

Post-1945 Anglophone Speculative Fiction

Primary Texts (32)

Last and First Men: A Story of the Near and Far Future — Olaf Stapledon (1930)

EPICAC — Kurt Vonnegut (1950)

“I Have No Mouth, and I Must Scream” — Harlan Ellison (1967) and video game version (1995)

Do Androids Dream of Electric Sheep? — Philip K. Dick (1968)

The Left Hand of Darkness — Ursula LeGuin (1969)

“Vaster Than Empires and More Slow” (1971) and “The Direction of the Road” (1975) —
Ursula LeGuin

The Girl Who Was Plugged In — James Tiptree Jr. (1973)

Trouble on Triton — Samuel R. Delaney (1976)

Blood Music — Greg Bear (1983)

Neuromancer — William Gibson (1984)

Schismatrix — Bruce Sterling (1986)

Xenogenesis trilogy — Octavia Butler (1987-1989)

Snow Crash — Neal Stephenson (1992)

Gun, with Occasional Music — Jonathan Lethem (1994)

Stories of Your Life and Others — Ted Chiang (2002)

Altered Carbon — Richard Morgan (2002)

Oryx and Crake — Margaret Atwood (2003)

Never Let Me Go — Kazuo Ishiguro (2005)

The Windup Girl — Paolo Bacigalupi (2009)

Zoo City — Lauren Beukes (2010)

2312 — Kim Stanley Robinson (2012)

Video Games

The Sims series (2000-2013) — Maxis

Mass Effect (2007), *Mass Effect 2* (2010), *Mass Effect 3* (2012) — BioWare

BioShock (2007), *BioShock 2* (2010), *BioShock Infinite* (2013) — 2K Games

Films

2001: A Space Odyssey — Stanley Kubrick (1968)

Blade Runner — Ridley Scott (1982)

Terminator series (1984-2015)

The Matrix trilogy (1999-2003)

A.I. Artificial Intelligence — Steven Spielberg (2001)

District 9 — Neill Blomkamp (2009)

Avatar — James Cameron (2009)

Her — Spike Jonze (2013)

Critical Texts (28)

Science Fiction

The Fantastic: A Structural Approach to a Literary Genre — Tzvetan Todorov (1975)

“Utopia and Science Fiction” — Raymond Williams (1978)

“Preface” in *Metamorphoses of Science Fiction: On the Poetics and History of a Literary Genre*
— Darko Suvin (1979)

Chapters on *Blade Runner*, *Blood Music*, *Neuromancer*, and *Schismatrix* in *Terminal Identity: The Virtual Subject in Postmodern Science Fiction* — Scott Bukatman (1993)

“Introduction: Dystopia and Histories” and “Posthuman Bodies and Agency in Octavia Butler’s *Xenogenesis*” in *Dark Horizons: Science Fiction and the Dystopian Imagination* —
Raffaella Baccolini and Tom Moylan (2003)

Connected, or What It Means to Live in the Network Society (selections) — Steven Shaviro
(2003)

“Introduction” and “Conclusion” in *Animal Rites: American Culture, the Discourse of Species, and Posthumanist Theory* — Cary Wolfe (2003)

Archaeologies of the Future: The Desire Called Utopia and Other Science Fictions — Fredric
Jameson (2005)

“Introduction” in *Hyperobjects: Philosophy and Ecology after the End of the World* — Timothy
Morton (2013)

Posthumanism

“On Learning and Self-Reproducing Machines” in *Cybernetics: Or Control and Communication in the Animal and the Machine* — Norbert Wiener (1948)

Animal Liberation (selections) — Peter Singer (1975)

“Why People Think Computers Can’t” — Marvin Minsky (1982)

The Case for Animal Rights (selections) — Tom Regan (1983)

“The Ontology of the Enemy: Norbert Wiener and the Cybernetic Vision” — Peter Galison, *Critical Inquiry* (1994)

“Introduction” and “Chapter One: Reading Cyborgs, Writing Feminism: Reading the Body in Contemporary Culture” in *Technologies of the Gendered Body: Reading Cyborg Women* — Anne Balsamo (1995)

“Introduction” and “Part 4: In the Imagination” in *The Cyborg Handbook* — Chris Hables Gray (1995)

“Introduction” and “‘Once They Were Men, Now They’re Landcrabs’: Monstrous Becomings in Evolutionist Cinema” in *Posthuman Bodies* — Judith Halberstam and Ira Livingston (1995)

“Circulating Reference: Sampling the Soil in the Amazon Forest” in *Pandora’s Hope: Essays on the Reality of Science Studies* — Bruno Latour (1999)

“Posthumanist Performativity: Toward an Understanding of How Matter Comes to Matter” — Karen Barad (2003)

The Singularity Is Near: When Humans Transcend Biology (selections) — Ray Kurzweil (2005)

“Our Biotech Future” — Freeman Dyson, *New York Review of Books* (2007)

“The Posthuman Comedy” — Mark McGurl (2012)

“History and Biology in the Anthropocene: Problems of Scale, Problems of Value” — Julia Adeney Thomas (2014)

Film

“Chapter 2: Images of Wonder: The Look of Science Fiction” in *Screening Space: The American Science Fiction Film* — Vivian Sobchak (1987)

“Film Theory and Visual Fascination” in *The Cinematic Body* — Steven Shaviro (1993)

“Back to the Future: The Humanist ‘Matrix’” — Laura Bartlett and Thomas B. Byers (2003)

“Introduction” and “Coda” in *Post Cinematic Affect* — Steven Shaviro (2010)

“The Morph: Protean Possibility and Algorithmic Control” and “Vital Figures: The Life and Death of Digital Creatures” in *Spectacular Digital Effects* — Kristen Whissel (2014)