

Women's Literature: Worlds of Fantasy and Science Fiction

Teacher Edition



Oak Meadow

Oak Meadow, Inc.

Post Office Box 615

Putney, Vermont 05346

oakmeadow.com



Table of Contents

Teacher Edition Introduction	v
Coursebook Introduction	vii

UNIT I: Fantasy

Lesson 1 Introductory Essay	3
Lesson 2 <i>Dogsbody</i> : Life on Earth	5
Lesson 3 <i>Dogsbody</i> : The Quest	9
Lesson 4 <i>Dogsbody</i> : Creative Project	13
Lesson 5 <i>Fire and Hemlock</i> : A World of Heroes	17
Lesson 6 <i>Fire and Hemlock</i> : A World of Monsters	21
Lesson 7 <i>Fire and Hemlock</i> : Solving the Puzzle	25
Lesson 8 <i>Fire and Hemlock</i> : Creative Project	31

UNIT II: Science Fiction

Lesson 9 <i>The Left Hand of Darkness</i> : The World of Winter	37
Lesson 10 <i>The Left Hand of Darkness</i> : Trust and Betrayal	41
Lesson 11 <i>The Left Hand of Darkness</i> : The Gobin Ice	45
Lesson 12 <i>The Left Hand of Darkness</i> : Creative Project	49

Lesson 13 <i>The Unreal and the Real: Short Stories</i>	51
Lesson 14 <i>The Unreal and the Real: Short Stories</i>	55

UNIT III: World Building

Lesson 15 <i>Binti: Leaving Home and Finding the Self</i>	59
Lesson 16 World Building	61
Lesson 17 Project Rough Draft	65
Lesson 18 Final Project and Reflection	67
Appendix	69
Academic Expectations	70
Original Work Guidelines	70
Finding Reputable Sources.....	71
Citing Your Sources	72
Elements of Good Writing.....	74
The Writing Process	77



Teacher Edition Introduction

This teacher edition is designed to help you guide students through Oak Meadow's *Women's Literature: Worlds of Science Fiction and Fantasy*. This teacher edition provides detailed answers to comprehension questions as well as tips on how to assess student responses to more open-ended assignments. You will find many suggestions for supporting learning in different ways, depending on the student's unique approach to each assignment.

You may want to look over the teacher edition answers before your student begins work on a lesson. There are notes on how to support your student while in the process of learning. Projects are found at the end of each unit, so you will also find suggestions on helping students develop organization skills in project management and time management.

In this teacher edition, you will find the full text for all assignments. Teacher edition answers are seen in **orange**.

For obvious reasons, it is best not to share this teacher edition with your student. Each student is expected to produce original work, and any incidence of plagiarism should be taken very seriously. If you notice a student's answers matching those of the teacher edition word for word, a discussion about plagiarism and the importance of doing original work is necessary. While students in high school are expected to be well aware of academic honesty, any discussion about it should be approached as a learning opportunity. Make sure your student is familiar with when and how to properly attribute sources.

We encourage you to join your student in discussing (and, if possible, reading) the literature in this course. Taking a special interest in your student's work can result in greater engagement and effort. We hope this course introduces your student to new female authors and guides your student toward a greater appreciation of fantasy and science fiction.



Coursebook Introduction

How do stories about unknown new worlds lead to discovering your own world?

This course in Women's Literature is focused on works of science fiction and fantasy written by women. We will look at the freedom these genres offer for women writers, discover the values and ideas that inform the stories, and explore themes of identity, gender, race, and social justice.

In this one-semester course, you will read three books, one novella, and several short stories. The first unit uses the works of Diana Wynne Jones to explore the fantasy genre. The second unit looks at science fiction through the work of Ursula Le Guin. The course will culminate with reading a contemporary novella, and completing a project that gives you the opportunity to envision and write, or illustrate, a science fiction or fantasy story of your own.

One focus of this course is **world building**, the writer's craft of creating an elaborate, believable story world. How does the author create a viable world for her characters? Why does she create the world this way? What issues or themes are being raised? Are these themes or issues particularly meaningful to women or are they more universal? Is there a feminine sensibility in the writing, and if so, how is it noticeable?

As you read, you will be keeping a reader's journal in order to address and continue to reflect on these questions. You will turn in your reader's journal at the end of the first two units.

In addition to assignments, you will find **Along the Way** sections that draw your attention to specific story elements. You need not answer any questions you find there, but feel free to jot down your ideas, questions, and musings in your reader's journal.

Course Materials

This coursebook contains all the instructions and assignments you need to complete the course. In addition to this coursebook, the following books are included with this course:

Dogsbody by Diana Wynne Jones

Fire and Hemlock by Diana Wynne Jones

The Left Hand of Darkness by Ursula Le Guin

The Unreal and the Real: Selected Stories of Ursula K. Le Guin

Binti by Nnedi Okorafor

Blank reader's journal

Academic Expectations

You are expected to meet your work with integrity and engagement. Your work should be original and give an authentic sense of your thoughts and opinions, rather than what you think the teacher reviewing your work wants to hear. When you conduct your research, you are required to cite your sources accurately. Plagiarism, whether accidental or intentional, is a serious matter. These guidelines apply whether you are enrolled in Oak Meadow School and submitting your work to your Oak Meadow teacher, or you are doing this course independently and having your work assessed by a parent, tutor, or school district representative.

Be sure to read all assignments carefully. Often a student misses a part of the assignment, or glances too quickly at it and misunderstands it, so take your time and make sure you know just what is expected for each assignment. By taking the time to review all the assignments before beginning the lesson's reading, you can read with purpose and take relevant notes.

All of your work should show a level of polish. Perhaps the most important part of the writing process is proofreading. This should be a key step in your working process. After you have finished your assignments, take the time to proofread for spelling errors and grammar mistakes. Proofreading your work before submitting it helps ensure that you are turning in work that is an accurate representation of your knowledge.

Keeping these tips in mind will help you get the most out of this exploration of women's literature.



UNIT I: Fantasy



(Image credit: Max Pixel)

In this unit, we focus on the fantasy works of Diana Wynne Jones. You will read the following books.

- *Dogsbod*y tells the story of a star who is sentenced to living life on Earth in the body of a dog while retaining some of his star memories and unique abilities. His quest to redeem himself is hampered—and in some ways, enhanced—by his mundane body and interactions with humans.
- *Fire and Hemlock* is a mysterious fantasy that centers around those who are caught up in a powerful world of magic that seems to be coming from their own imaginations. The veil between the magical and ordinary worlds is masterfully woven in this complex tale.

Both of these stories feature female heroes, a driving force behind Jones's work, as she explains in her essay "A Heroic Ideal—A Personal Odyssey" (found at the end of *Fire and Hemlock*):

“But a desire was growing in me to have a real female hero, one with whom all girls could identify and through that, all persons—a sort of Everywoman, if you like . . . I knew that what I wanted to do really was to write a book in which modern life and heroic mythical events approached one another so closely that they were nearly impossible to separate . . .”

In her writing, Jones borrowed inspiration and thematic elements from many classic tales she read as a child. For instance, *Fire and Hemlock* finds origins in the ancient Scottish ballad, “Tam Lin,” a supernatural or fairy ballad, and in a related ballad, “Thomas the Rhymer.” Each chapter is headed by an excerpt from one of those ballads. (You might like to read these ballads; you can find them in the library or online.) The novel was also influenced by Edmund Spenser’s poem “The Faerie Queene” as well as T. S. Eliot’s “Four Quartets.” Jones was profoundly influenced by books she read during her life, and this is mirrored in the story by the many books that influence Polly’s life.

Lesson

1

Introductory Essay

Learning Objectives

- Reflect on your experience and interests.
- Demonstrate clear, organized writing.

ASSIGNMENT CHECKLIST

- ☐ Write a personal essay about your experience with science fiction and fantasy.

Assignments

Writing

Write a one- to two-page essay about your experience and interest in fantasy and science fiction writing. Use the following questions to shape your essay.

- Fantasy books usually include magical creatures or elements and science fiction books usually use scientific concepts to create futuristic worlds or otherworldly planets. What fantasy or science fiction works have you read? Have you read fantasy or science fiction books written by women? List some of the writers and books you have enjoyed.
- What draws you to these genres?
- Are there any common themes that you have noticed in science fiction, fantasy, or any other type of speculative fiction (stories with supernatural or futuristic elements)?
- What do you hope to get out of this course?

Use your best writing skills to shape your essay, polishing your rough draft to make sure your ideas are fully expressed, and your writing is clear and organized.

This essay will provide a baseline of the student's current writing abilities. Look for clear, concise writing and ideas that flow in an organized, logical sequence. The writing should follow normal conventions regarding punctuation, grammar, spelling, and capitalization. Take note of areas that need work and provide specific feedback to help guide the student's learning.

SHARE YOUR WORK

When you have completed your essay, please share it with your Oak Meadow teacher.

Lesson

2

Dogsbody: Life on Earth

Have you ever looked at the stars and wondered what it would be like to live among them? Imagine if you could touch a star or talk to one. This story offers an imaginative glimpse of a star's life among a society of stars. It imbues stars with language, relationships, laws, and feelings. As you enter into this new story world, look for parallels with our own world of today. For instance, how do positions of power affect the relationships between people? What happens when someone loses a position of power, or gains one? How does this change how they are treated by others?

Learning Objectives

- Analyze character development.
- Support ideas with textual evidence.

Assignments

Reading

This week, read chapters 1–13. Look over the assignments below before you begin reading.

Keep your reader's journal next to you as you read so you can keep notes about celestial influence, human/animal relationships, and vocabulary words.

Reader's Journal

Begin your reader's journal by noting the book's title and name of the author. Keep this journal handy so you can note observations and record significant quotations and page numbers as you read.

Here are your reader's journal assignments, which you will work on for the next two weeks as you read the book.

ASSIGNMENT CHECKLIST

- ☐ Read chapters 1–13 in *Dogsbody*.
- ☐ Complete reader's journal assignments.
- ☐ Identify favorite passages.
- ☐ Give examples of the main character's limitations.
- ☐ Describe the character's inner perspective.
- ☐ Identify story challenges to overcome.
- ☐ Write a first-person narrative about an animal rescue.

1. There are many episodes where celestial beings influence Sirius's life on Earth. In your reader's journal, keep track of the episodes where celestial beings appear in the midst of ordinary life to either help or hinder the unfolding events.
2. Since the human/pet relationship is a theme throughout the story, create a list of scenes where humans treat animals with either kindness or cruelty. Don't describe the whole scene; just describe the interaction between the animal and human. Make sure to include any names the animals are called (you will find an assignment related to names in a later lesson). You may want to create two columns (kind/cruel) to keep track. You may find you also want to include a third in-between column to show when something intended as a kindness is cruel and vice versa.
3. Keep a list of words that are new to you, or that you find particularly captivating, such as *effulgence*, *fulminating*, and *ineffably*. If you don't know the meaning of a word, look it up and jot down the definition. You can do this after your reading session so you don't interrupt the flow of the story, or you can stop reading to find out the definition so you can get more out of the story—do whatever works best for you. While you list and define the new words you discover, note how their descriptive quality adds to the story.

You will turn in your reader's journal at the end of this unit.

Writing

1. As you are reading, find and copy at least four favorite passages or phrases. Write a few sentences about why you like each one or find it meaningful. Make sure to note the page number where each passage can be found.

Answers will vary as students choose passages that resonate with them. Check that each quotation is followed by a page number citation, and that students include an explanation about why each quote was chosen.

2. What are the limits of the main character's experience on Earth? Why are these limits imposed on him? How does Sirius experience them in everyday life? Use specific examples and direct quotations from the text (remember to include page numbers!) in your response.

Students may cite any portion of the text to support their response (the text references below are given as examples).

Sirius's experience on Earth was limited because he was born into a dog's body, living in a human world. His powerful star qualities were stripped because he was accused of killing another celestial being; he is sentenced to life on Earth until he can find the missing Zoi. Being a dog meant that Sirius was at the mercy of humans who had the "power of life and death over him" (31). He had to rely on them for food, shelter, and care, all the while knowing that if they wanted to, they could take that all away. Initially, Sirius was unable to roam freely. He "was taken out every weekday, rain or shine, and tied up in the yard" (56). Because he could not speak, there was no way for him to communicate what he wanted. He learned that "It was talk or nothing with humans" (58). As well as lacking the capacity for human speech, Sirius was further incapacitated because he had paws, not hands.

“Humans used their hands in all sorts of devious, delicate ways” (33). He experiences these limitations acutely, and yearns to be free.

3. What is Sirius's larger inner perspective? How and when does it begin to emerge? Give specific examples from the text.

When Sirius is still a puppy, he has “green” flashbacks when he remembers his life as a star. One of his first flashbacks takes place in the green meadow with Kathleen, and his memories come back to him more fully when he first meets Sol, and the luminary speaks to him. This larger perspective also emerges when Sirius is chasing the dog Yeff, and he loses his temper, experiencing a true and righteous anger that connects Sirius to his former life as a celestial being. He experiences it again when witnessing Kathleen being picked on and bullied.

4. How and why does Sirius begin to overcome his doggy limitations? What are the challenges or obstacles he faces in trying to assert his true nature over his dog nature? Give specific examples.

Observing the cats' nimble feet and their ability to manipulate tools, Sirius experiments and grows clever in his own right. One example of this is when Sirius tricks the family members into believing his collar is too tight by scratching on it excessively. After Kathleen loosens the collar, Sirius is able to free himself in the yard in order to secretly escape. He then figures out how to wiggle back into the collar upon returning, as if nothing happened. Sirius also overcomes his limitations by focusing on the aspects of being a dog that give him an advantage, such as convincing humans he isn't very smart. Sirius also realizes that his dog instincts and abilities can be useful in fighting his former companion.

The challenges he faces in trying to assert his true nature over his dog nature include his hunger; there are times when his whole attention is taken with finding food. He is also often distracted by smells, particularly the scent of the female dog, Patchie, in heat. He also has to try very hard not to bite sometimes, which seems to be a combination of his dog nature and his anger that is part of his true nature (which got him into trouble in the first place). At first, Sirius doesn't understand these compulsions and feels powerless against them. He slowly becomes better able to remember his true purpose, even when his dog nature is compelled to follow scents, seek food, or behave in a certain way.

5. Have you ever rescued an animal, either a wild one or a pet? If not, do you know of anyone who has? Write at least one or two paragraphs, using a first-person narrative to describe the events surrounding the animal being rescued. (You can write a fictional narrative if you don't have any personal experience in this area. If you do, please note that it is a work of fiction.)

This response can take the form of a personal narrative or a work of fiction. The goal is for students to practice writing a first-person narrative—look for consistency in the perspective and an immediacy to the writing—and to explore the human/animal connection through a rescue scenario (which is how Sirius is found by Kathleen).

SHARE YOUR WORK

Submit your work to your Oak Meadow teacher.

Lesson

6

Fire and Hemlock: A World of Monsters

Learning Objectives

- Interpret significance and predict story events.
- Demonstrate revision, editing, and proofreading skills.

ASSIGNMENT CHECKLIST

- ☐ Read Part Two and Part Three in *Fire and Hemlock*.
- ☐ Complete reader's journal assignments.
- ☐ Give your interpretation of story events.
- ☐ Write a one-page essay.

Along the Way

Mr. Lynn's definition of fairy stories is that "Each one has a true, strange fact hidden in it, you know, which you can find if you look" (178). Think of a fairy tale you are familiar with (or read one) and see if you can find a "true, strange fact hidden in it."

Assignments

Reading

Read the following this week:

- Part Two: Now Here
- Part Three: Where Now?

Reader's Journal

Continue to work on your three reader's journal assignments.

1. Keep track of unusual events that take place in the midst of Polly's ordinary life.
2. Describe instances where Polly acts heroically.
3. Construct a time line for story events.

Writing

1. In your own words, describe Polly's discoveries when she sneaks into the empty Hunsdon House and give your interpretation of what you think is going on. Use specific passages from the story to support your interpretation.

When Polly sneaks in, she finds Laurel's room, and while looking in the mirror, sees a photograph on the wall behind her that seems to stand out. Knowing the photo is important to her somehow, she takes it off the wall, rearranging the other photos to make its absence less noticeable. She suddenly hears voices downstairs, and realizes Mr. Leroy and Mr. Lynn have come into the house. It's clear from the conversation that Mr. Leroy and Laurel are trying to force Mr. Lynn to do something but he was refusing; Mr. Leroy makes it clear that he and Laurel will be watching him. Polly is incensed to realize they feel like they own Mr. Lynn. The two men disappear as suddenly as they appeared. When Polly leaves the house, it is clear that she had been alone the whole time.

Students will have their own interpretation of these events. Some might suggest the conversation is happening in a parallel universe, or that it took place in the house at a different time, or that it took place at that time in a different space. Some might attribute it to the magic of the house and others might see it as the result of Polly's growing hero powers.

2. In a one-page essay, explain how Polly's two lives (her ordinary life and her hero life) and two homes (with her mother and with Granny) weave together. What elements overlap between her different lives? What ways do the different lives mirror each other? In the circumstances of your own life, does it sometimes feel that you are leading more than one life? How? Does this relate to Polly's experience in some way?

Write two or three paragraphs, carefully organizing your ideas into a cohesive essay. Use topic sentences, supporting details, specific text references, and your own original ideas to express your thoughts. Write a rough draft and then revise your essay using the following checklist to improve the clarity and effectiveness of your writing.

- Is my information well organized? Are the main ideas and supporting details in a logical sequence?
- Is there a beginning, middle, and end to each paragraph and to the piece as a whole?
- Are my sentences phrased carefully? Do I vary the sentence structure?
- Have I stayed on topic? Have I omitted needless words and phrases?
- Have I checked the final draft for spelling mistakes and errors in punctuation and grammar?

This essay encourages students to explore how their own life experiences might mirror Polly's experiences of a dual existence. Polly has her ordinary life of going to school and having vacations and family visits, and she has her hero life of extraordinary experiences and danger and mystery. She has her life with her mother, who is increasingly paranoid and pushes Polly away, and her life with her grandmother, who is calm in the face of any event and wants Polly near. Students may notice that Granny seems to have

some knowledge of the magic surrounding the Hundson House family. Although she is superstitious, she is mostly very grounded and sees things with a clear head; this attitude is reflected in Thomas Lynn's clear-headed approach to the frightening things that keep happening around him and Polly. Students might feel a duality in different "lives" at home and with peers or online, or relate to Polly's sense of déjà vu in having memories that seem familiar but just out of reach.

While students will answer in a variety of ways, the essay should be very well-organized and polished. See the checklist above for specific elements to look for.

SHARE YOUR WORK

Share your work from lessons 5 and 6 with your Oak Meadow teacher.

Lesson

14

The Unreal and the Real: Short Stories

Learning Objectives

- Analyze plausibility of story elements.
- Compare the male-female interactions in fiction and real life.

Assignments

Reading

Read the following short stories in *The Unreal and the Real*:

- “The Fliers of Gy”
- “The Shobies’ Story”

Writing

After reading both stories, answer the following questions for the story you liked best.

Students will answer the following questions for one of the two short stories they have read. Answers will vary, depending on the story and the student’s response to it.

1. What do you find most implausible or hard to understand in this story?
2. What do you find most plausible or likely to occur in the future?
3. Find one passage that relates to your life or resonates with you. Write down the passage and then explain its relevance for you. (Make sure to note the page number.)
4. What is the view of women (the female perspective) in this story? How do women relate to the men in the story? How is this similar to or different from your experience of how males and females relate?
5. Summarize the story’s premise in a few sentences.

Sample story premises are below; student responses will vary.

ASSIGNMENT CHECKLIST

- ☐ Read “The Fliers of Gy” and “The Shobies’ Story” in *The Unreal and the Real*.
- ☐ Identify the story element that seems implausible.
- ☐ Identify the story element that seems most plausible.
- ☐ Identify a meaningful passage and explain its relevance for you.
- ☐ Analyze the female perspective in the story.
- ☐ Summarize the story’s premise.

“The Fliers of Gy”

In a society where a minority grow wings and gain the ability to fly, people harbor prejudices against those who are different. Those without wings view fliers as inferior; of those with wings, both the ones who choose to fly and the ones who choose to be nonfliers view the other group with disdain.

“The Shobies’ Story”

A crew prepares to test instantaneous travel without understanding how the technology works. When they find themselves transported across space instantly, they find that each person’s sense of reality differs, which endangers their lives as they lose faith in their ability to survive and get home.

SHARE YOUR WORK

When you have completed this lesson, please share your work for lessons 13 and 14 as well as your reader’s journal.

You have now completed Unit II.



Appendix

Academic Expectations	70
Original Work Guidelines.....	70
Plagiarism	
Finding Reputable Sources	71
Citing Your Sources	72
In-text citations	
Citing print, online, and film sources	
Citing images	
Elements of Good Writing.....	74
Varied sentences	
Strong paragraphs	
The Writing Process	77
Prewriting activities	
Writing the rough draft	
Revising	
Editing	
Proofreading	
Publishing, submitting, or sharing your work	
Five-paragraph essay	
Comparative essay	
Multimedia presentations	