

Fantasy and Science Fiction Section 99

ENGL 22

Spring 2025 Fully Online 3 Unit(s) 01/23/2025 to 05/12/2025 Modified 01/23/2025

Course Information

LECTURE

Asynchronous
Canvas

WEEKLY CHECK-IN REQUIRED:

READ WEEKLY ANNOUNCEMENTS FOR DETAILS REGARDING LECTURES & ASSIGNMENTS.

Announcements will post on Wednesdays, Fridays, and Mondays.

ANNOUNCEMENTS ARE REQUIRED READING!

COURSE THEME

American and British Fantasy and Science Fiction: Frontiers of Time and Space

During this course we will examine texts that explore the frontiers of the imagination in both fantasy and science fiction. Arguably, the British tend to be more successful fantasists due to their comparatively long mythic history, while American writers have excelled in the genre of science fiction, due in part perhaps from an inherited historical ideal to explore the frontier. And yet, as we will discover, there are exceptions to this understanding in both cases. Additional themes of subgenre, gender, LGBTQ+, dis/ability, and diverse voices will also be explored.

Course Description and Requisites

Students will examine works of literary fantasy and science fiction to understand them as expressions of human intellect and Imagination; to comprehend their historical and cultural contexts; and to recognize their diverse cultural traditions. Both contemporary and historical works will be studied.

GE Area(s): C2. Humanities

Notes: No credit in the English major.

Letter Graded

* Classroom Protocols

ATTENDANCE

Although this course is online and asynchronous, students must maintain a regular and active presence in the course. This includes responding to emails and messages, as well as completing module assignments in a timely manner. There are three virtual check-ins during the course of the semester—that is, a response to a required “Citizen” assignment. Also, there is one required Zoom check-in appointment.

IMPORTANT: If there is no response to Canvas message or email and no activity in the Canvas course by the end of the second week of the course, a student may be dropped.

EMAIL & ONLINE COMMUNICATION ETIQUETTE

For this online course, we will do all of our writing in digital spaces—some formal, some informal. An important part of learning to be a successful student and writer is knowing what is appropriate in a given situation. An email to me, to any other faculty or staff member on campus, or to anyone in any position of authority must be respectful and professional in tone, should come from your official SJSU email account or Canvas message board, and should follow this sample format:

Subject: Request to schedule an appointment

*A subject line is always required and should clearly and briefly represent your purpose for emailing. Emails with no subject line may be mistaken as “junk mail” and may not be read.

Dear Professor Nathanael,

*Always use a formal address, such as Professor, Dr., Ms., Mr. Never use the person’s first name unless you have been given explicit permission to do so. Never use informal address like “Hey, Prof!”

I am a student in your ENGL 22 class, and I would like to schedule an appointment with you to discuss my essay draft. I am having trouble with my thesis statement and hope to get your help in clarifying it. Are you available to meet this Wednesday afternoon?

*State your question, concern, or request briefly and clearly, using standardized English. Maintain a polite, respectful tone and avoid using exclamation points, emoticons, texting abbreviations, or coarse language. Avoid asking questions that are answered on the syllabus or assignment sheet, such as “When is our paper due?” or “What is our homework for tomorrow?” Emails that are not professional in style or tone, or that ask questions that are clearly answered on the syllabus or assignment sheets, may be ignored.

Thank you,

*Use a formal closing, such as “Sincerely,” “Respectfully,” “Thank you,” or “Best regards.”

Martha Jones

ID: xxxxxxx

*Always sign your full name at the end of your email. Include your student ID and course number as a courtesy if you are not messaging from Canvas. Occasionally, there are students with the same name and this will avoid confusion.

Program Information

Welcome to this General Education course.

SJSU's General Education Program establishes a strong foundation of versatile skills, fosters curiosity about the world, promotes ethical judgment, and prepares students to engage and contribute responsibly and cooperatively in a multicultural, information-rich society. General education classes integrate areas of study and encourage progressively more complex and creative analysis, expression, and problem solving.

The General Education Program has three goals:

Goal 1: To develop students' core competencies for academic, personal, creative, and professional pursuits.

Goal 2: To enact the university's commitment to diversity, inclusion, and justice by ensuring that students have the knowledge and skills to serve and contribute to the well-being of local and global communities and the environment.

Goal 3: To offer students integrated, multidisciplinary, and innovative study in which they pose challenging questions, address complex issues, and develop cooperative and creative responses.

More information about the General Education Program Learning Outcomes (PLOs) can be found on the [GE website \(https://sjsu.edu/general-education/ge-requirements/overview/learning-outcomes.php\)](https://sjsu.edu/general-education/ge-requirements/overview/learning-outcomes.php).

Course Learning Outcomes (CLOs)

GE Area C2: Humanities

Area C Arts and Humanities courses help students to respond subjectively as well as objectively to aesthetic experiences and to develop an understanding of the integrity of both emotional and intellectual responses. C2 Humanities courses encourage students to analyze and appreciate works of philosophical, historical, literary, aesthetic, and cultural importance.

GE Area C2 Learning Outcomes

Upon successful completion of a C2 course, students should be able to:

1. analyze and understand works of philosophical and humanistic importance, including their temporal and cultural dimensions;
2. explore and articulate their own subjective aesthetic and intellectual responses to such texts;

3. analyze and assess ideas of value, meaning, and knowledge, as produced within the humanistic disciplines; and
4. research and write effective analyses of works of the human intellect and imagination

Writing Practice: Students will write a minimum of 1500 words in a language and style appropriate to the discipline.

Course Materials

REQUIRED TEXTS/READINGS

Six novels plus selected short stories, poems, and articles. Some readings (short stories or articles) will be available via .PDF documents on Canvas or via the links available on Canvas. All of the novels listed below are available in e-book and paperback editions through the campus bookstore or other online venues. See Canvas course page for details.

NOTE: WEEKLY ANNOUNCEMENTS ARE REQUIRED READING.

NOVELS/STORIES

Douglas Adams. *The Hitchhiker's Guide to the Galaxy* (1979)
Brian Aldiss. "Supertoys Last All Summer Long" (1969)
L. Frank Baum. *The Wonderful Wizard of Oz* (1900)
Terry Bisson. "They're Made Out of Meat" (1990)
Ray Bradbury. "The Million Year Picnic" (1946)
Robert Burns. "Tam O'Shanter" (1791)
C. J. Cherryh. "The Scapegoat" (1985)
Samuel R. Delany. "Driftglass" (1971)
William Gibson. "Johnny Mnemonic" (1981)
Lizz Huerta. "Mouths" (2018)
Washington Irving. "The Legend of Sleepy Hollow" (1820)
Ursula Le Guin. *A Wizard of Earthsea* (1968)
Ken Liu. "Mono No Aware" (2013)
H.P. Lovecraft. "Dagon" (1919)
Anne McCaffrey. "The Ship Who Sang" (1985)
C.L. Moore. "Shambleau" (1933)
Nnedi Okorafor. *Binti* (2015)
Deborah J. Ross. "Four Paws to Light My Way" (2021)
Rainbow Rowell. *Carry On* (Simon Snow Trilogy Book 1) (2015)
J.K. Rowling. *Harry Potter and the Sorcerer's Stone* (1998)
J.R.R. Tolkien. *The Hobbit* (1937)

NOTE: Additional readings such as articles, blogs, and videos will be assigned along with the above main readings. See weekly assignments for details.

Course Requirements and Assignments

COURSE REQUIREMENTS

NOTE: “Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (normally three hours per unit per week) for instruction, preparation/studying, or course related activities, including but not limited to internships, labs, and clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus.”

In other words, expect to dedicate about **10 hours per week** to this course. See breakdown of grading and assignment descriptions below.

Course assignments (described in detail below) will consist of three module quizzes, one essay, one team project, one adaptation project, weekly “side quests” (module activities & participation credit), and one final exam.

DESCRIPTION OF ASSIGNMENTS

Short Research Essay (10 points total; 4 pages, or approx. 1000 words minimum required)

Students will demonstrate their ability to critically evaluate literature and defend a position in a critical essay. Some additional research will be required and essays must quote from credible academic sources with citations. Successful essays will have a clear thesis, present ideas in an organized, logical, and coherent form, and use Standard English grammar, punctuation, spelling, and usage. Formal assignment prompts and grading rubrics will be distributed at the time the essays are assigned. (GELO 2, 3)

Team Project (10 points total; approx. 1000 words, but may vary)

Design a Wizard School

Working in teams of three or four, students will brainstorm and design their own wizard school. Wizard school designs may be inspired by but are expected to be creatively different from Harry Potter’s Hogwarts and Ged’s Roke. Student teams will be expected to set up a regular meeting schedule to discuss a project plan, assigned roles, and expected outcomes. Student teams may utilize email, phone calls, and Zoom to conduct their meetings depending on individual schedules. Students will be graded individually on their roles as a team member and their contribution to the overall project.

Grading criteria will include: 1) analysis of overall project; 2) analysis of contribution to project; 3) analysis of another group project. Formal assignment prompts and grading rubrics will be distributed at the time the project is assigned. (GELO 1)

Timeline Project (10 points total; audio/visual, word count may vary)

History of Subgenres in Fantasy & Science Fiction

Create an historical timeline of a fantasy/science fiction subgenre.

Students will select one subgenre from Module 3 to explore in more detail and create a timeline of its historical development. Students will present their findings in an audio/visual PowerPoint presentation (or equivalent). Students will explore and articulate their own subjective aesthetic and intellectual responses to their selected subgenre. Students will demonstrate the significance of their selected subgenre by making connections to why fantasy matters, by analyzing and assessing ideas of value, meaning, and knowledge, as produced within the humanistic disciplines.

(GELO 4)

Module Quizzes (15 points; 3 quizzes at 5 points each)

Module quizzes will be taken online in Canvas and will be available during a seven day window at the conclusion of each module (see schedule for details). Once the window is closed, no one may take the exam except with a university approved excuse (illness, etc.) Module quizzes will consist of 10 questions at one half point (0.5) each. Module quizzes will contain a selection of matching, multiple choice, short answer questions. Study guides and practice quizzes will be available. (GELO 1)

Side Quests (15 points; 5 activities required per module)

Side Quests consist of a selection of small activities in which the student may demonstrate additional knowledge or skills based on the current module's assignments. The completion of one Side Quest = 1 point. Over the 15 week semester, students are required to achieve 15 Side Quests for 15 points.

Activities include: illustrating a text, watching and responding to a TED Talk, responding to a scholarly article, and more. See Side Quests in Canvas for more details. (GELO 1-4)

Citizen (Participation credit; 20 points)

In addition to the Side Quests listed above, students must complete a selection of required assignments marked "Citizen." These assignments are necessary for the successful completion of the course. Such assignments include workshops, opening and closing reflections, and a student conference appointment with the instructor held on Zoom. (GELO 1-4)

Final Examination (20 points)

The Final Exam will be taken online in Canvas and will be available during a seven day window during Finals Week. Once the window is closed, no one may take the exam except with a university approved excuse (illness, etc.) The Final will be cumulative and consist of a random selection of questions from the Module 1-3 quizzes. The Final will contain a selection of matching, multiple choice, short answer questions. A study guide will be provided. (GELO 1, 4)

EXTRA CREDIT POLICY: EASTER EGGS

Extra credit may be earned by responding to specially marked assignments called “Easter Eggs.” These discussion board posts are available on a weekly basis but for a limited time. Easter Egg badges must be collected as a group to earn tiered rewards. See Canvas page for list of rewards.

IMPORTANT NOTE: Extra credit may NOT be used to replace the credit of main assignments. Failure to turn in required assignments or receiving a 0 on a main module assignment may nullify extra credit.

LATE WORK POLICY: SPEND ONE EASTER EGG

At any time, one Easter Egg may be spent to gain an extension on a main module assignment like a project or quiz. Extensions are not granted for one-point assignments like Citizen or Side Quests. Message the instructor for details.

AI TOOLS USE POLICY

AI Tools, such as ChatGPT, are now a part of our reality, but their usefulness in education is still under debate. Throughout this course, we will engage with and analyze the efficacy of such tools.

IF YOU CHOOSE TO USE AI TOOLS AS A WRITING AID, an AI Use Statement must be included in completed assignments that explicitly states what the student used AI tools for.

For example:

Appropriate AI uses:

- To think about key terms for research
- To brainstorm ideas
- To organize or outline ideas
- For review and editing

Do NOT use AI tools to:

- Generate original work

USING AI TOOLS TO GENERATE ORIGINAL WORK IS A FORM OF CHEATING AND WILL NOT BE TOLERATED

✓ Grading Information

Student progress will be assessed by means of essays and exams, along with a team project and some shorter assignments (Side Quests). Students will receive assignment prompts and rubrics—posted to Canvas and discussed in lectures—that will outline the specific expectations of the assignments. Students will receive written feedback on assignments along with a letter grade based on a 10-point scale per assignment. As this is an online class, students are encouraged to stay in regular contact with the instructor with regard to any questions about assignments or class expectations.

Specific grading criteria for assignments are indicated in the descriptions. Late papers and make-up exams must be arranged with the instructor. By department policy, in all English Department Courses, instructors will comment on and grade the quality of student writing as well as the quality of ideas being conveyed. All student writing should be distinguished by correct grammar and punctuation, appropriate diction and syntax, and well-organized paragraphs. The Department of English reaffirms its commitment to the differential grading scale as defined in the SJSU Catalog ("The Grading System"). Grades issued must represent a full range of student performance:

A = excellent; B = above average; C = average; D = below average; F = failure

Breakdown

Determination of Grades

Grades are determined on a 100-point scale, as follows:

10 points = Short Research Essay (to be completed after Module 1)

10 points = Team Project (to be completed after Module 2)

10 points = Timeline Project (to be completed after Module 3)

15 points = 3 Module Quizzes at 5 points each

15 points = Side Quests (Module Activities; 15 total required)

20 points = Citizen (Participation)

20 points = Final

100 points total

Grading Scale:

A 90-100

B 80-89

C 70-79

D 60-69

F 0-59

This course must be passed with a D- or better as a CSU graduation requirement

University Policies

Per [University Policy S16-9 \(PDF\)](http://www.sjsu.edu/senate/docs/S16-9.pdf) (<http://www.sjsu.edu/senate/docs/S16-9.pdf>), relevant university policy concerning all courses, such as student responsibilities, academic integrity, accommodations, dropping and adding, consent for recording of class, etc. and available student services (e.g. learning assistance, counseling, and other resources) are listed on the [Syllabus Information](https://www.sjsu.edu/curriculum/courses/syllabus-info.php) (<https://www.sjsu.edu/curriculum/courses/syllabus-info.php>) web page. Make sure to visit this page to review and be aware of these university policies and resources.

Course Schedule

Please log into Canvas to view the updated course schedule.

Schedule is subject to change at instructor's discretion.

Schedule adjustments will be announced via Canvas Announcements and email.

MODULE 0

GETTING STARTED ORIENTATION

23 JAN – 28 JAN

WEEK 1

DUE: MODULE 0 QUIZ

DUE: CITIZEN: INTRODUCE YOURSELF

DUE: CITIZEN: WHY FANTASY MATTERS

MODULE 1

THE HERO'S JOURNEY

23 JAN – 28 JAN

WEEK 1: INTRODUCTION TO COURSE & ARTICLES (Approx. 4 hours)

WATCH: Lecture: Introduction to Fantasy & Science Fiction

WATCH: Lecture: Course Theme: British & American Fantasy & Science Fiction

READ: FOUR ARTICLES (See Canvas page for individual articles)

29 JAN – 4 FEB

WEEK 2: THE HOBBIT (Approx. 6+ hours)

WATCH: Lecture: The Hero's Journey & Tolkien's The Hobbit

READ: Novel: Tolkien, J. R. R. The Hobbit. Ch. 1-12 (begin)

5 FEB – 11 FEB

WEEK 3: THE HOBBIT (Approx. 6+ hours)

WATCH: Lecture: Over Hill and Under Hill

WATCH: Lecture: Tolkien & the North

READ: Novel: Tolkien, J. R. R. The Hobbit. Ch. 13-19 (finish)

12 FEB – 18 FEB

WEEK 4: OZ & "FOUR PAWS TO LIGHT MY WAY" (Approx. 6+ hours)

WATCH: Lecture: Baum's The Wonderful Wizard of Oz

READ: Article: Rushdie's "Out of Kansas"

READ: Novel: Baum, L. Frank. The Wonderful Wizard of Oz. (full text; links provided)

WATCH: Lecture: Ross' "Four Paws to Light My Way"

READ: Novella: "Four Paws to Light My Way" (approx. 25 pages)

19 FEB – 25 FEB

WEEK 5: END MODULE 1

WORK WEEK (Approx. 6+ hours)

BEGIN MODULE 1 PROJECT: SHORT RESEARCH ESSAY

DUE: ESSAY WORKSHOPS [REQUIRED]

DUE: MODULE 1 QUIZ (7-day submission window)

DUE: FIVE SIDE QUESTS DUE AT END OF MODULE 1

MODULE 2

WIZARD SCHOOLS

26 FEB – 4 MAR

WEEK 6: (Approx. 10 hours)

READ: Novel: Le Guin, A Wizard of Earthsea. (full book)

READ: Article: Le Guin's "Why Are Americans Afraid of Dragons?" (.PDF provided)

WATCH: Lecture: Le Guin's A Wizard of Earthsea & The Rule of Names; also, YouTube videos.

DUE: SHORT RESEARCH ESSAY due at the end of WEEK 6.

5 MAR – 11 MAR

WEEK 7: (Approx. 10 hours)

READ: Novel: Rowling, Harry Potter and the Sorcerer's Stone. (full book)

WATCH: Lecture: Rowling & Harry Potter & Wizard Schools

READ: Article: Terri Doughty's "Locating Harry Potter in the Boys Book Market"

READ: Blog: Thomas Taylor's "Me and Harry Potter"

12 MAR – 18 MAR

WEEK 8: (Approx. 10 hours)

READ: Novel: Rowell, Carry On. (begin)

WATCH: LECTURE: Rainbow Rowell's Carry On

19 MAR – 25 MAR

WEEK 9: (Approx. 10 hours)

READ: Novel: Rowell, Carry On. (finish)

READ: Article: "Queer Wizards and the Magic of Neurodiversity"

READ: Article: "Beyond Dark Academia"

[SPRING BREAK]

26 MAR – 28 MAR // 7 APR – 8 APR

WEEK 10: END MODULE 2

(Approx. 10 hours)

WORK WEEK: ALL TEAMS WORK ON YOUR PROJECTS

DUE: MODULE 2 QUIZ (7-day submission window)

DUE: FIVE SIDE QUESTS DUE AT END OF MODULE 2

MODULE 3

NEW FRONTIERS

9 APR – 15 APR

WEEK 11: Introduction to GOTHIC & HORROR (approx. 2 hours)

WATCH: LECTURE: GOTHIC LITERATURE

WATCH: The Gothic (YouTube)

READ: Short Story: Irving, Washington. "The Legend of Sleepy Hollow"

WATCH: Top 10 Notes: The Legend of Sleepy Hollow (YouTube)

READ: Narrative Poem: Burns, Robert. "Tam O'Shanter"

WATCH: The Story of Tam O' Shanter (YouTube)

WATCH: The Ultimate Tam O' Shanter (YouTube)

READ: Short Story: Lovecraft, H. P. "Dagon"

WATCH: What is Lovecraftian Horror? (YouTube)

DUE: TEAM PROJECTS DUE END OF WEEK 11

16 APR – 22 APR

WEEK 12

WEEK 12.p1: Introduction to SCIENCE FICTION & THE MARTIAN FRONTIER (approx. 2 hours)

WATCH: Lecture: Introduction to Science Fiction & The Martian Frontier

READ: Short Story: Moore, C. L. "Shambleau" (links provided)

READ: Short Story: Bradbury, Ray. "The Million Year Picnic" (links provided)

WEEK 12.p2: SPACE OPERA (approx. 2 hours)

WATCH: Lecture: Space Opera

READ: Novella: McCaffrey, Anne. "The Ship Who Sang" pp. 1-25.

Book needs to be purchased.

Please Note: We will only be reading the novella; that is, only the shorter work not the whole novel.

WEEK 12.p3: ANDROIDS & A.I. (approx. 1 hour)

WATCH: Lecture: Androids, A.I. & Aldiss

READ: Short Story: Aldiss, Brian. "Supertoys Last All Summer Long" (.PDF provided)

WEEK 12.p4: CYBERSPACE & CYBERPUNK (approx. 1 hour)

WATCH: Lecture: Cyberspace & Cyberpunk

READ: Short Story: Gibson, William. "Johnny Mnemonic" (.DOC provided)

WEEK 12.p5: MILITARY SF (approx. 2 hours)

WATCH: Lecture: Military SF

READ: Novella: Cherryh, C. J. "The Scapegoat" (.PDF provided)

DUE: TEAM ANALYSIS DUE AT THE END OF WEEK 12

25 APR – 29 APR

WEEK 13

WEEK 13.p1: DIVERSE VOICES (Approx. 5 hours)

WATCH: Lecture: Diverse Voices

WATCH: TED Talk: Adichie "The Danger of the Single Story" (YouTube)

LISTEN: Short Story: Delany, Samuel R. "Driftglass" (1971)

Audio via podcast LeVar Burton Reads: February 5, 2019.

READ: Article: Delany's "Racism and Science Fiction"

LISTEN: Short Story: Liu, Ken. "Mono No Aware" (2013)

Audio via podcast LeVar Burton Reads: February 12, 2019.

LISTEN or READ: Short Story: Huerta, Lizz. "Mouths" (2018)

Audio via podcast Lightspeed Magazine (online)

WEEK 13.p2: AFRICANFUTURISM & NNEDI OKORAFOR

(Approx. 5 hours)

WATCH: Lecture: Orkorafor & Africanfuturism

READ: Blog post: Orkorafor, Nnedi. What is AfricanFuturism?

READ: Novella: Okorafor, Nnedi. Binti (whole book: book needs to be purchased)

30 APR – 6 MAY

WEEK 14

WEEK 14.p1: COMIC SF (Approx. 10 mins)

READ: Flash Fiction: Bisson, Terry. "They're Made Out of Meat" (author website)

WEEK 14.p2: COMIC SF (Approx. 5 hours)

READ: Novel: Adams, Douglas. The Hitchhiker's Guide to the Galaxy (YouTube)

WATCH: Lecture: Comic SF

7 MAY – 12 MAY

WEEK 15: END MODULE 3

WORK WEEK (approx. 6+ hours)

DUE: MODULE 3 QUIZ

DUE: MODULE 3 PROJECT

DUE: FIVE SIDE QUESTS DUE AT END OF MODULE 3

FINALS WEEK: FINAL EXAM AVAILABLE 14 MAY – 20 MAY