I will answer every email I get within 24 hours (weekday). If you do not hear from me within one day, you can assume that I did not get your email. Please make sure that you send email to the correct email address (pbooth@depaul.edu). You may also contact me via Twitter (@pbooth81).

**Course Description:**
This class examines the common narrative device of “time travel” as it has been shown on television. We will look at the history of time travel on television, how time travel becomes a narrative device, and at the generic components of time travel narratives. Through careful readings of television episodes, we will study the influence of technology, politics, identity, the body and mediation on representations of time travel. Further, we shall examine these texts not just as glimpses of possible futures, but also as cultural critiques of issues in the present. Through screenings, daily written responses, and a final paper, students will have the opportunity to explore the intricate nature of narratives about time travel.

**Course Rationale:**
Time travel, as a topic, offers much in the study of history, genre, and narrative. From the beginnings of science fiction, the concept of time travel has been at the heart of the genre. But it is on television that examples of “time travel” have been taken up most vividly. Time travel offers one of the most articulate critiques of contemporary society, for when these stories venture into the past or future, they are most often making a comment about the present. Far from being mere escapist entertainment (although much of it can be pleasurable), these narratives often present a serious look at the issues affecting the everyday lives of its viewers.

This course critically examines time travel on television and notes how it comments on contemporary issues. We look at the earliest days of televised time travel to explore the new invention of television and the genre of science fiction. We move through television history and national boundaries as the time travel genre becomes explored and debated throughout the history of the medium. We will look at narrative theory, from the earliest Aristotelian narrative structure to today’s multi-linear narrative framework. Finally we arrive at contemporary television texts which comment upon our current cultural climate. Students will view television episodes that challenge their concepts of the time travel genre and the world.

**Course Goals:**
There are a number of goals and objectives I hope we will accomplish this intersession. The first is informational: when this course is completed, everyone should have an understanding of the history and cultural value of time travel on television. The second goal is more critical: when this course is completed, everyone should be able to experience a time travel narrative with a keen eye and a distanced intellectual curiosity. Finally, we should all be able to identify the developments in narrative theory and genre as evidenced through time travel narratives.

**Course Objectives:**
At the end of this course, students will be able to:
1) Understand and identify key moments of time travel on television
2) Demonstrate an understanding of narrative theory through television
3) Compare different genre strategies for television programming
4) Synthesize lessons and readings in a project

**Assigned Readings:**
Books to buy (available at the Loop Barnes and Noble, or from online retailers)


Sakurazaka, Hiroshi, Nick Mamatas (adaptor) and Lee Ferguson (Illustrator). *All You Need is Kill*. San Francisco: Haikasoru. 2014.

Students will also be expected to purchase, play, and complete the game *Braid*, which is available for the Xbox 360 and Playstation 3 consoles, as well as PC and Mac computers (via Steam). This game should be completed by **May 18**.

Additional readings will be available via D2l and library reserve. It may be helpful to use other online resources for background research.

**Grading and Assignments:**
Grades are based on 600 points.
- Synthesis Papers: 100 pts (9 x 11) +1
- Paper 1: 100 pts
- Paper 2: 100 pts
- Final Project: 100 pts
- Final Paper: 100 pts
- Attendance and Participation: 100 pts

**Synthesis Paper**
For each class (weeks 2-10), you will watch an out-of-class episode of time travel television and analyze it in terms of the readings due for that class period in a 300-500 word paper. Each synthesis should (1) identify the main thesis or idea from the *THEORY* readings due that day; (2) comparing those theory readings to the *FICTION* readings for that day; and (3) connect both readings to the episode screened outside of class. You **definitely need to synthesize the theory and at least one fiction** (if only reading one, read the **bolded** one); you **may use both fiction readings**. Respond thoughtfully to those theses. Do you agree or disagree with the author? What questions do these readings raise? What ideas are propagated or problematized by the reading(s)? In your reflection, please address any questions you may have about the readings. Include quotations from the reading in your reflection, as well as a works cited. Late Synthesis Papers will not be accepted.

**Paper 1**
You should watch one of the following:
1. *X-Files: “Redrum”* (available on Netflix)

Your paper will identify what you believe are the key components of the time travel narrative for this episode of television. You should also answer the question, “Why is television a good/bad medium for illustrating this form of time travel.” Finally, you should note different ways time travel is represented in the episode in comparison to the stories that you’ve read. Papers should be 1500 words long. Use your readings as well as class screenings to justify and illustrate your points. Papers should posted to the D2L dropbox, by **5:40 pm on Monday, Apr 20**. Late papers will not be accepted.

**Paper 2**
You will commit to playing through the game *Braid* and reading the graphic novel *All You Need is Kill* by May 18. *Braid* is a fairly short multiplatform game available for Xbox 360, the PlayStation 3, or on PC/Mac through Steam (http://store.steampowered.com/app/26800/). *All You Need is Kill* is available at the Loop Barnes and Noble or online. Paper 2 will expect you to discuss the relationship between narrative and gameplay in terms of experiences of time in both the game and the graphic novel. Compare the time travel narrative (both the implied narrative and your explicit experience of it) of *Braid* with the time travel narrative (both the implied narrative and your explicit experience of it) of *All You Need is Kill*. You should examine the role of the author, the role of players/characters, the style of narration, and the use of temporality in the narrative. Papers should posted to the D2L dropbox, by 5:40 pm on Monday, May 18. Late papers will not be accepted.

**Final Paper/Project:**
You will work in groups of 3-4 for this final project. The goal of your final project is to present a new time travel television program to a group of television executives (the class). Your PROJECT should contain:

1. A sample 10 page script of the scene that sets up the “time travel” plot and mechanics
2. An outline of the first 10 episodes of the program, and how the story progresses
3. Images of locations, props, characters, etc.
4. A 3-5 minutes trailer for the show which is written and produced by the group.

Each member of the group will get the same grade on the PROJECT. The Project is due at 5:45 pm on June 08 to D2L, and we will screen the trailers in class.

Each member of the group will write their own PAPER for this final assignment, and will receive their own grade on that paper. This 1500 word paper that articulates the main points of your television program and articulates the narrative, genre, and media theories behind the program. Furthermore, each paper should identify fictional time travel works that this television program references.

Finally, each member of the group will fill out an evaluation of their other members.

Projects will be presented to the class on the final day of class and feedback from your peers should be incorporated into the final paper. Papers will be due at 5:45 pm on June 08 to D2L. Each member of the group will get two grades: a grade on the group project and a grade on the individual paper.

Late final papers will not be accepted. Each group will be evaluated by the “executives,” and the top group will win a superb prize.

**Day 1: Monday Mar 30**

<table>
<thead>
<tr>
<th>Topic: Introduction; What is time travel and the history of Time Travel on TV?</th>
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<tbody>
<tr>
<td><strong>In-class screening</strong></td>
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<tr>
<td><em>Family Guy</em>: “Back to the Pilot”</td>
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<tr>
<td><strong>Non-fiction readings due today</strong></td>
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<tr>
<td>Anders: <em>Why Time Travel</em>…</td>
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<tr>
<td><strong>Fiction readings due today</strong></td>
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<td><em>Wells: The Time Machine</em> excerpt</td>
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**Day 2: Monday Apr 06**

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<thead>
<tr>
<th>Topic: Time Travel as Narrative Device</th>
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<tbody>
<tr>
<td><strong>In-class screening</strong></td>
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<tr>
<td><em>Crime Traveler</em>: “Jeff Slade and the Loop of Infinity”</td>
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<tr>
<td><strong>Non-fiction readings due today</strong></td>
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<tr>
<td>Booth: <em>Introduction</em></td>
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<tr>
<td><em>Love</em>: “Time Travel in Theory and Practice”</td>
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<tr>
<td><em>Nahin</em>: Introduction and Chapter 3</td>
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<tr>
<td>Day 3: Monday Apr 13</td>
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</table>
| **In-class screening** |  *Fringe*: “White Tulip”  
|                     |  Clips from *Sapphire and Steel*  |
| **Out-of-class screening due today:** |  *Supernatural*: “Mystery Spot”  |
| **Non-fiction readings due today** |  Booth: Chapter 1  
|                     |  Kozloff (pp. 67-81; 93-94)  
|                     |  Nahin: Ch. 5  |
| **Fiction reading due today:** |  Chu: “Thirty Seconds from Now”  
|                     |  Liu: “The Man Who Ended History”  |
| **Assignment Due:** |  Synthesis Paper  |

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<tr>
<th>Day 4: Monday Apr 20</th>
<th>Topic: Subjective Time Travel &amp; Character Dislocation</th>
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<tbody>
<tr>
<td><strong>In-class screening</strong></td>
<td><em>Being Erica</em>: “Pilot”</td>
</tr>
<tr>
<td><strong>Out-of-class screening due today:</strong></td>
<td><em>Hindsight</em>: “Pilot” and/or “Square One”</td>
</tr>
</tbody>
</table>
| **Non-fiction readings due today** |  Booth: Ch 2  
|                     |  Nahin: Ch 7  
|                     |  Yilmaz: “The popularity of time travel…”  |
| **Fiction reading due today:** |  **Beamer**: “Celia and the Conservation…”  
|                     |  Evans: “Real Time”  |
| **Assignment Due:** |  Paper 1  
| **Assignment Due:** |  Synthesis Paper  |

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<thead>
<tr>
<th>Day 5: Monday Apr 27</th>
<th>Topic: Paradoxes &amp; Non-Linear Narratives</th>
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<tbody>
<tr>
<td><strong>In-class screening</strong></td>
<td><em>Doctor Who</em>: “Blink”</td>
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<tr>
<td><strong>Out-of-class screening due today:</strong></td>
<td><em>The Outer Limits</em>: “The Man Who Was Never Born”</td>
</tr>
</tbody>
</table>
| **Non-fiction readings due today** |  Booth: Chapter 4  
|                     |  Nahin: Ch 8  
|                     |  Yu: “Top Ten Tips for Time Travel”  |
| **Fiction reading due today:** |  **Heinlein**: “All You Zombies”  
|                     |  Watson: “The Very Slow Time Machine”  |
| **Assignment Due:** |  Synthesis Paper  |
### Day 6: Monday May 04

**Topic:** Time Travel Theories

**In-class screening**
- *Quantum Leap:* “Killin’ Time”

**Non-fiction readings due today**
- Booth: Ch 5
- Feuer
- Nahin: Ch 1

**Out-of-class screening due today:**
- *Continuum:* “A Stitch in Time”

**Fiction reading due today:**
- **Rusch:** “Red Letter Day”
- Schaller: “How the Future Got Better”

**Assignment Due:** Synthesis Paper

### Day 7: Monday May 11

**Topic:** Children’s Genre

**In-class screening**
- *Sarah Jane Adventures:* “Lost in Time
- *Time Tunnel:* Clips from “The Revenge Of Robin Hood”
- *Wishbone:* “The Time Machine”

**Non-fiction readings due today**
- Booth: Ch 3
- Cossett: “History from Below”
- Nahin: Ch 6

**Out-of-class screening due today:**
- *Doctor Who:* “The City of Death”

**Fiction reading due today:**
- **Anders:** “The Time Travel Club”
- Finney: “I’m Scared”

**Assignment Due:** Synthesis Paper

### Day 8: Monday May 18

**Topic:** Playing Time Travel

**In-class screening**
- *Star Trek: The Next Generation:* “Cause and Effect”
- *Eternal Darkness*

**Non-fiction readings due today**
- Booth: “Eternal Darkness”
- Ryan (pp. 242-258)

**Out-of-class screening due today:**
- *Braid*

**Fiction reading for today:**
- **All You Need is Kill**

**Assignment Due:** Paper 2
**Assignment Due:** Synthesis Paper

### Day 9: Monday May 25

**No class meeting: Memorial Day; Check D2L**

**Topic:** Science-Fiction Genre

**In-class screening**
- *Twelve Monkeys:* “Splinter”

**Non-fiction readings due today**
- Booth: Ch 6
- Nahin: Ch 11

**Out-of-class screening due today:**
- *Lost:* “The Constant”

**Fiction reading for today:**
- Matheson: “Death Ship”
- Sturgeon “Yesterday was Monday”

**Assignment Due:** Synthesis Paper
Day 10: Monday June 01

Topic: Time Travel Comedy

In-class screening

- Red Dwarf: “Backwards”
- Community: “Remedial Chaos Theory”

Non-fiction readings due today

- Moore, Mica. “Time Travel Isn’t Funny”
- Nahin: Ch 2
- Valentine: “Trousseau”

Out-of-class screening due today:

- Futurama: “Bender’s Big Score”

Fiction reading for today:

- Benford: “Caveat Time Traveler”
- Bester: “The Men Who Murdered Mohammad”

Assignment Due: Synthesis Paper

FINAL: June 08 5:45

Topic: Time Travel Trailers Screenings

Assignment Due: Final Project and Paper

Bibliography


Sakurazaka, Hiroshi, Nick Mamatas (adaptor) and Lee Ferguson (Illustrator). All You Need is Kill. San Francisco: Haikasoru. 2014.


