

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

ENGL 216.01: Science Fiction
It's the End of the World as We Know It
Fall 2022
MWF 10-10:50 am, Rockefeller Arts Center 238
Bruce Simon

Office: Fenton 265; 673-3856

Office Hours: MWF 11-12; TTh 11-1; and by appointment

E-mail: simon@fredonia.edu, brucesimon18@yahoo.com

OnCourse: <https://oncourse.fredonia.edu/>

o. 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 to this syllabus to keep track of changes to the schedule of assignments (which will also be announced in class and on our OnCourse site) and links to assignment sheets. 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

Historical and generic survey of science fiction through representative works and major authors; examination of its relationships with other types of literature.

This section pairs influential texts from the last 30 years that explore:

- post(?)-apocalypse and the fate of humanity
- varieties of near-future dystopias
- futures of globalization
- deep time and alternate timestreams
- near-future and far-future hopepunk

This structure allows us to

- compare many different authors' narrative strategies, themes, and visions (formalist criticism)
- consider developments in the genre and its subgenres as well as relations to (and intertwinings with) other genres, modes, and media (intertextual criticism)
- explore relations between the works and the time periods in which they were written (historicist criticism)

- connect the works to historical and contemporary social/political issues (cultural criticism)
- practice 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 216 is a “Genres” course in the English major and an elective in the English Adolescence Education major; it also satisfies Part 7 of the College Core Curriculum (CCC), for any students still in Fredonia’s older general education program.

II. Rationale

In ENGL 216, as in most courses offered by the English Department, students from a range of majors, minors, and concentrations interact, and the mission and goals of the department and 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 attentively, thinking critically and creatively, listening actively and carefully, speaking thoughtfully and concisely, and writing clearly and analytically—skills and habits of importance to everyone, but of particular importance to future teachers.

III. Textbooks. The textbooks adopted for this course are:

- Max Brooks, *World War Z* (2006)
- Octavia Butler, *Parable of the Sower* (1993)
- Cory Doctorow, *Walkaway* (2017)
- N.K. Jemisin, *The Fifth Season* (2015)
- Chang-Rae Lee, *On Such a Full Sea* (2014)
- Maureen McHugh, *China Mountain Zhang* (1992)
- David Mitchell, *Cloud Atlas* (2005)
- Ada Palmer, *Too Like the Lightning* (2016)
- Richard Morgan, *Market Forces* (2004)
- Catherynne Valente, *Space Opera* (2018)

IV. Course Objectives and Outcomes

As a course fulfilling Part 7 of the CCC, ENGL 216 is designed to present general ideas and ethical principles basic to the humanities and to foster critical thinking and critical literacy. As a course in the “Genres” category of the English major, it must fulfill the following learning outcome: “Through analysis-based assignments students will demonstrate knowledge of the development and cultural importance of genre conventions.”

This section sets out to reach these goals by helping students (1) to appreciate, understand, and practice using various modes of analysis of science fiction, (2) to appreciate, understand, and analyze a variety of narratives and narrative strategies in

science fiction, (3) to appreciate, understand, and analyze the development, conventions, and subgenres of science fiction, and (4) to appreciate, understand, and analyze the relationships between science fiction and society. To achieve these goals, students will

- read, reflect on, interpret, analyze, contextualize, and evaluate assigned materials (English major SLO #2: “Read and analyze a wide variety of texts, including traditional literary, linguistic, popular, and multimedia pieces, in depth and in context”);
- share discussion questions on our *OnCourse discussion forum* before classes and respond to them in *In-Class Writing assignments* in the classroom (SLO #2 and #1: “Write coherently and effectively in various genres for multiple audiences and purposes, according to standard practices in the discipline”);
- write *critical essays* to sharpen their analytical and writing skills (SLO #1, #2);
- plan, propose, research, and write a *final project*—either a team service-learning or civic engagement project, or an individual critical, creative, pedagogical, or digital media project—to integrate and demonstrate what they have learned in the course (SLO #1; #2; and #3: “Engage with critical lenses and apply multiple research methods and theoretical concepts to their work in the program”).

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-directed, and critical thinking-oriented activities. The methods used outside the classroom will include a mix of optional, extra-credit opportunities to attend departmental and relevant campus events along with both synchronous and asynchronous assignments. See the Schedule of Assignments (VIII A, below) and OnCourse for specifics.

VI. Evaluation and Grade Assignment

Note: If you are interested in revising, re-mixing, and/or re-weighting these assignments to better convey your learning this semester, email me a proposal and we’ll negotiate an individualized learning contract.

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 I will be a little more directive, pointing us toward classic questions in science fiction studies, an

increasing amount of class time over the course of the semester will be spent in small- or large-group discussions and activities.

Your grade for this segment of the course will be based on a combination of the quality of your participation in class discussions, in your In-Class Writings (described below), on the OnCourse discussion forum (described below), and what they suggest to me about your preparation, engagement, effort, and improvement over the course of the semester. As there is no final exam in this course, think of my evaluation of your engagement/preparation/participation as a different but equally important method of assessing your overall performance this semester. Due to their importance, *more than two unexcused absences will hurt your engagement/preparation/participation grade and each non-emergency absence after the third will lower your final course grade by one full grade* (e.g., with four such absences a B+ will become a C+; with five, it will become a D+; and so on). Please see Section VIIIB, below, for definitions of excused and emergency absences.

Discussion Questions (10%). Our OnCourse discussion forum gives you the chance to post a specific question or questions about any of the readings before we meet to discuss it in class, and, in so doing, enhance your writing and critical thinking skills, demonstrate your engagement with the course material, and give your classmates food for thought, which they might choose to respond to in their In-Class Writings (see below).

I will keep track of the timing, amount, and quality of your discussion question posts to the OnCourse discussion forum. Your grade for this segment of the course will be determined by your total number of posts with at least one original discussion question at the end of exam week: 0-4 posts will earn you a zero, 5-9 an F, 10-14 a D, 15-19 a C, 20-24 a B, and 25+ an A. The quality of your questions (graded on a +/o/- scale, where completion is either o [average], + [above average], or - [below average]) will also help me determine your engagement/participation/preparation grade.

In-Class Writings (10%). At the start of most class meetings, you will be able to choose a discussion question from our OnCourse discussion forum on the reading for that day to respond to or be given a prompt for a brief timed In-Class Writing.

Your grade for this segment of the course will be determined by the percentage of assigned In-Class Writings you complete. The quality of your ICWs (graded on a +/o/- scale, where completion is either o [average], + [above average], or - [below average]) will also help me determine your engagement/participation/preparation grade.

Critical Essays (40%). You will write two required 4-to-6-page critical essays, focusing on any two of the following areas—literary analysis, humanistic inquiry, or transdisciplinary exploration—this semester. You may write a third essay for extra credit or to replace a pair of readings (see Section VIIIA, below).

Your grade for the critical essay will be determined by the coherence and validity of the paper's arguments, the effectiveness of the paper's structure in conveying your ideas and convincing your audience, and the quality of the paper's prose (including diction, grammar, syntax, punctuation, and formatting).

Research Project (30%). The topic and format for your roughly 9-to-12-page research project are open, within parameters to be set on our assignment sheet, including participating in a team service-learning or civic engagement project; composing an individual critical, creative, pedagogical, or digital media project; or proposing a project of your own invention.

B. Grading. Unless otherwise noted, 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 majors should be aware of the English department's guidelines for ongoing e-Portfolio submissions. For students who declared the major in Fall 2020 and after, you should have created a folder on your Google drive, named it "[Last Name], [First Name] English Portfolio," and shared it with your English advisor and ENGL 106 instructor. If you haven't yet done so, please do. In this course, you will create a new folder called "ENGL 216 Fall 2022 [Your Name]" and share it with me, giving me editing privileges. That's where you will save all your work for the course this semester. You may choose a paper from the course that fits the following criteria as your "Genres" category e-Portfolio entry. Naming future papers "[ENGL/ENED XXX] [Semester] [Year]," you must follow these rules to complete the e-Portfolio:

1. Submit one paper from every required course (ENGL 106, 213, and 400) and every required category taken at Fredonia [transfer students can waive particular categories with chair's approval]; each paper must reflect analysis.
 - For ENGL 213, students must submit the final research project
 - For the Theoretical Category class, students must submit a research paper/project with citations and secondary sources
2. Students must submit the exit paper from Senior Seminar (ENGL 400); see the above link for specifics.

3. Each required paper in the portfolio, as described above, must be at least 2 pages.
4. Beyond the requirements above, students may choose to add any additional work of their choice (for example, from minors or experiential courses) to showcase particular strengths.

VII. Bibliography

A. Contemporary References

- Brian Attiebery, *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*
- 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 Mousoutzanis, eds., *The Science Fiction Handbook*
- 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*
- Tom Moylan, *Scraps of the Untainted Sky: Science Fiction, Utopia, Dystopia*
- 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*

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. Changes to this schedule will be announced in class and on OnCourse.

Key/Class Types/Units

Scene-Setting/Housekeeping/Stock-Taking
No Class
Apocalypse
Dystopia
Globalization
Deep Time
Hopepunk
Assignment Due Date

Readings. Please come to each 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.

KEY: (#)=page range; Ack.=acknowledgments; Ch.=chapter; Ded.=dedication; Ep.=epigraph; Int.=introduction; Pro.=prologue. The abbreviations for Brooks, McHugh, Mitchell, and Valente are shortenings of section titles.

Monday	Wednesday	Friday
<u>8/22</u> Welcome/Introductions	<u>8/24</u> Palmer <u>Hopepunk/EUAA</u> 3	<u>8/26</u> Brooks Int.-TGP (1-131)
<u>8/29</u> MB TtT-HFU (132-230)	<u>8/31</u> No Class: Reading Day	<u>9/2</u> MB AtWaA-GB (231-420)
<u>9/5</u> No Class: Labor Day	<u>9/7</u> Valente Earth-Air/Ch. 1-20 (-3-164)	<u>9/9</u> No Class: Reading Day
<u>9/12</u> CV Fire-Heart/Ch. 21-36 (165-289)	<u>9/14</u> Butler 2024-2025/Ch. 1-9 (1-88)	<u>9/16</u> OB 2026/Ch. 10-13 (89-133)
<u>9/19</u> OB 2027/Ch. 14-25 (134-295)	<u>9/21</u> Morgan Ded.-File #1/to Ch. 14 (-6-124)	<u>9/23</u> RM File #2/Ch. 15-24 (125-226)
<u>9/26</u> RM File #3-#4/Ch. 25-39 (227-364)	<u>9/28</u> RM File #5/Ch. 40-48 (365-441)	<u>9/30</u> McHugh Ep.-BI (-2-91)
<u>10/3</u> MM JR-H (93-208)	<u>10/5</u> MM DE-Aft. (209-312)	<u>10/7</u> No Class: Fall Break
<u>10/10</u> Lee (-6-121)	<u>10/12</u> CRL (122-195)	<u>10/14</u> No Class: Reading Day
<u>10/17</u> CRL (196-317)	<u>10/19</u> CRL (318-407)	<u>10/21</u> No Class: Reading Day
<u>10/24</u> No Class: Reading Day	<u>10/26</u> Mitchell TPJoAE-SCaEA (1-310)	<u>10/28</u> DM AOoS-451 (311-350)
<u>10/31</u> DM TGOoTC-LfZ (351-472)	<u>11/2</u> DM TPJoAE (473-509)	<u>11/4</u> Jemisin Ep.-Ch. 7 (-4-115)
<u>11/7</u> NKJ Ch. 8-14 (116-263)	<u>11/9</u> NKJ Ch. 15-20 (264-387)	<u>11/11</u> NKJ Ch. 20-Ack. (388-468)
<u>11/14</u> Doctorow Ded.-Ch. 2 (5-93)	<u>11/16</u> CD Ch. 3 (94-164)	<u>11/18</u> No Class: Winter Storm
<u>11/21</u> : No Class: Nov. Break	<u>11/23</u> : No Class: Nov. Break	<u>11/25</u> : No Class: Nov. Break
<u>11/28</u> CD Ch. 4-Ack. (165-381)	<u>11/30</u> Palmer Ded.-Ch. 7 (5-98)	<u>12/2</u> AP Ch. 8-14 (99-174)
<u>12/5</u> AP Ch. 15-23 (175-285)	<u>12/7</u> AP Ch. 24-27 (286-349)	<u>12/9</u> AP Ch. 28-Ack. (350-432)
<u>12/12</u> - office hours by appointment	(TH) <u>12/15</u> Wrap-Up/Farewells	<u>-12/16</u> office hours by appointment

Notes/Assignments/Events/Optional Extra-Credit Opportunities. Please recall that only two critical essays are required (see VI.A, above, for details).

<u>T 8/23</u>	Create a Google folder entitled "[YOUR NAME] ENGL 216 Fall 2022" and share it with me, giving me editing rights
<u>M 8/29</u>	Please make an appointment with me by 3:30 pm today for a 5-minute-plus meeting to discuss life, the universe, and everything (ENGL 216-related at times)
<u>Su 9/18</u>	<u>CRITICAL ESSAY 1</u> first draft due by 11:30 pm in your ENGL 216 Fall 2022 Google folder

<u>M 9/26</u>	Optional extra-credit opportunity: attend Writers' Ring event with Bruce Simon
<u>Th 9/29</u>	Optional extra-credit opportunity: attend MLW Writers Series featuring <u>Allegra Hyde</u>
<u>Su 10/2</u>	<u>CRITICAL ESSAY 2</u> first draft due by 11:30 pm in your ENGL 216 Fall 2022 Google folder
<u>M 10/3</u>	Optional extra-credit opportunity: attend Writers' Ring event with Rebecca Cuthbert
<u>M 10/10</u>	Optional extra-credit opportunity: attend Writers' Ring event with Olivia Fraser
<u>Th 10/13</u>	Optional extra-credit opportunity: attend book launch and talk with <u>Dr. Christina Jarvis</u>
<u>T 10/25</u>	<u>CRITICAL ESSAY 3</u> first draft due by 11:30 pm in your ENGL 216 Fall 2022 Google folder
<u>F 10/28</u>	Optional extra-credit opportunity: attend Fredonia English Friday Forum with Saundra Liggins
<u>Th 11/3</u>	Optional extra-credit opportunity: attend MLW Writers Series featuring <u>Adam Clay</u>
<u>M 11/7</u>	Optional extra-credit opportunity: attend Writers' Ring event with Christina Jarvis
<u>Su 11/13</u>	<u>CRITICAL ESSAY 4</u> first draft due by 11:30 pm in your ENGL 216 Fall 2022 Google folder
<u>T 11/15</u>	Optional extra-credit opportunity: attend Vonnegut Centennial Library Exhibit opening (see OnCourse for details)
<u>Su 11/20</u>	<u>RESEARCH PROJECT PROPOSAL</u> due by 11:30 pm in your ENGL 216 Fall 2022 Google folder
<u>Su 12/11</u>	<u>CRITICAL ESSAY 5</u> first draft due by 11:30 pm in your ENGL 216 Fall 2022 Google folder
<u>W 12/14</u>	<u>RESEARCH PROJECT</u> first draft due by 11:30 pm in your ENGL 216 Fall 2022 Google folder
<u>Th 12/15</u>	8:30-10:30 am: meet in regular classroom to workshop essay or project (<i>optional extra-credit opportunity</i>)
<u>F 12/16</u>	Final revisions to <u>CRITICAL ESSAYS</u> and <u>RESEARCH PROJECT</u> are all due by 11:30 pm. Share each revised assignment with me as a <i>new</i> google doc (by making a copy of your latest previous drafts, retitling them, and then revising them) in your ENGL 216 Fall 2022 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.

All students are expected to adhere to all rules and regulations regarding COVID-19 guidelines. Failure to do so constitutes a potential violation of campus rules and regulations that may endanger members of our community.

For your safety and the safety of your classmates and faculty, you are required to comply with Fredonia's COVID-19 guidelines. Please note that if you refuse to comply with the guidelines during a class, you will be required to leave class. If you refuse to leave, the class session will be

cancelled in order to minimize disruption and maintain a safe environment. Students who violate campus safety policies may be subject to disciplinary actions. Thank you for helping to maintain a safe campus environment.

2. *Masks.* Effective March 4, 2022, the wearing of masks at SUNY Fredonia will be **optional for fully vaccinated and boosted individuals**. Please note, however, that **SUNY strongly recommends masks indoors for anyone who has not submitted documentation showing that they are fully vaccinated (including those with approved exemptions) or for anyone not boosted**. Individuals who are completing quarantine and isolation must also wear a mask under the New York State Department of Health's guidelines.

In addition, masks will continue to be required in the following areas:

- Student Health Center - LoGrasso Hall
- Youngerman Clinic - Thompson Hall

The updated masking policy was developed in consultation with the Chautauqua County Health Department and is in alignment with current CDC guidelines, including the downgrading of Chautauqua County's community-level transmission to medium. Thanks to the vigilance exhibited by our entire campus, we have maintained low positive test rates and high vaccination rates for both students and employees. We will continue to monitor campus, local, and state conditions and make adjustments as needed in consultation with the Chautauqua County Health Department.

3. *Isolation and Quarantine.* When 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 face-to-face instruction for a designated period of time. Faculty will provide two weeks' worth of assignments for the student to ensure no disruption in the student's progress to course completion.

4. *Basic Needs.* Critical University Studies scholar Sara Goldrick-Rab recommends that faculty include a basic needs statement on their syllabi. Mine is adapted from hers: Any student who has difficulty affording groceries or accessing sufficient food to eat every day, or who lacks a safe and stable place to live, and believes this may affect their performance in the course, is urged to contact Julie Bezek, Care Coordinator (care@fredonia.edu; 716/673-3424) for support and to find out more about Freddy's Locker and campus and local food pantries. Furthermore, if you are comfortable in doing so, please notify me so that I can provide any resources and contacts that may 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.

7. *Students with Disabilities.* If you have a documented disability or wish to be assessed, please familiarize yourself with the relevant policies and procedures in the *University Catalog 2022-2023* and contact our Office of Disability Support Services in the Learning Center at Reed Library.

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; weather events causing Thruway closures or official states of emergency; the passing of a loved one; your own or a loved one's hospitalization or serious illness; 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 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 an absence to be considered as an emergency or excused absence; the decision will be made at my discretion. Following the precautionary principle, if you feel for any reason that attending class on a given day would endanger others, don't come to class and notify me via email as much in advance or as soon after class starts as possible, so that I may decide if it counts as an excused or emergency absence. Please make every effort to attend class regularly; *more than two unexcused absences will hurt your engagement/preparation/participation grade and each non-emergency absence after the third will lower your final course grade by one full grade* (e.g., with four such absences a B+ will become a C+; with five, it will become a D+; and so on).

9. *Online Participation.* Please familiarize yourself with Fredonia's Acceptable Use—Information Technology Policy in the *University Catalog 2022-2023* and check with your instructor first before posting something to OnCourse 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 final 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 December that severely affects your ability to complete revisions for your final portfolio, let's 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 2022-2023* and check with me if you have any questions about it.

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

ENGL 216: Science Fiction, Fall 2022

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Webmaster: Bruce Simon, Associate Professor of [English, State University of New York at Fredonia](#)

Feel free to explore the [Spring 2005](#), [Spring 2008](#), [Spring 2012](#), [Spring 2014](#), [Spring 2017](#), and [Fall 2019](#) versions of this course.