

ENG 232: Multicultural Speculative Fiction  
Syllabus  
Spring 2023  
3 credit hours

**Instructor Name:** Kristin Bovaird-Abbo, Ph.D.

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**Instructor Student Drop-In Hours:** Monday and Wednesday 2:00-3:30

**Course Attributes:** LAC and GTP Literature & Humanities [LAA2, GT-AH2] and  
LAC Multicultural Studies [LAMS]

**Prerequisites:** None

**Course Catalog Description:** Different approaches to the literature of wonder, including concentration on a particular writer, a theme such as women in science fiction, or a historical study of the genre, with an emphasis on multiculturalism.

**Course Description:** Speculative fiction, a term first used by Robert A. Heinlein in 1947, encompasses various genres that “speculate” about imagined worlds, such as fantasy, science fiction, magic realism, horror fiction, and supernatural fiction. The branches of speculative fiction that we will focus on this semester are science fiction and fantasy, with an emphasis on multiculturalism. In the past, white male authors have dominated the field of speculative fiction; however, many new authors from diverse backgrounds have emerged recently, offering new perspectives, and it is these voices that we will be exploring in this course.

Of the literary genres, perhaps these two genres best allow creative artists to imagine real and possible answers to the deep questions that have historically driven philosophers, theologians, and thinkers. What does each work have to say about what it means to be human? For instance, where is the dividing line between human and non-human: animal, machine, artificial intelligence, created being, alien, clone, etc. What are the ethical, philosophical, and/or moral implications the work raises concerning these issues? How are these questions relevant in metaphorical terms to the world we live in? With these questions in mind, science fiction and fantasy imagine situations that are estranged from our world and that are also reflections of the world in which they were written.

Emphasis will be placed on the following course objectives:

- Develop the ability to analyze science-fiction and fantasy texts in terms of key concepts including implied audience, plot construction, linguistic texture, authorial identity, publication context, and sociocultural context.
- Enter a scholarly conversation about the definitions, evolution, and purpose of the science-fiction and fantasy genres.
- Describe and analyze common science fiction and fantasy themes, tropes, and modes of expression.
- Place representative works of science fiction and fantasy in a larger cultural, intellectual, and aesthetic context.

## Important Dates:

- Add/Drop Deadlines, Withdrawal Deadlines
- Major Holidays
- Finals Week Information
- Assignment 1 due end of Week 5
- Assignment 2 due end of Week 10
- Assignment 3 due during Finals Week

## Liberal Arts Curriculum & GT Pathways

This course is a part of the Liberal Arts Curriculum at UNC and fulfills 3.0 credit hours of the Arts & Humanities: Literature & Humanities category and the U.S. Multicultural Studies category. The Colorado Commission on Higher Education has approved ENG 232 for inclusion in the Guaranteed Transfer (GT) Pathways program in the GT-AH2 category. For transferring students, successful completion with a minimum C– grade guarantees transfer and application of credit in this GT Pathways category. For more information on the GT Pathways program, go to

<http://highered.colorado.gov/academics/transfers/gtpathways/curriculum.html>

UNC's LAC outcomes in Arts & Humanities: Literature & Humanities are aligned with the State of Colorado's GT Pathways student learning outcomes, competencies, and content criteria for AH2. This includes CDHE competencies and student learning outcomes in Critical Thinking and Written Communication.

LAC Literature & Humanities Learning Outcomes + GTP Competencies & SLOs	Course Mapping
<p><b>Critical Thinking:</b> <b>Competency in critical thinking addresses a student's ability to analyze information and ideas from multiple perspectives and articulate an argument or an opinion or a conclusion based on their analysis.</b></p> <p><b>Student Learning Outcomes (SLOs)</b> <i>Students should be able to:</i></p> <p><b>2. Utilize Context</b></p> <p>a. Evaluate the relevance of context when presenting a position.</p> <p>b. Identify assumptions.</p> <p>c. Analyze one's own and others' assumptions.</p> <p><b>5. Understand Implications and Make Conclusions</b></p> <p>a. Establish a conclusion that is tied to the range of information presented.</p> <p>b. Reflect on implications and consequences of stated conclusion.</p>	<p>Class discussion, in-class group work</p> <p>Illustrated quotations</p> <p>Assignments 1, 2, 3</p>

<p><b>Written Communication:</b> Competency in written communication is a student's ability to write and express ideas across a variety of genres and styles. Written communication abilities develop over time through layered, interactive, and continual processes and experiences across the curriculum.</p> <p><b>Student Learning Outcomes (SLOs)</b> <i>Students should be able to:</i></p> <p><b>2. Develop Content</b></p> <ul style="list-style-type: none"> <li>a. Create and develop ideas within the context of the situation and the assigned task(s).</li> </ul> <p><b>4. Use Sources and Evidence</b></p> <ul style="list-style-type: none"> <li>a. Critically read, evaluate, apply, and synthesize evidence and/or sources in support of a claim.</li> <li>b. Follow an appropriate documentation system.</li> </ul>	<p>Assignments 1, 2, and 3</p>
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<b>Content Criteria for Literature and Humanities (GT-AH2)</b>	<b>Course Mapping</b>
<p><b>Respond analytically and critically to literary or media works, by addressing all of the following:</b></p> <ul style="list-style-type: none"> <li>a. Specific era(s)</li> <li>b. Specific culture(s)</li> <li>c. Themes or major concepts</li> <li>d. Attitudes and values</li> </ul>	<p>A number of these texts deal with themes such as ecological issues, the role of technology, gender, oppression, and exile.</p> <p>The <b>illustrated quotation assignments</b> offer students a chance to respond on a personal level, identifying moments of recognition and/or difference with characters.</p> <p>Assignment 2: Film Pitch Deck requires students to think critically about 21st-century America in order to successfully pitch a film version of a chosen literary text.</p> <p>Assignment 3: American Experience requires students to think critically about "The American Experience" in terms of their own experience, curated secondary readings, and a chosen literary text</p>

## U.S. Multicultural Studies Competency

As part of a Liberal Arts Curriculum, the U.S. Multicultural Studies (MS) competency refers to students' ability to recognize the perspectives of individuals and groups with a range of identities (including but not limited to race, gender, economic class, sexual orientation, physical ability, religion, language, age, and/or national identity) in terms of the greater "American Experience." Courses designated MS introduce students to concepts, theories, and histories of marginalization and inequity and systemic impacts on individuals, groups, and events. By building an awareness of the possibilities and challenges of diversity and inclusivity, courses with the MS designation reveal to students their historically rooted roles in communities and their potential as agents of change.

MS SLO #	RESPRESENTATIVE RELEVANT TEXTS/READINGS	RESPRESENTATIVE ASSESSMENT/S
<b>Student Learning Outcomes (SLOs)</b> <i>Students should be able to:</i>  SLO 1. Discuss the diversity of experiences and perspectives of individuals and groups with a wide range of identities (including but not limited to race, gender, economic class, sexual orientation, physical ability, religion, language, age, and/or national identity) and their contributions to educational, social, legal, religious, political, and/or cultural institutions and society.	Rebecca Roanhorse, a Native American author, was inspired by pre-Columbian Americas for <i>Black Sun</i> . N.K. Jemisin and Tochi Onyebuchi are both African American authors whose works offer very different responses to police brutality against people of color. Ken Liu tackles issues of immigration for people of Asian ethnicity in America, and Richie Narvaez does the same from a Latinx perspective.	Class discussion, in-class group work  Illustrated Quotations  Assignment 1: Compare and Contrast  Assignment 2: Film Pitch Deck
SLO 2. Explain the social, political, historical, cultural, and/or economic experiences of at least one cultural group in terms of the greater "American Experience."	N.K. Jemisin's <i>The Fifth Season</i> traces the oppression and violence towards African-Americans. Ted Chiang's "The Lifecycle of Software Objects" deals with humans' interactions (especially emotional investments) with "digients" (virtual pets), which speaks to many younger generations who find communities online rather than in person.	Class discussion, in-class group work  Assignment 3: The American Experience  Illustrated Quotations
SLO 3. Recognize and explain key concepts and terms related to diversity, equity, and/or inclusion (for example, bias, implicit bias,	N.J. Jemisin's <i>The Fifth Season</i> and Tochi Onyebuchi's <i>Riot Baby</i> do this the most explicitly (see above comments). <i>Riot Baby</i> in particular offers the perspective of	Class discussion, in-class group work

cultural appropriation, equity, privilege, inclusion, intersectionality, structural inequality, institutional racism, systemic racism, etc.)	an incarcerated person of color in order to highlight the structural inequality and systemic racism. Other texts such as Tasha Suri's <i>Empire of Sand</i> or Naomi Novik's <i>Spinning Silver</i> focus on marginalized groups (for example, Novik's protagonist is Jewish in an Eastern European setting).	
SLO 4. Explain theories and histories of marginalization, discrimination, and/or structural inequality, their effects on contemporary events, and their implications for the future.	N.K. Jemisin's "Emergency Skin" imagines what would happen to the Earth--ecologically as well as politically and socially--if extremist groups (esp. white supremacists) were to leave the Earth to live elsewhere--and offers a critique of the privileged place of Roman and Greek civilization within Western Civilization's concept of self and history. Nnedi Okorafor's "Mother of Invention" decentralizes America, privileging Africa as the place where ecological answers to current environmental crises will be found--thus offering a more global perspective of how to combat climate change.	Class discussion, in-class group work  Illustrated Quotations
SLO 5. Identify and analyze systems and structures (historical, organizational, political, global) of power that create and/or perpetuate oppression, privilege, or marginalization, and describe how these systems present barriers to equity and inclusion.	Naomi Novik's <i>Spinning Silver</i> uses the experience of a female Jewish character in a landscape that is evocative of the historical Russian <i>pogroms</i> --by allowing readers to see the world through her eyes, this text helps to illustrate the oppressive barriers that she encounters due to her religious background (especially with neighbors).	Class discussion, in-class group work  Illustrated Quotations
SLO 6. Identify, analyze, and apply strategies for disrupting and dismantling systems that perpetuate oppression, privilege, and/or marginalization in order to promote equity and increase access and opportunity for	Many of these texts offer strategies for disrupting--sometimes cloaked in magic or advanced technology, as is typical of speculative fiction. Jemisin and Onyebuchi do this most explicitly: anger and violence are easy answers, as is isolation, but their characters move beyond these responses to oppression to	Class discussion, in-class group work

traditionally excluded communities.	reshape (literally, in the case of <i>The Fifth Season</i> ) the world to allow them to live more fully and freely. Novels such as these also highlight the ways in which marginalized societies contribute productively and essentially to society.	
SLO 7. Assess one's own role in systems of oppression, privilege, and/or power and identify the various ways in which they have used or may use their roles to ensure equity, inclusion, and justice.	One of the main protagonists in Naomi Novik's <i>Spinning Silver</i> is Christian, and she comes into conflict with the other protagonist who is Jewish; as a result of these encounters, the former's worldview is broadened and she becomes more aware of the ways in which she has been participating unconsciously in systematic oppression.	Class discussion, in-class group work  Illustrated Quotations

### Required Texts/Course Materials:

- N. K. Jemisin, *The Fifth Season* (2015); ISBN: 978-0316229296
- Naomi Novik, *Spinning Silver: A Novel* (2018); ISBN: 978-0399180996
- *New Suns: Original Speculative Fiction by People of Color*, edited by Nisi Shawl (2019); ISBN: 9781781085783
- Rebecca Roanhorse, *Black Sun* (2020); 978-1534437678
- Silvia Moreno-Garcia, *Gods of Jade and Shadow* (2019); ISBN: 978-0525620778
- Tasha Suri, *Empire of Sand* (2018); ISBN: 978-0316449717
- Tochi Onyebuchi, *Riot Baby* (2020); ISBN: 9781250214751

Other readings (primary and secondary sources) will be made available online through Canvas; please print off copies to bring with you to class (or bring them electronically on an e-reader).

### Course Grading Scale/Assignments:

The breakdown of the semester grade is as follows:

- Attendance 10%
- Online Reading Quizzes 15%
- Illustrated Quotations 15%
- Writing Assignments (3) 60% (20% each)

### Illustrated Quotations

- This assignment asks you to design an illustrated page around a quotation from one of that week's assigned readings (your quotation must be from a section that was not discussed in class discussions!) that touches on the theme of **identity**.
  - Think of identity in terms of any of the following: race, gender, economic class, sexual orientation, physical ability, religion, language, age, and/or national identity.

- Your illustrated quotation may be hand-drawn, they may be collages of images, etc.
- I want to see thoughtfulness and creativity in these pages!
- You will also need to write a paragraph (minimum of 4-5 sentences) in which you (1) explain your decisions (why this quotation, what does it mean to you, why did you choose to illustrate it the way you did, etc.) and (2) discuss what the chosen quotation reveals in terms of **identity** and how it relates to your own experience.
- The illustrations and explanations will be shared with the class through Canvas.
- If you post a minimum of [10] original page designs, with at least one full paragraph in length discussing your choices attached to each page, you will earn a B for this part of the semester grade. Do more for a higher grade!
- I challenge you to find innovative ways of interpreting your quotation--after all, there is no one right way to think about and discuss literary interpretation. Just make sure that you can support your choices using the text.
- Illustrated Quotations are due to Canvas by the end of the day each Friday.

## Writing Assignments

- Over the course of the semester, you will be asked to complete three assignments (3-4 pages each for Assignment 1 and Assignment 3).
  - Assignment 1: Compare and Contrast--Choose two assigned texts which deal with the same theme. Be sure to bring in and discuss appropriate quotations from each text. MLA parenthetical citation required.
  - Assignment 2: Film Pitch Deck--Choose one assigned text which focuses on a culture that differs substantially from your own (in terms of religion, ethnicity, etc.). How would you translate this text to film for a mainstream audience? This assignment asks you to construct a film pitch deck--this is a series of PowerPoint slides (approximately 8-14 slides) that introduces the film using both images and text.
    - The texts chosen for Assignment 1 may not be used for this assignment.
  - Assignment 3: The American Experience--Choose one assigned text and discuss it in terms of the "American Experience". This assignment will ask you to select and discuss appropriate quotations from the primary source as well as from secondary readings provided in class. MLA parenthetical citation required.
    - The texts chosen for Assignments 1 and 2 may not be used for this assignment.

## Method of Evaluation: Letter Grade

Please keep in mind that I am more than willing to look at multiple drafts prior to the final version provided that you set up a face-to-face (in person or via Zoom) meeting with me. The Writing Center (<http://www.unco.edu/english/wcenter/>) may also prove to be a useful tool when you are drafting a paper.

*Grades on assessments will not be discussed for 24 hours after receipt.* I am happy to discuss grades on individual assignments; however, I will not discuss any grade until 24+ hours after you have received a graded item. Prior to meeting with me, you should make sure that you read all my comments and review the assignment instructions/grading rubric so that you have a logical series of questions when we meet to discuss the grade. If it seems evident that you have not prepared thusly, I will ask you to return at a later date to continue the conversation.

*Concerning Grades:* You have a right and an obligation to discuss your grades with me if you have questions or concerns. You do not have a right to a grade or an A or B, or even a passing grade, merely because you need such a grade to stay eligible for athletics, organizations, scholarship, or continued enrollment at / graduation from UNC. I cannot and am not obligated to assist you if you're getting a low grade in another course and need a certain grade in this course to make your GPA acceptable in your particular situation. Your grades are your responsibility.

For your protection, I will only give out or discuss your grades with you in person—not over the phone (this includes semester grades).

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## Course Policies

### Office Hours

As a student, there were concepts that I just didn't understand, so you might run across them, too. I want you to feel comfortable coming to my office or sending me an e-mail for help. My office hours for this semester are listed on the first page of this syllabus. **Office hours is time which I set aside specifically for your questions and concerns.** You are also welcome to contact me outside of class and office hours--e-mail me at [kristin.bovairdabbo@unco.edu](mailto:kristin.bovairdabbo@unco.edu), or call me at 970-351-2044. In addition, if you come to class a few minutes early or can stay a few minutes after class, sometimes I am available to answer your questions about the course material or other campus-related questions you might have.

I highly encourage you to work with other students outside of class, and you might also consider creating a study group. If you want someone outside of the class to assist you, please consider visiting Tutoring Services (it's free!). You can drop in Michener Library, L149, call to make a specific appointment (970-351-1904), or find out more online at <http://www.unco.edu/tutoring/>. They even have some evening and weekend hours, as well as virtual tutoring hours!

### Attendance

We will be spending much of our time in class working together on activities and discussions. As with any class, it is vital that you attend every session and come fully prepared; in other words, please have the assigned readings completed by the class period for which they are listed. Those who are absent (in body or mind) will find the course less interesting and the material more difficult than those who attend and participate. You cannot "make up" the discoveries and the intellectual give-and-take created by a classroom full of individual personalities. Your absence also deprives the class of the unique perspective and experience that only \*you\* can bring.

Please bring copies of any readings assigned for that day. Also, be aware that some of the readings are longer than others; please pay close attention to the course schedule and allow yourself sufficient time for each assigned reading. If you miss a class, please find out from a classmate if there are changes to the course schedule.

Because of the nature of group activities and discussion-oriented class periods, it is important that we respect the beliefs, backgrounds, and ideas of one another. While I do not require you to accept my beliefs or those of other students, I do require that you treat one another with respect and



consideration. We learn better as part of a community where everyone has the opportunity to participate and engage.

Also, to avoid disrupting your classmates, please keep all cell phones turned off and out of sight during class. If you have electronic copies of course texts, use either a laptop computer or a tablet--NOT a cell phone--to access texts during class sessions.

### **Participation**

I want each of you to participate, speaking up in class and offering your own interpretations of the texts, so that you all can learn from each other! In listening to your peers, you will hear many different ways of interpreting and applying class material, and thus you are better able to integrate many examples of how to use the information. My expectations are high, and you should demand the same from me, and especially from one another: if you come to class prepared to fully engage with the material, you should expect the same from everyone in the room.

Also, class time is YOUR time to practice the critical analytical skills that will be used throughout your time in university and beyond. Think of it this way: an athlete must get out on the field and practice regularly; although the role of a coach is important to provide guidance (and occasionally correction), they cannot help the athlete improve unless the athlete is willing to (1) listen and (2) get out on the practice field.

I strongly encourage you to express your pleasure in as well as your frustration with the readings because this will stimulate and inspire discussion in the classroom.

How can students participate in class?

- Offer interpretations of characters, passages, etc.
- Compare story with previous assigned readings
- Bring in relevant material from other classes to shed light on readings
- Ask questions—of instructor as well as each other (i.e., “I’m not quite sure why you’ve interpreted this story in this way; can you elaborate on how you’ve reached this conclusion?”)
- Offer further evidence to support a classmate’s theory
- Offer opposing/alternative viewpoints to those offered in class

If you will be late or need to leave early for some legitimate reason, please sit near the exit. In addition, please do not get up and leave the classroom while class is in session (unless there is an emergency, of course!); coming and going during class is distracting to your peers.

### **Why do I assign Reading Quizzes?**

One of the most important skills that every college student can develop further is their ability to read closely and carefully. I can't emphasize this enough: reading is a non-optional, important part of course work.

Over the course of this semester, I will consistently be pushing us to read ever more deeply, strengthening our analyses and encouraging us to use different ways to talk about how literature can create meaning. To help us achieve this goal, I need everyone to come to class prepared--having carefully read the assigned materials.

The reading quizzes are designed to get you to complete each assigned reading in a timely fashion, and ideally, to revisit the text multiple times. If you have your book open or your reading notes at hand while you're taking the quiz, no problem. You are still reviewing the text!

There's lots of research out there on the efficacy of reading quizzes, but I won't overwhelm you with all of it. Let me just briefly cite two scholars and their findings:

As Elizabeth Tropman notes, reading quizzes "can also provide immediate feedback on how well one has read the material" ("In Defense of Reading Quizzes," 2014).

Félix E. Mezzanotte finds that reading quizzes "helped students to better prepare for and understand the lectures"--or in our case, discussions ("Use of 'reading quizzes' to foster learning: evidence from teaching company law in business programmes," 2016).

### **Policy on Electronic Devices in the Classroom**

Students are allowed to use laptops or other electronic devices during class, but I ask that if you choose to do so, to please be respectful and courteous in your use of such devices (for example, the screen stays consistently on the material being discussed in class and does not, say, accidentally stray over to Facebook, you're not working on homework for another class, etc.).

### **Late Work**

For the Writing Assignments, there will be no penalty for lateness up to 5 days. Beyond that timeframe, they will drop a letter grade for every day that they are late. You do not need to e-mail me to request to use the 5-day grace period. Other late assignments (reading quizzes) will receive a zero. All assignments will be listed on Canvas.

### **E-mail Policy and Etiquette**

Effective communication between teacher and student is essential to your success and to the success of the class as a whole. It is my responsibility to be available to you during designated times (office hours) and mutually-scheduled appointments. It is your responsibility to take advantage of those times when you have concerns about any aspect of the course. While e-mail can be an excellent aid to communication, it can be a poor substitute for face-to-face discussion because of time-lag and the potential for misunderstanding.

Therefore, I prefer not to discuss the following via e-mail: your progress in the course, including absences or grades; tests; essay drafts; assignment criteria or expectations; requests for extensions; or other topics which require lengthy discussion. Ideally, e-mail should be used to set up or reschedule virtual appointments in which we can personally discuss such concerns--but I do recognize that sometimes life happens and e-mail is your only means of communicating with me! Also, please do not ask me at the beginning (or end, etc.) of class, "Did you answer my e-mail yet?" (or some variant). Rather, you should spend time checking your inbox for the response before asking. It's extremely frustrating if I put a lot of time into an e-mail response and the student doesn't even read the reply. Second, it gives off the impression that you believe your professor's life revolves around your e-mail. Professors attend meetings, have research demands, serve on committees and (sometimes) sleep at night. Please allow your professor a normal response time, especially if the e-mail was sent at 1 a.m. The more polite way to handle the situation would be to follow up with a second e-mail if I do not answer the first one within a week.

[Language borrowed from “5 Things You Should Never Say To Your Professor,”  
<http://www.usatodayeducate.com/staging/index.php/campuslife/5-things-you-should-never-say-to-your-professor>]

Please allow a 24-hour response rate for all e-mails during the work week. I do not respond to e-mails over the weekend (5:00 pm Friday - 8:00 am Monday).

### **Credits and Workload Expectations**

For undergraduate courses, one credit is defined as equivalent to an average of three hours of learning effort per week (over a full semester) necessary for an average student to achieve an average grade (C) in the course. For example, a student taking a three-credit course that meets for three hours a week should expect to spend an additional six hours a week on class-related activities (such as reading/viewing—and rereading/reviewing—assignments, drafting/revising assessments, etc.) outside the classroom on average. If you wish to earn a high grade for the course, however, you may need to devote substantially more time than this minimum to the class.

### **University Grading Standards**

A (90% or higher) - achievement that is outstanding relative to the level necessary to meet course requirements.

B (80-89%) - achievement that is significantly above the level necessary to meet course requirements.

C (70-79%) - achievement that meets the course requirements in every respect.

D (60-69%) - achievement that is worthy of credit even though it fails to meet fully the course requirements.

F (59% or lower) - represents failure (or no credit) and signifies that the work was either (1) completed but at a level of achievement that is not worthy of credit or (2) was not completed and there was no agreement between the instructor and the student that the student would be awarded an I.

### **Names/Pronouns**

You deserve to be addressed by the name and pronouns that correspond to your gender identity, including non-binary pronouns, for example: they/them/theirs, ze/zir/zirs, etc. Rosters do not list gender or pronouns so you may be asked to indicate the pronouns you use so that I don't make assumptions based on your name and/or appearance/self-presentation (you are not obligated to do so). If you use a chosen name, please let me know. Chosen names and pronouns are to be respected at all times in the classroom. Mistakes in addressing one another may happen, so I encourage an environment of openness to correction and learning. I will not however, tolerate repeated comments which disrespect or antagonize students who have indicated pronouns or a chosen name. Chosen name and personal pronouns may evolve over time, so if at any point during the semester you would like to be addressed differently, please let me know.

### **Diversity**

We embrace diversity of gender, gender expression, sex, sexual orientation, race, ethnicity, national origin, age, religion, disability status, family status, socioeconomic background, and other visible and non-visible categories. I do not tolerate discrimination.

### **Policy on Children in Class**

Currently, the university does not have a formal policy on children in the classroom. The policy described here reflects my own beliefs and commitments to student, staff, and faculty parents:

- All exclusively breastfeeding babies are welcome in class as often as is necessary to support the breastfeeding relationship. Because not all women can pump sufficient milk, and not all babies will take a bottle reliably, I never want students to feel like they have to choose between feeding their baby and continuing their education. You and your nursing baby are welcome in class anytime.
- For older children and babies, I understand that unforeseen disruptions in childcare often put parents in the position of having to miss class to stay home with a child. While this is not meant to be a long-term childcare solution, occasionally bringing a child to class in order to cover gaps in care is perfectly acceptable;
- I ask that all students work with me to create a welcoming environment that is respectful of all forms of diversity, including diversity in parenting status;
- In all cases where babies and children come to class, I ask that you sit close to the door so that if your little one needs special attention and is disrupting learning for other students, you may step outside until their need has been met;
- Finally I understand that often the largest barrier to completing your coursework once you become a parent is the tiredness many parents feel in the evening once children have finally gone to sleep. While I maintain the same high expectations for all students in my classes regardless of parenting status, I am happy to problem-solve with you in a way that makes you feel supported as you strive for school-parenting balance.

(borrowed from Dr. Melissa Cheyney,

<https://studentlife.oregonstate.edu/childcare/family-friendly-syllabi-examples>)

### **Disability Resources**

Disabilities are not a reflection of your intelligence or who you are, but how your brain or body works. If you need some help like extra time on an exam, note taking, use of videos with captions, or have any learning or physical disabilities, please contact Disability Support services. This will help you gain access to resources and also let me know how I can best accommodate your needs. I'm also happy to talk to you about what this entails if you're not sure whether it's for you.

It is the policy and practice of the University of Northern Colorado to create inclusive learning environments. If there are aspects of the instruction or design of this course that present barriers to your inclusion or to an accurate assessment of your achievement (e.g. time-limited exams, inaccessible web content, use of videos without captions), please communicate this with your professor and contact Disability Resource Center (DRC) to request accommodations.

Office: (970) 351-2289, Michener Library L-80.

Students can learn more here: <http://www.unco.edu/disability-resource-center>

### **Food Insecurity and Basic Needs**

Research shows that college students experience food insecurity at higher rates than the American household rate, and that food insecurity can negatively impact academic performance and persistence. In recognition of this problem, UNC offers assistance to students facing food insecurity through an on-campus food pantry. The Bear Pantry is located in University Center 2166A, and is open for regular hours throughout the semester. Please visit <http://www.unco.edu/bear-pantry> for more information.

Any student who faces challenges securing their food or housing and believes this may affect their performance in the course is also urged to contact Student Outreach and Support (SOS) for assistance. SOS can assist students during difficult circumstances which may include medical, mental health, personal or family crisis, illness or injury. SOS can be reached at [sos@unco.edu](mailto:sos@unco.edu) or via phone at 970-351-2796.

## **Title IX**

The University of Northern Colorado is committed to providing a safe learning environment for all students that is free of all forms of discrimination and sexual harassment, including sexual assault, domestic violence, dating violence, and stalking. If you (or someone you know) has experienced or experiences any of these incidents, know that you are not alone. UNC has staff members trained to support you in navigating campus life, accessing health and counseling services, providing academic and housing accommodations, helping with legal protective orders, and more.

Please be aware all UNC faculty and most staff members are “responsible employees,” which means that if you tell a faculty member about a situation involving sexual harassment, sexual assault, dating violence, domestic violence, or stalking, they must share that information with the Title IX Coordinator, Larry Loftin. Larry or a trained staff member in the Office of Institutional Equity and Compliance (OIEC) will contact you to let you know about accommodations and support services at UNC as well as your options for pursuing a process to hold accountable the person who harmed you. You are not required to speak with OIEC staff regarding the incident; your participation in OIEC processes are entirely voluntary.

If you do not want the Title IX Coordinator notified, instead of disclosing this information to your instructor, you can speak confidentially with the following people on campus and in the community. They can connect you with support services and help explore your options now, or in the future.

- UNC’s Assault Survivors Advocacy Program (ASAP): 24 Hr. Hotline 970-35-4040 or <http://www.unco.edu/asap>
- UNC Counseling Center: 970-351-2496 or <http://www.unco.edu/counseling>
- UNC Psychological Services: 970-351-1645 or [http://www.unco.edu/cebs/psych\\_clinic](http://www.unco.edu/cebs/psych_clinic)

If you are a survivor or someone concerned about a survivor, or if you would like to learn more about sexual misconduct or report an incident, please visit <http://www.unco.edu/sexual-misconduct> or contact the Office of Institutional Equity and Compliance (970-351-4899). OIEC is located on the third floor of the University Center in room 3060.

## **COVID-19**

Due to the current global pandemic, the fall 2021 semester will be unlike any other that the University has experienced. The safety and well-being of our Community of Bears requires each of us to be prepared to do our part to protect the health of our entire campus community, as well as our friends, families, and neighbors.

The COVID-19 pandemic is a complex, challenging, and fluid situation, which continues to evolve. Therefore, students should review frequently the Spring Operations website: <https://www.unco.edu/return-to-campus/> for updated information. UNC will follow applicable legal requirements and federal, state, and county public health recommendations and mandates in all decisions related to university operations.

To mitigate the spread of COVID-19, students, faculty and staff are expected to follow university requirements about wearing face coverings when on campus, including in the classroom. Additionally, members of the university community are expected to follow physical or social distancing requirements by keeping at least 6 feet from others, covering their coughs, and practicing good hand hygiene.

Persons who fail to adhere to these requirements will be reminded of them so that they can address and correct their noncompliance. Thereafter, persons who fail to correct their behavior will be asked to leave the classroom (until such time as they comply with UNC's requirements) and may be referred to the Dean of Students Office or Human Resources.

It is important that all members of the university community work together to do all we can to keep our community safe.

### **Equity and Inclusion Statement**

The University of Northern Colorado embraces the diversity of students, faculty, and staff, honors the inherent dignity of each individual, and welcomes their unique perspectives, behaviors, and world views. In this course, people of all races, religions, national origins, sexual orientations, ethnicities, genders and gender identities, cognitive, physical, and behavioral abilities, socioeconomic backgrounds, regions, immigrant statuses, military or veteran statuses, size and/or shapes are strongly encouraged to share their rich array of perspectives and experiences. Course content and campus discussions will heighten your awareness to each other's individual and intersecting identities. If you would like to report an incident or learn more about identity-based discrimination/harassment, please visit <http://www.unco.edu/institutional-equity-compliance>.

### **Land Acknowledgment**

The University of Northern Colorado occupies the lands in the territories of the Ute, Cheyenne, and Arapaho peoples. The University acknowledges the 48 tribes that are historically tied to the state of Colorado. Thus, the land on which UNC is situated is tied to the history and culture of our native and indigenous peoples. UNC appreciates this connection and has great respect for this land. Additionally, the University community pays its respect to Elders past, present, and future, and to those who have stewarded this land throughout the generations.

As part of the learning and reflection process please visit <https://native-land.ca/> or call the Office of Equity & Inclusion at 970-351-1944.

### **Academic Integrity**

Students are expected to practice academic honesty in every aspect of this course. Students who engage in academic misconduct are subject to grading consequences with regard to this course and/or university disciplinary procedures through the Dean of Students Office. More information about the academic misconduct process can be found in UNC's Student Code of Conduct (BEAR Code).

## Campus Resources

- Library—Become familiar with the library and your personal librarian, Jane Monson: jane.monson@unco.edu You can visit her in her office in Michener Library, Room 115.
- Writing Center, Ross Hall 1230—visit <https://www.unco.edu/writing-center/> to set up appointments online and read WC policies and guidelines.
- Counseling Center Services—Cassidy Hall; 970.351.2496
- Disability Support Services—Michener L-80; Any student requesting disability accommodations for this class must inform the instructor and give appropriate notice. Students are encouraged to contact the DSS 970.351.2289 to certify documentation of disability and to ensure appropriate accommodations are implemented in a timely manner.
- Canvas Technical Support Services—<http://www.unco.edu/canvas/student-support/>
- Online Learner Success Tips—[https://www.unco.edu/student-academic-success/academic-success/academic-success-resources/pdf/SAS\\_online\\_learning\\_tips.pdf](https://www.unco.edu/student-academic-success/academic-success/academic-success-resources/pdf/SAS_online_learning_tips.pdf)

## Plagiarism

The Department of English at UNC has adopted the following policy regarding plagiarism.

Pretending that another's work is one's own is a serious scholarly offense known as plagiarism. For a thorough discussion of plagiarism, see the Dean of Students website.

Students who are caught plagiarizing will receive a final grade of 'F' in the course. In addition, they will be reported to the Chair of the Department of English and the Dean of Students office for possible further disciplinary action.

*Some but not all UNC instructors regard double or repeat submissions of one's own work as a form of plagiarism. If you intend to use in this course written material that you produced for another course, you must consult with your instructor before doing so for each individual assignment. Otherwise, you may be guilty of cheating.*

Course Calendar/Schedule:

### Week 1

Monday	Introduction to course; syllabus distributed. What is Speculative Fiction?
Wednesday	<i>New Suns</i> : Tobias Buckell, "The Galactic Tourist Industrial Complex," pg. 11-22; Kathleen Alcalá, "Deer Dancer," pg. 23-30
Friday	<i>New Suns</i> : Minsoo Kang, "The Virtue of Unfaithful Translations," pg. 31-50

### Week 2

Monday	<i>New Suns</i> : Steven Barnes, "Come Home to Atropos," pg. 51-56; Chinelo Onwualu, "The Fine Print," pg. 57-70
Wednesday	<i>New Suns</i> : Alex Jennings, "unkind of mercy," pg. 71-82; Alberto Yáñez, "Burn the Ships," pg. 83-104
Friday	<i>New Suns</i> : Jaymee Goh, "The Freedom of the Shifting Sea," pg. 105-121

### Week 3

Monday	<i>New Suns</i> : E. Lily Yu, "Three Variations on a Theme of Imperial Attire," pg. 123-133; Karin Lowachee, "Blood and Bells," pg. 135-157
Wednesday	<i>New Suns</i> : Silvia Moreno-Garcia, "Give Me Your Black Wings Oh Sister," pg. 159-163; Indrapramit Das, "The Shadow We Cast Through Time," pg. 165-182
Friday	<i>New Suns</i> : Anil Menon, "The Robots of Eden," pg. 183-199; Andrea Hairston, "Dumb House," pg. 201-223
<b>Week 4</b>	
Monday	<i>New Suns</i> : Hiromi Goto, "One Easy Trick," pg. 225-244; Rebecca Roanhorse, "Harvest," pg. 245-254
Wednesday	<i>New Suns</i> : Darcie Little Badger, "Kelsey and the Burdened Breath," pg. 255-271
Friday	Ted Chiang, "The Merchant and the Alchemist's Gate" (Canvas); "Dacey's Patent Automatic Nanny" (Canvas)
<b>Week 5</b>	
M-W	Ted Chiang, "The Lifecycle of Software Objects" (Canvas)
Friday	C.L. Clark, "You Perfect, Broken Thing" (Canvas); Hannu Rajaniemi, "Vaccine Season" (Canvas)
<b>Week 6</b>	
M-F	Silvia Moreno-Garcia, <i>Gods of Jade and Shadow</i>
<b>Week 7</b>	
M-F	Naomi Novik, <i>Spinning Silver</i>
<b>Week 8</b>	
Monday	Naomi Novik, <i>Spinning Silver</i>
Wednesday	Michael Cunningham, "Little Man" (Canvas); R.F. Kuang, "The Nine Curves River" (Canvas)
Friday	N.K. Jemisin, "Emergency Skin" (Canvas)
<b>Week 9</b>	
M-F	Tasha Suri, <i>Empire of Sand</i>
<b>Week 10</b>	
Monday	Ken Liu, "The Paper Menagerie" (Canvas); Richie Narvaez, "Room for Rent" (Canvas)
Wednesday	Silvia Moreno-Garcia, "On the Lonely Shore" (Canvas)
Friday	Nnedi Okorafor, "Mother of Invention" (Canvas)
<b>Week 11</b>	
M-F	Rebecca Roanhorse, <i>Black Sun</i>
<b>Week 12</b>	
M-F	Rebecca Roanhorse, <i>Black Sun</i>
<b>Week 13</b>	



M-F Tochi Onyebuchi, *Riot Baby*

**Week 14**

M-F N. K. Jemisin, *The Fifth Season*

**Week 15**

M-F N. K. Jemisin, *The Fifth Season*

**Week 16**

Finals Week