

## NEW COURSE PROPOSAL

College: **[ Humanities ]**

Department: **[ Queer Studies ]**

Note: Use this form to request a single course that can be offered independently of any other course, lab or activity.

### 1. Course information for Catalog Entry

Subject Abbreviation and Number: **[QS 205]**

Course Title: **[Queer Identity: Fanfiction]**

Units: **[ 3 ]** units

Course Prerequisites: **[ ]** (if any)

Course Corequisites: **[ ]** (if any)

Recommended Preparatory Courses: **[ ]** (if any)

### 2. Course Description for Printed Catalog: *Notes:* If grading is NC/CR only, please state in course description. If a course numbered less than 500 is available for graduate credit, please state “Available for graduate credit in the catalog description.”

[This class will survey the history and significance of queer fanfiction, from the early 1990s to the present, and examine a range of queer fan cultures and practices. Through an examination of the discourses of both pathology and empowerment that circulate around the cultural conception of the “queer fan,” this course will consider contemporary debates around fan labor and the commodification of queer fan culture. In addition to critically analyzing queer fans’ transformative works, students will mobilize course concepts to produce and theorize fan texts of their own.]

### 1. Date of Proposed Implementation: (Semester/Year): **[Fall ] / [2018]** *Comments* **As part of a proposed sequence of new courses in concert with existing QS courses (S18: QS204, QS304; F18: QS205; S19: QS208; F19: QS369)**

3.

### 4. Course Level

**[X]** Undergraduate Only

**[ ]** Graduate Only

**[ ]** Graduate/Undergraduate

### 5. Course Abbreviation “Short title” (maximum of 17 characters and spaces)

Short Title: **[Queer Fanfiction]**

### 6. Basis of Grading:

**[ ]** Credit/No Credit Only

**[X]** Letter Grade Only

**[ ]** CR/NC or Letter Grade

### 7. Number of times a course may be taken:

**[ X ]** May be taken for credit for a total of **[1]** times, or for a maximum of **[3]** units

**[ ]** Multiple enrollments are allowed within a semester

### 8. C-Classification: (e.g., Lecture-discussion (C-4).)

**[3]** units @ **[C]** **[4]**

### 9. Replaces Current Experimental Course?

☐ YES                    ☒ NO  
 Replaces Course Number/Suffix: ☐  
 Previously offered ☐ times.

**10. Proposed Course Uses:** *(Check all that apply)*

☒ Own Program:                    ☐ Major                    ☒ Minor                    ☐ Masters                    ☐ Credential                    ☐ Other  
☒ Requirement or Elective in another Program  
☐ General Elective  
☐ General Education, Section ☐  
☐ Meets GE Information Competence (IC) Requirement  
☐ Meets GE Writing Intensive (WI) Requirement  
☐ Community Service Learning (CS)  
☐ Cross-listed with: *(List courses)* ☐

**11. Justification for Request:** *Course use in program, level, use in General Education, Credential, or other. Include information on overlap/duplication of courses within and outside of department or program. (Attach)*

Enrollment in Queer Studies classes has quintupled over the last four years. Due to the influx in requests from students, availability of QS classes are required in order to respond to the need. Currently CSUN is offering QS classes at the 100-level and 2 courses at the 300-level, however, for students to successfully transition from 100- to the 400-level Capstone, 200- and more 300-level classes are needed. By offering our students transitional level classes CSUN will be providing its students with the opportunity to learn about this growing population.

Queer Fanfiction has become the intersection between creators and consumers in irreversible ways. Once exiled to obscure corners of the internet, fanfiction has lately become a force driving popular culture. As Annie Proulx commented when reviewing queer fanfic response to Brokeback Mountain, “fans these days aren’t satisfied to just sit back and consume. They want to participate. They want to create. And they don’t want to wait for anyone else’s permission to do so”. Millions of queer fanfiction stories have been uploaded onto vast online archives where other fans read, rate, and comment on them. The impact of these posts on continued media product generation – i.e., adjustments in story line and in character development is both well-documented and considerable. Teaching queer fanfiction is a way to talk about current relationships between texts and audiences, about reader response theory, intellectual property, and a community of narrative responders that is global and multicultural. Teaching queer fanfic allows us to articulate how communities constitute themselves through writing, which in this case, queer fan communities have increasing power over mainstream forms and content. Queer fans have been transformed via their writing from a stigmatized subculture into a mainstream power demographic, catered to and courted by media industries.

**12. Estimate of Impact on Resources within the Department, for other Departments and the University. (Attach)**

This course does not duplicate current course offerings. This course will make use of existing spatial and technological resources. With no foreseeable changes or additions to accommodations, facilities, and technological holdings on campus, there will be no increased costs for such resources. The Queer Studies Program has both lecturers and full-time faculty available to teach QS 205: Queer Identity: Fanfiction. There will not be additional costs for administrative support. There are no foreseeable additional costs through the production of departmental publications or an increase in the library's holdings.

One section will be offered in the Fall 2018 semester, at least for the first year. As long as the course fills to at least 15 students, the program/college is prepared to absorb the cost of running it while it builds enrollment. After that, we will assess demand and increase or decrease the offer frequency accordingly.

This course will help develop students' understanding of how sexual identity categories are inter-articulated with additional categories of how homophobia intersects with other systems of oppression, and how and when fanfiction can serve as an interface with struggles for social issues. The overall goal of this course is to develop students' critical reading and writing skills, as well as their ability to discuss ideas and express opinions, while respecting and engaging with others' views in regards to the students' understanding and development of social justice and the correlation to queer studies and fanfiction.

[\(See Resource List\)](#)

**13. Course Outline and Syllabus (Attach)** *Include methods of evaluation, suggested texts, and selected bibliography.*

Describe the difference in expectations of graduates and undergraduates for all 400 level courses that are offered to both.

**SYLLABUS**  
**Queer Studies 205 – Queer Fanfiction**

Instructor:  
Office Hours:  
Office Location:  
Telephone:  
E-mail:  
Class Time:  
Class Location:  
Office Hours:

“Queer fandom is subversive. If a canonical worldview is entirely straight-white-male, then fans will actively resist it.”

- Aja Romano, *Daily Dot*

## **QUEER STUDIES Student Learning Objectives**

1. Explore and value the diversities of cultures, thought, perspectives and literatures of lesbian, gay, bisexual, transgender, intersexed and queer people and communities, and explore and value the ways in which ethnicity/race, gender (understood here in terms of the different contrasts between women and men, and between non-normatively gendered and normatively gendered people), and socioeconomic class shape the diversities of cultures, thought, perspectives and literatures of lesbian, gay, bisexual, transgender, intersexed and queer people and communities.
2. Critically reflect on and analyze multiple dimensions of human identity and experience that are shaped by sexuality and gender (understood here in terms of a contrast not between women and men but between non-normatively gendered people and normatively gendered people).
3. Contribute to scholarship and creative production and innovation in the interdisciplinary field of queer studies and closely related fields such as transgender studies.
4. Act as responsible global citizens committed to principles of freedom, equality, justice and participatory democracy in ways that value fully lesbian, gay, bisexual, transgender, intersexed, and queer people and communities.

### **REQUIRED COURSE READING**

- Jenkins, Henry, *Textual Poachers: Television Fans & Participatory Culture*, Routledge 2013
- Rowell, Rainbow, *Fangirl*, MacMillan 2013
- Instructor-curated handouts posted on Moodle

### **COURSE DESCRIPTION/OBJECTIVES**

This class will survey the history and significance of queer fanfic, from the early 1990s to the present, and examine a range of queer fan cultures and practices. Through an examination of the discourses of both pathology and empowerment that circulate around the cultural conception of the “queer fan,” this course will consider contemporary debates around fan labor and the commodification of queer fan culture. In addition to critically analyzing queer fans’ transformative works, students will mobilize course concepts to produce and theorize fan texts of their own.

In 2014, Wattpad had more than 14 million queer fanfic posts uploaded to its site. Like it or not, fanfiction has become the “the powers that be” to any creator of any given “canon”; once an Olympian creator, creators have little choice but to listen to fanfic writers. For example robust, established online networks of *Harry Potter* and *Twilight*, fans played a significant role in making *The Hunger Games* into best sellers and after, a blockbuster film. This paradigm has relevance for queer audience members. This class will trace current trends that question, what is queer fanfiction demanding? Furthermore, teaching queer fanfiction gets at larger questions about queer culture: how do fanfic texts fit into larger movements and cultural issues / contexts (race, class, gender, sexuality)? Queer Fanfic’s allure as an academic subject

is its progressive lack of boundaries. If you can think it, you can share it. What's popular on the screens of fanfic readers is an accurate mirror of what is popular in real life.

Among the questions this course will pose for discussion:

- Has the mainstreaming of queer culture in any way tempered the mass media's pathologization of queer fans and re-imagined the queer community in a more positive light?
- How is digital media fulfilling its implicit promise to decentralize creative power and textual authority?
- What is the shifting industrial function of queer fan spaces such as Comic-Con vis-a-vis online queer fanfic?
- How do queer fanboys and queer fangirls differ in their interactions with the text and their production of their own fan works?
- How is queer fan culture racialized?

### **Queer Fanfiction, Student Learning Outcomes:**

1. To learn the history of queer fan studies and debate the politics of participation within media convergence.
2. To analyze the affordances and limitations of queer fans' transformative works as a mode of media criticism.
3. To use digital media to create a sense of queer fan community and collaboration/review within the actual CSUN classroom.
4. To develop student fluencies in the language of critical media analysis and to experiment with multimodal forms of argumentation: slash, vid, ship, etc.
5. To develop narrative writing skills: development of story, character, conflict, resolution, and theme.

### **CLASS POLICIES**

#### ***Attendance***

Regular and prepared attendance is required for course credit. ***Students who miss more than four unexcused absences will have one full letter grade removed from their final grade for each absence beyond the fourth.*** A verifiable excuse (documentation) will be required for every absence, or grades will be lowered. Prolonged absence will result in failure of the class.

#### ***Classroom Etiquette***

CSUN intends to nurture the personal development of each individual in relation to self and community. It is expected that each of us – student, professor, staff member – will treat every community member with respect, courtesy, and support. Studying in a multicultural environment and reading/discussing complex, college-level texts that address multiple forms of sexuality from a variety of perspectives can be at once eye-opening and challenging. **NOTE:** the films in this course include explicit images and frank portrayals of many forms of sexuality and violence including rape. Students must be prepared to discuss sensitive subjects with respect and open-mindedness and to view potentially disturbing material.

*You will submit a signed agreement: your pledge to consistently maintain an appropriately open and considerate learning environment where each person's values, opinions and beliefs are honored and valued.*

#### ***Participation***

Classroom participation is an expectation of you as a student in this course. In order to have interesting and challenging in-

class discussion, students must come to class having already completed the assigned reading and they must bring the assigned reading to class: in other words, all online readings must be printed / read and annotated by you before the start of class. Come fully prepared with assigned work, necessary course materials; collaborate constructively with your classmates; be prepared to contribute to class discussion every day. Prep a “reading journal” for each of our assignments: concepts you identify in the readings for us to discuss, question, ponder, challenge. A student who distinguishes her/himself with regular and effective classroom participation is assured of

#### Late Policy

I do not accept late work. All work is due at the start of class, on the due date specified, and this includes readings assigned for homework. Students who will knowingly miss class on an assignment due date must submit assignments to me on moodle before class begins. Per university policy, no e-mail attachments will be accepted. Failure to submit work in a timely manner will result in a lowered full letter grade for the assignment for each calendar day late. Please note: failure to complete any assignment can lower your final grade in excess of the stated percentage for that assignment’s success in this class and beyond.

#### ***If You Need Help:***

I am delighted to help whenever possible. If you have questions / problems regarding any part of this course, if you have suggestions for the improvement of this class, or if you would simply like to talk, please contact me. My office hours (by appointment) are established times for you to come discuss.

#### ***Plagiarism...Don’t do it!***

According to the CSUN student handbook, plagiarism is “*intentionally or knowingly representing the words, ideas or work of another as one’s own in any academic exercise.*” Specific forms of plagiarism include the following:

- Turning in material that was written for any other class
- Offering a restructured and/or reworded version of someone else’s text as your own original work
- Downloading an essay from the Internet, or paper mills, and offering it as your own individual work
- Practicing any variation of not turning in original work for grades

Academic dishonesty by cheating, plagiarism or collusion (which is collaborative work designated solely as your own), will result in your ***immediate failure of the course.*** Your violation will be reported to the CSUN Office of Student Affairs and become part of your permanent record.

#### ***Adjustments to Syllabus***

I reserve the right to modify any and/or all parts of this syllabus including policies, procedures, assignments, timelines, schedule, etc., to best serve the collective needs of the class.

**Educational Access:** All students who wish to learn should be given the opportunity to be successful. If you have a learning disability or a physical or mental disability, please notify the instructor so that accommodations can be made to help you succeed in the class. You may also contact Students with Disabilities Resources at: 818-677-2684 or visit SSB 110.

#### ***Summary of Course Requirements***

Class Participation	15%
Weekly Reading Explicates	15%
Short critical writing assignments (2)	20%
Student created portfolio of five distinct online queer fanfic posts	50%

#### ***Grading***

Grading scale:

93-100% A	73-77% C
90-92% A-	70-72% C-
NC – 9/29/05	

88-89% B+  
83-87% B  
80-82% B-  
78-79% C+

68-69% D+  
63-67% D  
60-62% D-  
59% and under: FAIL

## **ASSIGNMENTS**

### ***Weekly Reading Explicates***

To demonstrate completion and comprehension of assigned readings, students will explicate a reading to class group on a revolving basis.

### ***Short Critical Writing Assignments***

Students will submit two short critical writing assignments of no less than 1,000 words each. Topics will be given in class in accordance with discusses themes.

### ***Student Created Portfolio of Online Queer Fanfic Posts:***

Students must put into action their understanding of queer fandom to create a successful portfolio of queer fanfiction online. The goal of the assignment is to achieve significant immersion and success in the queer fanfiction community. Students may decide the form of their fanfiction work, either as a single multi-chaptered story, a collection of single-chartered works, or a mixture of both. The assignment is considered complete when students have posted five posts (1,000 word minimum each) and achieved at least fifty reviews, likes, or kudos on their body of work from the extended online community.

Students will create new accounts on either Fanficton.net or Archive of Our Own for this class. They will not be allowed to post work for credit on pre-existing accounts or repost exciting stories from their former accounts onto their class account for credit.

For this assignment, reviews, kudos, and likes will all be given equal value; however, students' will only receive credit for the feedback of each reader once per chapter. That is, if the student receives both, a kudos and comment from the same person on their single-chapter story, together that counts as one review. However, if it were a multi-chaptered story, different reviews for different chapters by the same commenter will be considered separate.

## **TENTATIVE SCHEDULE**

Lecture 1: Introduction & A Brief History of Queer Fanfiction  
*Spockanalia* excerpt\*

Lecture 2: Stepping into the Community  
Less Wrong *Harry Potter and the Methods of Rationality* Ch. 1 - 10

**First queer fanfic post due by start of WK 3, minimum 1,000 words**

- Lecture 3: Media Reception  
Snowqueen's Icedragon *Master of the Universe* Ch. 1-7  
closer *5U175*  
***Peer review of partners' queer fanfic posts***
- Lecture 4: Mary-Sues, OCs, and Self-Inserts  
*My Immortal*\*  
Dante's Inferno excerpt\*  
not\_poignant *From the Darkness We Rise* Ch. 9  
Optional Reading: not\_poignant *Game Theory*
- Lecture 5: Alternative Queer Universes  
waldorph *Delilah*

**First short critical writing assignment due at start of WK 6 class**

- Lecture 6: Queer Crossovers  
closer *Sidekick*  
esama *Safeguard* ch. 1-3  
AvocadoLove *The Boy Who Spoke With Ghosts*

**Second fanfic post due by start of class WK 7, 1,000 word minimum**

- Lecture 7: Sidekicks and Villains  
Lise *Life in Reverse* ch. 1-5  
Magneticwave *kyle wei, tree whisperer*  
***Peer review of partners' fanfic posts***
- Lecture 8: Tropes – De-aging & Gender Bending  
laventadorn *The Never-ending Road* ch. 1, 31, 54, 70-72
- Lecture 9: Tropes – Forced Bonding & Time Travel  
Elenothar *lay down your sweet and weary head*  
**Second short critical writing assignment due start of WK 9 class.**
- Lecture 10: Queer Fanfiction as Vehicle of Social Commentary  
megganoconner *All That's Best of Dark and Bright*  
RobinRocks *Wertham's Law*  
songlin *Random Numbers*

**Third fanfic post due by start of class WK 11, 1,000 word minimum**



Lecture 11: QueerSlash  
Diane Marchant “A Fragment Out of Time”  
*Peer review of partners’ fanfic posts*

Lecture 12: Femslash  
yollm *For Her Hand*  
TardisIsTheOnlyWayToTravel *If I had to beg for your love, would it ever be enough*

**Fourth fanfic post due by start of class WK 13, 1,000 word minimum**

Lecture 13: Queer Kink  
MajaLi *Good Boy*  
Whisper91 *As Luck Would Have It (I’m already smitten)* Ch. 1-5  
*Peer review of partners’ fanfic posts*

Lecture 14: Closing - Is queer fanfiction a valid literary genre? Why? Why not?  
eleveninches, Febricant, helltailor, M\_Leigh, neenya, tigermilk *Steve Rogers at 100: Celebrating Captain America on Film*

**Fifth fanfic post due by start of class WK 14, 1,000 word minimum**  
**Fifty Reviews Due**

*\*reading provided on DotED*

QS at the CSUN Oviatt Library:

- o ERIC GARCIA is the QS Librarian. If you need any assistance or pushes in the right direction, please do not hesitate to work with Eric. ([eric.garcia@csun.edu](mailto:eric.garcia@csun.edu))
- o ELLEN JAROSZ is the archivist assigned to the Bullough Archive in the Oviatt; it is the 2nd largest sexuality archive in the country and you should make every effort to visit the archive and work with Ellen. ([ellen.jarosz@csun.edu](mailto:ellen.jarosz@csun.edu))

**14. Indicate which of the PROGRAM’S measurable Student Learning Outcomes are addressed in this course. (Attach)**

1. Explore and value the diversities of cultures, thought, perspectives and literatures of lesbian, gay, bisexual, transgender, intersexed and queer people and communities, and explore and value the ways in which ethnicity/race, gender (understood here in terms of the different contrasts between women and men, and between non-normatively gendered and normatively gendered people), and socioeconomic class shape the diversities of cultures, thought, perspectives and literatures of

- lesbian, gay, bisexual, transgender, intersexed and queer people and communities. (Course SLO 1,3,4,5)
2. Critically reflect on and analyze multiple dimensions of human identity and experience that are shaped by sexuality and gender (understood here in terms of a contrast not between women and men but between non-normatively gendered people and normatively gendered people). (Course SLO 1,2,3,4,5)
  3. Contribute to scholarship and creative production and innovation in the interdisciplinary field of queer studies and closely related fields such as transgender studies. (Course SLO 5)
  4. Act as responsible global citizens committed to principles of freedom, equality, justice and participatory democracy in ways that value fully lesbian, gay, bisexual, transgender, intersexed, and queer people and communities. (Course SLO 1,2,3,4,5)

### 15. Assessment of COURSE objectives *(Attach)*

#### COURSE ALIGNMENT MATRIX

Directions: Assess how well \_QS 205\_\_\_\_\_ (course) contributes to the program's student learning outcomes by rating each course objective for that course with an I, P or D.

I=introduced (basic level of proficiency is expected)

P=practiced (proficient/intermediate level of proficiency is expected)

D=demonstrated (highest level/most advanced level of proficiency is expected)

Course Objectives	SLO 1	SLO 2	SLO 3	SLO 4
1. To learn the history of queer fan studies and debate the politics of participation within media convergence.	I	I		P
2. To analyze the affordances and limitations of queer fans' transformative works as a mode of media criticism.		P		I
3. To use digital media to create a sense of queer fan community and collaboration/review within the actual CSUN classroom.	I	I		I
4. To develop student fluencies in the language of critical media analysis and to experiment with multimodal forms of argumentation: slash, vid, ship, etc.	I	P		I
5. To develop narrative writing skills: development of story, character, conflict, resolution, and theme.	I	P	P	P

Course Objectives	Assessments of Student Performance
1. To learn the history of queer fan studies and debate the politics of participation within media convergence.	Class Participation, Weekly Reading Explications, Short critical writing assignments, Student Portfolio
2. To analyze the affordances and limitations of queer fans' transformative works as a mode of media criticism.	Class Participation, Weekly Reading Explications, Short critical writing assignments, Student Portfolio
3. To use digital media to create a sense of queer fan community and collaboration/review within the actual CSUN classroom.	Class Participation, Weekly Reading Explications, Short critical writing assignments, Student Portfolio
4. To develop student fluencies in the language of critical media analysis and to experiment with multimodal forms of argumentation: slash, vid, ship, etc.	Weekly Reading Explications, Short critical writing assignments, Student Portfolio
5. To develop narrative writing skills: development of story, character, conflict, resolution, and theme.	Class Participation, Weekly Reading Explications, Short critical writing assignments, Student Portfolio

(For numbers 14 and 15, see [Course Alignment Matrix and the Course Objectives Chart](#))

**16. If this is a General Education course, indicate how the General Education Measurable Student Learning Outcomes (from the appropriate section) are addressed in this course. (Attach)**

N/A

**17. Methods of Assessment for Measurable Student Learning Outcomes (Attach)**

A. Assessment tools

QS faculty are engaged in critical pedagogy. Students are encouraged to develop critical thinking skills at every step of the learning process. Active and collaborative learning is assured by group work, media analysis, self-reflective assignments like journals; term papers, creative projects like zines, videos, power point presentations, exams, in-class presentations are used to develop student's critical thinking, creative powers, abstract thinking, as well as oral skills.

B. Describe the procedure dept/program will use to ensure the faculty teaching the course will be involved in the assessment process (refer to the university's policy on assessment.)

Plans are constructed in QS Advisory Board meetings; they are implemented by the Program Coordinator with the help of faculty, and the results are discussed in faculty meetings and retreat. New measures and changes are introduced as part of these discussions.

**18. Record of Consultation:** *(Normally all consultation should be with a department chair or program coordinator.) If more space is needed attach statement and supporting memoranda.*

<b>Date:</b>	<b>Dept/College:</b>	<b>Department Chair/ Program Coordinator</b>	<b>Concur (Y/N)</b>
[ 4/4/16 ]	[ENGL]	[ Kent Baxter ]	[Y]
[ ]	[ ]	[ ]	[ ]
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[ ]	[ ]	[ ]	[ ]

Consultation with the Oviatt Library is needed to ensure the availability of appropriate resources to support proposed course curriculum.

**Collection Development Coordinator, Mary Woodley**

**Please send an email to:** collection.development@csun.edu

**Date**

[4/4/16 ]

**19. Approvals:**

Department Chair/Program Coordinator:	Greg Knotts	Date:	[1/20/17]
College (Dean or Associate Dean):		Date:	[ ]
Educational Policies Committee:		Date:	[ ]
Graduate Studies Committee:		Date:	[ ]
Provost:		Date:	[ ]