

**ORIGINATOR'S SECTION:**

1. College: **CHABSS** Desired Term and Year of Implementation (e.g., Fall 2008):  
 CoAS  CoBA  CoE Fall 2013

2. Course is to be considered for G.E.? (If yes, also fill out appropriate GE form\*)  Yes  No

3. Course will be a variable-topics (generic) course?  Yes  No  
 ("generic" is a placeholder for topics)

4. Course abbreviation and Number:\* **LTWR 304**

5. Title: (Titles using jargon, slang, copyrighted names, trade names, or any non-essential punctuation may not be used.)  
**The Fairy Tale**

6. Abbreviated Title for Banner:  
 (no more than 25 characters, including spaces)  
 The Fairy Tale

7. Number of Units: 3.0

8. Catalog Description: (Not to exceed 80 words; language should conform to catalog copy. Please consult the catalog for models of style and format; include all necessary information regarding consent for enrollment, pre- and/or corequisites, repeated enrollment, crosslisting, as detailed below. Such information does not count toward the 80-word limit.)  
**SEE ATTACHED**  
**The Fairy Tale** examines the development of fairy tales from oral traditions to assorted print formats and its persistence as a genre for diverse audiences. ~~Students will use various literary critical approaches to fairy tales such as feminist theories, disability studies, and cultural studies, among others. Texts may include fairy tales for children such as the later Grimms', literary salon fairy tales such as those by Charles Perrault, and revisionist fairy tales such as those by Angela Carter.~~

9. Why is this course being proposed?  
 This course will meet the student demand and interest for material that is briefly introduced in LTWR 338 and LTWR 310. Fairy tales provide an ideal venue to teach upper division students across the majors critical thinking and cultural analysis in works that are familiar and accessible to them. The theoretical apparatus would allow the campus to meet the stated education mission of fostering critical thinking about diversity of class, gender, and race as well as intercultural knowledge and competence since fairy tales transcend nations and eras and are continually re-invented, appropriated, and interrogated to meet changing art and cultural needs. This course would complement the offerings for LTWR and LBST completing the depth of study requirements for primary and secondary teaching. Students interested in a teaching track would benefit from this course.

10. Mode of Instruction\*  
 (See pages 19-23 at <https://zeta.calstate.edu:8250/webdoc/TransactionDEDSaction5.doc> for definitions of the Course Classification Numbers)

Type of Instruction	Number of Credit Units	Instructional Mode (Course Classification Number)
Lecture	3	C2
Activity		
Lab		

11. Grading Method:\*  
 Normal (N) (Allows Letter Grade +/-, and Credit/No Credit)  
 Normal Plus Report-in-Progress (NP) (Allows Letter Grade +/-, Credit/No Credit, and Report-in-Progress)  
 Credit/No Credit Only (C)  
 Credit/No Credit or Report-in-Progress Only (CP)

12. If the (NP) or (CP) grading system was selected, please explain the need for this grade option.

\* If Originator is uncertain of this entry, please consult with Program/Department Director/Chair

13. Course Requires Consent for Enrollment?  Yes  No  
 Faculty  Credential Analyst  Dean  Program/Department - Director/Chair

14. Course Can be Taken for Credit More than Once?  Yes  No  
 If yes, how many times? (including first offering)

15. Is Course Crosslisted:  Yes  No  
 If yes, indicate which course and check "yes" in item #22 below.

16. Prerequisite(s):  Yes  No

17. Corequisite(s):  Yes  No

18. Documentation attached:  
 Syllabus  Detailed Course Outline

19. If this course has been offered as a topic, please enter topic abbreviation, number, and suffix:\*

20. How often will this course be offered once established? \* Every two to three semesters

**PROGRAM DIRECTOR/CHAIR - COLLEGE CURRICULUM COMMITTEE SECTION:**  
*(Mandatory information – all items in this section must be completed.)*

21. Does this course fulfill a requirement for any major (i.e., core course or elective for a major, majors in other departments, minors in other departments)?  Yes  No  
 If yes, please specify:  
 Forms, Genres, Authors requirement or Periods and Movements requirement for LTWR majors, and upper division arts and humanities (CC) course for GE

22. Does this course impact other discipline(s)? *(If there is any uncertainty as to whether a particular discipline is affected, check "yes" and obtain signature.)*  Yes  No  
 If yes, obtain signature(s). Any objections should be stated in writing and attached to this form.

Discipline	_____	_____	_____ Support	_____ Oppose
	Signature	Date		
Discipline	_____	_____	_____ Support	_____ Oppose
	Signature	Date		

**SIGNATURES : (COLLEGE LEVEL) :**

Rebecca M. Lush (LTWR)/Martha Stoddard Holmes (LTWR)  
 1. Originator (please print or type name) \_\_\_\_\_ Date \_\_\_\_\_  
 2. Program Director/Chair Neel 3-13-13 Date \_\_\_\_\_  
 3. College Curriculum Committee Stoddard 11/6/13 Date \_\_\_\_\_  
 4. College Dean (or Designee) Stoddard 10/31/13 Date \_\_\_\_\_

**(UNIVERSITY LEVEL)**

5. UCC Committee Chair [Signature] 8/27/14 Date \_\_\_\_\_  
 6. Vice President for Academic Affairs (or Designee) Rogua Esulbach 8/29/14 Date \_\_\_\_\_  
 7. President (or Designee) \_\_\_\_\_ Date \_\_\_\_\_

\* If Originator is uncertain of this entry, please consult with Program/Department Director/Chair.

**LTWR 302-4**  
**The Fairy Tale**  
**Spring 2013**  
**MW 10:00-11:15**  
**Markstein 306**

**The Fairy Tale** examines the formation of fairy tales from oral traditions to assorted print dissemination venues. We will utilize a range of theoretical lenses to produce academic readings of one of the most persistent narrative types in our society. Theories introduced and applied include psychoanalytic, feminist, disability studies, and cultural studies, among others to assess the changing role fairy tales have for readers, but also to survey how fairy tales have been discussed historically in academic circles. The social persistence and need for fairy tales for audiences of all ages will be closely considered along side discussions of canon formation. Material covered will include fairy tales for children such as the later Grimms' works, literary salon fairy tales such as those by Charles Perrault, revisionist fairy tales such as those by Angela Carter and Gabriel Garcia Marquez, and mass-marketed adaptations. This course will examine the theoretical complexities in a canon of literature that has multiple audiences one of which is children. Guiding questions for the course will include:

- What characteristics designate a work a fairy tale?
- How do fairy tales for children differ from those intended for adult readers?
- How does the cultural gendering of fairy tales affect their reading audiences?
- What do fairy tales teach audiences about race, gender, and class and other embodied social identities?
- What do fairy tales communicate about the distinction between adulthood vs. childhood? Between fantasy and reality? Between the human and the animal? How do they explore or negotiate the liminal spaces in between more clearly defined states such as life and death, human and other, adult and child?
- What are the characteristics of postmodern (often revisionist) fairy tales and how do they (in the words of Angela Carter) "put new wine in old bottles [until they] explode"? What is demythologized and remythologized?

**Required Texts for Purchase (other readings will be available via Cougar Courses)**

Grimms, *The Annotated Brothers Grimm*, ISBN 0393088863

Bernheimer, Kate. *My Mother She Killed Me, My Father He Ate Me: Forty New Fairy Tales*. ISBN 978-0143117841

Jones, Christine, and Jennifer Schacker, eds. *Marvelous Transformations: An Anthology of Fairy Tales and Contemporary Critical Perspectives*. ISBN 9781554810437

Tatar, Maria, ed. *The Classic Fairy Tales (Norton Critical Editions)*. ISBN 0393972771

Goldman, William *The Princess Bride* ISBN 0156035219

**Students must bring the assigned reading for the day with them to class.**

**Course Objectives:**

All students will:

1. Refine their close readings of literary texts
2. Learn terminology and concepts for analyzing fairy tales
3. Contextualize fairy tales within their time and place of production.
4. Produce close readings informed by literary criticism passages assigned in-class and by various historical contexts.
5. Assess what constitutes a fairy tale and consider the social and pedagogical functions of the genre for children and adults alike.

Through class discussion, online activities, and formal paper assignments students will demonstrate knowledge of children's literary traditions and fairy tale studies and provide close-readings of literary passages.

**Student Learning Outcomes:**

Students will learn to:

1. Recognize the history of the canon of fairy tales.
2. Critically analyze literary texts.
3. Apply historical and theoretical concepts to fairy tales.
4. Demonstrate clear and critical writing skills.
5. Identify how fairy tales differs from other literary canons.
6. Assess the rhetorical, social, and political purposes of fairy tales

**Grade Requirements:**

Participation*	10%
Paper #1	15%
Midterm Exam	25%
Group Presentation	5%
Final Paper or Project	20%
Final Exam	25%

\*participation includes quizzes, in-class writing assignments, in-class contributions to discussions, and participation in message boards online.

Detailed assignment sheets will be distributed for all assignments.

**Grading policies:** Papers will be graded for content, clarity, and writing quality. Students will have the opportunity to submit drafts so I can comment on and suggest improvements to a paper prior to its due date. To receive draft comments students **must** submit drafts on the days indicated and submit hard copies of the work. If a student

receives comments during the draft stage, the draft **must** be handed in with the final version of the paper. **Please note: I only provide detailed feedback on papers during the draft stage.** Comments from instructors inform students on how to improve their ideas, arguments, and writing style, thus are part of the learning process during the writing and research stages. **If you elect to not submit a draft during the specified period, you will only receive a letter grade with an end comment on your paper. I strongly urge all students to submit drafts for feedback to produce the highest quality paper possible.**

**Late Paper Policy:** Late work will be marked down one letter grade for each class day it is late. **Late work will not be accepted after 3 class periods.**

### **Course Policies:**

#### **Email policies:**

I usually respond to email within 24 hours Monday through Friday. If you have not received a reply to your message within 48 hours please resend to make sure I have received your inquiry. Remember to sign your name and course number to your email messages.

#### **Academic Honesty:**

The university takes seriously issues of academic honesty. For details on what constitutes plagiarism and other instances of academic misconduct please visit:

[http://www.csusm.edu/policies/active/documents/academic\\_honesty.html](http://www.csusm.edu/policies/active/documents/academic_honesty.html)

Suspected plagiarism will be forwarded to the Office of the Dean of Students in accordance with mandatory university policy and a zero will be given for the assignment. Students must acknowledge the ideas of others through appropriate academic citation. Since this is a literature course students must adhere to MLA documentation style. Plagiarism includes copying the words and ideas of others without giving credit to the original author. Direct statements from research must be quoted and cited. Paraphrased ideas of others must also be cited. Failure to cite quotations, paraphrase, and other research will result in a zero.

**Special needs:** If you have a registered disability and wish to discuss accommodations, let me know within the first two weeks of class. Disabilities can be registered through the Office of Disabled Student Services. DSS is located in Craven Hall 5205 and can be reached at (760) 750-4905 or (760) 750-4909 (TTY). Please note that any disabilities must be registered through the Office of Disabled Student Services before any accommodations can be granted. If you have an accommodation or have questions about accommodations please meet with me during my office hours to ensure confidentiality of all medical information.

**Religious Observance Absences:** Inform me of any intended absences for the session in the first two weeks of class.

**Medical Absences:** It is your responsibility to contact me and to present proper documentation when you return to class and to make up any missing work within one week of your return.

**Class Conduct:** In accordance with the campus Civility Statement, all students should conduct themselves "with care, respect, and empathy while acknowledging the culture and humanity of others." Class discussions are meant to be intellectually engaging and challenging, which may mean a variety of perspectives and opinions will be heard. Conversation is encouraged but please remember to pose criticisms and questions in a respectful manner.

**Other policies:** Laptops may be used for note-taking but should not be used for social networks, email, or any other use not related to the course. Cell phones should be silenced and put away. No texting in class. You *must* bring a copy of the text assigned with you to each class meeting.

### **Reading Schedule:**

**\*please note that assignment dates may be subject to changes as announced throughout the semester**

CC = Cougar Course

**Weds 01/23** Introduction to class: What are Fairy Tales and why are they everywhere right now?

### **Unit 1: Fairy Tales As Children's Stories?**

**Mon 01/28** Introduction to course: What are Fairy Tales and why do we care about them?

**Weds 01/30** Excerpts from Bettelheim, *The Uses of Enchantment*

**Monday 2/04** Grimm's *Snow White*, Anne Sexton, "Snow White and the Seven Dwarfs" on [www.poets.org](http://www.poets.org)

**Wednesday 2/06** Vanity: "Mirror, Mirror On the Wall" by Cashdan on CC

**Monday 2/11** Perrault's *Sleeping Beauty* on CC

**Wednesday 2/13** Grimm's *Red Riding Hood*

### **DRAFT OF PAPER 1 DUE IF YOU WANT TO RECEIVE COMMENTS**

**Monday 2/18** Carter's "The Werewolf" on CC

**Wednesday 2/20** Anderson "The Litter Mermaid" on CC

**Monday 2/25** Mme LePrince de Beaumont, “Beauty and the Beast” on CC and excerpt from Jerry Griswold, *The Meanings of The Beauty and the Beast: A Handbook* on CC,

**Wednesday 2/27** Robin McKinley *Beauty* excerpts on CC

**Monday 3/04** Perrault’s “Bluebeard”; Carter, “The Bloody Chamber”; Updike, “Bluebeard in Ireland”

**Wednesday 3/06 PAPER 1 DUE**

**Monday 3/11 MIDTERM EXAM**

**Wednesday 3/13** Christina Rossetti, “Goblin Market” and criticism

**Monday 3/18** Andersen’s “The Red Shoes”

**Wednesday 3/20** “The Red Shoes” cont’d

**Monday 3/25** Grimms, “The Twelve Dancing Princesses”

**Wednesday 3/27** Pullman, Philip, “The Shoes That Were Danced to Pieces.”

**Monday 4/01 Cesar Chavez Day CAMPUS CLOSED/SPRING BREAK**

**Wednesday 4/03 NO CLASS/SPRING BREAK**

**Monday 4/08** Grimms, “Rumpelstiltskin”

**Wednesday 4/10** Anne Sexton, “Rumpelstiltskin” (poem); Kevin Brockmeier, “A Day in the Life of Half of Rumpelstiltskin” (story in *My Mother She Killed Me*)

**Monday 4/15** “The Wild Swans” and Michael Cunningham, “The Wild Swans” in *My Mother She Killed Me, My Father He Ate Me*

**Unite 2: Fairy Tales as Contemporary Novel**

**Wednesday 4/17** Márquez “Innocent Eréndira” (1-31)

**Monday 4/22** Márquez “Innocent Eréndira” (31-59)**DRAFT OF PAPER or PROJECT 2 DUE IF YOU WANT COMMENTS**

**Wednesday 4/24** Maguire *Confessions of an Ugly Step-Sister* first half of novel

**Monday 4/29** Maguire *Confessions of an Ugly Step-Sister* second half of novel

**Wednesday 5/01** Goldman *The Princess Bride* first half of novel

**Monday 5/06** Goldman *The Princess Bride* second half of novel

**Wednesday 5/08** Goldman post-script "Buttercup's Baby" **REVIEW FOR FINAL,  
FINAL PAPER OR PROJECT DUE**

**MONDAY MAY 13th 9:15-11:15 A.M. FINAL EXAM**





## MEMORANDUM

**DATE:** October 23, 2013

**TO:** University Curriculum Committee (UCC)

**FROM:** Curriculum and Academic Policy Committee (CAPC)

Aníbal Yáñez-Chávez, Co-Chair

Heidi Breuer, Co-Chair

Catherine Cucinella

Joonseong Lee

Maureen Fitzpatrick

Domenica Pearl, Ex Officio

Scott Greenwood, Ex Officio

**SUBJECT:** LTWR 302-4, The Fairy Tale

In anticipation of UCC's review of LTWR 302-4 the members of CAPC would like to describe the actions it took as a committee to mediate between the Department of Literature and Writing and Linda Pershing, Professor of Folklore and Cultural Studies, and currently the only faculty member assigned to Interdisciplinary Studies within the College of Humanities, Arts, Behavioral and Social Sciences.

After reviewing the C-form for LTWR 302-4 CAPC found the curriculum to be sound, but asked course originators Rebecca Lush and Martha Stoddard-Holmes to contact Linda Pershing as Professor Pershing offers courses in this subject area. Professor Pershing responded to Professors Lush and Stoddard-Holmes with an e-mail on September 25th (this e-mail is attached to the C-form) explaining that she was inclined to support LTWR 302-4 but asking that the Department of Literature and Writing support an upper-division course that she is developing, "Fairy Tales in Pop Culture and Media," when it is submitted for curriculum review later in the year.

In the past, a dispute between the Department of Literature and Writing and Professor Pershing arose over the former's opposition to Professor Pershing offering a new course ("Harry Potter Folklore and Culture") for CC credit. Following mediation efforts by Associate Dean Dawn Formo, Professor Pershing reluctantly agreed to offer the course for DD credit instead. As can be seen in Professor Pershing's Oct. 14<sup>th</sup> memo to CAPC, this past experience with the Department of Literature and Writing has affected her willingness to support LTWR 302-4. Professor Pershing does state her support for LTWR 302-4 in her memo but she also requests that the members of CAPC keep in mind Professor Pershing's past experiences with the Department of Literature and Writing when it reviews her new course on fairy tales later in the year.

After discussing Professor Pershing's memo at CAPC's Oct. 16<sup>th</sup> meeting, the committee approved LTWR 302-4 and voted to send it forward to UCC.

## Theresa Aitchison

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**From:** Linda Pershing  
**Sent:** Wednesday, September 25, 2013 2:07 PM  
**To:** Rebecca Lush; Heidi Breuer; Martha Stoddard-Holmes  
**Cc:** Salah Moukhlis; Scott Greenwood; Theresa Aitchison; Linda Pershing  
**Subject:** Re: LTWR Fairy Tale course  
**Attachments:** Stoddard Holmes Lush Fairy Tale Syllabus.docx; Lush Holmes Fairy Tales C Form New Course Form Shortened Catalog Box.doc

Hello Rebecca, Heidi, and Martha,

Thank you for sending the proposal to me. The course looks interesting and fun! I appreciate that CAPC asked me to review a proposed course on fairy tales. As a folklore scholar, it's one of my primary areas of expertise.

I spent most of the summer working on a related proposal to develop a new course: Fairy Tales in Pop Culture and Media (300-level course in Interdisciplinary Studies, a CC General Education course). This is part of my proposed project for a sabbatical in the Spring 2015, when I hope to conduct field research in Denmark on the promotion of Hans Christian Andersen's fairy tales in Danish cultural tourism. An important component of that project will entail using my field research to develop the course on fairy tales in pop culture & media mentioned above. Following my sabbatical (hopefully), I plan to offer the course in the 2015-16 AY.

I'm interested in your course and would like to be able to support your proposal. My request is that LTWR offer me the same courtesy when my new course proposal goes to the Curriculum Committee this year, including an application to offer it as an upper-division, CC General Education course (I noticed that your proposed course is a lower-division, C Gen. Ed. course, so the two would complement one another nicely). There's plenty of room in the CHABSS curriculum for more than one course on fairy tales, and I think it unlikely that either your proposed course or the pop culture and media course I am proposing would have much effect on one another.

Also, in the future I may want to create a course on issues of cultural diversity (race, class, gender, sexual identity, etc.) in fairy tales--drawing on my areas of expertise and academic training as a feminist folklore scholar. I haven't had the time to develop such a course yet, but I've considered doing so in the future. To ensure that it fills, it would also be a 300-level, CC course. I ask that LTWR would again offer the courtesy of supporting that new course proposal, if I find the time to develop it.

Thanks again for sharing your proposal with me, and I look forward to hearing from you and collaborating on these interesting new courses.

Best wishes,

Linda

Linda Pershing  
Professor of Folklore and Cultural Studies Interdisciplinary and Emerging Programs, SBSB 2235  
California State University San Marcos San Marcos, CA 92096-0001 [Lpershing@csusm.edu](mailto:Lpershing@csusm.edu)  
(760) 750-8008

-----Original Message-----

From: Rebecca Lush <[rlush@csusm.edu](mailto:rlush@csusm.edu)>

Date: Wednesday, September 11, 2013 12:45 PM

To: Linda Pershing <[lpershin@csusm.edu](mailto:lpershin@csusm.edu)>

Cc: Heidi Breuer <[hbreuer@csusm.edu](mailto:hbreuer@csusm.edu)>, Theresa Aitchison <[aitchison@csusm.edu](mailto:aitchison@csusm.edu)>

Subject: <no subject>

>Hi Linda,

>

>I hope your semester is off to a good start!

>

>Martha and I have a new course for our LTWR students that CAPC would  
>like you to review.

>

>

>I have attached the course proposal materials. Please let me know if  
>you support our course over email so I can send your response to CAPC.

>

>Looking forward to hearing from you.

>

>All the best,

>Rebecca

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>Rebecca M. Lush, Ph.D.

>Assistant Professor

>Literature and Writing Studies

>Film Studies Coordinator

>California State University, San Marcos 126L Markstein

>333 S. Twin Oaks Valley Road

>San Marcos, CA 92096

>760-750-8004

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## Theresa Aitchison

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**From:** Linda Pershing  
**Sent:** Monday, October 14, 2013 3:29 PM  
**To:** Theresa Aitchison  
**Subject:** Pershing, Response to Proposal for LTWR 302-4, Fairy Tales  
**Attachments:** Response to Fairy Tale Course in LTWR.docx  
**Importance:** High

Hi Theresa,

Here's my response to CAPC about approval for the new course, LTWR 302-4, Fairy Tales. Would you be so kind as to forward this to the committee members?

Thank you,

Linda

Linda Pershing  
Professor of Folklore and Cultural Studies Interdisciplinary and Emerging Programs, SBSB 2235  
California State University San Marcos San Marcos, CA 92096-0001 [Lpershing@csusm.edu](mailto:Lpershing@csusm.edu)  
(760) 750-8008

To: CAPC  
From: Linda Pershing, Interdisciplinary Studies  
Date: October 14, 2013  
Re: LTWR 302-4, The Fairy Tale

LTWR faculty members Rebecca Lush and Martha Stoddard-Holmes have proposed a new course (LTWR 302-4) on Fairy Tales. CAPC asked me to review the proposal because my primary area of expertise is folklore studies, and fairy tales are a significant part of my academic discipline.

I'm interested in the course and would like to be able to support the proposal. My concerns are outlined below.

Folk and fairy tales primarily arise from oral tradition, stories passed down verbally from generation to generation before they are written or solidified in written form. Folklore is informal communication passed down through generations, and folklore scholars have taken a leading role in the study of fairy tales. Some of the internationally renowned fairy tale scholars who are folklorists include Jack Zipes (an expert in the fairy tales of the Brothers Grimm and Hans Christian Andersen), Donald Hasse, Steven Swan Jones, Cristina Bacchilega, and Pauline Greenhill (an expert in fairy tale films—Pauline earned her Ph.D. in the same folklore program I did). I see these scholars regularly at the annual conference of the American Folklore Society (in fact, I'll be at this conference starting Tuesday of this week). Literature scholars have made significant contributions to the study of fairy tales. However, it is important to remember that nearly all folk and fairy tale traditions began as oral tradition, a major area of expertise of folklore scholars.

When I reviewed the new LTWR course, I contacted the faculty sponsors and shared with them my own work related to this topic: I spent most of the summer working on a proposal to develop a new course: Fairy Tales in Pop Culture and Media (300-level course in Interdisciplinary Studies, a CC General Education course, with an enrollment of 30 students). This is part of my proposed project for a sabbatical in the Spring 2015, when I hope to conduct field research in Denmark on the promotion of Hans Christian Andersen's fairy tales in Danish cultural tourism. An important component of that project will entail using my field research to develop the course on fairy tales in pop culture & media. I will be submitting this new course proposal later this semester, and following my sabbatical (hopefully), I plan to offer the course in the 2015-16 AY.

I requested that LTWR also offer me the same courtesy when my proposal goes to CAPC later this semester, including an application to offer it as an upper-division, CC General Education course. There's plenty of room in the CHABSS curriculum for more than one course on fairy tales, and I think it unlikely that either LTWR's proposed course or the pop culture and media course I am proposing would have much effect on one another. I also shared with them some special circumstances: I have only a few more years before I am eligible to retire, and there are no other faculty appointed to Interdisciplinary Studies, so there would be no one teaching the course after I leave (hence, it wouldn't pose any kind of

long-term overlap with LTWR).

LTWR faculty considered my request, but they turned me down. Rather than a mutual agreement to support each other's proposals in a spirit of congeniality and cooperation, LTWR denied my request. Instead, I was informed that they would review my new course proposal and then make their decision, without any prior agreement.

I've been burned in the past year by a similar situation in trying to collaborate with the LTWR Department, so I hope you can understand that I am less than eager to move forward in this way. Last spring I proposed a new course on Harry Potter Folklore and Culture (Interdisciplinary Studies 360). I also proposed that the course be offered for CC (Humanities) General Education Credit. However, the chairperson of LTWR would not agree to support the course because he felt it might draw too many students away from LTWR courses. He agreed to support the course if it were offered as a DD (Social Science), rather than Humanities (CC), General Education course. I felt like I had no choice.

I am concerned that the LTWR Department might try to block my future course on Fairy Tales in Pop Culture and Media, especially because it needs to be offered for General Education (Humanities) credit in order to fill. The lack of reciprocity seems disturbing and distressing.

I want students to have as many courses available to them as possible. In the spirit of good will, I will support LTWR 302-4, Fairy Tales. However, I ask the CAPC members keep the situation I outlined above in mind when they receive my new course proposal (and CC General Education proposal) for a course on fairy tales in pop culture and media.

Thank you for your time and consideration.

#### A Sample of Folklorist Jack Zipes' Scholarship on Fairy Tales

- Breaking the Magic Spell: Radical Theories of Folk and Fairy Tales, 1979
- Fairy Tales and the Art of Subversion: The Classical Genre for Children and the Process of Civilization, 1985
- The Complete Fairy Tales of Brothers Grimm, 1987
- Beauties, Beasts and Enchantments: Classic French Fairy Tales, 1989
- Creative Storytelling: Building Community/Changing Lives, 1995
- Happily Ever After: Fairy Tales, Children and the Culture Industry, 1997
- The Brothers Grimm: From Enchanted Forests to the Modern World, 2002
- The Brothers Grimm: From Enchanted Forests to the Modern World, 2003
- Why Fairy Tales Stick: The Evolution and Relevance of a Genre, 2006
- Literature and Literary Theory: Fairy Tales and the Art of Subversion, 2011
- The Irresistible Fairy Tale: The Cultural and Social History of a Genre, 2012

## Gretchen Sampson

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**From:** Rebecca Lush  
**Sent:** Friday, August 22, 2014 11:02 AM  
**To:** Suzanne Moineau  
**Cc:** Gretchen Sampson; Martha Stoddard-Holmes  
**Subject:** RE: UCC recommended changes LTWR 304  
**Attachments:** LTWR 304 Catalog Advising Sheet.pdf

Hi Gretchen,

Please find attached a pdf of the LTWR major requirements page with LTWR 304 added where it should belong.

Please let me know if you'll need any other forms to add LTWR 304 to the catalog.

best,  
Rebecca

Rebecca M. Lush, Ph.D.  
Assistant Professor  
Literature and Writing Studies  
Film Studies Coordinator  
California State University, San Marcos  
126L Markstein  
333 S. Twin Oaks Valley Road  
San Marcos, CA 92096  
760-750-8004

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**From:** Suzanne Moineau  
**Sent:** Monday, August 18, 2014 8:47 AM  
**To:** Rebecca Lush  
**Subject:** UCC recommended changes LTWR 304

Dear Rebecca,

I am writing on behalf of UCC regarding your C-Form for LTWR 304.

UCC is requesting the following items and or changes on the C-form before this course can be approved.

1. In order to be consistent in catalog language, the following changes to the course description in Box 8 are being recommended: **Examines the development of fairy tales from oral traditions to assorted print formats and their persistence as a genre for diverse audiences. Covers various literary critical approaches to fairy tales such as feminist theories, disability studies, and cultural studies, among others.** Please advise if this is an acceptable change for UCC to make. If not, please advise further.
2. Please note that:

The approval of a C-form means that a new course may be offered for credit and its description will appear in the course catalog. However, the course will not automatically be listed as a new elective in a major or program. In order to assure that this new course

appears in the catalog as an elective for a program/major, either: 1. Complete a P-2 form describing the change, or 2. Print out a hard copy of the program/major requirements from the catalog and add the new course by hand (showing exactly where you want it to appear). The hand-edited copy should be scanned and emailed to Gretchen Sampson in Academic Programs ([gsampson@csusm.edu](mailto:gsampson@csusm.edu)).

**Please respond at your earliest convenience and I will bring it back to UCC.**

Thank you,

Sue

*Suzanne Moineau, Ph.D., CCC/SLP*  
*Associate Professor*  
*Chair, Department of Speech-Language Pathology*  
*College of Education, Health and Human Services*  
California State University San Marcos  
333 S. Twin Oaks Valley Road  
San Marcos, CA 92096  
760.750.8505  
[smoineau@csusm.edu](mailto:smoineau@csusm.edu)  
<http://www.csusm.edu/el/degreeprograms/csd/index.html>



## VALUES

California State University San Marcos is an academic community dedicated to the values of:

### ***Intellectual Engagement***

Learning, teaching, discovery, and application of knowledge

### ***Community***

Shared commitments to service, teamwork, and partnership

### ***Integrity***

Respect, honesty, trust, fairness, academic freedom, and responsibility

### ***Innovation***

Creativity, openness to change, flexibility, responsiveness, and future focus

### ***Inclusiveness***

Individual and cultural diversity, and multiple perspectives

## MISSION

California State University San Marcos focuses on the student as an active participant in the learning process. Students work closely with a faculty of active scholars and artists, whose commitment to sustained excellence in teaching, research, and community partnership enhances student learning. The university offers rigorous undergraduate and graduate programs distinguished by exemplary teaching, innovative curricula, and the application of new technologies. Cal State San Marcos provides a range of services that respond to the needs of a student body with diverse backgrounds, expanding student access to an excellent and affordable education. As a public university, Cal State San Marcos grounds its mission in the public trust, alignment with regional needs, and sustained enrichment of the intellectual, civic, economic, and cultural life of our region and state.

## VISION

In its second decade, California State University San Marcos will become a distinctive public university known for academic excellence, service to the community, and improving learning through creative uses of technology. In its teaching and student services, Cal State San Marcos will combine the academic strengths of a large university with the close personal interactions characteristic of smaller institutions. Our curriculum will build upon its strong foundation in the liberal arts and sciences to increase student achievement of the knowledge, skills, and competencies needed in a global society experiencing accelerated technological, social, and environmental change. Students also will select from a growing array of specialized programs responsive to state and regional needs. All members of the campus will work to provide an environment that supports the work of students and faculty. Cal State San Marcos will celebrate and capitalize on its diversity to form a learning community committed to this shared vision.

**LITERATURE AND WRITING STUDIES****Office:**

Markstein Hall, Room 137

**Telephone:**

(760) 750-4147

**Department Chair:**

Martha Stoddard Holmes, Ph.D.

**Faculty:**

Oliver Berghof, Ph.D.

Heidi Breuer, Ph.D.

Susie Lan Cassel, Ph.D.

Sandra Doller, M.F.A.

Dawn M. Formo, Ph.D.

Rebecca Lush, Ph.D.

Kenneth P. Mendoza, Ph.D.

Salah Moukhlis, Ph.D.

Martha Stoddard Holmes, Ph.D.

Mark Wallace, Ph.D.

Yuan Yuan, Ph.D.

**Programs Offered:**

- Bachelor of Arts in Literature and Writing Studies
- Minor in Literature and Writing Studies
- Master of Arts in Literature and Writing Studies

The Literature and Writing Studies Program replaces the former English major and provides two concentrations, literature and writing. Students continuing in prior catalogs may contact the Department Chair or the Department Academic Advisor for old and new course equivalencies. In both concentrations, the LTWR 300A and 300B sequence is required, and students are urged to enroll in LTWR 300A and LTWR 300B the first year they begin work on their upper-division coursework. Three- and four-hundred level courses may be taken with junior standing (or with consent of the instructor) and in any order, although higher-numbered courses may presume more background than those with lower numbers. Five-hundred level courses are graduate level but may also be taken by advanced undergraduates.

**Department Mission Statement**

The Literature and Writing Studies Department is a scholarly community of students and faculty committed to innovative teaching and learning. Critical reading, writing, and thinking occur in and serve a range of communities: local, regional, global, and historical. Therefore, we value the following principles:

*Cultural Studies and Diversity Studies:* Cultural studies and diversity studies are central to our community. These two interdisciplinary approaches to the study of texts include consideration of perspectives such as gender, class, sexuality, disability, nationality, ethnicity, and race. Cultural studies and diversity studies are fundamental to literary and writing studies and provide intellectual tools that enrich our analysis of texts within and across cultures.

*Canon Formation:* Cultures, local and international, contemporary and historical, create canons. Canons are a significant result of each culture's literary community. Therefore, comprehending canons, canon formation, and non-canonical texts is essential to understanding and contributing to literary and writing traditions.

*Theory and History:* Theory and history serve as tools to help us explore and demonstrate our understanding of texts within and across cultures. A range of theoretical approaches and historical knowledge provide us with necessary thinking tools.

*Reading:* Meaningful analysis requires careful reading. Engaging in close reading makes it possible to take into account rhetorical, prosodic, and other formal features. It also provides a careful grounding in the ideological, cultural, and institutional contexts in which meaning is produced, deepening our understanding of texts and the cultures from which they come.

*Writing:* Creating and presenting texts and related media in a variety of genres enriches our understanding of the constructed nature of literary materials. The ability to produce clear and compelling communication in writing is fundamental to literary and writing studies.

*Translations and Changing Meanings:* Understanding that the translation of texts across languages changes the meanings of these texts is crucial to building interpretive skills. A reading knowledge of at least one language other than English is desirable for an advanced understanding of literature and writing in a global context.

**Student Learning Outcomes**

Students in the Department of Literature and Writing Studies develop critical reading and writing skills and learn to recognize that effective thinking and writing about texts must be informed by knowledge about relevant local, global, and disciplinary contexts. We have designed our departmental curricula to help students who graduate with a Bachelor of Arts in Literature and Writing Studies to develop and demonstrate the following abilities.

Students who graduate with a Bachelor of Arts in Literature and Writing Studies will:

1. Communicate in writing, speech, and other media according to professional practices and conventions for different audiences and purposes;
2. Closely analyze texts through a range of critical and theoretical approaches;
3. Identify the historical, political, and social contexts that led to the creation of canons and alternative traditions; and
4. Interpret multicultural and international texts in their local and global contexts.

Assessment of these learning outcomes occurs in a variety of ways: students are asked in our classes to complete many different kinds of writing assignments, including short essay exams, in-class responses, reading journals, research papers, thesis-driven essays, oral reports, and collaborative writing projects.

**Literature Concentration**

The design of the literature concentration reflects many recent movements in literary criticism and research. Our approach is not a method of teaching or scholarship so much as an attitude towards literariness such that writer, text, and audience are linked in a dynamic, on-going dialogue. Studying literature within cultural studies means going outside of the traditional canon, drawing upon research in related fields of history, sociology, visual arts, ethno-musicology, media theory, and political science. At the same time, the major encourages greater concern for the material and formal nature of artifacts that, until recently, were thought to be transparent vehicles for self-evident ideas. To study a literary text implies that we address the "cultural text" as well.

**Writing Concentration**

The writing concentration provides directed experience in writing expository prose, fiction, and poetry for various media or professional audiences, as well as intensive work in practical criticism. An integral feature of the program places emphasis on student interaction through peer groups. Students who are developing themselves as writers will find courses regularly offered in various genres to develop their own style and breadth of experience in composing and criticism. Those interested in the teaching of writing will find the major a context both for writing extensively and for dealing critically with the act of written composition.

**Special Conditions for the Bachelor of Arts in Literature and Writing Studies**

1. Courses taken to satisfy General Education requirements may not be used to satisfy the requirements in the major.
2. Credit/No Credit grading may be counted toward the major only for LTWR 495 and 499.
3. Elective units in literature and writing studies may be used toward a minor in another discipline. Consult the appropriate program coordinator or faculty advisor for further information.
4. Course substitutions must be approved by petition to the Literature and Writing Studies Curriculum Committee.
5. All courses counted toward the major, including Preparation for the Major courses, must be completed with a grade of C (2.0) or better.

**Educational and Career Opportunities**

The Literature and Writing Studies major prepares students to think, speak, and write effectively. These skills are essential for many occupations including marketing, editing, reporting, creative and technical writing, business management, library science, medicine, public relations, teaching, social work, banking, government work, and law. LTWR students pursue a range of advanced degrees. We encourage majors to consider an internship during their senior year. For more information about internships and career opportunities visit our web site at [www.csusm.edu/ltwr](http://www.csusm.edu/ltwr). Students are also invited to speak with LTWR faculty about educational and career opportunities in literature and writing.

**BACHELOR OF ARTS IN LITERATURE AND WRITING STUDIES**

	<b>Units</b>
General Education*	51
Preparation for the Major*	6
Core Requirements	24
Concentration Requirements	18
<i>Students must take a sufficient number of elective units to bring the total number of units to a minimum of</i>	<i>120</i>

**Preparation for the Major**

Lower-Division (6 units)	
LTWR 115	3
Select one of the following courses:	3
LTWR 100	3
LTWR 208B	3
LTWR 208A	3
LTWR 210	3
Core Requirements for the Degree (24 units)	
LTWR 300A	3
LTWR 300B	3
LTWR 307 or 325	3
LTWR 308A	3
LTWR 308B	3
LTWR 309A	3
LTWR 309B	3
LTWR 460	3
<b>Total Units</b>	<b>24</b>

\*Three (3) lower-division GE units in Area C2 (Humanities) are automatically satisfied by courses taken in Preparation for the Major.

**Literature Studies Concentration Requirements (18 Units)**

"Religious and Spiritual Foundations"	
Select one of the following courses:	3
LTWR 310	3
LTWR 320	3
"Forms, Genres, and Authors"	
Select two of the following courses:	6
LTWR 330	3
LTWR 331	3
LTWR 332	3
LTWR 333	3
LTWR 334	3
LTWR 336	3
LTWR 337	3
LTWR 338	3
LTWR 400	3
LTWR 402	3
LTWR 504	3
LTWR 513	3
"Global Literatures"	
Select one of the following courses:	3
LTWR 410	3
LTWR 415	3
LTWR 420	3
LTWR 511	3

**Units**  
 "Themes, Periods, Movements, and Interdisciplinary Studies"  
 Select one of the following courses: 3  
 LTWR 303                      LTWR 450  
 LTWR 430                      LTWR 503  
 LTWR 441                      **LTWR 304**

Three (3) units of upper-division electives  
 in Literature and Writing Studies 3  
  
*Total Units* 18

**Writing Studies Concentration Requirements**  
 (18 Units)

"Writing Workshops"  
 Select two of the following courses: 6  
 LTWR 307                      LTWR 325  
 LTWR 315                      LTWR 425  
 LTWR 317                      LTWR 545  
 LTWR 318

"Forms, Genres, and Authors"  
 Select one of the following courses: 3  
 LTWR 305                      LTWR 337  
 LTWR 330                      LTWR 338  
 LTWR 331                      LTWR 400  
 LTWR 332                      LTWR 402  
 LTWR 333                      LTWR 504  
 LTWR 334                      LTWR 513  
 LTWR 336

"Writing Theory and Pedagogy"  
 Select two of the following courses: 6  
 LTWR 465                      LTWR 509  
 LTWR 475                      LTWR 512  
 LTWR 485                      LTWR 525

Three (3) units upper-division electives in Literature  
 and Writing Studies 3  
  
*Total Units* 18

**MINOR IN  
 LITERATURE AND WRITING STUDIES**

Students in many vocational fields often find that special skills in reading or analysis, as well as writing, are useful in their future work. The minor is intended to develop those skills. It consists of three (3) units of lower, preparatory course work and fifteen (15) units of upper-division course work. Courses taken for Credit/No Credit grading may not apply to the minor. All courses counted toward the minor must be completed with a grade of C (2.0) or better.

Lower-Division (3 units)  
 LTWR 100 3  
  
 Upper-Division (12 units)  
 LTWR 308A 3  
 LTWR 308B 3  
 LTWR 309A 3  
 LTWR 309B 3  
  
 Three (3) units electives in Literature and Writing Studies 3  
  
*Total Units* 18