FLORIDA ATLANTIC UNIVERSITY

COURSE CHANGE REQUEST
Undergraduate Programs

Department English

College Arts and Letters

UUPC Approval 3-30-26
UFS Approval _____
SCNS Submittal _____
Confirmed _____
Banner Posted _____
Catalog _____

***Current* Course Prefix and Number**	LIT 3313	***Current* Course Title**	Science Fiction

*Syllabus must be attached for **ANY** changes to current course details. See Template. Please consult and list departments that may be affected by the changes; attach documentation.*

Change title to:

Change prefix

From: **To:**

Change course number

From: **To:**

Change credits*

From: **To:**

Change grading

From: **To:**

Change WAC/Gordon Rule status**

Add ☐ **Remove** ☐

Change General Education Requirements***

Add ☐ **Remove** ☐

*See Definition of a Credit Hour.

**WAC/Gordon Rule criteria must be indicated in syllabus and approval attached to this form. See WAC Guidelines.

***GE criteria must be indicated in syllabus and approval attached to this form. See Intellectual Foundations Guidelines.

Change description to:

Selected readings in 19th- through 21st-century science fiction, drawn from authors such as Mary Shelley, H.G. Wells, Arthur C. Clarke, Robert Heinlein, Isaac Asimov, Ray Bradbury, Theodore Sturgeon, Samuel Delany, Nnedi Okorafor, Ursula K. Le Guin, and N.K. Jemisin.

Change prerequisites/minimum grades to:

Change corequisites to:

Change registration controls to:

Please list existing and new pre/corequisites, specify AND or OR and include minimum passing grade (default is D-).

Effective Term/Year for Changes:	Fall 2026	**Terminate course? Effective Term/Year for Termination:**	

Faculty Contact/Email/Phone Regis M. Fox mannr@fau.edu

Approved by		***Date***
Department Chair	Olivia Banks	03/12/2026
College Curriculum Chair	Robin Larson	03/16/2026
College Dean		03/16/2026
UUPC Chair	Korey Sorge	3-30-26
Undergraduate Studies Dean	Dan Meeroff	3-30-26
UFS President		
Provost		

Email this form and syllabus to mjenning@fau.edu seven business days before the UUPC meeting.

LIT 3313 Science Fiction

Fall 2026

Required Texts

The Wesleyan Anthology of Science Fiction edited by Evans et al, ISBN 978-0819569554

Escaping Exodus by Nicky Drayden, ISBN 978-0062867735

Lagoon by Nnedi Okorafor, ISBN 978-1481440882

Ninefox Gambit by Yoon Ha Lee, ISBN 978-1781084489

Ink by Sabrina Vourvoulias, ISBN 978-0998705996

Course Description

Selected readings in 19th- through 21st-century science fiction, drawn from authors such as Mary Shelley, H.G. Wells, Arthur C. Clarke, Robert Heinlein, Isaac Asimov, Ray Bradbury, Theodore Sturgeon, Samuel Delany, Nnedi Okorafor, Ursula K. Le Guin, and N.K. Jemisin.

Course Goals

As we explore the fascinating worlds these works present, you'll learn key concepts from the field of science fiction studies—from terminology and modes to central movements and figures—as well as how to analyze such works as more than escapist literature. In addition to learning how major figures in science fiction studies define the genre, by the end of the course, you should be building your own working definition of the genre.

Assignments and Grading

Assignment	Description	Percentage of Final Grade
Participation	Class discussions, discussion questions, in-class activities, workshops, quizzes, etc.	30%
Midterm Close Reading Essay	Close reading paper that analyzes a single text with particular attention to science fictional elements: 4-6 pages. You will submit a formal draft that will receive my written feedback.	30%
Final Creative Synthesis	Choose between 1) a 7-page research paper that synthesizes at least two course texts OR 2) a creative project that synthesizes at least 2 course texts. The assignment also includes a formal presentation of your work.	40%

Late Work

All major assignment deadlines are listed in the schedule and on Canvas. Late work will receive a letter grade deduction per calendar day (barring documented extenuating circumstances).

Grades

The grades you earn are a measure of how successfully you have completed a task. Grades are not a measure of your worth as a person or your potential as a student. They are also not a reward for the effort you have made toward an assignment. Instead, grades are an assessment of the skills you demonstrated while completing that particular assignment. If you have any questions about your grades after having carefully considered my comments on your work, please ask.

Attendance

I expect you in class on time and prepared with notes, readings, and other assignments. Attendance is mandatory.

More than 2 unexcused absences—absences not due to illness, emergency, or otherwise university-approved—will result in a lower course grade. The penalty for unexcused absences is commensurate with the number of unexcused absences. Four unexcused absences will result in an F for participation; six will also initiate reduction in the overall course grade.

FAU Code of Academic Integrity

Students at Florida Atlantic University are expected to maintain the highest ethical standards. Dishonesty is considered a serious breach of these ethical standards, because it interferes with the University mission to provide a high quality education in which all students enjoy an equal opportunity to succeed. Dishonesty is also destructive of the University community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see University Regulation 4.001.

AI Use:

The use of AI to assist in any work assigned in this specific course is prohibited.

Counseling and Psychological Services Center

Life as a university student can be challenging physically, mentally and emotionally. Students who find stress negatively affecting their ability to achieve academic or personal goals may wish to consider utilizing FAU's Counseling and Psychological Services (CAPS) Center. CAPS provides FAU students a range of services – individual counseling, support

meetings, and psychiatric services, to name a few – offered to help improve and maintain emotional well-being. For more information, go to http://www.fau.edu/counseling/

Disability

In compliance with the Americans with Disabilities Act Amendments Act (ADAAA), students who require reasonable accommodations due to a disability to properly execute coursework must register with Student Accessibility Services (SAS) and follow all SAS procedures. SAS has offices across three of FAU's campuses – Boca Raton, Davie and Jupiter – however disability services are available for students on all campuses. For more information, please visit the SAS website at www.fau.edu/sas/.

Schedule of Classes:

This schedule is subject to change at the professor's discretion. OC= on Canvas; ***Texts are to be read before class on the day that they are listed*.** All short stories can be found in the Wesleyan anthology unless noted as (OC), in which case they are on Canvas.

Week 1: What is Science Fiction?

W 8/21: Welcome: "Defining a Genre"
F 8/23: Before class, read: Sara Danielle Rivera's "Madrina" (OC) & Sherryl Vint's "Introduction: Whose Science Fiction?" (OC)

Week 2: Space Operas

W 8/28: Before class, read: C. L. Moore's "Shambleau" pp. 110-135 (& OC)

F 8/30: Before class, read: Yoon Ha Lee's *Ninefox Gambit*, pp. 1-152 (chs.

1-11)

Week 3: Space Operas continued

W 9/4: Before class, read: *Ninefox Gambit,* pp. 153-end (chs. 11-end)

F 9/6: Before class, read: Karin Tidbeck's *The Last Voyage of Skidbladnir* (OC: novella)

Week 4: Generation Starship

W 9/11: Before class, read: Nicky Drayden's *Escaping Exodus*, pp. 1-159
F 9/13: Before class, read: *Escaping Exodus*, pp. 160-end.

Week 5: SF on Earth: Those Left Behind

Sunday 9/15: Midterm Paper Draft Due by Midnight (soft deadline; hard deadline= 9/16@10 AM)

W 9/18: Before class, read: J. G. Ballard's "The Cage of Sand" pp. 337-358 (& OC)

F 9/20: Before class, read: Theodore Sturgeon's "Thunder and Roses" pp.189-210 (& OC)

Week 6: SF on Earth continued: Hurricanes and the Future

W 9/25: Before class, read: Nalo Hopkinson's "Broad Dutty Water: A Sunken Story" (OC)
F 9/27: Before class, read: R.S.A. Garcia's "Tantie Merle and the Farmhand 4200" (OC)

Week 7: Utopia & Dystopia

W 10/2: Before class, read: Joanna Russ's "The Women Men Don't See" (OC)
F 10/4: Before class, read: Rokeya Sakhawat Hossain's "Sultana's Dream" (OC)

Sunday 10/6: Midterm Paper Due by Midnight (soft deadline; hard deadline= 10/7@10 AM)

Week 8: Utopia and Dystopia continued

W 10/9: Before class, read: Ursula K. LeGuin's "The Ones Who Walk Away from the Omelas" & N.K. Jemisin "The Ones Who Stay and Fight" (both OC)
F 10/11: Before class, read: William Gibson's "Burning Chrome" pp. 547-565 (& OC)

Week 9: Posthumanism & Aliens

W 10/16: Before class, read: Nnedi Okorafor's *Lagoon* pp. 1-159 (chs. 1-31)
F 10/18: Before class, read: *Lagoon* pp. 160-end (chs. 3-end)

Week 10: Posthumanism & Post-Apocalypse

W 10/23: Before class, read: Ted Chiang's "Story of Your Life" (OC)

F 10/25: Before class, read: Octavia E. Butler's "Speech Sounds" pp. 566-579 (& OC)

Week 11: Posthumanism & Post-Apocalypse continued

W 10/30: Before class, read: Misha Nogha's "Chippoke Na Gomi" pp. 630-636 (

F 11/1: Before class, read: Cordwainer Smith's "The Game of Rat and Dragon" pp. 309-323

Week 12: Mythology and Science Fiction

W 11/6: Before class, read: Sabrina Vourvoulias' *Ink* pp. 1-232

F 11/8: Before class, read: Sabrina Vourvoulias' Ink pp. 233-end

Week 13: Contemporary Hard SF

W 11/13: Before class, read: Carlos Hernandez's "The Assimilated Cuban's Guide to Quantum Santería" (OC)
F 11/15: Before class, read: Max Gladstone and Amal El-Mohtar's *This is How You Lose the Time War* (OC: novella)

Week 14: Science Fiction Thinking: Final Creative Synthesis Presentations

W 11/20: Final Presentations
F 11/22: Final Presentations

Monday 12/2: Final Creative Synthesis Due