

HON-H 399: Monsters, Aliens, & Outcasts: Politics & Culture in *The Twilight Zone*
(#31261)

Tuesdays and Thursdays from 10:00 to 11:15am in KC 150 (Fall 2021)

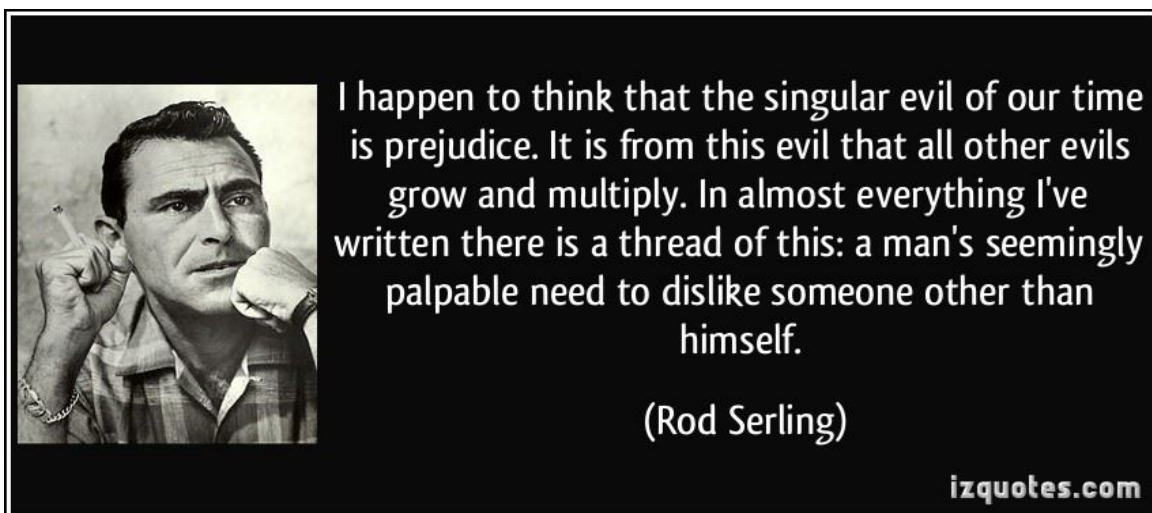
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Office Hours: Tuesdays, 8:00am to 10:00am ET in person or by appointment, in person and/or via Zoom



HON-H 399: Monsters, Aliens, & Outcasts: Politics & Culture in *The Twilight Zone*

Course Description

Amid the stifling conformity of the 1950s, when a certain new-fangled technology called “television” was still in its infancy, former GI turned screenwriter Rod Serling set out to make the kind of TV that networks at the time wouldn’t touch. Frustrated by his earlier attempts to make shows that challenged the status quo and explored difficult social and political issues, such as [the 1955 murder of Emmet Till](#) by a white mob, Serling turned his attention to the supernatural and science fiction as vehicles for exploring the darker regions of humanity: monsters, freaks, doppelgangers, aliens, misfits, bizarre situations, and strange worlds. What he discovered in the process was that a speculative science fiction anthology series could be a showcase for the kinds of subversive themes that the plastic-fantastic-frozen-dinner Eisenhower-era wasn’t ready for in prime time:

- Racism, ethnocentrism, and anti-Semitism
- Loneliness and isolation, depression and suicide
- critiques of capitalism, totalitarianism, and mass conformity

- war and nuclear annihilation
- technology and artificial intelligence
- body-swapping and doppelgangers
- nightmares and hallucinations, the liminal space(s) between dreams and reality
- personifications of death, communication with the dead, mortality/immortality
- parallel worlds and alternate histories
- returning to childhood, aging
- aliens, space exploration, and parallel worlds
- relationships (love and marriage) and family

Submitted for your approval: an Honors Seminar on *The Twilight Zone*, one of the most enduring TV shows in history and a gateway to understanding the last 75 years of American culture, politics, and society. Since its network debut on CBS on October 2, 1959, *The Twilight Zone*, with its soon-to-be A-list actors, exceptional writing, signature twists, and [earworm theme song](#), has insinuated its way into the very fabric of American life and culture. Even people who have never seen a single episode of *TZ* instantly recognize the catchy theme music or the shadowy figure of Serling himself narrating the upcoming episode. It has been spoofed and parodied by everything from *Family Guy* to *Bridesmaids*, spawned countless imitators and spin-offs, and since its debut over sixty years ago, it has never once been off the air. In 2019, CBS rebooted the show with all new episodes and actor-director [Jordan Peele](#) stepped into Serling's role as on-screen host. This is only the most recent reboot of *TZ*. There have been several others over the years, including a film by Steven Spielberg in the 1980s and a short-lived reboot featuring Forest Whitaker in 2002.

But, like all good interdisciplinary honors seminars, at the end of the day, this course isn't really about *The Twilight Zone* at all. It's about the human condition, the perils and promises of human community, and our place in the vastness of the universe. While this seminar will explore the history of one of the most iconic programs in American history, as well as the life of its creator and head writer Rod Serling, and even delve into the history of the medium of television itself, what we are really after is a core set of certain "philosophical" questions: What is the relationship of the individual to society? What are the limits of human knowledge, including scientific knowledge and self-knowledge? How do we understand identity, the liminal space between the self and other? What are the limits of community and acting in the interest of the greater good? And just what do we mean by "the good"?

We're also after another set of questions related to both politics and the history (and future) of television as a medium. What can the legacy of *The Twilight Zone* teach us about politics in American life? In what ways does *TZ*'s focus on the supernatural and macabre allow for a more "honest" or robust exploration of challenging political and social issues? If we are currently experiencing the finale of [TV's \(second\) golden age](#), as many media critics claim, then to what extent does our own era of binge-watching Netflix or Hulu and longform serial dramas on HBO owe a debt of gratitude to Serling and his quirky anthology series?

Learning Objectives

1. Analyze, discuss, and write about the cultural and social phenomenon of the original television series *The Twilight Zone* and its related aesthetic, narrative, and interdisciplinary contexts, including such disciplines as philosophy, cultural studies, politics, art, sociology, political science, psychology, speculative fiction, and media studies.
2. Develop a familiarity with the artistic and critical principles and techniques used in discussing and analyzing all media (e.g., film, literature, art, etc.) as they pertain to *The Twilight Zone* television series and related media forms.
3. Close read selected episodes and themes, formulate critical opinions of them, and express these opinions verbally and in writing.
4. Develop a working knowledge of the variety of research sources and methods available to researchers across disciplines and majors.
5. Use and properly document research findings to support a complex written argument.
6. Develop further as writers of academic prose and analysts of cultural artifacts.

This course also has several prerequisites for success. To successfully complete this course, you must

- Show up to class on-time, well-prepared, and ready to learn every time we meet. As the late essayist and novelist David Foster Wallace wrote [in his own syllabus](#), “For obvious reasons, you’re required to attend every class.” Why is regular attendance and preparation so important? We will have important screenings, class discussions, in-class writing exercises and activities, and so forth every time we meet, and these activities are pivotal to your success in this course. Excessive, flagrant tardiness will be treated as absences. Attendance will be checked each class and recorded in Canvas so you can check your absences at any time. If something looks awry, be sure to let me know! See the Attendance and Participation section below for further details on absences.
- Be willing (and able) to read actively and thoroughly. Just “getting through” the assigned readings will not ensure your success in this course. You must read actively to be able to understand what you have read and respond to it. You should get into the habit of reading actively when it comes to all our course readings and the reading you do outside of class for research. Part of active reading is learning to read with a pencil or pen in hand so that you can engage with the text—underline and circle passages, write comments, observations, and questions in the margins, and jot down ideas as they come to you. We will spend some time in class discussing what is meant by “active reading” and practicing it together.
- Keep an open mind this semester and always show civility and respect for your colleagues in class. We will discuss themes and ideas that may at times be challenging and even contentious, and it’s inevitable that we will disagree or view things differently. Disagreement, debate, and a robust discussion of ideas is a significant part of what makes the college experience special and worthwhile, particularly in courses like this one that depend on the enthusiastic sharing of perspectives and values. It takes a lot of courage to speak up, and even more courage to admit when you have been stretched by an idea or

that you have considered a perspective that is new to you. I will do my part to maintain a collegial classroom environment that is respectful and safe for all students. If at any time you feel the need to speak with me about the ideas we are discussing in class, please do not hesitate to do so.

Communicating with Me and Each Other

You will have a variety of methods for getting in touch with me and your colleagues in class, including

- Canvas messages, comments on assignments, and responses to discussions (all in Canvas).
- Questions and interactions in class.
- Office Hours. My physical, in-person office hours will be each week on Tuesday mornings from 8:00am to 10:00am ET and by appointment. Come on by! My office is in KO 223 in the Main Building.
- I have found that many students like to ask questions in the few minutes immediately following class. This is fine with me, but remember that office hours, whether in-person or via Zoom, are better for longer, more substantive one-on-one conversations about your work. If you have a question that requires in-depth discussion or brainstorming or will take more than a couple of minutes to adequately address, please set up a meeting with me or drop by my office hours so we can fully explore your questions and/or ideas.
- Zoom conferences. You are always more than welcome to set up a Zoom meeting with me, even on relatively short notice. Just let me know in advance when you'd like to meet. If my schedule allows, I can generally be available during regular business hours during the week (Monday through Friday, 8:00am to 5:00pm). Here's the Zoom info:

[Zoom link to Dr. Cook's personal meeting room](#)

Meeting ID: 358 454 5003

Required Textbooks & Other Materials

To begin and successfully complete this course, you need to obtain the following four books, which are widely available at online outlets like Amazon.com and at the IU Kokomo Barnes and Noble Bookstore on campus:

1. Beaumont, Charles. *Perchance to Dream: Selected Stories*. Penguin, 2015.
2. Matheson, Richard. *The Best of Richard Matheson*. Penguin, 2017.
3. Rivera, Heather L. and Alexander E. Hooke, eds. [The Twilight Zone and Philosophy: A Dangerous Dimension to Visit](#). Open Court, 2019. (Available as a free eBook courtesy of the IU Kokomo library.)
4. Zicree, Marc Scott. *The Twilight Zone Companion*. 3rd ed. Silman-James, 2018.

Books #3 and #4 are required. Without these textbooks, you will not be able to successfully complete the course. (An eBook version of #3 is available courtesy of the IU Kokomo library by clicking the previous hyperlink and logging in with your IU credentials.) Books #1 and #2 are

highly recommended, but optional. I will also post required readings and handouts to Canvas; these readings typically will be in .pdf or .docx format. I encourage you to print out these readings and bring them with you to class meetings. I will also distribute some handouts, worksheets, and readings in hard copy form in class.

You will also need...

1. A sturdy notebook dedicated to this course, lots of paper, good pens and pencils, and access to a reliable, updated computer with full, updated versions of MS Word and Adobe Reader. Also, I assume that you will have a *basic* working knowledge of (and access to) Canvas ([Canvas knowledge base](#)), MS Word, email, One.iu.edu, and Adobe Reader.
2. Access to the *Oxford English Dictionary*. Luckily, the *OED* is available for all IU Kokomo students through our [library homepage](#). Simply go to the “Databases A to Z” link and click on the letter “O.”
3. Some familiarity with [the Purdue OWL](#) online site and/or a good writer’s handbook, such as the one you used in ENG-W 131 or another writing course. We will use the new 9th edition of the *MLA Handbook* in this course for all formatting and citation guidelines.

Assignments & Grading

The assignments in this course are graded on a 1,000-point system. (For example, a final grade of 870 is equal to an 87%, or a B+.) You can always check your grades in Canvas; be sure to let me know right away if something looks off. In general, minor assignments like daily participation grades (DPGs) and in-class activities cannot be made up if you miss class. For major assignments like the Teaching Project or the Major Research Project, I will gladly meet with you and look over drafts of assignments before the due date as often as you like. As a general rule, all assignments for this seminar are due in Canvas before 11:59pm ET on the due date unless otherwise specified.

1. **Daily participation grades/in-class screenings and activities (150 points):** As noted above, you must attend all class meetings. In nearly every class, you will be asked to write a response to or take notes on an episode of *TZ*, respond to a prompt, write a brief summary of a reading, or even take a short, five-item reading quiz on the readings for that day. (Some in-class assignments may be completed in Canvas, too, while others may be started in class and then submitted later that evening in Canvas—always due before 11:59pm ET.) Each individual daily participation grade is worth between 5 and 10 points depending on the time and energy involved. To receive full credit each day you must prepare for class by completing the assigned readings, attending the entire class meeting, participating in class discussion, and completing that day’s in-class assignment. At the end of the semester, I will drop your two lowest grades in this category, including a grade of “zero.”
2. **Thought Experiments (200 points):** At various points in the semester, you will write a brief paper or develop a short multimodal project (e.g., a podcast, a digital story, etc.) or participate in a Canvas discussion based on a single episode or multiple episodes of *TZ*,

our class readings, and our class discussions. These “thought experiments” are short projects (no more than 2 to 3 pages or the digital equivalent), and they generally require no outside research to complete, although you may choose to incorporate outside research if you find it necessary or beneficial. You will receive between 0 and 50 points on each TE, and we will have a total of four: TE#1, TE#2, TE#3, and TE#4. If you do not turn in a TE, you will get a zero. If you submit a TE late, the highest score it can receive is a 30 (out of 50). The TEs are meant to be shared with your colleagues for their enrichment (and your own), so each time you develop one, think of your audience as your colleagues in the seminar. At least one TE will be a multimodal/digital project.

Your TEs, like all out of class work that you submit in this seminar, should be in 12-point, Times New Roman or Calibri font, double-spaced, proofread, copyedited, and polished. These will be submitted in Canvas, but I may also ask that you bring a hard copy with you to class after the due date to share with colleagues and myself. At the top of each draft, on the left side of the page, you should list, in double-spaced format along with the rest of the draft, the following information in this order: your full name, my name (Dr. Cook), the course (HON-H 399), and the due date for the assignment. Finally, be sure to give each TE a unique title (please avoid “TE #2 or something along those lines). As with all out of class work, remember to use proper MLA 9th edition (2021) formatting and citation guidelines. For more information on MLA formatting and citation guidelines (9th ed.), check out the [Purdue OWL website](#).

3. **Teaching Project (200 points):** *The Twilight Zone* ran for five seasons (1959 to 1964) and yielded over 150 episodes. We will only be able to screen a small fraction of these in our time together this semester. To encourage you to explore the series on your own—and to give you the space and time to do so—each of you will research and explore in further detail a single episode of your own choosing, using Marc Zicree’s *The Twilight Zone Companion* as a guide, as well as the helpful list of episodes by theme included in the Don Presnell handout in the Files tab in Canvas. These teaching projects will begin in Week 10, and you will be responsible for “running” your portion (15 to 20 minutes) of a class period on a given day, and how you decide to use your time is completely up to you, both in terms of content and format. You likely won’t have enough time to show an entire episode and run your TP, but you can certainly show clips and you can also ask that we watch the episode on our own before the class meeting. You can also assign readings, ask us to prepare written work, or anything else that a college instructor might do to prepare students for a class meeting. It’s your time to teach and shine!

The design of your teaching project is yours to determine, of course, but as a minimum requirement each of you will provide the seminar with a detailed, one-page (front and back is fine) handout, complete with source information and “Further Reading” resources in MLA (9th ed.) format. We will talk much more in class about options and strategies for developing your teaching projects and you can find the assignment on Canvas alongside relevant handout in the Files tab.

4. **Final Research Project (250 points), Research Proposal (50 points), and Presentation (50 points):** By the end of the term, you will have spent a great deal of time

thinking about *The Twilight Zone*. Your culminating assignment in this course will be a 10–12-page research essay modeled after the critical essays in *The Twilight Zone and Philosophy* (Rivera and Hooke, eds.). Imagine that you are going to submit your work to an edited collection like *The Twilight Zone and Philosophy* or an academic journal; that is, you are writing to an audience of academics and smart, college-educated general readers, people who may be fans of *TZ* and know a little something about the show, but certainly not everything. To develop your research essay, you will use a minimum of 8 sources, and they should represent a suitable mix of both academic essays/articles, books, and book chapters as well as smart journalistic and web-based resources (i.e., non-academic sources). You are free to draw upon any of the themes, ideas, episodes, historical eras, or anything else that we have discussed this semester as you develop your research essay. You will also submit a research proposal that will be vetted by myself and your colleagues in class. Finally, you will present your work to us in a final research essay showcase to be held the last week of class.

5. **Midterm Exam (100 points):** Near the midpoint of the semester, in Week 9, we will have a midterm exam that covers the material we've explored up to that point. The midterm will be comprised of seven identification items (terms, concepts, names, episodes, etc.) out of eleven to choose from and one essay question (there will be three to choose from).

Readings and Active Reading

The weekly reading assignments in this course will be somewhat challenging and (occasionally) quite long. We will be reading texts ranging from theoretical think pieces to histories of mass media and broadcasting to works of traditional philosophy. These readings are interesting and exciting, but they will require you to practice a mode of patient, careful, *attentive* reading to which you may not yet be accustomed.

For instance, when you come across a word you don't understand, you should look it up in an online dictionary (the *Oxford English Dictionary* is best and free for IU students through the IU Kokomo [library homepage](#)). When you find a concept or reference with which you're unfamiliar, look it up on Wikipedia and read the entry until the passage you're wrestling with starts to make sense. Mark all passages in your books that you would like to discuss in class, that you think are particularly noteworthy, or that don't make sense to you. We will discuss these passages in class. In short, you will need to read closely, carefully, and *slowly*.

You should expect to *read*—in the manner I've just briefly described—between 15 and 30 pages each week. And a few times during the semester the reading load will be heavier. Please get into a weekly if not daily reading habit that works for you and stick to it. Also, make sure that your personal work and family schedule this semester will allow for this kind of sustained, attentive reading. This will be key to your success and learning in this course. If ever you have any questions or concerns about our readings or the reading load, please don't hesitate to let me know.

Attendance and Participation

While there will be *some* lecture in this course, this is definitely *not* a lecture-only course. In fact, it is a seminar (and an *honors* seminar at that). Ongoing, stimulating class discussions, film screenings, and in-class group activities are vital to the success of this course and to your overall learning experience and growth. In short, it's important that you come to class regularly, complete all assigned readings each week, take time to reflect on what you've read (and then go back and re-read), take careful notes on the readings (in your notebook and textbook), ask questions, and participate actively and enthusiastically in class discussions and in-class exercises.

When you miss class, you miss important information, and classmates miss your input and ideas. If you are absent, you are responsible for finding out what we covered in class and for submitting in advance any assignments due on that day. I reserve the right to change the course schedule at any time, and it is your responsibility to stay on top of these changes. If ever you do miss class, you should use the "Questions about the Course" Discussion in the Discussions tab in Canvas to find out what you missed.

Your course grade will drop by one letter grade (10%) if you miss more than 10% of our classes (**or 4 class periods**); you will fail the course if you miss 20% of our classes (**6 class periods**). If a bona fide emergency force you to miss several class periods, please contact me as soon as possible so we can discuss your options. Documentation of absences will be required.

Inclement Weather, COVID-19 Protocols, and Instructor Illness

As we all know, the weather in Indiana can be unpredictable. (And perhaps you've heard about this global pandemic that's been going around.) My pledge to you is that if ever I do find it necessary to unexpectedly cancel class for any reason, I will send a Canvas announcement either the night before or the morning of the cancellation. Here's a good idea for each of you: go into the "Settings" tab in Canvas (top right when you first log in), click on the "Notifications" tab, and then set your preferences to receive Canvas messages and announcements directly to your mobile phone. Let me know if you need help setting this up. If possible, as in the case of bad weather or a severe outbreak of COVID-19, we will meet via Zoom rather than cancel class altogether.

Technical Requirements

This course requires that you have access to the IU Kokomo computer network, access to the Canvas course management system, and some basic familiarity with Canvas. The IU Kokomo Instructional Technology department provides guidelines for hardware and software for all students. This course requires primarily word processing (MS Word), printing capabilities, and access to Canvas. See [IUware](#) for free downloads and discount prices on hardware and software exclusively for IU students.

Students should contact the IU Kokomo Helpdesk with technical questions. The Helpdesk offers technical support to faculty, staff, and students for all IT-related requests. The Helpdesk assists users and maintains a helpful tracking system that places each user's request into a queue. You can send an email request to the Helpdesk at kohelp@iuk.edu or call 765/455.9315. Local phone

and walk-up support at the Helpdesk in the Library are also available Monday through Friday from 8:00am to 5:00pm ET. If you're having any technical difficulties, please contact both me and the Helpdesk right away so we can get your problem solved.

Plagiarism and Academic Dishonesty

Plagiarism is using another's facts, ideas, and/or words without giving explicit credit to the source in an accepted documentation format (e.g., MLA or APA). It is a violation of academic and legal standards. Penalties for plagiarism vary. They may include receiving a failing grade or being referred for disciplinary action. A double submission (turning in the same assignment for more than one class without the express permission of *both* instructors) is considered a form of plagiarism. Other examples of plagiarism include:

- Taking ideas from another author that cannot be considered common knowledge
- Summarizing or paraphrasing another author's ideas in such a way that quotation marks are not necessary, but without appropriately crediting that author
- Directly quoting phrases, passages, or sentences from another source without identifying the original source
- Use of a paper (in part or in whole) written by another person.

Failure to credit sources accurately is considered a failure of someone wishing to achieve professionalization and should be avoided with due diligence. Problems with plagiarism will not be tolerated: you must show understanding and respect for what it means to plagiarize. As a result, it is crucial that you document correctly to avoid problems associated with academic misconduct (see the [Code of Students Rights, Responsibilities, and Conduct](#) for a more extended elaboration of this concern).

If you are struggling in the course, please make an appointment with me to discuss things. I am always happy to talk through issues with you, and I would rather you contact me right away rather than for you to resort to measures that could result in a failing grade for an assignment or for the course.

Withdrawing from the course

The last date to withdraw from courses with an automatic grade of "W" is October 24. (For additional withdrawal dates, see the [Fall 2021 Academic Calendar](#).)

IU Kokomo Writing Center

The IU Kokomo Writing Center provides an array of one-on-one services for students in courses across the curriculum, including Spanish-language tutoring and help with your writing projects! The tutors who work in the Writing Center are advanced undergraduate students who have excelled in writing-intensive courses like this one. (They're also friendly and approachable people!) Take a few minutes to visit their website and register for a WC Online account so you can make an appointment, check drop-in hours, ask a question, or attend a helpful workshop. Check out the [Writing Center website](#) for more information and to make an appointment.

Civility Statement

Indiana University Kokomo encourages a climate of respect and inclusiveness that welcomes and embraces community members with diverse backgrounds and life experiences; deliberately seeks

multiple perspectives; and supports the free and open exchange of ideas and civil discourse. Our community encompasses the life of the classroom, including but not limited to an engagement in student life, service learning, travel abroad, and social media reflections. This community will thrive when we approach each interaction and conversation with an open mind and when each member respects the inherent dignity and worth of all people. Respect and civility should therefore be afforded to all individuals regardless of age, disability, educational background, family status, gender, gender identity and expression, nationality, race/ ethnicity, religion, position, sex, sexual orientation, socioeconomic level, or veteran status at Indiana University Kokomo.

Accessibility Statement

Every attempt will be made to accommodate qualified students with disabilities (e.g., mental health, learning, chronic health, physical, hearing, vision, neurological, etc.). You must have established your eligibility for support services through the appropriate office that services students with disabilities. Note that services are confidential, may take time to put into place, and are not retroactive; captions and alternate media for print materials may take three or more weeks to get produced. Please contact [the IU Kokomo accessibility office](#) as soon as possible if accommodations are needed. If you have documentation of an accommodation, please contact me confidentially as soon as possible so we can make the necessary arrangements.

Sexual Misconduct Statement

As your instructor, one of my responsibilities is to create a positive, safe learning environment for all students. Title IX and IU's Sexual Misconduct Policy prohibit sexual misconduct in any form, including sexual harassment, sexual assault, stalking, and dating and domestic violence. If you have experienced sexual misconduct, or know someone who has, Indiana University can help. If you are seeking help and would like to speak to someone confidentially, you can make an appointment with Counseling & Psychological Services (CAPS) 765/455.9364 (counseling services).

It is also important that you know that Title IX and university policy require me to share any information brought to my attention about potential sexual misconduct with the campus Deputy Title IX Coordinator or IU's Title IX Coordinator. In that event, those individuals will work to ensure that appropriate measures are taken and resources are made available. Protecting student privacy is of utmost concern, and information will only be shared with those that need to know to ensure the University can respond and assist. I encourage you to visit stopsexualviolence.iu.edu to learn more.

Course Schedule

The following schedule is a projected weekly schedule and is open to revision as we continue the semester. Each week on Thursday afternoons, I will send out the "official" readings and assignments for the following week in a Canvas message, along with all supporting materials, handouts, links, attachments, reminders about upcoming assignments, and so forth. These messages are meant to supplement and expand upon the basic information found below.

While I do reserve the right to make any changes, including additions or deletions of 5 readings, screenings, and other assignments, I will always let you know in advance of any changes to the course schedule both in class and via Canvas announcement. For other important dates this semester, please consult the [IU Kokomo Academic Calendar](#) for Fall 2021.

Unit 1: Why *The Twilight Zone*? TV and American Culture in the 1950s

Week 1 (Aug. 24/26): “The Monsters Are Due on Maple Street” (Season 1)¹; Welcome and introductions; Review course syllabus; introduction to *TZ* & Rod Serling; Read “*TZ* themes, genres and plot devices” (Presnell, handout in Canvas); View “Rod Serling: The Man Who Knew Too Much” (in class screening); Read the Wikipedia entry on [“The 1950s”](#)

Week 2 (Aug. 31/Sept. 2): “Where Is Everybody?” (Pilot); Read “Introduction: The World According to Rod” (Canvas); Read excerpts from *The Columbia History of American Television* (Canvas); Viewing & discussion: [American Masters \(PBS\): Rod Serling \(in class screening\)](#)

Unit 2: *The Twilight Zone* and Identity

Week 3 (Sept. 7/9): “The Lonely” (S1) and “Time Enough at Last” (S1); read episode entries in *The Twilight Zone Companion*. Read Pichanick, “The Short-Sightedness of Henry Bemis” (TZP)²

Week 4 (Sept. 14/16): “Perchance to Dream” (S1) and “The Purple Testament” (S1); TEW#1 due on Thursday, Sept. 16 in Canvas. Read Beaumont, “Perchance to Dream” in *Perchance to Dream: Selected Stories* (PD); Read Wissner, “What Are You Hearing?” (TZP)

Week 5 (Sept. 21/23): “Mirror Image” (S1) and “The Sixteen Millimeter Shrine” (S1)

Week 6 (Sept. 28/30): “Walking Distance” (S1) and “The Four of Us Are Dying” (S1); Read Nietzsche, [“On Truth and Lying in an Extra-Moral Sense”](#) (online)

Week 7 (Oct. 5/7): “The Masks” (S5); Read Gunderman, [“Masking Humanity: Emmanuel Levinas and the Pandemic”](#) (online)

Unit 3: *The Twilight Zone* and Politics

¹ For each episode that we view, prepare for class by reading the corresponding entry in Marc Zicree’s *The Twilight Zone Companion*. All episodes listed in the schedule will be viewed in class.

² TZP = *The Twilight Zone and Philosophy* (Rivera and Hooke, eds.)

PD = *Perchance to Dream: Selected Stories* (Beaumont)

RM = *The Best of Richard Matheson* (Matheson)

C = Canvas reading (check the Files tab)

O = online, accessible via hyperlink

Week 8 (Oct. 12/14): “People Are Alike All Over” (S1); “The Old Man in the Cave” (S5); Read excerpts from *Spaceships and Politics: The Political Theory of Rod Serling* (eBook available at iuk.edu/library)

Week 9 (Oct. 19/21): No class on Tuesday (Fall Break); Midterm exam in class on Thursday, October 21.

Week 10 (Oct. 26/28): “The Brain Center at Whipple’s” (S5); “Third from the Sun” (S1); Read excerpts from *Spaceships and Politics: The Political Theory of Rod Serling* (eBook available at iuk.edu/library); Read “Third from the Sun” (RM, pp. 228-35); Teaching Project (1)_____

Week 11 (Nov. 2/4): “A Quality of Mercy” (S3); Teaching Project (2)_____

Unit 4: Spin-offs, Reboots, and Satires—The Long Tail of *The Twilight Zone*

Week 12 (Nov. 9/11): “Nightmare at 20,000 Feet” (S5); Read “Nightmare at 20,000 Feet” (RM, pp. 201-18); TZ in the 1970s and 1980s (*Night Gallery* and *Twilight Zone: The Movie* [available on Hulu]); Teaching Project (3)_____

Week 13 (Nov. 16/18): TZ in the 1990s and 2000s (*The Twilight Zone* TV reboots); Teaching Project (4)_____

Week 14 (Nov. 23/25): Thanksgiving Holiday (no class this week)

Week 15 (Nov. 30/Dec. 2): TZ in the 2010s and today; (Jordan Peele and *The Twilight Zone* on streaming); Teaching Project (5)_____; Workshop & research time for final research assignment & presentation

Week 16 (Dec. 7/9): Final Research Project Presentations (and pizza!)