

There will be a
meeting Tuesday

at 100.

April 10, 1990

To discuss
Spring 1991.

ENGLISH 309 (K), L, M (circle one)

NEW COURSE PROPOSAL

semester: Spring 1991

NAME: CHRISTINE CAVER

OFFICE: PAK 406

PHONE: 1-8738; 476-0650

PROPOSED TITLE OF COURSE: WRITING ABOUT SILENCING AND
VIOLENCE IN AMERICAN LITERATURE.

PROPOSED TEXTS: See ATTACHED SECTION I.

BRIEF COURSE DESCRIPTION AND RATIONALE: See ATTACHED SECTION II/III.

EXPLANATION OF HOW WRITING IS TO BE TAUGHT IN COURSE: Lectures on both

formalist + cultural approaches to literary analysis will be given during the first weeks. Throughout the course, examples of analytic approaches to each text, + model essays, will be discussed. Prior to the first paper due date, 1 1/2 to 2 weeks of class time will be devoted to handouts + discussions regarding proper use of quotes, references, punctuation, + effective transitions.

Students will also get feedback from one another by reading their drafts out loud to one another in small groups, aimed at increasing their awareness of audience.

Finally, each student will receive - within a week - a detailed critique of each paper with suggestions for improvement.

Als only: Append a summary of your qualifications to teach the course. Also, append the College of Liberal Arts Substantial Writing Component Form (Available in PAK 129).

COLLEGE OF LIBERAL ARTS

UNDERGRADUATE COURSES WITH

A SUBSTANTIAL WRITING COMPONENT

The minimum requirements for undergraduate courses with a substantial writing component are as follows:

Each course certified as having a substantial writing component must include at least three writing activities per semester, exclusive of in-class quizzes and examinations. These three or more writing activities must total approximately 16 typewritten, double-spaced pages (about 4000 words). A major rewriting of a paper (requiring additional original writing, not merely editing) can be considered a separate writing activity.

During the course, each student must receive a timely and detailed critique throughout each writing activity concerning the quality of the student's written expression and ways in which the paper can be improved.

The quality of the student's written expression must be an important component in determining the student's course grade.

Course Number: E309K

Cross listed with: _____

Course Title: WRITING ABOUT SILENCING AND VIOLENCE IN
AMERICAN LITERATURE

Instructor: CHRISTINE CAVER

Number and description of writing assignments: FOUR LITERARY ANALYSIS PAPERS OF 3-4 TYPED PAGES EACH—DRAFTED + REVISED, TO INCLUDE AT LEAST 2 PAGES OF DIRECTED RESPONSE PRE-WRITING.

Provisions for critique of student writing: PAPERS WILL BE RETURNED WITH EXTENSIVE COMMENTARY ON BOTH STYLISTIC AND ANALYTICAL FEATURES. PEER REVIEW WORKSHOPS + REWRITES WILL BE REQUIRED ON ALL 4 ESSAYS.

Percent of course grade determined by writing assignment: 80% PAPERS (20% EACH);

Additional comments:

20% QUIZZES

Memorandum

To: Linda Brodkey, Director, Lower Division English
From: Christine Caver, Assistant Instructor *Christine Caver*
Date: March 19, 1990
Subject: Spring, 1991 E309K Course Proposal (Revision of previously approved "Writing About Intimacy and Violence in Literature," to "Writing About Silencing and Violence in American Literature")

I would appreciate your consideration of my revised E309K course proposal. My interests have shifted enough so that I'm foregrounding different issues in the course, and the new proposal reflects that shift with a revised course title, along with a few changes in required texts.

Christine Caver

Proposal for Spring semester, 1991

E309K: Writing about Silencing and Violence in American Literature

I. Required texts:

Showalter, The Female Malady (intro + 2 chapters)

Morrison, Beloved

Fromm, The Art of Loving (to p. 60)

Mason, In Country

Heller, Catch-22

Gilman, The Yellow Wallpaper (SHORT STORY)

Roberts, Writing Themes about Literature (optional)

A photocopied packet will also be required, including the following short stories and two poems:

Faulkner, "A Rose for Emily"

Kingston, "No Name Woman"

Selected poems

as well as articles on silencing, violence, and gender:

Sandler, "The Chilly Climate for Women on Campus," USA Today, July 1988, 50-53

de Beauvoir, "Introduction" to The Second Sex

Fetterly, "On the Politics of Literature," The Resisting Reader

II & III. Description/Rationale:

Four literary analysis essays (approximately three to four typed, double-spaced pages long) will be developed from readings and discussions and will focus on the theme of the course—silencing and violence.

Additionally, for every text studied, either a page of directed response or a question about the text will be required, and counted as focused pre-writing for the essays. Drafts will be required for each essay and will be commented on by the instructor and/or classmates in small groups before being turned in for a grade.

The types of silencing and violence represented in these texts vary both in degree and in kind. This course will consider the ways in which silencing of characters in selected American literature is justified by cultural assumptions about the status, power, function, and gender of several marginalized groups: women at home, men at war, and African-

Americans--men and women who are simultaneously "at home" and "at war" on American soil. In studying these works, we will be primarily concerned with literary/rhetorical techniques and devices, but also with how the texts function as cultural statements, for example: how does each work manipulate the reader to either approve or condemn silencing of and violence against marginalized groups? how is this approval or condemnation influenced by the ethnicity, gender or social class of the fictional victimized/victimizer? how is sympathy elicited (or not) by extenuating circumstances? Further, the works should generate discussion and writing that touches on issues that extend beyond literature: to what degree does this silencing continue, and with what implications for contemporary American life?

V. Qualifications:

Teaching Experience includes: Teaching Assistant/tutor in the English Writing Lab--Fall 1986 and Spring 1987, and Summers 1987 and 1988. Teaching Assistant for Prof. James Duban in the Plan II Intensive Expository Writing course--Summer of 1987. Teaching Assistant/grader for Prof. Don Graham's upper-division English course on "Life and Literature of the Southwest"--Fall, 1987. Assistant Instructor for E306--Fall, 1988, Spring, 1989 and Summer, 1989; Assistant Instructor for E309K--Fall, 1989 and Spring, 1990, "Writing about Intimacy and Violence in Literature."

I have been interested in representations of gender, silencing, and power relationships in film and literature since my years as an undergraduate. Some of the classes which have helped to prepare me for teaching this course include: "Separate Spheres: Men and Women in 19th century America," "Contemporary Writers and Critics," "20th Century Literary Theory," "Genre Studies: Poetry," "Images of Women in Literature," and I studied Beloved, "A Rose for Emily," and "The Yellow Wallpaper" in preparation for the Qualifying Exam.

I have written numerous papers which investigate these issues in various texts/films, including: Paris, Texas, Eliot's "The Waste Land," Kingston's "No Name Woman," Grace Paley's short stories, Chaucer's "The Clerk's Tale," and Chopin's The Awakening. My Master's Report, "A Patrimony of the Whole World," used Gilligan's and Chodorow's feminist revision of Freud's developmental constructs of men and women to explore Melville's fictive commentary on a novel by Catharine Sedgwick, a 19th century American writer.

More recently, I have been studying Vietnam war literature along with theoretical texts on silencing, pain, and confinement of marginalized groups. My interests have shifted somewhat from the personal intimacy/violence rubric to an interest in the broader issues of how and why groups are silenced, with a particular focus on women at home, men at war. Showalter's The Female Malady serves as a convenient bridge for discussing the silencing of these two groups, as it discusses the conditions which contributed to the silencing of women in the 19th century, moves to the silencing of soldiers during World War I, and discusses both similarities and differences in the causes for and implications of the silencing of both groups.

ENGLISH 309 K, L, M (circle one)

NEW COURSE PROPOSAL

semester: Spring 1991

NAME: Ed Madden

OFFICE: FAC 3

PHONE: 471-8808

PROPOSED TITLE OF COURSE: Identity, Image, Ideology: Reading Culture

PROPOSED TEXTS:

The Signs of Our Times - Jack Solomon
Sex, Drink, and Fast Cars - Stephen Bayley
Christine - Stephen King (and a "romance" novel, or perhaps
Fay Weldon's She-Devil)

packet of readings from Roland Barthes ("Myth Today"), John Berger
(Ways of Seeing), Michel de Certeau, Rosalind Coward

BRIEF COURSE DESCRIPTION AND RATIONALE:

This course will basically be an introduction to culture studies, using Solomon's semiotics as a useful heuristic to encourage critical thinking and writing about the culture-texts that surround us. The course will follow the basic outline of Solomon's book, moving from a general discussion of signs, sign systems, and cultural myths (gender, youth, progress, etc.) into specific readings in the categories of advertising, architecture, toys, food, dress codes, gender, etc. I intend to add two other categories: photographs and cars. The two pop novels will further our discussions of cultural myths (gender). Such a class will not only utilize the immediacy of the students' world and interests, it will also encourage the application of critical reading to any cultural artifact. Each paper will be a critical analysis of some "text," beginning with a paper on advertising; each assignment will ask the student to "read" the text, considering how it is a specific way of seeing a subject that in some way may be tied to culturally constructed myths and identity.

EXPLANATION OF HOW WRITING IS TO BE TAUGHT IN COURSE:

There will be 3-5 in-class writing assignments and 4 longer essays. Time will be spent on peer reviews of the first 2 essays, and substantial revision will be expected. The final paper will be a longer project than the previous ones and will involve the use of resource materials (research, documentation).

Als only: Append a summary of your qualifications to teach the course. Also, append the College of Liberal Arts Substantial Writing Component Form (Available in PAR 129).

COLLEGE OF LIBERAL ARTS
UNDERGRADUATE COURSES WITH
A SUBSTANTIAL WRITING COMPONENT

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During the course, each student must receive a timely and detailed critique throughout each writing activity concerning the quality of the student's written expression and ways in which the paper can be improved.

The quality of the student's written expression must be an important component in determining the student's course grade.

Course Number: E309K **Cross listed with:**

Course Title: Identity, Image, Ideology: Reading Culture

Instructor: Ed Madden

Number and description of writing assignments:

- 3-5 in-class writing assignments
- 2 2-3-page essays (each of which be will substantially revised)
- 1 4-6-page essay
- 1 final paper (6-8 pages)

Provisions for critique of student writing:

The first two essays will be critiqued by the instructor, and some time will be spent on peer reviews as well. Each should involve substantial revision.

All four essays will be graded according to the lower division English criteria.

Percent of course grade determined by writing assignment:

The four essays will determine 80 percent of the course grade (the other 20 for classwork), worth consecutively 15, 15, 20, and 30 percent.

Additional comments:

Qualifications:

- teaching experience:

E306 - three semesters - a composition class (for which I used analyses of cultural texts, such as advertising, for several assignments)

E309K - Writing about poetry - two semesters - the class topic was poetry, but it involved many of the issues I propose to discuss in the culture class, since the class heuristic was an examination of how poems construct (and how language constructs) ways of seeing the world, identity, and alterity

- currently taking a graduate seminar on Roland Barthes

- research interest in the constructions of identity in texts and much research work (including the report) on constructions of identity and myths of gender and alterity

Gudni Elisson
Office: FAC 5
Phone: 471-8834

E309K Proposal: Spring 1991

1

Proposed Title Of Course:

The Taste of Blood: The Cultural Construction of the Vampire

I. Proposed Texts:

- Hairston and Ruskiewicz: **The Scott Foresman Handbook.**
- Ryan, Alan: **The Penguin Book of Vampire Stories.**
- Stoker, Bram: **Dracula.**
- Strieber, Whitley: **The Hunger.**
- Rice, Anne: **Interview with the Vampire.**
- A packet with photocopied short stories and essays.

II. Brief Course Description and Rationale.

In this class we will look at the cultural construction of the vampire myth. We will see how it changes and evolves from the Romantic period in England to modern American society. We will investigate some of the more controversial ideas pertaining to the myth, for example the aspects of homoerotic love, the conjunction of sex and death, feelings of xenophobia, and the struggle between the forces of good and evil. Throughout the course we will try to determine the social and psychological function of the vampire story, and see if it provides a positive fantasy outlet for feelings of aggression and sexuality.

Although we will mainly be reading fiction, the students will primarily write essays that deal with the issues that this fiction raises. The students will be responsible for two short essays (500-1000 words), and one longer essay of 1500 words. They will also be responsible for one presentation of their own choice, which will give them the opportunity to participate more directly with the rest of the class. These papers will be informative and/or persuasive. As the stories raise the issues and utilize arguments, so too will the students have to take a stand, or discover information (through library research), and find a way to convey it to their readers. Finally each student will keep a reading journal, in which he/she responds to the assigned texts. Because of the nature of the topics, we will discuss ways to reach an audience both through emotionally charged writing and through more formally written essays.

I plan to break this course into units wherein the students will read several works relating to a specific topic. I will try to find at least one essay relating to the same topic which the students will read and we will discuss in

class along with the stories. If the students find one unit to be of particular interest, I will not be adverse to prolonging it and perhaps shortening or removing another.

III. How Writing is to be Taught.

In the reading journal the students will have the opportunity to address the social role of language, and critique the false notion of a private self so often manifested in vampire fiction. But it will also give them a chance to actualize their thoughts, and develop more complex ideas about the vampire myth. This exercise should bring them closer to their subject matter, and will be of use in the class discussions.

In the two short essays (500-1000 words) the students will analyze a specific topic pertaining to the myth, for example the cultural and social construction of homosexuality, sexual domination, xenophobia, etc.

In the long essay (1500 words) the students will analyze a specific modern American novel, with the intention of placing it within the genre, according to its cultural and social construction. (For example King's Salem's Lot (1975), Matheson's I Am Legend (1954), Rice's The Vampire Lestat (1985), and Wilson's The Keep (1981).)

Through the use of outlines, workshops and peer editing, the students will have the opportunity to revise their drafts before submitting their papers in for a final grade.

The presentation will give the students the opportunity to do some research on their own, and to share the information they gathered with the rest of the class. The topics of these presentations will be chosen by me, and assigned to specific days on the syllabus which the students then sign up for. This assignment should promote their thought, as well as generate and direct the daily class discussions.

IV. Syllabus.

- | | |
|----------|--|
| Week 1 | Introductory Materials.
The Vampire in Folklore (packet) |
| Week 2 | Gothic, 1816
Byron: Fragment of a Novel (PBV)
Polidori: The Vampire (PBV) |
| Week 3-4 | Women, Sex and Death
Coleridge: Christabel (packet)
Le Fanu: Carmilla (PBV) |

Braddon: Good Lady Ducayne (PBV)

Weeks 5-6 **The Monster in the Bedroom**

Stoker: Dracula

Week 7 **Science Fiction and Alien Intelligences**

Guy De Maupassant: The Horla (packet)

C. L. Moore: Shambleau (PBV)

Weeks 8-9 **The Vampire in Films**

Nosferatu, A Symphony of Horror (1922)

Vampyr (1932)

Horror of Dracula (1958)

The Vampire Lovers (1970)

Week 10 **The Artist as Vampire**

Neruda: The Vampire (packet)

James: The Sacred Fount (packet)

Weeks 11-13 **The Texture of Cruel Immortality**

Tennyson: Tithonus (packet)

Keats: Lamia (packet)

Strieber: The Hunger

Weeks 14-15 **The Vampire Today**

Rice: Interview with the Vampire

V. Possible Assignments.

Week 1: Why do people read horror fiction? What is the reason for this fascination with evil and/or horror? Has the Vampire theme a special relevance to the problems of modern life? Are there evil forces at work, which like Vampires have to be laid to rest if civilization is to survive? This is a minor assignment which will allow the students to examine their own emotional reactions to this subject.

Assignment 2: Bela Lugosi once told an interviewer that "ninety-one percent of his admiring letters" came from women, while Christopher Lee stated that "Men are attracted to him [Dracula] because of the irresistible power he wields. For women there is the complete abandonment to the power of a man. . . . What greater

evidence of *giving*, than your blood flowing from your own bloodstream." Address these issues as they appear in Bram Stoker's Dracula, and explain what George Stade means in his introduction, when he says that "the prevailing emotion of the novel is a screaming horror of female sexuality."

Assignment 3: "Me only cruel immortality consumes," says Tithonus in Tennyson's poem. Immortality this side of the grave is full of risks that mortals seem only too ready to take, but often at too a great of a prize. The Vampire's immortality is both a blessing and a curse. How do the Vampires come to terms with losing all that they hold dear and familiar over and over again? How does the passage of Time affect them? How do the Vampires deal with loneliness? (This question needs to be much more involved than it is here.)

Assignment 4: (I will be considering a question about the connections between the films and the poetry that the films are based upon, along with the evolution of vampire films.)

Assignment 5: Vampire fiction has changed in the last century. Audiences have been inundated with innumerable "Dracula" movies which are increasingly violent and bloody in line with the taste of our times. Thus the Vampire theme has been reduced to decadent sensationalism. Self-declared "Vampires" are suddenly on the loose again, and this can be directly connected to the rise of violence and terrorism in everyday life. How has the violence of these later works changed our view the figure of the Vampire?

VI. Qualifications to teach E309K.

I. **Degrees:** Cand Mag University of Iceland (1987)
BA University of Iceland (1985)

II. **Teaching experience:** TA at UT in British Literature 1987-1988.
TA at UT in World Literature 1988-1989.
AI at UT for E306 1989-1990.

III. **Relevant Courses Taken:** E398T: Teaching Practicum UT 1989
3 Courses in Romanticism at UT
2 Conference Courses at UT on Romanticism
and Byron (1988-1990)

A class at the University of Iceland that
focused on Gothic fiction in English 19th
Century Poetry and Novels (1984)

I have written papers on,
Coleridge's "Christabel,"
Keats's "Lamia,"
Byron's "Manfred," etc.

ENGLISH 309 K, L, M (circle one)

NEW COURSE PROPOSAL

semester: Spring, 1991

NAME: Margot FitzGerald

OFFICE: FAC 18

PHONE: 458-8541

PROPOSED TITLE OF COURSE: Fictional Narratives of Grief and Loss:

The Elegy in the West

PROPOSED TEXTS: The Innana and Gilgamesh cycles, Sappho's laments,

the Cane and Abel myth, The Wanderer, The Pearl, Lycidas, Adonais, In Memoriam, elegies by Anne Bradstreet, Phyllis Wheatley, Walt Whitman, and Elizabeth Barrett Browning, and Yeats' Major Robert Gregory poems: Cane, A Room of One's Own, Hiroshima Mon Amour, Shoah, Howl, Diane di Prima's Loba, and Judy Grahn's A Woman is Talking to Death.

BRIEF COURSE DESCRIPTION AND RATIONALE: Purdy's "The Candles of Your Eyes", and Viramontes The Moths.

This course will explore the pressures that history has placed on the elegy. I will be defining elegy as texts which grieve or thematize cultural loss through the contemplation of an individual death. I will focus particular attention on the ways that cultural and political experience have shaped the form in the hands of various marginalized groups, particularly women, enslaved or imperialized peoples, and gay men and lesbians. I will require regular attendance, careful reading, and three thoughtful, detailed, and analytical papers exploring the relationship of the living to the dead at various points in western history.

EXPLANATION OF HOW WRITING IS TO BE TAUGHT IN COURSE:

This course will focus specifically on literary criticism and modes of literary analysis. I will emphasize the draft process for each of the three papers; students will be asked to provide me and three group members with copies of their first drafts for each paper, and we will meet as a group, after having had time to read and comment extensively on each other's work, and discuss our responses. I will encourage an extension of the draft process by offering students unlimited opportunities to revise their work for a different (and hopefully improved) grade, and promising never to lower a grade if a revision should ever happen to turn out worse.

Als only: Append a summary of your qualifications to teach the course. Also, append the College of Liberal Arts Substantial Writing Component Form (Available in PAR 129).

SCHEDULED TO BE TAUGHT

Semester Spring Year 1990

COLLEGE OF LIBERAL ARTS

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During the course, each student must receive a timely and detailed critique throughout each writing activity concerning the quality of the student's written expression and ways in which the paper can be improved.

The quality of the student's written expression must be an important component in determining the student's course grade.

Course Number: E 309

Cross-listed with: Gender Studies/Women's
Studies

Course Title: The Literature of Loss: the evolution of the elegy in the West

Instructor: Margot FitzGerald

Number and description of writing assignments:

This course will entail three writing assignments of 3, 5, and 7 pp. in length. The first assignment will require students to select a literary device in the text of their choice, and to show how the device functions within the economy of the text. The second will involve a close-reading of a text, and the third

Provisions for critique of student writing: will be a choice between
Students will hand out drafts of their assignments to me and to three other students, and we will meet in small groups to discuss each draft; each student will give written commentary to the others in her group, and I

Percent of course grade determined by writing assignment: will as well.

1st asst: 20%, 2nd asst. 30%, 3rd asst. 40, peer review work, 10%

Additional comments: Students will be allowed to re-write any work for a new grade, with the guarantee that if the new grade is lower than the old one, the old one will remain in place.

George Washington
2245
Washington, D.C.
20503-8000

EDUCATION: University of Texas at Austin: 9/88-present, M.A. in English literature, August 1989

University of Massachusetts at Boston, B.A. in English literature, June 1987

Harvard University Extension: 9/83-6/84, survey courses in English literature

AWARDS AND HONORS: 1990, 1989 UT Professional Development Awards

1989 UT Travelling Scholarship to Ireland

1989 Scholarship - Yeats Summer School, Sligo, Ireland

1987 Ferguson Prize for Writing in American Literature

EMPLOYMENT: 1/90-5/90

University of Texas at Austin
Assistant Instructor
E 309K - Writing About Literature

9/89-12/89

University of Texas at Austin
Assistant Instructor
E 306 - Rhetoric and Composition

6/89-7/89

University of Texas at Austin
Writing Lab Assistant

9/88-5/89

University of Texas at Austin
Teaching Assistant
E 316K - American Literature

PAPERS AND

PUBLICATIONS:

"Using Sexton to Read Freud: The Pre-Oedipal Phase and the Etiology of Lesbianism in Anne Sexton's 'Rapunzel'" Journal of Homosexuality.

"Born in Flames and Sammie and Rosie Get Laid: Fanons' Third World Topography as it exists in the First World" presented at the 1989 SCMLA Conference

"Rita Mae Brown, June Arnold, and the "Third Nostalgia": Lesbian Humor as a Cultural Recuperative in Six of One and Sister Gin" presented at "Tickled Pink: A Graduate Conference on Women and Humor," University of Colorado at Boulder, March, 1990.