

Course ID:	Course Title:	Winter 2024
EN-299	Special Topics: Speculative Fiction and Culture	Prerequisite: 3 EN credits and Dept. permission
		Credits: 3

Class Information		Instructor Information		Important Dates	
Delivery:	In-class	Instructor:	Dr. Stephanie Studzinski, PhD	First Day of Class:	January 10
Days:	W/F	Email:	Stephanie.Studzinski@ambrose.edu	Last Day to Add/Drop:	January 21
Time:	4:00-5:15	Phone:	Please email me at least 24 hours in advance to request a meeting. I will do my best to reply within 48 hours within a workweek.	Last Day to Withdraw:	March 28
Room:	L2084	Office:		Last Day to Apply for Coursework Extension:	April 2
Lab/Tutorial:	N/A	Office Hours:	Office Hours W/F 2:30-3:45	Last Day of Class:	April 12
Final Exam:	N/A				

## Speculative Fiction & Culture

*“Science fiction is the most important literature in the history of the world, because it’s the history of ideas, the history of our civilization birthing itself...”*

— Ray Bradbury<sup>i</sup>

### Important Dates and Information

For a list of all important dates and information regarding classes at Ambrose University, please refer to the Academic Calendar at <https://ambrose.edu/academic-calendar>.

## Course Description

*"Individual science fiction stories may seem as trivial as ever to the blinder critics and philosophers of today, but the core of science fiction -- its essence -- has become crucial to our salvation, if we are to be saved at all."*

— Isaac Asimov<sup>ii</sup>

A survey of major examples of speculative fiction. The course considers themes such as the Science & Technology, the Anthropocene epoch, the Posthuman, the Nonhuman, Artificial Intelligence, Time Travel, and Alternate Histories in the works of Ray Bradbury, Aliette De Bodard, Greg Bear, Paolo Bacigalupi, among others. Coursework includes quizzes, keeping an engagement journal, writing a critical essay, and writing a SF short story incorporating independent research.



In the Anthropocene epoch, it is increasingly difficult to understand and navigate this fast-moving world. Technology is rapidly advancing, climate change is accelerating, and instability seems to be increasing globally. What effects will these have within our lifetimes and for generations to come? At the same time, an increasing number of countries are launching ambitious space programs which explore new frontiers in our solar system. What will we discover? How will that challenge us as individuals or as a species? How can we better understand and engage with other kinds of life? How do we determine who or what is human? This course aims to help students gain insight into the scientific and cultural issues which inform these questions through SF stories which address them.

Students will be challenged to consider provocative texts written by diverse authors which probe the future of human development and interact with real scientific and technological research. Through this course, students will gain a new perspective on the issues and challenges of contemporary times and will be better prepared for what the future may hold by being able to think more critically and creatively about issues as they arise.

## Expected Learning Outcomes

By the end of this course, students will:

- Be knowledgeable about the defining features of SF and the myriad of related terms.
- Gain insight into and appreciation of major topics within SF.
- Gain experience in analyzing short stories, using literary terminology, and understanding the mechanics of literary writing in terms of genre, plot, rhetorical devices, and style.
- Understand the ways in which SF reflects and interacts with contemporary events, cultures, and scientific research.
- Be proficient at thinking critically and creatively about the relationship between literature and culture and conveying their observations through discussion and in writing which is articulate, well-organized, and researched.

- Know how to harness their own creativity to express their knowledge and awareness of major topics in SF within the SF genre.

## Textbooks

*“Everything is becoming science fiction. From the margins of an almost invisible literature has sprung the intact reality of the 20th century.”— J. G. Ballard<sup>iii</sup>*

SF has long been defined as the genre of ‘ideas,’ and accordingly, this course utilizes only short stories in order to prioritize exposing students to the broadest range of major topics.

**All readings are available in Moodle and organized by week.** Many stories are available online as reprints, and I have provided hyperlinks to those within the schedule. Students are encouraged to further explore both Clarkworld Magazine and Lightspeed Magazine’s websites which host most of these reprints as they are among the foremost contemporary SF magazines. Both websites typically offer audio versions of these stories, making them more accessible.

Students must read **ALL** weekly readings prior to **Wednesday’s class**. The best way to prepare for class is by **completing the engagement journal which is due weekly.**



*“The science fiction method is dissection and reconstruction. You look at the world around you, and you take it apart into all its components. Then you take some of those components, throw them away, and plug in different ones, start it up and see what happens. That’s the method: restructure the world we live in in some way, then see what happens.”*

— Frederik Pohl<sup>iv</sup>

Above is an AI rendering of the Frederik Pohl quote from <https://www.craiyon.com/>, created on January 7, 2024.



## Course Schedule

Week	Literary Readings	Topics for Discussion	Due Dates
<b>1</b> <b>Jan 8-12</b>	<a href="#">Alette De Bodard: “A Salvaging of Ghosts”</a> <a href="#">Madeline Ashby: “A Stopped Clock”</a>	What is Speculative or Science Fiction? Does Science and Technology define it—or us, as a species? Why should we read it?	Course Objectives due <b>Friday 12pm noon.</b>
<b>2</b> <b>Jan 15-19</b>	<a href="#">Vina Jie-Min Prasad: “A Series of Steaks”</a> <a href="#">Ray Bradbury: “A Sound of Thunder”</a> Greg Bear: “Blood Music”	Hard Science and SF: What’s real anyway? The Butterfly Effect, Bio-printing, & Nanotechnology	First Engagement Journal entry due <b>Wednesday 12pm noon.</b>
<b>3</b> <b>Jan 22-26</b>	<a href="#">Finbarr O’Reilly: “The Last Boat-Builder in Ballyvoloon”</a> <a href="#">Sam J. Miller: “Calved”</a> Stephen Baxter: “People Came From Earth”	The Anthropocene: Environment & Futurity; Is there a Future <i>after</i> Climate Change?	Engagement Journal entry 2 due <b>Wednesday 12pm noon.</b>
<b>4</b> <b>Jan 29-Feb 2</b>	<a href="#">Ian McDonald: “Recording Angel”</a> R.S. Benedict: “My English Name”	Nonhumans: Reimagining Who or What is Alien, Animal, and/or Human?	Engagement Journal entry 3 due <b>Wednesday 12pm noon.</b>
<b>5</b> <b>Feb 5-9</b>	<a href="#">Leena Krohn: “Gorgonoids”</a> Gord Sellar: “Prodigal” <a href="#">Alastair Reynolds: “Zima Blue”</a>	Thinking through the Posthuman  Short Film in Class from Love, Death & Robots based on “Zima Blue.”	Engagement Journal entry 4 due <b>Wednesday 12pm noon.</b>
<b>6</b> <b>Feb 12-16</b>	<a href="#">Tobias S. Buckell: “Zen and the Art of Starship Maintenance”</a> <a href="#">Naomi Kritzer: Cat Pictures Please</a> <a href="#">Paolo Bacigalupi: “Mika Model”</a>	Artificial Intelligence: Sentient Spaceships & Robots  In-class film from African Folktales Reimagined: Halima’s Choice	<b>Essay Title &amp; Abstract due Wednesday 12pm noon.</b>  Engagement Journal entry 5 due <b>Wednesday 12pm noon.</b>

<b>7</b> Feb 19-23	<b>READING WEEK</b>		
<b>8</b> Feb 26-Mar 1	<a href="#">Martin L. Shoemaker: “Today I am Paul”</a> <a href="#">Kathe Koja &amp; Carter Scholz: “Kit: Some Assembly Required”</a> <a href="#">Chaz Brenchley: “The Astrakhan, the Homburg, and the Red Red Coal”</a>	Artificial Intelligence & Historical Impersonation: Will the ‘Real’ Shakespeare or Oscar Wilde Please Stand Up?	<b>No Engagement Journal entry due this week.</b>  <b>Critical Essay Due Friday 12pm noon.</b>
<b>9</b> Mar 4-8	<a href="#">Indrapramit Das: “The Moon is not a Battlefield”</a> <a href="#">Aliette De Bodard: “The Dragon the Flew out of the Sun”</a> <a href="#">Rich Larson: “Jonas &amp; The Fox”</a>	The Unthinkable: How to Explain or Relate the Unrelatable? Intergalactic Wars, Weapons, & Violence	Engagement Journal entry 6 due <b>Wednesday 12pm noon.</b>
<b>10</b> Mar 11-15	<a href="#">Tony Daniel: “A Dry, Quiet War”</a> William Tenn: “The Ghost Standard” Ned Beaman: “It Takes More Muscles to Frown”	The Unthinkable Part II	Engagement Journal entry 7 due <b>Wednesday 12pm noon.</b>
<b>11</b> Mar 18-22	<a href="#">Ted Kosmatka: “The One who Isn’t”</a> Harry Turtledove: “Zigeuner” Maureen F. McHugh: “The Lincoln Train”	Alternate Histories & Realities: Rewriting the Past Future	No Engagement Journal entry due this week.  Story, Research, Analysis and Futurpheme due <b>Friday 22 12pm noon.</b>
<b>12</b> Mar 25-29 <b>Good FRIDAY No CLASS</b>	<a href="#">Maureen F. McHugh: “Sidewalks”</a> <a href="#">John Kessel: “The Pure Product”</a> Reading Students’ stories	Time Travel: Pursuits and Outcomes	Engagement Journal entry 8 due <b>Wednesday 12pm noon.</b>
<b>13</b> April 1-5	<a href="#">Robert Reed: “Guest of Honor”</a> <a href="#">Karl Bunker: “They Have All One Breath”</a> Reading Students’ stories	Do you really want Immortality, Utopia, and/or Dystopia?	Final Engagement Journal entry 9 due <b>Wednesday 12pm noon.</b>
<b>14</b> April 8-12	Reading Circles: Students will each share their short story and Futurpheme for class discussion.		Story Sharing & Wrap Up; Course Eval. Objectives due

## Requirements

<i>Assignment</i>	<i>Date Assessed</i>	<i>Percentage</i>
<i>Personal Course Objectives</i>	Friday	5%
<i>Close Reading Quizzes</i>	Every Wednesday	10%
<i>Attendance &amp; Participation</i>	Every Class	10%
<i>Engagement Journal</i>	Every Wednesday	15%
<i>Story Project</i>	Week 10	25%
<i>Critical Essay</i>	Week 8	35%

**All assignments are due before 12pm noon on the date indicated on the Schedule (assessed by Moodle time stamp). Submissions must be uploaded in Word or PDF format.**

**Submission in other formats will not be accepted and will be counted late if not rectified before the deadline.**

### Personal Course Objectives

After reflecting on the official course objectives and those outlined in the first class, propose and describe 2-3 objectives that you will set for yourself for this course. Write a brief commentary on why you chose each objective and what criteria will indicate if you're on the way to meeting these objectives by the end of the course. The final week of class students will submit their own assessment of whether or not and why they fulfilled or failed to fulfill these objectives. Use this assignment to reflect upon your personal goals for yourself and your education and give yourself a grade at the end of the course.

**Value 5%      Objectives due Friday January 12<sup>th</sup> by 12pm noon  
Final Eval due April 12 by 12pm noon**

### Close Reading Quizzes

Quizzes will be held the first five minutes of every Wednesday through an online platform. These quizzes focus on details within texts (even vocabulary) and **NOT necessarily** significant character names, major events, etc. Quizzes allow me to assess the ability of students to read and absorb materials and thus guide the discussion accordingly. Quizzes are also used to assess attendance and so students are advised not to be late. There are no make-up quizzes. The lowest grade will be dropped.

**Students will need to bring an internet capable electronic device to complete the quizzes.**

**Value 10%      Weekly on Wednesdays in class**

## Attendance & Participation

Attendance is very important as most of the class will rely on discussions. If you will be late or miss a class please notify me 24 hours in advance. If you are unable to attend class, please email me 24 hours beforehand and contact your fellow students for notes afterwards.

All students are expected to prepare for every class by having read the material assigned. Only by preparing ahead can students meaningfully participate in classroom discussions. I understand that not all students are comfortable speaking in front of the class; There will be opportunities for small group work. However, I expect to hear from each student (on average) once per class.

**Value 10%      Continually Assessed**

## Engagement Journal

The engagement journal facilitates having productive discussion in class by ensuring students will have read and reflected on the material ahead of time. Each student will create an engagement journal which are to be submitted weekly. Students should demonstrate that they have understood and digested the material and where possible share their own insights. The journal will also aid students in writing their own short story as they increasingly become aware of how the stories function as literature and interact with major topics.

An engagement journal entry must:

- briefly summarize each story
- discuss its literary strengths and any perceived weaknesses based on your reasoned opinions
- discuss its engagement with major topics in SF (usually more than one)
- contain the students' own reflections on the story and topic, including emotional responses)
- reference the weekly journalistic and scientific articles (presented in class by instructor)
- be submitted before 12pm (noon) Wednesday

**Weekly Engagement Journal entries must be uploaded prior to noon on Wednesday before class.**

Students should name the file: last name\_first name\_Ejournal\_week #. For example, Ray Bradbury would upload the following on week one: **Bradbury\_Ray\_EJournal\_1.pdf** (or Word doc)

**Value 15%      Due Wednesdays by 12pm noon**



## Story Project

*“Today we live in a society in which spurious realities are manufactured by the media, by governments, by big corporations, by religious groups, political groups... So I ask, in my writing, What is real? Because unceasingly we are bombarded with pseudo-realities manufactured by very sophisticated people using very sophisticated electronic mechanisms. I do not distrust their motives; I distrust their power. They have a lot of it. And it is an astonishing power: that of creating whole universes, universes of the mind. I ought to know. I do the same thing.” — Philip K. Dick<sup>v</sup>*

Each student will write a SF short story which is based on research and interacts with that research. Students will submit the story, their research, and an explanation of the literary choices they made when writing their story, how it interacts with their research, and what they hope to accomplish through the story. Stories will be shared within the class. The final week we will workshop the stories so that students can share their writing, research, and reasoning. The format may vary according to class size.

In preparation, we will be examining the literary attributes of each story we discuss and reading writing advice from SF authors. It is not necessary for students to create literary masterpieces, but to demonstrate their understanding of the creation and cultural production of SF short stories.

Additionally, students will be asked to collaborate with Chat GPT, or any AI language model, to co-write a speculative fiction story. This activity aims to develop students' creativity, storytelling skills, and critical thinking via analysis of the genre and of working with AI.

### **Please note: AI IS ONLY PERMITTED IN THIS ASSIGNMENT\***

1. Begin by brainstorming the basic premise of your speculative fiction story. What's the setting, the time period, or the central idea? Decide on the genre (e.g., dystopian, time travel, space opera, etc.).
2. To begin writing with the AI, write at least one paragraph which reveals the location, introduces at least one character, and hints at the genre via language choice. Make it engaging and intriguing.
3. After the initial paragraph is written, ask an AI model for suggestions or contributions. For example,

Describe a significant character's appearance and personality.

Suggest a plot twist or a conflict.

Provide a description of a futuristic technology or a magical element.

Offer dialogue for a character.

Develop a vivid setting description.

Create a dilemma or moral question for the characters.

4. Incorporate one or more of the AI's suggestions into the story and use your own storytelling sensibility to create a cohesive and integrated whole. Ideally, students would alternate writing paragraphs and asking for suggestions until the word count is met and the story reaches a conclusion.

5. Write an analysis of the benefits and difficulties in writing with an AI language model. Did you find it helpful? More difficult? Did it help you write within the genre or not?

Short Stories must:

- be 750-1000 words in the SF genre
- have a title, page numbers, and the author's name
- interact with and demonstrate the student's understanding of an SF topic
- incorporate basic research (at least one article) into the text
- provide the primary research documents (as PDF or word file) along with the story
- have an accompanying summary and analysis which explains the story and its relation to SF and research. This should also state the **student's expected grade and why.**
- include at least one word **in bold** which is sourced from *Brave New Words: The Oxford Dictionary of SF*, ed Jeff Prucher. (A copy is on reserve in the library for library-use only.) **OR** students may use their own *Futurpheme in bold* instead (See below).
- Aspire to be scientifiction: impart knowledge, inspire, share a prophecy
- Use the title within the story

Students should upload one document which includes and is clearly labelled: the story, the source research, the analysis, and Futurpheme.

Plagiarism in any form will not be tolerated and will result in a zero for the assignment. Additionally, any student who plagiarizes will be reported to the university for further disciplinary action.

Please name your files appropriately: **lastname\_firstname\_Story\_Project**, For example, Isaac Asimov would upload the following file: **Asimov\_Isaac\_Story\_Project.pdf** (or Word doc)

### **Futurphemes**

Also included in this category is the creation of a Futurpheme [ future + (mor)pheme ] which is a linguistic unit indicating something about the future. As we will be thinking through potentialities and as students' are already involved in creating the future, I would ask each student to think of a new word that will help the class and society live in the future. During the last week of class each student will present their futurpheme, how and why they created it, and how they hope it will shape the discussions to come and the future.

### **Additional recommended resources for writing advice include:**

*Steering the Craft: A 21<sup>st</sup>-Century Guide to Sailing the Sea of Story* by Ursula K. Le Guin.

*Stein on Writing* by Sol Stein.

The handbook of creative writing by Stephen Earnshaw

Grading will take into consideration how well a student meets the criteria outlined above and:

1. Originality: A Speculative Fiction short story should have a unique and intriguing concept that sets it apart from other stories in the genre.
2. World-building: The story should create a detailed and believable world that draws the reader in and immerses them in the story.
3. Characterization: The characters in the story should be well-developed, relatable, and have their own distinct personalities.
4. Plot: The story should have a well-structured plot that engages the reader, keeps them guessing, and moves at the right pace.
5. Writing style: The story should be well-written with a clear and concise writing style that effectively communicates the story and engages the reader.

**Value 25%**

**Due Friday March 22 by 12pm noon**

### **Critical Essay**

Students will be asked to write a single essay which critically assesses two short stories from the course alongside one newspaper article or scientific report (not from class). Essays should consider the ways in which the fictional primary text interacts with the secondary real-world text. Students will submit a title and an abstract which will explain the essay topic, how it will be supported, and its relevance.

Each student will create their own essay topic. However, essays should demonstrate close reading and analysis and not rely on generalizations. Remember, there is no 'wrong' argument if it can be substantiated textually and with research.

#### **NO USE OF AI IS PERMITTED**

#### **Essays must:**

- be 2000-2500 words in length
- an academic essay and use appropriate tone and language
- form a coherent argument
- demonstrate the student's understanding of the subject
- substantiate an argument based on closed textual analysis and incorporate quotes
- incorporate secondary research (minimum one quality source)
- be properly formatted in the [Modern Language Association \(MLA\) style](#)
- contain a final page which states the **student's expected grade and why**

Essays will be graded according to how well the essay is organized, how clearly the argument is articulated and supported, the quality of the grammar, style, and formatting, and the quality of insights made by the student.

**Essays will be checked for plagiarism and AI involvement.** Plagiarism in any form will not be tolerated and will result in a zero for the assignment. Additionally, any student who plagiarizes will be reported to the university for further disciplinary action.

Students must also name their files appropriately: **lastname\_firstname\_Critical\_Essay**, For example, Joanna Russ would send the following file: **Russ\_Joanna\_Critical\_Essay.pdf** (or Word doc)

Additional recommended resources for essay writing from Ambrose library includes:

[The Wiley Guide to Writing Essays About Literature ; The Wiley guide to writing essays about literature](#)

[Level up your essays : how to get better grades at university](#)

[How to write essays and dissertations : a guide for English literature students](#)

[Write great essays](#)

[Critical thinking skills : developing effective analysis and argument](#)

[How to use your reading in your essays](#)

[How to write better essays](#)

[Write of way : essay strategies and readings](#)

[Writing essays about literature : a brief guide for university and college students](#)

[Reading and writing about literature : a portable guide](#)

[Writing essays about literature : a literary rhetoric](#)

[Crafting Presence The American Essay and the Future of Writing Studies](#)

Grading will take into consideration how well a student meets the criteria outlined above and:

1. Content and clarity of writing: The essay should have an organized and clear structure, presenting a thesis statement and supporting arguments that are relevant to the topic and supported by evidence.
2. Use of sources: The essay should demonstrate research and engagement with credible sources, appropriately citing and integrating them into the argument.
3. Writing style and mechanics: The essay should demonstrate proper grammar and spelling, as well as a coherent writing style that is appropriate for the academic context.
4. Critical thinking: The essay should demonstrate independent and critical thinking, engaging with complex issues, and presenting insights beyond what is simply stated.
5. Originality: The essay should demonstrate original thinking, avoiding plagiarism, and presenting an argument that is unique and not just repeating what others have already stated.

**Value 35%**

**Title & Abstract due Wednesday Feb 16 by 12pm noon**

**Complete Essay Due Friday March 1 by 12pm noon**

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## Grade Summary:

Grade	Numerical Value	Interpretation	Grade Points
A+	96-100	Excellent	4.00
A	91-95		4.00
A-	86-90		3.70
B+	82-85	Good	3.30
B	75-81		3.00
B-	72-74		2.70
C+	68-71	Satisfactory	2.30
C	63-67		2.00
C-	60-62		1.70
D+	56-59	Poor	1.30
D	50-55	Minimal Pass	1.0
F	0-49	Failure	0.00
P		Pass	No Grade Points

Individual assignments will be marked and returned to students according to the scale below. Final grades will be converted into the above 4.0 system. Because of the nature of the Alpha 4.00 system, there can be no uniform University-wide conversion scale. The relationship between raw scores (e.g. percentages) and the resultant letter grade will depend on the nature of the course and the instructor's assessment of the level of each class, compared to similar classes taught previously.

Please note that final grades will be available on student registration system. Printed grade sheets are not mailed out.

### Late Policy

Late assignments will be penalized one letter grade per work day unless an extension has already been approved. Extensions must be requested **at least one week** prior to the due date and must be for a suitable reason. Lateness will be assessed based on the timestamp on Moodle.

### Classroom Etiquette

The classroom is a neutral zone where all views are welcome for discussion and are treated with respect. Students will engage in respectful discussion by focusing their comments on intellectual criteria and using textual references based on close reading to support their assertions. Electronics are only permitted as necessary for completing and participating in classwork.

## Paperless Classroom

In response to topics covered in this class, this classroom will be paperless. All assignments will be typed and submitted to me digitally. Quizzes will be conducted online. The Course Reader will be disseminated digitally. However, students are encouraged to use what methods best facilitate their own learning and engagement and are free to print materials for themselves without judgement.

### Recommended Further Reading

All of the short stories in class have been selected for the quality of their writing and their engagement with significant themes in SF. Most if not all, have won or been nominated for literary awards (e.g. Hugos, Nebulas) and are by highly acclaimed and often prolific authors. Many have also been developed into full length novels of the same title. Interested students should seek out additional work by the authors they favor from the course or explore the online magazines and journals the readings appear in.

A good place to start would be *The Best of the Best: 20 Years of The Year's Best Science Fiction*, edited by Gardner Dozois, New York: St. Griffin's Press, 2005 and/or [\*The Very Best of the Best: 35 Years of The Year's Best Science Fiction\*](#).

### In Conversation with ChatGPT...

**SS:** Is there anything unethical about allowing an AI to do the homework of students?

**ChatGPT:** Yes, it is unethical to allow an AI language model to do the homework of students. Doing so undermines the purpose of homework, which is to help students learn and develop important skills through independent work and practice. Allowing an AI language model to complete homework assignments for students deprives them of the opportunity to learn and develop important skills, such as critical thinking, problem-solving, and time management. It also violates academic integrity, which is the foundation of education, by promoting plagiarism and dishonesty. Therefore, it is important for students to complete their own homework assignments and for teachers to encourage and support their independent learning and growth.

## Ambrose University Important Policies & Procedures

### Registration

Registration is the process of selecting and enrolling in classes for upcoming semesters. Only students who are registered will be permitted to attend class and receive a grade for the course. You are responsible for ensuring that the courses you take are appropriate for your program, that they do not have any scheduling conflicts, that they have the necessary prerequisites and that they meet all degree requirements.

### Withdrawal From A Course

150 Ambrose Circle SW, Calgary, AB T3H 0L5  
T 403-410-2000 TF 800-461-1222  
info@ambrose.edu  
ambrose.edu

Prior to the Add/Drop deadline: through the student registration system whereby course(s) will be removed with no academic or financial penalty. After the Add/Drop deadline and until the Withdrawal deadline: through submission of the 'Withdrawal from Course' form whereby course(s) will remain on the permanent academic record/transcript with the symbol 'W'. (See [ambrose.edu/registrar/request-forms](http://ambrose.edu/registrar/request-forms).) Students who withdraw from more than 30 credits attempted at Ambrose University will be required to withdraw from their program. Students considering withdrawing from courses are encouraged to discuss with their Faculty Advisor and/or the Office of the Registrar questions relating to their withdrawal decision specifically relating to financial assistance, study permit requirements, prerequisites for subsequent courses, readmission, and/or graduation timeline. Students who do not formally withdraw from a course are still considered registered in the course, even if they are no longer attending classes. In this case, students will be assigned a grade based on coursework completed as per the course syllabus and are responsible to pay the tuition and fees assessed for the course. Under extenuating circumstances, students may request from the Office of the Registrar a course(s) withdrawal after the Withdrawal deadline and until the last day of classes. Extenuating circumstances typically consider situations such as medical emergencies, compassionate grounds, or unforeseen conditions/situations beyond the students' control that arise after the start of the semester and are considered on a case-by-case basis. Supporting documentation from a physician or Registered Health Professional must accompany this request.

### **Easter Egg for Studios Students**

Congratulations on finding this Easter Egg which features Calgary! If you are the first to read the story and during a class discussion, mention the story's title, author, and a relevant detail of it (in relation to what we are discussing in class)—I will give you extra credit! "Craphound" by Cory Doctorow. Text: <https://www.gutenberg.org/cache/epub/17026/pg17026-images.html> ; Audio: <https://archive.org/details/Craphound/Craphound.mp3>

### **Coursework Extensions**

Should a request for a time extension on coursework exceed the end of the term, a *Coursework Extension Application* must be completed and submitted to the Office of the Registrar. The extension (if granted) will be recorded on the student record. Extensions are granted at the discretion of the instructor and registrar. If granted, time extensions do not excuse you from a final examination where one has been scheduled for the course. More conditions apply.

### **Communication**

Your Ambrose email account is the University's primary and official mode of communication with you. Information delivered to your Ambrose email is considered official notification. Ambrose University is not responsible for your failure to receive important information delivered to your Ambrose email.

### **Lecture Recording**

The recording of lectures or any other classroom academic activity, other than an audio recording as an accommodation, is prohibited except at the discretion of the instructor. Any use other than that agreed upon with the instructor constitutes academic misconduct and may result in suspension or expulsion. Permission to allow a lecture recording is not a transfer of any copyrights, so such recordings may be used only for individual or group



study with other students enrolled in the same class and may not be reproduced, transferred, distributed or displayed in any public or commercial manner. Student must destroy recordings in any, and all formats at the end of the semester in which they are enrolled in the class. All students recording lectures, must sign the Permission Form to audio record lectures which is available through the Office of the Registrar.

### **Easter Egg for Studios Students**

That's right—there is more than one! Congratulations on finding this Easter Egg. If you are the first to read the story and during a class discussion, mention the story's title, author, and a relevant detail of it (in relation to what we are discussing in class)—I will give you extra credit! "Later Than You Think" by Fritz Leiber.

<https://www.gutenberg.org/files/50753/50753-h/50753-h.htm>

### **Standards of Behaviour in the Classroom Setting**

Learning is an active and interactive process, a joint venture between student and instructor and between student and student. Some topics covered within a class may lead to strong reactions and opinions. It is important that Students understand that they are entitled to hold contradictory beliefs and that they should be encouraged to engage with these topics in a critical manner. Committing to this type of "active learning" significantly increases the learning experience for both teacher and student, and reflects the Christian imperative to pursue truth, which lies at the heart of the Ambrose educational experience. However, active discussion of controversial topics will be undertaken with respect and empathy, which are the foundations of civil discourse in the Classroom Setting. Primary responsibility for managing the classroom rests with the instructor. The instructor may direct a student to leave the class if the student engages in any behaviour that disrupts the classroom setting. If necessary, Ambrose security will be contacted to escort the student from class.

### **Academic Integrity**

We are committed to fostering personal integrity and will not overlook breaches of integrity such as plagiarism and cheating. Academic dishonesty is taken seriously at Ambrose University as it undermines our academic standards and affects the integrity of each member of our learning community. Any attempt to obtain credit for academic work through fraudulent, deceptive, or dishonest means is academic dishonesty. Plagiarism involves presenting someone else's ideas, words, or work as one's own. Plagiarism is fraud and theft, but plagiarism can also occur by accident when a student fails or forgets to acknowledge to another person's ideas or words. Plagiarism and cheating can result in a failing grade for an assignment, for the course, or immediate dismissal from the university. Students are expected to be familiar with the policies in the current Academic Calendar that deal with plagiarism, cheating, and the penalties and procedures for dealing with these matters. All cases of academic dishonesty are reported to the Academic Dean and become part of the student's permanent record.

### **Academic Policies**

It is the responsibility of all students to become familiar with and adhere to academic policies as stated in the Academic Calendar. The academic calendar can be found at <https://ambrose.edu/academics/academic-calendar>

### **Privacy**



Personal information (information about an individual that may be used to identify that individual) may be required as part of taking this class. Any information collected will only be used and disclosed for the purpose for which the collection was intended. For further information contact the Privacy Compliance Officer at [privacy@ambrose.edu](mailto:privacy@ambrose.edu).

## **Academic Success and Supports**

### **Accessibility Services**

Academic accommodation is provided to Ambrose students with disabilities in accordance with the Alberta Human Rights Act and the Canadian Charter of Rights and Freedoms. Provision of academic accommodation does not lower the academic standards of the university nor remove the need for evaluation and the need to meet essential learning outcomes. Reasonable accommodations are tailored to the individual student, are flexible, and are determined by considering the barriers within the unique environment of a postsecondary institution. It can take time to organize academic accommodations and funding for disability-related services. Students with a disability who wish to have an academic accommodation are encouraged to contact Accessibility Services as early as possible to ensure appropriate planning for any needs that may include accommodations. Staff can then meet with students to determine areas to facilitate success, and if accommodations are required, ensure those accommodations are put in place by working with faculty.

### **Ambrose Writing Services**

Ambrose Writing services provides academic support in the four foundational literacy skills—listening, speaking, reading, and writing. It also assists students with critical thinking and the research process. Throughout the academic year, students can meet with a writing tutor for personalized support, or they can attend a variety of workshops offered by Academic Success. These services are free to students enrolled at Ambrose University. Academic Success serves all students in all disciplines and at all levels, from history to biology and from theatre to theology. To learn more, please visit <https://ambrose.edu/sas/writing-services>

### **Ambrose Tutoring Services**

Ambrose Tutoring Services provides support in specific disciplinary knowledge, especially in high-demand areas such as chemistry, philosophy, math and statistics, and religious studies. These tutors also coach students in general study skills, including listening and note-taking. During the academic year, Ambrose Tutoring Services offers drop-in tutoring for courses with high demand; for other courses, students can book a one-to-one appointment with a tutor in their discipline. These services are free to students enrolled at Ambrose University. To learn more, please visit <https://ambrose.edu/tutoring>.

### **Mental Health Support**

All of us need a support system. We encourage students to build mental health supports and to reach out when help is needed.

#### On Campus:

- Counselling Services: [ambrose.edu/counselling](http://ambrose.edu/counselling)

- For immediate crisis support, there are staff on campus who are trained in Suicide Intervention Skills and can help you access mental health support. See <https://ambrose.edu/student-life/crisissupport> for a list of staff members.
- For additional wellness resources go to the Ambrose wellness page: <https://ambrose.edu/wellness>

Off Campus:

- Distress Centre - 403-266-4357
- Alberta Mental Health Helpline - 1-877-303-2642 (Toll free)
- Sheldon Chumir Health Care Centre - 403-955-6200
- Emergency - 911

## Sexual Violence Support

We are committed to supporting students who have experienced gender based sexual violence in the past or while at Ambrose. Many of the staff, faculty, and student leaders have received Sexual Violence Response to Disclosure training. We will support you and help you find the resources you need and you can access information about reporting. Information about the Sexual Violence policy and on and off campus supports can be found on our website– [ambrose.edu/sexual-violence-response-and-awareness](http://ambrose.edu/sexual-violence-response-and-awareness).

Off Campus:

- Alberta's Oneline for Sexual Violence - 1-866-403-8000 call or text
- Clinic: Sheldon Chumir Health Centre - 403-955-6200
- Calgary Communities Against Sexual Abuse - 403-237-5888
- Chat: [www.calgarycasa.com](http://www.calgarycasa.com)

**Note:** Students are strongly advised to retain this syllabus for their records.

<sup>i</sup> Interview in the *Brown Daily Herald*, March 24, 1995.

<sup>ii</sup> "Foreword," *Encyclopedia of Science Fiction* (1978), ed. Robert Holdstock.

<sup>iii</sup> "Myths of the Near Future," Interview in *ZG: Altered State*, April/May 1988.

<sup>iv</sup> "Frederik Pohl: Chasing Science," Interview in *Locus* Oct. 2000, [excerpted online](#).

<sup>v</sup> "How To Build A Universe That Doesn't Fall Apart Two Days Later," 1978, Lecture collected in *The Shifting Realities of Philip K. Dick: Selected Literary and Philosophical Writings*, 1996.