

State University of New York at Fredonia
College of Liberal Arts and Sciences

ENGL 520.01
Graduate Seminar in Literature and Culture: Science Fiction

Spring 2025
TTh 11-12:20
Fenton 170
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Table of Contents

Table of Contents

About This Syllabus

I. Course Description

II. Rationale

III. Textbooks

IV. Course Objectives and Outcomes

ENGL Key Skills

English Department Learning Outcomes

Course/Section-Specific Learning Outcomes

V. Instructional Methods and Activities

VI. Evaluation and Grade Assignment

A. Methods

Engagement/Preparation/Participation (10%)

Discussion Leading (20%)

Reflection Essays (20%)

Public-Facing Project (25%)

Individual Research Project (25%)

B. Grading

C. Portfolio

VIII. Course Schedule and Policies

A. Tentative Course Schedule

Class Types/Units/Key

Readings and Assignments

Notes/Events/Opportunities for Further Engagement/Preparation/Participation

B. Class Policies

1. Health and Safety

2. Masks

3. Isolation and Quarantine

4. Basic Needs

5. Mental Health and Wellness

6. Diversity, Equity, and Inclusion

7. Students with Disabilities

8. Attendance

9. Online Participation

10. Late Assignments

11. Plagiarism and Academic Integrity

12. "Artificial Intelligence"

13. Portable Electronic Devices in the Classroom

About This Syllabus

This syllabus is designed to help you get as much out of this course as possible. You can use it to find out what assignments are due and when and how your work will be assessed, among other things. Please get in the habit of checking back here to keep track of any changes to the tentative schedule of assignments and links to assignment sheets (which will be announced on our FREDLearn site and in class). And please contact me any time (see above for my coordinates) if you have ideas about how to improve any aspect of the course or have questions about or suggestions for this syllabus. Given that it's a living document, I suggest you avoid printing it off unless absolutely necessary, and waiting until at least the second week of classes to do so even in that rare case.

I. Course Description

A variable-content course, interdisciplinary in nature, featuring a contemporary topic central to the discipline.

This section focuses on science fiction that is particularly relevant to our current historical conjuncture. It is divided into two units—one on the theme of artificial life and the other on the subgenre of near-future speculative fiction—that together provide students with practice:

- comparing many different authors' styles, themes, visions, and narrative strategies (formalist criticism);
- considering developments in the genre and its subgenres as well as relations to (and intertwinings with) other genres, modes, and media (intertextual criticism);
- exploring relations between the assigned texts and the time periods in which they were written (historicist criticism);
- connecting the assigned texts to contemporary social/political issues (cultural criticism);
- going beyond disciplinary approaches (science fiction as a specialization within English studies) and even interdisciplinary inquiries (science fiction studies as a cultural studies field combining literature with history, sociology, the sciences, and so on) and begin working toward a transdisciplinary approach to examining the stakes of science fiction.

ENGL 520 is an elective in the [English Adolescence Education Multi-Award B.A./M.A. degree program](#).

II. Rationale

In ENGL 520, as in most courses offered by the English Department, the goals of the professional programs are integrated with specific course goals. Achieving these goals (described in Section IV below) will require us to foster academic skills and intellectual habits of reading closely and carefully, thinking critically and creatively, listening actively and attentively, speaking thoughtfully and purposefully, and writing clearly and engagingly—skills and habits useful to everyone, but of particular importance to future teachers.

III. Textbooks

The [textbooks](#) adopted for this course are:

- Cory Doctorow, *Walkaway* (2017)
- Philip K. Dick, *Do Androids Dream of Electric Sheep?* (1968)
- Allegra Hyde, *Eleutheria* (2022)

- Ann Leckie, *Ancillary Justice* (2013)
- Celeste Ng, *Our Missing Hearts* (2022)
- Nnedi Okorafor, *Death of the Author* (2025)
- Kim Stanley Robinson, *The Ministry for the Future* (2020)
- Mary Shelley, *Frankenstein* (1818)
- Dan Simmons, *Hyperion* (1989)
- Neal Stephenson, *Snow Crash* (1992)
- Any additional readings will be made available on our course's FREDLearn site

IV. Course Objectives and Outcomes

As an elective within the [English Adolescence Education Multi-Award B.A./M.A. degree program](#), ENGL 520 engages key skills and learning outcomes identified by the English Department, in the following ways.

ENGL Key Skills

ENGL 520.01 provides practice for students to:

1. Develop and practice close reading of primary texts.
2. Contextualize primary sources.
3. Locate, evaluate, and use peer-reviewed academic sources.
4. Analyze and interpret texts based on quality of argument.
5. Engage in collaborative work (that synthesizes information, arrives at reasoned conclusions, and aims to solve open-ended problems) in or beyond classroom forums.

English Department Learning Outcomes

ENGL 520.01 provides practice for students to:

1. Write coherently and effectively in various genres for multiple audiences and purposes, according to standard practices in the discipline.
2. Read and analyze a wide variety of texts, including traditional literary, linguistic, popular, and multimedia pieces, in depth and in context.
3. Engage with critical lenses and apply multiple research methods and theoretical concepts to their work in the program.

Course/Section-Specific Learning Outcomes

ENGL 520.01 provides practice for students to appreciate, understand, and analyze

1. Various approaches to reading science fiction;
2. Various narratives and narrative strategies in science fiction;
3. The development, conventions, and subgenres of science fiction;
4. The relationships between science fiction and society, and between literature and culture.

To achieve these goals, students will do the following assignments:

- **Engagement/Preparation/Participation** (10%): KS #1, 4; ED LOs #1-3; CSS LOs #1-4.
- **Discussion Leading** (20%): KS #1-4; ED LOs #1, 3; CSS LOs #1, 3, 4.
- **Reflection Essays** (20%): KS #1, 2, 4; ED LOs #1-3; CSS LOs #1-4.
- **Public-Facing Project** (25%): KS #1-5; ED LOs #1, 3; CSS LO #4.
- **Individual Research Project** (25%): KS #1-4; ED LOs #1, 3; CSS LOs #1, 4.

V. Instructional Methods and Activities

The methods used in the classroom will include lecture, in-class writing, guided discovery, open

discussion, cooperative group work, student-led discussions, and other learning-centered, engagement-fostering, and critical thinking-oriented activities. See the Schedule of Assignments (VIII A, below) and FREDLearn for specifics.

VI. Evaluation and Grade Assignment

A. Methods

Engagement/Preparation/Participation (10%)

Critical engagement, consistent preparation, and thoughtful participation (including active listening!) are crucial to your enjoyment of and success in this course. If there is absolutely no way for you to avoid missing a class, you must contact me in advance of or as soon as is feasible after your absence, preferably by email. Even more important than showing up on time, of course, is coming to class prepared and focused. I expect you to read what has been assigned for a given date *at least once* by the time we begin to discuss it in class. This is a discussion rather than a lecture course, after all; although early in the semester and in each unit I will provide some context and background for the course, our assignments, and our readings, an increasing amount of class time over the course of the semester will be spent in small- or large-group discussions and activities, particularly student-led discussions (described below).

Your grade for this segment of the course will be based on the quality of your engagement, preparation, and participation in class discussions, assignments, and projects and what they suggest to me about your effort and growth over the course of the semester. As there is no final exam in this course, think of this component of your final grade, along with the learning analysis (described below), as a different but equally important method of assessing your overall performance this semester. Due to the importance of consistently engaging your peers in this course, *more than one unexcused absence will hurt your preparation/participation grade and each non-emergency absence after the second will lower your final course grade by one full grade* (e.g., with three such absences a B+ will become a C+; with four, it will become a D+; and so on). Please see Section VIII B, below, for definitions of excused and emergency absences.

There are multiple ways to demonstrate your engagement, preparation, and participation this semester:

- **Office Hours:** These “student consultation times” are set aside for you, to talk with me about course readings, assignments, units, and so much more. We can always make an appointment outside regular office hours, as well. I’m here to help you succeed in this course. Let’s work together!
- **Class Activities:** Everybody learns in different ways. Some people are more outgoing or more confident public speakers than others. There are many ways to demonstrate your engagement and preparation through various forms of participation in class: writing thoughtfully in response to in-class writing prompts, taking notes, active listening, participating in small-group activities, and participating in large-class discussions are just a few.
- **Online Participation:** The FREDLearn discussion forum gives students the chance to enhance their writing and critical thinking skills, demonstrate their engagement with the course material, and informally interact with their classmates by doing any combination of the following over the course of the semester:

- posting a specific question about one of the readings;
- commenting on an interesting commonality or contrast in a group of readings;
- picking up and developing a topic of conversation from our in-class discussions;
- sharing an insight from a small-group discussion or activity that those outside your group didn't have the chance to hear or respond to;
- introducing a new topic of conversation that you feel is relevant to the course;
- connecting materials you find in print, on air, online, or on social media to texts and issues in the course;
- responding to someone else's previously-posted question, idea, topic, connection, or reaction.

The FREDLearn discussion forum is your space to interact with your classmates outside of class; community norms will emerge over time. Here's a start:

- please use common sense and common courtesy; be respectful toward and civil with each other;
- feel free to question, disagree, consider alternative perspectives, and do everything else that enhances student learning—yours and others' (starting with your own willingness to listen to others and really think about what they're saying!);
- use the forum to practice intellectual exchange and exercise academic freedom and responsibility;
- extend grace to yourself and others and be charitable toward the inevitable occasional human errors—think of them as opportunities for us all to learn and grow;
- if you have any questions about whether an external source is appropriate for or relevant to the course, I'm available to help you think them through.

Discussion Leading (20%)

Your task in discussion leading is to help your classmates examine and contextualize primary text reading(s) you've selected to focus on for a particular class session by leading a discussion of questions you have developed, which draw on research you have done to connect your chosen text(s) to the unit's theme and course's focus, for at least half a class session. Within two Fridays of completing discussion leading, you will turn in a brief report and reflection on it.

Reflection Essays (20%)

Your task in the reflection essays is to connect specific aspects of the assigned texts you choose to focus on from a unit to that unit's theme and use those connections to identify and explore how your thinking about that theme has developed over the course of the unit.

Public-Facing Project (25%)

In the Public-Facing Project, you and one to three partners from the class will collaborate on a semester-long group multi-media project that brings some aspect of science fiction to some actual public, both of your team's choice. Students will form teams early in the semester (no later than the end of February). Each team will propose, research, craft, and share one science fiction-related multi-media presentation (e.g., blog, exhibit, newspaper article, podcast, poster, powerpoint, prezzi, social media campaign, video, game) with a public audience (or audiences).

Individual Research Project (25%)

The topic and format for your roughly 9-to-12-page individual research project are open; so long as it focuses on science fiction, your IRP may involve participating in a service-learning or civic engagement project; composing an individual critical, creative, pedagogical, or digital media project; or proposing a format of your own invention.

B. Grading

All work during the semester will be graded on a letter basis (A=outstanding, B=good, C=average, D=bad, F=unacceptable) and converted into a number for purposes of calculating final grades. I use the following conversion system (the number in parentheses is the “typical” or “normal” conversion, but any number in the range may be assigned to a given letter grade):

A+=97-100 (98); A=93-96.99 (95); A-=90-92.99 (91); B+=87-89.99 (88); B=83-86.99 (85); B-=80-82.99 (81); C+=77-79.99 (78); C=73-76.99 (75); C-=70-72.99 (71); D+=67-69.99 (68); D=63-66.99 (65); D-=60-62.99 (61); F=0-59.99 (55)

Your final grade is determined by converting the weighted numerical average of the above assignments into a letter grade, according to the above scale.

C. Portfolio

English and English Adolescence Education majors should be aware of the English department’s guidelines for ongoing e-Portfolio submissions.

VII. Bibliography

A. Contemporary References

- Brian Attebery, *Decoding Gender in Science Fiction*
- Raffaella Baccolini and Tom Moylan, eds., *Dark Horizons: Science Fiction and the Dystopian Imagination*
- Camille Bacon-Smith, *Science Fiction Culture*
- Marleen Barr, ed., *Envisioning the Future: Science Fiction and the Next Millennium*
- James Berger, *After the End: Representations of Post-Apocalypse*
- Michael Bérubé, *The Ex-Human: Science Fiction and the Fate of Our Species*
- M. Keith Booker and Anne-Marie Thomas, *The Science Fiction Handbook*
- Keith Brooke, ed., *Strange Divisions & Alien Territories: The Sub-Genres of Science Fiction*
- Scott Bukatman, *Terminal Identity: The Virtual Subject in Postmodern Science Fiction*
- Wendy Chun, *Control and Freedom: Power and Paranoia in the Age of Fiber Optics*
- —, *Updating to Remain the Same: Habitual New Media*
- John Clute and Peter Nicholls, eds., *The Encyclopedia of Science Fiction*
- Samuel Delany, *Longer Views: Extended Essays*
- —, *Shorter Views: Queer Thoughts and the Politics of the Paraliterary*
- —, *Silent Interviews*
- Mark Dery, ed., *Flame Wars: The Discourse of Cyberculture*
- Jane Donawerth, *Frankenstein’s Daughters: Women Writing Science Fiction*
- Carl Freedman, *Critical Theory and Science Fiction*
- James Gunn, et al., eds., *Reading Science Fiction*
- Donna Haraway, *Simians, Cyborgs, and Women*
- Veronica Hollinger and Joan Gordon, eds., *Edging into the Future: Science Fiction and Contemporary Cultural Transformation*

- Nick Hubble and Aris Mousoutzakis, eds., *The Science Fiction Handbook*
- Eileen Hunt, *Artificial Life after Frankenstein*
- Edward James and Farah Mendlesohn, eds., *The Cambridge Companion to Science Fiction*
- Fredric Jameson, *An American Utopia: Dual Power and the Universal Army*, ed. Slavoj Žižek
- —, *Archaeologies of the Future: The Desire Called Utopia and Other Science Fictions*
- Gwyneth Jones, *Deconstructing the Starships: Science, Fiction, and Reality*
- De Witt Douglas Kilgore, *Afrofuturism: Science, Race, and Visions of Utopia in Space*
- Rob Latham, ed., *Science Fiction Criticism: An Anthology of Essential Writings*
- Tom Moylan, *Scraps of the Untainted Sky: Science Fiction, Utopia, Dystopia*
- Wendy Neilsen, *Motherless Creations: Fictions of Artificial Life, 1650-1890*
- Patrick Parrinder, ed., *Learning from Other Worlds: Estrangement, Cognition, and the Politics of Science Fiction and Utopia*
- Constance Penley and Andrew Ross, eds., *Technoculture*
- Adam Roberts, *The History of Science Fiction*
- Robin Roberts, *A New Species: Gender and Science in Science Fiction*
- Daniel Rosenberg and Susan Harding, eds., *Histories of the Future*
- Andrew Ross, *Strange Weather: Culture, Science, and Technology in an Age of Limits*
- Joanna Russ, *To Write Like a Woman: Essays in Feminism and Science Fiction*
- David Seed, *A Companion to Science Fiction*
- Matthew Seeger and Timothy Sellnow, *Narratives of Crisis: Telling Stories of Ruin and Renewal*
- Jeffrey Tucker, *A Sense of Wonder: Samuel R. Delany, Race, Identity, and Difference*
- Sherryl Vint, *Science Fiction: A Guide for the Perplexed*
- Gary Westfahl and George Slusser, eds., *Science Fiction, Canonization, Marginalization, and the Academy*
- Ytasha Womack, *Afrofuturism: The World of Black Sci-Fi and Fantasy Culture*

B. Classic References

- Brian Aldiss, *Trillion Year Spree: The History of Science Fiction*
- William Bainbridge, *Dimensions of Science Fiction*
- Marleen Barr, *Alien to Femininity: Speculative Fiction and Feminist Theory*
- Samuel Delany, *The Jewel-Hinged Jaw*
- —, *Starboard Wine*
- David Dowling, *Fictions of Nuclear Disaster*
- John Huntington, *Rationalizing Genius*
- Damon Knight, ed., *Turning Points: Essays on the Art of Science Fiction*
- Ursula LeGuin, *The Language of the Night: Essays on Fantasy and Science Fiction*
- Tom Moylan, *Demand the Impossible*
- Patrick Parrinder, *Science Fiction: Its Criticism and Teaching*
- Eric Rabkin, *The Fantastic in Literature*
- George Slusser and Eric Rabkin, eds., *Aliens: The Anthropology of Science Fiction*
- Darko Suvin, *Metamorphoses of Science Fiction*
- Gary Wolfe, *Critical Terms for Science Fiction and Fantasy*

C. Key Journals

- *Extrapolation: A Journal of Science Fiction and Fantasy*
- *Foundation: The International Review of Science Fiction*
- *Locus*
- *New York Review of Science Fiction*
- *Science Fiction Studies*
- *Utopian Studies*

VIII. Course Schedule and Policies

A. Tentative Course Schedule

The following course schedule is subject to revision. Please return here regularly for updates and refer to FREDLearn for announcements.

Class Types/Units/Key

Scene-Setting/Housekeeping/Stock-Taking
No Class
Student Development Day
Artificial Life, Robots, and AI, Oh My!
It's the End of the World as We Know It
Assignment Due Date

Readings and Assignments

KEY: (#-#)=page range; Ack.=Acknowledgments; *AJ*=*Ancillary Justice*; Ch.=Chapter; *DA*=*Death of the Author*; *DAD*=*Do Androids Dream of Electric Sheep?*; DL=Discussion Leading; *E*=*Eleutheria*; Epl.=Epilogue; *F*=*Frankenstein*; FM=Front Matter *H*=*Hyperion*; Int.=Interview; Intr.=Introduction; *M4F*=*The Ministry for the Future*; *OMH*=*Our Missing Hearts*; Pro.=Prologue; Pt.=Part; *SC*=*Snow Crash*; SVF="Silently and Very Fast" [Catherynne Valente]; Vol.=Volume; *W*=*Walkaway*.

Tuesday	Thursday
<u>1/21</u> : No Class: last day before semester starts	<u>1/23</u> Welcome/Introductions/Set-Up
<u>1/28</u> <i>F</i> FM-Vol. I-II (3-124)	<u>1/30</u> <i>F</i> Vol. III (125-190); Intr. (<i>F</i> 191-196; vii-xxii)
<u>2/4</u> <i>DAD</i> FM.-Ch. 12 (ix, 1-133)	<u>2/6</u> <i>DAD</i> Ch. 13-22 (134-224)
<u>2/11</u> <i>H</i> Pro.-Ch. 2 (2-175)	<u>2/13</u> <i>H</i> Ch. 3-4 (176-311)
<u>2/18</u> <i>H</i> Ch. 5-Epl. (312-482)	<u>2/20</u> <i>AJ</i> Ch. 1-7 (1-110)
<u>2/25</u> <i>AJ</i> Ch. 8-16 (111-254)	<u>2/27</u> <i>AJ</i> Ch. 17-23 (255-384); Ack.-Int. (<i>AJ</i> 385-396)
<u>3/4</u> <i>DA</i> Ch. 1-15 (1-124); DL: NS	<u>3/6</u> <i>DA</i> Ch. 16-28 (125-224); guest appearance: David and Jessie Peterson
<u>3/11</u> <i>DA</i> Ch. 29-39 (225-332)	<u>3/13</u> <i>DA</i> Ch. 40-51 (333-435); SVP [see links below]; guest appearance: Tobias Wilson-Bates
<u>3/18</u> No Class: Spring Break	<u>3/20</u> No Class: Spring Break
<u>3/25</u> <i>SC</i> Ch. 1-24 (1-192)	<u>3/27</u> <i>SC</i> Ch. 25-41 (192-315)
<u>4/1</u> <i>SC</i> Ch. 42-71 (315-468); Ack. (<i>SC</i> 469-470); DL: EE	<u>4/3</u> <i>W</i> Ch. 1-3 (9-164); DL: AH
<u>4/8</u> <i>W</i> Ch. 4 (165-293); DL: AB	<u>4/10</u> <i>W</i> Ch. 5-Epl. (294-379); Ack. (<i>W</i> 381)
<u>4/15</u> <i>M4F</i> Ch. 1-50 (1-226); DL: DM	<u>4/17</u> <i>M4F</i> Ch. 51-74 (227-374); DL: AV

<u>4/22</u> M4F Ch. 75-106 (375-563)	<u>4/24</u> No Class: Reading/Collaboration Day
<u>4/29</u> E FM-Ch.5 (i-166); DL: MH	<u>5/1</u> E Ch. 6-10 (167-322); Ack. (E 323-324); DL: GR
<u>5/6</u> OMH FM-Pt. I (i-142)	<u>5/8</u> OMH Pt. II (143-272); course evaluations
<u>5/12-5/16</u> Office Hours tbd	<u>W 5/14</u> 1:30-3:30 pm OMH Pt. III-Ack. (273-325); presentations and discussion
Tuesday	Thursday

Notes/Events/Opportunities for Further Engagement/Preparation/Participation

<u>by F 1/24</u>	Create a Google folder entitled “[YOUR NAME] ENGL 520 Spring 2025” and share it with me, giving me editing rights
<u>T 1/28</u>	Optional, Extra-Credit Opportunity: Attend <u>Fireside Chat with Jillian Hanesworth</u> (Blue Lounge, Williams Center G138, 12:30-2 pm) and post reflection on it (connecting it to course) on our FREDLearn Discussion Forum
<u>W 1/29</u>	Optional, Extra-Credit Opportunity: Attend <u>Fireside Chat with Jennie Billera</u> (Blue Lounge, Williams Center G138, 12-1:30 pm) and post reflection on it (connecting it to course) on our FREDLearn Discussion Forum
<u>W 1/29</u>	Optional, Extra-Credit Opportunity: Attend <u>Activities Night</u> (Field House, Steele Hall G01, 7-8:30 pm) and post reflection on it (connecting it to course) on our FREDLearn Discussion Forum
<u>on Th 1/30</u>	<u>DISCUSSION LEADING</u> may begin
<u>F 1/31</u>	Optional, Extra-Credit Opportunity: Attend <u>Keynote Address by Dr. Tonja Williams Knight</u> (Rosch Recital Hall, Mason Hall, 4:30-6:30 pm) and post reflection on it (connecting it to course) on our FREDLearn Discussion Forum
<u>by Th 2/6</u>	Please make sure to have made an appointment with me by close of business today for a 5-minute-plus meeting to discuss life, the universe, and everything (Fredonia English/ENGL 520-related at times)
<u>F 2/7</u>	Optional, Extra-Credit Opportunities: Attend <u>Solarpunk Surf Club Q&A</u> (12 noon-1 pm, McEwen 209) and/or <u>artist talk</u> (4-5:30 pm, McEwen 209) and post reflection on it (connecting it to course) on our FREDLearn Discussion Forum
<u>Sa 2/8</u>	Optional, Extra-Credit Opportunity: Attend Solarpunk Surf Club <u>gameplay workshop</u> (1-3 pm, Williams Center Multi-Purpose Room) and post reflection on it (connecting it to course) on our FREDLearn Discussion Forum
<u>M 3/3</u>	<u>PUBLIC-FACING PROJECT</u> proposal due by 11:30 pm in your ENGL 520 Spring 2025 Google folder
<u>by M 3/10</u>	<u>INDIVIDUAL RESEARCH PROJECT</u> proposal due by 11:30 pm in your ENGL 296 Spring 2025 Google folder
<u>Th 3/6</u>	Guest Appearance: David and Jessie Peterson have created languages for TV and movies (<i>Dune</i> , <i>Elemental</i> , <i>Game of Thrones</i> , <i>Vampire Academy</i>) and are linguists by training; Optional, Extra-Credit Opportunity: attend Petersons’ talk on constructed languages (<u>5 pm, McEwen 209</u>) and post reflection on it (connecting it to course) on our FREDLearn Discussion Forum
<u>F 3/7</u>	Optional, Extra-Credit Opportunity: Attend the Petersons’ build-your-own-language activity (12 noon, Fenton 105) and post reflection on it (connecting it to course) on our FREDLearn Discussion

	Forum
<u>M 3/10</u>	Optional, Extra-Credit Opportunity: Attend “Democratic Setbacks and Civic Education” with Ivani Vassoler, Robert Dahlgren, and Nikolay Fontanez (1 pm, Williams Center S204ABC) and post reflection on it (connecting it to course) on our FREDLearn Discussion Forum
<u>Th 3/13</u>	Guest appearance [in class via Zoom]: Tobias Wilson-Bates is Associate Professor of English at Georgia Gwinnett College; please feel free to acquaint yourself with his work on A History of AI and Artificial Intelligence Gothic in preparation for today’s class. “Silently and Very Fast” is a novella by Catherynne Valente, published in <i>Clarkesworld</i> 61 (October 2011), 62 (November 2011), and 63 (December 2011).
<u>M 3/24</u>	<u>REFLECTION ESSAY #1</u> due by 11:30 pm in your ENGL 520 Spring 2025 Google folder
<u>W 4/3</u>	Optional, Extra-Credit Opportunity: Attend American Democracy Project panel on “Civic Education and Engagement” with Jonathan Chausovsky, David Kinkela, and Paige Nosenchuck (11 am, Williams Center S204ABC) and post reflection on it (connecting it to course) on our FREDLearn Discussion Forum
<u>Sa 4/12</u>	Optional, Extra-Credit Opportunity: Attend Universal Anime Saturday screening of the anime <i>Fireworks</i> (1 pm, Buffalo and Erie County Public Library Downtown Branch) and post reflection on it (connecting it to course) on our FREDLearn Discussion Forum
<u>T 4/22</u>	Earth Day (possible Public-Facing Project display/event opportunity)
<u>W 4/23</u>	Optional, Extra-Credit Opportunity: Attend American Democracy Project panel on “Public Action and Awareness: Navigating Civic Engagement” with Jeanette McVicker, Marcia Merrins, Mason Fuller, and Alex Bucknam (1 pm, Williams Center S204ABC) and post reflection on it (connecting it to course) on our FREDLearn Discussion Forum
<u>Th 4/24</u>	NO CLASS: Meet with your team to work on <u>PUBLIC-FACING PROJECT</u>
<u>by M 4/28</u>	<u>PUBLIC-FACING PROJECT</u> must be shared with your chosen audience(s); multimedia project due by 11:30 pm in your ENGL 520 Spring 2025 Google folder
<u>by M 5/5</u>	<u>INDIVIDUAL RESEARCH PROJECT</u> first draft due by 11:30 pm in your ENGL 520 Spring 2025 Google folder
<u>by T 5/6</u>	<u>DISCUSSION LEADING</u> must have been completed
<u>M 5/12</u>	<u>REFLECTION ESSAY #2</u> due by 11:30 pm in your ENGL 520 Spring 2025 Google folder
<u>W 5/14</u>	1:30-3:30 pm: Meet in regular classroom to discuss assigned reading, <u>PUBLIC-FACING PROJECT</u>
<u>by F 5/16</u>	Final versions of <u>DISCUSSION LEADING REPORTS/REFLECTIONS</u> , <u>REFLECTION ESSAYS</u> , <u>PUBLIC-FACING PROJECT</u> , and <u>INDIVIDUAL RESEARCH PROJECT</u> due by 11:30 pm in your ENGL 520 Spring 2025 Google folder

B. Class Policies

1. Health and Safety

As members of the Fredonia community, we are responsible for taking care of ourselves and others during these challenging times. In particular, we are counting on each other to engage in

safe behaviors while on and off campus. This includes professors, staff members, students, and essential visitors.

The campus is following SUNY's most recent guidance that reflects current conditions and is grounded in science to maximize the well-being of the community. All students are expected to adhere to Fredonia's COVID-19 guidelines. Violation of campus rules and regulations will be handled through the Campus Code of Conduct process. Thank you for helping to maintain a safe campus environment. Please see the latest from the Student Health Center for specifics.

2. Masks

Since March 2022, the wearing of masks at SUNY Fredonia has been *optional for fully vaccinated and boosted individuals*. Campus will continue to monitor local conditions and determine if mask mandates are required. If testing positive for COVID-19, follow New York State Department of Health's guidelines.

Fredonia's masking policy was developed in consultation with the Chautauqua County Health Department and is in alignment with current CDC guidelines. We will continue to monitor campus, local, and state conditions and make adjustments as needed in consultation with the Chautauqua County Health Department. Please see the latest from the Student Health Center for specifics.

3. Isolation and Quarantine

If a student is required to quarantine or isolate, documentation will be provided from the Student Health Center to Student Affairs regarding the medical reasons for the student to be out of in-person instruction for a designated period of time. Faculty will provide assignments for the student to ensure no disruption in the student's progress to course completion. Please see the latest from the Student Health Center for specifics.

4. Basic Needs

Your well-being is crucial to your academic success at Fredonia. Any students facing difficulties in securing safe and stable housing, enough food to eat, or other basic needs are urged to contact Fredonia's Care Coordinator at care@fredonia.edu and review the many resources available to support you listed on the Basic Needs Resource Inventory. We are here to help.

5. Mental Health and Wellness

Diminished mental health, including significant stress, mood changes, excessive worry, or problems with eating and/or sleeping, can interfere with optimal academic performance. The source of symptoms might be strictly related to your course work; if so, please speak with me. However, problems with relationships, family worries, loss, or a personal struggle or crisis can also contribute to decreased academic performance.

Fredonia provides mental health counseling to support the academic success of students. The Counseling Center provides cost-free services to help you manage personal challenges that threaten your well-being. Visit <https://www.fredonia.edu/student-life/counseling> for more information. Other supportive resources include the following:

- Suicide Prevention Lifeline (988 or 1-800-273-8255 or see <https://suicidepreventionlifeline.org/> for a chat option).

- Text HOME to 741741 for free 24/7 crisis support in the US <https://www.crisistextline.org/>
- Domestic Violence & Sexual Assault (1-800-252-8748)
- Non-Crisis Peer Support daily 5-11 pm; Warm Line Call: 1-877-426-4373; Text: 716-392-0252

In the event I suspect you need additional support, I will express my concerns and the reasons for them, and remind you of resources (e.g., Counseling Center, Health Center, etc.) that might be helpful to you. It is not my intention to know the details of what might be bothering you, but simply to let you know I am concerned and that help, if needed, is available.

Getting help is a smart and courageous thing to do—for yourself and for your loved ones.

6. *Diversity, Equity, and Inclusion*

Please familiarize yourself with the mission, resources, and policies of Fredonia's Office of Diversity, Equity, and Inclusion, note that faculty are mandatory Title IX reporters, and let me know if you have any questions or wish to discuss any matter.

7. *Students with Disabilities*

Reasonable accommodations are available to students with documented disabilities at Fredonia. Students who may require instructional and/or examination accommodations should contact the Office of Disability Support Services in the Learning Center on the 4th Floor of Reed Library. The DSS Coordinator will review documentation and determine accommodations on a case-by-case basis. DSS will notify me with an accommodation letter which verifies that you have registered with the DSS office and which describes any accommodations approved for you. After you have met with the DSS Coordinator, please contact me so that we can discuss any needed accommodations. For more, please familiarize yourself with the relevant policies and procedures in the *University Catalog 2024-2025*.

8. *Attendance*

Absences due to emergencies are the only absences that will not be counted toward your total for the semester. Emergencies include but are not limited to natural disasters or weather events causing Thruway closures or official states of emergency; the passing of a loved one or close friend; your own, a loved one's, or a close friend's hospitalization, serious illness, or death; and mandatory COVID isolation. Scheduled and unavoidable school-sponsored events (games, meets, performances, etc.) are also counted as emergencies for the purpose of this attendance policy. Besides emergencies, the only other kind of absences that won't affect your engagement/participation/preparation grade are excused absences. Please notify me over email, in advance if possible and, if not, as soon after the absence as you can, if you wish for it to be considered as an emergency or excused absence; the decision will be made at my discretion. Please make every effort to attend every class, as *more than one unexcused absence will hurt your engagement/preparation/participation grade and each non-emergency absence after the second will lower your final course grade by one full grade* (e.g., with three such absences an A- will become a B-; with four, it will become a C-; and so on).

9. *Online Participation*

Please familiarize yourself with Fredonia's Acceptable Use—Information Technology Policy in the *University Catalog 2024-2025* and check with your instructor first before posting something to FREDLearn that is not directly or clearly related to the course.

10. Late Assignments

In general, it's better to do the best you can in the time allotted than to miss a deadline in this course; there will be plenty of time for revision (including beyond the end of the semester if a temporary placeholder grade of incomplete is warranted). Only students who ask for an extension at least two days before the due date of any class project will be granted an extension; if you turn in a first draft late, we must meet to discuss it. If an emergency crops up in May that severely affects your ability to complete revisions for your final portfolio, be sure to reach out to me to talk options!

11. Plagiarism and Academic Integrity

To plagiarize is “to steal and pass off as one’s own the ideas or words of another” (*Webster’s Seventh New Collegiate Dictionary*). Fredonia strongly condemns plagiarism and takes severe action against those who plagiarize. Disciplinary action may extend to suspension from privileges or expulsion from university. Please familiarize yourself with Fredonia’s Academic Integrity Policy in the *University Catalog 2024-2025* and check with me if you have any questions about it.

12. “Artificial Intelligence”

I expect that you will not use large-language models, such as ChatGPT, which are commonly referred to as “artificial intelligence” (AI), for any purpose in this course, unless you first (1) reflect on how your intended use may align with the course’s learning outcomes *and* (2) meet with me to discuss your intentions and reflections. If you give me reason to question this expectation, I will set up a mandatory meeting with you.

13. Portable Electronic Devices in the Classroom

I will generally approve requests to use laptops, tablets, or phones for academic purposes in class, so long as they do not distract from our core focus on listening to and talking with each other.

ENGL 520: Graduate Seminar in Literature and Culture: Science Fiction, Spring 2025

Created: 1/15/2025 4:24 pm

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Webmaster: Bruce Simon, Associate Professor of English, State University of New York at Fredonia

Feel free to explore Spring 2005, Spring 2008, Spring 2012, Spring 2014, Spring 2017, Fall 2019, and Fall 2022 undergraduate versions of this course.