Except for the first story written by James Tiptree Jr., every thing we read in this class will have either won or been honor-listed for the James Tiptree Jr. Award. In 1991 authors Pat Murphy and Karen Fowler at the Feminist Science Fiction Convention WisCon raised the idea of having an award for science fiction and fantasy that “explored or expanded gender--men's and women's roles.” The award was named for author James Tiptree Jr. whose fiction had so often explored or expanded gender and sexuality issues. The award was not conceived as a feminist award only but in broader terms—to expand all the possible gender roles. From the beginning the people involved with the award had the attitude that it should be approached with both seriousness and humor. Much of the money was and continues to be raised through bake sales, cookbook sales, auctions with the comic flare of author Ellen Klages as announcer, t-shirt sales and so on. The prize is $1000, travel and expenses for the trip to the award ceremony, an original artwork, chocolate, and a tiara to wear during the convention. The official pin has the words “Bake Sales for World Domination” and SpaceBabe (compare to women on pulp covers) "who roams the galaxy, single-handedly fighting injustice, oppression, and outdated portrayals of gender roles in speculative fiction." In “Strategies of Coding in Women’s Cultures” (Feminist Messages: Coding in Women’s Folk Culture), Joan N. Radner and Susan S Lanser suggest that feminists can take ideas that may be seen as trivial and “code” them so they are both deliberately expressed to those in the know and concealed from outsiders. Feminine codes of bake sales & chocolate were chosen quite deliberately to convert them into feminist messages by embracing techniques and procedures that are patriarchally designated as feminine and exaggerating them to expose the feminist power underneath. This juxtaposition of the familiar female, generally disregarded by the larger society, into something powerful and subversive, “a real solid effort to change the world and if you can’t change the world through chocolate chip cookies, how can you (Pat Murphy)” is both humorous and serious. The award is designed to reward speculative fiction that redefines gender and challenges normalizing logics. The participants see themselves as rambles-rousers and want the codes/irony to be understood for their complexity (Elizabeth Matson, Foundation Spring 2002).

According to Debbie Notkin of the Award Motherboard, “While stability and predictable process are important to other awards, fluidity, flexibility, and unpredictability are the hallmarks of the Tiptree Award.” Pat Murphy says that judges are looking for work that is “thought-provoking, imaginative, and perhaps even infuriating. To change the way that our society thinks about women and men, we need to see people in different roles. The Tiptree Award is intended to reward those women and men who are bold enough to contemplate shifts and changes in gender roles. The Award is for those rare stories and books that challenge the norm, question our hidden assumptions, confront the expectations that we don’t even think about, and tweak the unconscious prejudices that influence our perceptions. The award is a subversive joke that takes you by surprise and makes you blink and turns the world into a different place, much stranger and more wonderful than you ever thought possible” (The James Tiptree
Award Anthology 1). Each year’s jury is different, selected by the Mother Board (often previous winners, at least one man, usually a teacher, an author, a person of color and someone from outside the U. S.) and the juries work through criteria for themselves, based on loose guidelines suggested by earlier years. Anyone can nominate a story or novel (see Tiptree Award website) and the short list is not announced ahead of time, in order for the award to work in an expansionary rather than exclusionary way.

The Motherboard feels that “the main point of the award is not to provide answers—but rather to raise questions. When a work wins the Tiptree Award, readers then proceed to argue about whether the work was really about gender. These continuing arguments mean that people are reading the work, thinking about gender, and discussing it with others. And that’s the point, after all. The Tiptree Award is eccentric, unpredictable, fluid, controversial, trying to struggle with hard questions while staying open-ended and open-minded” (The James Tiptree Award Anthology 2).

My hope is that this class will raise and grapple with the same kinds of questions (and have the same kind of attitude). So that all students will be involved in the discussions, each student will be responsible (in assigned groups) for putting questions on Blackboard by 6 pm the night before for discussion focus. All students can answer as many of the questions in writing as they wish for participation points, and we will use the questions in class discussion. Each student will also read and write on some fiction from the Tiptree list that is not part of the class reading.

More than three unexcused absences will lower the final grade 5% for each day.

Students are expected to come to class on time and turn off phones and laptops.

All work submitted in this course must be your own and be written exclusively for this course. The use of sources (ideas, quotations, paraphrases) must be properly documented. Please consult Rules for Writers for a definition of plagiarism and information on documentation, and refer to the Student Conduct Code on the Office of Student Conduct and Community Standards website http://uodos.oregon.edu/StudentConductandCommunityStandards/AcademicMisconduct/tabid/248/Default.aspx. In cases where academic dishonesty has been clearly established, the award of an F for the final course grade is the standard practice. Please see me if you have any questions about your use of sources.

If you have a disability (physical or learning) which you think may affect your performance in this class, please see me during the first week of the term so we can make arrangements, if necessary, for your full access to all classroom activities. The Center for Academic Learning Services in 68 PLC is a resource for grammar and other writing help.

Requests for the grade "Incomplete" must be approved in advance. Such approval will be granted only in cases when some minor but essential aspect of the course cannot be completed by students through unforeseen circumstances beyond their control.

Syllabus: subject to minor change

1 M 4/1 Syllabus, discussion about gender, assignment into groups
   Assign: Read pp. 1-24 in packet; turn in two comments or questions

2 W 4/3 Discussion of literary and science fiction terms

W-winner
McBride SF 2013 P. 3

3 F 4/5 "The Women Men Don't See," Tiptree, 73 McB—questions Blackboard
Assign: Gender pages in packet pp. 25-42, write paragraphs in response to
two of the comments

4 M 4/8 More on Tiptree and gender issues
***Please read the jury annotations from the packet 162+ for each story before class.***

5 W 4/10 "Grownups," MacLeod, 92, pp. 61-82, Grp 1 questions on Blackboard
6 F 4/12 "And Salome Danced," Eskridge, 95 & "The Erotics of Gender
Ambiguity," pp. 83-100, Grp 2 questions on Blackboard
**Deadline for choosing which story for out-of-class assignment

8 W 4/17 "Travels with the Snow Queen," Link, pp. 111-120, W 97, Grp 4 ?s BB.
9 F 4/19 "Lovestory," Kelly 98, pp. 121-127, Grp 5 questions on Blackboard
10 M 4/22 "Stories for Men," Kessel, 129-156, W 02, Grp 6 questions on Blackboard
11 W 4/24 The Knife of Never Letting Go, Ness, W 08, Ch 1-10 & p. 157 packet,
Grp 7 questions on Blackboard
12 F 4/26 The Knife of Never Letting Go, Ch. 11-18, Grp 8 questions on Blackboard
13 M 4/29 The Knife of Never Letting Go, Ch 19-26, Grp 1 Blackboard ?s
14 W 5/1 The Knife of Never Letting Go, Ch 27-36, Grp 2 Blackboard questions
15 F 5/3 The Knife of Never Letting Go, Ch 37-end, Grp 3 BB. questions, reports
on manga

**Should have 2-3 short essays turned in by now (or more)
16 M 5/6 Ooku-1, Yoshinaga, W 09, Ch 1 & pp. 159-60 packet, Grp 4 questions
17 W 5/8 Ooku-1, Ch 2, 3 & 4, Grp 5 questions
18 F 5/10 Ooku-2, Ch 5 & 6, Grp 6 questions
19 M 5/13 Ooku-2, Ch 7 & 8, Grp 7 questions
20 W 5/15 Ooku-2, Ch 9, Grp 8 questions
21 F 5/17 Who Fears Death, Okorafor, 2010, Ch 1-6,Grp 1 questions,
22 M 5/20 Who Fears Death, Ch 7-17, Grp 2 questions
23 W 5/22 Who Fears Death, Ch 18-25, Grp 3 questions
24 F 5/24 NO CLASS—McBride at WisCon
25 W 5/29 Who Fears Death, Ch 26-33, Grp 4 questions
26 F 5/31 Who Fears Death, Ch 34-44, Grp 5 questions
27 M 6/3 Who Fears Death, Ch 45-53,Grp 6 questions; retrospective questions due
28 W 6/5 Who Fears Death, Ch 54-end, Grp 7 questions; paper on outside reading
due (earlier would be better)
29 F 6/7 Wrap-up, final questions and comments; Grp 8 questions on all readings
and idea of Tiptree Award for class to think about

Assignments: **10%--participation** (44 points for an A of which at least 15 must be
from answering questions from Blackboard)

**30%--analysis** of some aspect of **short story** from Tiptree list (4-6 pp.)

**OR 50%--analysis** of some aspect of **novel** from Tiptree list (6-10 pp.)

60% OR 40%--**short analytical essays** (3-5 pp. each) on fiction read by
class (questions at end of packet, due day of discussion—10% each or
20% for comparison essays or essays using critical works—see question page)