

LSC Use Only No:	LSC Action-Date:	UWUCC USE Only No.	UWUCC Action-Date:	Senate Action Date:
		08-44e	App-3/10/09	App-4/21/09

Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

Contact Person Wendy Carse	Email Address wcarse@iup.edu
Proposing Department/Unit English	Phone 357-2261

Check all appropriate lines and complete information as requested. Use a separate cover sheet for each course proposal and for each program proposal.

1. Course Proposals (check all that apply)

New Course Course Prefix Change Course Deletion
 Course Revision Course Number and/or Title Change Catalog Description Change

ENGL 385 Advanced Women's Literature	ENGL 385 Advanced Studies in Women's Literature
<i>Current Course prefix, number and full title</i>	<i>Proposed course prefix, number and full title, if changing</i>

2. Additional Course Designations: check if appropriate

This course is also proposed as a Liberal Studies Course. Other: (e.g., Women's Studies, Pan-African)
 This course is also proposed as an Honors College Course.

3. Program Proposals

New Degree Program Program Title Change Other
 New Minor Program New Track Catalog Description Change Program Revision

<i>Current program name</i>	<i>Proposed program name, if changing</i>
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4. Approvals		Date
Department Curriculum Committee Chair(s)	<i>[Signature]</i>	10/22/08
Department Chair(s)	<i>John L. Marsden</i>	10/22/08
College Curriculum Committee Chair	<i>[Signature]</i>	11-13-08
College Dean	<i>Alphonse M. Thiel</i>	11/13/08
Director of Liberal Studies *		
Director of Honors College *		
Provost *		
Additional signatures as appropriate: (include title)		
Received UWUCC Co-Chairs	<i>Gail Sedrist</i>	3/10/09

JAN 26 2009

* where applicable

FEB 20 2009

NOV 13 2008

Liberal Studies

Liberal Studies Liberal Studies

ENGL 385: Advanced Women's Literature: Science Fiction and Fantasy by Women

Dr. Cate McClenahan **Sutton 350** clmcclen@iup.edu
Office Hours: MF 11-12.30, TR 11.30-12.30, @ 2.15-3.15 and by appt.
Phone: (764) 357-5913; (724) 340-6564

Catalog description: Considers issues of genre and canon revision and why particular genres may have particular appeal for women writers. While many of our readings will be by "literary women," we will also consider works by women who were professionals in nonliterary disciplines. **Prerequisites** ENGL 202 + ENGL 122 or ENGL 225.

Description of this course: Since Mary Shelley's *Frankenstein*, women have been using "fantastic" stories to represent ideas about humanity, gender and society that couldn't be expressed in "realistic" fiction. Especially since the 1930s, "speculative fiction" (science fiction, fantasy, and magical realism) has been a steadily flourishing field. Now you can find novels, stories, and even graphic novels, as well as films, by women from many nations and cultures, by writers of varying sexual persuasions, and feminist fiction by men. This course will focus especially on American and Canadian writers (including Japanese-American, African-American, Caribbean-Canadian – and so on!)

We're going to examine various genres of science fiction and fantasy written by women, which can include fiction, graphic novels, film, television or other forms; I'm also including utopian and dystopian fiction. Our **goals** include:

- 1) to introduce you, or further your acquaintance with, the genres of fantasy and science fiction in fiction especially, but also in film and TV.
- 2) understanding the various purposes of women writers in particular in using these "speculative" or non-"realistic" forms of fiction, especially in relation to their historical and cultural contexts; considering whether these writers have common elements, approaches, or intentions.
- 3) understanding the status and functions of women writers in the fields of science fiction (long dominated by men) and fantasy.
- 4) learning more about the unique cultural and market conditions of these forms of fiction. Fantasy and SF are often denigrated by those who believe in a sharp division between "high" and "low" or "popular" culture. SF and Fantasy are also often characterized by a very strong link between "fans" and writers, editors, and publishers. As feminists have long held, such marginal positions can provide new opportunities for writers and readers to understand, question and challenge the status quo.
- 5) learn more about how writers from many different cultures have adapted this European/American fiction to their own needs and helped to change these genres.
- 6) learn more about how feminist and postmodern theorists see the significance of science fiction or fantasy.

Texts you will need:

Pamela Sargent, ed. *Women of Wonder: The Classic Years (WoW)*
Nalo Hopkinson and Uppinder Mehan, eds. *So Long Been Dreaming: Postcolonial
Science Fiction and Fantasy (SLBD)*
Jack Zipes, ed. *Don't Bet on the Prince*

You will **also need** some money for copying articles or stories not in our anthologies. Later in the course, you'll get to choose 2-3 books or similar works by women to read on your own, either as individuals or groups (see below).

Course Requirements

1. Regular attendance and participation in class discussions. More than 4 absences will substantially affect this part of your grade; more than 7 absences will result in an F for participation. (15%)
2. 8-10 Response papers of 1.5 -2 pages. These should be more analytical than a simply personal response, like "I liked it" because" or "This reminds me of" Think about the reading in relation to one of the course goals above, OR in its historical context, OR in relation to a piece of feminist criticism that you've read OR focus on a particular element of storytelling that seems important, such as the effect of point of view or the way an author uses a certain image. (20%)
3. Independent reading of at least 2 novels and an annotated bibliography. This can focus on one author (fiction by this author and works of criticism about that fiction) OR on a theme that more than author deals with (such as how these authors use the image of a woman as a cyborg). There will be earlier due dates for your choice of topic and for practice annotations. Novel choices should be approved in advance. (20%)
4. An analytical essay of 6-8 pages (on a topic related to your bibliography) OR a creative project that is accompanied by a critical introduction. (15%)
5. A midterm exam (essay-question) (15%)
6. The final exam will be a presentation about your independent reading OR creative project. (15%)

Schedule

Week 1: Jan. 18-20

W Introduction; discuss course requirements; get bibliography of resources and other fiction

F *WoW*: Read the Introduction and Judith Merrill, "That Only A Mother"

I do expect you to remember main points from the introduction as you read other works from the historical periods that Sargent discusses. Response paper due

Week 2: Jan. 23-27

M Lester Del Rey, "Helen O'Loy" (handout) and C.L. Moore, "No Woman Born";
Response paper due

W Anne McCaffrey, "The Ship Who Sang": look ahead to next Monday

F Margaret St. Clair, "Short in The Chest"

Week 3: Jan. 30-Feb. 3

M **Response paper on one article or one section of a book about women's science fiction in general or about one author that we've read. We'll discuss these in class. (See your Bibliography)**

W Pamela Zoline, "The Heat Death of The Universe"

F Zenna Henderson, "The Anything Box"

Course Syllabus

I. COURSE DESCRIPTION

EN 385 Advanced Women's Literature

3 credits
3 lecture hours
0 lab hours
(3c-01-3sh)

Prerequisite: EN 101, 202, and for non-majors EN 225

We will consider issues of genre and canon revision and consider why particular genres may have particular appeal for women writers.

While many of our readings will be by "literary women," we will also consider works by women who were professionals in other non-literary disciplines.

II. COURSE OBJECTIVES

1. Through exposure to a wide range of women writers, students will be able to define the special character of women's literature.
2. Students will be able to appreciate the nature of women's literature as a response to the social context from which it grows.
3. By examining the writers' aesthetics, students will develop an understanding of the relationship between the writer and the tradition from which the literature emerges/departs.
4. Students will be able to define the complicated relationship between the literary artifact and its milieu.

III. COURSE OUTLINE

- Week 1 Identification of specific issues, concerns of the genre
- Weeks 2-3 Culley - 1/2 of text
- Week 4 Establishment of research project: report to class, written proposal to instructor
- Week 5 Jacobs - short paper due
- Week 6 Mid-term, progress reports due for term project

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- Week 7 Women's letters - genre identification and cultural significance
- Weeks 8-9 Critical essays - group application of critical perspectives to literature read thus far
- Week 10 Research paper due - class presentations and critique of papers
- Week 11 Culley, final 1/2 of text
- Weeks 12-13 Integration of critical perspectives and literature read for semester
- Week 14 Final exam

IV. COURSE REQUIREMENTS

Students will demonstrate mastery of course objectives through successful completion of the following course requirements:

Timely completion of assigned readings in textbooks.

Participation in class discussions and activities.

A final examination which will be a combination of factual identification and critical essays.

A journal of responses, in class, to issues and materials designated by instructor.

Two shorter papers (4-5 pages) on specific literature, determined in consultation with instructor.

Research paper (8-10 pages), due at the end of the course on a topic to be negotiated with instructor.

V. EVALUATION METHODS

The final grade for the course will be determined as follows:

Final Examination	20%
Research Paper	20%
Shorter Papers (2, 1,000 to 1500 words each)	20%
Short Writing Assignments	20%
Class Participation	20%

Grading scale:	A	92-100 total points
	B	83-91 total points
	C	74-82 total points

D 65-73 total points
F 0-64 total points

VI. REQUIRED TEXTBOOKS, SUPPLEMENTAL BOOKS AND READINGS

Margo Culley, ed. A Day at a Time: Diary Literature of American Women.

Harriet Jacobs, Incidents in the Life of a Slave Girl, Written by Herself. Ed. by Jean Fagan Yellin. Cambridge: Harvard UP.

Phyllis Rose, ed. The Norton Book of Women's Lives. New York: Norton, 1993.

A copy packet of women's letters.

A copy packet of critical essays.

In addition to the above works that we will all read, everyone will choose two additional book-length autobiographical works from among four or five choices. Students will discuss those works and prepare a group presentation for the rest of the class.

VII. SPECIAL RESOURCE REQUIREMENTS

Only the listed texts and materials for writing/note taking are required. No special resources will be needed.

VIII. BIBLIOGRAPHY

Benstock, Shari, ed. The Private Self: Theory and Practice of Women's Autobiographical Writings. Chapel Hill: U of North Carolina P, 1988.

Bloom, Lynn Z. "Heritages: Discussions of Mother-Daughter Relationships in Women's Autobiographies." The Lost Tradition: Mothers and Daughters in Literature. Ed. Cathy N. Davidson and E. M. Broner. New York: Ungar, 1980. 192-302.

Bruss, Elizabeth W. Autobiographical Acts: The Changing Situation of Literary Genre. Baltimore: Johns Hopkins UP, 1976.

Culley, Margo, ed. [book of critical essays]

Fleishman, Avrom. Figures of Autobiography: The Language of Self-Writing in Victorian and Modern England. Berkeley: U of California P, 1983.

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Hoffmann, Leonore, and Margo Culley, eds. Women's Personal Narratives: Essays in Criticism and Pedagogy. New York: MLA, 1985.

Jelinek, Estelle C. "Teaching Women's Autobiographies." College English 38 (1976): 32-45.

_____, ed. Women's Autobiography: Essays in Criticism. Bloomington: Indiana UP, 1980.

Mason, Mary G. "The Other Voice: Autobiographies of Women Writers." Olney 207-35.

Olney, James, ed. Autobiography: Essays Theoretical and Critical. Princeton: Princeton UP, 1980.

Simons, Judy. Diaries and Journals of Literary Women from Fanny Burney to Virginia Woolf. Iowa City: U of Iowa P, 1990.

Smith, Sidonie. A Poetics of Women's Autobiography: Marginality and the Fictions of Self-Representation. Bloomington: Indiana UP, 1987.

_____. Where I'm Bound: Patterns of Slavery and Freedom in Black American Autobiography. Westport: Greenwood, 1974.

Smith-Rosenberg, Carroll. "The Female World of Love and Ritual: Relations between Women in 19th-Century America." Signs 1 (1975): 1-29.

Spacks, Patricia Meyer. Imagining a Self: Autobiography and Novel in Eighteenth-Century England. Cambridge: Harvard UP, 1976.

Spengemann, William C. The Forms of Autobiography: Episodes in the History of a Literary Genre. New Haven: Yale UP, 1980.

Stanton, Donna C., ed. The Female Autograph: Theory and Practice of Autobiography from the Tenth to the Twentieth Century. Chicago: U of Chicago P, 1984.

EN 385 Analysis Questionnaire

Section A: Details of the Course

- A1 This course is intended for majors. It is one of the courses that can fulfill category C (Alternative Literatures). It is not currently being proposed as a Liberal Studies elective.
- A2 This course does not require changes in content of any other existing courses or programs in the department.
- A3 This course has not been offered at IUP before.
- A4 This course is not intended to be a dual-level course and will accommodate only undergraduates.
- A5 This course may not be taken for variable credit.
- A6 Other higher education institutions currently offering a similar course include these ones:
SUNY Stony Brook: Topics in Women and Literature
SUNY Albany: Critical Approaches to Women in Literature
University of Pennsylvania: Topics in Women and Literature
SUNY Plattsburg: Advanced Women Writers
- A7 Relevant accrediting agencies (such as the Association of Departments of English) recommend but do not require this course and its accrediting standards.
- A8 The content and skills of this course are not required by a professional society, accrediting authority, law, or other external agency. No other existing course focuses on the material covered in this course.

Section B: Interdisciplinary Implications

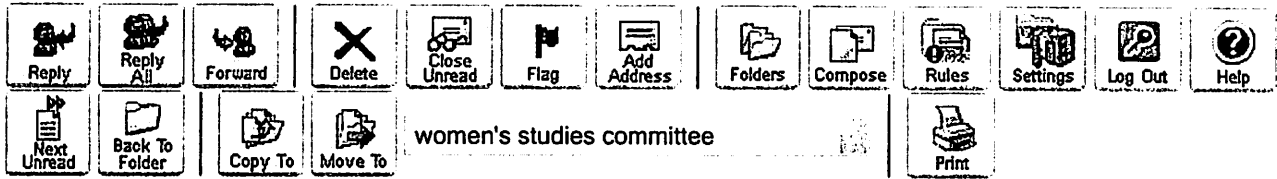
- B1 This course will be taught by one instructor.
- B2 This course does not overlap with any course in any other department in the university.
- B3 One or more seats will be reserved in this course for students from the School of Continuing Education.

Section C: Implementation

- C1 No additional faculty resources are required to teach this course.
- C2 Current resources are adequate to teach this course.
- C3 No resources for this course are funded by a grant.

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- C4 This course will be offered in our rotation so that at least one (or more than one) section in the category of courses into which this course fits (see summary table at the beginning of our program revision document) will be offered every semester, making sure that students can get the courses they need.
- C5 One section of the course is anticipated each semester the course is offered.
- C6 We plan to accommodate a maximum of twenty-five students in a section of this course (though twenty would be a better size). This number is not limited by the availability of resources but by the nature and complexity of the material, which will require quite a bit of class discussion, writing, and conferencing.
- C7 ADE Guidelines for Class Size and Work Load for College and University Teachers of English: A Statement of Policy of the Association of Departments of English (1993): "College English teachers should teach no more than thirty-five students in a literature course and no more than twenty-five in a writing-intensive course" (2).

IUP I-Mail: Message from InBox Folder



From: "Chauna Craig" <ccraig@iup.edu>
 Subject: Re: letter of acknowledgement from WSP?
 Date: Wed, 22 Oct 2008 09:42:39 -0400
 To: "Wendy K Carse" <wcarse@iup.edu>



Hi Wendy.

I see this change in prerequisites and focus as a positive change, especially for the Women's Studies minor. More minors can take the class without having the introductory class, and the focus on applying feminist theories helps reinforce their learning in other minor classes.

Thanks for your work on this.

Chauna Craig
 Director, Women's Studies

On Wed, 22 Oct 2008 09:29:13 -0400
 "Wendy K Carse" <wcarse@iup.edu> wrote:

Hey, Chauna, I'm attaching the doc for ENGL 385 to be changed to "Advanced STUDIES in Women's Literature" (also a slight change in description and prereqs). Can you give me a quick note of "approval" from Women's Studies? Thanks!

