



DEPARTMENT OF ENGLISH

THE UNIVERSITY OF TEXAS AT AUSTIN

PAR 108 • Austin, Texas 78712-1164 • (512) 471-4991

LDEPC PACKET GUIDE

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Michael Ditmore

11/03/89

PROPOSAL FOR VARIANT TEXT, FALL 1990: Critical Reading and Writing Across the Disciplines

I would prefer to work with a reader-and-handbook approach; however, one semester of working with One Hundred Major Modern Writers has convinced me that that is not the one I want to use. Many selections are outdated, most are too polished/professional to be helpful for freshmen, and the book as a whole looks imposing, formless, and purposeless. Nor do the other two currently available texts (Writing in Context and Ways of Seeing) look helpful.

Critical Reading and Writing Across the Disciplines (ed. Cyndia Susan Clegg; New York: Holt Rinehart, 1988; hereafter CRW) provides an excellent alternative because of its interdisciplinary approach, its contemporaneity, and its "critical reading" section. I have been bothered by the nebulous and belletristic nature of One Hundred Major Modern Writers, which was perhaps taken because the book was intended for English composition. As a result, it doesn't do enough in the way of picturing contemporary university communities/discourses--chaos organized alphabetically. I find this approach problematic because none of my students have been English majors--in fact, only one was in the Liberal Arts college (and that, I suspect, because of probationary status). This fact doesn't mean that they don't recognize "good" writing or know how to produce it, but it does suggest that they might be more interested as writers if they felt they were being introduced into the discourse of their various disciplines.

CRW makes it possible to bring up the conversations of a variety of disciplines, including "English." I am particularly taken with the organization given to each section: methodology, practice, and response to methodology. It also makes it possible to structure more open-ended assignments based on the particular academic interests of each student as well as to offer a preliminary approach to E316K assignments. Additionally, the selections in CRW are contemporary enough to provide the basis for discussion of more current trends throughout the academy--feminism, racism, and media. Furthermore, CRW includes two selections I have used from MMW, so the transition will be fairly simple.

Perhaps the most useful feature of CRW is its Part One, an exceptionally useful section in terms of teaching critical reading (a concept almost completely invisible in MMW). This section nicely supplements the handbook and provides a common ground for class participation and evaluation.

Overall, CRW strikes me as a reader that presents writing as a transitive verb (practicing something) rather than an empty, airy, pointless exercise (calligraphy).

E306 ALTERNATIVE TEXT REQUEST

Semester: Spring 1990

Instructor: David Ericson *office FAC 5*

The Hairston and Ruskiewicz Handbook will be used for the mechanical aspects of writing and research organization. Three (two rough and one final) drafts of the research paper are required. Other writing assignments and class sessions not devoted to research and organization will center on the subject of Language itself.

Because the focus of E306 is supposed to be on the student's writing, I limit the amount of reading assigned to about one essay per week. For this reason, and because I organize any readings not used for the final research paper around the theme which will unify the writing assignments, it is wasteful to require the student to buy one of the standard readers only to assign a few of the essays compiled therein.

The essays in the proposed course packet are chosen either because their subject is related to the unifying theme of the course, that is, language itself, or because they are representative of a particular style of essay-- exploratory, informative, etc. In terms of genre, the readings are limited to essays because that is the form in which the student will be required to write while attending the university. Reading a variety of essays will provide the student with models to either emulate or criticize.

Of particular interest in the discussions of language use will be:

1.) The extent to which linguistic habits influence a writer's thought processes. Orwell's "Politics and the English Language" will be used as an introduction to this sort of analysis.

2.) The uses to which essays have been put, from Addison's The Spectator to Hazlitt and Ruskin's art criticism, to Emerson's "Language," which is chapter IV of his Nature.

3.) The decline in popularity, and even recognition, of the Essay as a viable form for artistic literary writing. Here Barthe's 6-page essay, "Is There Any Poetic Writing" will introduce the question, and other texts will be read so that the student can judge whether or not some of Lewis Thomas' biology essays or Donald Hall's "Winter" (in Best American Essays 1987) might be considered "art."

ESSAYS IN COURSE PACKET

Baldwin, J. "If Black English Isn't a Language, Then Tell Me, What Is?"

Barthes, R. "Is there Any Poetic Writing?"

Emerson, R. "Language"

Hall, D. "Winter"

Orwell, G. "On Politics and the English Language"

Rose, P. "Tools of Torture: An Essay on Beauty and Pain"

Sledd, J. "On Not Teaching English Usage"

Talese, G. "Punks and Pushers"

Thomas, L. "Medusa and the Snail"

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



NEW COURSE PROPOSAL

semester: Fall 1990

NAME: Alison Regan

OFFICE: FAC 8

PHONE: 458-1871

PROPOSED TITLE OF COURSE: E306-CA

PROPOSED TEXTS:

Computer Research Lab User's Manual.

Hairston, Maxine, and J.Ruszkiewicz. The Scott, Foresman Handbook For Writers.

Knepler, Henry and Myrna. Crossing Cultures.

BRIEF COURSE DESCRIPTION AND RATIONALE:

This course will be consistent with the requirements of all E 306 classes. In addition to the focus on collaborative learning in the Computer Research Lab, the students will be taught a thematic approach to writing and research. The theme of the course will be social issues, particularly issues of difference.

The students will use readings from Crossing Cultures to stimulate their own writing and on-line discussions.

EXPLANATION OF HOW WRITING IS TO BE TAUGHT IN COURSE:

Students will experience writing as a process from the first weeks of the course and will write a research paper by the end of the semester. Students will write some of their papers collaboratively. Students will learn the process of peer review by critiquing the work of their classmates, and will practice self-editing techniques on their own texts.

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).

Alison Regan
E306CA Proposal for Fall 1990
Instructor Qualifications
November 3, 1989

It occurs to me as I write this proposal that the fall of 1990 is a long way away. This is more of a promise I am making to the Lower Division English Committee than it is a list of qualifications: I promise to prepare myself for the job of computer assisted English 306 instructor by next September. I will do this by taking Professor Slatin's Computers in English class in the spring, and by making more observations of classes in the Computer Research Lab.

This is not to say I am entirely unqualified at the moment. I have had a variety of experiences teaching both writing and computer skills. Besides teaching E306 this fall, I taught high school and junior high school English. In the summer program I taught in for the last three summers, I encouraged my students to write all of their papers on computers and held several meetings in the Macintosh computer lab. My first job after college was with a computer consulting firm. My work included writing texts to software programs and doing training for people in corporate settings.

I am interested in collaborative learning. My conversations with people in working with computer-assisted classes have convinced me that the Computer Lab can facilitate student interaction and encourage student participation. I look forward to becoming part of the electronic discourse community.

ENGLISH 309 K, L, M (circle one)

NEW COURSE PROPOSAL

semester: Fall 90

NAME: Hugh Burns

OFFICE: Calhoun 310

PHONE: 471-8390; Computer Research Lab: 471-9293

PROPOSED TITLE OF COURSE: Writing, Thinking, and Learning

PROPOSED TEXTS:

Computer Research Lab User's Manual

Dillard, Annie. Ed. The Best American Essays 1988. NY: Ticknor, 1988.

Grudin, Robert. Time and the Art of Living. NY: Ticknor, 1982.

Zinsser, William. Writing to Learn. NY: Harper and Row, 1988.

John-Steiner, Vera. Notebooks of the Mind. Harper and Row, 1985.

BRIEF COURSE DESCRIPTION AND RATIONALE:

The course objectives are: (1) to improve academic writing skills so that students become more efficient writers of standard English; (2) to analyze and develop a student's thinking and writing processes so that they become a more effective writer; (3) to practice and study expert techniques good writers use so that their writing becomes more thoughtful and more veracious; and (4) to challenge their habits of mind so that they "discover" a more confident writer and a more tenacious intrepid learner.

EXPLANATION OF HOW WRITING IS TO BE TAUGHT IN COURSE:

The course structure emerges from the following five activities: (1) a review of standard written English and the writing processes; (2) a critical reading of and narrative response to William Zinsser's Writing to Learn; (3) a collaborative response to (and in the manner of) Robert Grudin's Time and the Art of Living; (4) a comparative exploration of several of 1988's best essays; and (5) a major research essay.

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).

Writing, Thinking, and Learning
English 309K/309M
Dr. Hugh Burns
Fall 1990
The University of Texas at Austin

Course Objectives. As I say to my students, our mutual objectives are:

-- to improve your academic writing skills so that you are a more efficient writer of standard English.

-- to analyze and develop your thinking and writing processes so that you become a more effective writer.

-- to practice and study expert techniques good writers use so that your writing becomes more thoughtful and more veracious.

-- to challenge your habits of mind so that you "discover" a more confident writer and a more tenacious, intrepid learner.

The class will write as they investigate the writing process, especially the rhetorical processes of invention, arrangement, style, memory, and delivery. They will think as they examine thinking processes by focusing on dimensions of time. They will learn as we experiment with writing to learn. Meeting these ambitious objectives depends on their attitude, attention, attachment, and attendance--all matters which I shall evaluate as objectively and as fairly as I can.

Course structure. The course structure emerges from the following five activities: (1) a review of standard written English and writing processes; (2) a critical reading of and narrative response to William Zinsser's *Writing to Learn*, (3) a collaborative response to (and in the manner of) Robert Grudin's *Time and the Art of Living*, (4) a comparative exploration of several of 1988's best essays; and (5) a major research essay. In 309K, students should plan to participate in several in-class writing exercises and active peer evaluation. In 309M, students should plan to use the word processing and networking resources in the Department of English's Computer Research Laboratory, FAC 9.

Grading Policies. Students will be required to write four essays, take one essay examination, and participate in course activities. All essays must be typed or word processed.

Final course grades will be computed as follows:

Essay Examination -- The Writing Process (10%)
Narrative Essay, 4 pp. -- Writing to Learn (10%)
Collaborative Essay, 6 pp. -- Time (15%)
Critical Essay, 6 pp. -- Best American Essays (15%)
Research Essay, 10 pp. plus -- Approved Topic (30%)
Attitude, Attention, Attachment, Attendance (20%)

Late essays will be lowered a letter grade each day the essay is late. For every three unexcused absences, a student's course grade will drop a full letter grade. I do not tolerate plagiarism or any form of scholastic dishonesty. If students are not familiar with your rights and responsibilities, I ask them to review UT's General Information Bulletin, Appendix C, Chapter 11, "Student Discipline and Conduct."

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: 309M/309K

Cross listed with:

Course Title: Writing, Thinking, and Learning

Instructor: Dr Hugh Burns

Number and description of writing assignments:

Essay Examination--The Writing Process (10%)
 Narrative Essay--Writing to Learn (10%)
 Collaborative Essay--Time and the Art of Living (15%)
 Critical Essay--Best American Essays (15%)
 Research Essay--Approved Topic (30%)

Provisions for critique of student writing:

Students should plan to participate in several in-class writing activities and active peer evaluation. In 309M, students should plan to use the word processing and networking resources in the English Computer Research Laboratory.

Percent of course grade determined by writing assignment:

80%

Additional comments:

ENGLISH 309 K, L, M (circle one)

NEW COURSE PROPOSAL

semester: Fall

NAME: *Kirsten Keen*

OFFICE: *Parlin 312*

PHONE: *471-8067 / 482-9381*

PROPOSED TITLE OF COURSE: *see attached*

PROPOSED TEXTS:

BRIEF COURSE DESCRIPTION AND RATIONALE:

EXPLANATION OF HOW WRITING IS TO BE TAUGHT IN COURSE:

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).

Kirsten Kern
Parlin 312
471-8067

Fall 1990

PROPOSAL FOR E309K: Culture and Society/ Ways of Knowing

I. Required texts:

Bartholomae and Petrosky, Ways of Reading
Supplemental material to be purchased at Kinko's or
provided by instructor.

II. Rationale and How Writing is to be Taught:

How do you "know"? How do you create values from what you know? How do your values inform your reading of a text and the way you address the text in writing? The above are the questions that I will ask the students in this course to consider. While they consider these questions, I ask that my students engage in a conversational model of writing. The conversational model employs the notion of a discourse community that generates meaning and that includes the authors of assigned texts, the course instructor, and all of the students in the class. Thus, the course will ask that students understand themselves as individuals within a community engaged in the generation of meaning or the construction of knowledge.

The aim of this course is to help the students to become competent enough as writers to compose expository essays that are inventive and well-informed. At the conclusion of the semester, the students should be able to compose cogent and coherent essays that reflect their own points of view and that demonstrate a critical engagement with complex readings.

III. Outline

- A. Introduction:
Ways of Seeing
Readings: Bartholomae and Petrosky (B and P), John Berger
Assignments: in-class writing exercises
- B. Mind, Play, and Knowledge:
Readings: Joan McIntyre, excerpts from Mind in the Waters
and John Berger
Assignments: 1 page paragraph
3 page draft, peer critique, and revision
- C. Knowing What We Talk About When We Talk About Love
Readings: B and P, Raymond Carver
Assignments: 1 page paragraph
3 page draft, peer critique, and revision
- D. Searching for a Way of Knowing:
Readings: B and P, Alice Walker
Assignments: 1 page paragraph
4 page draft, peer critique, and revision

K. Kern

- E. "Revisioning" Ways of Knowing:
Readings: B and P, Adrienne Rich and Alice Walker
Assignments: 1 page paragraph
4 page draft, peer critique, and revision
- F. "Revisioning" Our Knowledge of a Text:
Readings: Adrienne Rich and Raymond Carver
Assignments: 4 page draft, peer critique, and revision
- E. "Revisioning" Our Own Texts:
Readings: All texts for the course and a class member's text.
Assignment: 4 page paper

SCHEDULED TO BE TAUGHT

Semester fall Year 1990

COLLEGE OF LIBERAL ARTS

UNDERGRADUATE COURSES WITH

A SUBSTANTIAL WRITING COMPONENT

Course Number: E309K Cross listed with:

Course Title: Culture and Society/ Ways of Knowing

Instructor: Kirsten Kern

Number and description of writing assignments:

5 to 6 finished essays plus drafts of selected essays: totals in excess of 16 typewritten pages

Provisions for critique of writing assignments:

Instructor and peer commentary on drafts; instructor commentary on finished essays; midterm and end of semester conferences

Percent of course grade determined by writing assignment:

100%

Kirsten Kern

Qualifications:

I have taught two sections of E309K "Culture and Society" at U.T. I also have taught two sections of composition at Rutgers, The State University of New Jersey. Some of my teaching responsibilities involved designing the courses using the Composition Department's adopted text, Bartholomae and Petrosky's Ways of Reading: An Anthology for Writers, and supplemental texts; co-ordinating and working with students in peer group evaluations; creating assignments; leading discussions; grading; and advising.

In addition to my teaching experience, I have taken "Teaching of Composition" with Professor Thomas Recchio. Course work included both theoretical readings and discussions about practical applications of teaching models in the classroom.

ENGLISH 309 K, L, M (circle one) ^{CA}

NEW COURSE PROPOSAL

semester: Fall 1990

NAME: Rick Penticoff

OFFICE: None: on Fellowship

PHONE: Home: 458-9567

PROPOSED TITLE OF COURSE: Composing Community: Writing About Habits of the Heart.

PROPOSED TEXTS: Bellah, et.al., Habits of the Heart (Perennial, 1986)

Reynolds and Norman, Community in America: The Challenge of Habits of the Heart (U. California P., 1988)

BRIEF COURSE DESCRIPTION AND RATIONALE: The conceptual core of this course will be the issue of community in the United States, as it is raised and discussed in Habits of the Heart and the companion volume of commentary. By focusing on a core set of issues in one text, especially one for which there has built up a substantial body of commentary, the course can lead students through an incremental and communal process of creating scholarship. Students' work will center on four major projects: the first will be concerned with establishing a context for Habits of the Heart; the second will be concerned with exploring that given context in more detail; the third will be concerned with how the given context can (and should) be complicated by issues and details that have been left out, glossed over, or suppressed; and the fourth will be concerned with how the book and its contexts can be transvalued, that is, moved in new directions.

I believe Habits of the Heart lends itself to this kind of extended treatment because the issues it raises are crucial, its treatment of them is not without controversy, and because the book has proven itself accessible to a more general audience and generative to a large number of specialized scholars. I think it can be just as accessible and generative for college students.

EXPLANATION OF HOW WRITING IS TO BE TAUGHT IN COURSE: As stated above, the course will be centered around 4 major projects. The first, establishing a context, will require students to communally create a set of reading questions/guides for the book, produce a group bibliography of book reviews on Habits, create individual preces' of the book, and put together a first tentative "research" proposal. The second project, exploring the context, will work toward a paper which explores how one or several of the sources that Bellah, et. al. explicitly draw on, e.g., Toqueville's Democracy in America, helps us to understand the particular issues raised in the book and the particular ways they get treated. They will also have to "update" their research proposal to take into account the new material they've accumulated. The third project, complicating the given context, will work toward a paper which complicates or "deconstructs" an issue treated by the book. Again, an updated research proposal will be done along side this third paper. The fourth project, transvaluing the context, will ask students to take their research proposals and create a first "chapter" carrying out that proposal.

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

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: E309M (Computer Asst.) **Cross listed with:** N/A

Course Title: Composing Community: Writing About Habits of the Heart.

Instructor: Richard Penticoff

Number and description of writing assignments: 4 major projects: 1) will include creation of reading questions/guides, a precis of the book, bibliography of book reviews on Habits, and a research proposal; 2) will include a comparative essay, as well as an "updated" research proposal; 3) will include an analytical essay, as well as another updated proposal; 4) essay which begins to carry out the research Provisions for critique of student writing: project of the proposals.

As part of each project, students will be expected to read and comment on the writing of other students; their written comments will count toward their project grades. The instructor will also read and comment on student writings at various stages of each project.

Percent of course grade determined by writing assignment:

Course grade will be determined by the accumulation of project grades: Project #1 - 15%; Project #2 - 20%; Project #3 - 30%; Project #4 - 35%. Each component of the **Additional comments:** project (e.g., written responses to peers' writing) will be weighted relative to its importance within the particular project.

Qualifications to teach E309M (CA): Composing Community: Writing about Habits of the Heart

3 years teaching high school English, 9-12, both writing and literature courses.

3 semesters at U.T. as a T.A. in both American and British Lit. courses.

4 semesters teaching 316K, American Literature.

1 summer session teaching 306.

1 semester teaching E309M.

2 semesters teaching in the Computer classroom; 1 semester T.A. in the Computer Lab.

1 summer session, Acting Director of the Writing Center.

I have a B.A. in Philosophy (Pomona College) and a B.A. in English (Univ. of Washington).

I have a Teaching Certificate, Secondary Endorsement (Univ. of Washington).

I have a M.A. in Rhetoric/Composition (Univ. of Texas).

I have passed both the Qualifying and Area Exams and am in the process of writing a prospectus for the dissertation. In my dissertation, I will be examining (in part) the ways terms like "community" get used and abused in Composition research. Thus a book like Habits of the Heart is part of a general area of research that I am currently undertaking.

ENGLISH 309 K, L, M (circle one)

NEW COURSE PROPOSAL

semester: Fall 1990

NAME: Webb, Chris

OFFICE: FAC 3

PHONE: 1-8808

PROPOSED TITLE OF COURSE: E 309 M: "Writing and Thinking
on Issues in Education"

PROPOSED TEXTS:

Noll, James. Taking Sides: Clashing Views on Controversial
Education Issues. Guilford, Conn.: Duskin Pub. Group, 1987.

BRIEF COURSE DESCRIPTION AND RATIONALE:

Students will read and write about one issue each week.

Citizens need to make informed choices on the issues Noll presents.

EXPLANATION OF HOW WRITING IS TO BE TAUGHT IN COURSE:

Using the English Dept. Computer Research Lab, students will do the following each week: 1) spend one hour discussing and identifying assumptions, values, arguments, and rhetorical technique of two opposing essays; 2) spend one hour drafting and revising position papers; 3) spend one hour in peer response and evaluation (I will participate). Six position papers will be polished for grading. One other position paper will be the ^{basis} ~~vehicle~~ for a term research paper.

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

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: E309M

Cross listed with:

Course Title: Writing and Thinking on Issues in Education

Instructor: Chris Webb

Number and description of writing assignments:

Weekly position papers, six of which will be polished for grading.
Another will be the basis of a term research paper.

Provisions for critique of student writing:

Peer and instructor critiques will be done for each position paper.

I will use these critiques to support revision. I will look

at a draft of the research paper -- at least the thesis and citation form.

Percent of course grade determined by writing assignment:

100%

Additional comments: typing will be required

1/3/54

Qualifications :

I have been teaching composition at both college and secondary levels for ten years.

Currently I am working on a dissertation for a Ph. D. in English education.

One of the graduate courses I took used the Noll book.

Chris Webb

ENGLISH 316 K-CA
ENGLISH 300 K, L, M (circle one)

NEW COURSE PROPOSAL

semester: Fall '90

NAME: *Dana Harrington*

OFFICE:

PHONE:

PROPOSED TITLE OF COURSE:

PROPOSED TEXTS:

see attached

BRIEF COURSE DESCRIPTION AND RATIONALE:

EXPLANATION OF HOW WRITING IS TO BE TAUGHT IN COURSE:

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).

Dana Harrington
FAC 10
471- 9293

Proposed Course: Computer Assisted 316K - World Literature

Text:
Norton Anthology of World Literature

Brief Course Description and Rationale:

Because 316K is considered a literature course, writing is often neglected or given minimal attention. Students entering this class are already expected to know how to write analytical papers about literature even though many of them have never had experience writing in this field at the college level. From my experience here at UT, the way 316 is taught often leaves students very frustrated--both about their own writing and about the subject of literature. I would therefore like to propose a 316K which integrates the reading process with the writing process through the use of the Computer Research Lab. This facility would allow students to develop their writing skills while they develop their reading and interpretive skills, since class "conversations" would be conducted through a written format in the Interchange program. From my experience, the CRL also facilitates more interaction between students so that students talk to each other much more than in a traditional classroom.

Explanation of how writing is to be taught:

Writing assignments would consist of weekly responses to the assigned reading. Students would then discuss their responses with each other on Interchange. From these "conversations," students would develop their ideas into longer, more formal papers. The first paper assignment would consist of a drafting process and peer critiques, where students would read each other's paper and comment on them using the Program Descant.

Grades would be calculated as follows:

Written responses:	20%
1st paper	30%
2nd paper	30%
Final	20%

Credentials for Teaching Proposed Course:

I've worked with 316K courses for five semesters: four as a TA (American and British sections) and 1 as an AI (American). I've also taught three sections of 306 Humanities and am currently teaching a 309M course in the Computer Research Lab. I am familiar with the Lab and with the various programs available to students and have been developing activities to further facilitate collaborative learning using this facility.

Course Proposal for Spring, 1991

Introduction to Literary Method and Form (E 314).

A substantial writing component course for prospective and current English Majors only.

How is it that a literary work can mean or contain more than any conscious intentionality--any author--could have placed there?

This question, which troubles most people the moment a critic or a teacher begins to analyze a text they've read, will be the background of the work we do in this course. As a foundation for further literary study, E 314 will introduce students to the elements of form, style, genre, and literary history--so that some better determination can be made about just what is intentional in the author's art, and what might go beyond intentionality and still be considered interpretively valid.

Our first task in this course will be to study a wide range of texts of several forms, periods, genres, and places of origin. The course will be divided into four individual units--on poetry, the short story, drama, and the novel. Our concerns will be with how those particular forms (and the authors behind them) go about meaning what they mean. To that end, we will study several early and later versions of each form. For instance, a Shakespeare sonnet might be juxtaposed with one by Robert Lowell or William Wordsworth; a novel by Jane Austen might be read beside one by Margaret Atwood; a Hawthorne short story next to a Joyce Carol Oates or Maya Angelou tale. We will see how the range of literary meanings that accompany certain forms can alter--not only over time, but over the vast differences of gender and cultures.

The students' second major task in this course is to learn how to write a clear, closely argued analysis of a literary text. I will assign four five-page essays, any one of which can be a rewrite of another. Several classes throughout the semester will be devoted to a reading of selected (anonymous) student papers; in this way, I hope, students will become more sensitive to the need to edit their own work before it is submitted! Students will be required to turn in rough drafts for at least two of the papers, and to exchange rough drafts with another student at least once.

This course is restricted to lower division students.

MEMO

TO: Prof. L. Brodkey, Director, Lower Division English
FROM: Hector Perez, Assistant Instructor
RE: Fall 1990 Variant Course Modification (E314L: Introduction to Chicano Literature)
DATE: November 3, 1989

I want to add a few titles to the reading list of the E314L: Introduction to Chicano Literature course I am currently teaching and plan to teach next fall. I want to add:

1. Hinojosa-Smith, Rolando. This Migrant Earth.
2. _____ . Rites and Witnesses.
3. Morales, Alejandro. The Brick People.

I am planning no other changes.

Héctor Pérez
Btl #29
1-8637

E 314L: Introduction to Chicano Literature

I. Tentative List of Books

Paredes, Américo. With a Pistol in His Hand.

Villarreal, José Antonio. Pocho.

Rivera, Tomás. And the Earth Did Not Part.

Anaya, Rudolfo. Bless Me, Ultima.

Hinojosa-Smith, Rolando. The Valley.

Martínez-Serros, Hugo. The Last Laugh and Other Stories.

Cisneros, Sandra. The House on Mango Street.

Viramontes, Helena María. The Moths and Other Stories.

II. Course Description and Rationale

The purpose of this course is to familiarize the student with representative examples of Chicano (Mexican-American) literature. Class lectures and discussions will emanate from close readings of primary sources and will be supplemented by screenings of video materials. Particular attention will be placed on historical, political, and social implications of the literary devices present in the primary sources.

III. How Writing is to Be Used in the Course

The final grade will be based on two exams, one at mid-term and a final, and on three essays. Two of the essays will be 5-7 pages long; a draft for each will be submitted, critiqued by the instructor, then revised and its final version resubmitted. The third essay will be 10-12 pages long and it will be due towards the end of the semester. Submission of a draft will not be required for this effort.

The final grade breakdown will be thus:

15%	mid-term exam
20%	final exam
15%	Essay I
20%	Essay II
25%	Essay III
5%	class participation

100%

III. Cont'd.

Prerequisites: At least 27 semester hours of coursework, including E 316K or its equivalent.

Attendance: Students are expected to attend class and participate in all class activities. Absences in excess of four are grounds for failure in the course.

IV. Qualifications to teach E 314L

I believe I am qualified to teach this proposed E 314L course on the basis of the following data.

Teaching Experience:

course(s)	date	location
E 306	fall '88- present	University of Texas-Austin
E 131, 132, 232, 234; Spn 141, 142	Aug. '83- present	Blinn College at Bastrop Correctional Institution
E 101	Aug. '88- Oct. '88	Park College at Bergstrom Air Force Base
E 11, 13, Freshman Studies	Aug. '81- May '85	St. Edward's University, Austin, Texas
Writing Skills I & II	Aug. '81- Dec. '83	Austin Community College

Education:

Currently a PHD student in Comparative Literature, The University of Texas at Austin

M.A. in English, December 1981, The University of Iowa, Iowa City. Emphasis in Expository Writing; Thesis, "Trek into the Heartland," a narrative essay.

M.A., English major, Spanish minor, May 1979, Texas A&I University in Kingsville. Thesis: "The Epic Simile in Vergil's Aeneid."

B.A. in Linguistics, May 1975. The University of Texas at Austin.

Publications:

Editor, El Nahuatzen, a journal of poetry, The University of Iowa, Spring 1979.

"Los yonqueros," a short story in Maize: Notebooks of Xicano Art and Literature, Spring 1979, vol. 2, No. 3, pp. 40-43.

Contributor to "Mexican American Evaluative Research Monograph" for the Education Improvement Program of the Southern Association of Colleges and Schools, Spring 1977.

I am seeking approval to teach this course upon the recommendation of Professor Ramón Saldivar, Department of English, The University of Texas at Austin.

ENGLISH 314 L

NEW COURSE PROPOSAL

semester: Fall 1990

NAME: Carol Huebscher Rhoades

OFFICE: PAR 404

PHONE: 1-8737 451-1365

PROPOSED TITLE OF COURSE: Women's Journey Literature

PROPOSED TEXTS:

Mary Wollstonecraft, A Short Residence in Sweden
Fanny Trollope, Domestic Manners of the Americans
Emily Eden, Up the Country: Letters from India
Virginia Woolf, The Voyage Out
E. M. Delafield, The Provincial Lady in America
Margaret Drabble, The Realms of Gold

Selections from: Kim Taplin, The English Path; Dorothy Middleton, Victorian Lady Travellers

BRIEF COURSE DESCRIPTION AND RATIONALE:

The course will explore how women writers have used journey narratives as a means of discovering, composing, and expanding knowledge of both their interior and exterior lives. The journeys themselves were moves for independence for the women travellers (especially those of the nineteenth century) and the writing of observations made during and after the journeys allowed the women a means of entry into the literary world via a "side path." The readings for the course will be a means for discovering some lesser known writings by women and will also provide material for examining several critical problems. Women have been quite often cast in the role of "other" but both male and female travellers are outsiders (other), apart from the cultures which they explore. At the same time, women and men from Western Europe assumed positions of authority as they intruded into and colonized other cultures. In this course, we will examine how women travellers mediated between their own sense of cultural superiority and their otherness as they attempted to understand and critique other cultures, as well as their own. Although most of the course readings will concentrate on writings from actual journeys, we will also read two novels (The Realms of Gold and The Voyage Out) which use the freedom from certain social conventions which travel offers as a starting point from which to explore woman's interior journeys and to experiment with writing conventions. Throughout the course, we will

EXPLANATION OF HOW WRITING IS TO BE TAUGHT IN COURSE:

also discuss the ways women travel writers experimented with the conventions of romanticism and realism which can offer us new insights into the standard definitions of these literary modes.

Writing: One 5-7 page (typed) e-say to be written on a text covered in the course. A draft of the first essay (to be read and critiqued by peers and the instructor) will be required.
A second essay of 7-10 pages will also be required.

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**

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: E314L

Cross listed with: WS 301

Course Title: Women's Journey Literature

Instructor: Carol Rhoades

Number and description of writing assignments:

One 5-7 page (typed) essay to be written on a text covered in the course.

A draft of the first essay (to be read and critiqued by peers and the instructor) will be required.

A second essay of 7-10 pages will also be required.

Provisions for critique of student writing:

Peer and instructor critiques with suggestions for improvements in content, depth of analysis, organization, and grammar.

Percent of course grade determined by writing assignment:

90%

Additional comments:

Carol Huebscher Rhoades

Proposal for E314L: Women's Journey Literature

Qualifications for teaching

I have taught 2 sections of E306 Rhetoric and Composition and 4 sections of E306 Humanities. My area studies for the doctorate are concentrated on women's literature and feminist theory and my dissertation examines the problems of inserting feminist political messages into the realistic novel of the nineteenth century. In addition, I have taken a graduate seminar on journey literature and the mimetic urge.

NEW COURSE PROPOSAL

semester: FALL 1990NAME: S. SHANKAROFFICE: BTL 29PHONE: 471-8637

PROPOSED TITLE OF COURSE: "ANGLO-INDIAN LITERATURE:
REPRESENTATIONS IN LITERATURE OF INDIA UNDER BRITISH OCCUPATION"

PROPOSED TEXTS: 1. Meadows Taylor Confessions of a Thief 2. Kipling Kim 3. Gandhi The Story of My Experiments with Truth 4. Anand Untouchable 5. Forster Passage to India 6. Rao Kamthapurra 7. Corbett Mam-eaters of Kumaon 8. Paul Scott A Division of the Spoils 9. Spear Penguin History of India Vol. 2 10. Packet to be prepared (Rushdie, Tagore, Sen, Eagleton, etc.)

BRIEF COURSE DESCRIPTION AND RATIONALE:

The purpose of this course will be to introduce students to literature, mainly prose fiction, of the British Raj. While the course will confine itself to works written in English, it will include both British and Indian authors. One aim of the course will be to explore the experience of empire and colonialism from both sides of the divide.

Another aim will be to introduce students to the study of literature in political and historical contexts. The inescapably social nature of literature will be emphasized.

EXPLANATION OF HOW WRITING IS TO BE TAUGHT IN COURSE:

TWO SHORT PAPERS (4-5 PAGES DOUBLE SPACED TYPED) WILL BE WRITTEN. ONE OF THESE PAPERS WILL BE REWRITTEN AS A LONG (10-12 PAGES) PAPER. ROUGH DRAFTS WILL BE DISCUSSED BY BOTH PEERS AND INSTRUCTOR FOR WRITTEN EXPRESSION AS WELL AS CONTENT. STUDENTS WILL BE ENCOURAGED TO BE OPEN TO THE POSSIBILITY OF EXTENSIVE REVISION. WRITING AS A PROCESS WILL BE EMPHASISED. EMPHASISED. STUDENTS WILL BE EXPECTED TO MAKE SUBSTANTIAL PROGRESS IN THEIR ABILITY TO WRITE ESSAYS FROM PAPER TO PAPER.

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

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: E314L

Cross listed with:

Course Title: "ANGLO-INDIAN LITERATURE: REPRESENTATIONS IN LITERATURE OF INDIA UNDER BRITISH OCCUPATION"

Instructor: S. SHANKAR

Number and description of writing assignments:

TWO SHORT PAPERS (4-5 PAGES DOUBLE SPACED TYPED)

ONE OF THE ABOVE PAPERS REWRITTEN AS A LONG (10-12 PAGES) PAPER

Provisions for critique of student writing:

ROUGH DRAFTS OF THE PAPERS WILL BE DISCUSSED FOR BOTH WRITTEN EXPRESSION AND CONTENT BY INSTRUCTOR AND PEERS.

Percent of course grade determined by writing assignment:

70% (SEVENTY)

Additional comments:

SUPPLEMENTARY WRITING MAY BE ASSIGNED IN THE FORM OF TWO PAGE POSITION PAPERS.

S. Shankar

Proposal for E314L for Fall 1990

Anglo-Indian Literature: Representations in Literature of India under
British Occupation

The purpose of this course will be to introduce students to literature, mainly prose fiction, of the British Raj. While the course will confine itself to works written in English, it will include both British and Indian authors. One aim of the course will be to explore the experience of empire and colonialism from both sides of the divide.

Another aim will be to introduce students to the study of literature in political and historical contexts. The inescapably social nature of literature will be emphasised. The works studied will be linked to the unfolding history of British occupation and the emergence of Indian resistance. The relative coherence of something called "Anglo-Indian Literature" will be especially effective in exploring the relationship between literature and history.

The works studied will cover texts from the early nineteenth century to the late twentieth century. Beginning with early representations of the Raj by British writers, the course will include works which deal with the Raj retrospectively.

Tentative list of Required Texts:

Meadows Taylor Confessions of a Thug

Rudyard Kipling Kim

M. K. Gandhi The Story of My Experiments with Truth

Mulk Raj Anand Untouchable

E. M. Forster Passage to India

Raja Rao Kanthapura

Jim Corbett Man-eaters of Kumaon

Paul Scott A Division of the Spoils (last volume of The Raj Quartet)

Packet to be prepared by the instructor containing literary,

historical and theoretical material by Rushdie, Tagore, Ackerley, Eagleton, Said etc.

Percival Spear Penguin History of India Vol 2

Requirements for the course: Students should have taken E306 and E316 and should have 27 hours of credit. Students will be required to write two short papers (4-5 pages long), one of which will be revised to a long paper (10-12 pages long).

S. Shankar

Nov 2 1989

Proposal for E314L: "Anglo-Indian Literature: Representations in
Literature of India under the British Occupation"

Summary of Qualifications to Teach the Course (as required)

While still in India, I took courses in the history and economics of the British Raj. Literary representations of the British Raj were also examined in courses.

As a graduate student in Purdue University, I took numerous courses in literary theory, which has equipped me to deal with the study of literary texts as cultural manifestations linked to social, economic and political forces. Theory classes especially useful in this respect were: "Literary Criticism II," "Literary Criticism III," and "Cultural Criticism."

I have continued developing this interest here with more particular attention to the study of literature in the context of colonialism in India. Two courses I am enrolled in this semester are: "Literature and Colonialism" and "Religion and Caste in the Indian Novel." Some of the texts I intend to look at in the proposed course have been dealt with in these classes.

Cover Letter for 314L Novel/Film Proposal
René Williams

My name is René Williams and I am a PhD student in the Comparative Literature Program. I worked with Professor Barnouw last semester as a TA for World Literature, and am doing the same this semester. I am supported by the Comparative Literature Program this year, but next semester there is a possibility that I will be a University Fellowship recipient. I have been nominated but will not know whether I have been chosen until April 5.

My dissertation topic (I will be taking my orals at the end of this summer) focuses on theories of mimesis and the influences of science on supposedly anti-rational literary movements such as Romanticism, Symbolism and Expressionism. Though the dissertation focuses on the relationship between late 19th century science, art and literature, my own future interests lie in 20th century topics.

Though my undergraduate degrees were a B.A. in French and B.S. in Education (French/German specialization), my lack of teaching experience has apparently kept me from claiming AI status (though I was supported by the Comparative Literature Dept. financially). It has become clear in the last couple of semesters, however, that my position outside of the department is probably more responsible than anything else for the holding status that I've been assigned. This is understood since the department has its own graduate students to support, and it is only in the hope of appealing to a broader course structure that I submit these course outlines.

My approach to teaching is heavily interdisciplinary. I try to utilize as many resources that are available to an instructor: art (in the form of my own slide collection); music (correlating literary movements with their musical counterparts); architecture; and especially the philosophy of science. Using these resources I attempt to *synthesize* a historical period. By moving along literary "nodes" it becomes possible to create an *ersatz* history whose eclectic texture resonates with today's postmodern aesthetic. *Relevance* is the most important aspect of my approach to teaching literature. In the two course descriptions attached to this letter, terminal points lie in a literature of today. The goal of both courses is to make these terminal points analogous to the beginning points, allowing the student to understand literature as far back as the 17th century in terms of his or her own world culture.

The two course descriptions are both derived from aspects of my dissertation and complement each other with respect to their epistemological stance. The Inward Bound course involves the tracking of the extension of the limits of the interior world of man. The Science Fiction course concerns itself with the extension of the outward limits of man. By using film to accompany some of the readings, students are given the chance to place the

literature in another context. This often frees them to write on a text with another perspective and also demonstrates, visually, how a text is interpreted when transcribed into a different medium.

ENGLISH 314L

NEW COURSE PROPOSAL semester: Fall 1990

NAME: René Williams

OFFICE: FAC 3

PHONE: Office- 8808 Home- 495-9655

PROPOSED TITLE OF COURSE: Inward Bound: Writing at the Limit

PROPOSED TEXTS: Jean Jacques Rousseau's Confessions (excerpts); Williams Wordsworth's The Prelude; Thomas Mann's Death in Venice*; James Joyce's A Portrait of a Young Artist*; Robert Musil's Young Törless*; Nabakov's Lolita*; James Dickey's Deliverance*

*Films available

BRIEF COURSE DESCRIPTION AND RATIONALE: The course focuses on writers who have used language as a tool for inward travel, or self-exploration. The movement in the course is synchronic in order to demonstrate the thesis that inward travel has matched, step by step, that of outward travel, i.e., that the mapping of the human psyche can be seen to reflect the mapping of the outward, phenomenological world. By reading the collection of writings listed below, a sense of this inward journey will be conveyed to the class.

EXPLANATION OF HOW WRITING IS TO BE TAUGHT IN COURSE:
Because I view writing to be a reflection of one's present technological and conceptual *context* in the world, it seems plausible that by reflecting on the writings listed above, a progression of this *context* from the 18th to the 20th century might be conveyed to the class. Writing assignments will therefore center around miming this pattern. Students will synthesize styles of the 18th, 19th, and 20th centuries in order to understand how *context* is created in writing (three 4 to 6 page papers). A mild philosophical and scientific *context* will be relayed to the class in the form of background readings and group/individual presentations so that the novels may be related to period and the papers made more "realistic." The final paper will involve an interpretation of our present technological and conceptual context (a 10 page paper).

COLLEGE OF LIBERAL ARTS
UNDERGRADUATE COURSES WITH
A SUBSTANTIAL WRITING COMPONENT

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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: 3146

Cross listed with:

Course Title: *Inward Bound: Writing at the limit*

Instructor: *Rene Williams*

Number and description of writing assignments:

Three 4 to 6 pages papers. Each will involve writing which bases itself on the context of the period literature being used in class, i.e., 18th, 19th, 20th century prose. A final 10 page paper based on 20th century conceptual reality will be the final assignment.

Provisions for critique of student writing:

writing will be critiqued by its (the writing) ability to simulate the textual period, be it 18th, 19th, or 20th century reality. References will be suggested as well as provided which will provide students with a textual or conceptual background of the period.

Percent of course grade determined by writing assignment:

Total course grade will be based upon written assignments.

Additional comments:

This course is designed for individuals who have a desire to experiment with writing, not only formally, but with respect to the "possible worlds" it offers.

ENGLISH 309 K, L, M (circle one)

NEW COURSE PROPOSAL

semester: _____

NAME: m l Byrd

OFFICE: Parlin 406

PHONE: 1-8738

PROPOSED TITLE OF COURSE: please see attached sheet

PROPOSED TEXTS:

BRIEF COURSE DESCRIPTION AND RATIONALE:

EXPLANATION OF HOW WRITING IS TO BE TAUGHT IN COURSE:

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).

Byrd

Parlin 406, #1-8738

English 309K Proposal

Title: Rock and Roll: Culture/Criticism

Texts:

Szatmary, David P., Rockin' in Time: A Social History of Rock and Roll

Grossberg, Larry, We've Got To Get Out of This Place (forthcoming)

A photocopied packet will also be required, including Rolling Stone interviews, and selections from The New Grove Gospel, Blues, and Jazz, by Paul Oliver, Max Harrison, William Bolcom; Feel Like Going Home: Portraits in Blues and Rock and Roll, by Peter Guralnick, and Tell Me Why: The Beatles, Album by Album, Song by Song, by Tim Riley.

Description/Rationale: Rock and roll texts and criticism will be used as a basis for rhetorical analysis and composition. Treating rock and roll as a major aspect of popular culture, I will ask students to foreground it and analyze its impact on society and on individuals (themselves). We will look at the history of rock and roll, with its origins in rebellion and its locus now in corporate consumerism. I hope to train students to be a more critical/aware audience, both regarding individual groups and pieces and regarding their environment in general. The course will be divided into four sections; we will examine the music in terms of history, racial issues, gender issues, and specific songs (textual analysis). If interest exists and time allows, the class may also focus on types of current folk and protest music. There are a wide number of sources--including performers in the Austin community from which to draw this material.

Essay assignments:

In addition to a daily notebook of responses to the readings, four major assignments (ranging from 700 to 2000 words, with a total of 16 typed pages from each student) must be completed. The first assignment will ask students to focus on one or two songs in a literary analysis; musical technique may be examined here, if the student feels competent, but all students may concentrate on verbal techniques and message. The second paper will force students to confront their own awareness of rock and roll history and popular culture; they will be asked to compare and contrast two opposing arguments about either racial or gender issues, like the portrayal of women in certain songs or on music video, or the issue of black soul in white America. The third paper will allow students to investigate music as history, focusing on a censorship event or protest rally. The fourth essay, which will also also involve research, will require students to combine all of their previously learned skills and investigate a ten to twenty year career of a group or an artist for musical changes and for the political/social stimuli for those changes.

Instructor Qualifications:

Assistant Instructor--Baylor University, Fall 1982-86; English 1302 and English 1306 (composition courses)

Instructor--Centenary College, August 1986--June 1988; English 101: Writing in/about the Humanities; English 102: Writing About Literature; English 201: Short Story, English 201: Novella, English 201: Autobiography, English 201: Modern American Drama; English 306: Introduction to Victorian Literature; English 304: Literature and Social Protest

Assistant Instructor--University of Texas, Fall 1988--present; English 306, English 306H

Although I have not taught this course before, I have often brought in musical texts to illustrate literary themes in my classes. I have also, in various exercises/essay assignments, asked students to analyze musical texts for their arguments and their logical and grammatical problems.

A bibliography of library resources is attached.

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: 309 K

Cross listed with:

Course Title: Rock & Roll: Culture/Criticism

Instructor: Byrd

Number and description of writing assignments: 4 major assignments (100 - 2,000 words each)

1. literary analysis
2. comparison/contrast of critical essays/positions
3. description/analysis of censorship or protest events
4. research paper on an artist's career & its political implications

Provisions for critique of student writing: see attached sheets

Percent of course grade determined by writing assignment:

all

Additional comments:

Rock and Roll

The University of Texas at Austin
The General Libraries

Reference Services Department
Compiled by Glenn Worley

History and Biography

**"Popular music" in *New Grove Dictionary of Music and Musicians*. vol. 15, pp 111-118.
ML / 100 / G8863 / 1980 • Fine Arts Library Reference, PCL Reference**

***Year by Year in the Rock Era: Events and Conditions Shaping the Rock Generations that Reshaped America*.**

ML / 3534 / H45 / 1983 • Fine Arts Library, UGL Reference

***Rolling Stone Illustrated History of Rock and Roll*.**

ML / 3534 / R64 / 1980 • Fine Arts Library, UGL Reference

***Rock of Ages: Rolling Stone History of Rock and Roll*.**

ML / 3534 / W33 / 1986 • Fine Arts Library, UGL

***Rock Archives*.**

ML / 3534 / O25 / 1984 • Fine Arts Library

~~9~~ / ML / 3534 / O25 / 1984 • Undergraduate Library

***Sound of the City: The Rise of Rock and Roll*. Rev. ed.**

ML / 3534 / G54 / 1983 • Fine Arts Library

***The Rock Who's Who*.**

ML / 102 / R6 / H5 / 1982 • Fine Arts Library Reference, Undergraduate Library Reference

***Who's New Wave in Music: An Illustrated Encyclopedia, 1976-1982*.**

ML / 12 / W5 / 1985 • Undergraduate Library Reference

***Unsung Heroes of Rock & Roll*.**

ML / 394 / T67 / 1984 • Fine Arts Library, Undergraduate Library

Bibliographies and Indexes

***Literature of Rock, 1954-1978*.**

ML / 128 / R6 / H6 • Fine Arts Library Reference, Undergraduate Library Reference

***Literature of Rock II, 1979-1983*. 2 vols.**

ML / 128 / R6 / H62 / 1986 • Fine Arts Library Reference

***Rock Music Source Book*.**

ML / 3534 / M3 • Fine Arts Library Reference

Humanities Index. 1975- .

AI / 3 / H5844 • Fine Arts Library Reference, PCL Reference, Undergraduate Library Reference

Music Index. 1949- .

ML / 118 / M84 • Fine Arts Library Reference, Undergraduate Library Reference

Discography and Reviews

Billboard Book of Top 40 Albums.

ML / 156.4 / P66 / W43 / 1987 • Fine Arts Library Reference, Undergraduate Library Reference

Billboard Book of Top 40 Hits, 1955 to Present.

ML / 156.4 / P6 / W473 • Fine Arts Library Reference, Undergraduate Library Reference

Phonolog Reports.

ML / 156 / P5678 • Fine Arts Library Reference, Undergraduate Library

Rock Films: A Viewer's Guide to Three Decades of Musicals, Concerts, Documentaries, and Soundtracks 1955-1986.

PN / 1995.9 / M86 / S26 / 1987 • UGL

Rock, Rock & Roll 45's.

ML / 156.4 / R6 / O8 / 1983 • Fine Arts Library

Rolling Stone Record Guide: Reviews and Ratings of Almost 10,000 Currently Available Rock, Pop, Soul, Country, Blues, Jazz, and Gospel Albums.

ML / 156.4 / P6 / M37 • Fine Arts Library Reference, Undergraduate Library Reference

Stranded: Rock and Roll for a Desert Island.

ML / 3534 / S8 • Fine Arts Library, UGL

Business Aspects

This Business of Music.

ML / 3790 / S5 / 1985 • Fine Arts Library Reference

Musician's Guide to Independent Record Production.

ML / 3790 / C69 • Fine Arts Library

Musician's Guide to Copyright.

KF / 3035 / E74 / 1983 • PCL, Undergraduate Library

Popular Music

The University of Texas at Austin
The General Libraries

Fine Arts Library
Compiled by Dana Haviland

Song Indexes

- Bloom, Ken.** *American Song: the Complete Musical Theatre Companion.* 1985.
Covers 1900-1984.
ML / 128 / M78 / B6 / 1985 • Fine Arts Library Reference; PCL Reference; UGL Reference
- Find That Tune: an Index to Rock, Folk-Rock, Disco & Soul in Collections.** 1983.
ML / 128 / R6 / F56 / 1983 • Fine Arts Library Reference; UGL Reference
- Havlice, Patricia Pate.** *Popular Song Index*
ML / 128 / S3 / H4 • Fine Arts Library Reference; PCL Reference; UGL Reference
- Lax, Roger.** *The Great Song Thesaurus.* 2d ed. 1989.
ML / 128 / S3 / L4 / 1989 • Fine Arts Library Reference; PCL Reference; UGL Reference
- Shapiro, Nat.** *Popular Music, 1920-1979: a Revised Cumulation.* 1985.
ML / 120 / U5 / S5 / 1985 • Fine Arts Library Reference; PCL Reference

Literature

- Cooper, B. Lee.** *A Resource Guide to Themes in Contemporary American Song Lyrics, 1950-1985.* 1986.
ML / 156.4 / P6 / C66 / 1986 • Fine Arts Library Reference
- Fuld, James J.** *The Book of World-Famous Music; Classical, Popular and Folk.* 1985.
ML / 113 / F8 / 1985 • Fine Arts Library Reference
- Iwaschkin, Roman.** *Popular Music: a Reference Guide.* 1986.
ML / 128 / P63 / I95 / 1986 • Fine Arts Library Reference
- Popular Music Periodicals Index: POMPI.** 1984/86 to date.
ML / 3469 / P68 • Fine Arts Library Reference
- Wildbühler, Hubert.** *The Musical: an International Annotated Bibliography.* 1986.
ML / 128 / M78 / W669 / 1986 • Fine Arts Library Reference

Business

- Gibson, James R.** *Getting Noticed: a Musician's Guide to Publicity and Self-Promotion.* 1987.
ML / 3790 / G54 / 1987 • Fine Arts Library Reference
- Gibson, James R.** *How You Can Make \$30,000 a Year as a Musician - Without a Record Contract.* 1986.
ML / 3795 / G52 / 1986 • Fine Arts Library Reference
- Rappoport, Victor D.** *Making It In Music.* 1979.
MT / 67 / R29 / 1979 • Fine Arts Library Reference

Discographies

- Connor, D. Russell. *Benny Goodman: Listen To His Legacy*. 1988.
ML / 156.7 / G66 / C67 / 1988 • Fine Arts Library Reference
- Hoffman, Frank W. *The Cash Box Album Charts, 1955-1974*. 1988.
ML / 156.4 / P6 / H588 / 1988 • Fine Arts Library Reference
- Hoffman, Frank W. *The Cash Box Album Charts, 1975-1985*. 1987.
ML / 156.4 / P6 / H588 / 1987b • Fine Arts Library Reference
- Lewisohn, Mark. *The Beatles, Recording Sessions*. 1988.
ML / 421 / B4 / L482 / 1988B • Fine Arts Library Reference
- Morgereth, Timothy A. *Bing Crosby: a Discography, Radio Program List, and Filmography*. 1987.
ML / 156.7 / C7 / M67 / 1987 • Fine Arts Library Reference
- Schwann Artist Issue. 1976 to date.
ML / 156.2 / S383 • Latest edition in Fine Arts Library Reference; earlier editions in Fine Arts Library Stacks
- Schwann. 1986 to date.
ML / 156.2 / S3852 • Latest edition in Fine Arts Library Reference; earlier editions in Fine Arts Library Stacks
- Smith, John L. *The Johnny Cash Discography*. 1985.
ML / 156.7 / C32 / S58 / 1985 • Fine Arts Library Reference

Dictionaries and Directories

- Bane, Michael. *Who's Who in Rock*. 1981.
ML / 102 / R6 / B36 • Fine Arts Library Reference
- Billboard International Buyer's Guide*. 1963/64 to date.
ML / 18 / B5 • Latest edition in Fine Arts Library Reference; earlier editions in Fine Arts Library Stacks
- Johnson, Bruce. *The Oxford Companion to Australian Jazz*. 1987.
ML / 3509 / A8 / J641 / 1987 • Fine Arts Library Reference
- The New Grove Dictionary of Jazz*. 1988.
ML / 102 / J3 / N48 / 1988 • Fine Arts Library Reference; PCL Reference
- Wadhams, Wayne. *A Dictionary of Music Production and Engineering Terminology*. 1988.
ML / 102 / M85 / W3 / 1988 • Fine Arts Library Reference
- Walker, Leo. *The Big Band Almanac*. 1978.
ML / 102 / B5 / W34 / 1978 • Fine Arts Library Reference
- York, William. *Who's Who in Rock Music*. Rev ed. 1982.
ML / 102 / R6 / Y7 / 1982 • PCL Reference; Undergraduate Library

See also SRS Short Form #35, *Rock and Roll*

Criteria for Evaluating Student Essays

- A:** Addresses the assigned topic and presents an inventive perspective on it--either because its thesis is unique or daring, or because the nature of the evidence presented to support the thesis is highly unusual. The argument is lucid, the organization is thorough and logical, and there are only minor and occasional technical errors: infrequent typos, an inconsistent verb tense in a difficult context, a few poor word choices, or an unsuccessful attempt at a rhetorical flourish. The prose is clear in any case, but it may also be stylistically sophisticated--characterized, for example by a skillful use of sentence structure, or by evocative metaphors. Imaginative diction or syntax can sometimes create ideas all by itself, and thus a stylistically sophisticated paper with a fairly commonplace thesis or with uneven (but not thoroughly slipshod) logic or organization may sometimes be given an A.
- B:** Addresses the assigned topic and presents a single, plausible thesis that builds upon, rather than simply repeats, class discussions or readings. The paper is clear and logically organized, and the evidence presented to support the writer's assertions is adequate. There are no more than one or two factual errors and/or occasional conceptual inconsistencies. If there are mechanical errors, they are few and relatively "minor"--e.g., misplaced or overused commas or semi-colons, misplaced modifiers, or faulty word choice. There are no major problems in sentence construction (faulty predication, syntax shifts, mixed constructions). A paper that is technically perfect but generally unimaginative may sometimes be given a B.
- C:** Addresses the assigned topic. The thesis is generally clear and makes a generally "accurate" statement about the subject at hand, although it may do no more than reiterate ideas already covered in class. The exposition of the thesis may be insufficient or disorganized. The paper may, in important places, rely on unsupported generalizations and insufficiently developed ideas. There are several mechanical errors, and perhaps a few of them are "major" errors: fragments, comma splices, faulty agreement. There may be one or two serious conceptual/syntactical errors such as mixed constructions or faulty predication. But the paper is still comprehensible and makes a few good points, although evidence for the argument may be thin or awkwardly introduced.
- D:** May have a very garbled thesis or one that reflects a serious misreading of the subject at hand. It may fail to address adequately the assigned topic. Evidence for the writer's assertions is almost nonexistent or so poorly introduced as to be useless. Paragraphs tend to be brief and chaotic. There are many mechanical errors, both major and minor. Problems in sentence construction such as syntax shifts and faulty predication interfere with the writer's effort to present and develop assertions. The D paper, however, unlike an F, shows that the writer has at least some understanding of the subject (the paper makes at least one or two good points), and that the writer has made some effort, however unsuccessful, to establish a thesis and organize an argument.
- F:** Has no discernible thesis, or two or three that are twisted together incomprehensibly. (A paper that fails completely to address the assigned topic or that plagiarized may also be given a F.) Organization is illogical, and paragraphing is incoherent. The writer's assertions are unsupported by real evidence, and misinformation is rife. Mechanical errors, both major and minor, are numerous. Syntax is often incoherent or illogical. The writer seems to have no understanding of the subject.

Note: Students should be aware that instructors, at different times, may emphasize certain criteria over others.

Guidelines for Teaching an Essay from a Rhetorical Point of View

Preliminary Questions: Who is the author? What are his qualifications for writing on this topic? (*Contexts* gives brief autobiographical information about each author in an alphabetically arranged index at the end of the book.) Does the information you have on the author suggest any vested interest or bias? When was the essay written? Where did it first appear? What do the answers to these last two questions tell you about the probable audience for the essay?

Study Guidelines:

- A. What is the author trying to do?
 1. Is his purpose primarily informative or persuasive? Is it a combination of both?
 2. What does he want his readers to believe or think? How does he want them to feel when they finish the essay?
 3. Does he state his purpose directly? If so, where?
 4. Does the reader have to infer the purpose for himself? If so, what kind of material does the author provide from which to draw those inferences?

- B. Who is the audience for this essay?
 1. What does the vocabulary level of the essay tell you about the author?
 2. What elementary assumptions does the author seem to make about his audience? That is, does he assume they are well-educated and informed, does he assume they already have some information on his subject, does he assume they are predisposed to be sympathetic or skeptical, does he assume they are primarily rational or emotional?

- C. What methods does the audience use to achieve his purpose?
 1. What role or persona does he assume? That is, how does he want to appear to his audience?
 2. What is the tone of the essay? Is it suitable to the purpose? Does the author seem to be close to or remote from his audience?
 3. Does the author use description and narration? If so, what seems to be its purpose?
 4. Does he appeal primarily to the reason and intellect or to the emotions?
 - a. What parts of the essay appeal to the reason?
 - b. What parts of the essay appeal to the emotions?
 5. Does the author use connotative language extensively? If so, what effect is he trying to achieve with it?
 6. What kind of evidence does the author use? Is it credible? Is it presented objectively or subjectively? Does he have enough evidence?

Margaret Downs-Gamble
Office: Fac 5
Phone: 1-8834; hm: 476-8240

Fall 1990



E309K Proposal: The Construction of Gender

Texts:

Berger, Ways of Seeing.(E)

Bronte, Jane Eyre

Packet: Essays (E), Short Stories (SS)

Fitzgerald, "Diamond-Dick and The First Law of Woman," The Price Was High.(SS)

Hong-Kingston, "No-name Woman," Woman Warrior.(SS)

Ortner, "Is Female to Male as Nature is to Culture?," Women Culture & Society.(E)

Peavy, "A Common Language," Bristlecone Winter 89.(SS)

Singer, "Two," Old Love.(SS)

Description & Rationale:

Student writing will consist of three short (500-1000 wd.) literary analyses and one longer (1500 wd.) analysis which will evolve through the reading and discussion of the assigned texts. Drafts will be required on all papers and these will be workshopped in class and commented on by the instructor. Students will be required to keep reading notes. These notes will be turned in at the end of class each day, but used during class to generate discussion. These reading notes will also be used as tools to help students focus on concerns and problems in the texts to assist them in writing their essays.

The course will concentrate on gender as constructed in fiction and as a fiction constructed by society. In each of the fictional texts we will concentrate on how the characters are constructed within the society of the text, and by extension, how they make specific demands on the reader to accept certain doxic notions so that heterodox behaviors are then perceived as supplying a solution to dysfunctional models. John Berger will be used (and at times abused) as a central text. I want students to feel free to question Berger's notions of gender construction as readily as they would, for instance, question the construction of characters like Rochester and St. John in Jane Eyre.

Writing:

Through the students' first reading notes, class discussion and drafts I hope to show them that ideas evolve through a process of reading, thinking, writing, discussing, writing, discussing and then writing again. By the time they are working on their final drafts of these essays, they will be able to look back at a progression of their own and others' ideas.

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: The Construction of Gender

Instructor: Downs-Gamble

Number and description of writing assignments:

Three short (500-100 wd) essays (each will have draft copies)

One longer (1500 wd) essay (draft, also)

These will be literary analyses which will (in part) develop from required reading notes and class discussion. Final drafts will develop after workshopping.

Provisions for critique of student writing: drafts and instructor comments.

Instructor will critique all drafts, but drafts will also be commented on by workshop groups.

Percent of course grade determined by writing assignment:

Including the daily, required reading notes, written assignments will comprise 100%

Additional comments:

Qualifications:

Teaching: T.A. E 316 Am. Lit. F 87, Brit. Lit. S 88, F 88, S 89.
T.A. Writing Lab: Sum 89
A.I. E 306 Rhet. and Comp. (Writing on issues)

ENGLISH 309 K, L, M (circle one)

NEW COURSE PROPOSAL

semester: Fall 1990

NAME: Laura Grossenbacher

OFFICE: Parlin 408

PHONE: 471-8739

PROPOSED TITLE OF COURSE:

Writing about Failure and Success in Contemporary Society

PROPOSED TEXTS:

Packet from Alphagraphics containing:
John Ciardi "Is Everybody Happy?"
Erich Fromm "Our Way of Life Makes Us Miserable"
Brigid Brophy "Women: Invisible Cages"
Ralph Ellison's Epilogue to Invisible Man
Charlotte Perkins Gilman "The Yellow Wallpaper"

In Addition:
Tennessee Williams
The Glass Menagerie

Plus--a short story of the student's choice

BRIEF COURSE DESCRIPTION AND RATIONALE:

Through writing, we will explore the expectations and restrictions that society places on the individual, examining the idea that failure to succeed by society's standards can still lead to personal fulfillment. Within this exploration we will approach different definitions of success, especially distinctions between society's definition and the individual's definition.

Students will write two 500-800 word essays analyzing the theme of failure of the individual to succeed by society's standards as this theme is expressed in one of the three literary works. They will then write a longer 1200-1500 word paper exploring this theme in a short story of their own choosing.

EXPLANATION OF HOW WRITING IS TO BE TAUGHT IN COURSE:

Writing will be taught as a process of individual exploration of alternatives. Students will produce drafts which will be critiqued in peer workshops, and these drafts will also be critiqued by the instructor, before any final draft of the essay will be due. We will be examining through critique the ways in which each student's individual vision may be revised in order to make it self-cohesive. A strong emphasis will be placed on each writing assignment as a unique effort of the individual to communicate his/her viewpoint. In other words, the standard thesis-driven 5-paragraph theme will be discouraged in favor of forms more relative to expression of the individual purpose of each paper.

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

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: E309 ~~K, L, or M~~

Cross listed with:

Course Title: Writing about Failure and Success in Contemporary Society

Instructor: Laura Grossenbacher

Number and description of writing assignments:

2 short essays 500-800 words in length analyzing one of the three literary works we will read; one of which they will have the option to revise. These essays will examine the theme of the course in the material we read.

1 long essay 1200-1500 words in length exploring that theme in a short story of their own choosing.

Provisions for critique of student writing:

Students will produce drafts which will be critiqued in peer workshops, and these drafts will also be critiqued by the instructor before any final draft of the essay will be due.

Percent of course grade determined by writing assignment:

25% for each short essay (including drafts and critiques)

40% for the long essay (including draft and critiques)

Additional comments: 10% pop quizzes and attendance

I am open to suggestions that will make this proposal acceptable if the committee finds it to be unacceptable. I understand that the reading requirements may be too much for a course that emphasizes writing, so I would be willing to cut it if the committee so desires. Thank you for your consideration!

NEW COURSE PROPOSAL

Laura Grossenbacher
Parlin 408
471-8739

Writing about Failure and Success in Contemporary Society

TEXTS: Packet from Alphagraphics including three essays and two short literary works:

John Ciardi "Is Everybody Happy?"
Erich Fromm "Our Way of Life Makes Us Miserable"
Brigid Brophy "Women: Invisible Cages"

Charlotte Perkins Gilman "The Yellow Wallpaper"
Ralph Ellison's Epilogue to Invisible Man

In addition to the packet:

Tennessee Williams The Glass Menagerie

and a short story of the student's choice

COURSE DESCRIPTION:

Through writing, we will explore the expectations and restrictions that society places on the individual, examining the idea that failure to succeed by society's standards can still lead to personal fulfillment. Within this exploration we will approach different definitions of success, especially distinctions between society's definition and the individual's definition.

Students will write two 500-800 word essays analyzing the theme of failure of the individual to succeed by society's standards as this theme is expressed in one of the three literary works. They will then write a longer 1200-1500 word paper exploring this theme in a short story of their own choosing.

Writing will be taught as a process of individual exploration of alternatives. Students will produce drafts which will be critiqued in workshops, and we will examine ways in which their individual visions can be revised so as to be self-cohesive. A strong emphasis will be placed on each writing assignment as a unique effort of the individual to communicate his/her viewpoint.

Grossenbacher--New Course Proposal Continued

REQUIREMENTS:

2 short essays, 500-800 words in length, analyzing one of the three literary works we will read. Students will have the option to revise one of these essays.

1 long essay, 1200-1500 words in length, exploring the theme of the course in a short story of their own choosing.

Note: Written critiques of other members of the critique group will be required from each student and will be considered as part of the requirement of each essay; drafts of each essay will also be required, which I will critique and return before the final draft of each essay is due.

GRADING:

25% for each short essay (including drafts and critiques)

40% for the long essay (including draft and critiques)

10% pop quizzes and attendance

Laura Grossenbacher

Qualifications to teach this course:

Last year I taught three freshman composition courses and one course that is equivalent to the course I am proposing at the University of Texas in San Antonio. In that class we read the essays by Ciardi, Fromm, and Brophy, and the short story by Gilman, in an examination of similar themes dealing with the individual in relation to society.

While I was working on my Master's at UTSA, I had a course in Late Twentieth Century American literature, for which I prepared a term paper dealing with individual attempt and failure to achieve the so-called "American Dream." I have been interested in failure of the individual since I studied the anti-hero and the theme of victim/victimizer in an undergraduate Contemporary literature course.

I am currently teaching two E306 courses, and I will teach one in the spring. I will also be taking my qualifying exam in the spring, but with any luck at all, I will still be here next fall and I would like to look forward to preparing for the course I have proposed. Thank you for your consideration.

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

NEW COURSE PROPOSAL

semester: Fall 1990

NAME: *Steve Ryan*

OFFICE: *Parlin 312*

PHONE: *471-8760*

PROPOSED TITLE OF COURSE: *(Please see the attached)*

PROPOSED TEXTS:

BRIEF COURSE DESCRIPTION AND RATIONALE:

EXPLANATION OF HOW WRITING IS TO BE TAUGHT IN COURSE:

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).

E309 Course Proposal
(for Spring 1990)
Fall

Steven P. Ryan
Parlin 312
471-8760

Proposed Title: Writing about the Mythological Imagination

Proposed Texts: The Power of Myth, Joseph Campbell with Bill Moyers
Handbook of Current English, Corder, Jim and John Ruszkiewicz
[There will also be assorted articles and short stories distributed as hand-outs]

Course Rationale and Description:

The power of mythology is deeper and more pervasive than most moderns believe. What is often superficially considered as an anachronism appropriate only for primitive societies in fact continues to teem within the human spirit--simply because we continue to ache for a meaningful relationship to the universe and to long for answers to the mysteries of life. The purpose of the course is to, first, stimulate the students' mythological imaginations and, second, to help guide them as they begin to critically examine their own belief systems.

Through discussion of the text, the six videotaped installments of the PBS series, and supporting materials, the course poses a number of questions, e.g., What myth do you live by? Where does it come from? Does it answer your needs? Is myth possible for us in the modern world? If so, what forms does it take?

The answers to such questions are, of course, personal and altogether unpredictable. But my experience has shown that there is never a dead spot in class discussions.

Writing Component:

This is essential to course. Students will write weekly on questions such as those posed in the second paragraph of the above segment. The goal is to stimulate thought, and to have the students put their thought in writing. Students will critique drafts of their peers' papers. This helps to both sharpen their critical skills and further expose them to what others are thinking. Three polished papers totalling 4000 words are required.

Qualifications:

I have taught six E306 courses, and am currently teaching the E309 course which I am here proposing. I am working on a doctorate in American literature, focusing on Willa Cather. I first became interested in, and then attracted to, Joseph

Campbell because of the mythological dimensions of Cather's fiction. But the doors he has opened for me go beyond Cather-- they are my own doors as well. Furthermore, I have a Master of Divinity degree from the Jesuit School of Theology at Berkeley; this gives me a strong foundation in the Judeo-Christian myth which most of our students claim as their own. Among other things, the course offers us all the opportunity to examine this myth, its strengths and its limitations.

But most importantly, the class seeks to awaken the students' mythological imaginations. Regardless of what they may learn in the course, this faculty will serve them the rest of their lives.

EXHIBIT A

SCHEDULED TO BE TAUGHT

Semester Fall Year 90

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 the Mythological Imagination

Instructor: Steven P. Ryan

Number and description of writing assignments:

Weekly short writing assignments (both in class and out of class); three (3) major papers totalling 4000 words

Provisions for critique of student writing:

Peer evaluation of drafts of major papers; instructor will meet individually with students regarding paper topics and both short and long writing assignments.

Percent of course grade determined by writing assignment:

80%

Additional comments:

ENGLISH 309 K, L, M (circle one)

NEW COURSE PROPOSAL

semester: Fall 1990

NAME: Brenda Sluder

OFFICE: Parlin 408

PHONE: 471-8739

PROPOSED TITLE OF COURSE: Writing about the Social Construction of the Self

PROPOSED TEXTS: Howell and Ford, The True History of the Elephant Man
Kingston, The Woman Warrior
One text chosen by the student
Readings from Catherine Belsey's Critical Practice

BRIEF COURSE DESCRIPTION AND RATIONALE: Writing will be used to analyze how the self is constructed through language. After reading selections from Belsey's work, students will use double-entry journals in which responses to the self as constructed in the two assigned texts are recorded and then critiqued. Through the writing assignments, students will be encouraged to explore social construction theory, to examine how language works in texts, how permeable a reading of a text is, and, in turn, how language functions socially. Each student will write two short essays (500 to 1000 words) and one longer essay of 1500 words, the grades of which will constitute the course grade.

EXPLANATION OF HOW WRITING IS TO BE TAUGHT IN COURSE: Brief "script writing" exercises will generate daily class discussions which should promote thought and, in turn, writing. The double-entry journal will help students learn about writing. Each student will write two short essays (500-1000 words) which analyze the construction of the self in the two assigned texts. Each student will then write one longer essay of 1500 words which analyzes the construction of the self in a text of his or her choice. Drafts of each assignment will be reviewed by peers in workshop sessions before submission for grades. Ample time and encouragement for revision will be provided during the course.

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).

Proposal for Fall semester, 1990

Brenda Sluder

Proposal for E309K: Writing about the Social Construction of the Self

Required Texts:

Howell and Ford, *The True History of the Elephant Man*
Kingston, *The Woman Warrior*
One text chosen by the student
Readings from Catherine Belsey's *Critical Practice*.

Description and Rationale:

Writing will be used to analyze how the self is constructed through language. After reading selections from Belsey's work, students will use double-entry journals in which responses to the self as constructed in the two assigned texts are recorded and then critiqued.

Each student will write two short essays (500-1000 words) which analyze the construction of the self in the two assigned texts.

Each student will then write one longer essay of 1500 words which analyzes the construction of the self in a text of his or her choice. Students will be encouraged to reread texts that they read earlier, perhaps as adolescents, and compare the earlier reading to a reading based on an awareness of social construction theory. They will be encouraged to retrieve their earlier papers of literary analysis and rewrite the papers from a perspective that examines the language writers use to construct a self and how that language invites the reader to identify with the constructed self, excluding a range of differences.

Through the writing assignments, students will be encouraged to explore social construction theory, to examine how language works in texts, how permeable a reading of a text is, and, in turn, how language functions socially.

Drafts will be reviewed by peers in workshop sessions before submission for grades. Essay grades will constitute the course grades.

Qualifications:

I have taught nine composition courses, two of which were literature-based. I am teaching two sections of E306 this semester.

I have worked as a tutor in an English Writing Lab.

I am interested in social construction theory. I first encountered the theory while completing work for my master's degree in English with a minor in Sociology. I briefly articulated the theory in an article published in *Teaching English in the Two-Year College*. In addition, I investigated and articulated the role of social construction theory in the fifteenth-century development of Standard English in a chapter of my 123 page Master's Thesis.

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: Writing about the Social Construction of the Self

Instructor: Brenda Sluder

Number and description of writing assignments: Each student will write two short essays (500-1000 words) which analyze the construction of the self in the two assigned texts. Each student will then write one longer essay of 1500 words which analyzes the construction of the self in a text of his or her choice.

Provisions for critique of student writing: Essays will be critiqued in peer groups in workshop sessions before submission for grades.

Percent of course grade determined by writing assignment: The course grade will be determined by the essay grades (100 %).

Additional comments:

Brenda Sluder

Qualifications for teaching E309K

I have taught nine composition courses, two of which were literature-based. I am teaching two sections of E306 this semester.

I have worked as a tutor in an English Writing Lab.

I am interested in social construction theory. I first encountered the theory while completing work for my master's degree in English with a minor in Sociology. I briefly articulated the theory in an article published in Teaching English in the Two-Year College. In addition, I investigated and articulated the role of social construction theory in the fifteenth-century development of Standard English in a chapter of my 123-page Master's Thesis.

ENGLISH 309 K,L,M (circle one)

NEW COURSE PROPOSAL semester: Fall 1990

NAME: René Williams

OFFICE: FAC 3

PHONE: Office- 8808 Home- 495-9655

PROPOSED TITLE OF COURSE: Writing in Context

PROPOSED TEXTS: Text will be put on reserve in the UGL in the form of xeroxed packets. There will be six separate sections, each dealing with a particular concept such as Class, Power, Media, Racism, Pop Culture, and Technology. The MLA Handbook will also be expected.

BRIEF COURSE DESCRIPTION AND RATIONALE: The attempt in this course will be to ask students to focus each of the concepts above and to develop a 4 to 6 page paper from this concept. The readings provided will help in illustrating and defining this concept, but it is up to the student to develop a thesis from this information. It might be noted that each of the concepts listed above is related in some way to the others, and by the time the final paper is written, students should be able to incorporate all six concepts into a fairly sophisticated argument.

EXPLANATION OF HOW WRITING IS TO BE TAUGHT IN COURSE:

Writing is the focus of this course. If a student can digest information and relate it, conceptually, in the form of a narrative or analysis, it might be assumed that the student has gained a firm grasp on that concept. This course centers therefore on developing higher or more powerful conceptual thinking in the student, but its tool of affecting this development is writing. Six papers will be required, each from 4 to 6 pages long, and a final 10 page paper synthesizing 3 or 4 of the topics or concepts will be expected as a final project. Students weak on writing may append oral presentations to their own papers in a hope that this will provide a more lucid approach to thesis development.

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: 309K

Cross listed with:

Course Title: *Writing in Context*

Instructor: *Rene Williams*

Number and description of writing assignments: *There will be 6 4 to 6 page papers which focus on the particular topic or concept under discussion. There will be a final 10 page paper which will synthesize 3 or 4 topics or concepts.*

Provisions for critique of student writing:

I believe since teaching this course with a peer editing, grading approach this semester, that it would lend itself to such an approach at this level. Students understand, clarify the concept under discussion, while at the same time they attempt to communicate in writing the same concept.

Percent of course grade determined by writing assignment:
Additional comments: *All of the grade for this course will be based upon the written assignments.*