample prompts for 5-minute in-class presentations (which may later be developed into final projects)

1. In *Three Hundred Years Hence* (1835), Mary Griffith depicts the women of 2135 as financially self-supporting. She does not, however, depict them as having the right to vote. Why not? Answer on the basis of the other things she says in the book, or on the basis of what you know, or can find out, about early American feminism.
2. Octavia Butler declined to call her work science fiction because "there's nothing scientific about it." How does the protagonist of Butler's *Kindred* travel between her present and the pre-war American South? How does her mode of travel differ from that used in H. G. Wells' *The Time Machine*? What significance would you assign to this difference?
3. In 2011, China's State Administration of Radio, Film, and Television reportedly banned time travel as a story element. Look at SARFT's original statement and try to determine the reasons for this so-called ban. Working in a pair or group that includes a Mandarin speaker, decide on the best translation of the key phrases in the document.
4. The protagonist of the Iranian series *Panjomin Khorshid* (The Fifth Sun) travels between his present and the 1980s. What is the significance of this period in Iranian history? In what ways does the series address the trauma associated with that time? In what ways does the series reconcile the idea of time travel with Islamic (specifically, Twelver Shiite) teachings on causality, responsibility, and free will?
5. Among the worst-case scenarios described by climate scientists is environmental disruption severe enough to destroy the existing social order. In what ways do films like *Twelve Monkeys* imagine this kind of future? Is the availability of such images helpful or unhelpful in addressing climate change? How do fictional explorations of "changing the past" bear on the possibility of changing the future?