



DEPARTMENT OF ENGLISH
THE UNIVERSITY OF TEXAS AT AUSTIN

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

MEMORANDUM

To: Lower Division English Policy Committee, Kay Halasek,
Elisabeth Piedmont-Marton

From: Don Weeda

Date: November 22, 1988

There will be a meeting of the Lower Division English Policy Committee on Wednesday, November 30 at 3:00 p.m. in CAL 300 (Atwood Library).

Tentative agenda items include:

- I. Call to order, attendance
- II. Old business
 - A. AI/TA supervision
 - B. Other?
- III. New business
 - A. English 306, 316K variant text requests
 - B. English 309K, 314L variant course requests
 - C. Other?
- IV. Adjournment

The above tentative agenda has not been approved by Dr. Rebhorn. Please note that late Wednesday, November 23, we plan to distribute an official agenda with many attachments. However, we are trying to get the word out that a meeting next week will be unavoidable.



DEPARTMENT OF ENGLISH
THE UNIVERSITY OF TEXAS AT AUSTIN

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

MEMORANDUM

To: All Interested Faculty, Assistant Instructors, and Grad Students on Scholarship 88-89

From: Don Weeda for Wayne Rebhorn, Director, Lower Division English

Date: November 4, 1988

If you are interested in teaching a section of E 309 or E 314L for Fall semester 1989, please notify the Lower Division English Office by or before November 18, 1988. You must specify which variant (309: K, L, or M; 314L: Black, Chicano, Oriental-American, or Film/Literature) you would like to teach. (Please note that setting up a new subtitle/variant for E 314L may be much more complicated than the procedure outlined below.) If we have no proposal on file for the course you would like to teach (even if you have taught it before) we need a proposal by November 22, 1988. If possible, your course proposal should include:

- I. A tentative list of textbooks
- II. A course description/rationale
Note: I.+II. should take approximately 1 page
- III. (AI's only) A short list of your qualifications to teach the course
Note: III. should be attached separately

Note that a syllabus will not be necessary at this stage of review; it is to be expected that during the first week of class, you will submit a week-by-week (or day-by-day) tentative syllabus along with your policy statement to the Lower Division English Office. Please remember that LDEFC approval of your proposal does not constitute a guaranteed assignment, and that an assignment in 309/314L for Fall 1989 does NOT guarantee continuation in 309/314L for Spring 1990: If your 309/314L proposal is accepted for Fall 1989, you will have to petition for CONSIDERATION for a Spring 1990 continuation.

In addition, once your request or proposal is approved, you'll be expected to complete a one-page form from the College of Liberal Arts to petition for Substantial Writing Component status for your section. The form and accompanying memo, instructions, and examples are attached to this memo. In order to complete it, you'll have to furnish information concerning the number and length of papers, as well as much of your grading policy. We've had no problem with proposals meeting SWC criteria; most of the courses taught greatly exceed the minimal requirements. Therefore, the LDEFC does not consider the review of these documents necessary. However, each SWC petition must be in the Lower Division English Office by a week following our returning your proposal with the LDEFC's comments and stipulations. While Don would prefer your submitting typed forms, if you submit legible longhand responses, the Lower Division Office will type them for you.

The April 1988 edition of the 309 bibliography is available to instructors in PAR 129. This annotated resource is meant to help you find appropriate texts among the numerous offerings of college departments of major textbook companies for your E 309, E 314L and variant E 306 and E 316K courses. While this list is certainly not exhaustive, it attempts to provide overall coverage of rhetorics and readers in specialized topic areas (including literary) directed at lower division undergraduates, as well as some basic bibliographic information on resources for instructors.

*** FOR YOUR INFORMATION ***

You may be asking why we are calling for E 309 proposals so early. The answer is that after the proposals are approved by the Lower Division English Policy Committee, they must be approved by the College of Liberal Arts as well, and we are attempting to meet deadlines set by the College of Liberal Arts. We're not thrilled either.

COLLEGE OF LIBERAL ARTS

THE UNIVERSITY OF TEXAS AT AUSTIN

Office of the Dean, West Mall/Office Building 201 - Austin, Texas 78712-1103

MEMORANDUM

TO: Department Chairmen, Center and Program Directors

FROM: Miguel González-Gerth, Associate Dean

SUBJECT: Requests for courses designated as containing a substantial writing component, Spring 1989

DATE: 11 April 1988

Please be advised that the deadline for requests for courses designated as containing a substantial writing component for Spring 1989 is Friday, May 6, 1988. As a reminder, all requests must be submitted each semester.

Attached is a sample copy of the form to be used (Exhibit A). Please destroy any previous forms you may have. Requests that do not include all the information will be returned for completion. Please do not include course descriptions in substitution of or in addition to these forms.

Your cooperation is requested in submitting the information for crosslisted courses accurately. A suggested form of accomplishing this is attached as Exhibit B. Another method would be to have the departments originating crosslisted courses be responsible for giving the information to all other crosslisting departments and making sure that everyone is submitting the same information. Whichever mode you decide to use, one form for each crosslisted course will be required.

The careful preparation of these requests will greatly assist this office in submitting an accurate list for the course schedule, thus avoiding problems in the future.

If you have any questions, please contact Priscilla Ebert at 1-4141. Thank you for your effort.

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Attachments

College of Liberal Arts
1988

1988

1988

1988

EXHIBIT B - P. 1

SCHEDULED TO BE TAUGHT
Semester Spring Year 1988

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 8000 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: SCA 323

Cross listed with: ZUS 361 / WE 345

Course Title: Today's Denmark - seen through its current literature,

Instructor: Ulla Bruun de Neergaard

Number and description of writing assignments:
There will be three term papers. Two of the term papers will be short (5-7 pages) and one will be long (8-12 pages). In addition, there will be in-class writing

assignments on materials presented.

Provisions for critique of student writing:

The papers will be returned with extensive written comments both as to style and content. Students serious about improving their writing may rewrite papers based on these comments for additional evaluations.

Percent of course grade determined by writing assignment:

Two short papers: 15% each : 30%

Major term paper : 40%

Additional comments:

AB



SCHEDULED TO BE TAUGHT

Semester _____ Year _____

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:

Cross-listed with:

Course Title:

Instructor:

Number and description of writing assignments:

Provisions for critique of student writing:


Percent of course grade determined by writing assignment:

Additional comments:

Catherine Ingrassia
Proposal for E306 variant texts--Spring 1989

Variant Text: Kenneth Bruffee's *A Short Course in Writing*

Having used Bruffee's ideas and methods in E306 in the summer session, I am convinced that his text will prove effective during the spring session. Group work or collaborative learning has been particularly useful, and I have regularly applied his suggested methods of peer editing with successful results. Peer editing encourages students to take their writing more seriously causing students to write for their peers as well as for their teachers. As a result both the audience and the purpose of their writing becomes more complex and subtle. Bruffee has also been helpful in teaching formal aspects of essay writing. His discussion of rhetorical strategies, his ideas about unity and coherence, and his three-paragraph model all yield good results, and students understand and apply his examples and exercises with ease. Additionally, I used a modified version of Bruffee's research unit last spring and last summer semester and found that students are often more interested, thoughtful and productive when given the chance to do a series of assignments on one set of issues. Generally, I find the text particularly effective and useful and feel that it will make E306 a manageable and successful course.



Spring 89

To: Don and LDEPC

From: Gordon Grant

Date: November 22, 1988

Re: Rationale for variant E306 text

I would like to use John Berger's Ways of Seeing in my Spring E306 courses so that I can more readily organize my course thematically around questions of perception in relation to cultural issues. I specifically want to use the first chapter of the book to raise questions about artistic appreciation and the seventh chapter to shape a unit on advertising analysis. Both assignments would lead directly into student essays. The chapter on the presentation of the female body would also probably be discussed in relation to advertising. If time permits, I would also like to create a unit based on his discussion on property, but I have not scheduled this into a syllabus yet.



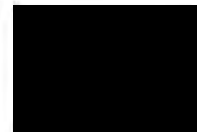
Ed Madden
Proposal for Supplementary Text
E306 - Spring 1989
11/22/88

I would like to use John Berger's Ways of Seeing as a supplemental text -- along with a reader and the handbook -- in my E306 classes during the spring 1989 semester. Two of my assignments this fall were built around advertising and art, and for both I found sections of Berger's book useful, especially since we consistently discuss language as a means for constructing (perceptions of) reality.

For the class's analyses of advertising, I copied Berger's chapter 7 on publicity, along with other articles on advertising. (Also, I showed the film, Killing Us Softly.) The chapter proved to be stimulating for class discussion, and several students quoted it (and many more built on its ideas) in their papers.

For the assignment on art (which provided an exercise in both reporting information and evaluation, as well as class discussions on distinctions of high and low culture and on definitions of art), I utilized ideas from Berger, though I didn't copy full chapters. Again, the book aided class discussion.

In attempting to help students write better papers, and at the same time trying to help them to take responsibility for the language they use by seeing themselves in a community of discourse(s) and by seeing their language as a construction or constructor of reality, Berger's book would be a useful text, a useful tool for tying together ways of reading, ways of writing, ways of seeing.



E309K Topics in Writing
Course Proposal for Fall 1989
Gordon A. Grant III

Writing About Cultural Representation

Texts:

Bartholomae and Petrosky, eds. Ways of Reading
Handbook
Lodge, David. How Far Can You Go?

Rationale:

As M, the lone speaker in Philip Glass's musical narrative "One Thousand Airplanes on the Roof," says, "The fifth dimension is perception." The way our cultural reality is fixed is largely determined by our own position within the flux of social interchange: we gain consciousness only through a sociological environment, yet in order to begin to have some power over our lives we must come to terms with this controlling frame and see how we can interact with it. It is this self-conscious (and self reflexive) awareness that enables us to come to grips with the pressures of ideology and **develop some degree of responsibility for our beliefs and actions.**

A writing course can facilitate such an awareness by engaging students in cultural criticism that requires them to call into question the most basic cultural assumptions: notions of epistemology, ideology, and aesthetics must be problematized and shown in comparison with other competing theories. By comparing commonly held humanistic notions of art to John Berger's evaluation, for instance, we can hopefully begin a dialogue that allows a discovery of new and perhaps **more vital aesthetic criteria** that can be applied in the student's own life. Such exercises will help students develop the analytical, comparative, and evaluative skills that not only are essential in literature courses and in the academic environment overall, but are also vital to successful civic life.

Description:

The course will generally follow the departmentally approved "**Writing About Culture and Society**" syllabus in order to engage students in the various types of cultural criticism suggested by the readings and assignments. The novel will comprise a concluding section that focuses on **metaphysical questions and their influence on cultural activity**, particularly literary production, as a way to begin to discuss some of our most deep-seated motivations. There will be four essays of 750-1000 words and a take-home final exam that focuses on questions raised in our discussions of the novel, as well as daily short assignments in response to readings and discussions.

Qualifications:

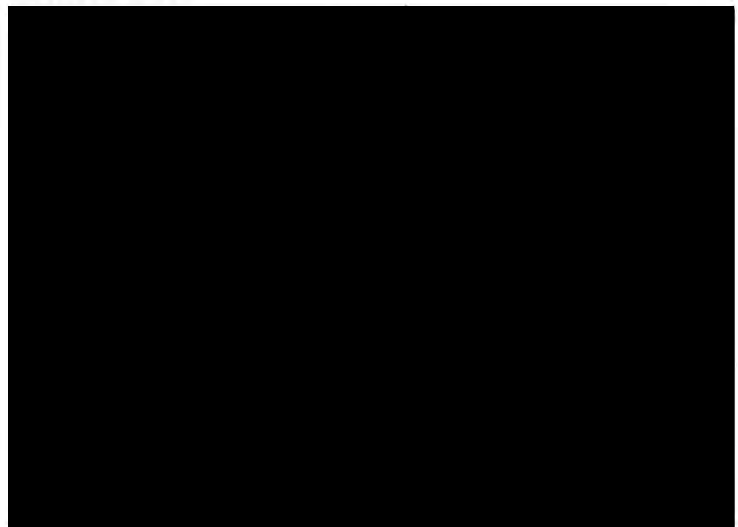
My experience as a writing instructor includes working:

as a writing lab tutor for the Dickinson College Writing Lab (1985-86), where I helped students from all disciplines in drafting, organizing and revising papers;

as a teaching assistant at U.T. for four semesters, which included evaluating student papers and exams and holding individual conferences during office hours;

and as an assistant instructor, teaching E309K this past semester. I will be teaching two more sections in the Spring of 1989.

I have taken "Theoretical Approaches to Popular Culture" and have worked extensively in the field of cultural criticism in relation to the contemporary novel. In addition to 2 courses in this area, my master's report dealt with problems of cultural production within the literary field and used David Lodge as a focal point for the discussion. I have also tried to organize my E306 course along these lines, which has given me insight into the practical application of these interests.



Fall 1989

To: Members of the Freshman English Policy Committee

From: Danica Finley

Date: November 22, 1988

Re: 309K Proposal: Writing About: How Monsters Are Made

I. Required Texts:

Frankenstein . Mary Shelley
Wide Sargasso Sea Jean Rhys
Collected Stories Arthur Conan Doyle
Beloved Toni Morrison

Films: Fatal Attraction, Christine, Nightmare on Elm Street

Photocopied packet including: excerpt from Dracula, Hoffmann's "The Sandman", Freud on Hoffmann, "Murders on the Rue Morgue" (Poe), excerpt from Madwoman in the Attic (Gilbert and Gubar), excerpt from Gothic Conventions (Eve Sedgwick), other critical articles

II. Rationale

Undergraduates (from what I have noted as a T.A. for 316K and as a 306 instructor) show an acute interest in, and knowledge of, literary and cinematic monsters, not to mention media-created ghouls (e.g. Charles Manson, Henry Lee Lucas). However, students are not generally interested in, nor cognizant of, critical theory. By exploiting a popular subject, I hope to engage students in critical theories--examining how monsters, which serve many ideological functions, are constructed within certain dichotomies: Self vs. Other, male vs. female, isolated anti-hero vs. society etc.

III. Course Description

This course will cover roughly five critical approaches to the analysis of the monster: psychoanalytic, gender criticism, issues of race and colonialism, class analysis, and historical contextualization. The course will be somewhat meta-critical, in that we will not only apply these theories to the fictional texts, but will also discuss the agenda behind each of these approaches. Five essays will be assigned. 1) a response to the psychoanalyzed monster 2) an examination of the gendered monster 3) an analysis of the colonized monster 4) an explication of the monster's role in middle-class America 5) a mini-research paper in which the student

must contextualize the media's construction of a "real life" monster. Students will submit first drafts of all papers-- to be commented on both by me and their peers. Each student will be required to lead, with a brief presentation, a class discussion on a text or critical reading.

IV. Syllabus

Unit I: Psychoanalysis and the Monster (weeks 1-3)

discussion of Frankenstein, Poe, Hoffmann, and Freud
assignment: essay that explicates and critiques the Freudian approach to monster-analysis

Unit II: The Gendered Monster (weeks 4-6)

discussion of Wide Sargasso Sea, Fatal Attraction, supplementary criticism
Assignment: essay examining Self-Other construct

Unit III: The Colonized Monster (weeks 7-9)

discussion of A.C. Doyle stories and supplemental criticism
assignment: essay explicating construction of colonized Other

Unit IV: The Monster in the Suburbs (weeks 10-12)

discussion of Christine, Nightmare on Elm Street, and supplemental criticism
assignment: essay on the monster's function in middle-class America

Unit V: The Historicized Monster (weeks 13-15)

discussion of Beloved and some anthropological and historical criticism
assignments: essay on how the media makes monsters; comprehensive final

V. By the fall of 1989, I will have taught three classes of 306. My interests include the Gothic genre, 19th and 20th century British and American fiction, media analysis, and feminist-historical criticism. I have discussed monster-creation with my current 306 class and found the discussion a good way to address theoretical issues students tend to resist.

Christine Caver

Proposal for F309K: Gender and Violence: Writing about Film and Literature

I. Required Texts: Texts/Films will be chosen from the following list:

Egus, Peter Shaffer

House of Games, (film)

Paris, Texas, (film)

The Awakening, Kate Chopin

Beloved, Toni Morrison

Waterland, Graham Swift

"A Rose for Emily," William Faulkner

"A Jury of Her Peers," Susan Glaspell

"The Yellow Wallpaper," Charlotte Perkins Gilman

"No Name Woman," Maxine Hong Kingston

"Daddy" and "The Jailer," Sylvia Plath

"Cinderella," Anne Sexton

Writing Themes about Literature

A photocopied packet of secondary material (essays on gender and violence, interviews with various authors, reviews of their work, etc.). Ways of Reading (Bertholomae and Petrosky, eds.) will be put on reserve.

II. Rationale:

Cultural representations of familial and romantic love often conflate--or at least confuse--"love" and violence. This course is designed to help defamiliarize this conflation. In studying these works, we will be concerned not only with literary/rhetorical techniques and devices, but also with how the films and texts function as cultural statements. Questions posed will include: how might a writer's gender and ethnic background influence the content and style of a work? how does each work manipulate the reader/viewer to either approve or condemn violence perpetrated in the name of romantic or familial love? 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."

III. Description of Writing Objectives:

There will be four literary analysis essay assignments developed from readings and discussions. Students will write and polish a minimum of three short essays (500-1000 word) plus one longer essay (1500 word) which takes a stand on the overall theme--gender and violence--by tracing how this theme is culturally represented in several of the works. Students will also respond to the works in a reading journal and in short free-writing exercises at the beginning of class--which should help to focus their thoughts and also generate class discussion. Drafts will be required and will be commented on by the instructor and/or classmates in small groups before being revised and turned in for a grade.

IV. Tentative Course Syllabus

Unit 1. Breaking the Ties that Bind: Liberty vs. Love (weeks 1-3)

The Awakening, "A Jury of Her Peers," "The Yellow Wallpaper"

Unit II. This is How Much I Love You: Be Mine or Die (weeks 4-6)

Paris, Texas, "A Rose for Emily"

Unit III. Fathers, Daughters and Replication (weeks 9-10)

"Daddy," "The Jailor," "Cinderella"

Unit IV. Madness and Desire (weeks 11, 12, 13)

Equus, Waterland, House of Games

Unit V. The Dispossessed (weeks 14-15)

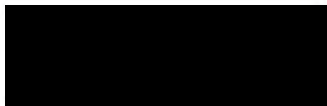
"No Name Woman," Beloved

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.



Fall 1989

Proposal for E309K

Kathleen E. Hall

Writing about Metaphor and Propaganda

I. Required texts:

Berger, Ways of Seeing

Hairston & Ruszkiewicz, The Scott, Foresman Handbook

McQuade & Atwan, Popular Writing in America:

The Interaction of Style and Audience

Stolerman & O'Connor, Popular Writing: A College Reader

A packet of selected readings

II. Rationale:

This course is designed to expose students to the concepts of metaphor and propaganda as they are found in numerous media all around them. The material should serve to enhance the students' ability to think and write critically. In addition, the students will have plenty of opportunities to work in the modes of analysis, evaluation, and persuasion. Although much of the course will stress the critique of various speeches, other media will be considered such as advertizing, the press, best sellers, the classics, and scripts. These students have grown up with television but they are not used to making critical judgements in terms of metaphor and propaganda. This course is designed to give the students a sensitivity to the underlying cultural comparisons that shape thought and influence public opinion. Lastly, the students should gain an appreciation for the needs of the audience and for the various styles of popular writing. After all, not all of these students will be English teachers but maybe they can learn to read with an informed mind the media that they are expose to everyday.

III. Course descriptions:

An introduction will give consideration to what metaphor and propaganda are as well as the effects that audience and choice of media have on the individual. The class will be broken down into six different types of rhetoric and media as is indicated below:

- A. Advertizing and sexual rhetoric;
- B. The press and power rhetoric;
- C. Speeches and political rhetoric;
- D. Sermons and religious rhetoric;
- E. Classics, best sellers, and literary rhetoric;
- F. Scripts and dramatic rhetoric.

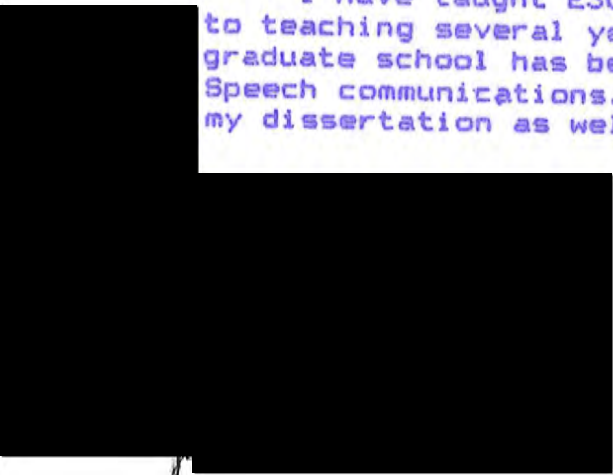
The class will be divided into six parts with five (5) essays and a final. Each of the essays will be worth fifteen (15) percent and there will be ten (10) percent devoted to class discussion and peer reviews.

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Kathleen Hall

Qualifications for teaching E309K

I have taught E306 for three semesters at UT in addition to teaching several years in high school. My interest in graduate school has been primarily in Sociolinguistics and Speech communications. I intend to do work in this area for my dissertation as well.



Spring 1989

Rick Penticoff

Proposal for E 309M: Interdisciplinary Ways of Making Meaning

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

Rationale: While many people now accept the idea that individuals construct meaning when they use language (reading and writing), the way that texts from other disciplines get analyzed and written about in English courses often ignores the specific conventions and practices which people from those other disciplines use to construct the meanings of those texts. What Bartholomae and Petrosky's book allows a class to do is to examine particular issues from several disciplinary perspectives. For example, the book allows for a discussion of "observing taboos" from the perspective of a psychologist (Freud) and two fiction writers. We need to ask how the conventions of psychology make our understanding of taboos different from the conventions of reading fiction.

The writings will address this problem 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: some will ask for writing that is characteristic of a particular academic genre (story, history, ethnography) while others will ask for analyses of particular academic discourses. The point is not to become an expert in these other disciplines but to show that one can think critically about what it means to consider the same issue from within different disciplines.

This 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 my experience) in a regular classroom.

Qualifications to Teach E 309M: Interdisciplinary Ways of Making Meaning

3 years teaching high school English, 9-12, with my assignments divided almost equally between literature and writing courses.

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

4 semesters teaching 316K American Lit.

1 summer session teaching E 306.

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

I will (finally!) get my Master's degree in December. I have already passed the Ph.D. Qualifying Exam.

I am not going to claim expertise in academic disciplines other than my own, only that I will respect the contexts that these disciplines establish for their work and that these contexts do not necessarily lead to congruent ways of dealing with the same issue.

for Fall 1989

E314L

"Oriental-American" Literature

Purnima Bose

Description: This course will first consider the social construction of the category "Oriental-American" in order to pose questions such as the following: to what national origins does the term refer, what ideological assumptions are embedded in its use by the dominant culture, and to what extent does it erase ethnic and racial differences? Since the authors we will study are situated between two cultures by virtue of their Asian ancestry and United States citizenship, they have access to what W.E. Dubois labels "double-consciousness." We will examine their texts to see how they articulate the relationship between the dominant Anglo culture and the Asian subculture, by discussing notions of identity, cultural assimilation, and Asian diasporas. Our investigations will necessarily situate these texts historically vis à vis United States' Immigration policies and within the larger body of contemporary American texts that make up the traditional literary canon. Finally, in a more international context, we will view the films: "Living on Tokyo Time" and "Sammy and Rosie Get Laid."

Requirements: Two 5-8 page typed papers on one of the texts covered in class, one of which will be revised and expanded into a 10 page paper.

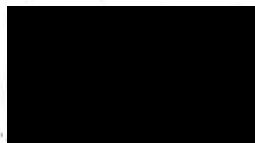
Texts: (Tentative) short selections from the Norton Anthology, New Worlds of Literature which includes works by Lee Ki Chuck, Aga Shahid Ali, Wakako Yamauchi, Merle Woo, Cynthia Kadohata, Li-Young Lee, Stephen Shu-Ning Liu, Gail Miyasaki, Toshio Mori, etc.

Maxine Hong Kingston, China Men

Bharati Mukherjee, Wife

A packet of background readings on Immigration laws, Asian histories, and critical theory (to be assembled by the instructor)

Prerequisites: Credit for E306, E316k, and 27 semester hours of credit.



Purnima Bose

Qualifications to teach E314L "Oriental-American" Literature

Previous Teaching Experience:

T.A. for E316K World Literature one semester

T.A. for E309 one semester

T.A. for Plan II World Literature two semesters

A.I. Fall 87 "Masterworks of World Literature"-- a third of the course was devoted to texts from the Third World.

A.I. Spring 88, two sections of "Masterworks of World Literature"--again, a third of the course was devoted to texts from the Third World.

I presented a paper at the S.C.M.L.A. in October 88, that was on Cultural Assimilation and the Asian Indian Diaspora in Bharati Mukherjee's Wife. And part of my dissertation will be on Immigrant Narratives with special emphasis on Asian immigration into the United States and Britain.

Ed Madden
Proposal for E309K - "Writing about poetry"

I. Required texts:

Norton Introduction to Poetry - J. Paul Hunter, ed.
Handbook of Current English - Jim Corder and John Ruszkiewicz
Photocopied packet of prose readings (such as Stanley Fish's "How to Recognize a Poem When You See One," Jonathan Culler's "Poetics of the Lyric," and Norman Holland's "Unity Identity Text Self") and poetry not included in the anthology (such as foreign, third world, women's, and contemporary voices)

II. Rationale:

Reading and writing about poetry encourages an intense focus on language. As Jonathan Culler has noted, we generally approach poetry with a special awareness of language, a close and attentive reading; although poetic language may be defined by formal patterns or linguistic deviations, he writes, it is a type of reading that crucially defines poetry, reading according to conventional expectations such as distance, unity, and significance.

Working with poetry, paying close attention to the language they read, students will be encouraged to develop a sensitivity to language, an awareness of its possibilities (and manipulations) both in the writings of others and in their own writing. Though they will, of course, be learning working definitions of poetry, they will concurrently be developing a close, critical awareness of language that may extend to their own prose as well.

The close readings we do in class will necessarily involve concentration on the poem according to conventions of close reading. But we will further examine how poets are through language constructing representations of the self, of the "other," and of the world. "Life," writes Wallace Stevens in "Men Made Out of Words," "consists of propositions about life." Poetry may be read as both a product of and a producer of perceptions of the world.

Description:

Although attention will be given to the socio-historical contexts of the poems, the class is not intended to be a survey. We will attempt to develop a working definition of poetry, which may be under pressure (or revision) throughout the semester. Poetry will be examined primarily as a construction of language, constructing perceptions of self, other, and world.

There will be 3-5 in-class writing assignments and 3 longer essays. Some time will be spent on peer reviews of the first

2 essays, and substantial revisions will be expected of at least 2 of them. As well, students will be expected to keep a journal for the class (including reactions to poems, basic attempts at analysis, perhaps their own original poetry). Early writing will focus on reactions to poems and summaries. The essays will then move toward a stronger critical awareness of both formal considerations and ideas in the poetry. The final paper will examine a poem or group of poems in light of an ideological issue raised in the class.

Early classes will establish definitions and a working vocabulary for explication. Definitions of poetry as a genre will be determined, at first, formally and linguistically, but we will also establish a contextual definition, a realization of expectations and conventions that invite close attention to what Helen Vendler calls the "inexhaustible play of poetic language, in which each word has its weight and duration" -- what she says will always remain the same in the diversity of readings: "the point, the concentration, the intensity of the form."

The class will then develop along a heuristic of poetry as a reading or construction of the world, of the self, of the other. We will look at poetry's representations of the world, of the natural world (Wordsworth, Crane), the social and political world (Blake, Ginsberg), the religious world. We will then discuss poet's reactions to conventional worldviews (Blake) and at poetic attempts to escape the "real" world (Yeats). The class will then turn to representations of the self in the world (Whitman), and finally to representations of the other -- for which a reading of love poetry will be crucial. We will also look at poems that explore other voices, that give the "other" a voice, the suppressed voices of race, gender, and social class.

We will continually reexamine our definitions of poetry by looking at prose poems, found poetry, concrete poetry, and popular song lyrics. Of particular interest will be pop songs that themselves suggest a dialogue with poetry and thus provide a useful basis for comparison and for revisioning of stories -- Suzanne Vega's "Calypso" (told from the woman's point of view), Paul Simon's "Richard Cory," the Talking Heads' use of Dadaist Hugo Ball's "I Zimbra," and the adaptations of Shakespeare by Sting and Laurie Anderson.

III. Qualifications:

- teaching experience, E306 - 1988-89
- teaching assistant 1987-88 - lectured on poetry (Wallace Stevens) and African lit (Wole Soyinka)
- undergraduate classes in poetry, including American and French poetry, Romanticism, and Hebrew poetry
- graduate classes that will provide useful background: Symbolism (with Middleton, a poet), Discourse of Romanticism (Kearns), Modernist American Poetry (Slatin), Love Poetry (Butler), Literary Theory (Robertson), and surveys of French lit, Renaissance lit, and postmodern British lit
- M.A. report on representations of the other in the poetry of Stephane Mallarme and T.S. Eliot
- research interests: lyric poetry, representations of the self and other in symbolist, modernist, and postmodern poetry