

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.

**Inward Bound: Writing at the Limit**

Course Description: The course focuses on writers who use language as a tool for inward travel. 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. 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.

The *emphasis* of the course will be a *philosophical* one and will rely on secondary readings which will be assigned to students. Participation in the form of written oral presentations will be required as the effect of translating the sweep of 200 years in one semester depends on student interaction with the literature.

## Texts:

Jean Jacques Rousseau: Confessions (excerpts)

William Wordsworth: The Prelude

Charles Baudelaire: Un Mangeur d'Opium (An Opium Eater)

\*Oscar Wilde: Picture of Dorian Gray

\*Thomas Mann: Death in Venice

\*James Joyce: A Portrait of a Young Artist

\*Robert Musil: Die Verwirrungen des Zöglings Törless (Young Törless)

André Breton: Nadja

J.P. Sartre: La Nausée (Nausea)

George Bataille: Mde. Edwards: Le Mort Histoire de l'Oeil (Story of the Eye)

\*Nabokov: Lolita

Paul Bowles: The Sheltering Sky

\*James Dickey: Deliverance

\*Mauragrite Duras: Hiroshima Mon Amour

\*Films available

**Bold Texts required to be read by entire class.**

Writing Component: All of the above listed texts will not be read by the whole class. Students will be required to read one of the unrequired texts on their own and present an interpretation of their reading orally to the class (in the form of a 3-4 page paper). Two written exams will focus on the philosophical background of the texts which will be raised during lectures. A final paper (10-12 pages) will ask the student to focus on two authors (who have the same philosophical backgrounds) and compare the different ways they interpret that philosophical background. A film/novel comparison may also be done for the final paper.

**The Science Fiction Novel:  
An Ersatz History**

Course: A survey of the science fiction novel from the 17th century to the present. This course emphasizes the close ties between the development of scientific thought and science fiction. Its purpose is to distinguish between the "science fact" novel and the "science fiction" novel in an effort to demonstrate the grounding of *imagination* in the real world. An ersatz history will be suggested, one which traces the development of science *fact* through science *fiction*.

List of Texts:

**A. Seventeenth Century**

Cyrano de Bergerac: L'autre Monde: Ou les Etats et les Empires de la Lune (The Other World: Or the States and Empires of the Moon)

Robert Patlock: The Life and Times of Peter Wilkins

**B. 18th Century**

Excerpts from Jonathan Swift's Gulliver's Travels

Voltaire: Micromégas

E.T.A. Hoffmann: Der Goldene Topf (The Golden Pot)

**C. 19th Century**

Edgar Allan Poe: Eureka: The Unparalleled Adventure of One Hans Phaall: Into the Maelstrom

\*Jules Verne: 20,000 Leagues Beneath the Sea

**D. 20th Century**

\*George Orwell: 1984

\*Ray Bradbury: The Illustrated Man

\*Arthur C. Clark: 2001: A Space Odyssey

\*Phillip K. Dick: Do Androids Dream of Electric Sheep? (Blade Runner)

Williams Gibson: Neuromancer

\*Films Available

Writing Component:

The class as a whole will read a selection of some of the works, and in some cases they will read the whole work (such as The Life and Times of Peter Wilkins, Micromégas, The Golden Pot, Eureka, 20,000 Leagues, 2001: A Space Odyssey, and Neuromancer). Each student will read one work on their own and report on it in an *oral format* to the class as a whole (in the form of a 3-4 page paper). The semester assignment will be a paper (10-12 pages) in which the student will take a period/century and, by using one or two texts, demonstrate how that text is representative of the intellectual world from which it springs. Two written exams will cover scientific and philosophical knowledge of the period which will be presented in lectures by myself. A film/novel comparison may also be done as a final paper.

TO: Don Weeda, Lower Division English

FROM: Héctor Pérez, Assistant Instructor

DATE: March 30, 1989

Attached is the information you need according to your 3/8/89 memo for new sections of variant courses. Please let me know if there is anything I omitted or did not make clear enough. Thanks.

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

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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.

Proposal for Spring semester, 1990

Christine Caver

Proposal for E309K: Writing about Intimacy and Violence in Literature

I. Required texts:

Shaffer, Equus

Morrison, Beloved

Fromm, The Art of Loving

Writing Themes about Literature

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

Faulkner, "A Rose for Emily"

Gilman, "The Yellow Wallpaper"

Kingston, "No Name Woman"

Glaspell, "A Jury of Her Peers"

Rich, "Rape"; Piercy, "Rape Poem"

as well as articles on gender and violence:

Robertson, et. al., "Campus Harassment: Sexual Harassment Policies and procedures at institutions of higher learning," Signs 13(4):792-812;

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

de Beauvoir, "Introduction" to The Second Sex; and selected readings on date rape.

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

II & III. Description/Rationale:

Three short literary analysis essays (500-1000 word) plus one longer essay (1500 word) will be developed from readings and discussions and will focus on the theme of the course—intimacy and violence. Short free-writing exercises at the beginning of class will serve to generate class discussions. Drafts will be required and will be commented on by the instructor and/or classmates in small groups before being turned in for a grade.

While the types of violence represented in these texts vary not only in degree but in kind, the course will maintain its thematic unity through an emphasis on the ways in which violence is often confused with and justified by intimacy between the victim and the victimized. In studying

these works, we will be concerned not only with literary/rhetorical techniques and devices, but also with how the texts function as cultural statements, for example: how does each work manipulate the reader to either approve or condemn violence perpetrated in the name of intimacy? how is this approval or condemnation influenced by the ethnicity, gender or social class of the fictional victimized/victimizer? how is sympathy elicited (or not) by extenuating circumstances? Further, the works should generate discussion and writing that touches on issues that extend beyond literature: the making—and often violent breaking—of familial and romantic bonds of "love."

SPRING 1990

CHRISTINE  
CAUER

V. Qualifications:

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

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

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

Proposal for E314L: Indian Writing in English  
Spring 1990  
Instructor: Purnima Bose

This course will explore twentieth century Indian writing in English in the context of British colonialism and the post-colonial period. It will be divided by topic into four sections that are historically linked. We will start by examining charges by some custodians of "high culture" that these novels are inferior imitations of imported western forms. Our readings of these texts will consider instead the ways in which the works have appropriated and transformed indigenous narrative strategies such as those found in the Ramayana and Mahabharata. In the second section of the course, we will look at texts that represent the Indian nationalist movement to see what official and unofficial forms of resistance they offer to British rule. The third section of the course will turn to the post-colonial period and interrogate the Indian government's claim of "unity in multiplicity." Our concern will be to ascertain how each author does or does not acknowledge differences as they are manifested in caste, class, gender, and region. Finally, as a postscript, we will end by reading Bharati Mukherjee's Wife in order to pose questions of immigration to the United States in the context of racism towards Asians and the emergence of an Indian diaspora.

Texts:

R.K. Narayan, Mahabharata  
-----Ramayana

Mulk Raj Anand, The Untouchable  
Manohar Malgonkar, The Devil's Wind  
Raja Rao, Kanthapura

Anita Desai, Clear Light of Day  
Amitav Ghosh, The Circle of Reason  
Kamala Markandaya, A Handful of Rice  
Salman Rushdie, Midnight's Children

Bharati Mukherjee, Wife

Course Requirements:

Two short five to seven page (typed) papers to be written on a text covered in the course, one of which will be revised and expanded into a longer eight to twelve page (typed) final paper.

Prerequisites:

Credit for E306, E316k, and 27 semester hours coursework.

Purnima Bose

E3144

Qualifications to teach ~~E3144~~ "Indian Writing in English"  
Spring 1990

I have taught three sections of E316k "Masterworks of World Literature," all of which included a significant section on texts from the Third World. Currently I am working on a dissertation on the construction of gender in colonial discourse, the Indian nationalist movements, and Indian writing in English. Finally, I have presented papers on three of the writers that I will teach, Bharati Mukherjee, Raja Rao, Salman Rushdie, at conferences at Harvard, Michigan State, and SCMLA.

Mary Carey  
Outline for a variant E306 or E309.

Writing about Popular Culture or  
Writing about Politics and Popular Culture

I. TEXTS

Corder and Ruskiewicz Handbook

Popular Writing in America: The Interaction of Audience [?]  
and Style

1984 by George Orwell

White Noise by Don DeLillo

Videos, largely taped from PBS

II. DESCRIPTION

This is a course that I have evolved from the standard E306. After a brief section in autobiographical writing in which the students are encouraged to develop their own "voices," we read Orwell's "Politics and the English Language." We focus on his suggestions for better writing, and the connection between thinking and writing clearly and participating in a democratic process. Students will be encouraged to apply their analytical and rhetorical skills to the study of various pop culture texts, including TV shows, popular fiction, and the media. We may also examine the latest presidential elections in <sup>respect to</sup> ~~light~~ of some of the predictions made by Orwell regarding the eclipse of democracy in the wake of unclear thinking and writing.

III. HOW WRITING IS TO BE USED

Will follow the format of the basic E306

## Proposal for a Variant Reader for E 306

The contents of this packet can be divided into four sections, which correspond to the progress of our E 306 syllabus. The first section contains various political speeches which we will examine with the students in order to explore basic principles of rhetoric; an analysis of the techniques used in these speeches will help the student writer examine the relation of rhetorical discourse to the writer, the reader, and the subject matter. This unit will conclude with the student writing a persuasive essay directed toward a specific audience. The student writer will be asked to explore both his/her own ideological biases and the biases of the intended audience and to utilize rhetorical techniques which take these predispositions into account.

The next three essays are short pieces which are intended to help the student adapt the basic skills of rhetorical analysis to a specific form of discourse prevalent in the world around them: popular advertisement. (e.g. they will be establishing criteria, marshalling evidence, arranging an argument, etc.). We will then ask students to expand these interpretive and analytic techniques to look at other forms of popular culture: film and popular song lyrics. We have included this unit on popular culture because students are constantly interpreting and analyzing these forms in their everyday lives; the problem in this unit will be to make this analysis explicit.

Once the students have recognized their interpretive and analytic skills by their engagement with aspects of pop culture, these skills will be directed at the analysis of literature. The two Brooks poems coupled with their explanations by professional critics should establish a general method of literary analysis. The short stories and Kingston's short novel will be used for more ambitious analysis in the student essays. We chose these works because the themes of the narratives themselves question and examine the effect of social discourse.

Finally, the fourth section of our course takes the rhetorical skills the students have observed in their analysis of literature and asks them to apply these skills to their own writing in the form of a personal essay. Accordingly, the last section of our packet provides several examples of personal essays, ranging from the student essays to the essay by Orwell.

We want to use this packet because these selections seem to conform more usefully to the needs of our 306 syllabus than any of the readers. Especially, we feel that they expose the tools of good writing better than the accepted readers. Our packet list is somewhat shorter than it was when this course was approved to be taught in the spring of 1988. This is because we plan to concentrate very strongly on actual student writing. Much of the course reading, then, will consist of students reading (and commenting on) the work of other students.

Susan Farrell

Joe Kelly



Table of Contents for the E 306 Packet:

Various political speeches, possibly including:

1. Nixon's Checker speech
2. Jackson's speech to the Democratic Convention
3. Reagan's Farewell to the Nation Address
4. Kennedy's Inaugural Address

"The Ad World's New Bimbos," Jennifer Foote

"The Hard Sell," Ron Rosenbaum

"The Language of Advertising Slaims," Jeffrey Schrank

"We Real Cool," Gwendolyn Brooks

""Brooks's 'We Real Cool,'" Gary Smith

"A Bronzeville Mother Loiters in Mississippi. . .," Gwendolyn Brooks

"Brooks's 'A Bronzeville Mother. . .,'" Maria K. Mootry

"The Cariboo Cafe," Helena Maria Viramontes

"Snapshots," Helena Maria Viramontes

"Father," Jan Gray (from St. Martin's Guide)

"The Old PLantation," Sarah Schoolcraft (from St. M. G.)

"Shooting an Elephant," George Orwell

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Also, we would like our students to read  
Maxine Hong Kingston's The Woman Warrior,  
for the reasons stated in the proposal.

Dana Harrington

Proposal for E 309M: Interdisciplinary Ways of Making Meaning

Required Text: Bartholomae, D. and A. Petrosky. Ways of Reading.

Rationale: Many people now accept the idea that individuals construct meaning when they use language (reading and writing). The way texts from other disciplines get analyzed and written about in English courses, however, often ignores the specific practices which people from those other disciplines use to construct the meanings of those texts. Bartholomae and Petrosky's book allows a class to examine particular issues from several disciplinary perspectives. For example, the book allows for a discussion of history from the perspective of an art critic, a scientist, and a literary critic. How do these authors from different disciplines use history to help revise or broaden the scope of the disciplines in which they are working? What conventions in their individual disciplines are they attempting to overthrow or restructure? How do historians use conventions from literature or psychology to convey meaning? Questions such as these will be the focus of discussion and class assignments.

Class writings will address these problems in several ways. There will be short written responses to the readings that will be used to generate and guide class discussions. The more substantial assignments will fall into two categories: analyses of the conventions of particular academic discourses and writing that asks the student to use the conventions characteristic of a particular discourse(s). The objective of the course is not to become an expert in other disciplines but to show that one can think critically about what it means to consider the same issue from within different disciplines.

The course is designed to be taught in the Computer Lab. The software available there allows for more active discussion of both student and commercial texts than is possible in a regular classroom.

Dana Harrington  
Teaching Qualifications

Previous classes taught at UT:

TA 1985-1987 - 4 semesters E316K, American, British

AI Sp. 88 - E316K American Lit.  
Fall 88 - E306 Humanities  
Sp. 89 - E306 Humanities

MA Spring 1988 - UT Austin

## E309K Proposal: Writing About Science Fiction

### I. Required Texts:

Hairston, Maxine and John Ruskiewicz, The Scott, Foresman Handbook  
del Ray, Lester The Science Fiction Hall of Fame (example)  
another anthology or photocopied stories  
photocopied essays

### II. Rationale

A course which focuses on science fiction offers several advantages. Close critical readings of these short stories will help students to develop an understanding of language which will be helpful to them in their own future reading and writing. Many, if not most, of my students have expressed real interest in science fiction and read it on their own. Before a student can learn to write well, he must learn to read and to understand how language has been used to convey ideas by other writers. Utilizing a genre that interests students, one can help them to see how complex ideas can be conveyed to an audience in terms that are often deceptively simple. The stories we read should provoke comments by the students because many of the ideas are somewhat controversial (example: Joanna Russ's "When It Changed"--a story about the return of men to an all female civilization). The students will have to learn to think critically to discuss the stories both in class and in papers.

Although we will be reading fiction, the students will primarily write essays that deal with the issues that this fiction raises. These papers will be informative and/or persuasive. As the stories raise the issues and utilize arguments, so too will the students have to take a stand, or discover information (through library research), and find a way to convey it to their readers. Because of the nature of the topics, we will discuss ways to reach an audience both through emotionally charged writing and through more formally written essays. I will encourage the students to find their own voices, yet to choose tones appropriate to the material they present. Classroom discussions will give them the opportunity to test their ideas before an audience before committing them to paper. The ability to present arguments appropriately and logically should benefit the students in their other courses.

### III. Class

I plan to break this course into units wherein the students will read several stories relating to a specific topic. I will try to find at least one essay relating to the same topic which the students will read and we will discuss in class along with the stories. If the students find one unit to be of

particular interest, I will not be adverse to prolonging it and perhaps shortening or removing another.

There will be a major paper associated with each unit. There will also be a final exam where the students will be given a set of stories we have not read for class discussion. These stories will be related to one topic, as the stories in the class units are, and the students will have them early enough to prepare to write a three hour final. There will be occasional shorter in-class papers and we will spend time on the days before papers are due working with some peer editing (a period if the class meets three times a week or half a period if twice).

#### IV. Sketch Syllabus

- Week 1     Introductory Materials
  - John Taylor's "Scientific Thought in Fiction and in Fact"
  - Tom Godwin's "Cold Equations"
- Weeks 2-4   Women/Gender
  - Ursula K. LeGuin's "Winter's King"
  - Vonda N. McIntyre "Of Mist, And Grass, and Sand"
  - Joanna Russ's "When It Changed"
  - James Tiptree, Jr (Alice Sheldon) "Houston, Houston, Do You Read"
- Weeks 4-6   Religion
  - Arthur C. Clark's "The Nine Billion Names of God"
  - "The Star"
  - Roger Zelazny's "The Keys to December"
  - "For a Breath I Tarry"
- Weeks 7-9   Prejudice
  - Murray Leinster's "First Contact"
  - Carlos María Federici's "'Dh Lenorel' Came the Echo"
  - Richard Matheson's "Born of Man and Woman"
  - Theodore Sturgeon's "Affair With a Green Monkey"
- Weeks 10-12   Artificial Intelligence
  - Lester del Rey's "Helen O'Loy"
  - Isaac Asimov "The Bicentennial Man"
  - Alfred Bester's "Fondly Farenheit"
  - Philip K. Dick's "Impostor"
- Weeks 13-15   Medicine/Medical Ethics
  - Daniel Keyes's "Flowers For Algernon"
  - C.M. Kornbluth's "The Little Black Bag"
  - Ursula K. Le Guin's "Nine Lives"
  - Jack Sharkey "No Harm Done"

### Alternate Set: Man and Animals

Carol Emshwiller "Hunting Machine"

Stephen Donaldson "Animal Lover"

Jack Vance "Gift of Gab"

Sharon Webb "Threshold"

Bertram Chandler "The Cage"

### V. Possible Assignments

Week 1: This will be a minor assignment, and will allow the students to get a personal reaction to a story down on paper. It will be a subjective essay based upon a first reading of the assigned story. The students will not be writing this same type of "personal opinion" for any of the more formal papers. The major papers will require concrete proof and some degree of objectivity.

Unit 1: Reread the stories by Russ and Tiptree. These stories both involve the return of men to all female societies. The implications are that men will bring the harm to these societies: the men in the Russ story because they will not allow the women to live as equals and the men in the Tiptree story because they will bring violence because what "men mainly protected women from was other men." Go to the library. Look for information on battered women or the failed Equal Rights Amendment or matriarchal societies. Do the ideas expressed in these stories seem realistic, inflammatory or prophetic? Defend your opinion based upon your reading of both the fiction and non-fiction.

Unit 2: Think about "The Star" in terms of The Problem of Evil and the articles by Mackey and McCloskey. Has the Jesuit astrophysicist finally found something that no theodicy can satisfactorily explain? Does he think so? Try not to bring your own religious ideals to bear on this problem.

Unit 3: What does Murray Leinster's "First Contact" have to say about prejudice? Consider the reactions of different human groups when one met another for the first time. Montezuma was apparently encouraged to kill the strange men and burn their last ship. This would not have stopped colonial expansion, but it would have slowed it. This advice was ignored by Montezuma, but Leinster's characters face the same dilemma. Can they let the visitors go home and report their existence? Can they risk it? What does

the story say about human nature? Do not neglect to consider what allows Tom and Buck to overcome their personal prejudices.

Unit 3 (Alternate): Ferderici's story involves an interplanetary marriage. The unhappy Mann does not want the Terran girl to marry the alien. What is significant about the character's name? Consider reactions to interracial marriages in this country and worldwide. What is this story saying about these marriages? What is it saying about those who oppose these marriages?

Unit 4: Discuss Isaac Asimov's "Bicentennial Man" or Lester del Rey's "Helen O'Loy" in terms of Philip K. Dick's essay, "Man, Android and Machine."

Unit 5: What do Daniel Keyes and C.M. Kornbluth have to say about medical knowledge that is allowing men to "play God?" Can medicine and medical techniques be pushed too far? On whom should experimental procedures be performed? Remember "The Keys to December." Think not only about the forced evolution that "makes" Jary a god, but also about the genetic manipulation that makes Jary himself.

Alternate Unit: Consider "Threshold" in terms of Koko the gorilla who has learned American Sign Language so well that she makes up words in it. They have actually asked her about death and received what appears to be a reasonable and reasoned answer. (I need to work on this question a little more so that I can be sure what it is I want the students to look at or for in their research or opinion.)

Resubmitted on 20 March 1989.

## Qualifications for E309K Assignment

Susan J. Dauer

### Education:

M.A. 1988 English  
University of Texas at Austin

B.A. 1985 Literature  
New College of the University of South Florida

### Relevant Experience:

E306 Rhetoric and Composition Instructor  
University of Texas at Austin  
Fall 1987-Summer 1988

E316K World Literature Survey Instructor  
University of Texas at Austin  
Fall 1988-Spring 1989

English Department Writing Lab Tutor  
University of Texas at Austin  
Spring 1989

### Relevant Courses Taken:

E398T Teaching Practicum  
University of Texas at Austin  
Fall 1987

E387P Graduate Writing Workshop  
University of Texas at Austin  
Fall 1986  
(Paper Two: Theodicy in Science Fiction)

Independent Study Project: Utopian and Dystopian Literature  
New College of the University of South Florida  
Interterm (January) 1984