

ENG 284: Science Fiction & Fantasy Literature

Instructor: Dr. Lisa Hager

Meeting Times & Locations:

We 1:00 - 2:15PM N050

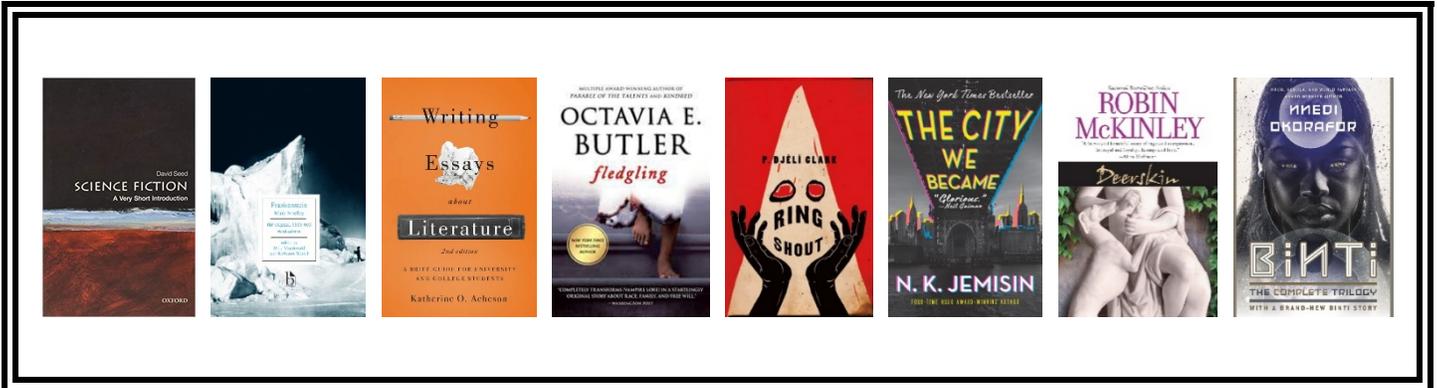
Gender Pronouns:

they, them, theirs & she, her, hers

Email: hagerl@uwm.edu

Office: Westview 129

Office Hours: Tuesdays 1-2pm, Wednesdays 10:30am-12:30pm, Thursdays 1-2pm, and by appointment (see my schedule on Canvas)



Course Description

Working from an expansive notion of what constitutes science fiction and fantasy literature, this class will explore how these genres and other sub genres that make up speculative fiction are particularly interested in what it means to be human beginning in the nineteenth century and continuing to the present day. As part of our study of these texts and genres, we will explore how notions of the “human” intersect with cultural discourses around gender, sexuality, race, class, ethnicity, imperialism, ability, and age.

Course readings will devote substantial time to Mary Shelley’s *Frankenstein* as the first fully-fledged science fiction novel, as well as classic science fiction writer Isaac Asimov and contemporary writers Nnedi Okorafor and P. Djèlí Clark, whose novellas are redefining science fiction and fantasy in terms of structure and content.

Course assignments will focus on effective close readings of texts in writing persuasive analysis essays and using scholarly sources to support arguments made in those essays.

A Note Before We Begin

When asked about the main difference between college and high school, I respond that college is where students choose to continue their education rather than being forced to attend by the law or parents. While the faculty and staff of UWM at Waukesha, myself included, genuinely want all of our students to succeed and will go to great lengths to foster that success, your academic performance is closely tied to *your* commitment to *your* education.

College is what you make of it. Yes, you can skate by in this (and other) class(es) by putting in a minimum amount of effort and not caring about it in the least. However, as a former student myself, I can tell you that you will need the writing skills, strategies, and processes that you can gain in this class in order for you to progress in any field of study, be it astronomy or business or forestry. To get the most out of this class, you must put forth genuine effort and take ownership of your college career.

Course Schedule

The schedule of assignments for this course is available online through Canvas - <https://uwm.edu/canvas/>. Though the assignments for the next few weeks are pretty much set, be aware that I will revise the rest of the schedule extensively throughout the semester in order to respond to how the class is progressing. Thus, the schedule, as it currently stands, is more of a guide than a “written in stone” guarantee of what will be happening in this class. I will always notify you when I make changes.

Required Texts and Materials

- Seed, David. *Science Fiction: A Very Short Introduction*. Oxford University Press, 2011.
ISBN: 0199557454 / 978-0199557455
- Shelley, Mary. *Frankenstein*. Edited by D.L. MacDonald and Kathleen Scherf, 3rd ed., Broadview Press, 2012.
ISBN: 9781554811038 / 1554811031
- Acheson, Katherine O. *Writing Essays About Literature: A Brief Guide for University and College Students*, 2nd edition, Broadview Press, 2021.
ISBN: 9781554815517 / 1554815517
- Butler, Octavia E. *Fledgling*. Grand Central Publishing, 2007.
ISBN: 9780446696166 / 0446696161
- Clark, P. Djèlí. *Ring Shout*. Tor/Forge, 2020.
ISBN: 9781250767028 / 1250767024
- Jemisin, N. K. *The City We Became*. Orbit, 2020.
ISBN: 9780316509886 / 0316509884
- McKinley, Robin. *Deerskin*. Ace, 2005.
ISBN: 9780441012398 / 0441012396
- Okorafor, Nnedi. *Binti: The Complete Trilogy*. Combined ed., DAW Books, Inc., 2020.
ISBN: 9780756416935 / 0756416930

Grade Breakdown

You are also responsible for keeping track of your grades in the Desire2Learn gradebook (click on “Grades” in the navigation bar). I will respond to emails asking for “progress reports” by telling you to consult your grades on Canvas. It is your responsibility to check you grades periodically to make sure that they are correct.

As mentioned on the first page of this syllabus, your grade will be largely determined by your commitment to this class. If you are unsatisfied with a grade on an essay, put forth the effort to revise that paper (see revision policy below). Work to improve your grade throughout the semester and meet with me whenever you have problems or questions. You have a far greater chance of earning the grade you want by working diligently over the long term rather than trying to pull it together at the end of the term.

Category	Percentage	Point Value
<i>Frankenstein</i> , Humanity, & Community Hypothesis Annotation Project and Essay	20	100
Humanity, Justice, and the Fantastic Hypothesis Annotation Project and Essay	20	100
Literature Research Annotated Bibliography & Reflection Essay	10	50
Literature Research Paper (Final Paper)	25	125
Discussion Posts	15	75
Daily Grades (reading note worksheets & other short assignments)	10	50
Total	100	500

**Note: You must earn a 65% (D) or higher
on ALL four major projects
(the first four items listed above)
in order to pass this class.**

Grade Scale

Percentages	Letter Grade
100 – 97	A+
96 – 94	A
93 - 90	A-
87 - 89	B+
86 – 84	B
83 - 80	B-
79 - 77	C+
76 – 74	C
73 - 70	C-
69 - 67	D+
66 – 64	D
60 - 63	D-
59 – 00	F

Explanation of Letter Grades

Below is the general meaning behind the grades I assign to your papers. You should use the statements to determine how you might work toward a higher grade):

- A** You did what the assignment asked for at a high quality level, and your work shows originality and creativity. Work in this range shows all the qualities listed below for a B, but it also demonstrates that you took extra steps to be original or creative in developing content. Since careful editing and proofreading are essential in writing, papers in the A range must be free of typos and grammatical or mechanical errors.
- B** You did what the assignment asked of you at a high quality level. Work in this range needs revision; however, it is complete in content, well organized, and effective stylistically.
- C** You did what the assignment asked of you. Work in this range needs significant revision, but it is complete in content and the organization is logical. The style is straightforward but unremarkable.
- D** You did what the assignment asked of you at a poor quality level. Work in this range needs significant revision. The content is often incomplete and the organization is hard to discern. Attention to style is often nonexistent or chaotic.
- F** An F is usually reserved for people who do not do the work or do not come to class. However, if your work is shoddy and shows little understanding of the needs of the assignment, you will receive a failing grade.

Assignments and Other Requirements

Reading Note Worksheets

10 points each

Part of Daily Grades Category 10% (50 points)

As part of completing your reading assignments for this class, you will complete reading note worksheets for many of the scholarly essays (secondary sources) that we will read in conjunction with novels, short stories, and films. The worksheets are available on Canvas (linked in each assignment, and print copies will also be available outside my office.

Discussion Posts

15% (75 points)

Since this class is an online and face-to-face hybrid, a significant portion of our class discussions will take place online via Canvas' Discussions tool. There will be assigned reading and a post prompt for each discussion. In addition to writing your own post, you will also be required to comment on at least two of your classmates' posts. Responses will be graded out of ten, with a ten being equivalent to a check for completion. Each post will be no less than 300 words.

***Frankenstein*, Humanity, & Community Hypothesis Annotation Project and Essay**

Goal: close reading of the novel's & reflection on those reading experiences

5 annotations & 3-4 page essay

20% (100 points)

Using Hypothesis (an online annotation tool), the class will closely analyze a passage from Mary Shelley's *Frankenstein* in which the creature reflects on his personhood and connections to other living beings (or lack thereof).

You will then write your own individual essay in which you assess how annotating the text and engaging with your classmates' annotations deepens your understanding of the book and how that relates to the novel's exploration of the intersections of technology, humanity, community, and power.

Humanity, Justice, and the Fantastic Hypothesis Annotation Project and Essay

Goal: thoughtful, connective reading & reflection on that reading

5 annotations & 3-4 page essay

20% (100 points)

For this essay, you will annotate selected passages from two of the following: Robin McKinley's *Deerskin*, P. Djèlí Clark's *Ring Shout*, Nnedi Okorafor's *Binti: The Complete Trilogy*. Your annotations will focus on how each of these texts explores the concept of justice as central to the health, survival, and development of all species.

You will then write your own individual essay in which you focus your close reading of the text on a particular few pages from *Jane Eyre* and your chosen contemporary novel that intersect in a significant way.

Literature Research Project (LRP)

The literature research project is the culminating assignment of this class. You will choose a science fiction and/or fantasy text that interests you (either one we have read that you haven't written about yet or an outside text) and then construct an interpretative argument about how that text explores the idea of the "human."

In your final draft, you will use the work of other scholars to back up your arguments. The goal of this assignment is for you to participate in a scholarly conversation about a particular text and concept. As part of this project, you will submit a proposal, annotated bibliography and reflection essay, and final research essay.

Annotated Bibliography & Reflection Essay

10 item bibliography & 3-4 page essay

10% (50 points)

Each student in the class will create an annotated bibliography as a first step in researching their text and using literary theory to analyze that text. Possible items for bibliographies include academic and popular essays. You will then write a short reflection essay in which you evaluate your research process by explaining why you chose the items that you did and what they will potentially offer your research paper.

Literature Research Essay (the Final Paper)

5-6 pages (at least 5 full pages)

25% (125 points)

In this research paper, you will make a sustained argument how your chosen text explore the key science fiction concept that you selected. A central part of this essay is using the critical tools we have discussed throughout the semester to do a series of close readings of the text. In addition, you will use at least three secondary sources to support and develop your claims about the text.

Class Policies

Student-Teacher Conferences

I strongly encourage you to see me during office hours (or through appointment) via Teams to discuss specific questions about any paper (preferably after peer workshop). While I will read sections of any paper before the final due date, I will only give feedback as directed by a specific question from the concerned student (i.e. "Is my thesis clear enough?" "Does this paragraph do a good job of supporting my thesis?" etc).

Additional Help with Assignments

You are strongly encouraged to make use of the writing tutors in the Academic Success Center (, who will gladly read a draft of your essay and give you helpful feedback. You can also work with a writing tutor via e-mail through the UWM at Waukesha Online Writing Lab; instructions are located at <https://uwm.edu/waukesha/tutoring/>.

For Students Re-Taking this Class

If you are retaking this class because you did not pass or complete the course the previous time that you took it with me, you must write entirely new essays for each of the major writing assignments. Resubmission of essays from your previous class is not allowed.

Submission of Work

Major assignments are accepted late with a five-point-per-day-late penalty.

Daily Grade assignments are accepted late for half credit (5/10).

If you will be absent on a day that an assignment is due for whatever reason, you must still submit your work to the appropriate Canvas Assignment by the deadline.

All assignments must meet the length requirements indicated on this syllabus and assignment pages. Failure to fulfill this requirement will result in **5 points** per missing page (300 words) being deducted from your grade on the assignment.

Failure to complete any of the major writing assignments listed above without discussing your missing assignment with me within **seven** calendar days of the due date will **result in an automatic F in the course**.

All submissions should be **MS Word documents** unless otherwise specified in an assignment. Please note that I generally set up the Canvas Assignments to accept only Word Documents.

Note: computers are notorious for failing just before an assignment is due. I strongly encourage you to keep copies of all work in multiple locations!

Participation and Classroom Etiquette

This is a class in communication, so your participation is essential. Get involved. Volunteer. Question. Probe. Share relevant ideas and observations. Offer your own experiences. Make connections between what we're discussing in this class and what you hear elsewhere. I will evaluate your participation throughout the term.

Revisions

You may choose to revise any of your major assignments in order to earn a higher grade. If you revise your paper, your grade will either stay the same or be replaced entirely with the higher new grade that you have earned. Your grade will not go down if your revised paper receives a lower grade than your original paper—your grade will stay the same. In order to revise your paper, you must meet with me to discuss the revision. Revisions must be submitted by the announced deadline and cannot be made up unless you have an excused absence.

In order to earn a higher grade on your revised essay, you must revise your paper as whole, not just fix the marginal comments that I have written. This revision should be global rather than local. However, that being said, failure to address any of my marginal comments or grammar errors will result in your grade remaining the same.

Format of Essays

Drafts must be typed and in MLA format, unless otherwise directed. The paper should be double-spaced (with no additional spacing between paragraphs) with one-inch margins using 12 point Times New Roman font. Each paper should have in the upper left-hand corner of the first page your name, my name, the course number, and the date. Your last name should also appear next to the page number in the upper right corner of each page. Give each of your formal papers a descriptive title. Papers must be turned in to the Canvas dropbox by midnight on the day they are due.

COVID-19 Policies

College in the time of COVID-19 (based on the policy of Dr. Jessica Van Slooten)

This semester is going to be different than a “normal” college semester because we’re still in the middle of a global pandemic. I want to acknowledge that none of us know how this might impact our lives in the coming months, so being flexible and communicating often is important. Please know that I recognize that the pandemic impacts us all—you, your families, me, my family—in a wide range of ways, from caregiving responsibilities, job changes, mental and physical health challenges, etc. I can help connect you to campus resources that might help you manage the challenges you’re facing; you can also look at the [UWM COVID-19 Information website](#).

My goal is to help you be successful in the class no matter what challenges you’re facing—we can work together to develop a plan that works for you if your situation changes. The plan for the class may need to change as our collective situations change. I am committed to providing you with a meaningful educational experience that is flexible and geared toward your success. Reach out to me via email, office hours, or Teams chat, and we’ll work to move forward together.

Attendance

I will take attendance at every in-person class meeting. However, attendance is not factored into your grade.

Students who miss class due to COVID-related illness or caregiving will not be penalized for their absence and will not be asked to provide formal documentation from a healthcare provider. If you are unable to attend class, take the following steps.

- Notify me in advance of the absence or inability to participate, if possible.
- Participate in online class activities and submit assignments, to the extent possible.
- Reach out to me if illness will require late submission or other modifications to deadlines.
- If remaining in a class and fulfilling the necessary requirements becomes impossible due to illness or other COVID-related circumstances, contact me to discuss other options.

Policy on Children in the Classroom (based on the policies by Dr. Melissa Cheyney & Dr. Elizabeth Horn) Caregivers deserve access to education. At all times, I strive to be inclusive of parents and other caregivers. In our classroom, we can expect children to be present in class from time to time since many schools & daycares will be facing periodic sudden closures. I ask that all students work with me to create a welcoming environment that is respectful of all forms of diversity, including diversity in caregiving status. I am happy to problem solve with you in a way that makes you feel supported as you strive for school-caregiving balance so that you can meet the expectations of this class.

University Policies

UWM Panther Community Health and Safety Standards

UWM has implemented reasonable health and safety protocols, taking into account recommendations by local, state and national public health authorities, in response to the COVID-19 pandemic. As a member of our campus community, you are expected to abide by the [Panther Interim COVID-Related Health & Safety Rules](#), which were developed in accordance with public health guidelines. These standards apply to anyone who is physically present on campus, UWM grounds, or participating in a UWM-sponsored activity:

- All individuals visiting UWM facilities must wear face coverings while indoors
- Unvaccinated students coming to campus are required to test weekly for COVID-19
- You should check daily for COVID-19 symptoms and not come to campus if you are feeling sick.

Additional details about student and staff expectations can be found on the [UWM COVID-19 webpage](#).

UWM Americans with Disabilities Act (ADA)

UWM supports the right of all enrolled students to a full and equal educational opportunity. The Americans with Disabilities Act (ADA), Wisconsin State Statute (36.12) require that students with disabilities be reasonably accommodated in instruction and campus life. Reasonable accommodations for students with disabilities is a shared faculty and student responsibility. Students are expected to inform faculty [me] of their need for instructional accommodations by the end of the third week of the semester, or as soon as possible after a disability has been incurred or recognized. Faculty [I], will work either directly with the student [you] or in coordination with the Accessibility Resource Center to identify and provide reasonable instructional accommodations. Disability information, including instructional accommodations as part of a student's educational record, is confidential and protected under FERPA. Visit <http://uwm.edu/arc/> for more information.

If you need accommodations or have a disability but do not have an official accommodation plan, you can apply for accommodations with ARC's online application: [Apply for Accommodations](#)

UWM at Waukesha Title IX Syllabus Statement

Title IX/Sexual Violence. Title IX is a federal law that prohibits sex discrimination in education program or activities, and UWM policy prohibits such conduct (see Discriminatory Conduct, above). This includes sexual violence, which may include sexual harassment, sexual assault, relationship violence, and/or stalking in all educational programs and education-related areas. UWM strongly encourages its students to report any instance of sex discrimination to UWM's Title IX Coordinator (titleix@uwm.edu). Whether or not a student wishes to report an incident of sexual violence, the Title IX Coordinator can connect students to resources at UWM and/or in the community including, but not limited to, victim advocacy, medical and counseling services, and/or law enforcement. For more information, please visit: <https://uwm.edu/sexual-assault/>. If you would like to speak with someone who is not required to report to the Title IX Deputy Coordinator, the campus counselor is a confidential resource for you. You can contact the counselor by calling (262) 521-5480 or emailing wak-counseling@uwm.edu.

UWM at Waukesha Inclusive Learning Statement

The UWM at Waukesha are committed to building diverse and inclusive learning, living, and working environments. We value mutual respect for all and do not tolerate discrimination on our campuses or within our programs and activities. We view this as both a moral imperative consistent with an intellectual community that celebrates individual differences and diversity, as well as a matter of law. If you encounter discrimination or harassment based on your age, ancestry, color, disability, ethnicity, gender identity or expression, marital status, medical status, military status, national origin, pregnant or parenting status, race, religion, sex, sexual orientation, or protected veteran status, please contact the Office of Equity, Diversity, and Inclusion at <http://inclusion.uwex.uwc.edu/> or file a report a report at <http://uwc.edu/students/report-bias>.

UWM at Waukesha Academic Integrity Statement

Academic Integrity is an expectation of each UWM at Waukesha student. Our campus community members are responsible for fostering and upholding an environment in which student learning is fair, just, and honest. Through your studies as a UWM at Waukesha student, it is essential to exhibit the highest level of personal honesty and respect for the intellectual property of others. Academic misconduct is unacceptable. It compromises and disrespects the integrity of our university and those who study here. To maintain academic integrity, a student must only claim work which is the authentic work solely of their own, providing correct citations and credit to others as needed. Cheating, fabrication, plagiarism, unauthorized collaboration, and/or helping others commit these acts are examples of academic misconduct, which can result in disciplinary action. Failure to understand what constitutes academic misconduct does not exempt responsibility from engaging in it. For more information, please read the Academic Misconduct Guide located here: https://uwm.edu/deanofstudents/conduct/conduct_procedures/academic-misconduct/

UWM at Waukesha BIT Syllabus Statement

UWM at Waukesha is committed to the safety and success of all members of the campus community. To support this initiative, the UWM at Waukesha campus has a Behavioral Intervention Team which works to support campus community members, including students, by reaching out and providing resources in areas where an individual may be struggling or experiencing barriers to their success. The program allows faculty to be proactive, supportive, and involved in facilitating the success of our students through early detection, reporting, and intervention. As your faculty member, I may contact the Behavioral Intervention Team if I sense you are in need of additional support that I may not be able to provide. You may also contact the Behavioral Intervention Team if you or another member of our campus community needs support, is distressed, or exhibits concerning behavior that is interfering with the academic or personal success or the safety of others, by reporting here: <https://uwm.edu/deanofstudents/report-it/>.

UWM at Waukesha Assessment Statement

CGS assesses the quality and effectiveness of the curriculum, programs, and services of the college. As a course in the UW Milwaukee Associate Degree of Arts and Sciences, the Student Learning Objectives (SLOs) for this course are aligned with the UW System shared learning goal of Effective Communication (EC) which focuses on students' development of reading, listening, speaking, information literacy, and/or writing proficiencies. Therefore, as part of the UW Milwaukee College of General Studies assessment processes, student progress in fulfilling the EC SLOs will be evaluated by using the EC assessment rubrics for written communication or oral communication. Assessment will be part of a regular assignment or activity in the class but is not a grade and does not become part of your transcript.

ENG 284 Schedule of Assignments & Due Dates

The readings listed for a particular day will be discussed on that day, so the reading assignment listed should be done **before** that class meeting.

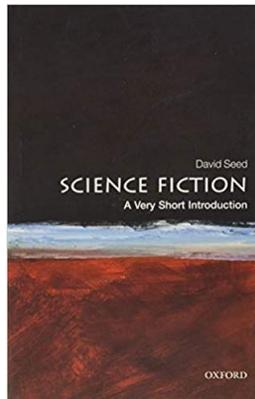
For each of the online discussions, you should read the listed reading assignment and then complete the discussion activity ([see the Discussions tool on the menu to the left \(https://uwmil.instructure.com/courses/462700/discussion_topics\)](https://uwmil.instructure.com/courses/462700/discussion_topics)). All discussion posts should be completed by Friday midnight and replies completed by Sunday midnight on the week in question.

Major assignments are accepted late with a five-point-per-day-late penalty. Daily Grade assignments are accepted late for half credit (5/10).

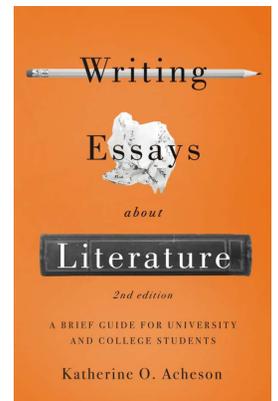
Both this schedule and individual assignments are subject to change.

Abbreviations Key

- CP = Course Packet (linked under each week's module)



- SFVSI = David Seed's *Science Fiction: A Very Short Introduction*



Week 1 (1/24 – 1/28) – Getting Started

- Complete the following by January 28:
 1. Read [Getting Started in ENG 284 -- Read this First!](https://uwmil.instructure.com/courses/462700/pages/getting-started-in-eng-284-read-this-first) (<https://uwmil.instructure.com/courses/462700/pages/getting-started-in-eng-284-read-this-first>)
 2. Set your profile picture in Canvas. It can be a picture of yourself or an image that you like. [Click here for step-by-step directions \(https://community.canvaslms.com/docs/DOC-](https://community.canvaslms.com/docs/DOC-)

[10599-4212710334](#)).

3. [Download Microsoft Office \(free access via UWM\) if you don't have it already](#) (<https://kb.uwm.edu/page.php?id=45766>).
 4. [Download Microsoft Teams for free on your computer and mobile device](#) (<https://www.microsoft.com/en-us/microsoft-365/microsoft-teams/download-app>) (if you have either or both).
 5. (<https://uwmil.instructure.com/courses/466309/quizzes/947156>) Complete all **Assignments under the Week 1 Module** (<https://uwmil.instructure.com/courses/462700/modules/1904707>).
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Week 2 (1/31 – 2/4) – Science Fiction's Subversiveness

Please note that since I am still working on assembling the course packet, the readings for Week 2 are included separately as one pdf under the Week 2 Module

- Wednesday:
"Email Etiquette" ; Janet E. Gardner and Joanne Diaz's "The Role of Good Reading"; Dara Rossman Regaignon "On Close Reading" ; Ursula K. Le Guin's "Science Fiction and Mrs. Brown" (**complete a** (<https://uwmil.instructure.com/courses/462700/assignments/4408029>) **Reading Note Worksheet** (<https://uwmil.instructure.com/courses/462700/assignments/4408029>) **for this reading** (<https://uwmil.instructure.com/courses/462700/assignments/4408029>)); Watch Ursula K. Le Guin's Speech at National Book Awards before class:

- Optional Analysis/Context: <http://www.theguardian.com/books/2014/nov/20/ursula-le-guin-award-freedom-honour-literature-profiteering-publishers>
(<http://www.theguardian.com/books/2014/nov/20/ursula-le-guin-award-freedom-honour-literature-profiteering-publishers>)
 - Week 2 Discussion Reading:
Keith Hjortshoj's "Reading: How to Stay on Top of It" (CP 32-45); Mary Shelley's *Frankenstein* (43-110; Vol. 1, Ch. 1-7); Appendix I: Introduction to Shelley's 1831 Edition (*Frankenstein* 347-352)
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Week 3 (2/7 – 2/11) – *Frankenstein* & Learning to be Human

- Wednesday:
Print & Bring the Course Packet 1 to Class (hole-punched in a 3-ring binder)
(<https://uwmil.instructure.com/courses/462700/assignments/4408023>); "Two Starting Points for Close Reading and Literary Analysis" (CP 46-48); Mary Shelley's *Frankenstein* (111-155; Vol. 2, Ch. 1-8); Appendix A: The Education of the Mary Shelley: Godwin and Wollstonecraft (*Frankenstein* 223-238) "Perspectives: The Wollstonecraft Controversy and the Rights of Women" (CP 49-73)
- Week 3 Discussion Reading:
Mary Shelley's *Frankenstein* (156-197; Vol. 2, Ch. 9-Vol. 3, Ch. 5); Ramzi Fawaz's "How to Read and View" (CP 74-82); Appendix C: The Education of the Monster: Volney, Goethe, Plutarch, Milton, and Wollstonecraft (*Frankenstein* 251-271)

Week 4 (2/14 – 2/18) – *Frankenstein*, Scientific Communities, & Literary Communities

- Wednesday (class will be held online via Zoom; passcode is butler1947):
Mary Shelley's *Frankenstein* (197-221; Vol. 3, Ch. 6-End); Excerpt from Thomas Foster's *How to Read Novels Like a Professor: A Jaunty Exploration of the World's Favorite Literary Form* (CP 83-101); Appendix D: Reviews of *Frankenstein* (*Frankenstein* 273-286)
- Week 4 Discussion Reading:
Ch. 4: "Research about Social and Historical Contexts" (WEL 55-67); Susan Stryker's "My Words to Victor Frankenstein Above the Village of Chamounix: Performing Transgender Rage" (CP 102-110); Shannon N. Conley's "An Age of Frankenstein: Monstrous Motifs, Imaginative Capacities, and Assisted Reproductive Technologies" (CP 111-118); Alexander Cook's "Perfecting Monstrosity: *Frankenstein* and the Enlightenment Debate on Perfectibility" (CP 119-124)
 - **[Complete a Reading Note Worksheet for one of the three articles above \(your choice\)-- Stryker, Conley, or Cook](https://uwmil.instructure.com/courses/462700/assignments/4408030)** (<https://uwmil.instructure.com/courses/462700/assignments/4408030>)

Week 5 (2/21 – 2/25) – Annotation as Pre-Writing

- Wednesday:
Michael Griffin's "Levels & Types of Annotations" (CP 125); In-Class Work Time on **[Frankenstein, Humanity, & Community Annotations](https://uwmil.instructure.com/courses/462700/assignments/4507474)** (<https://uwmil.instructure.com/courses/462700/assignments/4507474>) -- be sure to bring the following to class:
 - A computer (you can check one out from library if you don't have access to a laptop)
 - Your copy of *Frankenstein*
 - Your course packet
- Week 5 Discussion Reading:
The University of North Carolina at Chapel Hill Writing Center's "Summary: Using It Wisely" (CP 126-130); Isaac Asimov's ". . . That Thou Art Mindful of Him" (CP 131-144) and "The Bicentennial Man" (CP 145-163); "Ch. 3: Science Fiction and Technology" (SFVSI 47-72); Eileen M. Botting's "Vindication of the Rights and Duties of Artificial Creatures" (CP 164-176)

- Optional: **"Frankenstein: Behind the monster smash" (brief history of *Frankenstein* in film and television)** (<https://www.bbc.com/news/entertainment-arts-42411484>)
 - **Friday: *Frankenstein, Humanity, & Community Hypothesis Annotations Due*** (<https://uwmil.instructure.com/courses/462700/assignments/4507474>)
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Week 6 (2/28 – 3/4) – From Annotations to Essay

- Wednesday:
Ch. 5: "Research about the Current Critical Assessment of Literary Works" (WEL 69-83; 71-75 are optional); Ch. 6: "Inventing Your Argument" (WEL 85-97; **complete a Reading Note Worksheet for this reading** (<https://uwmil.instructure.com/courses/462700/assignments/4408026>)); Isaac Asimov's "Evidence" (CP 177-191); David Leslie's "Isaac Asimov: Centenary of the Great Explainer" (CP 192-195); Jay Gabler's "What to Make of Isaac Asimov, Sci-Fi Giant and Dirty Old Man?" (CP 196-204)
 - Week 6 Discussion Reading:
N. K. Jemisin's *The City We Became* (1-114 ; Ch. 1-3); "Ch. 4: Utopias and Dystopias" (SFVSI 73-96); **Watch Janelle Monae's *Dirty Computer* [Emotion Picture] on YouTube** (<https://youtu.be/jdH2Sy-BINE>) & read this article from *Rolling Stone* about the film, **Tim Grierson's "Why Janelle Monae's 'Dirty Computer' Film Is a Timely New Sci-Fi Masterpiece"** (<https://www.rollingstone.com/music/music-features/why-janelle-monaes-dirty-computer-film-is-a-timely-new-sci-fi-masterpiece-629117/>)
 - **Click here to access a plain text full transcript of Janelle Monae's *Dirty Computer*** (<https://uwmil.instructure.com/courses/462700/pages/janelle-monaes-dirty-computer-emotion-picture-full-transcript>)
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Week 7 (3/7 – 3/11) – From Annotations to Essay

- Wednesday:
Print & Bring the Course Packet 2 to Class (hole-punched in a 3-ring binder) (<https://uwmil.instructure.com/courses/462700/assignments/4408024>); N. K. Jemisin's *The City We Became* (115-213 ; Ch. 4-7); Ch. 7 "Composing Your Argument" (WEL 99-113); Ch. 8: "Writing the Body of the Essay" (WEL 115-123); Using Sources Handouts (CP 3-5); Lila Shapiro's "For Reigning Fantasy Queen N.K. Jemisin, There's No Escape From Reality" (CP 7-13)

- Week 7 Discussion Reading:
Ch. 9: "Editing and Proofreading Your Essay" (WEL 125-145); "[MLA In-Text Citations: The Basics](https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_in_text_citations_the_basics.html)" (https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_in_text_citations_the_basics.html"); "[MLA Works Cited Page: Basic Format](https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_works_cited_page_basic_format.html)" (https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_works_cited_page_basic_format.html"); Watch this video:



- **Friday: [Frankenstein, Humanity, & Community Essay Due](https://uwmil.instructure.com/courses/462700/assignments/4408041)**
(<https://uwmil.instructure.com/courses/462700/assignments/4408041>)

Week 8 (3/14 – 3/18) – Collective Humanity

- Wednesday:
N. K. Jemisin's *The City We Became* (214- 328; Ch. 8-11); Donna Haraway's "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century" (CP 14-27; [complete a Reading Note Worksheet for this reading](https://uwmil.instructure.com/courses/462700/assignments/4408025) (<https://uwmil.instructure.com/courses/462700/assignments/4408025>)); Nnedi Okorafor's "Writers of Colour" (CP 28-33)
- Week 8 Discussion Reading:
N. K. Jemisin's *The City We Became* (329-434; Ch. 12-Coda); Charles McGrath's "A Prince of Pulp, Legit at Last" (CP 34-39); Philip K. Dick's "Autofac" (CP 40-56); Watch Episode 1.2 from Amazon's *Philip K. Dick's Electric Dreams* ([free on Amazon Prime](#))

(https://www.amazon.com/gp/video/detail/B089VMBBKH/ref=atv_dp_share_cu_r) or watch the recording below)

Week 9 (3/21 – 3/25) – Spring Break!

Suggested: read Robin McKinley's *Deerskin* (it's long and we'll be starting with after the break)

Content Warning: *Deerskin* deals extensively with traumatic rape and what justice might be possible after that rape. If you, for whatever reason, cannot read this book, please let me know, and I will arrange an alternative assignment for you.

Week 10 (3/28 – 4/1) – Fantasy Literature, Trauma, & Justice

- Wednesday:
Robin McKinley's *Deerskin* (1-186 ; Ch. 1-17); "An Introduction to Robin McKinley (1952-)" (CP 57-65)
 - **Content Warning:** *Deerskin* deals extensively with traumatic rape and what justice might be possible after that rape. If you, for whatever reason, cannot read this book, please let me know, and I will arrange an alternative assignment for you.
 - Week 10 Discussion Reading:
Robin McKinley's *Deerskin* (187-275 ; Ch. 18-27); Amelia A. Rutledge's "Robin McKinley's *Deerskin*: Challenging Narcissisms" (CP 66-73); Charles Perrault's *Donkey-Skin* (CP 74-105)
 - Optional: **mirror stage** (<https://plato.stanford.edu/entries/lacan/>) and **narcissism** (https://en.wikipedia.org/wiki/History_of_narcissism) (useful terminology for understanding the Rutledge article)
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Week 11 (4/4 – 4/8) – Restorative Justice & the Alien Other

- Wednesday:
Robin McKinley's *Deerskin* (276-375 ; Ch. 28-36); Sarah R. Wakefield's "'She Would Not Think of It': Surviving Incest in Robin McKinley's *Deerskin*" (CP 106-115; [complete a Reading Note Worksheet for this reading \(https://uwmil.instructure.com/courses/462700/assignments/4408027\)](https://uwmil.instructure.com/courses/462700/assignments/4408027).)

- Week 11 Discussion Reading:
Nnedi Okorafor's *Binti* (1-56); "Ch. 1: Voyages into Space" (SFVSI 6-26); "Flavorwire Interview: Nnedi Okorafor on 'Binti: Home,' Dislocation, and One Very Important Jellyfish" (CP 116-121); Bettina Burger's "Math and Magic: Nnedi Okorafor's *Binti* Trilogy and Its Challenge to the Dominance of Western Science in Science Fiction" (CP 121-127); "What Is Restorative Justice?" (CP 128); Malinda Meng's "Decolonizing Law through Restorative Justice" (CP 129-137)

Optional:

- Context on the Himba people (the basis for Binti's people): [Namibia's Himba people caught between traditions and modernity](https://www.bbc.com/news/world-africa-40247310) [_ \(https://www.bbc.com/news/world-africa-40247310\)](https://www.bbc.com/news/world-africa-40247310)
- Listen to or read this interview with Okorafor: "[Hugo Nominee Nnedi Okorafor: 'I Love Stories — And So I Write Them](https://www.npr.org/2016/08/20/490771640/hugo-nominee-nnedi-okorafor-breaks-down-her-sci-fi-writing) [_ \(https://www.npr.org/2016/08/20/490771640/hugo-nominee-nnedi-okorafor-breaks-down-her-sci-fi-writing\)](https://www.npr.org/2016/08/20/490771640/hugo-nominee-nnedi-okorafor-breaks-down-her-sci-fi-writing)."

Week 12 (4/11 – 4/15) – Reimagining Justice in the American South

- Wednesday:
P. Djèlí Clark's *Ring Shout* (1-52; Ch. 1-2); "Ch. 2: Alien Encounters" (SFVSI 27-46); Read at least **one** of the following short articles on Stone Mountain in Georgia below:
 - [It's "white supremacy normalized": A historian on why Stone Mountain should come down](https://www.vox.com/identities/2020/7/23/21334469/stone-mountain-confederate-monument-black-lives-matter) [_ \(https://www.vox.com/identities/2020/7/23/21334469/stone-mountain-confederate-monument-black-lives-matter\)](https://www.vox.com/identities/2020/7/23/21334469/stone-mountain-confederate-monument-black-lives-matter)
 - [Stone Mountain: The Largest Confederate Monument Problem in the World](https://www.nytimes.com/2018/10/18/us/stone-mountain-confederate-removal.html) [_ \(https://www.nytimes.com/2018/10/18/us/stone-mountain-confederate-removal.html\)](https://www.nytimes.com/2018/10/18/us/stone-mountain-confederate-removal.html)
 - [What we can do now about Stone Mountain's 150ft Confederate carving?](https://www.theguardian.com/us-news/commentisfree/2020/jun/30/what-we-can-do-now-about-stone-mountains-150ft-confederate-carving) [_ \(https://www.theguardian.com/us-news/commentisfree/2020/jun/30/what-we-can-do-now-about-stone-mountains-150ft-confederate-carving\)](https://www.theguardian.com/us-news/commentisfree/2020/jun/30/what-we-can-do-now-about-stone-mountains-150ft-confederate-carving)

Optional: Interview with the author:

- **Friday: Humanity, Justice, and the Fantastic Hypothesis Annotations - 1**
(<https://uwmil.instructure.com/courses/462700/assignments/4408038>) **OR Humanity, Justice, and the Fantastic Hypothesis Annotations - 2**
(<https://uwmil.instructure.com/courses/462700/assignments/4408037>) **Due**
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Week 13 (4/18 – 4/22) – Literary Studies Research, Science Fiction, & Fantasy Literature

- Wednesday:
In-Class Research Day
 - Week 13 Discussion Reading:
Jamieson Ridenhour's Introduction to *Carmilla* (CP 141-156); Joseph Sheridan Le Fanu's *Carmilla* (CP 157-198)
 - **Friday: Humanity, Justice, and the Fantastic Essay Due**
(<https://uwmil.instructure.com/courses/462700/assignments/4408036>)
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Week 14 (4/25 – 4/29) – Humanity, Vampires, & Community

- Wednesday:
Octavia E. Butler's *Fledgling* (1-104 ; Ch. 1-10); Tamar Heller's "The Vampire in the House: Hysteria, Female Sexuality, And Female Knowledge in Le Fanu's 'Carmilla' (1872)" (CP 199-208; [complete a Reading Note Worksheet for this reading \(https://uwmil.instructure.com/courses/462700/assignments/4408028\)](https://uwmil.instructure.com/courses/462700/assignments/4408028)); Karen Grigbsy Bates' "Octavia Butler: Writing Herself into the Story" (CP 209-212)
 - Week 14 Discussion Reading:
Octavia E. Butler's *Fledgling* (105-205 ; Ch. 11-19); Joy Sanchez-Taylor's "*Fledgling*, Symbiosis, and the Nature/Culture Divide" (CP 213-222); Melody Jue's "Scenting Community: Microbial Symbionts in Octavia Butler's *Fledgling*" (CP 223-225)
 - **Friday: [Literature Research Annotated Bibliography & Reflection Essay Due \(https://uwmil.instructure.com/courses/462700/assignments/4493242\)](https://uwmil.instructure.com/courses/462700/assignments/4493242)**
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Week 15 (5/2 – 5/6) – Humanity, Vampires, & Community

- Wednesday:
Octavia E. Butler's *Fledgling* (206-310 ; Ch. 20-epilogue); Walidah Imarisha's "Rewriting the Future: Using Science Fiction to Re-Envision Justice" (CP 226-231); Susana M. Morris' "Black Girls Are from the Future: Afrofuturist Feminism in Octavia E. Butler's *Fledgling*" (CP 232-242; [complete a Reading Note Worksheet for this reading \(https://uwmil.instructure.com/courses/462700/assignments/4603262\)](https://uwmil.instructure.com/courses/462700/assignments/4603262).)
 - Week 15 Discussion Reading:
Re-reading of your choice! See [Discussion: Coming Full Circle \(https://uwmil.instructure.com/courses/462700/assignments/4408003\)](https://uwmil.instructure.com/courses/462700/assignments/4408003)
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Week 16 (5/9 – 5/12) – Writing & Revising the Literature Research Essay

- Wednesday:
In-class workday and individual conferences
- Week 16 Discussion Reading:
None--work on your final essays!

Tuesday, May 16th @ midnight

Literature Research Paper Due

(<https://uwmil.instructure.com/courses/462700/assignments/4493243>)

