

## Archon46 Hopepunk Panel Reading/Watching List (+ Definitions)

Compiled by panelists [Lyri Ahnam](#), [Diana Morgan](#), [Jennifer Stolzer](#), and [Kathy L. Brown](#)

**Hopepunk.** Works in the hopepunk subgenre of speculative fiction are about characters fighting for positive change, radical kindness, and communal responses to challenges.

Examples: Star Trek, Black Panther (Marvel film), Doctor Who, *The Goblin Emperor* (steampunk) by Katherine Addison, *The Long Way to a Small Angry Planet* by Becky Chambers, *All the Birds in the Sky* by Charlie Jane Anders, *The Lord of the Rings* by JRR Tolkien, *The Martian* by Andy Weir, *Ethan of Athos* by Lois McMaster Bujold; *Discworld* series by Terry Pratchett; *The House on the Cerulean Sea* by TJ Klune; *This is How you Lose the Time War* by Amal El-Mohtar and Max Gladstone; *Binti* by Nnedi Okorafor; *A Conspiracy of Truths* by Alexandra Rowland; *Piranesi* by Susanna Clarke; *Threadcaster* by Jennifer Stolzer.

**Solarpunk.** Solarpunk's aesthetic visualizes collectivist, ecological utopias where nature and technology grow in harmony and usually includes sustainable sources of energy.

Examples: *Always Coming Home* by Ursula K. LeGuin; *Mundane's World* by Judy Grahn, *The Fifth Sacred Thing* by Starhawk, *A Psalm for the Wild Built* by Becky Chambers, *A Door into Ocean* by Joan Slonczewski, and [Solarpunk Magazine](#); *Ecotopia* by Ernest Callenbach; *Orion Shall Rise* by Poul Anderson; *Way Station* by Clifford D. Simak; *Pacific Edge* by Kim Stanley Robinson; *The Summer Prince* by Alaya Dawn Johnson; *Biketopia: Feminist Bicycle Science Fiction in Extreme Futures*, anthology edited by Elly Blue

**Climate Fiction.** Eco-fiction is made up of fictional tales that reflect important connections, dependencies, and interactions between people and their natural environments.

Examples: *Dune* by Frank Herbert, *Flight Behavior* by Barbara Kingsolver; *Oryx & Crake* by Margaret Atwood, *Annihilation* by Jeff Vandermeer, *The Fifth Season* by J.K. Rowling, *Parable of the Sower* by Octavia Butler, *The Word For World is Forest* by Ursula K. LeGuin, *Mars Trilogy* by Kim Stanley Robinson; *New York 2140* by Kim Stanley Robinson; *War Girls* by Tochi Onyebuchi; *The Water Knife* by Paolo Bacigalupi; *Trail of Lightning* by Rebecca Roanhorse; *Memory of Water* by Emmi Itaranta; *The Overstory* by Richard Powers; *Where the Crawdads Sing* by Delia Owens; *Klara and the Sun* by Kazuo Ishiguro

### Discussion Resources:

- In a [recent essay](#), **Phillip Athans** notes that we have a **responsibility** as writers to consciously advocate for the oppressed and marginalized. He says: “science fiction and fantasy worldbuilding in general is and always has been, at least to some degree, an activist project.”
- **Dystopian fiction** imagines worlds or societies where deprivation or oppression make life a nightmare, and human society is characterized by misery. [Jill LePore](#) calls dystopian fiction “radical pessimism” and claims dystopian fiction “cannot imagine a better future, and it doesn’t ask anyone to bother to make one.” [Laura Miller](#) says “Dystopian stories for adults and children have essentially the same purpose—to warn us about the dangers of some current trend.” Examples: *The Road* by Cormac McCarthy “The Precedent” by Sean McCullen in *Loosed Upon the World* (about “climate crimes” tribunals to punish our generation of climate offenders).