

Curriculum Proposal Cover Sheet – form is available on-line as an interactive PDF

LSC Use Only Proposal No:

UWUCC Use Only Proposal No: 14-1452

LSC Action-Date: App 4/9/15

UWUCC Action-Date: AP 4/14/15

Senate Action Date: App - 4/28/15

Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

prefix App 2/16/16

Prefix App - 3/1/16

Contact Person(s) Dr. Lingyan Yang	Email Address lingyan@iup.edu
Proposing Department/Unit Women's and Gender Studies Program	Phone 7-4753

Check all appropriate lines and complete all information. Use a separate cover sheet for each course proposal and/or 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

Current course prefix, number and full title: _____

Proposed course prefix, number and full title, if changing: ^{WGS} WGS 301: Asian American & Asian Diasporic Women's Literature

2. Liberal Studies Course Designations, as appropriate

- This course is also proposed as a Liberal Studies Course (please mark the appropriate categories below)
 _____ Learning Skills _____ Knowledge Area Global and Multicultural Awareness _____ Writing Intensive (include W cover sheet)
 _____ Liberal Studies Elective (please mark the designation(s) that applies – must meet at least one)
 _____ Global Citizenship _____ Information Literacy _____ Oral Communication
 _____ Quantitative Reasoning _____ Scientific Literacy _____ Technological Literacy

3. Other Designations, as appropriate

- _____ Honors College Course
 Other: (e.g. Women's Studies, Pan African) **Women's and Gender Studies Program**

4. Program Proposals

- _____ Catalog Description Change _____ Program Revision _____ Program Title Change _____ New Track
 _____ New Degree Program _____ New Minor Program _____ Liberal Studies Requirement Changes _____ Other

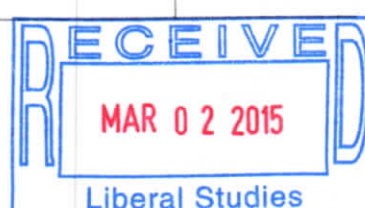
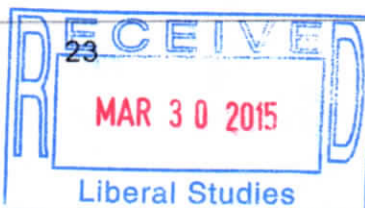
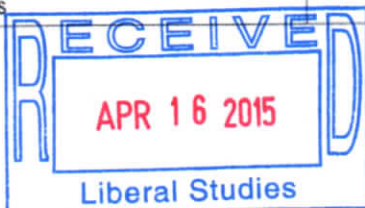
Current program name: _____

Proposed program name, if changing: _____

5. Approvals

	Signature	Date
Department Curriculum Committee Chair(s)	<i>Lingyan Yang</i>	<i>2/26/2015</i>
Department Chairperson(s)	<i>Lingyan Yang</i>	<i>2/26/2015</i>
College Curriculum Committee Chair		
College Dean		
Director of Liberal Studies (as needed)		
Director of Honors College (as needed)		
Provost (as needed)		
Additional signature (with title) as appropriate		
UWUCC Co-Chairs		

email approvals



I. Catalogue Description:

WGS 301: Asian American & Asian Diasporic Women's Literature

3 class hours
0 lab hours
3 credits
(3c-01-3cr)

Prerequisite: None.

Introduces more than 100 years of the unique, diverse and dynamic literary tradition of the 20th-21st century Asian American & Asian diasporic women's literature in a wide range of Asian cultural, historical, national, global and American multiethnic contexts. Refers to literature of multiple genres created by Asian diasporic or East Asian American, Southeast Asian American, South Asian American, West Asian American, and Asian Hawaiian women writers. Intersects and is enriched by gender, race, ethnicity, class, sexuality, language, immigration, global migrant labor, citizenship, decolonization as well as Asian indigenous and ethnic women's histories.



Map of Asia

II. Course Outcomes and Assessment (Expected Undergraduate Student Learning Outcomes)

Upon completing this course, students should be able to:

Objective 1:

Describe the knowledge and understanding of **BOTH** the diverse multinational indigenous Asian and the multiethnic Asian American cultural, historical, materialistic, and intellectual contexts in the global and American multiethnic Asian American communities **AND** a young, but rich, unique, wonderful and fast-growing Asian American and Asian diasporic women's literature in the past one hundred+ years from late 19th century to early 21st century.

Expected Student Learning Outcomes 1:

Informed Learners

Rationale:

This objective meets the Informed Learners Outcome as a Literal Studies elective and as a Global and Multicultural Awareness Category. The course assignments such as quizzes and short critical responses challenge and require students to gain the knowledge and understanding of the diverse cultural, historical, national and ethnic contexts both globally in Asia that many Asian diasporic writers write about and in multiethnic American in ethnic, immigrant and migrant Asian American communities. Class discussions and these writing assignments also informs the students and enable them to apply "Asian American and Asian diasporic feminist literary and cultural criticism" (Yang) to the reading of the newer knowledge of Asian American and Asian diasporic women's literature, which usually very few students are familiar with but want to know.

Objective 2:

Analyze diverse literary elements, such as the aesthetics, the narrative styles, artistic features, poetics, textual, cultural and sexual politics in the selected novel, autobiography, poetry, drama and short stories by selected Asian American and Asian diasporic women writers and artists.

Expected Student Learning Outcomes 1 & 2:

Informed and Empowered Learners

Rationale:

This objective meets the Informed and Empowered Learners Outcome as a Literal Studies elective and as a Global and Multicultural Awareness Category. Assignments, such as the critical responses, questions and class discussions will require students to learn to analyze and appreciate the aesthetic, artistic, and stylistic features and values of diverse Asian American and Asian diasporic women's literature, to articulate the shared common feminist artistic principles between these Asian American and Asian diasporic women's writings and women writers across diverse Asian and ethnic cultures, politics, and histories of multi-national Asian decolonization and Asian American women's and communities' pursuit of social justice.

Objective 3:

Synthesize the feminist perspectives of multiple disciplines, such as English, history, political science, art, women's studies, cultural studies, Asian American & Asian diasporic literary studies, the studies of gender, ethnicity, class, and race, global and diasporic studies, and American studies in the studies of the interdisciplinary feminist literary analysis of Asian American & Asian diasporic women's writings, literature and culture.

Expected Student Learning Outcomes: 2 & 3

Empowered and Responsible Learners

This objective meets the Empowered and Responsible Learners Outcome as a Literal Studies elective and as a Global and Multicultural Awareness Category. Assignments, such

as the final research paper, critical responses, quizzes, class discussions and group oral presentations, will require students to analyze critically and comparatively how the diverse Asian national and indigenous histories, their cultural values, beliefs, ideas, the global multinational colonial and imperialist conquests by Britain, Japan, France, Spain and others in Asia, the global multinational capitalism, as well as how the complex critical categories of gender, race, ethnicity, class, migration and citizenship are intimately intertwined with the Asian American women identity formation, struggles for freedom, and writing, and will inform the students' critical thinking of this global, diasporic, and ethnic women's literature. Meanwhile, assignments, such as the group oral presentation and their writing assignments, will also encourage the students to synthesize their learnings from multidisciplinary perspectives, and to examine Asian American and Asian women in their own disciplines outside of the one dimension of women's literature.

Objective 4:

Apply Asian American and Asian diasporic feminist criticism and research method to issues related to social equity and social justice.

Expected Student Learning Outcomes: 3

Responsible Learners

This objective meets the Responsible Learners Outcome as a Literal Studies elective and as a Global and Multicultural Awareness Category. Assignments, such as students' group oral presentation and final research paper, will require students to apply Asian American and Asian diasporic feminist cultural criticism in the global context to the studies of Asian American women in their own majors/home disciplines or in interdisciplinary topics/areas/dimensions not limited to literature, but most likely outside of it, with the similar feminist, global, and multicultural awareness to research and act in favor of equity. Examples are final research papers on Asian and Asian American women musicians and composers, women politicians and activists, women performing artists, women CEOs and business leaders, women scientists, women interior or fashion designers, women athletes, women and poverty in Asia and America, women teachers and women students in global comparative Asian and American education systems and ethnic Asian American women teachers and students in American K-12 education, critique of violence against Asian, Asian American and American women of color, and many more exciting interdisciplinary possibilities.

III. Detailed Course Outline:

Introduction to Asian American & Asian Diasporic Women's Literature, Feminist Criticism, and Cultures (3 hours)

Poetry by Kitty Tsui, "Chinatown Talk Story"

Early 20th Century Asian American & Eurasian Women's Short Stories, Poetry, and the 1882 Chinese Exclusionary Act (3 hours)

Sui Sin Far, "Mrs. Spring Fragrance" (1912)

Anonymous, "Songs from the Gold Mountain;"

Maxine Hong Kingston, "The Laws"

4 Chinese Mothers' and 4 Chinese American Daughters' Stories in a Chinese American Women's Literary Classic: Mediating between Mother-Daughter Relationships, Cultural / Generational Conflicts, and M/Other Tongues (6 hours)

Amy Tan, *The Joy Luck Club* (1989), a novel; Quiz #1 is due.

Sucheng Chan, "The International Context of Asian Emigration"

Lisa Lowe, "Immigration, Citizenship, Racialization: Asian American Critique"

Korean Diasporic Women's Multi-Genred Narrative on Anti-Japanese Colonization, Nationalism, Korean War, and Women's Body (3 hours)

Theresa Hak Kyung Cha, *Dictee* (1982), a multi-genred poetic text

Japanese American Women's Internment Poetry and Short Stories in World War II (3 hours)

Internment poetry by Mitsuye Yamada from *Camp Notes and Other Writings*

Short story by Hisaye Yamamoto, "Seventeen Syllables"

(Both women writers were interned in their childhood during WWII); Response #1 is due.

Filipina Diasporic Women's Novel: Decolonization, Native Pro-Democratic Activism against Political Corruption, and Critique of the Global Multinational Capitalism (6 hours)

Jessica Hagedorn, *Dogeaters* (1990), a novel.

Jessica Hagedorn, "Exile within/The Question of Identity"

Edward Said's interview video, *On Orientalism*; Midterm Paper is due.

South Asian Diasporic Women's Literature: Diaspora, Migration, and Critique of the Racial and Sexual Violence against Asian and Asian American Women (6 hours)

Bharati Mukherjee, *Jasmine* (1989), a novel;

Chandra Mohanty, "Cartographies of Struggle: Third World Women and the Politics of Feminism;" Response #2 is due.

Arab American Women's Negotiation with Marriage, Sexuality, Religion, and Ethnic Women's Identities: An Arab/Arab Feminist Critique (6 hours)

Diana Abu-Jaber, *Arabian Jazz* (1993); Quiz #2 is due.

Leila Ahmed, "The Discourse of the Veil," from *Women and Gender in Islam: Historical Roots of a Modern Debate*;

Heideh Moghissi, "Oriental Sexuality: Imagined and Real," from *Feminism and Islamic Fundamentalism*

Asian American & Asian Diasporic Women's Poetry & Drama (6 hours)

Poetry by Kitty Tsui, Shirley Gok-lin Lim, and Cathy Song (an Asian Hawaii woman poet)

Drama by Genny Lim, "Bitter Cane." Response #3 is due.

Final research paper is due in the final exam week. There is no final exam.

IV. Evaluation Methods and Grading Scale:

Class Participation	10%
2 Quizzes	15%
3 Critical Responses	15%
Group Oral Presentation	15%
Midterm Feminist Literary Analysis and Critical Thinking Paper, 6-8pp,	20%
Final Interdisciplinary Research Paper (6-8pp)	25%
<hr/>	
Total	100%

Brief Assignment Description:

Class participation (10%): should be active, frequent, and engaged. Determined by attendance and the number of completed in-class activities and discussion comments.

Quizzes: Each quiz asks numerous critical essay questions, not multiple choice questions. Quizzes test students on whether they have finished reading the required literary and critical texts, whether they demonstrate adequate knowledge of the required course contents as well as the level of excellence, rigor, complexity and depth of their critical thinking.

Critical Responses: Short, critical response papers on students' focused, organized critical analysis writing of one aesthetic element, theme, artistry, application of critical concepts, or the historical and cultural contexts of women's writings.

Group Oral Presentation: A 15-minute collaborative small group oral presentation on something directly related to Asian American and Asian diasporic women's literature. It has to be collaborative, creative, visual, directly related to the course content, and engaging the whole class. Examples are endless, including the historical, geopolitical, cultural contexts of one Asian country or region or its Asian American ethnic culture as the contextual knowledge for the women's literature, such as a brief history and culture of Japan and Japanese American internment history during WWII, or a brief history and culture of British colonial history of the Indian sub-continent, nationalism, and the two partitions; Japanese colonial occupation of Korean peninsula, Korean nationalism, and Korean War as the contextual information for one Korean diasporic women's text; the tumultuous political context of the Marcos regime as the historical and political backdrop of one Filipina diasporic women's novel; a specific topic or theme in Asian American & Asian diasporic women's literature and culture that interest you, such as a comparative presentation on women teachers and women students in the elementary school education in Japan, China and America, an activist critique of violence against women in Asian American women's literary texts, in media, and in America, women in Bollywood and Hollywood films, media stereotypes of Asian and Asian American women, Asian American and American multiethnic women's poetry, perform a scene (!) from an Asian American women's literary text, and so forth.

Midterm Feminist Literary Analysis and Critical Thinking Paper: A 6-8 page feminist literary analysis and critical thinking paper to apply Asian American and Asian diasporic feminist

literary and cultural criticism to analyze selected Asian American & Asian diasporic women's literature and writing.

Final Interdisciplinary Research Paper: A 6-8 page feminist interdisciplinary research paper to apply Asian American and Asian diasporic feminist cultural criticism in the global context to the studies of Asian American women in students' own majors/home disciplines or in interdisciplinary topics/areas/dimensions not limited to literature, but most likely outside of it, with the similar feminist, global, and multicultural awareness and ethics. Examples include research on Asian and Asian American women musicians and composers, women politicians and activists, women performing artists, women CEOs and business leaders, women scientists, women interior or fashion designers, women athletes, women and poverty in Asia and America, women teachers and women students in global comparative Asian and American education systems and ethnic Asian American women teachers and students in American K-12 education, critique of violence against Asian, Asian American and American women of color, and many more exciting interdisciplinary possibilities.

V. Example Grading Scale for the Final Paper:

Grading Scale: A=90-100, B=80-89, C=70-79, D=60-69, F=below 59.

A: Outstanding: rigorous, outstanding, and clear (not obvious or flat) thesis statement and argument established in the introduction and followed through the paper, with a clear focus, outstanding, complex and in-depth critical analysis and supporting argument throughout the paper, clear and excellent organization of the paper, clear and sufficient textual examples, thorough and ethical citation in MLA style of documentation, no grammatical or technical errors, and demonstrating an excellent understanding of the course contents and critical methodology, a rigorous conception of the topic, extensive research on Asian American women in one's home major/disciplinary or in one's interested topic/area/disciplinary, and writing with one's unique critical thinking.

B: Very good and solid: very strong, solid and clear thesis statement and argument, with a clear focus, good and solid critical analysis and supporting argument with some complexity throughout the paper, clear and strong organization of the paper, clear and sufficient textual examples from the texts, good and ethical citation in MLA style of documentation, very few grammatical errors, demonstrating a very good and solid understanding of the course content and critical methodology, and a good conception of the topic. The overall paper is good and solid, though not superior or outstanding.

C: Average: There is some kind of thesis and argument, which appear to be present but average, obvious, and not standing out. There are analyses and supporting arguments, but they appear to be average, scattered, and lack depth or complexity. Some sources are cited, but without depth, rigor, thoroughness, and with only the average quality and quantity of research. The paper is disorganized with some grammatical errors. The paper demonstrates rather average understanding of the course contents and critical methodology. The overall paper is completed but average, lacking rigor, depth, complexity, excellent research, or excellent writing.

D: Passing: The paper meets minimum length requirement. There is no thesis or argument or focus. There is some kind of critical thinking, but the ideas are incoherent. The paper is disorganized with very few textual examples. Very little research is done. Very few sources are cited, let alone cited correctly. There are grammatical errors.

F: Failure: The paper is not turned in or does not meet the minimum length requirement. There is no thesis or argument or focus. The paper is disorganized. There is no evidence that the student has any understanding of the course contents or the critical methodology. The sources are not cited. Plagiarism takes place in the paper.

VI. Undergraduate Attendance Policy:

The course will follow the attendance policy in the undergraduate catalogue.

VII. Required Textbooks:

- A. Book-length texts:
 1. Amy Tan, *The Joy Luck Club* (1989)
 2. Theresa Hak Kyung Cha, *Dictée* (1982)
 3. Jessica Hagedorn, *Dogeaters* (1990)
 4. Bharati Mukherjee, *Jasmine* (1989)
 5. Diana Abu-Jaber, *Arabian Jazz* (1993)
- B. A course pack on additional Asian American & Asian diasporic poetry, drama, short stories, and a few short and clear Asian American feminist critical articles.

VIII. Special Resources Requirements: None.

IX. Bibliography, which includes both selected foundational readings in Asian American literary & cultural criticism and newer scholarships in the field:

- Capozzola, Christopher. "Transnational Asian American Studies: Two Perspectives." *Journal of Transnational American Studies* (2012) 4.1. Print.
- Chang, Juliana. *Inhuman Citizenship: Traumatic Enjoyment and Asian American Literature*. Minneapolis: U of Minnesota P, 2012. Print.
- Cheung, King-kok, ed. *An Interethnic Companion to Asian American Literature*. Cambridge: Cambridge UP, 1997. Print.
- Eng, David. *Racial Castration: Managing Masculinity in Asian America*. Durham and London: Duke UP, 2002. Print.
- Huang, Guiyou, ed. *The Columbia Guide to Asian American Literature Since 1945*. New York: Columbia UP, 2006. Print.
- Jeon, Joseph Jonghyun. *Racial Things, Racial Forms: Objecthood in Avant-Garde Asian American Poetry*. Iowa City: Iowa UP, 2012. Print.
- Kim, Jodi. *Ends of Empire: Asian American Critique and the Cold War*. Minneapolis: U of Minnesota P, 2010. Print.
- Lee, Julia. "Rethinking Asian American Literary Studies." *Modern Fiction Studies* (2013 Spring) 59.1: 182-192. Print.
- Lee, Rachel. *The Americas of Asian American Literature: Gendered Fiction of Nation and Transnation*. Princeton: Princeton UP, 1999. Print.
- Lee, Yoon Sun. *Modern Minority: Asian American Literature and Everyday Life*. New York: Oxford UP, 2013. Print.
- Lim, Shirley Geok-lin, ed. *Transnational Asian American Literature: Sites and Transits*. Philadelphia: Temple UP, 2006. Print.
- . "Feminist and Ethnic Literary Theories in Asian American Literature." *Feminist Studies* 19.3 (1993):571-96. Print.
- Lim, Shirley Geok-lin and Amy Ling, eds. *Reading the Literatures of Asian America*. Philadelphia: Temple Univ. Press, 1992. Print.
- Lowe, Lisa. *Immigrant Acts: On Asian American Cultural Politics*. Durham and London: Duke Univ. Press, 1996. Print.
- Ma, Sheng-mei. *Asian Diaspora and East-West Modernity*. West Lafayette, IN: Purdue UP, 2012. Print.
- Minh-ha, Trinh T. *Woman, Native, Other: Writing Postcoloniality and Feminism*. Bloomington and Indianapolis: Indiana Univ. Press, 1989. Print.
- Mohanty, Chandra Talpade, Ann Russo and Lourdes Torres, eds. *Third World Women and the Politics of Feminism*. Bloomington and Indianapolis: Indiana Univ. Press, 1991. Print.
- Okihiro, Gary. *The Columbia Guide to Asian American History*. New York: Columbia UP, 2001. Print.
- . *Island World: A History of Hawai'i and the United States*. Berkeley: U of California P, 2008. Print.
- Ono, Kent. *Asian Americans and the Media*. Cambridge: Polity, 2009.
- Palumbo-Liu, David. *Asian/American: Historical Crossings of a Racial Frontier*. Stanford: Stanford UP, 1999. Print.
- . *The Deliverance of Others: Reading Literature in a Global Age*. Durham and London: Duke UP, 2012. Print.
- Rody, Caroline. *The Interethnic Imagination: Roots and Passages in Contemporary Asian American Fiction*. Oxford: Oxford UP, 2009.
- Said, Edward. *Culture and Imperialism*. New York: Vintage Books, 1993. Print.

- . *Humanism and Democratic Criticism*. New York: Columbia UP, 2004. Print.
- . *Orientalism*. New York: Vintage Books, 1979. Print.
- Spivak, Gayatri Chakravorty. *A Critique of Postcolonial Reason: Toward a History of the Vanishing Present*. Cambridge, MA and London: Harvard University Press, 1999. Print.
- . *In Other Worlds: Essays in Cultural Politics*. New York and London: Routledge, 1987/2006.
- Ty, Eleanor. *The Politics of the Visible in Asian North American Narratives*. Toronto: U of Toronto P, 2004.
- . *Unfastened: Globality and Asian North American Narratives*. Minneapolis: U of Minnesota P, 2010. Print.
- Zhou, Xiaojing. *The Ethics and Poetics of Alterity in Asian American Poetry*. Iowa City: Iowa UP, 2006.

Answers to Four Liberal Studies Questions:

1. Instructors will follow the Students' Learning Outcomes for this course, exchange and discuss individual instructors' syllabi, have the syllabi reviewed by Women's and Gender Studies Curriculum Committee, etc., to ensure the basic equivalency exists.
2. This whole course is "Asian American and Asian Diasporic Women's Literature." Thus, it focuses exclusively on the literary tradition, authors, texts and social/historical/cultural contexts of one ethnic minority women's group for over one hundred years in the global and diasporic context, and meets the Liberal Studies requirement.
3. This course usual requires students to analyze critically 5 full-length literary texts of various lengths by Asian American and Asian diasporic women writers, and some critical articles in a course pack by selected Asian American scholars, plus some poetry, short stories, drama, and films in the literary tradition. Thus, it meets the Liberal Studies requirement.
4. This is the only Asian American & Asian Diasporic Women's Literature course in the revised Women's and Gender Studies minor and possibly university-wide at IUP. It is introductory but at 300 level in the sense that it both requires students at the university the unique literary tradition of Asian American women, but it is also rather advanced, demands a lot of critical thinking skills, and is women-centered. It introduces students to one particular ethnic women's literature and one area (literature) of women's interdisciplinary knowledge of the field of women's and gender studies, which is the field of the minor. It is the only minor elective in the revised Women's and Gender Studies minor curriculum that meets LS Global and Multicultural Awareness category (GMA) to enhance the global and multicultural diversity of WGS minor. It is very different from WGS 200: Introduction to Women's and Gender Studies, which is the overall introduction course to the interdisciplinary minor. Thus, this course meets liberal studies requirement.

Course Analysis Questionnaire

Section A: Details of the Course

A1 This Women's and Gender Studies course elective is designed to fulfill the university LS requirement in the Global & Multicultural Awareness category.

There has never been any Asian American Women's Literature course in the current Women's Studies Program minor's curriculum. This course requires specialized knowledge, scholarly expertise and pedagogical experiences of an Asian American feminist literary scholar.

A2 No.

A3 Yes, this course has been offered by Dr. Lingyan Yang at IUP about 8 times previously. It had been officially approved by Senate in Spring 2005 as “LBST 499: Goddesses, Artists, and Women Warriors: Asian American & Asian Diasporic Women’s Literature,” and had been offered about 6 times as an LS Senior Synthesis course up to Spring 2011. Then the whole category of Senior Synthesis was removed from the current new LS curriculum. This course always had very robust enrollment and was usually filled up within the first one week of pre-registration, easily with 25-40 students in each session. One semester I had 79 students in my two sessions of LBST 499: Asian Am Women’s Lit. The class sizes were too big. So I scaled the enrollment back to 25, which had worked successfully. In those years since the course was a senior synthesis course, it could not be counted as either a Women’s Studies minor elective or an Asian Studies minor or major elective even though the interest was there. I had also taught it as “English 385: Advanced Women’s Literature: Asian American & Asian Diasporic Women’s Literature” twice in English Dept., each time with 20-25 students per session. In Spring 2013 when I taught it as En 385 it was counted as an English B.A. major elective, a Literary, Textual, and Cultural Track elective, a Women’s Studies minor elective, and an Asian Studies major or minor elective.

In Oct. 2013 Dr. Lingyan Yang first submitted the draft of this course as English 3XX to the English Dept. English B.A. Director and English B.A. Curriculum Committee in Dr. Yang’s home department, with the hope that it would be counted as an elective for the Literature Track in English B.A. major, and after it got approved, to count as a Women’s Studies minor elective. Dr. Yang waited from Oct. 2013 to March 2014 for almost one full academic year with loyalty and patience. The course proposal was not approved by the English B.A. Curriculum Committee in March 2014, mostly because the English B.A. curriculum for Literature Track was going through total revision and rethinking. Dr. Yang actually joined the English B.A. Literature Track Revision Committee in Jan. 2014. By the end of Spring 2015 the Committee will have been working on the English B.A. Literature Track Revision for full three years, and the curriculum revision is still going on. At the same time, Women’s Studies affiliated faculty approved this course proposal twice very rapidly and appreciatively, once in Oct. 2013 when the course was proposed as English 3XX, the second time in Spring 2014 when the course was proposed as WMST 301, which, with the Women’s and Gender Studies course prefix change, is WMST 301. This will be the only LS Global and Multicultural Awareness (GMS) course and the only Asian American women’s literature courses on the revised Women’s and Gender Studies minor curriculum, and is thus appreciated.

In English Dept. English 385: Advanced Women’s Literature has generally been taught as very broad women’s literature. It could be “19th Century British Women’s Novels,” or “Anglo-American 20th Century Women’s Literature,” or “Emily Dickinson Seminar,” or “20th Century American Multiethnic Women’s Literature.” If Dr. Yang receives the opportunity to teach both this WMST 301 and English 385: Advanced Women’s Literature, she will teach two completely different course contents. WMST 301 will be taught as “Asian American and Asian Diasporic Women’s Literature” as proposed here, and English 385 will be taught as “Comparative Global and American Multiethnic Women’s Literature.”

A4 No. This course is not a dual-level course.

A5 This course has 3 credits, and does not have variable credit.

A6 Yes. Other higher education institutions are offering courses similar to this one. But my

course is very uniquely informed by my own scholarship as I design it with a very global and diasporic perspective, not simply having it confined within the American, national, domestic and ethnic borders nor only focusing on immigration. It is very global, multicultural, ethnic and women-centered.

A7 No.

Section B: Interdisciplinary Implication

B1 No. I do not think that this course will be taught by instructors from more than one department.

B2 As I already reported in A3, in Spring 2013 when I taught it as “En 385: Advanced Women’s Literature: Asian American & Asian Diasporic Women’s Literature,” it was already counted as both a Women’s Studies minor elective and as an Asian Studies major or minor elective. It was also counted as an English B.A. major elective and Literary, Textual and Cultural Track elective. In the Oct. 2013 Women’s Studies Program meeting, it was approved as a Women’s Studies minor elective once it is approved by the university. It was also a new course in the ongoing Women’s Studies minor curriculum revision.

B3 No.

Section C: Implementation

C1 Yes. Faculty resources are adequate. There is no need to hire additional faculty. The course will fit my teaching schedule well as our English Dept. Chair has always been very supportive of English faculty involved in Women’s Studies courses, curriculum and program.

C2 No. Other resources will not be needed to teach this course. No additional space, or equipment, or lab supplies or other consumable goods are needed. For library materials I myself regularly purchase scholarly books, volumes and new literary texts on Asian American and Asian diasporic women’s literature and criticism to update my own library, and I subscribe to all leading Asian American academic journals and update myself on the latest research. No additional travel funds are needed as this is one of my research and teaching areas.

C3 No.

C4 I expect this course to be offered once a year. It will be decided by the student enrollment situation of this course and how many teaching duties my home English Dept. requires me to have. No, the course is designed without any restrictions on which particular semester each year it should be offered.

C5 I anticipate to offer one session of this course per academic year.

C6 I plan to enroll 25 students in each session. As I reported in C3, I have taught this exact course under various course numbers for 8 times, with 20-40 student enrollments. The students received the most individual attention from the professor, the small group and class discussions were the most effective and engaging, and the effects of learning and teaching were the best with 25 students.

C7 No.

C6 I plan to enroll 25 students in each session. As I reported in C3, I have taught this exact course under various course numbers for 8 times, with 20-40 student enrollments. The students received the most individual attention from the professor, the small group and class discussions were the most effective and engaging, and the effects of learning and teaching were the best with 25 students.

C7 No.

C8 No. This is not planned to be offered as a Distance Education class yet in the near future.

Section D: Miscellaneous None.

Thank you very much for your time and review.