Instructor: Dr. Evelyn (Eve) Morton  
Office Hours: Zoom/WebEx by appointment or via email  
Email: eve.morton@uwaterloo.ca  

See full Communication Policy on LEARN and at the end of the course outline.

Course Description

This course teaches forms of science fiction (sf) with various examples drawn from Utopian and anti-Utopian worlds, social science fiction, "gadget" science fiction, parapsychology, and alternate worlds/histories and alien beings. Some attention will be given to the historical development of the genre as well as skills for communication and composition. Students will also be offered the opportunity to apply their theoretical knowledge through the development of original creative projects.

Learning Objectives

By the end of this course, students will be able to:

- Contextualize various literary sf innovations alongside the older forms in addition to understanding and contextualizing the specific groups/authors who use these forms.
- Investigate and discuss major examples of science fiction literature, its genre conventions, and the history behind its inception and form (including subgenres)
- Apply critical and theoretical approaches to reading and understanding science fiction across several genres forms (short story, print, digital, etc)
- Speak and write confidently and knowledgeably about sf, the science and technology that influences it, key figures within the genre, and the philosophical issues sf discusses (including but not limited to robotics, digital life, alien life, the internet/cyberspace, utopia/dystopia, identity, and the body in the future)
- Conduct effective research and analysis in a style of academic writing and/or through the development of creative, speculative, or applied projects.
Required Texts

- **Micromégas** by Voltaire
- **Herland** by Charlotte Perkins Gilman
- **I, Robot** by Isaac Asimov (particularly "Evidence")
- **The Martian Chronicles** by Ray Bradbury (particularly "There Will Come Soft Rains")
- **Slaughterhouse Five** by Kurt Vonnegut, Jr.
- **The Passion of New Eve** by Angela Carter
- Various Philip K. Dick (particularly *Do Androids Dream of Electric Sheep?*, *Ubik*, *The Minority Report*; and VALIS trilogy)
- **Dune** by Frank Herbert
- **Bloodchild and Other Stories** by Octavia Butler (particularly "Bloodchild")
- **Love After The End** by Joshua Whitehead (particularly "The Arc of the Turtle’s Back" and the introduction)
- **Saga** by Brian K. Vaughn and Fiona Staples (recommend first issue)
- **1984** by George Orwell and/or **Brave New World** by Aldous Huxley (recommend)
- Various other readings, podcasts, and YouTube clips available on LEARN or linked through the syllabus.

*Please see the week by week schedule for more information on when to complete these readings.*

A Quick Note about Books and Reading:

Any format of these texts is sufficient. If you would prefer to own the book, awesome. If you want the e-book, cool. All that I ask is that you read (or watch or listen) to the required text each week and ideally before listening to the recorded lecture. "Reading" need not be staring at a screen and/or reading a paperback, either. I highly recommend @Voice reading software, which allows a text file of an e-book to be read to you through your phone or computer. This is how I read most books and yes, it still counts as reading. I have a PhD in books and I say it counts as reading. Audible versions of the novels also count as reading, as do LibriVox recordings of them. So if you're struggling to complete readings and you want to get them done, listening to books is a great strategy to employ.

Some weeks I've highlighted what reading to complete over others or where to focus your energy. Since I read a lot, I will reference a lot of material in my lectures. I do my best to explain each reference with context, and to include some sort of tracking system at the end for you to recall these resources if you so wish to pursue them and read them later, but for the week by week schedule I've tried to narrow it down to what I believe you absolutely should be reading. For instance, I have listed
the entirety of *I, Robot* but want you to focus most of your energy on the short story "Evidence." If you read that, and find that you LOVE Asimov, then please read the whole book and engage it in your discussions or notes that week. Your learning will only be enhanced; if you do not have time and need to strategize, then "Evidence" is where you should go and you will not be penalized for only reading one story from the collection.

Also: since sf can get very weird and very particular very quickly, all that I ask is that you absolutely try every single text. A good college--or university--try is at least 50 pages of the larger works (novels), or 50% of the shorter ones (novellas, short stories). TRY IT, you might like it, and even if you don't like it, LISTEN TO THE LECTURE on it.

Finally, some books--like *The Passion of New Eve*--contain graphic violence, including sexual violence. I do my best to foreground some of these issues in the recorded lectures, but there are no official trigger warnings. If you get 50pgs into one of these more difficult novels, or 50% through a short story and realize it's upsetting you, OR that it's just not your thing for whatever reason, then read a summary online of the remaining events so you're not lost and listen to the lecture on that text. The events in the source material are important, but the contextual and historical part it plays in a larger sf cultural narrative is where I want you to focus your energy--which you can do by listening to lecture and participating in online group discussions.

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**Course Requirements and Assessment**

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<th>Assessment</th>
<th>Weighting</th>
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<td>Participation Online</td>
<td>20%</td>
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<tr>
<td>Visual Assignment</td>
<td>15%</td>
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<tr>
<td>Captain's Log (Notebook)</td>
<td>20%</td>
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<tr>
<td>Dystopia Book Review</td>
<td>15%</td>
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<tr>
<td>Final Project (Short Story or Essay)</td>
<td>30%</td>
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Total 100%

*Please note: there is no exam for this class.*

**Participation Online**

At the beginning of term, I will put you into groups of 4-5. This will be your "spaceship crew" for the rest of the term. I highly suggest you give your group a name. The more campy and sci-fi the better.

Every week (save the first and the last two), your group will be in charge of leading a discussion on the material presented in the lecture and through the readings. Some weeks might involve more detailed instructions (usually focused around a specific graded upcoming assignment), but most week by week discussions will be fairly open ended and decided by you and your crew mates. What did you like/dislike in the readings this week? What connection have you made to previous readings? What issues were presented in lecture that you're not sure about, and want guidance on through a discussion? Note: you are not being graded on whether or not you and your group are "wrong" or "right"; merely that discussion happened, the material was taken seriously, and that there was a chance for genuine reflection on the lecture material as well.
Ideally, in the more open-ended discussion weeks, you should aim to ask at least one question of the material and you should respond to at least one question from someone else. These "questions" need not be solely fact-based but should act as the start to discussions; as such, you might want to pull a quotation from a reading that you found interesting, and/or link something from the readings to something you saw or heard in a podcast, and then ask if anyone else sees the similarities. There are a wide range of open-ended questions you can ask in order to facilitate engagement with the material. You are graded on the completeness, seriousness, and insightfulness that you bring to each week's discussion and if your group followed the more in-depth prompts which act as foreground to graded assignments.

Since all lectures are posted on Monday, the ideal deadline to complete these Discussion Board tasks would be that Friday by midnight. You are expected to show up to these weekly sessions and participate in the information and discussion present. I will be grading week by week (2/2 for ten weeks for a total of 20%), so if I do not see your participation there when I do my grading that weekend, it will not be counted. I have noted on the course outline and the online discussions themselves when the participation officially begins and when it officially ends.

See further Online Classroom Policy at the end of document.

Captain's Log (Notebook)
This is, of course, a reference to William Shatner's famous quotation from the Star Trek series. Like it is used on the show, I'd like for you to envision your notebook--or Captain's Log--as your own summary of your exploration through this course.

This notebook can be digital or paper, as long as you are able to hand it in via LEARN at the end of the course. There will be multiple places in which I will actively prompt you to write in these journals (mostly during lecture), but that does not necessarily limit your ability to jot down information you find insightful, relate something back to a previous article/podcast you read, or otherwise doodle or draw out things you find interesting as you engage with the course material. This is your notebook and you can do what you like with it. All that I ask is that you have at the bare minimum ten written entries on ten separate major novels/short stories/themes we have talked about during the course of the term and that these entries be at least 500 words each. That's it! Note that if you cite anything in these ten official entries, you should reference it in MLA at the end of the entry. You do not need to cite anything to receive full marks; however, if you reference something and do not provide a source to back it up, then it counts as a failure to abide by the uWaterloo academic integrity policy.

You are welcome to add more, write drafts of your short story, draw pictures, collect quotations, or connect the class material elsewhere. If you'd like to distinguish this additional material, so I don't think it is part of the ten official entries, you can either title it with 'misc' or make your ten entries that will be graded more obvious. Ultimately, this is your journal, and as long as I'm aware of what you want me to officially read and grade for the course, you can keep whatever else you'd like in it. I've always encouraged students to write down as they learn, especially during lectures, since it keeps both sides of the brain active. This is even more imperative as we move away from an in person classroom. So feel free to get creative!

A full rubric is online for other additional information to consider as you write these journal entries. I encourage you to complete this as you make your way through the course; however, the final deadline to hand in all entries that make up your detective notebook is the last day of classes, April 14th 2021 via LEARN.
Visual Assignment

Sci-fi is campy, filled with rayguns and tight space suits. Sci-fi is sleek, smooth robots, and feelingless chrome. Sci-fi is dark and filled with neon streetlights that cascade off puddles from constant rain. Or sci-fi is something else entirely, not yet created. How do you visualize sci-fi?

In this visual assignment, you will answer that question by selecting one subgenre of sci-fi and creating a book cover OR a movie poster in a collage format using at least five images to display what you see as the subgenre's most notable features. Note that these images must be copyright free; you are then able to use stock photos from a place like Pexels.com or Unsplash.com or something you create yourself and upload online. You must have at least five images, but you are free to have more. You should arrange these images as a poster using free software like Canva.com or something like a single static PowerPoint slide. You should also give your poster a title, as if this was a story from the subgenre you're exploring. You will post these images to your discussion group for all to see.

You will also hand in two written components:

1) A brief definition of your subgenre found from a resource using the uWaterloo library database. (This means no TV Tropes). Your definition should involve at least one brief in-text citation from the resource plus a reference page in MLA. It should be no longer than 200 words.

2) A back cover blurb for your fake story. If this story were real, what would it be about? And how would the subgenre you're working in try to "sell" you the title? This should be written in your own words (no citations needed, so no external sources required) and be at least 200-300 words. Include your blurb when you post your poster online.

You will hand in all three of these items (definition, blurb, poster/cover) into LEARN for grading by February 7th 2021. Be sure to also consult the rubric online for more information on how this task is being graded. If you're having a hard time visualizing sci-fi, there will be a lecture on pulp covers; I also suggest browsing UW's Digital Library collection of pulp covers, especially the BP Nichol collection.

Dystopian Book Review

There are so many dystopian novels out there that I can't select just one for the course. So! I've given you a brief primer on two of the most famous ones--Brave New World and 1984--and ask that for the following week after that lecture, you deliver to me your own review on the dystopian genre through your own selection of a famous dystopian text. There are a list of pre-approved books; you are not allowed to do any book that is not on that list, or any books that we have already covered in class, or will be covering. Make sure there are no duplicate books within your group. There are over forty on the list to choose from, so there is no reason why everyone in your group of five shouldn’t have a different text. If you have an idea for a book you'd like to do that is not there, you must email me a week before the assignment is due in order to claim it. There will be no movies accepted at this time for reviews.

Your review must be at least 1,000 words long and no longer than 1,500 words. It must include a quotation from the novel in question that demonstrates something fundamental to the text and this reference must be cited in MLA. You must summarize the novel for an outsider to understand and you must also situate the novel within the dystopian genre, as well as any other subgenres it might fall under (military sf; apocalyptic; cyberpunk, etc). From here, you must also have a definitive thesis statement on what you think the novel
communicates and means for its possible audience(s). Keep in mind that, like the lecture will expand on, dystopians are subjective to those who are involved in them. How do you truly know this is a dystopia? For whom? What makes it so? Furthermore, a dystopia is always an argument about a possible future. Do you agree with this novel's future? Is it inevitable? Has the author gone astray somewhere and do you think there is a more hopeful--or possibly more pessimistic--reading? Finally, be sure that your own thesis statement situates how you read the novel. Did you like it, why or why not? Do not simply say this is good or this is bad; there must be a context in which you, as the reader, are understanding this material. Illuminate that context and explore it through your essay.

A rubric will be available online so you are able to see what other elements you are being graded on. This assignment is due on March 7th 2021 via LEARN.

**Final Project (Short Story or Essay)**

Write me a short story involving at least three of the discussed elements of sci-fi. (Can't recall any of these elements? Review the "Terms for the Term" handout on LEARN; your three aspects or elements of sf should be on that list). The story should be at least 1,500 words and no more than 5,000 words. There is no fanfiction permitted. Everything else can be up to you. There will be a class devoted to short story writing at the end of the term, plus multiple examples from previous students and my own work.

You will also accompany this short story with a brief write up explaining the three elements that make your story an sf one, how you came up with this idea, and what you'd like readers to take away from your work. Again, there will be examples of essays from previous students. The "Afterward" in Octavia Butler's short story collection is also an excellent example of what I'm looking for in terms of reflecting on your own story. This essay accompanying the story should be around 500-800 words and should involve a citation, since you're referencing material that makes up sci-fi as a genre (the citation can be from a lecture or a specific source text example, ie: you could compare your use of dystopian worlds to that of *1984* and then list it in your reference page). Note: if you do not hand in the essay, your story will receive a grade of zero. If you do not cite material that is not your own work, you will also receive a zero.

Alternatively, if you do not wish to write a short story, you will write a well-researched essay exploring one theme or subgenre of science fiction that we have covered (or one that we have not covered yet, approved by me via email) of approximately 2500-3000 words and with at least three citations, two of which must be peer-reviewed.

The final assignment is due on April 21st 2021 via LEARN.

If the class wants, we can also turn these short stories and essays into a class anthology where your covers and previous visual assignments can also be included for a fun anthology and record of the work you've done here. This last aspect--an anthology--is not a requirement and **if you do not wish for your work to be anthologized in any way, please say so in the Learn Comment box as you submit.** I can gauge interest and participation this way, and make a final decision before the end of term. Note: I did this with my Digital Lives class last year since we were interrupted due to COVID, and it was a fun experience for most students involved. The anthology allows for you to share what you have done and to have some tangible record of your hard work, rather than it disappearing off into cyberspace. So keep this in mind as we go through the term. :)}
## Course Outline

<table>
<thead>
<tr>
<th>Week</th>
<th>Dates</th>
<th>Topic</th>
<th>Readings</th>
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<tbody>
<tr>
<td>1</td>
<td>Jan 11</td>
<td>Welcome to Sci Fi, or 10 Reasons Why This Class Doesn't Have to Be A Bummer</td>
<td>Syllabus + Class Material Online  &lt;br&gt; <strong>Group Participation Begins (1)</strong></td>
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<td>2</td>
<td>Jan 18</td>
<td>Science! Fact!: How The Enlightenment Created Science Fiction</td>
<td><em>Micromégas</em> by Voltaire  &lt;br&gt; <strong>Group Participation (2)</strong></td>
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<td>3</td>
<td>Jan 25</td>
<td>Utopias: Good Science for Good People*  &lt;br&gt; <em>Not all People Included</em></td>
<td><em>Herland</em> by Charlotte Perkins Gilman  &lt;br&gt; <strong>Group Participation (3)</strong></td>
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<td>4</td>
<td>Feb 1</td>
<td>AMAZING Covers: A Brief History of Sci-Fi Pulp Magazines</td>
<td><em>I, Robot</em> by Isaac Asimov (focus on &quot;Evidence&quot;)  &lt;br&gt; <em>The Martian Chronicles</em> by Ray Bradbury (focus on &quot;There Will Come Soft Rains&quot;)  &lt;br&gt; <em>The Call of Cthulhu</em> by H.P. Lovecraft (recommend)  &lt;br&gt; Many sci-fi covers from this period of fiction  &lt;br&gt; <strong>Visual Assignment Due Feb 7th</strong>  &lt;br&gt; <strong>Group Participation (4)</strong></td>
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<td>5</td>
<td>Feb 8</td>
<td>Aliens, or How I Learned to Love Tralfamadore and War PTSD</td>
<td><em>Slaughterhouse Five</em> by Kurt Vonnegut Jr.  &lt;br&gt; <strong>Group Participation (5)</strong></td>
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<td>6</td>
<td>Feb 13-21</td>
<td>Reading Break</td>
<td>Recommend that you find your dystopian book for the review and start reading or focus on <em>Dune</em> for when we return.</td>
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<td>7</td>
<td>Feb 22</td>
<td>Orwell and Huxley Walk Into a Bar… And Everyone Else Follows: Some Notes on Dystopia</td>
<td>Basic plot familiarity with <em>1984</em> and <em>Brave New World</em> is ideal; you do not have to read the entire books but a good summary works.  &lt;br&gt; You <em>should</em> have one dystopian book you DO want to read and READ IT for the review assignment due <strong>March 7th 2021</strong>. See last page of syllabus for a list of pre-approved titles.  &lt;br&gt; <strong>Group Participation (6)</strong></td>
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<td>8</td>
<td>March 1</td>
<td>Spice Wars!</td>
<td><em>Dune</em> by Frank Herbert</td>
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<td>Date</td>
<td>Topic</td>
<td>Reading/Notes</td>
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<td>March 8</td>
<td>Spice Girls, All Spice, Old Spice, Sugar and Spice: A Grab-Bag of Whatever Else We Have Not Talked About With Dune and Space Operas</td>
<td><em>Dune</em> by Frank Herbert</td>
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<td>Also: <em>Star Wars</em> if we have not already talked about it (recommend; be familiar with <em>Do Androids Dream of Electric Sheep?</em> is a plus; I also recommend <em>Ubik; The Minority Report</em>; and/or the VALIS Trilogy. If you have no time or want to prioritize, <em>The Minority Report</em> is 15,000 words, which is the shortest work here.</td>
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<td><em>Note</em>: Joint session between R. Travis Morton and the other sci-fi class; stay tuned for details.</td>
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<td><em>No group discussion necessary this week</em></td>
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<td>March 15-16</td>
<td>How Philip K. Dick Shaped Sci-Fi</td>
<td>I really like PKD and this lecture will mostly be me talking about his career as a whole and so I will focus on a lot of works; some familiarity with <em>Do Androids Dream of Electric Sheep?</em> is a plus; I also recommend <em>Ubik; The Minority Report</em>; and/or the VALIS Trilogy. If you have no time or want to prioritize, <em>The Minority Report</em> is 15,000 words, which is the shortest work here.</td>
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<td>March 17</td>
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<td>March 22</td>
<td>Bodysnatchers: Sex is Scary in the Future But Also In the Past</td>
<td><em>The Passion of New Eve</em> by Angela Carter</td>
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<td></td>
<td>&quot;Bloodchild&quot; by Octavia Butler (if time)</td>
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<td>March 29</td>
<td>The Future For The Rest of Us</td>
<td><em>Love After The End</em> by Joshua Whitehead (read the introduction and &quot;The Arc of the Turtle’s Back&quot; by jaye simpson)</td>
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<td><em>Saga</em> by Brian K. Vaughn and Fiona Staples (recommend at least the first issue)</td>
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<td>April 5</td>
<td>Where's My Raygun?: A Class on Writing Short Stories + Any Overflow</td>
<td>&quot;Bloodchild&quot; + Afterward by Octavia Butler (if we have not already covered it in the previous two classes)</td>
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<td>April 12</td>
<td>Last Week of Classes (No new content; use it as a catch-up if need be)</td>
<td><em>Captain's Log Due April 14th 2021</em></td>
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<td><em>Final Stories / Essays Due April 21st 2021</em></td>
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**Classroom Expectations**
Welcome to this brave new world of online instruction and remote classrooms! It is strange indeed, but it can also be quite exciting in some ways. I want to stress that just because the class is online, that does not mean it exists at "anytime" at all. I've always worked at home best myself, even before it was required by law and university policy, and I have found that the only way I get something done is to actively schedule hours when I am doing "work." I encourage you to do the same. Get in the habit of making class time for yourself and all of your other classes. If this class was in person, it would fill a **three hour block**, most likely divided over two days. That three hour block does not include the prep time for the course (readings) and/or the time you need to complete assignments. I do not know how long it takes you to read or write, but I suggest that you set aside **another two hours** for this course at the very least so that you do not feel as if you are falling behind. If you find that you do not need those **five hours in total**, great! As long as you're fulfilling the requirements clearly laid out in this syllabus, it does not matter the actual hours you put into this course.

Each week will be laid out as so:

Monday: Lectures will be posted; these will be roughly 1-1:30 hours. I break these up into smaller segments, so if you'd like, you do not need to listen all at once. You should have ideally read all of the material for this week before you listen, or you can read as you go. There will be transcripts for the lecture, made by Otter Software, but they may not always reflect a wholly accurate representation of what I've said. If you are confused about something, feel free to email and I can correct it.

Friday: This is the last day you have to attend to your group discussions which makes up your participation grade. You are encouraged to do it before Friday night. Anything after that will not be counted when I do my grading. This participation may take upwards of one and a half hours, if it is a more involved task or you find yourself engaged in the discussion, or can be as short as a half hour. Keep in mind you are being graded on completeness and seriousness and insightfulness. You are not being graded on rightness or wrongness, or the amount of words you wrote in your group discussion, or how fast you completed this task. It is about the quality of your words and how you have engaged with a community.

The days in between: I highly recommend you also attend to any further reading or your Captain's Log or assignment tasks for the course whenever you see fit.

**Communication Policy**

Email is your best bet for contacting me. When you write, please have a clear subject that lists the course code somewhere (or within the first line of your email). Be as specific as you can with your request or question, as I have many courses and do not always remember the due date for certain assignments off the top of my head.

Expect a reply within the next three business days. Weekends do not count as business days. If you have not received a response in three days, please follow up as things sometimes go astray. If I am still not responding, you may email my emergency Gmail account (eveyndeshane@gmail.com). This goes to my phone. I do not like receiving class email on my phone, so please only use this if I have become nonresponsive and/or this is a true emergency situation. Late work is not an emergency situation (see late policy).
If you'd like to meet face to face via Zoom or WebEx or some other tool that has yet to be invented, that is fine--but I ask that you have a specific request/question laid out before we make the meeting time so I can prepare. I also limit these meetings to 15 minutes, unless I believe the issue warrants a longer session. For meeting requests, I am based in Ontario so I am part of the Eastern Standard Timezone, in case you need to factor that into your consideration.

**Late Policy**
I will accept work up to five days late, with a penalty of 5% per day; if you submit after the point when the class grades are released, I will not grade the assignment unless you have communicated to me the reason why it is late beforehand. Please note that if you come to me within a reasonable time frame before the deadline (at least three days) and ask for an extension in a polite and professional way, you will most likely receive one and then late grades will not be applied up to a certain point. The only thing I ask is that you not abuse this policy. You might also not receive full feedback and/or the ability to discuss the grade if you hand something in late. If you receive an extension from me via email, leave a note reminding me of the extension when you submit on LEARN. This is good practice for both of us and helps me with my memory and my many students to keep track of.

This extension policy does not apply to the week by week participation grades via the Discussion Board. If you miss posting that week, you miss it. Each one is worth a small factor of your grade and needs to be done in a timely manner in order for your group to benefit. So, even if you come to me beforehand, I cannot grant you an extension for this. Note: if you find that you are chronically not able to meet these deadlines, and there is a good documented reason, we can work on an alternative assignment and reassign members of your group if need be.

**Information on Plagiarism Detection**
I expect your essays to cite all material that is not your original work. This means that if you reference a title or drop in a statistic, you should back it up with an in-text source and a reference page in MLA. This is absolutely imperative for official assignments, even your journals. Group work online can be a bit more malleable, since it is meant to mimic a classroom setting. Even still, if you bring up outside material during your discussions (which you will, since you're engaging with the readings), be clear about whose ideas you're talking about. Put in the author's name, the pg if there is a pg, and/or put in a link somewhere so someone else can find your information.

Plagiarized work in official assignments will be penalized with a zero and a possible academic integrity charge brought against the student through the English Department. I do not use traditional plagiarism software such as TurnitIn, but I have become very adept at spotting obvious issues; if you are concerned about privacy issues associated with any kind of plagiarism detection software, or methods of citation, please reach out to me and we will discuss alternative arrangements and/or find ways of ensuring your work is cited well.
uWaterloo Policies

Academic Integrity
In order to maintain a culture of academic integrity, members of the University of Waterloo community are expected to promote honesty, trust, fairness, respect and responsibility. See the UWaterloo Academic Integrity webpage and the Arts Academic Integrity webpage for more information.

Discipline
A student is expected to know what constitutes academic integrity, to avoid committing academic offences, and to take responsibility for his/her actions. A student who is unsure whether an action constitutes an offence, or who needs help in learning how to avoid offences (e.g., plagiarism, cheating) or about “rules” for group work/collaboration should seek guidance from the course professor, academic advisor, or the Undergraduate Associate Dean. When misconduct has been found to have occurred, disciplinary penalties will be imposed under Policy 71 – Student Discipline. For information on categories of offenses and types of penalties, students should refer to Policy 71 - Student Discipline. For typical penalties check Guidelines for the Assessment of Penalties (https://uwaterloo.ca/secretariat-general-counsel/policies-procedures-guidelines/guidelines/guidelines-assessment-penalties).

Grievance
A student who believes that a decision affecting some aspect of his/her university life has been unfair or unreasonable may have grounds for initiating a grievance. Read Policy 70 - Student Petitions and Grievances, Section 4 (https://uwaterloo.ca/secretariat-general-counsel/policies-procedures-guidelines/policy-70). When in doubt, please be certain to contact the department’s administrative assistant who will provide further assistance.

Appeals
A decision made or penalty imposed under Policy 70, Student Petitions and Grievances (other than a petition) or Policy 71, Student Discipline may be appealed if there is a ground. A student who believes he/she has a ground for an appeal should refer to Policy 72, Student Appeals (https://uwaterloo.ca/secretariat-general-counsel/policies-procedures-guidelines/policy-72).

uWaterloo Services for Students (Most Have Been Updated for Online Only-Care)

Writing Help at the UW Writing Centre
The Writing Centre works across all faculties to help students clarify their ideas, develop their voices, and communicate in the style appropriate to their disciplines. Writing Centre staff offer one-on-one support in planning assignments, using and documenting research, organizing papers and reports, designing presentations and e-portfolios, and revising for clarity and coherence. You can make multiple appointments throughout the term, or drop in at the Library for quick questions or feedback. To book a 50-minute appointment and to see drop-in hours, visit http://www.uwaterloo.ca/writing-centre. Group appointments for team-based projects, presentations, and papers are also available. Everything has moved online and they are still taking appointments as far as I know.

Note for Students with Disabilities
The AccessAbility Services office, located on the first floor of the Needles Hall extension (NH 1401), collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with the AS office at the beginning of each academic term.

**Special Note on Mental Health and Wellbeing**

If you encounter any issue pertaining to mental health and wellbeing, please feel free to contact me via email to discuss the issue. You may also contact me in person during regular office hours, or arrange an appointment to discuss the matter privately. You can be assured that all discussions are strictly confidential, and your privacy will be fully protected.

If you require professional counselling and psychological services, or other forms of mental health programs, please visit the UWaterloo Counselling Services office in Needles Hall North, 2nd Floor, or visit their website: [https://uwaterloo.ca/campus-wellness/counselling-services](https://uwaterloo.ca/campus-wellness/counselling-services). You can also contact Counselling Services by phone at: 519-888-4567 ext. 32655

**Special Note on Basic Needs**

Access to the basic needs of life is a crucial aspect of overall wellbeing for any person. Proper nourishment is vital for good physical, cognitive, and mental functioning. If you encounter any trouble accessing such basic needs as food and clean water, please visit the FEDS Office’s Student Food Bank website: [https://uwaterloo.ca/feds/feds-services/feds-student-food-bank](https://uwaterloo.ca/feds/feds-services/feds-student-food-bank). You can also visit the FEDS Office at the basement of the Student Life Centre (SLC), or contact the office by phone at: 519-888-4568 ext. 84042, or by email at: recept@feds.ca
Pre-Approved Dystopian Novels for Review

1. V for Vendetta by Alan Moore
2. The Hunger Games by Suzanne Collins
3. Blindness by Jose Saramago
4. Handmaid’s Tale by Margaret Atwood
5. Oryx and Crank by Margaret Atwood
6. Fahrenheit 451 by Ray Bradbury
7. The Giver by Lois Lowry
8. A Clockwork Orange by Anthony Burgess
9. Children of Men by P.D. James
10. Animal Farm by George Orwell
11. The Road by Cormac McCarthy
12. Divergent by Veronica Roth
13. We by Yevgeny Zamyatin
14. Never Let Me Go by Kazuo Ishiguro
15. Anthem by Ayn Rand
16. The Drowned World by JG Ballard
17. The Stand by Stephen King
18. The Running Man by Stephen King
19. The Man in the High Castle by Philip K. Dick
20. Ubik by Philip K. Dick
21. Battle Royale by Koushun Takami
22. Neuromancer by William Gibson
23. The Maze Runner by James Dashner
24. The Uglies by Scott Westerfeld
25. All the Birds in the Sky by Charlie Jane Anders
26. Borne by Jeff Vandermeer
27. Future Home of the Living God by Louise Erdrich
28. The Chrysalids by John Wyndham
29. The War of the Worlds by H.G. Wells
30. The Time Machine by H.G. Wells
31. Ender's Game by Orson Scott Card
32. The Dispossessed by Ursula K. LeGuin
33. The Last Man by Mary Shelley
34. Parable of the Sower by Octavia Butler
35. Canticle for Leibowitz by Walter M. Miller
36. Station Eleven by Emily St. John Mandel
37. The Power by Naomi Alderman
38. Severance by Ling Ma
39. The City We Became by NK Jemisin
40. Bird Box by Josh Malerman