Approved requests for graduate course changes as follows:

Course description change:

ACCT 651 - Development of Accounting Thought

from: Development of Accounting Thought: Criteria for choices among income-determination and asset-valuation rules in context of public reporting. Classification 6 students may not enroll in this course.

to: Development of Accounting Thought: Examination of contemporary financial reporting issues in terms of institutional, ethical, and regulatory environment; framework for exercising judgement when literature provides no direct prescription about correct reporting. Tools used include unstructured cases and open-ended research assignments. Course not open to classification 6 student.

GEOP 622 - Stratigraphy

from: Principles of correlating and naming stratigraphic units; interpretation of sedimentary environments based on composition, texture and sedimentary structures; prediction of sand-stone-body morphology of cored sections.

to: Principles for correlating and naming stratigraphic units; controls on stratigraphic development (sediment supply, base-level change, subsidence, climate, and compaction); principles and application of sequence stratigraphy; subsurface stratigraphy; facies analysis and stratigraphic architecture.

GEOP 628 - Basin Architecture

from: Uses physical and geophysical data to define mechanisms responsible for basin formation, interval structure and stratigraphy of different basin types, and hydrocarbon occurrence in basins.

to: Tectonic classification of basins; tectonic mechanisms responsible for basin formation: mechanical behavior of the lithosphere; subsidence; geophysical signatures of sedimentary basins; tectonic controls on sedimentation and basin filling; petroleum systems and basin-scale hydrologic systems.
Approved requests for graduate course changes as follows:

**Course Description, Title and Prerequisite Change:**

**ENGL 623 - Poetics and Creative Writing**

from: Poetics and Writing. Theories of literary forms and compositions as applied to creative writing and extended writing projects.

to: Poetics and Creative Writing. Theories of literary forms and composition; writing techniques applied to creative writing for more extended projects in the major genres.

from: Poetics and Writing

to: Poetics and Creative Writing

from: None

to: ENGL 622 or approval of instructor

**ENGL 638 - Seminar in Eighteenth- and Nineteenth-Century British Literature**

from: Seminar in Nineteenth Century British Literature. Advanced study in nineteenth-century British literature. May cover individual authors, literary movements or cultural context. May be taken up to three times as content varies.

to: Seminar in Eighteenth- and Nineteenth-Century British Literature. Advanced study in eighteenth- and nineteenth-century British literature; may cover individual authors, literary movements or cultural context; may be taken up to three times as content varies.

from: Sem 19th Century Briti

to: Sem 18th/19th C Lit

from: Graduate course in nineteenth-century British literature or approval of instructor

to: Graduate course in eighteenth- or nineteenth-century British literature or approval of instructor

**ENGL 648 - Twentieth-Century British Literature to 1945**

from: Seminar in Twentieth-Century British Literature. Advanced study in 20th century British literature. May cover individual authors, literary movements or cultural context. May be taken up to three times as content varies.

to: Twentieth-Century British Literature to 1945. Readings in British, Anglophone, colonial and postcolonial literatures to the end of World War II; may include Conrad, Woolf, Yeats, Joyce, Rhys, or others; major literary movements; cultural contexts.

from: Sem 20th Century Briti
REPORT OF THE GRADUATE COUNCIL MEETING
September and October, 2003

to:  20th C Brit Lit to 1945

from: Graduate Course in 20th C Brit Lit or Approval of Instructor

to: None

ENGL 665 - Seminar in Rhetoric and Discourse Studies

to: Seminar in Rhetoric and Discourse Studies. Interdisciplinary course in rhetoric, linguistics, criticism, and/or cultural studies: key author, school, method, genre, theme, or problem in language and other signs; may be taken three times for credit.

from: Top Discourse Studies

to: Sem: Rhetoric & Discours

from: Graduate classification

to: Graduate course in the areas of approval of the instructor

ENGL 667 - Rhetoric and Poetics

to: Rhetoric and Poetics. Rhetorical analysis of literature and other written texts; the relationship of literary and rhetorical theory: the course may focus on various authors, historical periods, themes, methods or genres.

from: Rhetoric & Criticism

to: Rhetoric & Poetics

from: ENGL 654, 655, 656, 661 or approval of instructor

to: ENGL 654, 655, 656 or approval of instructor

ENGL 676 - Seminar in American Literature

to: Seminar in American Literature. Advanced study in American literature, may cover individual authors, literary movements, or cultural context; may be taken up to three times.

from: Sem Amer Lit to 1900

to: Am Lit Seminar
from: Graduate course in American Literature before 1900 or approval of instructor

to: Graduate course in American Literature or approval of instructor
Texas A&M University
Departmental Request for a Change in Course
Undergraduate • Graduate • Professional

1. This request is submitted by the Department of [ ]
2. Course prefix, number and complete title of course: ENGL623 Poetics and Creative Writing

3. Change requested:
   a) Prerequisite(s): From [ ] To ENGL 622 or approval of instructor
   b) Withdrawal (reason) [ ]
   c) Cross-list with [ ]
      Cross-listed courses require the signatures of both department heads.
   d) Change in course title and description. Enter complete current course title and current course description; complete proposed course title and proposed course description in items 4 and 5.
   e) Change in credit/contact hours. Complete item 6b. Underscore change(s). Attach a course syllabus.*

4. Complete current course title and current course description: Poetics and Writing. (3-0). Credit 3. Theories of literary forms and compositions as applied to creative writing and extended writing projects.

5. Complete proposed course title and proposed course description (not to exceed 50 words): Poetics and Creative Writing. (3-0) Credit 3. Theories of literary forms and composition; writing techniques applied to creative writing for more extended projects in the major genres;

6. a) As currently in course inventory:

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Level 6

Approval recommended by:

Head of Department [ ]
Date [ ]
Chair, College Review Committee [ ]
Date [ ]

Head of Department (if cross-listed course) [ ]
Date [ ]
Dean of College [ ]
Date [ ]

Submitted to Coordinating Board by:

Director of Academic Support Services [ ]
Date [ ]
Effective Date [ ]

* Attach a syllabus according to the guidelines on the Internet site www.tamu.edu/admissions/oaras. To have this form reviewed, please send to Linda F. Lacey, Mail Stop 1265 or fax to 847-8737.
English 623
Poetics and Creative Writing
“The New Formalism”


Grading: Final grade will be weighted as follows:
10% review of a new formalist poetry collection
10% review of a formalist poetry journal, or of a journal which contains a large proportion of formalist poems
10% test on prosody
10% series of poems and exercises written as class workshops
10% critical analysis of other students’ work (class participation)
50% two major projects, the first consisting of ten poems illustrative of various forms, and the second consisting of twenty formal poems, ten of which are revisions of work for the first project.

Justification: The New Formalism is clearly a major movement in contemporary American poetry, and journals like Poetry, The Hudson Review, and Parmassus are now publishing a large percentage of rhymed poems. This movement, barely noticeable five years ago, is now in full force. Creative writing classes over the past twenty years have taught prosody in a perfunctory manner if at all. Students writing poetry now feel the lack of a background in poetic craftsmanship. This class will provide detailed study of the techniques of formal verse.

Schedule: The various forms will be taught in approximate order of difficulty.

Week 1: Introduction to formal poetry
Week 2: Haiku and other Eastern borrowings
Week 3: Shaped verse
Week 4: Sestinas and syllable counting
Week 5 and 6: Principles of scansion; short patterned verses
Week 7 and 8: Blank verse
Week 9 and 10: Hymn stanzas; common measure
Week 11: Villanelles, triolets, and other short rigid forms
Week 12 and 13: Sonnets
Week 14: Idiosyncratic formalism
Week 15: Student readings
Every other class will include a workshop for the writing of poetry and/or the discussion of student work in groups.

**DISABILITIES:** The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Department of Student Life, Services for Students with Disabilities in Room 126 of the Koldus Building. The phone number is 845-1637. You should also feel free to consult with me.

**PREREQUISITES:** English 622 or permission of the instructor.
Texas A&M University
Departmental Request for a Change in Course
Undergraduate • Graduate • Professional
• Submit original form and 25 copies •

1. This request is submitted by the Department of English.

2. Course prefix, number and complete title of course: ENGL 638 Seminar in Eighteenth- and Nineteenth-Century British Literature

3. Change requested:
a) Prerequisite(s): From graduate course in nineteenth-century British literature or approval of instructor. To graduate course in eighteenth- or nineteenth-century British literature or approval of instructor.
b) Withdrawal (reason)
c) Cross-list with Cross-listed courses require the signatures of both department heads.
d) Change in course title and description. Enter complete current course title and current course description; complete proposed course title and proposed course description in items 4 and 5.
e) Change in credit/contact hours. Complete item 6b. Underscore change(s). Attach a course syllabus.*

4. Complete current course title and current course description: Seminar in Nineteenth Century British Literature. Advanced study in nineteenth-century British literature. May cover individual authors, literary movements or cultural context. May be taken up to three times as content varies.

5. Complete proposed course title and proposed course description (not to exceed 50 words): Seminar in Eighteenth- and Nineteenth-Century British Literature. Advanced study in eighteenth- and nineteenth-century British literature; may cover individual authors, literary movements or cultural context; may be taken up to three times as content varies.

6. a) As currently in course inventory:

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Level 6

Approval recommended by:

Head of Department Date
Chair, College Review Committee Date

Head of Department (if cross-listed course) Date
Dean of College Date

Submitted to Coordinating Board by:

Director of Academic Support Services Date
Effective Date

* Attach a syllabus according to the guidelines on the Internet site www.tamu.edu/admissions/oaras. To have this form reviewed, please send to Linda F. Lacey, Mail Stop 1265 or fax to 847-8737.

OAR/AS-10/99
ENGL 638
Seminar in Eighteenth- and Nineteenth-Century British Literature.
The Long Poem

Texts
Elizabeth Barrett Browning, Aurora Leigh and Other Poems
Robert Browning, The Ring and the Book
Alfred, Lord Tennyson, Idylls of the King

(The student will be expected to supplement these texts by reading additional poems by each author. Supplemental readings will include nearly all selections contained in the most recent Norton Critical anthologies of these poets' works.)

Focus of the Seminar
This seminar will focus on these three long poems and the history of critical response to them, from contemporary reviews to the latest scholarship on them and the major poets who wrote them.

Class Requirements
1) Class participation (40%). Includes the presentation of two short reports (each in both oral and written form) to the seminar.
2) Critical paper (50%). A paper of 15-20 pages based on an original thesis to be determined in consultation with the instructor.
3) Final examination (10%).

DISABILITIES: The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Department of Student Life, Services for Students with Disabilities in Room 126 of the Koldus Building. The phone number is 845-1637. You should also feel free to consult with me.

PREREQUISITES: Graduate course in eighteenth- or nineteenth-century literature or permission of the instructor.
Calendar of Readings

Week 1: Introduction, Elizabeth Barrett Browning (EBB).


Week 3: Aurora Leigh.

Week 4: Aurora Leigh.

Week 5: Robert Browning (RB), selected poems.

Week 6: RB, selected poems.

Week 7: The Ring and the Book.

Week 8: The Ring and the Book.

Week 9: The Ring and the Book.

Week 10: Tennyson, selected poems.

Week 11: Tennyson, selected poems.

Week 12: Idylls.

Week 13: Idylls.

Week 14: Idylls.
Texas A&M University
Departmental Request for a Change in Course
Undergraduate • Graduate • Professional

1. This request is submitted by the Department of English

2. Course prefix, number and complete title of course: ENGL 648 Twentieth-Century British Literature to 1945

3. Change requested:
   Graduate Course in 20th C Brit Lit or
   a) Prerequisite(s): From Approval of instructor To
   b) Withdrawal (reason)
   c) Cross-list with
   Cross-listed courses require the signatures of both department heads.
   d) Change in course title and description. Enter complete current course title and current course description; complete proposed course title and proposed course description in items 4 and 5.
   e) Change in credit/contact hours. Complete item 6b. Underline change(s). Attach a course syllabus.*

   Advanced study in 20th century British literature. May cover individual authors, literary movements or cultural context. May be taken up to three times as content varies.

5. Complete proposed course title and proposed course description (not to exceed 50 words):
   Twentieth-Century British Literature to 1945. Readings in British, Anglophone, colonial and postcolonial literatures to the end of World War II; may include Conrad, Woolf, Yeats, Joyce, Rhys, or others; major literary movements; cultural contexts.

6. a) As currently in course inventory:
   Prefix | Course # | Title (exclude punctuation)
   ------ | -------- | --------------------------
   ENGL 648 | SEM 20TH CENTURY BRIT I
   Lect. Lab | SCH | Subject Matter Content Code | Admin. Unit | FICE Code
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   b) Changed to:
   Prefix | Course # | Title (exclude punctuation)
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   ENGL 648 | 20TH C BRIT LIT TO 1945
   Lect. Lab | SCH | Subject Matter Content Code | Admin. Unit | Acad. Year | FICE Code
   0 3 0 0 0 3 2 3 0 8 0 1 0 0 0 1 0 9 9 0 0 4 0 5 0 1 0 3 6 6
   Level 6

Approval recommended by:

Head of Department Date
Chair, College Review Committee Date

Head of Department (if cross-listed course) Date
Dean of College Date

Submitted to Coordinating Board by:

Date

Director of Academic Support Services Date Effective Date

* Attach a syllabus according to the guidelines on the Internet site www.tamu.edu/admissions/oaras. To have this form reviewed, please send to Linda F. Lacey, Mail Stop 1265 or fax to 847-8737.
English 648
Twentieth-Century British Literature to 1945
Modernism: Manifestoes and Movements

The modernist era is generally understood to cover the period from the turn of the century until the end of the Second World War. A turbulent time in European history, spanning two major wars, it was also an enormously productive period in the world of art. Writers from around the world (and especially from America) were drawn to the cities of Europe (particularly London, Paris, and Zurich) to join artistic communities. The literature that resulted from these coteries and communities was characterized by a heightened self-consciousness about the artistic process and by formal experimentation. Turbulence in the social sphere was mirrored by revolutions in how these communities of artists understood themselves and their work, and the result was a burgeoning of art manifestos introducing transient movements, such as the ones students will study in this course. As short lived as many of these movements were, they had an enduring influence on the production of art throughout the twentieth century. We will examine the extent of that influence by studying mid- to late-twentieth century responses to each of these movements and discussing their revisions of the original coteries’ aims and achievements. The course will focus on the interdisciplinarity of art in the twentieth century, reflecting the multiple media in which each movement experimented; students will study literature in conjunction with music, visual art, and film.

Texts:
Wilfred Owen: *The Collected Poems*
Virginia Woolf: *A Room of One’s Own*
E.M. Forster: *Howard’s End*
James Joyce: *A Portrait of the Artist As a Young Man*
Dorothea Tanning: *Birthday*
T. S. Eliot: *The Waste Land*
Wyndham Lewis (ed.): *Blast*
Ezra Pound: *Pisan Cantos*
James Joyce: *Exiles*

Course Packet:
Siegfried Sassoon: *The War Poems* (selections)
Leonora Carrington: “Down Below”
W.B. Yeats: “The Celtic Element in Literature” & *Michael Robartes and the Dancer*
E.M. Forster: “Aspects of the Novel”
Andre Breton: “Manifesto of Surrealism”
Lady Gregory: “Ireland, Real and Ideal”

Backgrounds, Criticism, & Theory:
Janet Lyon: *Manifestoes: Provocations of the Modern*
Mary Ann Caws: *Manifesto: A Century of Isms*
Malcolm Bradbury and James McFarlane: *Modernism: 1890-1930*
Michael North: *Reading 1922: A Return to the Scene of the Modern*
Marjorie Perloff: *Poetic License: Essays on Modernist and Postmodernist Lyric*
Douglas Mao: *Solid Objects: Modernism and the Test of Production*
Katharine Conley: *Automatic Woman: The Representation of Woman in Surrealism*
Michael H. Whitworth: *Einstein’s Wake: Relativity, Metaphor, and Modernist Literature*
Ian Baucom: *Out of Place: Englishness, Empire, and the Locations of Identity*
Paul Peppis: *Literature, Politics, and the English Avant-Garde: Nation and Empire*
Michael Tratner: *Modernism and Mass Politics: Joyce, Woolf, Eliot, Yeats*
Tom Regan: *Bloomsbury’s Prophet: G.E. Moore and the Development of His Moral Philosophy*
Mary Ann Caws: *Women of Bloomsbury: Virginia, Vanessa, and Carrington*
Peter Stansky: *On or About December 1910: Early Bloomsbury and Its Intimate World*
Seamus Deane: *Celtic Revivals: Essays in Modern Irish literature, 1880-1980*
**Student Requirements**

**MIDTERMS:** There will be two take-home midterm exams comprised of essay questions which will allow students to reflect on the major conceptual and historical achievements of each of the movements under review, and additionally to hone interpretive skills through examination of individual texts.

**PRESENTATIONS:** On the final day of class, students will be asked to present a five-minute synopsis of their research findings on the current state of a question in modernist literary studies.

**RESEARCH:** Each student will be asked to produce a survey of the literature on a particular question or controversy attendant on one of the movements under examination. For example, a student might choose to review and report on the question of women in surrealism to review the shift from the early seventies to the late nineties in which surrealism was reviewed first as a misogynist movement and later as a movement in which women artists made crucial contributions. If a student has considerable experience in writing about literature at the graduate level, a seminar paper of approximately twenty pages should be submitted for this final project.

**FINAL PAPER:** The final researched essay of 15 to 20 pages should be understood as the first draft for a potentially publishable literary, academic article. As such it should be clearly based in current research, offer an original finding concerning a question or issue of pressing import in contemporary modernist studies, and be carefully organized and fluidly composed.

**ABSTRACT:** Students will be asked to submit an abstract of two pages, double-spaced or approximately 500 works. This abstract will follow the genre of proposal submitted to academic conferences and will briefly define the area of research, suggest the authors findings, and proffer a version of the essay’s argument.

**GRADING:**

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**DEADLINES:** I do not accept late papers without significantly lowering your grade. Each 24-hour period that paper is late will result in the loss of one grade level (from an A- to an B+, for example). I do, however, arrange extensions on an individual basis in extraordinary circumstances.

**TEXTS:** Texts are available at the MSC University Book Store. The course packet is available at Notes-n-Quotes (701 W. University Drive)

**DISABILITIES:** The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Department of Student Life, Services for Students with Disabilities in Room 126 of the Koldus Building. The phone number is 845-1637.
Reading Schedule

Week 1  Introduction

British War Poets

Week 2  Janet Lyon: *Manifestoes: Provocations of the Modern*
        Mary Ann Caws: *Manifesto: A Century of Isms*

Week 3  Siegfried Sassoon: *The War Poems* (selections)
        Wilfred Owen: *The Collected Poems*
        T. S. Eliot: *The Waste Land*
        Malcolm Bradbury and James McFarlane: *Modernism: 1890-1930*
        Michael North: *Reading 1922*

Cubism

Week 4  Gertrude Stein: *Selected Writings*
        Douglas Mao: *Solid Objects*
        Michael H. Whitworth: *Einstein's Wake*

Surrealism

Week 5  Andre Breton: “Manifesto of Surrealism”
        Leonora Carrington: “Down Below”
        Dorothea Tanning: “Birthday”
        Katharine Conley: *Automatic Woman*

Week 6  Presentations: Research Reviews
        *Research Review Due*

Celtic Revival

Week 7  Lady Gregory: “Ireland, Real and Ideal”
        W.B. Yeats: “The Celtic Element in Literature”
        W. B. Yeats: *Michael Robartes and the Dancer*
        Marjorie Perloff: *Poetic License*

Week 8  James Joyce: *Exiles*
        Michael Tratner: *Modernism and Mass Politics*

Week 9  James Joyce: *A Portrait of the Artist As a Young Man*
        Seamus Deane: *Celtic Revivals*

Vorticism

Week 10  Wyndham Lewis (ed.): *Blast*
         Ezra Pound: *Pisan Cantos*
         Paul Peppis: *Literature, Politics, and the English Avant-Garde*

Bloomsbury

Week 11  Virginia Woolf: *A Room of One's Own*
         Tom Regan: *Bloomsbury's Prophet*
         Mary Ann Caws: *Women of Bloomsbury*
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<td>E.M. Forster: <em>Howard's End</em></td>
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<td>E.M. Forster: “Aspects of the Novel”</td>
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<td>Peter Stansky: <em>On or About December 1910</em></td>
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<td><strong>Modernist Diaspora</strong></td>
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<td>Week 13</td>
<td>Jean Rhys: <em>Wide Sargasso Sea</em></td>
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<td>Ian Baucom: <em>Out of Place</em></td>
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Texas A&M University
Departmental Request for a Change in Course
Undergraduate • Graduate • Professional
• Submit original form and 25 copies •

1. This request is submitted by the Department of English.

2. Course prefix, number and complete title of course: ENGL 665 Seminar in Rhetoric and Discourse Studies

3. Change requested:
   a) Prerequisite(s): From Graduate classification To Graduate course in the areas or approval of the instructor.
   b) Withdrawal (reason)
   c) Cross-list with Cross-listed courses require the signatures of both department heads.
   d) Change in course title and description. Enter complete current course title and current course description; complete proposed course title and proposed course description in items 4 and 5.
   e) Change in credit/contact hours. Complete item 6b. Underscore change(s). Attach a course syllabus.*

4. Complete current course title and current course description: Topics in Discourse Studies. Integrates theory and methodology from rhetoric, linguistics, critical theory; makes connections among disciplines that share major research interests.

5. Complete proposed course title and proposed course description (not to exceed 50 words): Seminar in Rhetoric and Discourse Studies. Interdisciplinary course in rhetoric, linguistics, criticism, and/or cultural studies: key author, school, method, genre, theme, or problem in language and other signs; may be taken three times for credit.

6. a) As currently in course inventory:

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<td>665</td>
<td>TOP DISCOURSE STUDIES</td>
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<td>SEM: RHETORIC &amp; DISCOUR...</td>
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Lect. Lab SCH Subject Matter Content Code Admin. Unit Acad. Year FICE Code
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Level 6

Approval recommended by:
[Signature]
Head of Department Date
Chair, College Review Committee Date

Head of Department (if cross-listed course) Date
Dean of College Date

Submitted to Coordinating Board by:

Director of Academic Support Services Date Effective Date

* Attach a syllabus according to the guidelines on the Internet site www.tamu.edu/admissions/oaras. To have this form reviewed, please send to Linda F. Lacey, Mail Stop 1265 or fax to 847-8737.
ENGL 665: Seminar in Rhetoric and Discourse Studies

This course is concerned with the foundational ideas and classic works in cultural studies. Exploring a broad range of orientations, methodologies and interpretive frameworks, the course will show how people participate in cultural studies and interact with a wide variety of cultural texts. The course will place special emphasis on ethnographic approaches to cultural phenomena and will help students to expand their analytical scope by sensitizing them to the importance of orally transmitted and mass-mediated forms of discourse such as oral narratives, videos, television, film, clothes and fashion photography. Recent scholarly literature on fan culture, virtual communities, music sub-cultures, consumption, fashion, style and the body will also be examined.

I. FOUNDATIONAL IDEAS

Week 1

Introduction

Week 2

Frankfurt School and Gramsci


Week 3

First Generation Birmingham School

Week 4

**Symbolic Anthropology and Interpretive Sociology**


II. THEORETICAL ORIENTATIONS AND EMERGENT AREAS OF STUDY

Week 5

**Second Generation Birmingham School**


Week 6

**Ethnographic Approaches: Participant-Observation, Reader-Response and Local Perspectives.**

Radway, Janice. 1984. "Interactive Communities and Variable Literacy's: The Functions of Romance Reading" In Rethinking Popular Culture,


**Week 7**

**Folklore Studies**


**Week 8**

**Popular Culture**


**Week 9**

**Cultural Performance and the Politics of Culture**


**Week 10**

**Fashion, Consumption, Style and the Body**


**Week 11**


**Week 12**

**Feminist Perspectives**


Week 13  Fan culture, Virtual Communities and Music Sub-Cultures


Week 14  Paper Presentations

Requirements:

Final take home exam 40%
Research paper 60%

Disabilities:
The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Department of Student Life, Services for Students with Disabilities in Room 126 of the Koldus Building. The phone number is 845-1637. You should also feel free to consult with me.

Prerequisite: Graduate course in the areas or permission of the instructor.
Texas A&M University
Departmental Request for a Change in Course
Undergraduate • Graduate • Professional
- Submit original form and 25 copies -

1. This request is submitted by the Department of English.

2. Course prefix, number and complete title of course: ENGL 667 Rhetoric and Poetics

3. Change requested: ENGL 654, 655, 656, 661 ENGL 654, 655, 656
   a) Prerequisite(s): From or approval of instructor or approval of instructor
   b) Withdrawal (reason)
   c) Cross-list with
   d) Change in course title and description. Enter complete current course title and current course description;
      complete proposed course title and proposed course description in items 4 and 5.
   e) Change in credit/contact hours. Complete item 6b. Underscore change(s). Attach a course syllabus.*

   Rhetorical analysis of texts, the relationship of literary and rhetorical theory, the possibility of a general
   theory of discourse and cultural criticism.

5. Complete proposed course title and proposed course description (not to exceed 50 words): Rhetoric and Poetics.
   Rhetorical analysis of literature and other written texts; the relationship of literary and rhetorical theory;
   the course may focus on various authors, historical periods, themes, methods, or genres.

6. a) As currently in course inventory:

   Prefix   Course #   Title (exclude punctuation)
   ENGL 667   Rhetoric & Criticism
   Lect. Lab SCH Subject Matter Content Code Admin. Unit FICE Code
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   b) Changed to:

   Prefix   Course #   Title (exclude punctuation)
   ENGL 667   Rhetoric & Poetics
   Lect. Lab SCH Subject Matter Content Code Admin. Unit Acad. Year FICE Code
   0 3 0 0 0 3 2 3 0 1 0 1 0 0 0 1 0 9 9 0 0 4 - 0 5 0 1 0 3 6 6
   Level 6

   Approval recommended by:
   [Signature]
   Head of Department  Date  Chair, College Review Committee  Date
   [Signature]
   Head of Department (if cross-listed course)  Date  Dean of College  Date

   Submitted to Coordinating Board by:
   [Signature]
   Dean of College  Date

   Director of Academic Support Services  Date  Effective Date

* Attach a syllabus according to the guidelines on the Internet site www.tamu.edu/admissions/oaras. To have this form reviewed, please
 send to Linda F. Lacey, Mail Stop 1265 or fax to 847-8737.

OAR/AS-1699
English 667. Rhetoric and Poetics.

Topic: The Problem of Identity in Language and Literature

Instructor: M. Jimmie Killingsworth. Blocker 204 F. killingsworth@tamu.edu.

Texts:
John Edgar Wideman, Brothers and Keepers
Terry Tempest Williams, Refuge
George Lakoff and Mark Johnson, Metaphors We Live By
Kenneth Burke, A Rhetoric of Motives
Lewis Hyde, Trickster Makes This World: Mischief, Myth, and Art
Leslie Marmon Silko, Ceremony
Leslie Marmon Silko, Almanac of the Dead

Requirements: 2 short papers (4-5 pages each; each worth 30%, total, 60%), and 1 longer paper (8-10 pages, conference length; worth 40%). Attendance and participation are required, along with weekly 1-page papers responding to the readings.

Course Plan: English 667 is a seminar devoted to examining issues of mutual concern in rhetoric, composition, and literary criticism. It involves both theory and practice—theories of language and representation (literary and otherwise) and the practice of critical writing. The primary focus falls upon written discourse. This semester, we will examine the problem of identity in language and literature. We will consider the possibility that certain linguistic and literary forms (such as metaphor and myth) have a special place in identity formation, and we will look at several themes or content areas for which the issue of identity is especially relevant, notably the topics of race, place, and gender. The course will be divided into three parts. In Part 1, we will read and discuss two works of creative nonfiction that develop our key themes: John Edgar Wideman's Brothers and Keepers and Terry Tempest Williams' Refuge—followed by two works of theory: Lakoff and Johnson's Metaphors We Live By and Kenneth Burke's A Rhetoric of Motives. In our discussions of these books, we will formulate a set of problems related to the issue of identity and the forms used to represent identity. Part 2 will involve two more quite distinct and frankly odd works that theorize the problem of identity from very different perspectives—Lewis Hyde's Trickster Makes This World and Vine Deloria, Jr.'s God Is Red—and two related works of fiction: Leslie Marmon Silko's novels Ceremony and Almanac of the Dead. In Part 3, seminar participants will present individual projects related to our key themes, developing papers in ecocriticism, ethnocriticism, gender studies, or a work of rhetorical criticism approved by the professor.
Schedule of Assignments:

Week 1  Introduction  
Week 2  Wideman  
Week 3  Williams  
Week 4  Lakoff and Johnson  
Week 5  Burke  
Week 6  Burke (continued), **Paper 1 due**  
Week 7  Hyde  
Week 8  Deloria  
Week 9  Research Week (Killingsworth at CCCC)  
Week 10  Silko, *Ceremony*; discussion of topics for individual research  
Week 11  Silko, *Almanac*  
Week 12  Silko, *Almanac* (continued); **Paper 2 due**  
Week 13  Workshop toward final papers  
Week 14  Reading Final Papers  
**Final Papers due**

**Prerequisite:** English 654, 655, 656, or approval of instructor.

**ADA Statement:** The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation for their disabilities. If you believe that you have a disability requiring accommodation, please contact the Department of Student Services, Services for Students with Disabilities (SSD), in Room 126 of the Koldus Building, or call 845-1637.
Texas A&M University
Departmental Request for a Change in Course
Undergraduate • Graduate • Professional
• Submit original form and 25 copies •

1. This request is submitted by the Department of English.

2. Course prefix, number and complete title of course: ENGL 676 Seminar in American Literature

3. Change requested:
   a) Prerequisite(s): From Graduate course in American Literature before 1900 or approval of instructor. To Graduate course in American Literature or approval of instructor.
   b) Withdrawal (reason) 
   c) Cross-list with 
   Cross-listed courses require the signatures of both department heads.
   d) Change in course title and description. Enter complete current course title and current course description; complete proposed course title and proposed course description in items 4 and 5.
   e) Change in credit/contact hours. Complete item 6b. Underscore change(s). Attach a course syllabus.*

4. Complete current course title and current course description: Seminar in American Literature to 1900. Advanced study in American Literature to 1900. May cover individual authors, literary movements or cultural context. May be taken up to three times as content varies.

5. Complete proposed course title and proposed course description (not to exceed 50 words): Seminar in American Literature. Advanced study in American literature, may cover individual authors, literary movements, or cultural context; may be taken up to three times.

6. a) As currently in course inventory:

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Lect. Lab SCH Subject Matter Content Code Admin. Unit Acad. Year FICE Code
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Level 6

Approval recommended by:

Head of Department Date  
Chair, College Review Committee Date

Head of Department (if cross-listed course) Date  
Dean of College Date

Submitted to Coordinating Board by:

Director of Academic Support Services Date  
Effective Date

* Attach a syllabus according to the guidelines on the Internet site www.tamu.edu/admissions/ocas. To have this form reviewed, please send to Linda F. Lacey, Mail Stop 1265 or fax to 847-8737.
English 676.600: Seminar in American Literature
"Gender and Nationhood in U.S. Literature to 1900"

Dr. Pam Matthews
Office: Blocker 247D
845-8355

p-matthews@tamu.edu

In “Gender and Nationhood in U.S. Literature to 1900,” we will explore the ways in which U.S. literature helps to articulate an ideal national subject that purports to be universal but is in fact gendered (just as it is otherwise “othered”). Recent critical trends in literary, feminist, and postcolonial theory have broadened our understanding of the subtle ways that national subjects are gendered subjects. In reading well-known literature of late-18th and 19th century America as well as theoretically informed discussions of that literature and its cultural contexts, we will consider such questions as what it means to be a gendered national subject, how writers have imagined national citizenship or nationhood in ways that constitute and are constituted by gender, and what difference it might make to the nation or the individual.

Class preparation and participation are essential and assumed; I consider it the responsibility of each class member (student and instructor alike) to contribute to the learning in the class. To this end, your oral reports (identified as “background” and “critical” on the class schedule) are not graded in the strict sense, but are part of your participation grade for the course. I assume you will do your best in order to foster your own and others’ intellectual inquiry into our subject. It is my belief that classrooms encourage growth and interest when everyone focuses on a subject together with the shared goal of learning as much about that subject as possible.

Course grading and requirements: Other than reading and thinking about the material prior to class meetings, each student will prepare:

2 reports (~15-20 minutes each), one on background material (historical, cultural), and one on a critical/theoretical book or substantial article of your choosing (clear it with me) on the subject of “gender and nationhood”;
1 oral presentation (~20 minutes) for the class of your seminar paper (during the last 2 class sessions);
1 seminar paper (~20pp), due by 3 pm on Wednesday, 8 December 1999.

Class participation, including attendance, oral reports, and other contributions to class, is worth 20% of your grade. Your seminar paper is worth 80%. We will discuss these requirements in more detail in class as needed. And please see me whenever you have any questions or suggestions.

DISABILITIES: The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Department of Student Life, Services for Students with Disabilities in Room 126 of the Koldus Building. The phone number is 845-1637.

PREREQUISITES: Graduate course in American Literature or approval of the instructor.
Matthews, 676 syllabus, cont'd

Required texts:
Course packet from Notes 'n' Quotes (across from the Blocker building on University Dr.)
Washington Irving, “Rip Van Winkle” (1819-1820)
Charles Brockden Brown, Wieland; or, the Transformation (1798)
Lydia Maria Child, Hobomok (1824)
James Fenimore Cooper, The Last of the Mohicans (1826)
Nathaniel Hawthorne, The House of the Seven Gables (1851)
Henry James, The Bostonians (1886)
Frances E. W. Harper, Iola Leroy (1892)
Edith Wharton, The House of Mirth (1905)

Class schedule of readings and reports:
Week 1 Introductions; Irving, “Rip Van Winkle”
Week 2 Brown, Wieland; Kaplan, “Left Alone…”
Week 3 Wieland, cont’d; Fliegelman, “Introduction” and “Educational Theory”
Week 4 Child, Hobomok; Baym, “Melodramas…”
Week 5 Cooper, Last of the Mohicans; Anderson, Bhabha.
Week 6 Last of the Mohicans, cont’d; Norton, “Introduction”
Week 7 Hawthorne, House of the Seven Gables; Kaplan, “Manifest Domestcity”
Week 8 House of the Seven Gables, cont’d; Berlant, “Introduction: 'I am a citizen...’”
Week 9 James, The Bostonians
Week 10 The Bostonians, cont’d; Berlant, “Introduction: The Intimate Public Sphere”
Week 11 Harper, Iola Leroy
Week 12 Wharton, House of Mirth
Week 13 paper presentations
Week 14 paper presentations, final paper due

Topics for background reports:
religion in colonial America
French and Indian Wars
American Revolution
Bureau of Indian Affairs
mesmerism/spiritualism (in 19th century U.S.)
Boston marriages
suffrage movement
theories of race in 19th century U.S.
race and legality in 19th century U.S.
migration laws in 19th century U.S.
economics in late 19th century U.S.
Approved requests for graduate course changes as follows:

**Course Description and Prerequisite Change:**

**ENGL 627 - Teaching Creative Writing**

from:  Teaching Creative Writing. Fundamentals of instruction in the creative writing classroom, text selection, developmental exercises, lecture, workshop techniques and evaluation.

to:    Teaching Creative Writing. Principles of teaching creative writing in major genres; text selection, writing exercises, workshop, and evaluation techniques.

from:  ENGL 622

to:    ENGL 622 or approval of instructor
Texas A&M University  
Departmental Request for a Change in Course  
Undergraduate • Graduate • Professional  

1. This request is submitted by the Department of English  
2. Course prefix, number and complete title of course: ENGL 627 Teaching Creative Writing  
3. Change requested:  
a) Prerequisite(s): From ENGL 622 To ENGL 622 or approval of instructor  
b) Withdrawal (reason)  
c) Cross-list with  

Cross-listed courses require the signatures of both department heads.  
d) Change in course title and description. Enter complete current course title and current course description; complete proposed course title and proposed course description in items 4 and 5.  
e) Change in credit/contact hours. Complete item 6b. Underscore change(s). Attach a course syllabus.*  
4. Complete current course title and current course description: Teaching Creative Writing.  
Fundamentals of instruction in the creative writing classroom, text selection, developmental exercises, lecture, workshop techniques and evaluation.  
5. Complete proposed course title and proposed course description (not to exceed 50 words): Teaching Creative Writing. Principles of teaching creative writing in major genres; text selection, writing exercises, workshop, and evaluation techniques.  
6. a) As currently in course inventory:  

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Approval recommended by:  

Head of Department Date  
Head of Department (if cross-listed course) Date  
Subscribed to Coordinating Board by:  

Director of Academic Support Services Date  
Effective Date  

* Attach a syllabus according to the guidelines on the Internet site www.tamu.edu/admissions/oas. To have this form reviewed, please send to Linda F. Lacey, Mail Stop 1265 or fax to 847-8737.
English 627:  
Teaching Creative Writing  
Poetry

The course introduces the principles of teaching creative writing in major genres; text selection, writing exercises, workshop, and evaluation techniques.

The course is designed to prepare potential creative writing teachers to provide instruction on the writing of poetry to college students. Its methods may be adapted to various levels of instruction from junior college classes to upper-level university courses.

Texts:  

Grading:

50%  major project: a detailed lesson plan for a semester’s course, with bibliography

20%  class presentation.

30%  participation and exercises.

Disabilities:

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Department of Student Life, Services for Students with Disabilities in Room 126 of the Koldus Building. The phone number is 845-1637. You should also feel free to consult with me.

Prerequisites:

English 622 or permission of the instructor.
Schedule:

Week 1: Discussion of creative writing teaching. Text selection. Assignments: Determine the coverage of your course; make an annotated bibliography of twenty books, ten texts and ten collections.

Week 2: Turn in course proposals and bibliographies. Discuss methods of arranging materials, goals for your class. Devise an experimental exercise to be performed in your class. Class will perform these exercises.

Week 3: Discuss methods of teaching image and metaphor, free verse, meter, traditional forms, and experimental poetry. We will break these subjects up among class members; class members should find and copy examples that will illustrate these elements of poetry writing.

Weeks 4&5: Discuss evaluating student poetry. Each student will provide a 20-30 minute sample lesson from his/her projected course.

Turn in: A complete course in creative writing on the level you have chosen. It should include level definition, goals, texts, a syllabus, a lesson plan, a sample lesson outline, and a bibliography. The whole project should be in the neighborhood of twenty pages. The project should be turned in on disk as well as in hard copy—Wordperfect 5.1 or ASCII file preferred.

Week 6: Meter. Students will discuss teaching prosody and develop scansion exercises

Week 7: Stanzas and Fixed Forms. Methods and models for teaching formal poetry will be presented.

Week 8: Experimental Forms. These may include found poems, poetry collages, computer-generated poetry, mixed media poems, etc.

Week 9: Teaching the poem sequence, thematic collection, etc.

Week 10: Conducting workshops.

Week 11: Methods of evaluation. Various differing approaches to the evaluation of student poetry will be presented and discussed.

Week 12: Evaluation workshop.

Week 13: Sample lessons.

Week 14: Sample lessons. Projects due.
Approved requests for graduate course changes as follows:

**Course title change and Description Change:**

**ENGL 617 – Late Eighteenth-Century Literature**

from: 18th Century Literature

to: Late 18th Century Literature

from: Later Eighteenth-Century Literature. Prose, including the novel, in latter half of century concentrating on Fielding, Johnson, Boswell, Goldsmith, and Sterne; aesthetic, scientific and philosophical ideas; research papers.

to: Late Eighteenth-Century Literature. The Late Enlightenment and the rise of modern genres (sentimental novel and drama, memoir, historiography, anthropology, political theory.)

**ENGL 622 – Elements of Creative Writing**

from: Intro to Creative Writ

to: Elem of Creative Writing

from: Introduction to Creative Writing. Introduction to the fundamentals of creative writing. Students produce original work and read contemporary masters of the genre. Written and oral peer critiques. Genre open.

to: Elements of Creative Writing. Creative writing in major forms; students produce original work while reading models by masters; may include performance, group work, written and peer critiques.

**ENGL 624 – Advanced Creative Writing**

from: Writing Seminar

to: Adv Creative Writing

from: Writing Seminar. Discussion and analysis of selected topics in creative writing: use of historical research in creative composition, conventional and experimental forms, the role of gender in creativity. Creative projects on seminar topics.

to: Advanced Creative Writing. Writing, plus discussion and study of selected topics in creative writing; may include the use of research or other approaches; major genres.

**ENGL 631 – Early Nineteenth Century Literature**

from: Earlier Romantics

to: Early 19th C Lit
REPORT OF THE GRADUATE COUNCIL MEETING
September and October, 2003

from: Earlier Romantics. The major earlier Romantic writers of poetry and prose with concentration on two or three authors each time the course is offered. Representative authors: Blake, Wordsworth, Coleridge, Lamb, Hazlitt; research papers.

to: Early Nineteenth Century Literature. British literature and culture of the early nineteenth century, including English and colonial poetry, fiction, drama, and essays to be studied in relation to the history of the period and its visual art, philosophy, political thought, sexual politics, book arts, and social history.

ENGL 634 – Victorian Literature

from: Victorian Poetry
to: Victorian Literature

from: Victorian Poetry. Victorian writers of poetry with concentration on selected authors.

to: Victorian Literature. Literature and culture of the Victorian period, including poetry, fiction, drama, and essays of the British Isles and colonies in conversation with their intellectual, historical, and social contexts.

ENGL 641 – Studies in the English Novel

from: Stdy in Engl Novel
to: English Novel

from: Studies in the English Novel. Major English novelists from 1740 to 20th century. Analysis of eight to ten novels—style, characterization, plot, atmosphere, and social commentary—against their intellectual, historical and social backgrounds; research paper.

to: English Novel. Readings that survey the English novel from its beginnings to the present. May involve attention to historical development, generic conventions, cultural contexts, or theoretical approaches.

ENGL 645 - Gender and Literature

from: Women and Literature
to: Gender and Literature

from: Women and Literature. Approaches to literature and issues of gender and theory in literature by women, about women, or written for female audiences. This course may be taken three times for credit as content varies.

to: Gender and Literature. Topics in literature (especially women’s writing), culture, and gender, may include issues such as feminism, masculinities, race, and sexualities; may be taken up to three times for credit.

ENGL 647 – Modern Drama and Performance

from: Modern British Drama
REPORT OF THE GRADUATE COUNCIL MEETING
September and October, 2003

To: Modern Drama and Performance

From: Studies in Modern British Drama. Dramatic literature of British Isles from 1880s to present with some consideration of influence from the continent, representative dramatists: Wilde, Shaw, Pinero, Maugham, Synge, O’Casey, Eliot, Fry: research papers.

To: Modern Drama and Performance. Dramatic, theoretical, and critical texts that marked the onset of modernism in British performance culture; unscripted but otherwise documented performances, such as music hall, dance, and street demonstrations, may be included.

**ENGL 649 - Twentieth-Century British Literature, 1945-Present**

From: 20th Century British Lit

To: British Lit 1945 – Present

From: Studies in the Twentieth-Century: British Literature. Selected authors since 1900: Yeats, Joyce, Huxley and others; development of particular literary movement or literary form; research papers.

To: Twentieth-Century British Literature, 1945 to Present. Readings in British, Irish, colonial and postcolonial literatures after World War II; may include Kingsley Amis, Spark, Carter, Rushdie, Boland, Ngugi, or others; major literary movements; cultural contexts.

**ENGL 650 - Studies in American Literature: The Twentieth Century**

From: AM Lit 20th Century

To: AM Lit Twentieth Century

From: Studies in the Twentieth Century: American Literature. Selected authors since 1900: Robinson, Frost, Eliot, Lewis, Faulkner, Hemingway and others; particular literary movement or literary form; research papers.

To: Studies in American Literature: The Twentieth Century. Selected authors since 1900: may include Wharton, Eliot, Faulkner, Morrison, Cisneros or others; studies of literary and cultural movements or literary forms.

**ENGL 651 - Studies in American Literature: The Southwest**

From: Southwestern Lit

To: AM Lit: The Southwest

From: Southwestern Literature. Readings in Southwestern literature, with particular emphasis on literature that reflects the various cultures—Anglo American, Mexican-American, and Native American—of the area.

To: Studies in American Literature: The Southwest. Readings in Southwestern literature, with particular emphasis on literature that reflects the various cultures—Anglo American, Mexican American, and Native American—of the area.

**ENGL 652 - Postmodernization**
from: St in Postmodernism

ENGL 656 – Composition Theory, Pedagogy, and Administration

from: Contemp Comp Theory

to: Comp Theory Pedagogy

ENGL 671 – Studies in American Literature: The Early Period

from: Amrcn Lt Bngs to 1820

to: Am Lit Early Period

ENGL 672 – Studies in American Literature. The American Renaissance

from: Literary Milieux

to: AM Lit Renaissance
ENGL 674 – Studies in American Literature: Transcendentalism

from: AM Lit Transcend

to: AM Lit Transcendentalism

from: Studies in American Literature: The Age of Transcendentalism. Backgrounds of transcendentalism in Europe; the movement in the United States; works of Emerson, Whitman, Thoreau and others; research papers.

to: Studies in American Literature: Transcendentalism. Backgrounds of transcendentalism in Eastern and European philosophy; the movement in the U.S.; works by writers such as Alcott, Emerson, Fuller, Thoreau, Whitman, and others.

ENGL 675 – Studies in American Literature: 19th and Early 20th Century

from: Am Lit Gilded Age

to: Am Lit Late 19/Early 20C

from: Studies in American Literature: The Gilded Age Social and literary backgrounds of Gilded Age: emergence of American humor and realism, and their development in Mark Twain and early Henry James; research papers.

to: Studies in American Literature: Late 19th and Early 20th Century. Fiction and nonfiction near the turn of the twentieth century; sociocultural and literary backgrounds; studies of literary and cultural movements or literary forms.

ENGL 677 – Poetry

from: Studies in Amer Poetry

to: Poetry

from: Studies in American Poetry. Major American poets—for example, Edward Taylor, Poe, Whitman, Emily Dickenson, Robert Frost—and the influence of American poetry and American culture on each other, research papers.

to: Poetry. Readings focused on poetry organized by period, author, literary movement or cultural context; may involve attention to historical development, generic conventions, or theoretical approaches; may be taken up to three times.

ENGL 679 – Studies in American Literature: Ethnic Literature

from: Amer Ethnic Literature

to: Am Lit Ethnic


to: Studies in American Literature. Ethnic Literature. Literature written by writers from ethnic and racial minorities in the United States, including works by African American, Asian American, Native American, and Mexican American and other Latina/o writers.
REPORT OF THE GRADUATE COUNCIL MEETING
September and October, 2003

ENGL 697 – Pedagogy
from: Seminar Tchng Engl Comp
to: Pedagogy
from: Seminar in the Teaching of English Composition. Theory of teaching of college composition and rhetoric; supervised teaching; evaluation of current research and its relation to current practice.
to: Pedagogy. Theories of teaching literature, composition, or rhetoric, pedagogical approaches and methods; supervised teaching: evaluation of current research and its relation to pedagogical practice; designed to assist students in their first teaching experience.

KINE 627 – Analysis of Movement
from: Analysis of Movement
to: Exercise Biomechanics
from: Analysis of Movement: The science of human movement: relationship between structure and function in accordance with general mechanical laws and interrelated factors.
to: Exercise Biomechanics: An integrated, mechanistic study of biomechanics of human motion during physical activity and exercise; biology and mechanical properties of the human movement system including bones, tendons, ligaments, cartilage, skeletal muscles, joints, and whole body systems are investigated.

LING 668 – Discourse Analysis
from: Structure of Discourse
to: Discourse Analysis
from: Structure of Discourse. Linguistic approaches to the analysis of oral and written discourse; examination of theory and methodology in discourse analysis; practice with the analysis of units of language larger than the sentence.
to: Discourse Analysis. Linguistic analysis of spoken and written discourse in everyday conversation, literature, and print, broadcast, and online media; may include intercultural communication, structures and functions of narrative, identity negotiation, and positioning, language in institutional settings, language and emotion, language ideologies and attitudes.
Texas A&M University  
Departmental Request for a Change in Course  
Undergraduate - Graduate - Professional

1. This request is submitted by the Department of ________

2. Course prefix, number and complete title of course: ENGL17 Late Eighteenth-Century Literature

3. Change requested:
   a) Prerequisite(s): From ________ To ________
   b) Withdrawal (reason) ________
   c) Cross-list with ________

   Cross-listed courses require the signatures of both department heads.

   d) Change in course title and description. Enter complete current course title and current course description; complete proposed course title and proposed course description in items 4 and 5.

   e) Change in credit/contact hours. Complete item 6b. Underscore change(s). Attach a course syllabus.*

4. Complete current course title and current course description: Late Eighteenth-Century Literature. Prose, including the novel, in latter half of century concentrating on Fielding, Johnson, Boswell, Goldsmith, and Sterne; aesthetic, scientific and philosophical ideas; research papers.

5. Complete proposed course title and proposed course description (not to exceed 50 words): Late Eighteenth-Century Literature. The Late Enlightenment and the rise of modern genres (sentimental novel and drama, memoir, historiography, anthropology, political theory).

6. a) As currently in course inventory:

   Prefix  Course #  Title (exclude punctuation)  
   ENGL 17  18TH CENTURY LITERATURE

   Lect.  Lab  SCH  Subject Matter Content Code  Admin. Unit  FICE Code
   03 00 03 23 01 01 00 01 09 90 010366

   Do not complete shaded area.

   Level 6

   b) Changed to:

   Prefix  Course #  Title (exclude punctuation)  
   ENGL 17 LATE 18TH CENTURY LIT

   Lect.  Lab  SCH  Subject Matter Content Code  Admin. Unit  FICE Code
   03 00 03 23 01 01 00 01 09 90 04 05 010366

   Approval recommended by: ________

   Head of Department  Date  Chair, College Review Committee  Date
   Head of Department (if cross-listed course)  Date  Dean of College  Date

   Submitted to Coordinating Board by: ________

   Dean of College  Date

   Director of Academic Support Services  Date  Effective Date

* Attach a syllabus according to the guidelines on the Internet site www.tamuh.edu/admissions/eras. To have this form reviewed, please send to Linda F. Lacey, Mail Stop 1265 or fax to 847-8737.
Siraj Ahmed  
201B Blocker  
845-8302 (Office)  
ahmed@english.tamu.edu

ENGL 617: Late Eighteenth Century Literature  
Enlightenment, Empire, Globalization

This course will simultaneously provide an introduction to the late eighteenth-century's canonical authors and to one of its most important historical contexts, the nascent global economy. It will do so by studying (1) the major works written about one of the first modern empires, British India; and (2) recent scholarly work on the cultural history of late eighteenth-century globalization.

In order to understand its historical particularity, we will frame the late eighteenth century—the 'Late Enlightenment'—by beginning the term with two works from the period that immediately precedes it.

We will read often read the scholarly work with an eye for critical form, style, and method. This course hopes above all to show students how recent work on literature's global contexts has generated extremely sophisticated interpretations and to help them produce work of similar sophistication.

Schedule
Literary texts alternate with scholarly ones. Despite the length of this schedule, the amount of reading will not be overwhelming. All scholarly works and a number of the non-narrative literary texts will be excerpted.

Week 1.  
John Dryden: *Amboyna, or the Cruelty of the Dutch to English Merchants*

Week 2.  
Bridget Orr: *Empire on the English Stage, 1660-1714*  
Virginia Kenny: *The Country-House Ethos in English Literature, 1688-1750: Themes of Personal Retreat and National Expansion*  
Paul Hammond: *Dryden and the Traces of Classical Rome*  
Bruce McLeod: *The Geography of Empire in English Literature, 1580-1745*

Week 3.  
Daniel Defoe: *The Life, Adventure, and Pyracies, of the Famous Captain Singleton*

Week 4.  

Week 5.  
Voltaire: *The Letters of Amadet*  
Laurence Sterne: *Letters from Yorick to Eliza* and *The Bramine's Journal*  
Samuel Foote: *The Nabob*

Week 6.  
Bruce Carruthers: *City of Capital: Politics & Markets in the English Financial Revolution*  
R.C. Michie: *The Development of London as a Financial Centre*
Week 7. Adam Smith: *An Inquiry into the Nature and Causes of the Wealth of Nation*
Denis Diderot: *The Political and Philosophical History of European Settlement and Commerce in the Two Indies*

Week 8. Woodruff Smith: *Consumption and the Making of Respectability, 1600-1800*
John Brewer, ed.: *Consumption and the World of Goods*
A Berirmingham, ed.: *The Consumption of Culture, 1600-1800*
Peter Stearns: *Consumerism in World History: the Global Transformation of Desire*
Daniel Roche: *A History of Everyday Things: the Birth of Consumption in France, 1600-1800*

Edmund Burke: “Speech on the Opening of the Impeachment of Warren Hastings”
Eliza Hamilton: *Translations of the Letters of the Hindoo Rajah*

Week 10. Laura Brown: *Fables of Modernity: Literature and Culture in the English Eighteenth Century*
Suvir Kaul: *Poems of Nation, Anthems of Empire: English Verse in the Long Eighteenth Century*
S Aravamudan: *Tropicopolitans: Colonialism and Agency, 1688-1804*

Week 11. Lady Morgan: *The Missionary, an Indian Tale*
James Mill: *The History of British India*

Janet Sorensen: *The Grammar of Empire in Eighteenth-Century British Writing*
Ranajit Guha: *A Rule of Property for Bengal: An Essay on the Idea of Permanent Settlement*

Week 13. Sir Walter Scott: *Guy Mannering, or the Astrologer*

Linda Colley: *Britons: Forging the Nation, 1707-1837*

**Student Requirements**

**MIDTERMS:** There will be two take-home midterms exams comprised of essay questions.

**RESEARCH:** Each student will be asked to submit a researches essay of twenty pages on the final day of class.

**GRADING:**

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<tr>
<td>Midterm Exams</td>
<td>5 pages/2 exams</td>
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<tr>
<td>Research Paper</td>
<td>20 pages</td>
<td>30%</td>
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DEADLINES: I do not accept late papers without significantly lowering your grade. Each 24-hour period that paper is late will result in the loss of one grade level (from an A- to an B+, for example). I do, however, arrange extensions on an individual basis in extraordinary circumstances.

TEXTS: Texts are available at the MSC University Book Store. The course packet is available at Notes-n-Quotes (701 W. University Drive)

DISABILITIES: The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Department of Student Life, Services for Students with Disabilities in Room 126 of the Koldus Building. The phone number is 845-1637. You should also feel free to consult with me.
Texas A&M University
Departmental Request for a Change in Course
Undergraduate • Graduate • Professional

1. This request is submitted by the Department of English

2. Course prefix, number and complete title of course: ENGL622 Elements of Creative Writing

3. Change requested:
   a) Prerequisite(s): From To
   b) Withdrawal (reason)
   c) Cross-list with
   d) Change in course title and description. Enter complete current course title and current course description; complete proposed course title and proposed course description in items 4 and 5.
   e) Change in credit/contact hours. Complete item 6b. Underscore change(s). Attach a course syllabus.

4. Complete current course title and current course description:

   Introduction to Creative Writing.
   Students produce original work and read contemporary masters of the genre. Written and oral peer critiques. Genre open.

5. Complete proposed course title and proposed course description (not to exceed 50 words):

   Elements of Creative Writing. (3-0) Credit 3. Creative writing in major forms; students produce original work while reading models by masters; may include performance, group work, written and peer critiques.

6. a) As currently in course inventory:

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   Lect. Lab SCH Subject Matter Content Code Admin. Unit Acad. Year FICE Code
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   Level 6

   Approval recommended by:

   Head of Department Date

   Chair, College Review Committee Date

   Head of Department (if cross-listed course) Date

   Dean of College Date

   Submitted to Coordinating Board by:

   Dean of College Date

   Director of Academic Support Services Date Effective Date

   * Attach a syllabus according to the guidelines on the Internet site www.tamu.edu/admissions/currs. To have this form reviewed, please send to Linda F. Lacey, Mail Stop 1265 or fax to 847-8737.

   OAK68-1099
"I dwell in Possibility--
a fairer Housethan Prose"

This introductory course is designed to cover basic principles of formal poetry and free verse on the graduate level. It will provide practice in both writing poetry and writing about poetry. The class will look at differing poetic traditions and expectations and will experiment with writing poetry in line with the principles of differing traditions; the goal of such experiment is to help each class member define and explore his or her own voice or style. We will workshop poems, analyze various workshop techniques, and critique undergraduate poetry as well as our own.

Course requirements:
Chapbook collection of twenty poems, together with first drafts of these poems.
Review of a new (2002-2003) collection of poetry. (50%)
Critique of undergraduate work. (10%)
Class exercises, some of which will serve as drafts of chapbook poems. (10%)
Participation in class discussion and poetry reading. (10%)
Quizzes. There will be no exam. (20%)


Assignments:
Workshop sessions are to be added.

Week 1: Intro to poetry. Introduction to the various schools or currents in contemporary work. For the first class, read Marjorie Perloff's "John Cage" and Albert Gelpi's "Postmodernism" at Al Filreis' website. Each student will bring to class one of his/her own poems to share with the class.

Week 2: Intro to poets. Class will each take one of the poets in the book to introducethese initial reports will
1. Summarize the poet's approach as represented in the introduction to the work and in the poems themselves, and
2. Attempt to place the poet with regard to current tendencies in poetry.
Bring to class a new poem you have written, providing enough copies for the class.

Week 3: Modernist poetry. Reading and discussion of Pound, Eliot, Moore, Stevens. (Websites will be given for work.) Write a poem using modernist
Week 4: Postmodernist poetry. Reading and discussion of Hejinian, Waldrop, Cage, Berryman, and others. Write a poem using postmodernist principles, as defined in Gelpi's and Perloff's articles and in class discussion, and bring it to next class to discuss.

Week 5: Scansion. Class discussion and analysis of rhyme and meter. Write two poems using the forms listed below:
- villanelle
- sonnet
- rondeau
- rondel
Bring poems to next class.

Week 6: Forms not based on meter. Study sestina, pantoum, ghazal, rima dissoluta, etc. Write two poems using these forms. Collaborate on a renga.

Week 7: Translation. Class discussion of translation methods. Translate two poems, making one an "adaptation" and one a true translation.

Week 8: Workshopping. Develop workshop techniques, and workshop. For next class, critique undergraduate poems.


Week 10: Poetry and other arts. Read handouts; visit exhibit; write two poems based on works of art. If possible, we will schedule a photography trip to Mumford and Calvert.

Week 11: Complex metaphor and image. Write a sustained-metaphor poem of at least 20 lines.

Week 12: Poem sequences and long poems. Read the Dana Gioia and other essays on long poems. Write 120 lines of poetry in the form of a sequence or a long poem.

Weeks 13 and 14: Student readings.

No exam. All materials due the first day of exam week. The final folder is to include: chapbook, rough drafts of the poems, all exercises, the review, and other assignments done throughout the semester.

Note: Please bring copies of poems you write for all class members; we will fold workshopping into the program as it is desired and as it fits. Poems
and other writings will normally be due the class meeting after they are assigned. A few exercises will be done and turned in during the class time.

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Department of Student Life, Services for Students with Disabilities in Room 126 of the Koldus Building. The phone number is 845-1637.
Texas A&M University
Departmental Request for a Change in Course
Undergraduate • Graduate • Professional

1. This request is submitted by the Department of English.

2. Course prefix, number and complete title of course: ENGL624 Advanced Creative Writing

3. Change requested:
   a) Prerequisite(s): From ___________________________ To ___________________________
   b) Withdrawal (reason) ___________________________
   c) Cross-list with ___________________________
   d) Change in course title and description. Enter complete current course title and current course description; complete proposed course title and proposed course description in items 4 and 5.
   e) Change in credit/contact hours. Complete item 6b. Underline change(s). Attach a course syllabus.*

   Discussion and analysis of selected topics in creative writing; use of historical research in creative composition, conventional and experimental forms, the role of gender in creativity. Creative projects on seminar topics.

5. Complete proposed course title and proposed course description (not to exceed 50 words):
   Advanced Creative Writing. Writing, plus discussion and study of selected topics in creative writing; may include the use of research or other approaches; major genres.

6. a) As currently in course inventory:

   Prefix | Course # | Title (exclude punctuation) |
   ------ | -------- | ----------------------------|
   ENGL  | 624     | WRITING SEMINAR             |
   Lect. | Lab     | SCH | Subject Matter Content Code | Admin. Unit | FICE Code |
   0300  | 03230501 | 00010990 | 010366 |

   Do not complete shaded area.

   Level 6

   b) Changed to:

   Prefix | Course # | Title (exclude punctuation) |
   ------ | -------- | ----------------------------|
   ENGL  | 624 ADV CREATIVE WRITING |
   Lect. | Lab     | SCH | Subject Matter Content Code | Admin. Unit | Acad. Year | FICE Code |
   0300  | 03230501 | 00010990 | 0405 | 010366 |

   Approval recommended by: [Signature]
   Head of Department Date Chair, College Review Committee Date
   Head of Department (if cross-listed course) Date Dean of College Date
   Submitted to Coordinating Board by: Dean of College Date
   Director of Academic Support Services Date Effective Date

* Attach a syllabus according to the guidelines on the Internet site www.tamu.edu/admissions/earn. To have this form reviewed, please send to Linda F. Lacey, Mail Stop 1265 or fax to 847-8737.

GAR65-1039
English 624
Advanced Creative Writing

James Hannah
210D Blocker
845-8331
piedrasazules.tx@verizon.net

Course Objectives: This is an advanced creative writing class and, as such, it will move quickly and deftly to focus on several aspects of the craft and art of short fiction. Students are expected to read assignments, write original short fiction, produce oral and written critiques for workshop, and present a learned and cogent report on a major writer of short fiction. My role is to direct students to recognize their full potential as writers by developing their strengths and correcting their weaknesses. I expect complete cooperation from students at all times with the realization that I am teaching them tradecraft essential to their art. This is an elective course which demands a good deal of time spent in the vision, production, and revision of carefully prepared work. Students will be reading a good number of stories by many different authors. They are expected to keep up with assignments and to hand in required material on the precise dates on which they are due.

Texts:
The On-line Anthology found at http: Anthology.html
The First Forty-Nine Stories. Ernest Hemingway
Pricksongs and Descants. Robert Coover
A complete, single-authored collection of short fiction for report

Grading:
65% = 50 pages (12,500 words) minimum of original fiction: must be workshopped and revised.
25% = 20 minute oral report on a major writer of short fiction
10% = Participation in oral discussions and workshop; writer's journal; written critique.

A Typical Class:
Begins with a lecture and discussion of a topic of short fiction
Break
Oral Reports (beginning Week 7)
Workshop: Students provide a written critique from which to speak; a second copy to be delivered to the author at the close of the workshop.

Oral Report:
Students will choose a major short story writer (by Week 3) and present a formal, 20 minute report on the author including: a very brief biography, brief synopses of three representative short stories (one of which will have been turned in to me to place on the web site the week prior to the report), then, in more detail, a discussion of the writer’s
style, themes, and any other details that make this a writer worth study by fellow writers. The audience is expected to have read the story submitted by the speaker and to have prepared a list of questions to ask at the conclusion. You will be required to turn in a formal bibliography listing the primary source as well as any secondary sources used.

Writer’s Journal:
This semester you will be required to keep a dated, daily journal. The purpose of this journal is manifold: one, you will be asked to keep a list of my concerns with your fiction so that you correct the mistakes from story to story. You will also need to respond to my criticism in journals. Student can also use the journals to originate ideas, outline story concepts, and keep a running commentary with themselves and me about the course. I expect these to be kept up to date and require that you bring them to each class.

Disabilities:
The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Department of Student Life, Services for Students with Disabilities in Room 126 of the Koldus Building. The phone number is 845-1637.

Prerequisites:
English 622 or approval of the instructor.

Schedule:
Week 1: The Tale
On-Line Anthology
Poe: “The Black Cat,” “Fall of Usher”
Hawthorne: “Young Goodman,” “Rappaccini’s Daughter”
Poe: Criticism
Matthews: Criticism

Week 2: The Traditional Story
On-Line Anthology
Gogol: “The Cloak,” “The Nose”
Turgenev: “Bezhin Meadow,” “Kasyan”
Melville: “Bartleby”

Week 3: And Something More
On-Line Anthology
Tolstoy: “The Death of Ivan Ilych”
Conrad: “Youth,” “The Secret Sharer”

Week 4: And Something More
On-Line Anthology
Chekhov: “Lady with Lapdog,” “Gooseberries”
Crane: “The Open Boat”

Week 5: The Modern
On-Line Anthology
Joyce: “Araby,” “Counterparts”

Week 6: The Modern
Ernest Hemingway: “Short Happy Life,” “Snoes,” “Three Day Blow”

Week 7: The Modern
Ernest Hemingway: “Cat,” “Big Two-Hearted,” “In Another Country”

Week 8: The Modern
Ernest Hemingway: “Hills,” “A Clean, Well Lighted,” A Way You’ll Never Be”

Week 9: The Modern
Ernest Hemingway: “The Gambler,” “Fathers and Son”

Week 10: The Post-Modern
On-Line Anthology
Calvino and Barthelme
Robert Coover: “Magic Poker,” “Gingerbread House”

Week 11: The Post-Modern
Robert Coover: “The Elevator,” “Quenby,” “J’s Story”

Week 12: The Post-Modern

Week 13: Student Writing

Week 14: Student Writing

Possible Writer for Reports List:
Max Apple, Frank Conroy, Shirley Jackson
James Baldwin, William Faulkner, Henry James
Toni Cade Bambara, F. Scott Fitzgerald, Franz Kafka
Ambrose Bierce, Richard Ford, D.H. Lawrence
Jorge Luis Borges, William Gass, Doris Lessing
Richard Brautigan, Ellen Gilchrist, Jack London
Angela Carter, Nadine Gordimer, Bernard Malamud
Raymond Carver, Mark Helprin, Katherine Mansfield
John Cheever, Zora Neale Hurston, Gabriel Garcia Marquez
Kate Chopin, Washington Irving, Michael Martone
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<th>Guy de Maupassant</th>
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<td>Alice Munro</td>
<td>Dorothy Parker</td>
<td>Eurudora Welty</td>
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<tr>
<td>Joyce Carol Oates</td>
<td>Jayne Anne Pyhillips</td>
<td>Edith Wharton</td>
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<tr>
<td>Flannery O’Connor</td>
<td>Edgar Allan Poe</td>
<td>Tobia Wolff</td>
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<tr>
<td>Frank O’Connor</td>
<td>Katherine Anne Porter</td>
<td>Richard Wright</td>
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<tr>
<td>John O’Hara</td>
<td>Irwin Shaw</td>
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<td>Tillie Olsen</td>
<td>Issac Bashevis Singer</td>
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<tr>
<td>Cynthia Ozick</td>
<td>John Updike</td>
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Texas A&M University
Departmental Request for a Change in Course
Undergraduate • Graduate • Professional

1. This request is submitted by the Department of English.

2. Course prefix, number and complete title of course: ENGL 631 Early Nineteenth Century Literature

3. Change requested:
   a) Prerequisite(s): From ———— To ————
   b) Withdrawal (reason)
   c) Cross-listed courses require the signatures of both department heads.
   d) Change in course title and description. Enter complete current course title and current course description; complete proposed course title and proposed course description in items 4 and 5.
   e) Change in credit/contact hours. Complete item 6b. Underline change(s). Attach a course syllabus.*

The major earlier Romantic writers of poetry and prose with concentration on two or three authors
each time the course is offered. Representative authors: Blake, Wordsworth, Coleridge, Lamb, Hazlitt;
research papers.

5. Complete proposed course title and proposed course description (not to exceed 50 words):
   Early Nineteenth Century Literature. British literature and culture of the early nineteenth century,
   including English and colonial poetry, fiction, drama, and essays to be studied in relation to the history
   of the period and its visual art, philosophy, political thought, sexual politics, book arts, and social history.

6. a) As currently in course inventory:

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   Lect. | Lab | SCH | Subject Matter Content Code | Admin. Unit | FICE Code |
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   Lect. | Lab | SCH | Subject Matter Content Code | Admin. Unit | Acad. Year | FICE Code |
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   |0300|0323|0801|0001|0990|010366|
   Level 6

   Approval recommended by: [Signature]

   Head of Department Date

   Chair, College Review Committee Date

   Head of Department (if cross-listed course) Date

   Dean of College Date

   Submitted to Coordinating Board by: [Signature]

   Dean of College Date

   Director of Academic Support Services Date

   Effective Date

* Attach a syllabus according to the guidelines on the Internet site www.tamu.edu/admissions/osms. To have this form reviewed, please send to Linda F. Lacey, Mail Stop 1265 or fax to 847-8737.
English 631—Early Nineteenth Century Literature

ENGL 631—Early Nineteenth Century Literature. British literature and culture of the early nineteenth century, including English and colonial poetry, fiction, drama, and essays to be studied in relation to the history of the period and its visual art, philosophy, political thought, sexual politics, book arts, and social history.

This course will examine works written by British subjects during the end of the eighteenth century and the beginning of the nineteenth century. The emphasis of the course will be on how these texts relate to each other and to their sociopolitical contexts. Our objective is to understand the historical, cultural and literary contexts in which these authors produced their works. The works we will be reading represent several genres—poetry, drama, novel, memoir—and we’ll be discussing the particular innovations in these genres during the period traditionally termed “Romantic.” We will also attend to developments in the scholarship concerned with British Romanticism and the resulting expansion of the canon of Romantic works.

Required Texts:


Note: Texts not specified here may be located through the Evans Library electronic reserves.

Grade Determination:

Book review (5 pp.) 20%
PAPER abstract (1-2 pp.) 10%
Conference paper (7-8 pp.) 30%
Final researched essay (14-20 pp.) 40%
Book review (5 pp.)—Early in the semester, you will choose a book (from a recommended list of critical texts) to review. Each review should be 5 pp. (double-spaced) and should discuss the book’s main argument, summarize key points, and assess how well the author presented his/her argument. You will find it helpful to read a number of different book reviews (not particular to your book) to understand the conventions of this genre. You may give me a sample review any time before the ninth week of the semester. I will read the review and offer comments upon it to make sure that you’re on the right track. Your review should be turned in to me on or before November 18.

Paper abstract (500 words)—you will write an abstract for your conference paper. I strongly encourage you to write for a specific conference “call for papers.” This abstract should present the core of your argument. We will discuss abstracts during several class periods. Abstracts are due November 4.

Conference paper (7-8 pp.) and presentation (15 min.)—You will present an original argument related to the writings of the early romantic period. Again, we will discuss conference papers extensively during class. You will sign-up to present your paper on either November 25 or December 2. Please turn in a hardcopy to me on the day of your presentation.

Final researched essay (14-20 pp.)—This essay would logically be an expansion of your conference paper, but you may also choose to present a completely new argument. You should see this essay as your argument entering the critical dialogue surrounding a particular work or works. This, of course, means that you’ll need to research what has been written about your topic previously. You may also wish to do historical or biographical research. Your essay is due on or before Friday, December 13.

All essays are to be typed, double-spaced, with citations according to MLA or Chicago Manual of Style format.

Disabilities—the Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring accommodation, please contact the Department of Student Life, Services for Students with Disabilities in Room 126 of the Koldus Building or call 845-1637.

Schedule of readings:

Week 1—September 2: 

Week 2—September 9:

Week 3—September 16:
Contextual readings for the *Lyrical Ballads*:
Contemporary reviews of *Lyrical Ballads*, pp. 351-64.
Reactions of Wordsworth and Coleridge, pp. 384-444.

Week 4—September 23:

Week 5—September 30:
Blake, *Visions of the Daughters of Albion* and *The Marriage of Heaven and Hell*.

Week 6—October 7:
Week 7—October 14:

Week 8—October 21:

Week 9—October 28:
Lord Byron, Cain and Don Juan (Dedication and Cantos I-III); please view Jeremy Leven’s film Don Juan DeMarco before this class meets. Readings from Jerome McGann, Don Juan in Context (1976) and Sonia Hofkosh, “Women and the Romantic Author: The Example of Byron,” Romanticism and Feminism (1988).

Week 10—November 4:
Mary Shelley, Frankenstein; Readings from Sandra Gilbert and Susan Gubar, “Horror’s Twin: Mary Shelley’s Monstrous Eve,” The Madwoman in the Attic (1979) and Mary Favret, “A Woman Writes the Fiction of Science: The Body in Frankenstein,” Genders (1992); Conference paper abstracts due

Week 11—November 11:

Week 12—November 18:

Week 13—November 25:
Conference paper presentations

Week 14—December 2:
Conference paper presentations

Final Researched Essay due: Friday, December 13.
Texas A&M University
Departmental Request for a Change in Course
Undergraduate • Graduate • Professional

1. This request is submitted by the Department of [English]

2. Course prefix, number and complete title of course: ENGL 634 Victorian Literature

3. Change requested:
   a) Prerequisite(s): From [ ] To [ ]
   b) Withdrawal (reason) [ ]
   c) Cross-list with [ ]
      Cross-listed courses require the signatures of both department heads.
   d) Change in course title and description. Enter complete current course title and current course description; complete proposed course title and proposed course description in items 4 and 5.
   e) Change in credit/contact hours. Complete item 6b. Underscore change(s). Attach a course syllabus.*

4. Complete current course title and current course description: Victorian Poetry. Victorian writers of poetry with concentration on selected authors.

5. Complete proposed course title and proposed course description (not to exceed 50 words): Victorian Literature. Literature and culture of the Victorian period, including poetry, fiction, drama, and essays of the British Isles and colonies in conversation with their intellectual, historical, and social contexts.

6. a) As currently in course inventory:

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Approval recommended by: [Signature]

Head of Department [Name] Date [Date]

Chair, College Review Committee [Name] Date [Date]

Dean of College [Name] Date [Date]

Submitted to Coordinating Board by: [Signature]

Director of Academic Support Services [Name] Date [Date]

Effective Date [Date]

* Attach a syllabus according to the guidelines on the Internet site www.tamu.edu/admissions/oaras. To have this form reviewed, please send to Linda F. Lacey, Mail Stop 1265 or fax to 847-8737.
English 634: Victorian Literature

Course Description: This course is a survey of the literature and culture of the entire Victorian period and will thus be reading-intensive. We will be reading representative texts of fiction, drama, poetry and non-fiction prose (essays, journalism and private writing), as well as material on some of the intellectual, social and historical contexts and concerns of this period such as Darwinism, Evangelicalism, Chartism, Reform, domesticity, industrialism, the "Irish Question," photography, prostitution, the Crystal Palace and Great Exhibition, the "Woman Question," the East India Company and Empire.

Required Books:

Women's Writing of the Victorian Period, 1837-1901, edited by Harriet Devine Jump
Victorian People and Ideas, by Richard D. Altick
Maud and Other Poems by Alfred, Lord Tennyson
The Ring and the Book by Robert Browning
Aurora Leigh by Elizabeth Barrett Browning
Sing-Song by Christina Rossetti
Alice's Adventures in Wonderland, by Lewis Carroll
Through the Looking-Glass and What Alice Found There, by Lewis Carroll
Oliver Twist, by Charles Dickens
Middlemarch, by George Eliot
The Autobiography of Harriet Martineau
Letters of Jane Welsh Carlyle and Thomas Carlyle (edition to be determined)
The Moonstone by Wilkie Collins
The Importance of Being Earnest by Oscar Wilde
The Crimson Petal and the White by Michael Faber
Photocopied reader available from Notes N'Quotes

Graded Assignments: Each student will be required to write two short critical essays (5-6 pages in length exclusive of notes and bibliography). The first essay, on the general topic of Victorian poetry, is due in Week Four and is worth 25% of your final grade. The second essay, on the general topic of the Victorian novel, is due in Week Eight and is worth 25% of your final grade. A seminar paper of 20-25 pages (exclusive of notes and bibliography) on a topic of your choosing is due on the Monday following our final class meeting. This paper is worth 50% of your final average. A one-page prospectus outlining major issues and critical sources is due in Week Thirteen.
Week by Week Schedule of Readings:

**Week One:** Who was Victoria and What Was the Victorian Era?
Readings: selections from *Women's Writing of the Victorian Period, 1837-1901*, edited by Harriet Devine Jump
Selections from *Victorian People and Ideas*, by Richard D. Altick

**Week Two:** Victorian Poetry
Readings: *Maud, and Other Poems* by Alfred, Lord Tennyson

**Week Three:** Victorian Poetry continued: The Brownings
TheRing and the Book by Robert Browning
*Aurora Leigh* by Elizabeth Barrett Browning
Selections from *Women's Writing in the Victorian Period*

**Week Four:** Victorian Poetry and Imagery: The Rossettis
"Goblin Market" (in reader) and *Sing-Song* by Christina Rossetti
selected poems by Dante Gabriel Rossetti (in reader)
selected paintings by D. G. Rossetti (to be provided)

*First Short Essay Due—Victorian poetry*

**Week Five:** Victorian Novel
Readings: *Middlemarch* by George Eliot

**Week Six:** Victorian Novel continued
Readings: *Middlemarch* by George Eliot continued

**Week Seven:** The Victorian Child
Readings: *Alice's Adventures in Wonderland* and *Through the Looking-Glass and What Alice Found There* by Lewis Carroll
Selected photographs of Charles Lutwidge Dodgson and Julia Margaret Cameron (to be provided)

**Week Eight:** The Victorian Child continued
*Oliver Twist* by Charles Dickens

*Second Short Essay Due—Victorian novel*

**Week Nine:** Spring Break

**Week Ten:** Autobiography
Readings: *The Autobiography of Harriet Martineau* by Harriet Martineau
Selections from *Women's Writing of the Victorian Period*

**Week Eleven:** Empire
Readings: selections from Blackwood’s *Edinburgh Magazine*, *The Boy’s Own Paper*,
*Household Words* and *Queen* (in reader)
Week Twelve: Empire continued
Readings: *The Moonstone* by Wilkie Collins

Week Thirteen: Letters
Readings: Letters between Thomas Carlyle and Jane Welsh Carlyle (edition to be determined)
*One-page prospectus of seminar paper due

Week Fourteen: Drama
Readings: *The Importance of Being Earnest* by Oscar Wilde

Week Fifteen: The Victorians Today
Readings: *The Crimson Petal and the White* by Michael Faber
*Seminar Paper due the Monday following our last class meeting.

ADA Statement: The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation for their disabilities. If you believe that you have a disability requiring accommodation, please contact the Department of Student Services, Services for Students with Disabilities (SSD), in Room 126 of the Koldus Building, or call 845-1637.
Texas A&M University
Departmental Request for a Change in Course
Undergraduate • Graduate • Professional

1. This request is submitted by the Department of English.

2. Course prefix, number and complete title of course: ENGL 641 Studies in the English Novel

3. Change requested:
   a) Prerequisite(s): From __________ To __________
   b) Withdrawal (reason) __________________________
   c) Cross-list with __________________________
   d) Change in course title and description. Enter complete current course title and current course description; complete proposed course title and proposed course description in items 4 and 5.
   e) Change in credit/contact hours. Complete item 6b. Underline change(s). Attach a course syllabus.*

   Major English novelists from 1740 to 20th century. Analysis of eight to ten novels—style, characterization, plot, atmosphere, and social commentary—against their intellectual, historical and social backgrounds; research paper.

5. Complete proposed course title and proposed course description (not to exceed 50 words):
   English Novel. Readings that survey the English novel from its beginnings to the present.
   May involve attention to historical development, generic conventions, cultural contexts, or theoretical approaches.

6. a) As currently in course inventory:

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Approval recommended by:

Head of Department Date Chair, College Review Committee Date

Head of Department (if cross-listed course) Date

Submitted to Coordinating Board by:

Date

Director of Academic Support Services Date Effective Date

* Attach a syllabus according to the guidelines on the Internet site www.tamu.edu/admissions/areas. To have this form reviewed, please send to Linda F. Lacey, Mail Stop 1265 or fax to 847-8737.
M.A. O'Farrell  
Office: 221C Blocker  
Office phone: 845-8313  
E-mail: maof@tamu.edu

English 641: English Novel

English 641 has been conceived of as a reading course in the English novel. Rather than develop a notion of the novel's relation to a particular topic, then, we will read widely in the genre and consider a variety of literary and cultural issues of concern to novelists writing in the vast period under consideration (the late eighteenth century to the present). Our work in the class will in part be constructing the background for serious work in the novel.

This doesn't mean, of course, that I will leave my intellectual preoccupations and obsessions at home; you should bring yours to class, too.

Reading is the most important of the course requirements, and the course will emphasize primary texts. But we will also read some criticism and theory that scholars and critics at work in this area have found particularly useful over the last 10 or 15 years, as well as several more recent essays.

Required texts:

Virginia Woolf. Mrs. Dalloway. Harvest.

Assignments  
Short Paper—10 pages (30%)  
Presentation - 15 minutes in class (10%)  
Abstract - 1 page, single spaced (10%)  
Long Paper - 20 pages (50%)
Readings

Week 1  Evelina

Week 2  Persuasion
        X: selections by Watt, Armstrong

Week 3  Agnes Grey
        X: 3 Barthes selections

Week 4  David Copperfield
        X:  Foucault

Week 5  David Copperfield
        X:  D.A. Miller

Week 6  The Law and the Lady
        X:  Benjamin

Week 7  Daniel Deronda
        X:  Moretti
        Paper #1—30% (on any of the first 5 novels)

Week 8  Daniel Deronda
        X:  Chase, Anderson

Week 9  She
        X:  Bourdieu

Week 10 The Longest Journey
        X:  Sedgwick

Week 11 Mrs. Dalloway
        X:  Scott

Week 12 The Remains of the Day
        X:  Appiah

Week 13 Jack Maggs

Week 14 In-class presentation of abstracts (10%)
        Abstracts due by 5 p.m (10%)

Exam Week Paper #2—50% (on any of the last 6 novels)
ADA Statement: The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation for their disabilities. If you believe that you have a disability requiring accommodation, please contact the Department of Student Services, Services for Students with Disabilities (SSD), in Room 126 of the Koldus Building, or call 845-1637.
M.A. O'Farrell
Fall 2002
English 641: English Novel

Table of contents, Reader

1. Ian Watt, selection from The Rise of the Novel: Studies in
Defoe, Richardson, and Fielding, in Theory of the Novel: A
Historical Approach, ed. Michael McKeon (Baltimore and London:

2. Nancy Armstrong, selection from Desire and Domestic Fiction:
A Political History of the Novel, in Theory of the Novel: A
Historical Approach, ed. Michael McKeon (Baltimore and London:

3. Roland Barthes, "From Work to Text," in The Rustle of
56-64.

4. Roland Barthes, "Writing Reading," in The Rustle of Language,

5. Roland Barthes, "The Reality Effect," in The Rustle of
141-48.


6. Michel Foucault, "Panopticism," Discipline and Punish: The
Birth of the Prison, trans. Alan Sheridan (New York: Random
House, 1979), 195-228.

7. D.A. Miller, "Secret Subjects, Open Secrets," The Novel and
the Police (Berkeley: University of California Press, 1987),
192-220.

Historical Approach, ed. Michael McKeon (Baltimore and London:

9. Franco Moretti, selection from The Way of the World: The
Bildungsroman in European Culture, in Theory of the Novel: A
Historical Approach, ed. Michael McKeon (Baltimore and London:


Texas A&M University
Departmental Request for a Change in Course
Undergraduate • Graduate • Professional

1. This request is submitted by the Department of English

2. Course prefix, number and complete title of course: ENGL 645 Gender and Literature

3. Change requested:
   a) Prerequisite(s): From ___________________________ To ___________________________
   b) Withdrawal (reason) ___________________________
   c) Cross-list with ___________________________
   d) Change in course title and description. Enter complete current course title and current course description; complete proposed course title and proposed course description in items 4 and 5.
   e) Change in credit/contact hours. Complete item 6b. Underscore change(s). Attach a course syllabus.*

4. Complete current course title and current course description: Women and Literature. (3-0). Credit 3. Approaches to literature and issues of gender and theory in literature by women, about women, or written for female audiences. This course may be taken three times for credit as content varies.

5. Complete proposed course title and proposed course description (not to exceed 50 words): Gender and Literature.

6. a) As currently in course inventory:

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Approval recommended by: ____________
Head of Department Date ____________

Chair, College/Review Committee Date ____________

Head of Department (if cross-listed course) Date ____________

Dean of College Date ____________

Submitted to Coordinating Board by: ____________

Dean of College Date ____________

Director of Academic Support Services Date ____________

Effective Date ____________

* Attach a syllabus according to the guidelines on the Internet site www.tamu.edu/admissions/caras. To have this form reviewed, please send to Linda F. Lacey, Mail Stop 1265 or fax to 847-8737.
English 645  
Gender and Literature  
Writing the Lives of Women

Course Description, Aims, and Purposes:  
This graduate course approaches the study of women writers through the genre of literary biography. In *Writing a Woman’s Life* (which along with Linda Wagner-Martin’s *Telling Women’s Lives* will serve as an introduction to the topic), Carolyn Heilbrun suggests that the paradigms for making sense of women’s lives are different from those generally used in studying the lives of men. These differences—education and attitudes about gender and publicity, to name only two—identify obstacles to be overcome by both women themselves and by those who write about them, their biographers.

We will proceed through two case studies in the theory and practice of women’s biography: American poet Sylvia Plath and the French novelist Colette. Reading from a selection of notable biographical studies first of Plath and then of Colette will highlight the selectivity and interpretive assumptions that lay behind seemingly objective biographical “facts.” This comparison of the different treatments of the same writer will provide the grounding for discussing how different biographers approach their subject and the different “lives” that result from those approaches.

Following the introduction (through Heilbrun), and alongside the case studies of Plath and Colette, students will read from a wide range of works by biographers who confront various problems associated with writing literary women’s biography. (Diane Middlebrook’s biography of Anne Sexton, for instance, introduces a discussion of ethical issues in writing biography.) Drawing on examples, we will also discuss other issues that commonly arise in the preparation of biography: the question of evidence, point of view (including the unreliable narrator or the unreliable subject), political implications, and unknown or socially insignificant subjects. All of these questions, problems, or issues, important in writing biography, also are important in considerations of gender.

Additional topics, approaches, and research methodologies will complement our readings and discussions. We will address, for example, practical issues involved in biographical research and publishing: copyright, permissions, dealing with estates, transcriptions, and overseas research skills, to name several. Invited classroom guests (colleagues who are biographers or researchers who use extensive biographical material in their work) will contribute to the conversation, and a field trip to the Humanities Research Center (University of Texas, Austin) will introduce students to resources and techniques for conducting biographical research.
Readings:
Introductory texts:
Carolyn Heilbrun, *Writing a Woman's Life*
Linda Wagner-Martin, *Telling Women's Lives*

Plath:
Janet Malcolm, *The Silent Woman*
Jacqueline Rose, *The Haunting of Sylvia Plath*
Anne Stevenson, *Bitter Fame: A Life of Sylvia Plath*

Colette:
Colette, *My Mother's House*
Claude Francis and Fernande Gontier, *Creating Colette* (2 volumes)
Judith Thurman, *Secrets of the Flesh*

Assignments and Grading:
Participation (includes weekly discussion questions) 20%
Student-led class discussion 10%
Book review (oral and written) 20%
Progress Report (oral) 10%
Seminar Paper 40%

Participation:
Students are expected to come to class with the reading completed, ready to engage in the class conversations about the work and the issues, ask pertinent questions, and generally participate as a member of an intellectual community. At the beginning of every class, each student will hand in a discussion question written on an index card. Do not sign them; we will begin class by reading each other’s questions.

Student-led class discussion:
Each student will lead the discussion of one chapter of Wagner-Martin’s *Telling Women’s Lives*. You may approach the discussion in any way that you like: hand out questions ahead of time; hand out questions at the beginning of class on the day of discussion; briefly present background information; prepare helpful visual materials to share; show a video clip; or the like. (Let me know—by the Thursday before class—if I can help by providing equipment or other aids.) The goal is to stimulate the class to a productive and interesting discussion of the text.

Book review (oral and written). You will choose a critical book on biography and write a 1,000 word review. (We will discuss in class the practice of professional reviewing before you complete this assignment.) First, you will present your review orally in class (20 minutes; think of this as the first draft); then, the following week, hand in your written review. We will provide you with feedback following your oral presentation so that you may incorporate suggestions in the final review. Please clear your book choice by the third week of class.
Progress report (oral). Each student will report (orally only) on her or his work on the final project (seminar paper; see below) for the class. These brief reports (about 10 minutes) should announce and describe the subject, discuss any problems and/or successes, outline preliminary findings, and provide any other information that seems important. The format is flexible; each of you will have different projects and therefore different issues, problems, questions, and solutions. It may be useful (and it is entirely appropriate) to use this time to ask classmates for advice, help suggestions, resources, etc. Ten minutes is not much time; be efficient.

Seminar paper. For your seminar paper, chose one woman writer whose life and work interests you. Think of your paper as a sample chapter from a biography that you might write. Concentrate not on the writer's whole life and oeuvre, but on one incident, event, short time period, or other way of focusing attention on your chosen writer. (Use the biographies we read and others that you examine during the semester as models.) Write a 20-page paper (about 5,000 words), excluding notes and/or works cited. During the last two class days, each student will make a final presentation on the seminar paper (20 minutes).

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Department of Student Life, Services for Students with Disabilities in Room 126 of the Koldus Building. The phone number is 845-1637. You should also feel free to consult with me.

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<td>Week 5</td>
<td>Student book reviews. Plath: Stevenson. Wagner-Martin ch. 4, 5</td>
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<td>Student book reviews. Colette: Francis &amp; Gontier. Wagner-Martin ch. 9, 10</td>
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<td>Week 9</td>
<td>Student book reviews. Colette: <em>My Mother's House</em>. Wagner-Martin ch. 11</td>
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Texas A&M University
Departmental Request for a Change in Course
Undergraduate • Graduate • Professional

1. This request is submitted by the Department of English.

2. Course prefix, number and complete title of course: ENGL 647 Modern Drama and Performance.

3. Change requested:
   a) Prerequisite(s): From __________ To __________
   b) Withdrawal (reason) ___________________________________________________________________
   c) Cross-list with _______________________________________________________________________
   d) Change in course title and description. Enter complete current course title and current course description; complete proposed course title and proposed course description in items 4 and 5.
   e) Change in credit/contact hours. Complete item 6b. Underscore change(s). Attach a course syllabus.*


5. Complete proposed course title and proposed course description (not to exceed 50 words): Modern Drama and Performance. Dramatic, theoretical, and critical texts that marked the onset of modernism in British performance culture; unscripted but otherwise documented performances, such as music hall, dance, and street demonstrations, may be included.

6. a) As currently in course inventory:

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Approval recommended by:

Head of Department ___________________________ Date ____________
Chair, College Review Committee ____________ Date ____________

Head of Department (if cross-listed course) __________________________ Date ____________
Dean of College ____________ Date ____________

Submitted to Coordinating Board by: dean of college __________________________ Date ____________

Director of Academic Support Services __________________________ Date ____________

*Attach a syllabus according to the guidelines on the Internet site www.tamu.edu/admissions/ocrn. To have this form reviewed, please send to Linda F. Lacey, Mail Stop 1265 or fax to 847-8737.
Performing Empire  
Theatre and Film in Twentieth-Century Britain

From the emergence of the Labor Party in 1892 to the election of Tony Blair in 1997, British drama and film have questioned the purpose and privilege of empire, nation, and citizenship. Beginning with Oscar Wilde's homoerotic Salome and concluding with Stephen Frears' Hanif Kureishi's inter-cultural film, Sammy and Rosie Get Laid, this course will survey Britons' complicity in and critiques of England's imperialist heritage. We will also consider unscripted but otherwise documented performances, such as music hall, dance, and street demonstrations. Our reading is listed below. Our goal for written work will be to produce a paper worthy of acceptance on a panel of a national conference.

Course Requirements:
Response papers regarding critical readings (2 papers) 30% (15% each)
Book review 10%
Paper Prospectus 10%
Final Research Paper (15 pages minimum) 40%

DISABILITIES: The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Department of Student Life, Services for Students with Disabilities in Room 126 of the Koldus Building. The phone number is 845-1637. You should also feel free to consult with me.

Schedule:
Week 1
Oscar Wilde: Salome (1905)
Edward Said: Orientalism
Ken Russell (dir.): Salome's Last Dance (1988)

Week 2
Elizabeth Robins: Votes for Women (1906)
Antoinette Burton: Burdens of History

Week 3
J.M. Barrie: Peter Pan (1904)
J.S. Bratton: "Beating the Bounds: Gender Play and Role Reversal in the Edwardian Music Hall"
Peter Pan (film clips)
Response Paper #1 Due
Week 4
G.B. Shaw: *John Bull's Other Island* (1904)
Homi Bhabha: “Of Mimicry and Man: The Ambivalence of Colonial Discourse”
Raymond Williams: “Naturalism,” *Drama from Ibsen to Brecht*

Week 5
Sean O'Casey: *The Silver Tassie* (1929)
Declan Kiberd: *Inventing Ireland* (excerpt)

Week 6
Samuel Beckett: *Endgame* (1957) & *Act without Words*
David Lloyd: “Writing in the Shit: Beckett, Nationalism, and the Colonial Subject”

Week 7
John Osborne: *Look Back in Anger* (1956)
Stephen Lacey: *British Realist Theatre* (excerpt)

Week 8
Harold Pinter: *The Caretaker* (1960)
Harold Pinter: “Writing for the Theater”
Response Paper #2 Due

Week 9
Caryl Churchill: *Cloud Nine* (1979)
Judith Butler: “Performatively Acts and Gender Constitution”
Research Prospectus Due

Week 10
Ann Wilson: “*Our Country's Good*: Theatre, Colony, and Nation...”

Week 11
Brian Friel: *Translations* (1988)
Declan Kiberd: “Friel Translating,” *Inventing Ireland*

Week 12
J.S. Peters: “Intercultural Performance, Theatre Anthro., & Imperialist Critique”

Week 13
“Battle for Britain: The Margaret Thatcher Era (1979-1990)

Week 14
Gayatri Spivak: “Sammy and Rosie Get Laid,” *Outside in the Teaching Machine*
Research Paper Due
Texas A&M University
Departmental Request for a Change in Course
Undergraduate • Graduate • Professional

1. This request is submitted by the Department of: English

2. Course prefix, number and complete title of course: ENGL 649 Twentieth-Century British Literature, 1945-Present

3. Change requested:
   a) Prerequisite(s): From _____________________________ To _____________________________
   b) Withdrawal (reason) _____________________________
   c) Cross-list with _____________________________
   d) Change in course title and description. Enter complete current course title and current course description; complete proposed course title and proposed course description in items 4 and 5.
   e) Change in credit/contact hours. Complete item 6b. Underscore change(s). Attach a course syllabus.*

4. Complete current course title and current course description: Studies in the Twentieth Century: British Literature. Selected authors since 1900: Yeats, Joyce, Huxley and others; development of particular literary movement or literary form; research papers.

5. Complete proposed course title and proposed course description (not to exceed 50 words):
   Twentieth-Century British Literature, 1945 to Present. Readings in British, Irish, colonial and postcolonial literatures after World War II; may include Kingsley Amis, Spark, Carter, Rushdie, Boland, Ngugi, or others; major literary movements; cultural contexts.

6. a) As currently in course inventory:

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   Approval recommended by:
   [Signature]
   Head of Department Date
   [Signature]
   Chair, College Review Committee Date
   [Signature]
   Dean of College Date
   [Signature]
   Director of Academic Support Services Date
   Effective Date

* Attach a syllabus according to the guidelines on the Internet site www.tamu.edu/admissions/cours. To have this form reviewed, please send to Linda F. Lacey, Mail Stop 1265 or fax to 847-8737.
ENGL 649
Twentieth-Century British Literature, 1945 to Present

Course Description: Designed mainly as a survey of British fiction, and some poetry, from World War II to the present, this course will focus broadly on the tangled, often asymmetrical relationships between language, history, and identity in texts from all decades of the period, and from English, Irish, and emerging postcolonial traditions in Africa, India and the Caribbean. We will devote some specific attention to changing definitions of “Englishness” throughout the period, as viewed and construed both from within England and from emerging points of view in the former colonies.

Texts

Schedule of Readings

Week 1  Kingsley Amis, Lucky Jim (1954)
Week 2  Chinua Achebe, Things Fall Apart (1959)
Week 4  Doris Lessing, The Golden Notebook (1962)
Week 5  V.S. Naipaul, Guerrillas (1975)
Week 6  Derek Walcott, poetry (1948 - 1984)
Week 8  Graham Swift, Waterland (1983)
Week 9  Kazuo Ishiguro, An Artist of the Floating World (1986)
Week 10  Evan Boland and Seamus Heaney, poetry (1965 - 1990)
Week 11  Ngugi wa Thiong’o, A Grain of Wheat (1990)
Week 12  Angela Carter, Wise Children (1993)
A COURSE PACKET available at Notes and Quotes will include some limited required, additional readings; the syllabus is subject to change, and students are responsible for noting any such changes.

**Requirements**

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<td>Term paper (15 pages)</td>
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<td>Final Exam (take-home)</td>
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<tr>
<td>Class participation</td>
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Topics for the term paper (due at the end of the semester) are open. Students will choose a topic for the short paper (with varying due dates scheduled throughout the semester) from a list of topics on historical and literary historical topics designed to provide context for the assigned readings; students will be responsible for distributing copies of their short papers to the class in advance of the relevant class session, and for leading a brief discussion based on their papers on their designated days. The exam will be take home/open book, 2 hours, on a question that you have generated in consultation with me.

The Americans with Disabilities Act (ADA) is a federal antidiscrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Department of Student Life, Services for Students with Disabilities in Room 126 of the Koldus Building, or call 845-1637.
Texas A&M University
Departmental Request for a Change in Course
Undergraduate • Graduate • Professional

1. This request is submitted by the Department of English.

2. Course prefix, number and complete title of course: ENGL 650 Studies in American Literature: The Twentieth Century.

3. Change requested:
   a) Prerequisite(s): From ----------- To -----------
   b) Withdrawal (reason) ________________________________
   c) Cross-list with ________________________________
      Cross-listed courses require the signatures of both department heads.
   d) Change in course title and description. Enter complete current course title and current course description; complete proposed course title and proposed course description in items 4 and 5.
   e) Change in credit/contact hours. Complete item 6b. Underline change(s). Attach a course syllabus.

4. Complete current course title and current course description: Studies in American Literature: The Twentieth Century. Selected authors since 1900: Robinson, Frost, Eliot, Lewis, Faulkner, Hemingway and others; particular literary movement or literary form; research papers.

5. Complete proposed course title and proposed course description (not to exceed 50 words): Studies in American Literature: The Twentieth Century. Selected authors since 1900: may include Wharton, Eliot, Faulkner, Morrison, Cisneros or others; studies of literary and cultural movements or literary forms.

6. a) As currently in course inventory:

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Approval recommended by:

[Signature]

[Signature]

Head of Department Date Chair, College Review Committee Date

Head of Department (if cross-listed course) Date Dean of College Date

Submitted to Coordinating Board by:

[Signature]

[Signature]

Date

Director of Academic Support Services

Effective Date

*Attach a syllabus according to the guidelines on the Internet site www.tamu.edu/admissions/syll. To have this form reviewed, please send to Linda F. Raley, Mail Stop 1265 or fax to 847-8737.
English 650
Studies in American Literature: The Twentieth Century

Texts

Henry James, The Awkward Age
Kate Chopin, The Awakening
Willa Cather, One of Ours
Jean Toomer, Cane
William Faulkner, Absalom, Absalom!
Tillie Olsen, Yonnondio: From the Thirties
Thomas Pynchon, The Crying of Lot 49
Frank O'Hara, Lunch Poems
Don DeLillo, White Noise
Arturo Islas, The Rain God
Kathy Acker, Blood and Guts in High School
T.S. Eliot, The Waste Land

COURSE PACKET available at Notes and Quotes includes all readings not listed under Texts.

REQUIREMENTS
Two papers (10 pages each) 60%
Final Exam 30%
Oral Report 10%

PAPER TOPICS are open; the EXAM will be take home/open book, 2 hours, on a question that you have generated in consultation with me; the ORAL REPORT will focus on the literary, cultural and or social history of one of our focalized years.

DISABILITIES: The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Department of Student Life, Services for Students with Disabilities in Room 126 of the Koldus Building. The phone number is 845-1637. You should also feel free to consult with me.
Schedule of Readings

Week 1  Kate Chopin, The Awakening; Stephen Crane, War is Kind; Jack London, "The Son of the Wolf"; Charlotte Perkins Gilman, "The Yellow Wall-Paper"; Charles Chesnutt, "The Wife of His Youth"; "Thorstein Veblen, from The Theory of the Leisure Class; Sigmund Freud, from The Interpretation of Dreams

Week 2  Edith Wharton, House of Mirth

Week 3  T. S. Eliot, The Waste Land; William Carlos Williams, Spring and All

Week 4  Willa Cather, One of Ours; Ernest Hemingway, "Up in Michigan"

Week 5  Jean Toomer, Cane; selections from Claude McKay, Harlem Shadows; selections from The Book of American Negro Poetry, ed. James Weldon Johnson; F. Scott Fitzgerald, "The Diamond as Big as the Ritz"

Week 6  William Faulkner, Absalom, Absalom!

Week 7  Poetry by Marianne Moore, Wallace Stevens, and T.S. Eliot

Week 8  Tillie Olsen, Yonnondio; selections from Charles Reznikoff, Testimony; Richard Wright, "Big Boy Leaves Home" and "Blueprint for Negro Writing"

Week 9  Frank O'Hara, Lunch Poems; Robert Lowell, For the Union Dead; additional poems by Elizabeth Bishop and Adrienne Rich

Week 10  Thomas Pynchon, The Crying of Lot 49

Week 11  Stories from Donald Barthelme, Come Back, Dr. Caligari; selections from William Burroughs, Nova Express; James Baldwin, The Fire Next Time

Week 12  Toni Morrison, Song Of Solomon

Week 13  Arturo Islas, The Rain God; Amiri Baraka (LeRoi Jones), Dutchman

Week 14  Kathy Acker, Blood and Guts in High School; Octavia Butler, "Bloodchild"; Sandra Cisneros, House on Mango Street
Texas A&M University
Departmental Request for a Change in Course
Undergraduate • Graduate • Professional

1. This request is submitted by the Department of English

2. Course prefix, number and complete title of course: ENGL 651 Studies in American Literature: The Southwest

3. Change requested:
   a) Prerequisite(s): From ________ To ________
   b) Withdrawal (reason) ____________________________
   c) Cross-list with ________________________________
   d) Change in course title and description. Enter complete current course title and current course description; complete proposed course title and proposed course description in items 4 and 5.
   e) Change in credit/contact hours. Complete item 6b. Underscore change(s). Attach a course syllabus.*

   Readings in Southwestern literature, with particular emphasis on literature that reflects the various cultures—Anglo-American, Mexican-American, and Native American—of the area.

5. Complete proposed course title and proposed course description (not to exceed 50 words):
   Studies in American Literature: The Southwest. Readings in Southwestern literature,
   with particular emphasis on literature that reflects the various cultures—Anglo American, Mexican American, and Native American—of the area.

6. a) As currently in course inventory:

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Approval recommended by:

Head of Department Date Chair, College Review Committee Date

Head of Department (if cross-listed course) Date Dean of College Date

Submitted to Coordinating Board by:

Dean of College Date

Director of Academic Support Services Date Effective Date

* Attach a syllabus according to the guidelines on the Internet site www.tamu.edu/admissions/caras. To have this form reviewed, please send to Linda F. Lacey, Mail Stop 1265 or fax to 847-8737.
English 651
Studies in American Literature:
The Southwest.

The working title for our graduate seminar will be “Inventing and Selling the Southwest: Creating Literature and a Civilization in an Inhospitable Terrain.” Working because, except for a few books penned by writers native to the Southwest, most of the literary works about this area of the United States have been written by outsiders. That would be one initial distinction that some of us may want to pursue. Outside writers have hailed mainly from the Northeast. Such authors have moved into the Southwest for a variety of reasons, fallen under different spells, and then resorted to preparing books that have endeavored to market or promote certain elements or characteristics about this part of the country.

Native Americans and sixteenth-century Spanish settlers first claimed the land, the first known book about the Americans being Alvar Nuñez Cabeza de Vaca’s Relacion (1542), which was published in Zamora, Spain for the eyes of King Charles V of Spain (1516-1558). Under different title, Cabeza de Vaca’s famous monograph has been translated into various languages. From this first literary report of a European soldier of fortune’s encounter with what has become The Southwest, almost every other record has also sought to capture what D.H. Lawrence called “The Spirit of Place” in the book that for all practical purposes first prompted the serious study of American literature, Studies in Classic American Literature (1923).

We will work at benchmarking the Southwest by reading some significant literary milestones. Theory construction will be strongly encouraged, especially since the literature of the Southwest appears immune or downright resistant to the fashionable theorizing that periodically grips literary periods, area studies, and other English dialogues. The challenge of fashioning a critical formulation that seeks to explain how writers or their texts function within an articulated context should help us account for some of the patterns or issues encountered in talks about our reading.

Ever student will be encouraged to become an expert on a least one text or a Southwestern writer selected by the student.

Since you will be investing your time and working to capitalize on your previous reading experience, I would like those efforts to show up at the end of the course in a publishable paper (50%). To move you in that direction, please submit a typed bibliography (10%) on Southwest articles or books that you read at Week 7. Also I could like you to prepare three separate one-page single spaced papers (30%) on any 3 of the 13 texts we will read. (Occasionally, your end-of-the-semester paper will spring forth into existence from one of the three papers that have most engaged your interests.)
Finally each of you will make a presentation (10%) on a text or an author or an issue of your choice. The idea here is to provide you with an open-ended opportunity to show your literary muscles or your interests or the nature of the questions that you may want to ask about his part of American literature. My purpose is to offer you a comfortable yet responsive arena that will allow each of us to teach the others what we are learning about the text(s) or the author(s) we have selected to study. Opportunities to ask questions and to address issues that should emerge from our readings and discussions will also be provided.

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Department of Student Life, Services for Students with Disabilities in Room 126 of the Koldus Building. The phone number is 845-1637. You should also feel free to consult with me.

---

Week 1  Introduction: Constructing the Southwest

Week 2  John Wesley Power: *The Exploration of the Colorado River and Its Canyons* (1875)

Week 3  Willa Cather: *Death Comes for the Archbishop* (1927)

Week 4  Robert McGeath: *Juan de Oñate's Colony in the Wilderness* (1990)

First Short Paper Due

Week 5  Mary Austin: *The Land of Little Rain* (1903)

Week 6  Mabel Dodge Luhan: *Edge of Taso Desert* (~1920)

Week 7  Jovita Gonzalez: *The Woman Who Lost her Soul and Other Stories* (1930s)

Bibliography Due

Week 8  Katherine Anne Porter: *Noon Wine*

Week 9  *Luis Valdez's Early Works* (1970s)

Second Short Paper Due

Week 10  Rudolfo Anaya: *Bless Me, Ultima* (1972)
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<td>Week 12</td>
<td>Gary Snyder</td>
<td><em>The Practice of the Wild</em> (1990)</td>
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<td>Week 13</td>
<td>Edward Abbey</td>
<td><em>Desert Solitaire</em> (1991)</td>
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<td>Week 14</td>
<td>Cormac McCarthy</td>
<td><em>Blood Meridian</em> (1992)</td>
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Texas A&M University
Departmental Request for a Change in Course
Undergraduate • Graduate • Professional

1. This request is submitted by the Department of ____________________________

2. Course prefix, number and complete title of course: ENGL 652 Postmodernism

3. Change requested:
   a) Prerequisite(s): From ____________________________ To ____________________________
   b) Withdrawal (reason) ____________________________
   c) Cross-list with ____________________________
   d) Change in course title and description. Enter complete current course title and current course description; complete proposed course title and proposed course description in items 4 and 5.
   e) Change in credit/contact hours. Complete item 6b. Underscore change(s). Attach a course syllabus.*

   Selected literary works since World War II with an emphasis on postmodern themes and experiments with form.

5. Complete proposed course title and proposed course description (not to exceed 50 words): Postmodernism.
   Topics in late twentieth and twenty-first century literature, theory, and culture,
   with particular emphasis on "postmodernism" as a contested term;
   may focus on popular, as well as literary, texts, and on theoretical or philosophical approaches.

6. a) As currently in course inventory:

   Prefix  Course #  Title (exclude punctuation)
   _______________________________________________________
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   Level  6

   b) Changed to:

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   _______________________________________________________
   ENGL 652 POSTMODERNISM
   Lect.  Lab  SCH  Subject Matter Content Code  Admin. Unit  Acad. Year  FICE Code
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   Level  6

   Approval recommended by:
   ________________________________
   ________________________________ Date

   Head of Department  Chair, College Review Committee

   Head of Department (if cross-listed course)  Dean of College

   Date  Date

   Submitted to Coordinating Board by:
   ________________________________
   ________________________________ Date

   Director of Academic Support Services  Effective Date

* Attach a syllabus according to the guidelines on the Internet site www.tamu.edu/admissions/caras. To have this form reviewed, please send to Linda F. Lacey, Mail Stop 1265 or fax to 847-8737.
English 652: Postmodernism
Conspiracy and Paranoia in Postmodern Narrative

Postmodernism is characterized by what Jean-Francois Lyotard calls an incredulity toward master or meta-narratives and their ability to make coherent sense of the world. Into the void created by the delegitimation of totalizing systems of thought and explanatory models, postmodern culture has poured a seemingly infinite array of fragmentary and self-consciously provisional narratives. Yet there is a good deal of evidence to suggest that alongside these fragmentary narratives and, indeed, often within them, can be discerned grand explanations that reach for totality in an effort to create coherence and meaning. One name for such narratives is "conspiracy theory," elaborate, paranoic stories that seek out the "truth" and the "real" in a world where the boundaries between reality and fantasy, authenticity and falsehood, truth and lies have become ever blurrier. In this course, we will consider conspiracy and paranoia as symptomatic of a larger postmodern condition, and consider whether these new master narratives reflect, create, or distill a new political, as well as aesthetic, order. We will focus primarily on narratives from the 1960s and 1970s. In the process we will ask these and other questions: Is the truth out there, or is "truth" simply a comforting fiction? Who has true knowledge, and how does that knowledge constitute power? Why are postmodern narratives so enamoured of announcing the subjection of the individual to large systems, and what psychological needs do these narratives serve? What forms do these "systems" take, and is it possible to fight them? Do both men and women construct conspiracy narratives, and how do these narratives figure gender? Is conspiracy theory a particularly American phenomenon? What do we learn about postmodern anxieties by focusing on conspiracy narratives?

Students will be responsible for reading a sizable chunk of Fredric Jameson's Postmodernism, Or the Cultural Logic of Late Capitalism before the first class. (The coursepack will be available at Notes N Quotes at least a week before classes begin; if you want to copy the selection before leaving for the semester break, let me know.)

Required Texts:
Thomas Pynchon, The Crying of Lot 49 (1966)
Ira Levin, The Stepford Wives (1972)
Ishmael Reed, Mumbo Jumbo (1972)
William Gibson, Neuromancer (1984)
Margaret Atwood, The Handmaid's Tale (1985)
Don DeLillo, Libra (1988)

A coursepack (CP), available at Notes N Quotes.
Films:
John Frankenheimer, dir., The Manchurian Candidate (1962)
Michael Crichton, dir., Coma (1978)
Oliver Stone, dir., JFK (1991)
Alan J. Pakula, All the President’s Men (1991)

All films are available for viewing at EDMS; they are also fairly inexpensive to purchase if that appeals to you. I’m happy to set up group screenings at EDMS, but it has been my experience that students tend to prefer to screen films on their own.

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Department of Student Services, Services for Students with Disabilities (SSD), in Room 126 of the Koldus Building, or call 845-1637.

Course Requirements and Structure

This course will be conducted as a seminar. This means that, while I have designed the syllabus and assembled the materials, the primary responsibility for the course resides in the seminar participants. This means that adequate preparation and active participation is mandatory; graduate study, in my view, is absolutely dependent upon students taking an active role in their own learning. I expect everyone to talk during every class, and to come prepared to share some substantial critical insight with the seminar. If you’re not participating, you’re not fulfilling the requirements of the course and that will be reflected in the grade.

Research and Writing Assignments:

I. Class preparation and participation, along with three 2-page, double-spaced annotations of assigned critical and theoretical reading. 30%
These will be assigned on a revolving basis. An annotation has the following parts:
1) a complete bibliographic citation at the top of the page
2) a concise description of the essay’s context: i.e., an effort to define postmodernism; a reading of a particular film; an intervention into orthodox definitions of paranoia (as the semester goes on, you should be placing the essay in relation to others we have read)
3) a concise summary of the essay’s argument

On the days that you turn in your annotations, I’ll lean on you as "experts" on that particular reading.

II. A book review, with a written and an oral component. You’ll choose a book from the provided list, write a standard length book review (approximately 1000 words), prepare a
handout to educate the class on your assigned reading, and present your review to the class (15 minutes). The goal of the presentation is to give the seminar participants a good sense of what this book might be useful for, because we can't all read every book of relevance to this course. 20%

III. A 15-20 page seminar paper. A one-page abstract of the paper (the kind of thing you'd send to a conference) will be due right before Spring Break. I encourage you all to come talk to me about your ideas early in the semester. 50%

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**SCHEDULE**

**Postmodernism: Introductory**
Week 1
Fredric Jameson, “The Cultural Logic of Late Capitalism” (CP)
Fran Mason, "A Poor Man's Cognitive Mapping" (CP)

**Post-war Politics and the Rise of Conspiracy Narratives**
Week 2
John Frankenheimer, dir., *The Manchurian Candidate* (1962)
Timothy Melley, "The Culture of Paranoia" (CP)
Michael Regin, "Kiss Me Deadly: Communism, Motherhood, and Cold War Movies" (CP)

Book Review: Alan Nadel, *Containment Culture: American Narratives, Postmodernism, and the Atomic Age*

Week 3
E.L. Doctorow, *The Book of Daniel*
T.V. Reed, "Genealogy/Narrative/Power: Questions of Modernity in Doctorow's *The Book of Daniel*" (CP)

Book Review: Linda Hutcheon, *The Politics of Postmodernism*

Week 4
Ishmael Reed, *Mumbo Jumbo*
Eithne Quinn, "'All Eyez on Me': The Paranoid Style of Tupac Shakur" (CP)
Peter Knight, "Fear of a Black Planet: 'Black Paranoia' and the Aesthetics of Conspiracy" (CP)

Book Review: Phillip E. Simmons, *Deep Surfaces: Mass Culture and History in Postmodern Fiction*

Week 5
Alan J. Pakula, dir., *All the President's Men*
Frederic Jameson, "Totality as Conspiracy" (CP)
Richard Hofstadter, "The Paranoid Style in American Politics" (CP)


Week 6
Don DeLillo, Libra
Skip Willman, "Traversing the Fantasies of the JFK Assassination: Conspiracy and Contingency in Don DeLillo's Libra" (CP)

Book Review: John Johnston, Information Multiplicity: American Fiction in the Age of Media Saturation

Week 7
Oliver Stone, dir., JFK
Jerome Christensen, "The Time Warner Conspiracy: JFK, Batman, and the Manager Theory of Hollywood Film" (CP)
Mark Fenster, "JFK, The X-Files, and Beyond: Conspiracy Theory as Narrative"

David Harvey, The Condition of Postmodernity

Week 8
William Gibson, Neuromancer

Book Review: Jodi Dean, Aliens in America: Conspiracy Cultures from Outerspace to Cyberspace

Freudian Interlude

Week 9
Sigmund Freud, "Psycho-analytic Notes on an Autobiographical Account of a Case of Paranoia" (The Schreber case) (CP)
Cyndy Hendershot, "The Invaded Body: Paranoia and Radiation Anxiety in Invaders from Mars, It Came from Outerspace, and Invasion of the Body Snatchers" (CP)
Ellis Hanson, "Technology, Paranoia and the Queer Voice" (CP)

Book review: Robert J. Corber, In the Name of National Security: Hitchcock, Homophobia, and the Political Construction of Gender in Postwar America

If Someone is Really Out to Get Me, Am I Paranoid? Or, Patriarchy as Conspiracy

Week 10
Thomas Pynchon, The Crying of Lot 49
Patrick O'Donnell, "Engendering Paranoia" (CP)

Week 11
Michael Crichton, *Coma*
Mary Ann Doane, "Paranoia and the Specular" (CP)
Elizabeth Cowie, "The Popular Film as Progressive Text--a Discussion of Coma" (CP)

Book review: Ray Pratt, *Projecting Paranoia: Conspiratorial Visions in American Film*

Week 12
Ira Levin, *The Stepford Wives*
Betty Freidan, "Progressive Dehumanization: The Comfortable Concentration Camp" from *The Feminine Mystique* (CP)
Peter Knight, "The Problem with No Name: Feminism and the Figuration of Conspiracy" (CP)

Book review: Rita Felski, *Doing Time: Feminist Theory and Postmodern Culture*

Week 13
Diane Johnson, *The Shadow Knows*
Timothy Melley, "‘Stalked by Love’: Female Paranoia and the Stalker Novel" (CP)

Book review: Teresa L. Ebert, *Ludic Feminism and After: Postmodernism, Desire, and Labor in Late Capitalism*

Week 14
Margaret Atwood, *The Handmaid's Tale*
Rosalind Pollard Petchtsky, "Foetal Images: The Power of Visual Culture in the Politics of Reproduction" (CP)

Book review: Jacqueline Foertsch, *Enemies Within: The Cold War and the AIDS Crisis in Literature, Film, and Culture*

Final paper due on the last day of class
Texas A&M University
Departmental Request for a Change in Course
Undergraduate • Graduate • Professional
• Submit original form and 25 copies •

1. This request is submitted by the Department of ___________.

2. Course prefix, number and complete title of course: ENGL 656 Composition Theory, Pedagogy, and Administration

3. Change requested:
   a) Prerequisite(s): From ___________ To ___________
   b) Withdrawal (reason)
   c) Cross-list with ___________. Cross-listed courses require the signatures of both department heads.
   d) Change in course title and description. Enter complete current course title and current course description; complete proposed course title and proposed course description in items 4 and 5.
   e) Change in credit/contact hours. Complete item 6b. Underscore change(s). Attach a course syllabus.*

4. Complete current course title and current course description: Contemporary Composition Theory. Examines theories of the composing process and the relation of language study to composition; explores contributions by such theorists as Kinneavy, D'Angelo, Corbett, Moffett, Young, Lauer, Britton, Winterowd and Shaughnessy.

5. Complete proposed course title and proposed course description: Composition Theory, Pedagogy, and Administration. Contemporary composition from theoretical, pedagogical, and administrative perspectives; including first-year composition programs; writing centers; the relationship of rhetoric and composition (or rhetoric and linguistics) in composition theory, in textbooks, and in writing programs; language variety; minorities representation; political approaches.

6. a) As currently in course inventory:

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Approval recommended by: ___________________________ 8/25/03
Head of Department Date

Chair, College Review Committee 9/23/03
Date

Dean of College
Date

Submitted to Coordinating Board by: ___________________________

Director of Academic Support Services
Date

Effective Date

* Attach a syllabus according to the guidelines on the Internet site www.tamu.edu/admissions/earas. To have this form reviewed, please send to Linda F. Lacey, Mail Stop 1265 or fax to 847-8737.

6XWKS-1099
English 656. Composition Theory, Pedagogy, and Administration.
Dr. Killingsworth. Blocker 204F.
Email: killingsworth@tamu.edu. Office phone: 847-8550.

Required Readings:
Ralph Waldo Emerson, "The American Scholar," "Self-Reliance," "The Poet"
Sigmund Freud. *Civilization and Its Discontents*
Edward T. Hall, *The Silent Language*
Walter J. Ong, *Literacy and Orality: The Technologizing of the Word*
Walker Percy, *Lost in the Cosmos*
Annie Dillard, *Three by Annie Dillard*
Paulo Freire, *Pedagogy of the Oppressed*
Hephzibah Roskelly and Kate Ronald, *Reason to Believe: Romanticism, Pragmatism, and the Teaching of Writing*

Aims of the Course:
The course is built upon a (probably misguided but sincere) effort to address fundamental questions that haunt the teacher of English composition in the American university: *Why write?* and *Why teach writing?* The (wildly eclectic) readings for the course are framed by two products of current pedagogy and scholarship in contemporary composition: Lindemann's effort to distill the field's essence for busy teachers, *A Rhetoric for Writing Teachers*, which has become something of a classic, now in a brand new edition; and Roskelly and Ronald's thoughtful new book *Reason to Believe*, a scholarly inquiry that questions old divisions and dichotomies within the field, including relatively recent divisions such as individualistic versus sociocultural pedagogies but also ancient dichotomies such as rhetoric and poetics. We start with Lindemann and end with Roskelly and Ronald. In between, we explore a wide range of perspectives on the question of people's motives for writing and for teaching writing. We consider the roots of literate life from the perspective of psychology (Freud and Percy), philosophy (Emerson and Percy), anthropology (Hall), and cultural history (Ong). We also consider the reflections of active practitioners in the arts of writing and teaching (Percy, Dillard, and Freire).

The design for this course arises from my conversations with graduate students in English 697, which have unsettled my views on what makes a good writing course. Words like *boring, stilted, stiff, limited, irrelevant,* and *uninspired* just keep coming up. They apply all too justly to student papers, comp textbooks, surveys of research in the field, and most sadly of all, our own teaching practices. My selection of texts and the interdisciplinary approach to the fundamental questions represent a search for ways to enliven and enrich composition courses by deepening our understanding and articulation of literate experience.
Requirements:
You will write 3 short papers (3-4 pages) that respond to the readings (worth 60% of the course grade, 20% for each short paper). In addition, you will research a topic of your own choosing and produce a paper comparable to a conference paper (8-10 pages) to be presented at the end of the seminar (worth 40% of the total grade).

Schedule:
Week 1       Introduction
Week 2 Lindeman
Week 3 Emerson
Week 4 Freud
  Paper 1 due
Week 5 Hall
Week 6 Ong
Week 7 Percy
  Paper 2 due
Week 8 Dillard
Week 9 Freire
Week 10 Roskelley
Week 11 Ronald
  Paper 3 due
Week 12 Review and Paper Workshop
Week 13 Oral Presentation of Research Papers
Week 14 Oral Presentation of Research Papers
  Research Papers due.

ADA Statement: The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation for their disabilities. If you believe that you have a disability requiring accommodation, please contact the Department of Student Services, Services for Students with Disabilities (SSD), in Room 126 of the Koldus Building, or call 845-1637.
Texas A&M University
Departmental Request for a Change in Course
Undergraduate • Graduate • Professional
• Submit original form and 25 copies •

1. This request is submitted by the Department of English

2. Course prefix, number and complete title of course: ENGL 671 Studies in American Literature: The Early Period

3. Change requested:
   a) Prerequisite(s): From __________ To __________
   b) Withdrawal (reason) __________________________________________
   c) Cross-list with __________________________________________
   d) Change in course title and description. Enter complete current course title and current course description; complete proposed course title and proposed course description in items 4 and 5.
   e) Change in credit/contact hours. Complete item 6b. Underline change(s). Attach a course syllabus.*

4. Complete current course title and current course description: Studies in American Literature: The Beginnings to 1820. Colonial, Revolutionary and Post-Revolutionary literature and the backgrounds; various forms of early literature and individual writers; research papers.

5. Complete proposed course title and proposed course description (not to exceed 50 words): Studies in American Literature: The Early Period. Colonial, Revolutionary, and post-Revolutionary literature and the backgrounds; various genres and writers.

6. a) As currently in course inventory:

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Approval recommended by:

Head of Department Date Chair, College Review Committee Date

Head of Department (if cross-listed course) Date

Submitted to Coordinating Board by:

Dean of College Date

Director of Academic Support Services Date Effective Date

* Attach a syllabus according to the guidelines on the Internet site www.tamu.edu/admissions/curriculum. To have this form reviewed, please send to Linda F. Lacey, Mail Stop 1265 or fax to 847-8737.
Literary Genealogies: Early “American” Women Writers

COURSE DESCRIPTION
First defined as an academic discipline in the 1920s, American literature was considered “valuable to the young student and future citizen of the Republic just in proportion as it seems to mirror our American ideals and as it shall have a tendency to build up the reader into a worthy citizenship.” Literary historians projected what was presumed to be a homogenous and unquestioned set of quintessentially “American” ideals, offering a unifying narrative that resoundingly echoed the past three centuries—beginning with the Christian millennialism of the Puritans, culminating in the cult of heroism around the Founding Fathers, and ending with the republican myth of Manifest Destiny and the consequent Indian removals in the early 19th century.

This unbroken and nationalistic genealogy, however, was disrupted by the challenge of Cultural Studies in the 1960s, which continues today. Scholars now approach early “American” literature and culture through a broad range of disciplines, theories, and methods. Rather than reinforcing the misogynist rhetoric that suffused Puritanism (and fueled both the Antinomian crisis and the Salem witch hunts), for instance, feminist scholars consider the roles of gender, sexuality, and the female body in the 17th century. Addressing the ongoing discussions of the “public sphere,” studies in the history-of-the-book, on the one hand, and the literary manuscript, on the other, illustrate the overlapping technologies of textual production and reception in the 18th century. Resisting the rhetoric of “exceptionalism” that pervades British-American literature through the early 19th century, critics use the discourses of imperialism to uncover the complex constructions of race, nation, and identities in both revised and newly emerging genres (from wonder tales, witch trials, and captivity narratives to spiritual autobiographies, sentimental novels, and commonplace books).

In this course, we will explore the issues of early American literary history by reading women’s texts written during the colonial through the early national period. At odds with the nationalistic fictions of literary history, their texts provide an alternative genealogy. As Michel Foucault argues, genealogy is a rhetorical practice, which records what is without history. What better way to learn about the cultural ideologies of literature than by reading precisely what it excludes?

COURSE REQUIREMENTS: Class Presentations: Students will give presentations on the assigned secondary readings and critical theory, which accompany the primary texts each week. Presentations are designed to foster familiarity with different theories and encourage students to adopt a critical method (and integrate it into the seminar paper) by the term’s end. 20% of final grade.

Annotated Bibliography or Bibliographic Essay: As the first stage in your seminar paper, you will compile and submit (in both hard-copy and email attachment or disk) a briefly annotated bibliography at mid-semester. I will merge these into a single
bibliography and distribute to the class for their use. The bibliography should cover one of the course texts and/or questions (colonialism, gender, consumption, textual production, race theory, material culture, etc.) 20% of final grade.

**Seminar Paper:** Students will write a seminar paper of 25-30 pages over the course of the semester. 50% of final grade

**Symposium:** 1-day symposium, open to the department, where students will present a 20-minute version of their research papers. 10% of final grade

**COURSE TEXTS:** Below is a bibliography of course texts—both primary and secondary.

**DISABILITIES:** The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Department of Student Life, Services for Students with Disabilities in Room 126 of the Koldus Building. The phone number is 845-1637. You should also feel free to consult with me.

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**COURSE SCHEDULE**

**Introduction**

Week 1

**The Gender of Discovery**

Week 2

**Primary Text:**

**Secondary sources:**

**“L’écriture Puritan”**

Week 3
Primary Text:
Anne Bradstreet, *The Collected Works*

Secondary Sources:

Speech Acts: Women on Trial
Week 4

Primary Texts:
Trial of Anne Hutchinson
Trial of Anne Hibbens
Trial of Sarah Goode

Secondary Sources:

Captivity Narratives
Week 5

Primary Text:

Secondary Sources:
Homi Bhabha, "The Dissemination of Culture," "The Other Question" in *The Location of Culture*

**The Autobiographical “I”**

Week 6

**Primary Text:**
Elizabeth Ashbridge's Spiritual Autobiography

**Secondary Texts:**

**Consumer Culture of Excess: The Novel of Manners**

Week 7

**Primary Text:**
Rebecca Rush, *Kelroy*

**Secondary Sources:**
- Jeffrey Richards, "Decorous Violence: Manners, Class, and Abuse in Rebecca Rush’s *Kelroy*,” in *Over the Threshold: Intimate Violence in Early America*. Eds. Christine Daniels and Michael V. Kennedy (New York: Routledge, 1999), 202-16.

**Hybrid Contexts/ Doubled Colonization**

Week 8

**Primary Text:**
Phillis Wheatley, *Collected Works*

**Secondary Sources:**

Miscegenation: The Racial Politics of “Removal”
Week 9

Primary Text:
Catherine Sedgewick, Hope Leslie

Secondary Sources:
Lucy Maddox, Removals: Nineteenth-Century American Literature & the Politics of Indian Affairs (1991)

The American Revolution:
Female Politics, Protest, Performance
Week 10

Primary Texts:
Mercy Otis Warren, The Group and other selections from The Plays and Poems of Mercy Otis Warren

Secondary Sources:

The Public Sphere and Feminine Space
Week 11

Primary Texts:
Judith Sargent Murray, The Story of Margareta
Judith Sartent Murray, The Traveller Returned

Secondary Texts:

Romance of the Republic: Best Sellers, Cult Figures, and Cultural Memory
Week 12

**Primary Texts:**
Susanna Rowson, *Charlotte Temple and Lucy Temple*

**Secondary Sources:**

**The Commonplace Book and the Cultures of (Re)Collecting**

Week 13

**Primary Source:**

**Secondary Sources:**


**Symposium**

Week 14
Schedule of Assignments:

Week 1  Introduction
Week 2  Wideman
Week 3  Williams
Week 4  Lakoff and Johnson
Week 5  Burke
Week 6  Burke (continued), Paper 1 due
Week 7  Hyde
Week 8  Deloria
Week 9  Research Week (Killingsworth at CCCC)
Week 10 Silko, Ceremony; discussion of topics for individual research
Week 11 Silko, Almanac
Week 12 Silko, Almanac (continued); Paper 2 due
Week 13 Workshop toward final papers
Week 14 Reading Final Papers
Final Papers due

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Texas A&M University  
Departmental Request for a Change in Course  
Undergraduate • Graduate • Professional  
• Submit original form and 25 copies •

1. This request is submitted by the Department of  
   English

2. Course prefix, number and complete title of course: ENGL 672  
   Studies in American Literature: The American Renaissance

3. Change requested:  
   a) Prerequisite(s): From ________ To ________  
   b) Withdrawal (reason) ________  
   c) Cross-list with ________  
   d) Change in course title and description. Enter complete current course title and current course description;  
      complete proposed course title and proposed course description in items 4 and 5.  
   e) Change in credit/contact hours. Complete item 6b. Underscore change(s). Attach a course syllabus.*

4. Complete current course title and current course description: Studies in American Literature: The Literary Milieux of  
Poe, Hawthorne and Melville. Selected works of Poe, Hawthorne, Melville and other writers  
and literary groups associated with American romanticism; research papers.

5. Complete proposed course title and proposed course description (not to exceed 50 words):  
   Studies in American Literature: The American Renaissance. Selected works and writers  
   associated with the American Renaissance in the mid-19th century.  
   Authors such as Douglass, Fern, Hawthorne, Melville, Poe, Stowe and others.

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Approval recommended by:  
Head of Department: ____________________________ Date: 10/25/02  
Chair, College Review Committee: ____________________________ Date: 12/23/02

Head of Department (if cross-listed course): ____________________________ Date: 12/23/03

Submitted to Coordinating Board by:  
Dean of College: ____________________________ Date: ____________________________

Director of Academic Support Services: ____________________________ Date: ____________________________

   * Attach a syllabus according to the guidelines on the Internet site www.tamu.edu/admissions/acad. To have this form reviewed, please send to Linda F. Lacey, Mail Stop 1265 or fax to 847-8737.  

OAB/AS-10/99
English 672: Studies in American Literature: The American Renaissance

Dr. Dennis Berthold
204D Blocker; 845-8317 (office); 764-9427 (home); d-berthold@tamu.edu

READING LIST (in order)
(please buy editions specified)

Nathaniel Hawthorne, Tales and Sketches, ed. Roy Harvey Pearce (Library of America, College Editions)

Alice Cary, Clovernook Sketches and Other Stories, ed. Judith Fetterley (Rutgers UP); photocopy available only at Notes 'n Quotes

Herman Melville, Great Short Works, ed. Warner Berthoff (Harper-Row)

Edgar Allan Poe, Poetry, Tales, and Selected Essays, ed. G.R. Thompson and Patrick F. Quinn (Library of America, College Editions)

COURSE REQUIREMENTS

1. Oral Assignment: Find a good recent essay in a major scholarly journal on one of the scheduled stories and use it to initiate a discussion of the story. I must approve your choice of essay. Distribute a 1-2-page handout that summarizes the essay and offers issues to discuss. Note that few essays have been written on Cary. This is an ungraded assignment but will count in your participation grade.

2. Critical Papers: Three papers, one on Hawthorne and then two on your choice of the three subsequent authors. Length: 5-7 pages, or about 1500 words each. 25% each, or 75%. Due February 15, March 7, March 28, April 18. Each paper should be a focused approach to particular texts or problems, and should cite at least three recent critical sources.

3. Formal Presentation: Choose one of your papers and revise it for presentation at an MLA-type forum during the last week of class. Limit your papers to 15 minutes to allow time for discussion and response. Then resubmit to me (10%). The goal is to come out of this seminar with at least one paper ready to submit to a professional conference.

4. Class Participation: Intelligent and consistent participation that reflects daily reading is expected and encouraged (15%).

ADA Policy Statement: The Americans with Disabilities Act (ADA) is a federal antidiscrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Department of Student Life, Services for Students with Disabilities in Room 126 of the Koldus Building, or call 845-1637.
READING SCHEDULE

Ideally, we would read all the stories by each author. Practically, we must be selective. My choices focus on the most important stories, while still sampling the wide range of these writers. Some are simply my favorites, others illustrate key historical or biographical concerns, and others speak to our larger concerns of the American Renaissance: creating art in a new culture, the unformed, unstable, rapidly evolving America of 1830-1860.

Please read all the stories as they are assigned and look for connections among them. They are arranged with an eye to thematic and aesthetic similarities, not chronology, and should shed mutual light upon each other as you read.

I: Hawthorne

Week 1: Narrative Techniques
Introduction to Course. The Hawthorne model.
Sights from a Steeple, The Haunted Mind, Alice Doane's Appeal, Night Sketches, The Devil in Manuscript, Monsieur du Miroir; Prefaces to Twice-Told Tales and The Snow-Image.

Week 2: Narrative Techniques & Domestic Resources

Week 3: Puritans as Narrative Resource
Mrs. Hutchinson, Gray Champion, Maypole of Merry Mount, Endicott and the Red Cross Young Goodman Brown, Minister's Black Veil, Gentle Boy, Roger Malvin's Burial, Main-street; My Kinsman, Major Molineux

Week 4: Transcendental Critique

II: Cary

Week 5: Sentimental Power
Hawthorne Paper due. Clovermook Sketches

Week 6: Frontier Feminism
Clovermook Sketches.

III: Melville

Week 7: Perceptions
The Piazza; Bartleby, the Scrivener; Cock-a-Doodle-Do, The Encantadas, Jimmy Rose

Week 8: Two Audiences, Two Visions
Cary paper due. Two Temples, Poor Man's Pudding & Rich Man's Crumbs, Paradise of Bachelors and Tartarus of Maids, Happy Failure, Lightning-Rod Man, Fiddler, Bell-Tower. Sheila Post-Lauria, chs. 7 & 8 from Correspondent Colorings (1996)

Week 9: Race, Nationalism, and Irony
    Benito Cereno, The 'Gees.

IV: Poe
Week 10: Narrative Strategies for the Literary Marketplace

Week 11: Seeing Double
    William Wilson, Man of Crowd, Descent into Maelstrom, Tale of the Ragged Mountains, Tell-Tale Heart, System of Doctor Tarr and Professor Fether, Ligeia, Fall of the House of Usher. G.R. Thompson, ch. 4 from Poe's Fiction (1973)

Week 12: Ratiocinating

Week 13:
    Panel 2

Week 14
    Panel 3
    Panel 4
Texas A&M University  
Departmental Request for a Change in Course  
Undergraduate • Graduate • Professional

1. This request is submitted by the Department of English.

2. Course prefix, number and complete title of course: ENGL 674 Studies in American Literature: Transcendentalism.

3. Change requested:
   a) Prerequisite(s): From __________ To __________
   b) Withdrawal (reason) ____________________________
   c) Cross-list with ____________________________  
   Cross-listed courses require the signatures of both department heads.
   d) Change in course title and description. Enter complete current course title and current course description; complete proposed course title and proposed course description in items 4 and 5.
   e) Change in credit/contact hours. Complete item 6b. Underscore change(s). Attach a course syllabus.*

4. Complete current course title and current course description: Studies in American Literature: The Age of Transcendentalism. Backgrounds of transcendentalism in Europe; the movement in the United States; works of Emerson, Whitman, Thoreau and others; research papers.

5. Complete proposed course title and proposed course description (not to exceed 50 words):  
Studies in American Literature: Transcendentalism.  
Backgrounds of transcendentalism in Eastern and European philosophy; the movement in the U.S.; works by writers such as Alcott, Emerson, Fuller, Thoreau, Whitman, and others.

6. a) As currently in course inventory:

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Do not complete shaded area. Level 6

b) Changed to:

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Approval recommended by:  
[Signature]

Head of Department Date  
[Signature]

Chair, College Review Committee Date  
9-27-07

Head of Department (if cross-listed course) Date  
[Signature]

Dean of College Date  
[Signature]

Submitted to Coordinating Board by:  
[Signature]

Date  
[Signature]

Date

Director of Academic Support Services Date  
[Signature]

Effective Date  
[Signature]

* Attach a syllabus according to the guidelines on the Internet site www.tamu.edu/admissions/oaras. To have this form reviewed, please send to Linda F. Lacey, Mail Stop 1265 or fax to 847-8737.
Dr. Reynolds  
Office: 241E Blocker  
Phones: 845-8356 and 696-7646  
Email: LJR@TAMU.edu  
English 674: Studies in American Literature: Transcendentalism

Texts:


Course Description: This course will explore interpersonal and intertextual relations within the American transcendental movement during a time when utopian communities were being established, literary careers launched, and public selves fashioned. The circle of writers featured includes Emerson, Thoreau, Fuller, Hawthorne, and Louisa May Alcott. The class will explore the contemporary issues they dealt with, such as slavery and women’s rights, and the conversations taking place among these writers as they sought to distinguish themselves. Personal and professional rivalries will receive particular attention.

Course Requirements:

1) Attendance and participation. (15%)

2) 500-word book review over an assigned critical or biographical work. (You will also give an oral report based on this assignment. (15%)

3) A journal containing your responses to the course material, that is, your first-hand intellectual encounter with the writers and writings of this course. Your grade will be based upon the regularity and quantity of the entries and upon the evident time and thought put into them. (20%)

4) A 15-20 page research paper on a topic approved by the instructor. Use MLA style, complete with endnotes and "Works Cited." (25%)

5) A take-home final examination covering the course readings, class discussions, and oral presentations. (25%)

DISABILITIES: The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Department of Student Life, Services for Students with Disabilities in Room 126 of the Koldus Building. The phone number is 845-1637. You should also feel free to consult with me.
The Schedule:
Week 1: Introduction to the course.


Week 7: Fuller, Woman in the Nineteenth Century, pp. 51-136. Steele, "Fuller's Rhetoric of Transformation."


Week 9: Margaret Fuller, Selected Dispatches from Europe. "Introduction" to These Sad But Glorious Days" (xerox)

Week 10: Emerson, "Thoreau," and Thoreau, Walden.

Week 11: Louisa May Alcott, Moods.(ch 1-10)

Week 12: Alcott, Moods (ch 11-21)

Week 13: Oral presentations. Journals Due

Texas A&M University
Departmental Request for a Change in Course
Undergraduate • Graduate • Professional

• Submit original form and 25 copies •

1. This request is submitted by the Department of English

2. Course prefix, number and complete title of course: ENGL 675 Studies in American Literature: Late 19th and Early 20th Century

3. Change requested:
   a) Prerequisite(s): From _______ To _______
   b) Withdrawal (reason) ___________________________________________
   c) Cross-list with ________________________________________________
   d) Change in course title and description. Enter complete current course title and current course description; complete proposed course title and proposed course description in items 4 and 5.
   e) Change in credit/contact hours. Complete item 6b. Underscore change(s). Attach a course syllabus.*

   Social and literary backgrounds of Gilded Age; emergence of American humor and realism, and their development in Mark Twain and early Henry James; research papers.

5. Complete proposed course title and proposed course description (not to exceed 50 words): Studies in American Literature: Late 19th and Early 20th Century.
   Fiction and nonfiction near the turn of the twentieth century; sociocultural and literary backgrounds; studies of literary and cultural movements or literary forms.

6. a) As currently in course inventory:

   Prefix Course # Title (exclude punctuation) Lect. Lab SCH Subject Matter Admin. Unit FICE Code 300 032 307 01 00 01 099 001 03 6
   ENGL 675 AM LIT GILDED AGE

   b) Changed to:

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   ENGL 675 AM LIT LATE 19/EARLY 20 C

   Approval recommended by:___________________________

   Head of Department Date ____________________________

   Chair, College Review Committee Date ____________________________

   Head of Department (if cross-listed course) Date ____________________________

   Dean of College Date ____________________________

   Submitted to Coordinating Board by: ____________________________

   Dean of College Date ____________________________

   Director of Academic Support Services Date Effective Date ____________________________

   * Attach a syllabus according to the guidelines on the Internet site www.tamu.edu/admissions/courses. To have this form reviewed, please send to Linda F. Lacey, Mail Stop 1265 or fax to 847-8737.
English 675:
Studies in American Literature: Late 19th and Early 20th Centuries

Dr. Pam Matthews
p-matthews@tamu.edu
247D Blocker / 845-8335

Course & objectives:

Our course in the literature written in the decades before and after the turn of the twentieth century in the United States (roughly, 1860-1910) both is constituted by and helps constitute the pronounced sense of instability in a time and place marked by rapid shifts of all kinds: in geographic boundaries, in technology and science, in mass communication (including publishing), in commerce, in demographics, in social commonplaces, among others. Bounded by the Civil War and World War I—with the Spanish-American War in between—the period seems unified primarily in its refusal to be unified. Dominated by the literary modes we term realism and naturalism and the subcategories (such as local color) that cluster around them, the writings of the "gilded age" in many ways ushered in the U.S. that we still live in.

The primary goal of the course is to acquaint students with the diverse literature of the time and to understand something of the sociohistorical contexts for it. To this end, we will read widely in the period, primarily in canonical authors and texts, but occasionally in those writers and works less often represented (although equally important) in classes covering this time period.

Required Texts:

Stephen Crane, *Maggie: A Girl of the Streets and Selected Stories* (Signet)
Sui Sin Far, *Mrs. Spring Fragrance and Other Stories* (Illinois UP)
Charlotte Perkins Gilman, *The Yellow Wallpaper and Other Writings* (Bantam)
Pauline Hopkins, *Contending Forces* (Schomburg Library)
W. D. Howells, *A Hazard of New Fortunes* (Meridian)
Henry James, *The Bostonians* (Penguin)
Sarah Orne Jewett, *The Country of the Pointed Firs and Other Fiction* (Oxford)
Elizabeth Stuart Phelps, *The Story of Avis* (Rutgers)
Mark Twain, *Personal Recollections of Joan of Arc* (Ignatius)
Edith Wharton, *The House of Mirth* (Bedford/St. Martin's)
It is probably obvious that reading is the most important requirement for the course, which is designed to emphasize primary texts. Read attentively so that class time can be spent in productive discussion; we will spend only one class period for each author (and often on only one text). There is no seminar paper for the course.

Your grade will be determined as follows.

**Discussion / bibliography** 15%
**Response papers / abstract** 50%
**Take-home essay (midterm)** 15%
**Take-home essay (final)** 20%

**Discussion / bibliography:** Each student will lead the discussion for one class period and provide a brief bibliography of works you find most useful for understanding the day's author and text. **Discussion:** You may approach the discussion in any way that you like: hand out questions ahead of time; hand out questions at the beginning of class on the day of discussion; briefly present background information; prepare helpful visual materials to share; show a video clip; or the like. (Let me know if I can help by providing equipment or other aids.) The goal is to stimulate the class to a productive and interesting discussion of the text. You should plan to be in charge of the first half of the day's class.

**Bibliography:** Provide for each class member a copy of your bibliography, which will focus on the work we're discussing for that day. Limit the number of citations to ten (and try to use only one page). The aim is to assemble a short list of citations that demonstrate the current critical trends pertinent to your work/author. You may include up to a few "classic" works, but most citations should be fairly recent. Internet sources can be helpful; just remember that research is your focus, not general information. At the beginning or end of your bibliography, write 1-2 sentences stating your assessment of the current topics/interests of scholars working on your text/author.

**Response papers / abstract:** Each student will write a one-page, single-spaced response paper every other week (6 total). There is no particular requirement for what you discuss; it could be one very small detail of the text that catches your attention, or a more general reading of the text overall. (In the latter case, do use textual detail in support of your generalizations.) It may be useful to think of the assignment as one in which you imagine what topic you would explore and write about if you were beginning to plan an essay on the text. For the final class day (4/29), choose one of your earlier topics or a new one and write a 500-word abstract for a fictitious conference (or an actual one, if appropriate) on your topic. Each of you will present your abstract in class on the last class day.

**Take-home essays** (midterm and final): I will assign your topics for these essays,
which are intended to help you synthesize the readings. The best way to prepare for these assignments is to keep up with the reading. The first due date is 3/18; the second will be due after the regular semester ends (exact date tba).

**Disabilities:** The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Department of Student Life, Services for Students with Disabilities in Room 126 of the Koldus Building. The phone number is 845-1637. You should also feel free to consult with me.

**Reading Schedule:** Complete the assigned text before class.

Reading:
- **Week 1**  Introduction to course
- **Week 2**  Adams, *Education*
- **Week 3**  DuBois, *Souls*
- **Week 4**  Phelps, *Avis*
- **Week 5**  James, *Bostonians*
- **Week 6**  Howells, *Hazard*
- **Week 7**  Gilman, *Yellow Wallpaper* and stories
  - Take-home essay assigned
- **Week 8**  Crane, *Maggie* and stories
  - Take-home essay (midterm) due
- **Week 9**  Twain, *Joan of Arc*
- **Week 10**  Jewett, *Pointed Firs* and stories
- **Week 11**  Hopkins, *Contending Forces*
- **Week 12**  Wharton, *House*
- **Week 13**  Far, *Spring Fragrance* and stories
- **Week 14**  Present abstracts
Texas A&M University
Departmental Request for a Change in Course
Undergraduate • Graduate • Professional

1. This request is submitted by the Department of English

2. Course prefix, number and complete title of course: ENGL 677 Poetry

3. Change requested: _____________________________ To _____________________________
   a) Prerequisite(s): From _____________________________ To _____________________________
   b) Withdrawal (reason) _____________________________
   c) Cross-list with _____________________________

   Cross-listed courses require the signatures of both department heads.

   d) Change in course title and description. Enter complete current course title and current course description;
      complete proposed course title and proposed course description in items 4 and 5.

   e) Change in credit/contact hours. Complete item 6b. Underscore change(s). Attach a course syllabus.*

   Major American poets—for example, Edward Taylor, Poe, Whitman, Emily Dickenson, Robert Frost—and
   the influence of American poetry and American culture on each other; research papers.

5. Complete proposed course title and proposed course description (not to exceed 50 words):
   Poetry. Readings focused on poetry organized by period, author, literary movement
   or cultural context; may involve attention to historical development, generic conventions, or
   theoretical approaches; may be taken up to three times.

6. a) As currently in course inventory:

   Prefix  | Course # | Title (exclude punctuation)
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   ENGL 677 | STUDIES IN AMER POETRY |

   Lect.  | Lab | SCH | Subject Matter | Content Code | Admin. Unit | FICE Code
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   Level 6

   b) Changed to:

   Prefix  | Course # | Title (exclude punctuation)
   ------- | --------- | --------------------------
   ENGL 677 | POETRY |

   Lect.  | Lab | SCH | Subject Matter | Content Code | Admin. Unit | Acad. Year | FICE Code
   ------ | --- | --- | ------------- | ------------ | ---------- | -------- | -------
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   Approval recommended by:

   [Signature]
   [Name]
   [Date]

   Chair, College Review Committee
   [Signature]
   [Name]
   [Date]

   Head of Department (if cross-listed course)
   [Signature]
   [Name]
   [Date]

   Dean of College
   [Signature]
   [Name]
   [Date]

   Submitted to Coordinating Board by:

   [Signature]
   [Name]
   [Date]

   Director of Academic Support Services
   [Signature]
   [Name]
   [Date]

   Effective Date

* Attach a syllabus according to the guidelines on the Internet site www.tamu.edu/admissions/ouras. To have this form reviewed, please send to Linda F. Lacey, Mail Stop 1265 or fax to 847-8737.

OARAS-10/99

For over 200 years, "nature poetry" has formed a chief feature of the American literary landscape. Under the influence of European Romanticism, a determining feature of poetical life in the United States from its inception has been the concept of the poet as a prophetic figure, striding as boldly as the New Adam or wandering lonely as a cloud across the body of the New World, contemplating the intersection of natural and human history, and reflecting sadly, furiously, whimsically, or nostalgically upon the land, air, water, and wildlife, their effect upon human existence and human understanding, and in turn, the effects of human presence upon nature.

This brief summer course is a study of poetry in context—not only the big context of nature, but also more particular historical contexts, which are intimately connected with how nature is defined and understood at particular places and times. Class discussions will attempt to establish some general poetic approaches to nature—nature as a resource base of moral lessons and conceptual metaphors, nature as a setting for human development, nature as the wholly (or holy) other, nature as a foil for society, nature as a substitute for history, nature as a victim of technological development—and will study how historical changes may have affected a poet's use of nature as a category. In a roughly chronological excursion through *The New Oxford Book of American Verse*, we will map changes in the poetic experience of nature within the framework of historical change, including such movements as the shift from a predominantly pastoral and agricultural society to an urbanized, industrial world; the increasingly powerful and far-reaching effects of war; and the introduction of new and ever-expanding technological artifacts and systems, culminating in the atom bomb and the awareness it spawned—that human beings may finally have the power to destroy the natural world completely and forever.

We will also consider how the criticism of poetry draws life from sociopolitical movements in history. The emergence of studies in "environmental rhetoric" and "ecocriticism" in the wake of environmentalist politics creates new possibilities for reading poetry. In the light of international ecopolitics, ecofeminism, the environmental justice movement, and the recent protests in the United States against "globalization," nature poems often seem to lose their innocence and attain a cultural and political edginess. While Emerson, Thoreau, and the flock of prose writers that emerge from their tradition have received the greatest attention from ecocriticism focusing on American literature, a project in *ecopoetics*, the aim of which is to understand the myths and metaphors by which human beings identify their own purposes with the creatures and processes of nature, might well turn to the long and fruitful tradition of nature poetry in America.

Beginning with samples of the poets from the late eighteenth and early nineteenth centuries most commonly associated with European Romanticism—the likes of the "schoolroom poets" Longfellow, Bryant, Holmes, and Whittier, as well as Freneau, Emerson, and Poe—we will turn rather quickly to the great rebels of nineteenth-century verse, Whitman and Dickinson, who provide the focus for the first half of the course. We will then make a relatively brief stop in
Romantics as Eliot and Stevens to arrive finally at the late-century poets whose understanding of nature was mediated by 100 years of nearly continuous war and fast-paced technological change, with readings from the works of Elizabeth Bishop, Gwendolyn Brooks, Denise Levertov, Adrienne Rich, and Gary Snyder.

In addition to daily readings in the anthology, each student will be required to read a volume of poetry by a single author to get a sense of how poems form into books. This reading, along with relevant criticism, will provide the basis for a 10-12-page paper to be delivered orally and in writing. The written version of the paper will earn 50% of the grade for the course. 10% will be given for the oral presentation of the paper in a mock conference session at the end of the seminar. The remaining 40% will be divided among four short informal papers responding to the week's readings.

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Department of Student Life, Services for Students with Disabilities in Room 126 of the Koldus Building. The phone number is 845-1637.

Schedule:

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<td>Week 2</td>
<td>Taylor, Bryant, Longfellow, Whittier, Holmes, Lanier</td>
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<td>Week 3</td>
<td>Emerson (Short Paper 1 due)</td>
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<td>Week 4</td>
<td>Whitman</td>
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<td>Melville, Dickinson (Short Paper 2 due)</td>
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<td>Stevens (Topic Statements for Longer Paper due)</td>
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<td>Week 11</td>
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<td>Week 12</td>
<td>Bishop, Lowell, Dickey, Levertov</td>
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<td>Week 13</td>
<td>Ammons, Bly, Snyder, Rich (Short Paper 4 due)</td>
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<td>Week 14</td>
<td>Oral Presentation of longer papers</td>
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Texas A&M University
Departmental Request for a Change in Course
Undergraduate • Graduate • Professional

1. This request is submitted by the Department of English.

2. Course prefix, number and complete title of course: ENGL 697. Pedagogy.

3. Change requested:
   a) Prerequisite(s): From ____________________________ To ____________________________
   b) Withdrawal (reason) ____________________________
   c) Cross-list with ____________________________ (Cross-listed courses require the signatures of both department heads.)
   d) Change in course title and description. Enter complete current course title and current course description; complete proposed course title and proposed course description in items 4 and 5.
   e) Change in credit/contact hours. Complete item 6b. Underscore change(s). Attach a course syllabus.*


5. Complete proposed course title and proposed course description (not to exceed 50 words): Pedagogy. Theories of teaching literature, composition, or rhetoric; pedagogical approaches and methods; supervised teaching; evaluation of current research and its relation to pedagogical practice; designed to assist students in their first teaching experience.

6. a) As currently in course inventory:

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   b) Changed to:

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<td>PEDAGOGY</td>
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   Approval recommended by: ____________________________
   Head of Department Date ____________________________
   Chair, College Review Committee Date 8-25-03
   Head of Department (if cross-listed course) Date ____________________________
   Dean of College Date 9-23-03
   Submitted to Coordinating Board by: ____________________________
   Dean of College Date ____________________________
   Director of Academic Support Services Date ____________________________
   Effective Date ____________________________

* Attach a syllabus according to the guidelines on the Internet site www.tamu.edu/admissions/oaras. To have this form reviewed, please send to Linda F. Lacey, Mail Stop 1265 or fax to 847-8737.
English 697. Pedagogy.
Killingsworth.
e-mail: killingsworth@tamu.edu; phone: 847-8550

English 697 is a general course in pedagogy for teachers who are actively engaged in writing instruction, or who will soon be actively teaching writing. The seminar should present an opportunity for all writing teachers to read from works of research and theory in literature and writing instruction, and to take time to reflect (in conversation and writing) on current teaching practices.

This semester, you will write 5 short papers.
Paper 1 (2-3 pages) will be the kind of essay we typically require of our students. We will use the papers from this assignment to model peer reviewing and other classroom practices. (20% each)
Papers 2-4 will be short (3-4 pages each) response papers dealing with the pedagogical implications of our readings and class discussions. (20% each)
Paper 5 will be an attempt to articulate your philosophy of teaching writing (20%). You can use Paper 5 as the foundation for your teaching portfolio (and for arguments with your students and colleagues. Attendance is required, and all deadlines are firm. Late papers will be penalized.

My own evolving philosophy of writing instruction turns on three pragmatic, if eclectic, principles, which we will discuss in some detail during the first meeting of the seminar:

1. Every writing situation is different from every other so that no general principle or formula for good writing can ever be trusted.

2. Writing cannot be learned from listening to lectures or reading books about how to do it, but only from guided practice.

3. Writing is best learned from one-to-one instruction, so that in the world of mass education, we must always seek ways to return to, or at least simulate, one-to-one instruction.

DISABILITIES: The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Department of Student Life, Services for Students with Disabilities in Room 126 of the Koldus Building. The phone number is 845-1637.

PREREQUISITE: Approval of the instructor.
Required Readings:

Schedule of Assignments:

Week 1  Introduction to the course  
Begin lectures and workshops on teaching rhetoric and composition

Week 2  Peer review exercise, **Paper 1 due**  
Read Connors, Chapters 1-5

Week 3  Read Connors, Chapter 6; Tate, pp. 1-70

Week 4  Read Connors, Chapters 7-8

Week 5  Read Connors, Chapters 9-11, **Paper 2 due**

Week 6  Read Tate, pp. 71-148

Week 7  Paper grading workshop

Week 8  Read Tate, 149-202

Week 9  **Paper 3 due**, Read Tate 203-223; Connors, pp. 511-534

Week 10  Review Markel Text  
Begin lectures and workshops on teaching technical writing

Week 11  Review Markel Text

Week 12  Review Markel Text

Week 13  **Paper 4 due**

Week 14  Workshop on teaching literature and composition  
**Paper 5 due**
Texas A&M University
Departmental Request for a Change in Course
Undergraduate • Graduate • Professional

1. This request is submitted by the Department of English

2. Course prefix, number and complete title of course: ENGL 679. Studies in American Literature: Ethnic Literature

3. Change requested:
   a) Prerequisite(s): From _______ To _______
   b) Withdrawal (reason)
   c) Cross-list with ________
   d) Change in course title and description. Enter complete current course title and current course description; complete proposed course title and proposed course description in items 4 and 5.
   e) Change in credit/contact hours. Complete item 6b. Underline change(s). Attach a course syllabus.*

4. Complete current course title and current course description:
   American Ethnic Literature.
   Literature of American ethnic minorities, including African-, Asian-, Mexican- and Native-Americans.

5. Complete proposed course title and proposed course description (not to exceed 50 words):
   Studies in American Literature: Ethnic Literature. Literature written by writers from ethnic and racial minorities in the United States, including works by African American, Asian American, Native American, and Mexican American and other Latina/o writers.

6. a) As currently in course inventory:

   Prefix Course # Title (exclude punctuation)
   ENGL 679 AMER ETHNIC LITERATURE
   Lect. Lab SCH Subject Matter Content Code Admin. Unit FICE Code
   0 3 0 0 3 2 3 0 7 0 1 0 0 0 1 0 9 9 0 0 1 0 3 6 6
   Do not complete shaded area.
   Level 6

   b) Changed to:

   Prefix Course # Title (exclude punctuation)
   ENGL 679 AM LIT ETHNIC
   Lect. Lab SCH Subject Matter Content Code Admin. Unit Acad. Year FICE Code
   0 3 0 0 3 2 3 0 7 0 1 0 0 0 1 0 9 9 0 0 4 0 5 0 1 0 3 6 6
   Level 6

   Approval recommended by: (Signature)
   (Name)

   Head of Department Date
   Chair, College Review Committee Date

   Head of Department (if cross-listed course) Date
   Dean of College Date

   Submitted to Coordinating Board by: (Signature)
   (Name)

   Director of Academic Support Services Date
   Effective Date

* Attach a syllabus according to the guidelines on the Internet site www.tamu.edu/admissions/eras. To have this form reviewed, please send to Linda F. Lacey, Mail Stop 1265 or fax to 847-8737.
English 679:

Larry Oliver
Blocker 601
845-8541
l-oliver@tamu.edu

Description:
This interdisciplinary course will explore, from a comparativist perspective, three ethic literatures within United States literature: African American, Native American, Latino. The African-American section will focus on the Harlem Renaissance. In addition to the primary texts listed below, we will read and discuss theoretical essays on ethnicity and (comparative) literature. Assigned essays will also examine the intersections of literature, class, gender, and nationalism. Each of the works will be studied in its historical and cultural context. Students will be working in discussion groups; each group will be responsible for generating discussion question and leading discussion for one work. Among the questions we will address in this course: How does one define and determine an “ethnic” literary work? What, if anything, differentiates an “ethnic” from an Anglo-American (“white”) literary work?

Requirements:
Research proposal (2 pages) 20%
Oral report 20%
Research Paper (15-20 pages) 60%

Disabilities:
The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Department of Student Life, Services for Students with Disabilities in Room 126 of the Koldus Building. The phone number is 845-1637.

Required texts:
Dubois, W.E.B., The Souls of Black Folk
Johnson, James Weldon, The Autobiography of an Ex-Colored Man
Andrews, William L., ed., Classic Fiction of the Harlem Renaissance
Hughes, Langston, Not Without Laughter
Hurston, Zora, Their Eyes Were Watching God
Erdrich, Louise, Love Medicine
Erdrich, Louise, The Bingo Palace
Thomas, Piri, Down These Mean Streets
Hinojosa, Rolando, Fair Gentlemen of Belken County
Garcia, Christina, Dreaming in Cuban
Arias, Ron, The Road to Tamaulipas
Schedule:
Week 1: Introduction
Harlem Renaissance:
Week 3: Johnson, James Weldon, The Autobiography of an Ex-Colored Man
Week 5: Hughes, Langston, Not Without Laughter
Week 6: Hurston, Zora, Their Eyes Were Watching God

Native American
Week 7: Erdrich, Louise, Love Medicine
Week 8: Erdrich, Louise, The Bingo Palace
Week 9: Alexie, Sherman, The Lone Ranger and Tonto Fistfight in Heaven

Latina/o
Week 10: Thomas, Piri, Down These Mean Streets
Week 11: Hinojosa, Rolando, Fair Gentlemen of Belken County
Week 12: Garcia, Christina, Dreaming in Cuban
Week 13: Arias, Ron, The Road to Tamazunchale

Conclusion
Week 14: Student Presentations
Texas A&M University

Departmental Request for a Change in Course
Undergraduate Graduate Professional
Submit original form and 25 copies.

1. This course is submitted by the Department of Health and Kinesiology

   Course prefix, number and complete title of course: KINE 627 Analysis of Movement

3. Change requested:
   a) Prerequisite(s): From _____________________ To _____________________
   b) Withdrawal (reason) _____________________
   c) Cross-list with _____________________

   Cross-listed courses require the signature of both department heads.

d) Change in course title and description. Enter complete current course title and current course description; complete proposed course title and proposed course description in items 4 and 5.

   Change in credit/contact hours. Complete item 6b. Underscore change(s). Attach a course syllabus.*

4. Complete current course title and course description: Analysis of Movement: The science of human movement; relationship between structure and function in accordance with general mechanical laws and interrelated factors.

5. Complete proposed course title and course description (not to exceed 50 words): Exercise Biomechanics: An integrated, mechanistic study of biomechanics of human motion during physical activity and exercise; biology and mechanical properties of the human movement system including bones, tendons, ligaments, cartilage, skeletal muscles, joints, and whole body systems are investigated.

6. a) As currently in course inventory:

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<td>ANALYSIS OF MOVEMENT</td>
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b) Changed to:

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<td>627</td>
<td>EXERCISE BIOMECHANICS</td>
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   Approval recommended by:

   Head of Department: _____________________ Date: 10-17-03

   Chair, College Review Committee: _____________________ Date: 10-17-03

   Dean of College: _____________________ Date: 12-23-03

   Submitted to Coordinating Board by:

   Director of Academic Support Services: _____________________ Date: _____________________ Effective Date: _____________________

   * Attach a syllabus according to the guidelines on the web site www.tamu.edu/courseforms. To have this form reviewed, please send to Linda F. Lacey, Mail Stop 1265 or fax to 847-8737.
ACADEMIC DISHONESTY:

The handouts and electronic materials used in this course are copyrighted. By “handouts,” I mean all class materials generated for this class, which include but are not limited to syllabi, quizzes, exams, Lab. problems and assignments, in-class materials, review sheets, etc. Because these materials are copyrighted, you do not have the right to copy the handouts or use another student’s materials, unless I expressly grant permission.

As commonly defined, plagiarism consists of passing off as one’s own the ideas, words, writings, etc. which belong to another. In accordance with that definition, you are committing plagiarism if you copy the work of another person and turn it in as your own, even if you have permission of that person. Plagiarism is one of the worst academic sins, for the plagiarism destroys the trust among colleagues without which research cannot be safely communicated. “Aggies don’t lie, cheat, or steal, or tolerate those who do.”

If you have any questions regarding plagiarism, please consult the latest issue of the Texas A&M University Student Rules, under the section “Scholastic Dishonesty.”

AMERICANS WITH DISABILITIES ACT (ADA)

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Department of Student Life, Services for Students with Disabilities in Room 126 of the Koldus Building. The phone number is 845-1637.
KINE 627 – EXERCISE BIOMECHANICS  
SPRING 2003

INSTRUCTOR: Dr. John Lawler  
Biomechanics Website:  
http://exbiomech.tamu.edu

OFFICE: 276-B Read  
Phone: 862-2038  
Email: jml2621@neo.tamu.edu

OFFICE HOURS: 12:30-1:30 WED, FRI or  
By Appointment

COURSE LOCATION: 267C/B Read  
TIME: MW 4:10-5:25 PM

TEXT: Nigg, B.M, B.R. MacIntosh, and J. Mester (Eds.). Biomechanics and Biology of  
Movement. Human Kinetics: Champaign, IL, 2000. Assigned Readings (see Bibliography)

RECOMMENDED: Tortora, G.J. Principles of Human Anatomy. Harper& Row. or other  
human anatomy text as a reference. Enoka, R.M. Neuromechanical Basis of Kinesiology. (2nd  

COURSE PURPOSE: An integrated, mechanistic study of biomechanics of human motion  
during physical activity and exercise; biology and mechanical properties of the human  
movement system including bones, tendons, ligaments, cartilage, skeletal muscles, joints, and  
whole body systems will be investigated.

COURSE OBJECTIVES: At the end of the semester, the student will be able to:
1. Explain and quantify displacement, velocity, acceleration, force, torque, impulse, work, and  
   power as related to segmental and whole body linear and angular movements.
2. Describe important components that contribute to efficiency of normal locomotion.
3. Describe the material and structural properties of tissues (i.e., bone, connective tissue,  
skeletal muscle, and nervous system) involved in human movement.
4. Explain the importance of the anatomical and cellular properties of bone, muscle, connective  
tissue, and nervous system in relation to movement and exercise.
5. Discuss the efficacy of exercise as a therapeutic agent in combating pathophysiological  
   conditions in bone and soft connective tissue.
6. Analyze in a quantitative fashion mechanics of segmental and whole body movement.

GRADING: Midterm Test/Assignments 100 points possible  
Final Exam 100 points possible
Project/Research/Review 150 points possible
Total 350 points possible
313 - 350 points (≥89.5 - 100%) = A
278 - 312 points (≥79.5 - <89.5%) = B
243 - 277 points (≥69.5 - <79.5%) = C
208 - 242 points (≥59.5 - <69.6%) = D
0 - 207 points ( 0 - <59.5%) = F
# CLASS OUTLINE

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<thead>
<tr>
<th>DATE</th>
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<tr>
<td>Jan 13</td>
<td>Introduction</td>
<td>Nigg – Ch 14, 15</td>
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<td>Modern Exercise Biomechanics: From Digital Video to Cell Signaling for Growth</td>
<td>Nigg – Ch 1, 2</td>
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<td><strong>No Class! Martin Luther King, Jr. Day</strong></td>
<td>Nigg – Ch 4, 11</td>
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<td>Anatomical, Linear, and Angular Coordinate Systems</td>
<td>Nigg - Ch 5</td>
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<td>27</td>
<td>Whole Body Biomech: Kinematics</td>
<td>Nordin</td>
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<td>24</td>
<td>Mechanical Stress and Strain</td>
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<td>Mar 3</td>
<td>Mechanical Prop. of Biomaterials: Connective Tissue</td>
<td>Chow; Bloomfield</td>
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<td>5</td>
<td>Interfacing Mechanics with Cellular and Molecular Pathways &amp; Growth</td>
<td>Rodan</td>
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<td>19</td>
<td>TEST 1 (Covering Material through Mar 7)</td>
<td>Rodan; Krolner</td>
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<td>17</td>
<td>Cellular Properties of Connective Tissue/Bone</td>
<td>Rambaut; Turnaer</td>
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<td>19</td>
<td>Bone Physiology; Relation with Mechanical Properties</td>
<td>Woo; Nilsson</td>
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<td>Bones: Cell Physiology, Aging</td>
<td>Nigg – Ch 17; Krolner</td>
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<td>Bones: Aging, Osteoporosis and Mechanical Prop.</td>
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<td>Bones: Spaceflight and Exercise – Growth factors</td>
<td>Wren; Hawkins; Cabaud</td>
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<td>Tendons: Mechanical and Cellular Properties</td>
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<td>28</td>
<td>Project/review Presentations</td>
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<td>May 5</td>
<td>(MONDAY) FINAL EXAMINATION: 3:30-5:30 PM</td>
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Dates are guidelines only may be adjusted to meet additional class/lecture requirements.
Project Guidelines – KINE 627

All written reports/reviews are due Monday, April 28! 150 pts.

A. Research/Project Report (Digital Video, etc.) (Strongly Encouraged)

1. \( \geq 15 \) pages of text and figures in length

2. \( \geq 25 \) references

3. Format should follow that of a research article published in a journal:
   a. Introduction: literature review, rationale, and hypothesis. Should try to answer a scientific question.
   b. Methods: Instrumentation, how you used it, and what you measured
   c. Results: Present your findings. Use figures, tables, jpegs, etc.
   d. Discussion: How do your findings relate to the current literature? What is the biomechanical or biological significance?

4. 10 - 15 minute presentation that highlights the most important concepts and data you collected.

B. Technical Project (Strongly Encouraged):

1. See me about technical projects. These are some suggestions:
   - Software development
   - Analysis of Biomechanical Computer Model (Exercise, Immobilization, injury, spaceflight, etc.)
   - Construction of prosthetic device or model

2. Brief review of the literature establishing a rationale for the project 5+ pages with \( \geq 15 \) references
3. File a short, written technical report (10 pages)

4. 15 minute presentation that highlights the most important concepts related to your project.

C. Literature Review (I will expect a great deal here):

1. Review should be critical or analytical in nature. Does the literature support or disprove certain hypotheses or does it answer basic question? If there are discrepancies in the literature, are there design or experimental weaknesses/differences in some of the papers that could explain this?

2. See me if you have individual questions on writing literature reviews. Look at the literature for some examples.

3. FOCUS on a SPECIFIC AREA or PROBLEM. Most reviews I see are FAR too broad!

4. ≥ 25 pages and ≥ 40-50 references

5. 15 minute presentation that highlights the most important concepts related to your review, finding, and conclusion.
**SUGGESTED REVIEW TOPICS**

You can choose one of these OR your own topic of interest!

1. Bone growth and loading (includes weight lifting): cellular and molecular mechanisms

2. Efficacy of graft replacement for damaged ligaments (e.g., anterior cruciate ligament)

3. Weight-bearing exercise and osteoporosis: type, duration, and magnitude of loading

4. Cellular and molecular aspects of aging - bone

5. Cellular and molecular aspects of aging - tendons and ligaments

6. Strain energy and efficiency of locomotion

7. Cellular and molecular mechanisms of loss of bone with spaceflight or spaceflight models (e.g., hindlimb suspension)

8. Stretching - optimal techniques - based on biomechanics

9. Symptoms of osteoporosis in young females; molecular and cellular mechanisms. What is the hope for full recovery? What combination of therapies may work

10. Weight-bearing exercise and osteoporosis

11. Effect of spaceflight on cytoskeletal proteins

12. Effect of mechanical loading on cytoskeletal proteins
Important Dates on Projects/Reviews

Feb 12: Turn in Topic and/or general outline of plan (initial research idea/plan – how you will accomplish your goal).

Mar 19: Turn in detailed outline of review or project (i.e., research design plan – proposal including short summary of preliminary data/video from pilot work).

NOTE: The above dates are MANDATORY (10 pts. as part of your project grade)!!!!!!!

April 28: Informal presentation of your project to class

April 28: Turn in your completed Project/Review

I strongly encourage you to start early, especially if you plan to use the digital video system. Others will want to use the equipment. You will want to familiarize yourself with DV camera and computer interface/software. Pilot data is an excellent idea!!!
Text


1. Biomechanics of Locomotion


2. Cellular Construction of Connective Tissue


3. Biomechanics of Bones


4. Structure and Function of Soft Connective Tissue


Tendons


Ligaments


Joint Cartilage


Additional Recommended Readings:


Texas A&M University
Departmental Request for a Change in Course
Undergraduate - Graduate - Professional

1. This request is submitted by the Department of English

2. Course prefix, number and complete title of course: LING 668 Discourse Analysis

3. Change requested:
   a) Prerequisite(s): From
   b) Withdrawal (reason)
   c) Cross-list with: [Cross-listed courses require the signatures of both department heads]
   d) Change in course title and description. Enter complete current course title and current course description; complete proposed course title and proposed course description in items 4 and 5.
   e) Change in credit/contact hours. Complete item 6b. Underscore change(s). Attach a course syllabus.*

   Linguistic approaches to the analysis of oral and written discourse; examination of theory and methodology in discourse analysis; practice with the analysis of units of language larger than the sentence.

5. Complete proposed course title and proposed course description (not to exceed 50 words): Discourse Analysis.
   Linguistic analysis of spoken and written discourse in everyday conversation, literature, and print, broadcast, and online media; may include intercultural communication, structures and functions of narrative, identity negotiation, and positioning, language in institutional settings, language and emotion, language ideologies and attitudes.

6. a) As currently in course inventory:

   Prefix  Course #  Title (exclude punctuation)
   LING 668 STRUCTURE OF DISCOURSE

   Lect. Lab SCH Subject Matter Content Code Admin. Unit FICE Code
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   Level 6

   b) Changed to:

   Prefix  Course #  Title (exclude punctuation)
   LING 668 DISCOURSE ANALYSIS

   Lect. Lab SCH Subject Matter Content Code Admin. Unit Acad. Year FICE Code
   0 3 0 0 0 3 1 6 0 1 0 2 0 0 0 1 0 9 9 0 0 4 - 0 5 0 1 0 3 6 6

   Approval recommended by:
   [Signature]

   Head of Department  Date

   Chair, College Review Committee  Date

   Head of Department (if cross-listed course)  Date

   Dean of College  Date

   Submitted to Coordinating Board by:
   [Signature]

   Director of Academic Support Services  Date

   Effective Date

* Attach a syllabus according to the guidelines on the Internet site www.tamu.edu/admissions/oras. To have this form reviewed, please send to Linda F. Lacey, Mail Stop 1265 or fax to 847-8737.
LING 668: Analysis Discourse

Dr. Howard Marchitello
241 Blocker/ (979) 845-8320
marchitello@tamu.edu

As a fundamental tool for discourse studies, discourse analysis is neither a single method nor a unified theory of discursive structure and function. Rather, it is a set of often conflicting theoretical frameworks and methodological approaches that have in common a commitment to the close and systematic examination of discourse. In this course we will compare the most prevalent and relevant forms of socially orientated discourse analysis with focused attention on the debates and disagreements between frameworks.

The course will begin with philosophical discussions of discourse as an introspected object (Speech act theory, pragmatics). It will then move from primarily textual and monologic approaches to discourse (stylistic, critical discourse analysis) through genre-based approaches that may be either dialogical, oral-based frameworks (interactional sociolinguistics, conversation analysis). The course will conclude with attention to recent frameworks within linguistic anthropology that focus on how discourses become embedded in new contexts. LING 668 is designed as a hands-on course; students will get extensive practice in transcribing and analyzing a diverse array of oral and written discourse data from everyday interaction, literature, the media, popular culture, and other sources.

LING 668 will offer a solid foundation in the theories, methods, and politics of discourse analysis. It will be useful for students in the qualitative social sciences and the humanities who are seeking tools for the close analysis of oral and written texts of various kinds.

Prerequisites: Graduate course in linguistics or approval of instructor

Course Requirements

Transaction exercise (15%)
Three short papers (45% each)
Final Project (30%)
Presentation of the final project (10%)

Required Texts


The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Department of Student Life, Services for Students with Disabilities in Room 126 of the Koldus Building. The phone number is 845-1637.
Transcription Exercise
An important part of the analysis of oral discourse is the creation of a written text based on oral data. To develop your skills as a transcriber of discourse, you will select a brief (approx. 5-minute) excerpt of audio or video recording for detailed transcription. You will also develop, in consultation with the instructor and with reference to previous scholars' approaches, the transcription conventions most appropriate for your analytical interests.

Papers
During the semester you will have three short (5 page) papers focusing on a small, well-defined data set that you select for analysis. These are not research papers but analytical exercises that will allow you to apply the different theories and methods discussed in the course. Each paper will focus on a different approach; there will be some choice among approaches. The first paper will analyze written discourse, the second will analyze a speech event, and the third will analyze ordinary conversation. You are strongly encouraged to select data related to your own research interest for these papers.

Final Project
You have two options for your final project: Option 1 is an expansion of one of the three short papers into a conference-length research paper. Option 2 is to adapt one of the three short papers into a CD-ROM.

Presentation
In the last two weeks of the course, you will present your final project in class. This is an opportunity for you to get suggestions and feedback to incorporate into the project before you turn it in.

Resources for study and discourse analysis

DISCOURS
DISCOURS is an online discussion list for all the interdisciplinary study of discourse, hosted by the Ph. D. Concentration by the Studies at Texas A&M. You are required to subscribe to DISCOURS for the semester. URL: http://www-english.tamu.edu/ds/discours.html

To subscribe or search the archives: http://listserv.linguist.org/archives/discours.html

Linguistics and Language Behavior Abstracts (LLBA)

The best on-line database for research in discourse analysis: articles are indexed from 1973 to the present. Available through Evans (search keyword "linguistics").
LING 668: Analysis Discourse

SYLLABUS

Week 1
Introduction
Schiffrin 1,2
Human Subjects compliance

Part 1: Discourse as a Human Universal: Philosophical Approaches
Week 2
Speech Act Theory
Schiffrin, Searle, Rosaldo
Exercise: Language and the Law, part 1

Week 3
Conversational Pragmatics
Schiffrin 6, Grice, Ochs Keenan, Pratt
Exercise: Language and the law, part 2

Part 2: Discourse as Text: Literary and Critical Approaches
Week 4
Stylistics
Leech and Short, Simpson, Fish, Toolan
Exercise: Working with literary corpora
Human Subjects proposals due

Week 5
Critical Discourse Analysis
Fairclough & Wodak, Gough & Talbot, Toolan
Exercise: Doctor/patient interaction

Interlude: Discourse Analysts as Producers of Discourse
Week 6
Problems of Transcriptions
Schiffrin (Appendix 2), Ochs, Preston, Bucholtz
Exercise: Creating and evaluating transcripts
Human Subjects proposals due at IRB office
Paper 1 Due

Part 3: Discourse as Culture: Genre and Performance
Week 7
Narrative Analysis
Schiffrin, Labov, Hymes ("Bernstein and Poetics")
Exercise: Fight Narratives

Week 8
Ethnography of Communication
Schiffrin, Sherzer & Darnell, Mitchell-Kernan, Sherzer
Exercise: Verbal performance in role-playing
Transcription exercise due
Part 4: Discourse as Society: Conversation and the Everyday

Week 9  Interactional Sociolinguistics
        Schiffrin, Grumperz, Meeuwis
        Exercise: Cross-gender communication

Week 11  Ethnomethodology
        Garfinkel, Goffman
        Paper 2 Due

Week 11  Sociology of Everyday Life
        Sacks, Baker
        Exercise: Violations of the everyday

Week 12  Conversation Analysis
        Schiffrin, Schegloff, Goodwin, Billig & Schegloff
        Exercise: Turn-taking in interaction

Epilogue: Discourse as History; Text, Context, Recontextualization

Week 13  Natural Histories of Discourse and Related Developments
        Bauman & Briggs, Bauman, Haviland, Blommaert & Slemrouck
        Exercise: Histories of academic discourse
        Paper 3 due

Week 14  Comparing and Critiquing Approaches to Discourse
        Schiffrin, Hymes, Parker & Burman
        FINAL PROJECT DUE
Approved requests for graduate course changes as follows:

Course title change:

FINC 639 - Real Estate Development Analysis

from: FINC 639 Real Estate Dev Anal

to: FINC 677 Real Estate Dev Anal
Texas A&M University
Departmental Request for a Change in Course
Undergraduate  Graduate  Professional
Submit original form and 25 copies.

1. This course is submitted by the Department of Finance.

2. Course prefix, number and complete title of course: FINC 639 Real Estate Development Analysis

3. Change requested:
   a) Prerequisite(s): From ___________________________ To ___________________________
   b) Withdrawal (reason) ___________________________
   c) Cross-list with ___________________________
   d) Change in course title and description: Enter complete current course title and current course description; complete proposed course title and proposed course description in items 4 and 5.
   e) Change in credit/contact hours: Complete item 6b. Underscore change(s). Attach a course syllabus.

4. Complete current course title and course description:

5. Complete proposed course title and course description (not to exceed 50 words):

<table>
<thead>
<tr>
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<td>639 REAL ESTATE DEV ANAL</td>
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Approval recommended by:

Head of Department
Date

Head of Department (if cross-listed course) Date

Submitted to Coordinating Board by:

Director of Academic Support Services
Date

Effective Date

Chair, College Review Committee
Date

Dean of College
Date

Dean of College
Date
I. **Course Description**

This course explores the exciting world of real estate development by carefully examining each of the steps in the development process. Special attention is paid to 1) the developer’s role in coordinating the work of the various specialists involved in the development process, 2) the need for the developer to have accurate marketplace information, 3) the omnipresent role of the public sector as a partner in any development project, 4) the applicability of the discounted cash flow analytical tool in the developer’s decision-making process, and 5) several risk management strategies available to the developer.

Although Dr. Haney will offer problem-solving techniques for specific examples, you should keep in mind that the real estate development environment is ever-changing. This causes frequent, but typically minor, revisions to the approaches presented in the course. Nevertheless, your ability to identify and solve problems by modifying the techniques you have already mastered always will be useful.

Prerequisites: FINC 612, FINC 635, or permission of instructor

II. **Course Procedures**

A. Classes

The lectures are designed both to clarify any confusing material in the text and readings and to present additional, supplementary material. However, you are responsible for all reading assignments and problem sets, as well as all material presented in class and the results of any projects that you will undertake. Since you are responsible for all of the course content, even if there is not enough time during the semester to cover it in a lecture, be sure to ask in class if there is anything course-related about which you are uncertain. Dr. Haney is happy to review material or go over items again. If you do not understand why or how a calculation was performed or why an issue or concept was presented, just ask. Dr. Haney may not always sense that you do not understand a point he made or one made by another student. When you ask a question, the ensuring discussion will help both you and others who undoubtedly have the same question.

As a student in this class, you may expect Dr. Haney to offer 1) clear and effective presentation of the more difficult subject matter, 2) prompt and accurate answers to your questions, 3) fair and careful grading of your work, 4) conscientious attention to his office hours, and 5) courteous and respectful treatment.

As your instructor, Dr. Haney expects each of you will 1) read the assigned materials and work the appropriate problem sets prior to class, 2) read the *Wall Street Journal*, or the financial section of a major newspaper, on a daily basis, and 3) ask questions in class before an exam if there are points about which you are uncertain.
B. Classroom

You have beautiful state-of-the-art classrooms in the Wehner Building. Of course, we all want to maintain the outstanding quality and condition of these classrooms for current and future students. In order to do so, please do not bring beverages (other than water), food, tobacco products, or animals (unless approved by the instructor in advance) into Wehner Building classrooms. Thank you for your understanding, assistance, and cooperation.

C. Textbook, Reference Material, and Financial Calculator

The required textbook for the course is Miles, Berens, and Weiss’ Real Estate Development: Principles and Process, 3rd edition. In addition, the ARGUS 10.0 User Reference Manual is a supplemental text. You and a teammate may be required to use either version 9.0 or version 10.0 of the ARGUS software in order to satisfactorily complete a project in the course. Version 10.0 is installed in the Masters Computer Lab (WCBA 109), and a time-limited Version 10.0.00 of the ARGUS program (without a manual) is available for purchase from ARGUS in the Realm for $50.00; see Dr. Haney if you are interested. A copy of the Version 9 reference manual is on reserve in the West Campus Library; alternatively, you may use the program’s built-in help system.

There also are several problem sets that you must satisfactorily complete during the semester, as well as various required readings and class notes for which you will be responsible. Moreover, there may be some additional materials placed on reserve in the library and further supplementary reading and problem assignments may be announced during the semester. You are encouraged to keep current with the assigned material that will be in terms of weekly readings and problems that should be completed before the assigned week. Two reference books you may find useful, and which are on reserve in the West Campus Library, are the fourth edition of The Appraisal Institute’s The Dictionary of Real Estate Appraisal (KF568.S5 .R44 2003) and Coffin’s The Negotiator: A Manual for Winners (HF5386 .C724). [If you have any interest in valuation, Dr. Haney strongly encourages you to purchase a copy of The Dictionary of Real Estate Appraisal. It is widely recognized as the authoritative source for real estate terminology. Moreover, it includes a CD so that you may install the dictionary on your computer.]

Finally, you must use a financial calculator to readily solve the numerical problems introduced in this course. If you do not have a calculator with keys labeled N, I, PV, PMT, and FV (or some similar scheme), you should acquire one or arrange to borrow one from someone who is not in this class. In addition, it would be noticeably easier for you if your calculator were able to solve IRR and NPV problems involving varying cash flows. Note that the constant memory feature of any calculator will be erased by the exam proctor prior to each examination.

D. Academic Integrity

For many years, Aggies have followed a Code of Honor which states that “Aggies do not lie, cheat, or steal, nor do they tolerate those who do.” Dr. Haney knows you value honesty and personal integrity or you would not be attending Texas A&M University. Furthermore, you would not have selected this class if you did not have a strong sense of ethical behavior. Dr. Haney expects you to avoid cheating and to help prevent others from cheating.

The lectures and supplementary materials used in this course are copyrighted. The term “supplementary materials” is intended to include all materials generated for this class, which include, but are not limited to, syllabi, quizzes, exams, in-class materials, class notes, handouts, and problem sets. Because these materials are copyrighted, you do not have the right to use electronic equipment to record the lectures or to copy the supplementary materials, unless Dr. Haney expressly grants you written permission to do so.

Plagiarism consists of passing off as one’s own the ideas, words, writings, problem solutions, etc., which belong to another. Thus, you are committing plagiarism if you copy the work of another person and turn it as your own, whether it is a written or an oral assignment or part of an examination. This is true even if you should have the permission of the other person. If you have any questions regarding plagiarism, including the university’s remedies for those found plagiarizing, please consult the latest issue of the Texas A&M University Student Rules, under the section “Scholastic Dishonesty.” It is available in print and can also be found on the web at student-rules.tamu.edu. In addition, you might want to look at wehner.tamu.edu/mgmt.www/mgmt.667/plagiarism.html.

E. Examinations

There will be two cumulative Major Examinations during the semester worth 100 points each and a cumulative Final Examination worth 100 points. If you are unable to take one of the major examinations when it is administered in class, Dr. Haney will offer one make-up exam at the end of the semester during the “Reading Days” period. It will be a comprehensive examination covering all of the semester’s material.
F. Project
You and a teammate will be assigned a project during the semester, which must be satisfactorily completed in order to receive credit for the course. The project is a real estate development case worth 100 points. You and your teammate together must analyze the case situation and prepare a 5-page (maximum), double-spaced typewritten report of your analysis. The papers are due at the beginning of class on the date indicated in the Course Outline. Late papers will be penalized two letter grades. When you turn in your paper, you must also submit a confidential evaluation of your own and your teammate’s performance on the case assignment. The papers and evaluations will be retained by the instructor.

G. Grading
The course grade will be determined according to the following weighting scheme:

<table>
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<tr>
<th>Component</th>
<th>Points</th>
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<tr>
<td>Major Examination #1</td>
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<tr>
<td>Major Examination #2</td>
<td>100</td>
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<tr>
<td>Case Analysis</td>
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<td>Case Analysis Presentation</td>
<td>25</td>
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<tr>
<td>Final Examination</td>
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<td>Total</td>
<td>400</td>
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In addition to the above grade determinants, frequent and constructive classroom participation may lead to extra credit.

I do not expect this to be a problem, but I did want to remind you that I do not assign a student a grade of I (Incomplete) at the end of a semester just because the student is performing poorly in the course.

Due to federal privacy laws, grades will not be posted, provided over the telephone, or sent via e-mail. However, if you provide Dr. Haney with a stamped and self-addressed envelope, he will be happy to mail your final grade to you.

H. Students with Disabilities
The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Department of Student Life, Services for Students with Disabilities, in Room 126 of the Koldus Building, or call 845-1637. In addition, please visit with Dr. Haney about this within the first week of classes.

I. Other
Texas A&M University has created a “student computing and information” web page that will answer many questions you might have about computing at TAMU. You can access it at www.tamu.edu/scip.

Dr. Haney will announce in class, or send you an e-mail message about, any appropriate job opportunities as soon as he receives them. In the meantime, there are three things you should do. First, give Dr. Haney a current copy of your resume so that he is aware of your interests and qualifications. Second, you may want to search the Real Estate Job Store <www.realestatejobstore.com> and the LenderCareers <www.lendercareers.com> web sites periodically for real estate-related jobs. Third, you also may wish to take advantage of the information in the “Using the Internet to Tap into the Job Network” material listed below as the first item in the initial section of the course outline. Good luck!

IMPORTANT: You must send Dr. Haney an e-mail message from the account that you regularly use for your e-mail. Please place the course number (FINC 639) in the subject line. (Dr. Haney’s e-mail address is <dick.haney@tamu.edu>; it is also listed on the first page of this syllabus.) Dr. Haney will then send you a confirmation message in reply. To avoid a penalty, you must do this before Monday of the second week of classes. You are responsible for checking your e-mail daily throughout the semester as Dr. Haney will use e-mail to send you information about job openings, class-related news stories, additional assignments, and exams.

J. Web Resources
There are a growing number of web resources available to assist real estate developers, including:

The Urban Land Institute (ULI) is the trade association for professional real estate developers. Their web site, www.uli.org, is an especially good one to search periodically for real estate development information. [Note: Dr. Haney was unable to access this web site using the Netscape browser.]
Three of the Big Four accounting firms have good real estate-related sites that reference the firm’s research and publications, including:

Deloitte & Touche’s Real Estate practice: www.deloitte.com/us/s/010i0.aid-2232.00.html

Ernst & Young’s Real Estate Advisory Services practice site:
Real Estate, Hospitality, and Construction site:
www.ey.com/global/content.nsf/US/Real Estate - Overview

PricewaterhouseCoopers’ real estate practice, which is listed within the financial services industry:
www.pwcglobal.com/gx/eng/about/ind/fs/re.html.

BearingPoint, KPMG’s former consulting division, also has a real estate practice, but their web site
<www.bearingpoint.com/industries/financial_services/real_estate_and_hosp.html> is not as rich
as the first three.

FEMA’s (U.S. Federal Emergency Management Agency) Online Hazard Maps:
www.esri.com/hazards/makemap.html. This site includes maps covering flood, earthquake, hail storm,
hurricane, and tornado hazard areas.

HUD’s (U.S. Dept. of Housing and Urban Development) E-Maps: www.hud.gov/emaps. These maps combine
information about HUD’s multi-family housing initiatives with the EPA’s (Environmental Protection Agency)
databases about the location of environmental hazards. The maps are configurable down to very detailed
levels.

National Association of Realtors (NAR) monthly data on single-family (1-4 units) home sales can be found at

Several links primarily to single-family housing market data are available from the National Association of Home
Builders’ www.nahb.org by clicking on “Economic and Housing Data” under the “Resources” tab.

Similar information for multi-family housing market data is available from the National Multi Housing Council’s
www.nmhc.org by clicking on the “Research and Statistics” tab on the left side of the screen then following the
links provided.

Microsoft’s terraserver.homeadvisor.msn.com includes aerial photographs and topographic maps.

College Station is making major strides in increasing the availability, as well as ease of use, of public information
about the community, different neighborhoods, and even individual sites. Key in the following address, then
click on “Geographical Information Services” to see the fascinating work they are doing.
www.ci.college-station.tx.us/ebook/

An excellent site that provides market information for several communities in Texas is maintained by the state’s
Economic Development agency at community.tded.state.tx.us/.

An eclectic site that has links to many helpful residential and commercial real estate tools is The Wall Street

Be careful: some of the information on any web site may be dated or in error. There are many more real estate
development sites on the web; you should feel free to search and find those most useful to you. Dr. Haney would also
welcome you sharing those sites with him. As he becomes aware of additional outstanding web sites, he will add them
to this list for you.
III. **Course Outline for the Week of:**

**September 1** — **Overview and Review**

"Using the Internet to Tap into the Job Network"
Appraisal Institute's Dictionary... (optional, on reserve in the West Campus Library)
Miles, Berens, and Weiss (hereafter, MBW), Chapter 1, “Introduction to the Real Estate Development Process”
MBW, Appendix B, “Compound Interest and the Discounting Process”
"Time Value of Money Review Problems"

**September 4** — **Last Day to Drop a Course with No Record on Your Transcript**

**September 5** — **Last Day to Add a Course** (Be sure to get the notes for all missed class periods.)
**Q-Drop Period Begins**

**September 8** — **Demographics and the Development Team**
MBW, Chapter 2, “The Raw Material: Land and Demographics in the United States”
MBW, Appendix C, “A Longer-Term Perspective on Demographics”
MBW, Chapter 3, “Developers and Their Partners”
MBW, Figure 8-1, “The Story of the Empire State Building,” pp. 136-137
MBW, “Profile: Robert Moses,” p. 143
MBW, “Profile: Henry J. Kaiser,” p. 144
MBW, “Profile: William Zeckendorf,” p. 155
MBW, “Profile: Trammell Crow,” p. 158
MBW, “Profile: Abraham Kazan,” p. 164

**September 12** — **Last Day to Apply for December Graduation**

**September 15 and 22** — **Financing the Development Project**
MBW, Chapter 4, “Real Estate Finance: The Institutional Setting”
MBW, Chapter 5, “Financial Theory: The Logic Behind Real Estate Financing Decisions”
MBW, Chapter 6, “Innovations in Real Estate Finance”
MBW, Figure 9-2, “Greenlining Neighborhoods with Community Development Financing,” p. 165
MBW, Figure 9-3, “Real Estate Securities,” pp. 172-173

**September 24** — **MAJOR EXAMINATION #1**

**September 29** — **Stage One: Idea Inception**
MBW, Chapter 10, “Stage One: Inception of an Idea”
MBW, Chapter 11, “Market Research: A Tool for Generating Ideas”

**October 6** — **Stage Two: Idea Refinement**
MBW, Chapter 12, “Stage Two: Refinement of the Idea”

**October 7, 8, and 9** — **Fall Business Career Fair in the Wehrner Building**

**October 13** — **Working with the Public Sector**
MBW, Chapter 13, “The Roles of the Public Sector”
MBW, Chapter 14, “Meshing Public and Private Roles in the Development Process”

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1Whenever your assignment is to read material in a chapter, you are also responsible for reading the corresponding summary, key terms, questions, and problems, if any, at the end of that chapter.
October 20 and 27

**Stage Three: Market and Feasibility Analysis**

MBW, Chapter 17, “Market Analysis: Collecting, Validating, and Underwriting”

MBW, Chapter 18, “Data Sources Supporting Market Studies,” p. 379 thru first two lines on p. 380, p. 382 up to the first equation, and p. 383 beginning with the fifth paragraph thru p. 394

MBW, Chapter 16, “Stage Three: The Feasibility Study”

November 3

MAJOR EXAMINATION #2 (cumulative)

November 5

**Negotiation**

MBW, Chapter 19, “Stages Four and Five: Contract Negotiation and Formal Commitment”

November 7

**Last Day to Q-Drop a Course or Withdraw from the University**

November 10

**Making It Happen**

MBW, Chapter 20, “Stages Six and Seven: Construction, Completion, and Formal Opening”

November 13

**Preregistration for 2004 Spring Semester Begins**

November 17

**Making It Work**

MBW, Chapter 21, “Stage Eight: Property, Asset, and Portfolio Management”

MBW, Chapter 22, “The Challenge of Marketing and Sales”

November 18

**Bonfire memorial service to mourn the loss of life and celebrate the Aggie Spirit**

November 24

**Real Estate Development CASE ANALYSIS DUE at the beginning of class**

ARGUS in the Realm, ARGUS 9.0 User Reference Manual (on reserve in the West Campus Library; useful if you are assigned the DCF analysis for the case)

“Tutorial for ARGUS Commercial Property Analysis Software” (if you are not proficient with ARGUS and you are assigned the DCF analysis for the case)

November 24 & December 1

**Case Presentations to the Class**

December 1

**Thanksgiving Holidays**

December 8

“Redefined Day” in which students attend Friday classes; no major exams

December 9

“Redefined Day” in which students attend Thursday classes; no major exams

December 10 and 11

“Reading Days;” no classes

December 12

**FINAL EXAMINATION (cumulative)**

Friday morning, 10:00 a.m. - noon
REAL ESTATE DEVELOPMENT ANALYSIS

Section 600
Fall Semester 2003
8:00 a.m. - 9:15 a.m., MW
WCBA 1017

Professor: Dr. Richard L. Haney, Jr.
Office Location: 310E Wehner Building
Class Hours: 8:00 a.m. - 9:15 a.m., MW
9:35 a.m. - 10:50 a.m., MW
11:10 a.m. - 12:25 p.m., MW
Office Hours: 12:30 p.m. - 1:30 p.m., MW
and by appointment

(Professor Haney is always happy to meet with you at a mutually convenient, pre-arranged time if you are unable to come by during his regularly scheduled office hours. In addition, he maintains an open-door policy whereby he is glad to see you whenever he is in his office.)

Office Phone: 845.4830 (Please leave a message on his voice mail system if Dr. Haney is out of the office or busy with another student and unable to speak with you. He will return your call as soon as possible.)
E-mail Address: dick.haney@tamu.edu (Dr. Haney generally checks his e-mail first thing in the morning.)

I. Course Description

This course explores the exciting world of real estate development by carefully examining each of the steps in the development process. Special attention is paid to 1) the developer's role in coordinating the work of the various specialists involved in the development process, 2) the need for the developer to have accurate marketplace information, 3) the omni-present role of the public sector as a partner in any development project, 4) the applicability of the discounted cash flow analytical tool in the developer's decision-making process, and 5) several risk management strategies available to the developer.

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You have beautiful state-of-the-art classrooms in the Wehner Building. Of course, we all want to maintain the outstanding quality and condition of these classrooms for current and future students. In order to do so, please do not bring beverages (other than water), food, tobacco products, or animals (unless approved by the instructor in advance) into Wehner Building classrooms. Thank you for your understanding, assistance, and cooperation.

C. Textbook, Reference Material, and Financial Calculator

The required textbook for the course is Miles, Berens, and Weiss' Real Estate Development: Principles and Process, 3rd edition. In addition, the ARGUS 10.0 User Reference Manual is a supplemental text. You and a teammate may be required to use either version 9.0 or version 10.0 of the ARGUS software in order to satisfactorily complete a project in the course. Version 10.0 is installed in the Masters Computer Lab (WCBA 109), and a time-limited Version 10.0.00 of the ARGUS program (without a manual) is available for purchase from ARGUS in the Realm for $50.00; see Dr. Haney if you are interested. A copy-of-the-Version-9-reference-manual is on reserve in the West Campus Library; alternatively, you may use the program's built-in help system.

There also are several problem sets that you must satisfactorily complete during the semester, as well as various required readings and class notes for which you will be responsible. Moreover, there may be some additional materials placed on reserve in the library and further supplementary reading and problem assignments may be announced during the semester. You are encouraged to keep current with the assigned material that will be in terms of weekly readings and problems that should be completed before the assigned week. Two reference books you may find useful, and which are on reserve in the West Campus Library, are the fourth edition of The Appraisal Institute's The Dictionary of Real Estate Appraisal (KF568.5 .R44 2003) and Coffin's The Negotiator: A Manual for Winners (HF5386 .C724). [If you have any interest in valuation, Dr. Haney strongly encourages you to purchase a copy of The Dictionary of Real Estate Appraisal. It is widely recognized as the authoritative source for real estate terminology. Moreover, it includes a CD so that you may install the dictionary on your computer.]

Finally, you must use a financial calculator to readily solve the numerical problems introduced in this course. If you do not have a calculator with keys labeled N, I, PV, PMT, and FV (or some similar scheme), you should acquire one or arrange to borrow one from someone who is not in this class. In addition, it would be noticeably easier for you if your calculator were able to solve IRR and NPV problems involving varying cash flows. Note that the constant memory feature of any calculator will be erased by the exam proctor prior to each examination.

D. Academic Integrity

For many years, Aggies have followed a Code of Honor which states that "Aggies do not lie, cheat, or steal, nor do they tolerate those who do." Dr. Haney knows you value honesty and personal integrity or you would not be attending Texas A&M University. Furthermore, you would not have selected this class if you did not have a strong sense of ethical behavior. Dr. Haney expects you to avoid cheating and to help prevent others from cheating.

The lectures and supplementary materials used in this course are copyrighted. The term "supplementary materials" is intended to include all materials generated for this class, which include, but are not limited to, syllabi, quizzes, exams, in-class materials, class notes, handouts, and problem sets. Because these materials are copyrighted, you do not have the right to use electronic equipment to record the lectures or to copy the supplementary materials, unless Dr. Haney expressly grants you written permission to do so.

Plagiarism consists of passing off as one’s own the ideas, words, writings, problem solutions, etc., which belong to another. Thus, you are committing plagiarism if you copy the work of another person and turn it in as your own, whether it is a written or an oral assignment or part of an examination. This is true even if you should have the permission of the other person. If you have any questions regarding plagiarism, including the university's remedies for those found plagiarizing, please consult the latest issue of the Texas A&M University Student Rules, under the section 'Scholastic Dishonesty.' It is available in print and can also be found on the web at student-rules.tamu.edu. In addition, you might want to look at wehner.tamu.edu/mgmt.wwm/mgmt.667/plagiarism.html.

E. Examinations

There will be two cumulative Major Examinations during the semester worth 100 points each and a cumulative Final Examination worth 100 points. If you are unable to take one of the major examinations when it is administered in class, Dr. Haney will offer one make-up exam at the end of the semester during the “Reading Days” period. It will be a comprehensive examination covering all of the semester’s material.
F. Project
You and a teammate will be assigned a project during the semester, which must be satisfactorily completed in order to receive credit for the course. The project is a real estate development case worth 100 points. You and your teammate together must analyze the case situation and prepare a 5-page (maximum), double-spaced typewritten report of your analysis. The papers are due at the beginning of class on the date indicated in the Course Outline. Late papers will be penalized two letter grades. When you turn in your paper, you must also submit a confidential evaluation of your own and your teammate’s performance on the case assignment. The papers and evaluations will be retained by the instructor.

G. Grading
The course grade will be determined according to the following weighting scheme:

<table>
<thead>
<tr>
<th>Component</th>
<th>Points</th>
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<tbody>
<tr>
<td>Major Examination #1</td>
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<tr>
<td>Major Examination #2</td>
<td>100</td>
</tr>
<tr>
<td>Case Analysis</td>
<td>75</td>
</tr>
<tr>
<td>Case Analysis Presentation</td>
<td>25</td>
</tr>
<tr>
<td>Final Examination</td>
<td>100</td>
</tr>
</tbody>
</table>

400 points

In addition to the above grade determinants, frequent and constructive classroom participation may lead to extra credit.

I do not expect this to be a problem, but I did want to remind you that I do not assign a student a grade of I (Incomplete) at the end of a semester just because the student is performing poorly in the course.

Due to federal privacy laws, grades will not be posted, provided over the telephone, or sent via e-mail. However, if you provide Dr. Haney with a stamped and self-addressed envelope, he will be happy to mail your final grade to you.

H. Students with Disabilities
The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Department of Student Life, Services for Students with Disabilities, in Room 126 of the Koldus Building, or call 845-1637. In addition, please visit with Dr. Haney about this within the first week of classes.

I. Other
Texas A&M University has created a “student computing and information” web page that will answer many questions you might have about computing at TAMU. You can access it at [www.tamu.edu/scip](http://www.tamu.edu/scip).

Dr. Haney will announce in class, or send you an e-mail message about, any appropriate job opportunities as soon as he receives them. In the meantime, there are three things you should do. First, give Dr. Haney a current copy of your resume so that he is aware of your interests and qualifications. Second, you may want to search the Real Estate Job Store [www.realestatejobstore.com](http://www.realestatejobstore.com) and the LenderCareers [www.lendercareers.com](http://www.lendercareers.com) web sites periodically for real estate-related jobs. Third, you also may wish to take advantage of the information in the “Using the Internet to Tap into the Job Network” material listed below as the first item in the initial section of the course outline. Good luck!

IMPORTANT: You must send Dr. Haney an e-mail message from the account that you regularly use for your e-mail. Please place the course number (FINC 639) in the subject line. (Dr. Haney’s e-mail address is <dick.haney@tamu.edu>; it is also listed on the first page of this syllabus.) Dr. Haney will then send you a confirmation message in reply. To avoid a penalty, you must do this before Monday of the second week of classes. You are responsible for checking your e-mail daily throughout the semester as Dr. Haney will use e-mail to send you information about job openings, class-related news stories, additional assignments, and exams.

J. Web Resources
There are a growing number of web resources available to assist real estate developers, including:

The Urban Land Institute (ULI) is the trade association for professional real estate developers. Their web site, [www.uli.org](http://www.uli.org), is an especially good one to search periodically for real estate development information. [Note: Dr. Haney was unable to access this web site using the Netscape browser.]
Three of the Big Four accounting firms have good real estate-related sites that reference the firm's research and publications, including:

Di-lotte & Touche's Real Estate practice: [www.deloitte.com/vs/0.1010.sid=2332.00.html](http://www.deloitte.com/vs/0.1010.sid=2332.00.html)


PricewaterhouseCoopers' real estate practice, which is listed within the financial services industry: [www.pwcglobal.com/ex/eng/about/ind/fs/re.html](http://www.pwcglobal.com/ex/eng/about/ind/fs/re.html)

BearingPoint, KPMG's former consulting division, also has a real estate practice, but their website: [www.bearingpoint.com/industries/financial_services/real_estate_and_hosp.html](http://www.bearingpoint.com/industries/financial_services/real_estate_and_hosp.html) is not as rich as the first three.

FEMA's (U.S. Federal Emergency Management Agency) Online Hazard Maps: [www.esri.com/hazards/makemap.html](http://www.esri.com/hazards/makemap.html). This site includes maps covering flood, earthquake, hail storm, hurricane, and tornado hazard areas.

HUD's (U.S. Dept. of Housing and Urban Development) E-Maps: [www.hud.gov/emaps](http://www.hud.gov/emaps). These maps combine information about HUD's multi-family housing initiatives with the EPA's (Environmental Protection Agency) databases about the location of environmental hazards. The maps are configurable down to very detailed levels.


Several links primarily to single-family housing market data are available from the National Association of Home Builders' [www.nahb.org](http://www.nahb.org) by clicking on "Economic and Housing Data" under the "Resources" tab.

Similar information for multi-family housing market data is available from the National Multi Housing Council's [www.nmhc.org](http://www.nmhc.org) by clicking on the "Research and Statistics" tab on the left side of the screen then following the links provided.

Microsoft's [terraserver.homeadvisor.msn.com](http://terraserver.homeadvisor.msn.com) includes aerial photographs and topographic maps.

College Station is making major strides in increasing the availability, as well as ease of use, of public information about the community, different neighborhoods, and even individual sites. Key in the following address, then click on "Geographical Information Services" to see the fascinating work they are doing. [www.ci.college-station.tx.us/cbook/](http://www.ci.college-station.tx.us/cbook/)

An excellent site that provides market information for several communities in Texas is maintained by the state's Economic Development agency at [community.tded.state.tx.us/](http://community.tded.state.tx.us/).

An eclectic site that has links to many helpful residential and commercial real estate tools is The Wall Street Journal's Real Estate Journal: [www.RealEstateJournal.com](http://www.RealEstateJournal.com).

Be careful: some of the information on any website may be dated or in error. There are many more real estate development sites on the web; you should feel free to search and find those most useful to you. Dr. Haney would also welcome you sharing those sites with him. As he becomes aware of additional outstanding web sites, he will add them to this list for you.
III. **Course Outline for the Week of**

September 1  **Overview and Review**

"Using the Internet to Tap into the Job Network"
Appraisal Institute's *Dictionary* . . . (optional, on reserve in the West Campus Library)
Miles, Berens, and Weiss (hereafter, MBW), Chapter 1, "Introduction to the Real Estate Development Process"
MBW, Appendix B, "Compound Interest and the Discounting Process"
"Time Value of Money Review Problems"

September 4  **Last Day to Drop a Course with No Record on Your Transcript**

September 5  **Last Day to Add a Course**  (Be sure to get the notes for all missed class periods.)

**Q-Drop Period Begins**

September 8  **Demographics and the Development Team**

MBW, Chapter 2, "The Raw Material: Land and Demographics in the United States"
MBW, Appendix C, "A Longer-Term Perspective on Demographics"
MBW, Chapter 3, "Developers and Their Partners"
MBW, Figure 8-1, "The Story of the Empire State Building," pp. 136-137
MBW, "Profile: Robert Moses," p. 143
MBW, "Profile: William Zeckendorf," p. 155
MBW, "Profile: Trammell Crow," p. 158

September 12  **Last Day to Apply for December Graduation**

September 15 and 22  **Financing the Development Project**

MBW, Chapter 4, "Real Estate Finance: The Institutional Setting"
MBW, Chapter 5, "Financial Theory: The Logic Behind Real Estate Financing Decisions,"
MBW, Chapter 6, "Innovations in Real Estate Finance"
MBW, Figure 9-2, "Greenlining Neighborhoods with Community Development Financing," p. 165
MBW, Figure 9-3, "Real Estate Securities," pp. 172-173

September 24  **MAJOR EXAMINATION #1**

September 29  **Stage One: Idea Inception**

MBW, Chapter 10, "Stage One: Inception of an Idea"
MBW, Chapter 11, "Market Research: A Tool for Generating Ideas"

October 6  **Stage Two: Idea Refinement**

MBW, Chapter 12, "Stage Two: Refinement of the Idea"

October 7, 8, and 9  **Fall Business Career Fair in the Wehner Building**

October 13  **Working with the Public Sector**

MBW, Chapter 13, "The Roles of the Public Sector"
MBW, Chapter 14, "Meshing Public and Private Roles in the Development Process"

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1Whenever your assignment is to read material in a chapter, you are also responsible for reading the corresponding summary, key terms, questions, and problems, if any, at the end of that chapter.
October 20 and 27  
**Stage Three: Market and Feasibility Analysis**  
MBW, Chapter 17, “Market Analysis: Collecting, Validating, and Underwriting”  
MBW, Chapter 18, “Data Sources Supporting Market Studies,” p. 379 thru first two lines on p. 380, p. 382 up to the first equation, and p. 383 beginning with the fifth paragraph thru p. 394  
MBW, Chapter 16, “Stage Three: The Feasibility Study”

November 3  
**MAJOR EXAMINATION #2 (cumulative)**

November 5  
**Negotiation**  
MBW, Chapter 19, “Stages Four and Five: Contract Negotiation and Formal Commitment”

November 7  
**Last Day to Q-Drop a Course or Withdraw from the University**

November 10  
**Making It Happen**  
MBW, Chapter 20, “Stages Six and Seven: Construction, Completion, and Formal Opening”

November 13  
**Preregistration for 2004 Spring Semester Begins**

November 17  
**Making It Work**  
MBW, Chapter 21, “Stage Eight: Property, Asset, and Portfolio Management”  
MBW, Chapter 22, “The Challenge of Marketing and Sales”

November 18  
**Bonfire memorial service to mourn the loss of life and celebrate the Aggie Spirit**

November 24  
**Real Estate Development CASE ANALYSIS DUE at the beginning of class**  
ARGUS in the Realm, *ARGUS 9.0 User Reference Manual* (on reserve in the West Campus Library; useful if you are assigned the DCF analysis for the case)  
“Tutorial for ARGUS Commercial Property Analysis Software” (if you are not proficient with ARGUS and you are assigned the DCF analysis for the case)

November 24 & December 1  
**Case Presentations to the Class**

November 27 and 28  
**Thanksgiving Holidays**

December 8  
**“Redefined Day” in which students attend Friday classes: no major exams**

December 9  
**“Redefined Day” in which students attend Thursday classes: no major exams**

December 10 and 11  
**“Reading Days;” no classes**

December 12  
**FINAL EXAMINATION (cumulative)**  
Friday morning, 10:00 a.m. - noon
Course Title Change and Description Change
Texas A&M University
Departmental Request for a Change in Course
Undergraduate • Graduate • Professional
• Submit original form and 25 copies •

1. This request is submitted by the Department of English

2. Course prefix, number and complete title of course: ENGL 617 Late Eighteenth-Century Literature

3. Change requested:
   a) Prerequisite(s): From ____________ To ____________
   b) Withdrawal (reason) ______________________________________
   c) Cross-list with ____________________________________________
      Cross-listed courses require the signatures of both department heads.
   d) Change in course title and description. Enter complete current course title and current course description; complete proposed course title and proposed course description in items 4 and 5.
   e) Change in credit/contact hours. Complete item 6b. Underscore change(s). Attach a course syllabus.*

4. Complete current course title and current course description: Later Eighteenth-Century Literature. Prose, including the novel, in latter half of century concentrating on Fielding, Johnson, Boswell, Goldsmith, and Sterne; aesthetic, scientific and philosophical ideas; research papers.

5. Complete proposed course title and proposed course description (not to exceed 50 words): Later Eighteenth-Century Literature. The Late Enlightenment and the rise of modern genres (sentimental novel and drama, memoir, historiography, anthropology, political theory).

6. a) As currently in course inventory:
   Prefix | Course # | Title (exclude punctuation) | Lect. | Lab | SCH | Subject Matter Content Code | Admin. Unit | FICE Code
   ENGL | 617 | 18TH CENTURY LITERATURE | 0300 | 03 | 23 | 01 | 01 | 00 | 01 | 09 | 90 | 01 | 03 | 66
   b) Changed to:
   Prefix | Course # | Title (exclude punctuation) | Lect. | Lab | SCH | Subject Matter Content Code | Admin. Unit | Acad. Year | FICE Code
   ENGL | 617 | LATE 18TH CENTURY LIT | 0300 | 03 | 23 | 01 | 01 | 00 | 01 | 09 | 90 | 01 | 03 | 66
   Approval recommended by: ____________________________
   Level 6
   Head of Department Date 8/25/03
   Chair, College Review Committee Date
   Head of Department (if cross-listed course) Date 9/23/03
   Dean of College Date
   Submitted to Coordinating Board by: ____________________________
   Dean of College Date
   Director of Academic Support Services Date
   Effective Date ____________

* Attach a syllabus according to the guidelines on the Internet site www.tamu.edu/admissions/oerad. To have this form reviewed, please send to Linda F. Lacey, Mail Stop 2365 or fax to 847-8737.

OARAS-10999
Siraj Ahmed  
201B Blocker  
845-8302 (Office)  
ahmed@english.tamu.edu  

ENGL 617: Late Eighteenth Century Literature  
Enlightenment, Empire, Globalization  

This course will simultaneously provide an introduction to the late eighteenth-century's canonical authors and to one of its most important historical contexts, the nascent global economy. It will do so by studying (1) the major works written about one of the first modern empires, British India; and (2) recent scholarly work on the cultural history of late eighteenth-century globalization.  

In order to understand its historical particularity, we will frame the late eighteenth century--the 'Late Enlightenment'--by beginning the term with two works from the period that immediately precedes it.  

We will read often read the scholarly work with an eye for critical form, style, and method. This course hopes above all to show students how recent work on literature's global contexts has generated extremely sophisticated interpretations and to help them produce work of similar sophistication.  

Schedule  
Literary texts alternate with scholarly ones. Despite the length of this schedule, the amount of reading will not be overwhelming. All scholarly works and a number of the non-narrative literary texts will be excerpted.  

Week 1. John Dryden: *Amboyna, or the Cruelty of the Dutch to English Merchants*  

Week 2. Bridget Orr:  
*Empire on the English Stage, 1660-1714*  
Virginia Kenny: *The Country-House Ethos in English Literature, 1688-1750: Themes of Personal Retreat and National Expansion*  
Paul Hammond: *Dryden and the Traces of Classical Rome*  
Bruce McLeod: *The Geography of Empire in English Literature, 1580-1745*  

Week 3. Daniel Defoe: *The Life, Adventure, and Pyracies, of the Famous Captain Singleton*  


Week 5. Voltaire: *The Letters of Amased*  
Laurence Sterne: *Letters from Yorick to Eliza and The Bramine's Journal*  
Samuel Foote: *The Nabob*  

R.C. Michie: *The Development of London as a Financial Centre*
Denis Diderot: *The Political and Philosophical History of European Settlement and Commerce in the Two Indies*

Week 8.  Woodruff Smith: *Consumption and the Making of Respectability, 1600-1800*
John Brewer, ed.: *Consumption and the World of Goods*
A Berirmingham, ed.: *The Consumption of Culture, 1600-1800*
Peter Stearns: *Consumerism in World History: the Global Transformation of Desire*
Daniel Roche: *A History of Everyday Things: the Birth of Consumption in France, 1600-1800*

Edmund Burke: “Speech on the Opening of the Impeachment of Warren Hastings”
Eliza Hamilton: *Translations of the Letters of the Hindoo Rajah*

Week 10.  Laura Brown: *Fables of Modernity: Literature and Culture in the English Eighteenth Century*
Suviir Kaul: *Poems of Nation, Anthems of Empire: English Verse in the Long Eighteenth Century*
S Aravamudan: *Tropicopolitans: Colonialism and Agency, 1688-1804*

Week 11.  Lady Morgan: *The Missionary, an Indian Tale*
James Mill: *The History of British India*

Janet Sorensen: *The Grammar of Empire in Eighteenth-Century British Writing*
Ranajit Guha: *A Rule of Property for Bengal: An Essay on the Idea of Permanent Settlement*

Week 13.  Sir Walter Scott: *Guy Mannering, or the Astrologer*

Linda Colley: *Britons: Forging the Nation, 1707-1837*

**Student Requirements**

**MIDTERMS:** There will be two take-home midterms exams comprised of essay questions.

**RESEARCH:** Each student will be asked to submit a research essay of twenty pages on the final day of class.

**GRADING:**

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<th>Requirements</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Midterm Exams</td>
<td>5 pages/2 exams</td>
<td>60%</td>
</tr>
<tr>
<td>Research Paper</td>
<td>20 pages</td>
<td>30%</td>
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</table>
Attendance & Participation 10%

DEADLINES: I do not accept late papers without significantly lowering your grade. Each 24-hour period that paper is late will result in the loss of one grade level (from an A- to an B+, for example). I do, however, arrange extensions on an individual basis in extraordinary circumstances.

TEXTS: Texts are available at the MSC University Book Store. The course packet is available at Notes-n-Quotes (701 W. University Drive)

DISABILITIES: The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Department of Student Life, Services for Students with Disabilities in Room 126 of the Koldus Building. The phone number is 845-1637. You should also feel free to consult with me.
Texas A&M University

Departmental Request for a Change in Course
Undergraduate • Graduate • Professional

1. This request is submitted by the Department of ____________

2. Course prefix, number and complete title of course: ENGL622 Elements of Creative Writing

3. Change requested:
   a) Prerequisite(s): From ________________ To ________________
   b) Withdrawal (reason)
   c) Cross-list with ________________

   Cross-listed courses require the signatures of both department heads.
   d) Change in course title and description. Enter complete current course title and current course description; complete proposed course title and proposed course description in items 4 and 5.
   e) Change in credit/contact hours. Complete item 6b. Underscore change(s). Attach a course syllabus.*

4. Complete current course title and current course description: Introduction to Creative Writing.
   Introduction to the fundamentals of creative writing. Students produce original work and read contemporary masters of the genre. Written and oral peer critiques. Genre open.

5. Complete proposed course title and proposed course description (not to exceed 50 words):
   Elements of Creative Writing. (3-0) Credit 3. Creative writing in major forms; students produce original work while reading models by masters; may include performance, group work, written and peer critiques.

6. a) As currently in course inventory:

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<thead>
<tr>
<th>Prefix</th>
<th>Course #</th>
<th>Title (exclude punctuation)</th>
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<td>INTRO TO CREATIVE WRITING</td>
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   Do not complete shaded area.

   b) Changed to:

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<th>Course #</th>
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<td>ENGL622</td>
<td>ELEM OF CREATIVE WRITING</td>
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<th>Admin. Unit</th>
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   Level 6

   Approval recommended by: ___________________________

   Head of Department Date 8/25/03

   Chair, College Review Committee Date

   Head of Department (if cross-listed course) Date 9-23-03

   Dean of College

   Submitted to Coordinating Board by: ___________________________

   Dean of College Date

   Director of Academic Support Services Date

   Effective Date

* Attach a syllabus according to the guidelines on the Internet site www.tamu.edu/admissions/oars. To have this form reviewed, please send to Linda F. Lacey, Mail Stop 1265 or fax to 847-8737.
English 622: Elements of Creative Writing  
Janet McCann j-mccannl@tamu.edu  
204C Blocker  
845-8316  

"I dwell in Possibility--  
a fairer Housethan Prose"

This introductory course is designed to cover basic principles of formal poetry and free verse on the graduate level. It will provide practice in both writing poetry and writing about poetry. The class will look at differing poetic traditions and expectations and will experiment with writing poetry in line with the principles of differing traditions; the goal of such experiment is to help each class member define and explore his or her own voice or style. We will workshop poems, analyze various workshop techniques, and critique undergraduate poetry as well as our own.

Course requirements:  
Chapbook collection of twenty poems, together with first drafts of these poems.  
Review of a new (2002-2003) collection of poetry. (50%)  
Critique of undergraduate work. (10%)  
Class exercises, some of which will serve as drafts of chapbook poems. (10%)  
Participation in class discussion and poetry reading. (10%)  
Quizzes. There will be no exam. (20%)


Assignments:  
Workshop sessions are to be added.

Week 1: Intro to poetry. Introduction to the various schools or currents in contemporary work. For the first class, read Marjorie Perloff's "John Cage" and Albert Gelpi's "Postmodernism" at Al Filreis' website. Each student will bring to class one of his/her own poems to share with the class.

Week 2: Intro to poets. Class will each take one of the poets in the book to introduce these initial reports will  
1. Summarize the poet's approach as represented in the introduction to the work and in the poems themselves, and  
2. Attempt to place the poet with regard to current tendencies in poetry.  
Bring to class a new poem you have written, providing enough copies for the class.

Week 3: Modernist poetry. Reading and discussion of Pound, Eliot, Moore, Stevens. (Websites will be given for work.) Write a poem using modernist
principles; turn in by next class.

Week 4: Postmodernist poetry. Reading and discussion of Hejinian, Waldrop, Cage, Berryman, and others. Write a poem using postmodernist principles, as defined in Gelpl's and Perloff's articles and in class discussion, and bring it to next class to discuss.

Week 5: Scansion. Class discussion and analysis of rhyme and meter. Write two poems using the forms listed below:
- villanelle
- sonnet
- rondeau
- rondel
Bring poems to next class.

Week 6: Forms not based on meter. Study sestina, pantoum, ghazal, rima dissoluta, etc. Write two poems using these forms. Collaborate on a renga.

Week 7: Translation. Class discussion of translation methods. Translate two poems, making one an "adaptation" and one a true translation.

Week 8: Workshopping. Develop workshop techniques, and workshop. For next class, critique undergraduate poems.


Week 10: Poetry and other arts. Read handouts; visit exhibit; write two poems based on works of art. If possible, we will schedule a photography trip to Mumford and Calvert.

Week 11: Complex metaphor and image. Write a sustained-metaphor poem of at least 20 lines.

Week 12: Poem sequences and long poems. Read the Dana Gioia and other essays on long poems. Write 120 lines of poetry in the form of a sequence or a long poem.

Weeks 13 and 14: Student readings.

No exam. All materials due the first day of exam week. The final folder is to include: chapbook, rough drafts of the poems, all exercises, the review, and other assignments done throughout the semester.

Note: Please bring copies of poems you write for all class members; we will fold workshopping into the program as it is desired and as it fits. Poems
and other writings will normally be due the class meeting after they are assigned. A few exercises will be done and turned in during the class time.

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Department of Student Life, Services for Students with Disabilities in Room 126 of the Koldus Building. The phone number is 845-1637.
Texas A&M University
Departmental Request for a Change in Course
Undergraduate • Graduate • Professional
* Submit original form and 25 copies *

1. This request is submitted by the Department of English

2. Course prefix, number and complete title of course: ENGL624 Advanced Creative Writing

3. Change requested:
   a) Prerequisite(s): From ___________________________ To ___________________________
   b) Withdrawal (reason) ___________________________
   c) Cross-list with ___________________________
   
   Cross-listed courses require the signatures of both department heads.
   
   d) Change in course title and description. Enter complete current course title and current course description; complete proposed course title and proposed course description in items 4 and 5.
   
   e) Change in credit/contact hours. Complete item 6b. Underline change(s). Attach a course syllabus.*

   Discussion and analysis of selected topics in creative writing; use of historical research in creative composition, conventional and experimental forms, the role of gender in creativity. Creative projects on seminar topics.

5. Complete proposed course title and proposed course description (not to exceed 50 words):
   Advanced Creative Writing. Writing, plus discussion and study of selected topics in creative writing; may include the use of research or other approaches; major genres.

6. a) As currently in course inventory:

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   Lect. | Lab | SCH | Subject Matter Content Code | Admin. Unit | FICE Code |
   0300 | 032 | 305 | 0100010990                 |             | 010366    |

   Approval recommended by: ___________________________

   Head of Department Date Chair, College Review Committee Date

   Head of Department (if cross-listed course) Date Dean of College Date

   Submitted to Coordinating Board by: ___________________________

   Dean of College Date

   Director of Academic Support Services Date Effective Date

* Attach a syllabus according to the guidelines on the Internet site www.tamu.edu/admissions/career. To have this form reviewed, please send to Linda F. Lacey, Mail Stop 1265 or fax to 847-8737.

OAR35-1099
English 624
Advanced Creative Writing

James Hannah
210D Blocker
845-8331
piedrasazules.tx@verizon.net

Course Objectives: This is an advanced creative writing class and, as such, it will move quickly and deftly to focus on several aspects of the craft and art of short fiction. Students are expected to read assignments, write original short fiction, produce oral and written critiques for workshop, and present a learned and cogent report on a major writer of short fiction. My role is to direct students to recognize their full potential as writers by developing their strengths and correcting their weaknesses. I expect complete cooperation from students at all times with the realization that I am teaching them tradecraft essential to their art. This is an elective course which demands a good deal of time spent in the vision, production, and revision of carefully prepared work. Students will be reading a good number of stories by many different authors. They are expected to keep up with assignments and to hand in required material on the precise dates on which they are due.

Texts:
The On-line Anthology found at http: Anthology.html
The First Forty-Nine Stories. Ernest Hemingway
Pricksongs and Descants. Robert Coover
A complete, single-authored collection of short fiction for report

Grading:
65% = 50 pages (12,500 words) minimum of original fiction: must be workshoped and revised.
25% = 20 minute oral report on a major writer of short fiction
10% = Participation in oral discussions and workshop; writer’s journal; written critique.

A Typical Class:
Begins with a lecture and discussion of a topic of short fiction
Break
Oral Reports (beginning Week 7)
Workshop: Students provide a written critique from which to speak; a second copy to be delivered to the author at the close of the workshop.

Oral Report:
Students will choose a major short story writer (by Week 3) and present a formal, 20 minute report on the author including: a very brief biography, brief synopses of three representative short stories (one of which will have been turned in to me to place on the web site the week prior to the report), then, in more detail, a discussion of the writer’s
style, themes, and any other details that make this a writer worth study by fellow writers. The audience is expected to have read the story submitted by the speaker and to have prepared a list of questions to ask at the conclusion. You will be required to turn in a formal bibliography listing the primary source as well as any secondary sources used.

Writer’s Journal:
This semester you will be required to keep a dated, daily journal. The purpose of this journal is manifold: one, you will be asked to keep a list of my concerns with your fiction so that you correct the mistakes from story to story. You will also need to respond to my criticism in journals. Student can also use the journals to originate ideas, outline story concepts, and keep a running commentary with themselves and me about the course. I expect these to be kept up to date and require that you bring them to each class.

Disabilities:
The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Department of Student Life, Services for Students with Disabilities in Room 126 of the Koldus Building. The phone number is 845-1637.

Prerequisites:
English 622 or approval of the instructor.

Schedule:
Week 1: The Tale
On-Line Anthology
Poe: “The Black Cat,” “Fall of Usher”
Hawthorne: “Young Goodman,” “Rappaccini’s Daughter”
Poe: Criticism
Matthews: Criticism

Week 2: The Traditional Story
On-Line Anthology
Gogol: “The Cloak,” “The Nose”
Turgenev: “Bezhin Meadow,” “Kasyan”
Melville: “Bartleby”

Week 3: And Something More
On-Line Anthology
Tolstoy: “The Death of Ivan Ilyich”
Conrad: “Youth,” “The Secret Sharer”

Week 4: And Something More
On-Line Anthology
Chekhov: “Lady with Lapdog,” “Gooseberries”
Crane: “The Open Boat”

Week 5: The Modern
*On-Line Anthology*
Joyce: “Araby,” “Counterparts”

Week 6: The Modern
Ernest Hemingway: “Short Happy Life,” “Snows,” “Three Day Blow”

Week 7: The Modern
Ernest Hemingway: “Cat,” “Big Two-Hearted,” “In Another Country”

Week 8: The Modern
Ernest Hemingway: “Hills,” “A Clean, Well Lighted,” “A Way You’ll Never Be”

Week 9: The Modern
Ernest Hemingway: “The Gambler,” “Fathers and Son”

Week 10: The Post-Modern
*On-Line Anthology*
Calvino and Barthelme
Robert Coover: “Magic Poker,” “Gingerbread House”

Week 11: The Post-Modern
Robert Coover: “The Elevator,” “Quenby,” “J’s Story”

Week 12: The Post-Modern

Week 13: Student Writing

Week 14: Student Writing

**Possible Writer for Reports List:**

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<tr>
<th>Max Apple</th>
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<td>John Cheever</td>
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<td>Kate Chopin</td>
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<td>Cynthia Ozick</td>
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Texas A&M University
Departmental Request for a Change in Course
Undergraduate • Graduate • Professional

1. This request is submitted by the Department of English

2. Course prefix, number and complete title of course: ENGL 631 Early Nineteenth Century Literature

3. Change requested:
   a) Prerequisite(s): From ______ To ______
   b) Withdrawal (reason) ____________________________________________________________
   c) Cross-list with _________________________________________________________________

   Cross-listed courses require the signatures of both department heads.

   d) Change in course title and description. Enter complete current course title and current course description; complete proposed course title and proposed course description in items 4 and 5.

   e) Change in credit/contact hours. Complete item 6b. Underscore change(s). Attach a course syllabus.*


   The major earlier Romantic writers of poetry and prose with concentration on two or three authors
each time the course is offered. Representative authors: Blake, Wordsworth, Coleridge, Lamb, Hazlitt;
research papers.

5. Complete proposed course title and proposed course description (not to exceed 50 words):

   Early Nineteenth Century Literature. British literature and culture of the early nineteenth century,
including English and colonial poetry, fiction, drama, and essays to be studied in relation to the history
of the period and its visual art, philosophy, political thought, sexual politics, book arts, and social history.

6. a) As currently in course inventory:

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   Level 6

   b) Changed to:

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   Level 6

   Approval recommended by: [Signature]

   Head of Department Date Chair, College Review Committee Date

   Head of Department (if cross-listed course) Date Dean of College Date

   Submitted to Coordinating Board by: [Signature]

   Dean of College Date

   Director of Academic Support Services Date Effective Date

* Attach a syllabus according to the guidelines on the Internet site www.tamu.edu/admissions/osrs. To have this form reviewed, please send to Linda F. Lacey, Mail Stop 1265 or fax to 847-8737.
Dr. S. Egenolf  
Blocker 212A; 862-1294; email: s-egenolf@tamu.edu

**English 631—Early Nineteenth Century Literature**

**ENGL 631— Early Nineteenth Century Literature.** British literature and culture of the early nineteenth century, including English and colonial poetry, fiction, drama, and essays to be studied in relation to the history of the period and its visual art, philosophy, political thought, sexual politics, book arts, and social history.

This course will examine works written by British subjects during the end of the eighteenth century and the beginning of the nineteenth century. The emphasis of the course will be on how these texts relate to each other and to their sociopolitical contexts. Our objective is to understand the historical, cultural and literary contexts in which these authors produced their works. The works we will be reading represent several genres—poetry, drama, novel, memoir—and we'll be discussing the particular innovations in these genres during the period traditionally termed “Romantic.” We will also attend to developments in the scholarship concerned with British Romanticism and the resulting expansion of the canon of Romantic works.

**Required Texts:**


**Note:** Texts not specified here may be located through the Evans Library electronic reserves.

**Grade Determination:**

- Book review (5 pp.) 20%
- Paper abstract (1-2 pp.) 10%
- Conference paper (7-8 pp.) 30%
- Final researched essay (14-20 pp.) 40%
Book review (5 pp.)—Early in the semester, you will choose a book (from a recommended list of critical texts) to review. Each review should be 5 pp. (double-spaced) and should discuss the book’s main argument, summarize key points, and assess how well the author presented his/her argument. You will find it helpful to read a number of different book reviews (not particular to your book) to understand the conventions of this genre. You may give me a sample review any time before the ninth week of the semester. I will read the review and offer comments upon it to make sure that you’re on the right track. Your review should be turned in to me on or before November 18.

Paper abstract (500 words)—you will write an abstract for your conference paper. I strongly encourage you to write for a specific conference “call for papers.” This abstract should present the core of your argument. We will discuss abstracts during several class periods. Abstracts are due November 4.

Conference paper (7-8 pp.) and presentation (15 min.)—You will present an original argument related to the writings of the early romantic period. Again, we will discuss conference papers extensively during class. You will sign-up to present your paper on either November 25 or December 2. Please turn in a hardcopy to me on the day of your presentation.

Final researched essay (14-20 pp.)—This essay would logically be an expansion of your conference paper, but you may also choose to present a completely new argument. You should see this essay as your argument entering the critical dialogue surrounding a particular work or works. This, of course, means that you’ll need to research what has been written about your topic previously. You may also wish to do historical or biographical research. Your essay is due on or before Friday, December 13.

All essays are to be typed, double-spaced, with citations according to MLA or Chicago Manual of Style format.

Disabilities—the Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring accommodation, please contact the Department of Student Life, Services for Students with Disabilities in Room 126 of the Koldus Building or call 845-1637.

Schedule of readings:

Week 1—September 2:

**Week 2—September 9:**

**Week 3—September 16:**
Contextual readings for the *Lyrical Ballads*:
Contemporary reviews of *Lyrical Ballads*, pp. 351-64.
Reactions of Wordsworth and Coleridge, pp. 384-444.

**Week 4—September 23:**

**Week 5—September 30:**

**Week 6—October 7:**
Week 7—October 14:

Week 8—October 21:

Week 9—October 28:
Lord Byron, Cain and Don Juan (Dedication and Cantos I-III); please view Jeremy Leven's film Don Juan DeMarco before this class meets. Readings from Jerome McGann, Don Juan in Context (1976) and Sonia Hofkosh, "Women and the Romantic Author: The Example of Byron," Romanticism and Feminism (1988).

Week 10—November 4:
Mary Shelley, Frankenstein; Readings from Sandra Gilbert and Susan Gubar, "Horror's Twin: Mary Shelley's Monstrous Eve," The Madwoman in the Attic (1979) and Mary Favret, "A Woman Writes the Fiction of Science: The Body in Frankenstein," Genders (1992); Conference paper abstracts due

Week 11—November 11:

Week 12—November 18:
Artwork of J.M.W. Turner (images on electronic reserve); Readings from Theresa M. Kelley, "J.M.W. Turner's 'Allegoric shapes'" from her Reinventing Allegory and Gillen D'Arcy Wood, The Shock of the Real: Romanticism and Visual Culture, 1760-1860 (2001); book reviews due on or before this date

Week 13—November 25:
Conference paper presentations

Week 14—December 2:
Conference paper presentations

Final Researched Essay due: Friday, December 13.
Texas A&M University
Departmental Request for a Change in Course
Undergraduate • Graduate • Professional
• Submit original form and 25 copies •

1. This request is submitted by the Department of English.

2. Course prefix, number and complete title of course: ENGL 634 Victorian Literature

3. Change requested:
   a) Prerequisite(s): From ____________________________ To ____________________________
   b) Withdrawal (reason) ____________________________
   c) Cross-list with ____________________________
      Cross-listed courses require the signatures of both department heads.
   d) Change in course title and description. Enter complete current course title and current course description; complete proposed course title and proposed course description in items 4 and 5.
   e) Change in credit/contact hours. Complete item 6b. Underscore change(s). Attach a course syllabus.*

4. Complete current course title and current course description: Victorian Poetry. Victorian writers of poetry with concentration on selected authors.

5. Complete proposed course title and proposed course description (not to exceed 50 words): Victorian Literature. Literature and culture of the Victorian period, including poetry, fiction, drama, and essays of the British Isles and colonies in conversation with their intellectual, historical, and social contexts.

6. a) As currently in course inventory:

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b) Changed to:

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Approval recommended by: ________________________

Head of Department ____________________________ Date ____________________________

Chair, College Review Committee ____________________________ Date ____________________________

Head of Department (if cross-listed course) ____________________________ Date ____________________________

Dean of College ____________________________ Date ____________________________

Submitted to Coordinating Board by: ____________________________

Director of Academic Support Services ____________________________ Date ____________________________

Effective Date ____________________________

* Attach a syllabus according to the guidelines on the Internet site www.tamu.edu/admissions/oaras. To have this form reviewed, please send to Linda F. Lacey, Mail Stop 1265 or fax to 847-8737.
English 634: Victorian Literature

Course Description: This course is a survey of the literature and culture of the entire Victorian period and will thus be reading-intensive. We will be reading representative texts of fiction, drama, poetry and non-fiction prose (essays, journalism and private writing), as well as material on some of the intellectual, social and historical contexts and concerns of this period such as Darwinism, Evangelicalism, Chartism, Reform, domesticity, industrialism, the "Irish Question," photography, prostitution, the Crystal Palace and Great Exhibition, the "Woman Question," the East India Company and Empire.

Required Books:

Women's Writing of the Victorian Period, 1837-1901, edited by Harriet Devine Jump
Victorian People and Ideas, by Richard D. Altick
Maud and Other Poems by Alfred, Lord Tennyson
The Ring and the Book by Robert Browning
Aurora Leigh by Elizabeth Barrett Browning
Sing-Song by Christina Rossetti
Alice's Adventures in Wonderland, by Lewis Carroll
Through the Looking-Glass and What Alice Found There, by Lewis Carroll
Oliver Twist, by Charles Dickens
Middlemarch, by George Eliot
The Autobiography of Harriet Martineau
Letters of Jane Welsh Carlyle and Thomas Carlyle (edition to be determined)
The Moonstone by Wilkie Collins
The Importance of Being Earnest by Oscar Wilde
The Crimson Petal and the White by Michael Faber
Photocopied reader available from Notes N'Quotes

Graded Assignments: Each student will be required to write two short critical essays (5-6 pages in length exclusive of notes and bibliography). The first essay, on the general topic of Victorian poetry, is due in Week Four and is worth 25% of your final grade. The second essay, on the general topic of the Victorian novel, is due in Week Eight and is worth 25% of your final grade. A seminar paper of 20-25 pages (exclusive of notes and bibliography) on a topic of your choosing is due on the Monday following our final class meeting. This paper is worth 50% of your final average. A one-page prospectus outlining major issues and critical sources is due in Week Thirteen.
**Week by Week Schedule of Readings:**

**Week One:**
Readings: Who was Victoria and What Was the Victorian Era? selections from *Women's Writing of the Victorian Period, 1837-1901*, edited by Harriet Devine Jump
Selections from *Victorian People and Ideas*, by Richard D. Altick

**Week Two:**
Readings: *Maud, and Other Poems* by Alfred, Lord Tennyson

**Week Three:**
Readings: Victorian Poetry continued: The Brownings *The Ring and the Book* by Robert Browning
*Aurora Leigh* by Elizabeth Barrett Browning
Selections from *Women's Writing in the Victorian Period*

**Week Four:**
Readings: Victorian Poetry and Imagery: The Rossettis "Goblin Market" (in reader) and *Sing-Song* by Christina Rossetti
selected poems by Dante Gabriel Rossetti (in reader)
selected paintings by D. G. Rossetti (to be provided)

*First Short Essay Due—Victorian poetry

**Week Five:**
Readings: Victorian Novel *Middlemarch* by George Eliot

**Week Six:**
Readings: Victorian Novel continued *Middlemarch* by George Eliot continued

**Week Seven:**
Readings: *Alice's Adventures in Wonderland* and *Through the Looking-Glass and What Alice Found There* by Lewis Carroll
Selected photographs of Charles Lutwidge Dodgson and Julia Margaret Cameron (to be provided)

**Week Eight:**
Readings: The Victorian Child continued *Oliver Twist* by Charles Dickens

*Second Short Essay Due—Victorian novel

**Week Nine:**
Readings: Spring Break

**Week Ten:**
Selections from *Women's Writing of the Victorian Period*

**Week Eleven:**
Readings: Empire selections from *Blackwood's Edinburgh Magazine*, *The Boy's Own Paper*,
*Household Words* and *Queen* (in reader)
Week Twelve: Empire continued  
Readings:  The Moonstone by Wilkie Collins

Week Thirteen:  Letters  
Readings:  Letters between Thomas Carlyle and Jane Welsh Carlyle (edition to be determined)
*One-page prospectus of seminar paper due

Week Fourteen:  Drama  
Readings:  The Importance of Being Earnest by Oscar Wilde

Week Fifteen:  The Victorians Today  
Readings:  The Crimson Petal and the White by Michael Faber  
*Seminar Paper due the Monday following our last class meeting.

ADA Statement: The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation for their disabilities. If you believe that you have a disability requiring accommodation, please contact the Department of Student Services, Services for Students with Disabilities (SSD), in Room 126 of the Koldus Building, or call 845-1637.
Texas A&M University  
Departmental Request for a Change in Course  
Undergraduate • Graduate • Professional  
* Submit original form and 25 copies *  

1. This request is submitted by the Department of  
   English  

2. Course prefix, number and complete title of course:  ENGL 641 Studies in the English Novel  

3. Change requested:  
   a) Prerequisite(s): From  
   b) Withdrawal (reason)  
   c) Cross-list with  
   d) Change in course title and description. Enter complete current course title and current course description; complete proposed course title and proposed course description in items 4 and 5.  
   e) Change in credit/contact hours. Complete item 6b. Underscore change(s). Attach a course syllabus.*  

   Major English novelists from 1740 to 20th century. Analysis of eight to ten novels—style, characterization, plot, atmosphere, and social commentary—against their intellectual, historical and social backgrounds; research paper.  

5. Complete proposed course title and proposed course description (not to exceed 50 words):  
   English Novel. Readings that survey the English novel from its beginnings to the present. May involve attention to historical development, generic conventions, cultural contexts, or theoretical approaches.  

6. a) As currently in course inventory:  

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   Approval recommended by:  
   [Signature]  
   8/25/03  

   Head of Department  
   Date  
   Chair, College Review Committee  
   Date  

   Head of Department (if cross-listed course)  
   Date  
   Dean of College  
   Date  

   Submitted to Coordinating Board by:  
   [Signature]  
   Date  

   Director of Academic Support Services  
   Date  
   Effective Date  

   * Attach a syllabus according to the guidelines on the Internet site www.tamu.edu/admissions/ours. To have this form reviewed, please send to Linda F. Lacey, Mail Stop 1265 or fax to 847-8737.
M.A. O'Farrell
Office: 221C Blocker
Office phone: 845-8313
E-mail: maof@tamu.edu

English 641: English Novel

English 641 has been conceived of as a reading course in the English novel. Rather than develop a notion of the novel's relation to a particular topic, then, we will read widely in the genre and consider a variety of literary and cultural issues of concern to novelists writing in the vast period under consideration (the late eighteenth century to the present). Our work in the class will in part be constructing the background for serious work in the novel.

This doesn't mean, of course, that I will leave my intellectual preoccupations and obsessions at home; you should bring yours to class, too.

Reading is the most important of the course requirements, and the course will emphasize primary texts. But we will also read some criticism and theory that scholars and critics at work in this area have found particularly useful over the last 10 or 15 years, as well as several more recent essays.

Required texts:

Anne Brontë. **Agnes Grey**. Oxford.
Frances Burney. **Evelina**. Oxford.
Peter Carey. **Jack Maggs**. Random House.
Rider Haggard. **She**. Oxford.
Virginia Woolf. **Mrs. Dalloway**. Harvest.

Assignments

Short Paper---10 pages (30%)
Presentation - 15 minutes in class (10%)
Abstract - 1 page, single spaced (10%)
Long Paper - 20 pages (50%)
Readings

Week 1
Evelina

Week 2
Persuasion
X: selections by Watt, Armstrong

Week 3
Agnes Grey
X: 3 Barthes selections

Week 4
David Copperfield
X: Foucault

Week 5
David Copperfield
X: D.A. Miller

Week 6
The Law and the Lady
X: Benjamin

Week 7
Daniel Deronda
X: Moretti
Paper #1—30% (on any of the first 5 novels)

Week 8
Daniel Deronda
X: Chase, Anderson

Week 9
She
X: Bourdieu

Week 10
The Longest Journey
X: Sedgwick

Week 11
Mrs. Dalloway
X: Scott

Week 12
The Remains of the Day
X: Appiah

Week 13
Jack Maggs

Week 14
In-class presentation of abstracts (10%)
Abstracts due by 5 p.m (10%)

Exam Week
Paper #2—50% (on any of the last 6 novels)
ADA Statement: The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation for their disabilities. If you believe that you have a disability requiring accommodation, please contact the Department of Student Services, Services for Students with Disabilities (SSD), in Room 126 of the Koldus Building, or call 845-1637.
Table of contents, Reader


Texas A&M University
Departmental Request for a Change in Course
Undergraduate • Graduate • Professional

1. This request is submitted by the Department of ________

2. Course prefix, number and complete title of course: ENGL 645 Gender and Literature

3. Change requested:
   a) Prerequisite(s): From ________ To ________
   b) Withdrawal (reason) ________
   c) Cross-list with ________
   d) Change in course title and description. Enter complete current course title and current course description; complete proposed course title and proposed course description in items 4 and 5.
   e) Change in credit/contact hours. Complete item 6b. Underscore change(s). Attach a course syllabus.*

4. Complete current course title and current course description: Women and Literature, (3-0). Credit 3. Approaches to literature and issues of gender and theory in literature by women, about women, or written for female audiences. This course may be taken three times for credit as content varies.

5. Complete proposed course title and proposed course description (not to exceed 50 words): Gender and Literature.

6. a) As currently in course inventory:

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Approval recommended by:

Head of Department Date: 8-25-03
Chair, College Review Committee Date: 9-25-03

Head of Department (if cross-listed course) Date: 9-25-03
Dean of College Date: 9-25-03

Submitted to Coordinating Board by:

Dean of College Date: 9-25-03

Director of Academic Support Services Date: Effective Date

* Attach a syllabus according to the guidelines on the Internet site www.tamu.edu/admissions/caras. To have this form reviewed, please send to Linda F. Lacey, Mail Stop 1265 or fax to 847-8737.

OARAS-1059
Course Description, Aims, and Purposes:
This graduate course approaches the study of women writers through the genre of literary biography. In *Writing a Woman’s Life* (which along with Linda Wagner-Martin’s *Telling Women’s Lives* will serve as an introduction to the topic), Carolyn Heilbrun suggests that the paradigms for making sense of women’s lives are different from those generally used in studying the lives of men. These differences—education and attitudes about gender and publicity, to name only two—identify obstacles to be overcome by both women themselves and by those who write about them, their biographers.

We will proceed through two case studies in the theory and practice of women’s biography: American poet Sylvia Plath and the French novelist Colette. Reading from a selection of notable biographical studies first of Plath and then of Colette will highlight the selectivity and interpretive assumptions that lay behind seemingly objective biographical “facts.” This comparison of the different treatments of the same writer will provide the grounding for discussing how different biographers approach their subject and the different “lives” that result from those approaches.

Following the introduction (through Heilbrun), and alongside the case studies of Plath and Colette, students will read from a wide range of works by biographers who confront various problems associated with writing literary women’s biography. (Diane Middlebrook’s biography of Anne Sexton, for instance, introduces a discussion of ethical issues in writing biography.) Drawing on examples, we will also discuss other issues that commonly arise in the preparation of biography: the question of evidence, point of view (including the unreliable narrator or the unreliable subject), political implications, and unknown or socially insignificant subjects. All of these questions, problems, or issues, important in writing biography, also are important in considerations of gender.

Additional topics, approaches, and research methodologies will complement our readings and discussions. We will address, for example, practical issues involved in biographical research and publishing: copyright, permissions, dealing with estates, transcriptions, and overseas research skills, to name several. Invited classroom guests (colleagues who are biographers or researchers who use extensive biographical material in their work) will contribute to the conversation, and a field trip to the Humanities Research Center (University of Texas, Austin) will introduce students to resources and techniques for conducting biographical research.
Readings:
Introductory texts:
   Carolyn Heilbrun, *Writing a Woman's Life*
   Linda Wagner-Martin, *Telling Women's Lives*

Plath:
   Janet Malcolm, *The Silent Woman*
   Jacqueline Rose, *The Haunting of Sylvia Plath*
   Anne Stevenson, *Bitter Fame: A Life of Sylvia Plath*

Colette:
   Colette, *My Mother's House*
   Claude Francis and Fernande Gontier, *Creating Colette* (2 volumes)
   Judith Thurman, *Secrets of the Flesh*

Assignments and Grading:
Participation (includes weekly discussion questions)        20%
Student-led class discussion                              10%
Book review (oral and written)                            20%
Progress Report (oral)                                    10%
Seminar Paper                                             40%

Participation:
Students are expected to come to class with the reading completed, ready to engage in the
class conversations about the work and the issues, ask pertinent questions, and generally
participate as a member of an intellectual community. At the beginning of every class,
each student will hand in a discussion question written on an index card. Do not sign
them; we will begin class by reading each other’s questions.

Student-led class discussion:
Each student will lead the discussion of one chapter of Wagner-Martin’s *Telling
Women’s Lives*. You may approach the discussion in any way that you like: hand out
questions ahead of time; hand out questions at the beginning of class on the day of
discussion; briefly present background information; prepare helpful visual materials to
share; show a video clip; or the like. (Let me know—by the Thursday before class—if I
can help by providing equipment or other aids.) The goal is to stimulate the class to a
productive and interesting discussion of the text.

Book review (oral and written). You will choose a critical book on biography and write a
1,000 word review. (We will discuss in class the practice of professional reviewing
before you complete this assignment.) First, you will present your review orally in class
(20 minutes; think of this as the first draft); then, the following week, hand in your
written review. We will provide you with feedback following your oral presentation so
that you may incorporate suggestions in the final review. Please clear your book choice
by the third week of class.
Progress report (oral). Each student will report (orally only) on her or his work on the final project (seminar paper; see below) for the class. These brief reports (about 10 minutes) should announce and describe the subject, discuss any problems and/or successes, outline preliminary findings, and provide any other information that seems important. The format is flexible; each of you will have different projects and therefore different issues, problems, questions, and solutions. It may be useful (and it is entirely appropriate) to use this time to ask classmates for advice, help suggestions, resources, etc. Ten minutes is not much time; be efficient.

Seminar paper. For your seminar paper, chose one woman writer whose life and work interests you. Think of your paper as a sample chapter from a biography that you might write. Concentrate not on the writer's whole life and oeuvre, but on one incident, event, short time period, or other way of focusing attention on your chosen writer. (Use the biographies we read and others that you examine during the semester as models.) Write a 20-page paper (about 5,000 words), excluding notes and/or works cited. During the last two class days, each student will make a final presentation on the seminar paper (20 minutes).

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Department of Student Life, Services for Students with Disabilities in Room 126 of the Koldus Building. The phone number is 845-1637. You should also feel free to consult with me.

Week 1  Introduction
Week 2  Carolyn Heilbrun, Writing a Woman's Life
Week 4  Plath: Rose. Wagner-Martin ch. 2, 3
Week 5  Student book reviews. Plath: Stevenson. Wagner-Martin ch. 4, 5
Week 6  Student book reviews. Wagner-Martin ch. 6
Week 7  Student book reviews. Colette: Thurman. Wagner-Martin ch. 7, 8
Week 8  Student book reviews. Colette: Francis & Gontier. Wagner-Martin ch. 9, 10
Week 9  Student book reviews. Colette: My Mother's House. Wagner-Martin ch. 11
Week 10  Student progress reports
Week 11  Student book reviews. Wagner-Martin ch. 12, 13, 14
Week 12  Humanities Research Center
Week 13  Final presentations
Week 14  Final presentations. Seminar paper due.
Texas A&M University  
Departmental Request for a Change in Course  
Undergraduate • Graduate • Professional

1. This request is submitted by the Department of English.

2. Course prefix, number and complete title of course: ENGL 647 Modern Drama and Performance

3. Change requested:
   a) Prerequisite(s): From _________ To _________
   b) Withdrawal (reason) ____________________________
   c) Cross-list with ________________________________
      Cross-listed courses require the signatures of both department heads.
   d) Change in course title and description. Enter complete current course title and current course description; complete proposed course title and proposed course description in items 4 and 5.
   e) Change in credit/contact hours. Complete item 6b. Underscore change(s). Attach a course syllabus.*

4. Complete current course title and current course description: Studies in Modern British Drama. Dramatic literature of British Isles from 1860s to present with some consideration of influence from the continent; representative dramatists: Wilde, Shaw, Pinero, Maugham, Synge, O'Casey, Eliot, Fry; research papers.

5. Complete proposed course title and proposed course description (not to exceed 50 words): Modern Drama and Performance. Dramatic, theoretical, and critical texts that marked the onset of modernism in British performance culture; unscripted but otherwise documented performances, such as music hall, dance, and street demonstrations, may be included.

6. a) As currently in course inventory:

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Approval recommended by: ____________________________

Head of Department Date 
Chair, College Review Committee Date 

Head of Department (if cross-listed course) Date

Dean of College Date

Submitted to Coordinating Board by: ____________________________

Dean of College Date

Director of Academic Support Services Date Effective Date

* Attach a syllabus according to the guidelines on the Internet site www.tamu.edu/admissions/oaars. To have this form reviewed, please send to Linda F. Lacey, Mail Stop 1265 or fax to 847-8737.
Performing Empire
Theatre and Film in Twentieth-Century Britain

From the emergence of the Labor Party in 1892 to the election of Tony Blair in 1997, British drama and film have questioned the purpose and privilege of empire, nation, and citizenship. Beginning with Oscar Wilde’s homoerotic Salome and concluding with Stephen Frears’/Hanif Kureishi’s inter-cultural film, Sammy and Rosie Get Laid, this course will survey Britons’ complicity in and critiques of England’s imperialist heritage. We will also consider unscripted but otherwise documented performances, such as music hall, dance, and street demonstrations. Our reading is listed below. Our goal for written work will be to produce a paper worthy of acceptance on a panel of a national conference.

Course Requirements:
Response papers regarding critical readings (2 papers) 30% (15% each)
Book review 10%
Paper Prospectus 10%
Final Research Paper (15 pages minimum) 40%

DISABILITIES: The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Department of Student Life, Services for Students with Disabilities in Room 126 of the Koldus Building. The phone number is 845-1637. You should also feel free to consult with me.

Schedule:
Week 1  Oscar Wilde: Salome (1905)
          Edward Said: Orientalism
          Ken Russell (dir.): Salome’s Last Dance (1988)

Week 2  Elizabeth Robins: Votes for Women (1906)
          Antoinette Burton: Burdens of History

Week 3  J.M. Barrie: Peter Pan (1904)
          J.S. Bratton: “Beating the Bounds: Gender Play and Role Reversal in the
          Edwardian Music Hall”
          Peter Pan (film clips)
          Response Paper #1 Due
Week 4  G.B. Shaw: *John Bull's Other Island* (1904)
       Horni Bhabha: “Of Mimicry and Man: The Ambivalence of Colonial Discourse”
       Raymond Williams: “Naturalism,” *Drama from Ibsen to Brecht*
Week 5  Sean O'Casey: *The Silver Tassie* (1929)
       Declan Kiberd: *Inventing Ireland* (excerpt)
Week 6  Samuel Beckett: *Endgame* (1957) & *Act without Words*
       David Lloyd: “Writing in the Shit: Beckett, Nationalism, and the Colonial Subject”
Week 7  John Osborne: *Look Back in Anger* (1956)
       Stephen Lacey: *British Realist Theatre* (excerpt)
Week 8  Harold Pinter: *The Caretaker* (1960)
       Harold Pinter: “Writing for the Theater”
       Response Paper #2 Due
Week 9  Caryl Churchill: *Cloud Nine* (1979)
       Judith Butler: “Performativite Acts and Gender Constitution”
       Research Prospectus Due
Week 11 Brian Friel: *Translations* (1988)
       Declan Kiberd: “Friel Translating,” *Inventing Ireland*
       J.S. Peters: “Intercultural Performance, Theatre Anthro., & Imperialist Critique”
       “Battle for Britain: The Margaret Thatcher Era (1979-1990)
       Gayatri Spivak: “Sammy and Rosie Get Laid,” *Outside in the Teaching Machine*
       Research Paper Due
Texas A&M University
Departmental Request for a Change in Course
Undergraduate • Graduate • Professional
Submit original form and 25 copies

1. This request is submitted by the Department of ____________

2. Course prefix, number and complete title of course: ____________

3. Change requested:
   a) Prerequisite(s): From ____________ To ____________
   b) Withdrawal (reason) ____________
   c) Cross-list with ____________
   d) Change in course title and description. Enter complete current course title and current course description; complete proposed course title and proposed course description in items 4 and 5.
   e) Change in credit/contact hours. Complete item 6b. Underscore change(s). Attach a course syllabus.*

4. Complete current course title and current course description: ____________

5. Complete proposed course title and proposed course description (not to exceed 50 words): ____________

6. a) As currently in course inventory:

   Prefix | Course # | Title (exclude punctuation)
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   b) Changed to:

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   Level 6

   Approval recommended by:
   ____________

   Head of Department Date
   Chair, College Review Committee Date
   Dean of College Date
   Dean of College Date

   Submitted to Coordinating Board by:

   Director of Academic Support Services Date

   Effective Date

* Attach a syllabus according to the guidelines on the Internet site www.tamu.edu/admissions/cours. To have this form reviewed, please send to Linda F. Lacey, Mail Stop 1265 or fax to 847-8737.
ENGL 649
Twentieth-Century British Literature, 1945 to Present

Course Description: Designed mainly as a survey of British fiction, and some poetry, from World War II to the present, this course will focus broadly on the tangled, often asymmetrical relationships between language, history, and identity in texts from all decades of the period, and from English, Irish, and emerging postcolonial traditions in Africa, India and the Caribbean. We will devote some specific attention to changing definitions of “Englishness” throughout the period, as viewed and construed both from within England and from emerging points of view in the former colonies.

Texts

Schedule of Readings

Week 1  Kingsley Amis, *Lucky Jim* (1954)
Week 2  Chinua Achebe, *Things Fall Apart* (1959)
Week 5  V.S. Naipaul, *Guerrillas* (1975)
Week 6  Derek Walcott, poetry (1948 - 1984)
Week 10 Evan Boland and Seamus Heaney, poetry (1965 - 1990)
A COURSE PACKET available at Notes and Quotes will include some limited required, additional readings; the syllabus is subject to change, and students are responsible for noting any such changes.

**Requirements**

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<td>Term paper (15 pages)</td>
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<td>Final Exam (take-home)</td>
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Topics for the term paper (due at the end of the semester) are open. Students will choose a topic for the short paper (with varying due dates scheduled throughout the semester) from a list of topics on historical and literary historical topics designed to provide context for the assigned readings; students will be responsible for distributing copies of their short papers to the class in advance of the relevant class session, and for leading a brief discussion based on their papers on their designated days. The exam will be take home/open book, 2 hours, on a question that you have generated in consultation with me.

The Americans with Disabilities Act (ADA) is a federal antidiscrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Department of Student Life, Services for Students with Disabilities in Room 126 of the Koldus Building, or call 845-1637.
Approved requests for graduate course changes as follows:

Course hour change:

WFSC 628 - Wetland Ecology

from: (2-3) Credit 3

to: (3-0) Credit 3
Texas A&M University
Departmental Request for a Change in Course
Undergraduate • Graduate • Professional

1. This request is submitted by the Department of Wildlife and Fisheries Sciences.

2. Course prefix, number and complete title of course: WFSC 628 - Wetland Ecology

3. Change requested:
   a) Prerequisite(s): From ______________________ To ______________________
   b) Withdrawal (reason) ______________________________________________________
   c) Cross-list with _____________________________________________________________
      Cross-listed courses require the signatures of both department heads.
   d) Change in course title and description. Enter complete current course title and current course description; complete proposed course title and proposed course description in items 4 and 5.
   e) Change in credit/contact hours. Complete item 6b. Underscore change(s). Attach a course syllabus.*

4. Complete current course title and current course description:

5. Complete proposed course title and proposed course description (not to exceed 50 words):

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Approval recommended by: ___________________________ Date 9/24/03
Head of Department

Chair, College Review Committee Date 9/24/03

Head of Department (if cross-listed course) Date 9/29/03
Dean of College

Submitted to Coordinating Board by: ___________________________

Director of Academic Support Services Date ___________
Effective Date ___________

* Attach a syllabus according to the guidelines on the Internet site www.tamu.edu/admissions/oaras. To have this form reviewed, please send to Linda F. Lacey, Mail Stop 1265 or fax to 847-8737.

OAR/AS-1099
Wetland Ecology (WFSC-628)
Fall, 2004

instructor/office: Steve Davis; 110E Old Heep Building; office hours available by appointment

e-mail/phone: sedavis@tamu.edu; 458-3475


prerequisites and course template: This course is designed for graduate students who have some familiarity with ecological principles as they may apply to wetland ecosystems. Having taken WFSC 403 (Animal Ecology), RLEM 316 (Rangeland Communities and Ecosystems), or a similar course should suffice. Please see me if you have any questions concerning this.

This course will NOT be taught unilaterally. It will require considerable input from both the instructor and the students in order to be successful. Each week, we will follow a pattern of Tuesday (9:35-10:50) lecture and article discussion and Thursday (9:35-10:50) lecture. There will also be two required field trips with associated assignments during the semester. See attached calendar for details of materials to be covered each week.

course policy & expectations: Attendance to class is strongly encouraged due to the volume of material covered each week and the importance of your feedback each day. Although there will be NO EXAMS in this class, my standards are high and I expect each of you to be present and prepared for each class. This will involve turning in assignments ON TIME and having read the assigned material before each class. Successful completion of this course will require a substantial amount of library research, reading, writing, and oral communication.

Absences will be handled on a case-by-case basis and according to Texas A&M University Policy. Article discussions and labs are inherently difficult to make-up. Therefore, other arrangements may have to be made in situations of excused absences. Such arrangements will not be made for unexcused absences.

assignments and grading: Your grade in this class (out of a possible 320 points) will be a result of your performance in the four areas listed below. I reserve the right to change this with unanimous approval by the class. The grading scale will be a standard 90% to 100% = A; 80% to 89% = B...scale.

1. Participation in lecture and field trips (100 points):
   a. leading weekly paper discussion (15%)
   b. contributions to weekly paper discussions (60%)
   c. participation in field trips (25%)

   Individuals assigned to lead discussion each Tuesday will select 2-3 papers (at least 2 since 1999) and make copies of each available to me the WEEK before. Copies will be made and available outside my office (Heep 110E). Discussion leaders should be prepared to give a ≈5 minute overview of each paper, with some potential questions for discussion. Discussion may involve criticism of the research questions, methods, conclusions, writing style or any other aspect of the paper. Paper discussion does not necessarily need to be negative. Given the small class size, it will be obvious if you are not prepared for discussion.

2. Final review paper (100 points):
   a. brief outline of paper and list of references to be used (5%)
   b. final paper (85%)
   c. review of fellow student's paper (10%)
• Each of you will prepare a paper reviewing the literature on a specific topic in the field of wetland ecology. The paper must be written in the format for the journal *Wetlands* and should include some sort of meta-analysis with summary figures, tables, or any other graphical means. The paper should not exceed 12 pages in length, with at least 7 pages of text (12 pt font, double-spaced). NO TITLE PAGES, PLEASE. A brief (2 page) outline and list of references will be due early in the semester to track progress. Finally, you will also be responsible for reviewing/evaluating the paper of one other student. This will involve reading, making comments, and completing a "Paper Evaluation Form".

3. **Field Trip Report (1 @ 40 points each) and Research Proposal (60 points)**

   • Students will complete one report over the course of the semester related to the work and data collected from field trips and samples analyzed in the lab. Examples of activities include, but are not limited to, vegetation or animal surveys, soil characterization, quantification of water column or macrophyte primary productivity, water quality assessments, etc. Students must write a report of their findings as though they were submitting it for publication (no more than 6 page with at least 3 pages of text; NO TITLE PAGES, PLEASE), citing pertinent studies in the literature.

   • Students will also be required to develop a research proposal for submission to the Society of Wetland Scientists Student Research Grant Program. See the following website or sws.org for details on preparation guidelines. http://www.villanova.edu/sws/Grants2002/GeneralInformation.html. Feel free to use your graduate research project as the foundation for this or to develop ideas for a new project. Keep in mind the budget is only $1500.

4. **Final review paper presentation (20 points)**
   
   a. presentation (80%)
   
   b. reviews of other student's final presentations (20%)

   • At the conclusion of the semester, all students will present their review papers to the rest of the class in a 10-minute PowerPoint presentation. A percent of your presentation grade will result from your evaluation of other students’ presentations.

For those new to the field, I recommend the following journals as sources of material for your review papers, research proposals, and reports. Of course there are numerous others that may also contain articles dealing with issues of Wetland Ecology.

*Wetlands*
*Wetlands Ecology and Management*
*Aquatic Botany*
*Aquatic Ecology*
*Canadian Journal of Fisheries and Aquatic Sciences*
*Hydrobiologia*
*Limnology and Oceanography*
*Ecology*
*Estuaries*
*Estuarine, Coastal and Shelf Science*
*Journal of Experimental Marine Biology and Ecology*
THE AMERICANS WITH DISABILITIES
The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Department of Student Life, Services for Students with Disabilities in Room 126 of the Koldus Building. The phone number is 845-1637.

Copyrights
Please note that all handouts and supplements used in this course are copyrighted. This includes all materials generated for this class, including but not limited to syllabi, exams, in-class materials, review sheets, and lecture outlines. Materials may be downloaded or photocopied for personal use only, and may not be given or sold to other individuals.

SCHOLASTIC DISHONESTY
As commonly defined, plagiarism consists of passing off as one's own ideas, work, writings, etc., which belong to another. In accordance with this definition, you are committing plagiarism if you copy the work of another person and turn it in as your own, even if you should have the permission of that person. Plagiarism is one of the worst academic sins, for the plagiarist destroys the trust among colleagues without which research cannot be safely communicated. If you have questions regarding plagiarism, please consult the latest issue of the Texas A&M University Student Rules, under the section "Scholastic Dishonesty."
September 25, 2003

MEMORANDUM

TO: Dr. Rick Giardino, Dean
    Office of Graduate Studies

THROUGH: Dr. Fuller W. Bazer, Executive Associate Dean
         College of Agriculture and Life Sciences

FROM: Dr. David Wm. Reed, Chair
      COALS Graduate Program Council

SUBJECT: Approved Courses or Course Changes

On September 24, 2003, the Graduate Program Council approved the following course or course change:

a. WFSC 248, Wetland Ecology, Department of Wildlife and Fisheries Sciences

DWR: cjr
Attachments
xc: Dr. Bob Brown
    Dr. Delbert Gatlin
REPORT OF THE GRADUATE COUNCIL MEETING
September and October, 2003

Approved requests for graduate course changes as follows:

Course Withdrawals:

ENGL 633 – Later Romantics
ENGL 635 – Victorian Prose
ENGL 657 – The English Writing Center
ENGL 660 – Technical Writing for Publications
Texas A&M University  
Departmental Request for a Change in Course  
Undergraduate • Graduate • Professional  
• Submit original form and 25 copies •

1. This request is submitted by the Department of [English].

2. Course prefix, number and complete title of course: ENGL 633 Later Romantics

3. Change requested:
   a) Prerequisite(s): From ___________________________ To ___________________________.
   b) Withdrawal (reason) Course content will be covered in English 631 as reconceptualized.
   c) Cross-list with ___________________________. Cross-listed courses require the signatures of both department heads.
   d) Change in course title and description. Enter complete current course title and current course description; complete proposed course title and proposed course description in items 4 and 5.
   e) Change in credit/contact hours. Complete item 6b. Underscore change(s). Attach a course syllabus.*

4. Complete current course title and current course description:
   The major earlier Romantic writers of poetry and prose with concentration on two or three authors

5. Complete proposed course title and proposed course description (not to exceed 50 words):

6. a) As currently in course inventory:
   Prefix   Course #   Title (exclude punctuation) 
   ENGL 633   LATER ROMANTICS
   Lect.   Lab   SCH   Subject Matter Content Code   Admin. Unit   FICE Code 
   03000323610100010900010366 
   Do not complete shaded area. 

   b) Changed to:
   Prefix   Course #   Title (exclude punctuation) 
   
   Lect.   Lab   SCH   Subject Matter Content Code   Admin. Unit   Acad. Year   FICE Code 
   
   Approval recommended by: [Signature]  
   8/25/03

   Head of Department   Date  
   Chair, College Review Committee   Date
   9-23-03

   Head of Department (if cross-listed course)   Date
   Dean of College   Date

   Submitted to Coordinating Board by: 
   [Signature]  
   Director of Academic Support Services   Date
   Effective Date

* Attach a syllabus according to the guidelines on the Internet site www.tamu.edu/admissions/oaras. To have this form reviewed, please send to Linda F. Lacey, Mail Stop 1265 or fax to 847-8737.
Texas A&M University
Departmental Request for a Change in Course
Undergraduate • Graduate • Professional

• Submit original form and 25 copies •

1. This request is submitted by the Department of English

2. Course prefix, number and complete title of course: ENGL 635 Victorian Prose

3. Change requested:
   a) Prerequisite(s): From ____________________________ To ____________________________
   b) Withdrawal (reason) Course content will be covered in English 634 as reconceptualized.
   c) Cross-list with ____________________________
      Cross-listed courses require the signatures of both department heads.
   d) Change in course title and description. Enter complete current course title and current course description; complete proposed course title and proposed course description in items 4 and 5.
   e) Change in credit/contact hours. Complete item 6b. Underscore change(s). Attach a course syllabus.*

4. Complete current course title and current course description:
   Victorian Prose. (3-0). Credit 3. Victorian writers of non-fiction prose with concentration on selected authors.

5. Complete proposed course title and proposed course description (not to exceed 50 words):

6. a) As currently in course inventory:

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   Approval recommended by:
   Head of Department Date
   [Signature]

   Chair, College Review Committee Date
   [Signature]

   Head of Department (if cross-listed course) Date
   [Signature]

   Submitted to Coordinating Board by:
   Dean of College Date
   [Signature]

   Director of Academic Support Services Date
   [Signature]

   Effective Date

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OAR/AS-10/99
Texas A&M University
Departmental Request for a Change in Course
Undergraduate • Graduate • Professional

1. This request is submitted by the Department of English

2. Course prefix, number and complete title of course: ENGL 657 The English Writing Center

3. Change requested:
   a) Prerequisite(s): From ___________________________ To ___________________________
   b) Withdrawal (reason) Material incorporated in 656 as redescribed
   c) Cross-list with ___________________________
   d) Change in course title and description. Enter complete current course title and current course description; complete proposed course title and proposed course description in items 4 and 5.
   e) Change in credit/contact hours. Complete item 6b. Underline change(s). Attach a course syllabus.*

4. Complete current course title and current course description:

5. Complete proposed course title and proposed course description (not to exceed 50 words):

6. a) As currently in course inventory:

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Approval recommended by:

[a signature]

Head of Department Date
Chair, College Review Committee Date

Head of Department (if cross-listed course) Date
Dean of College Date

Submitted to Coordinating Board by:

[Signature]

Director of Academic Support Services Date
Dean of College Date

Effective Date

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OAR/AS-10/99
Texas A&M University
Departmental Request for a Change in Course
Undergraduate • Graduate • Professional

1. This request is submitted by the Department of English

2. Course prefix, number and complete title of course: ENGL 660 Technical Writing for Publications

3. Change requested:
   a) Prerequisite(s): From __________________ To __________________
   b) Withdrawal (reason) Has not been offered in over five years
   c) Cross-list with __________________

   Cross-listed courses require the signatures of both department heads.
   d) Change in course title and description. Enter complete current course title and current course description; complete proposed course title and proposed course description in items 4 and 5.
   e) Change in credit/contact hours. Complete item 6b. Underline change(s). Attach a course syllabus.*

4. Complete current course title and current course description:

5. Complete proposed course title and proposed course description (not to exceed 50 words):

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Approval recommended by:

Head of Department

Head of Department (if cross-listed course)

Submitted to Coordinating Board by:

Director of Academic Support Services

* Attach a syllabus according to the guidelines on the Internet site www.tamu.edu/admissions/oaras. To have this form reviewed, please send to Linda F. Lacey, Mail Stop 1265 or fax to 847-8737.
Texas A&M University
Departmental Request for a Change in Course
Undergraduate • Graduate • Professional
Submit original form and 25 copies •

1. This request is submitted by the Department of Accounting

2. Course prefix, number and complete title of course: ACCT 651, Development of Accounting Thought

3. Change requested:
   a) Prerequisite(s) From ACCT 642 or approval of instructor To (same as current) 651
   b) Withdrawal (reason)
   c) Cross-list with Cross-listed courses require the signatures of both department heads.

   d) Change in course title and description. Enter complete current course title and current course description; complete proposed course description in items 4 and 5.

   e) Change in credit/contact hours. Complete item 6b. Underscore changes(s). Attach a course syllabus.

4. Complete current course title and current course description: Development of Accounting Thought: Criteria for choices among income-determination and asset-valuation rules in context of public reporting. Classification 6 students may not enroll in this course. Prerequisite: ACCT 642 or approval of instructor.

5. Complete proposed course title and proposed course description (not to exceed 50 words): Development of Accounting Thought: Examination of contemporary financial reporting issues in terms of institutional, ethical, and regulatory environment; framework for exercising judgment when literature provides no direct prescription about correct reporting. Tools used include unstructured cases and open-ended research assignments. Course not open to classification 6 student. Prerequisite: ACCT 642 or approval of instructor.

6. a) As currently in course inventory:

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Approval of recommended by:

Head of Department: [Signature] 1/19/03
Chair, College Review Committee: [Signature] 10/10/03
Dean of College: [Signature] 10/23/03

Head of Department (if cross-listed course) Date: [Signature] 300505
Dean of College Date: [Signature] 10/23/03

Submitted to Coordinating Board by:

[Signature]
Date: [Signature]
Effective Date: [Signature]

*Attach a syllabus according to the guidelines on the Internet oar-as.tamu.edu. To have this form reviewed, please send to Linda F. Lacey, Director of Academic Support Services, 1265 TAMU or fax to 847-8737.

OAR/AS – 5/02
ACCOUNTING THEORY (ACC. 651)

E. Swanson (Fall 2003)

"Education means developing the mind, not stuffing the memory."
Deloitte & Touche Review (June 12, 1995)

Overview of teaching method

Accounting education has received a great deal of criticism in recent years for producing students who are not well suited for today's rapidly changing business world. In 1989, the "Big 6" firms created and funded a blue ribbon committee, the Accounting Education Change Commission (AECC), to encourage changes in the way accounting students are educated. Since then, dramatic changes in the accounting curriculum have been implemented. In the AECC's, Objectives of Education for Accountants, Position Statement No. One (1990, pp. 4,5), they state:

"The overriding objective of accounting programs should be to **teach students to learn to learn on their own**.... Students should be taught the skills and strategies that help them learn more effectively and how to use these effective learning strategies to continue to learn throughout their lifetimes. Students must be **active participants** in the learning process, not passive recipients of information. They should identify and solve **unstructured problems** that require use of multiple information sources. Learning by doing should be emphasized. **Working in groups** should be encouraged."

The AECC quote illustrates how the accounting profession has challenged the educational community to help students develop the skills needed to continuously update themselves throughout their careers. The quote emphasizes that the way in which students obtain knowledge is extremely important. The AECC emphasizes teaching/learning methods as least as much as the actual content conveyed via those methods. The thrust of the AECC initiative is to encourage instructors to stop using substantial class time to lecture and solve demonstration problems. Assuming adequate content is available in textbooks or in supplementary materials, students can obtain information on their own (without dependence on an instructor). In fact, this is the way they will have to learn in the real world. As a result, **class time will be used primarily to complement out-of-class learning by students by providing feedback only after students have attempted to actively learn on their own.** Some of that feedback will come from your peer students since you will work in groups during the first part of most classes. I attempt to resolve any remaining (more complex) issues in the last part of the class period. In every assignment, I attempt to include some questions or activities that require a high level of learning so that you will need help from peers and/or the instructor. Note how this teaching system is responsive to each of the four objectives cited by the AECC.

Recently, both the undergraduate and graduate accounting programs at TAMU were ranked in the top 20 in the nation by Public Accounting Report's Annual Professors Survey. Many of the schools ranked above us have revised their curriculums to develop the skills emphasized by the AECC, including Illinois, Southern Cal., Brigham Young, Notre Dame, Arizona State, and...
Virginia. If Aggies are to compete successfully with students from other top ranked schools, you will have to obtain these skills.

Overview of content

In the real world, ethical issues often arise in choosing appropriate accounting practices. These issues may arise whether you are a corporate accountant or an auditor responsible for exercising independence from your client in order to protect the public interest. A past Chief Accountant of the SEC criticized the auditing profession for supporting what he calls "incredible accounting proposals." The recent accounting scandals at Enron, Worldcom, Adelphia, Quest, Waste Management, Sunbeam, etc. have made him look like a prophet. **You will be exposed to a framework for dealing with ethical issues in your career.**

Financial statements are the product produced by accountants in industry and their auditors. As you proceed through the career ranks, you must be able to do more than apply the accounting rules that shape the financial statements. A thoughtful professional should be able to evaluate the quality of the product, that is, whether the accounting methods produce useful information to decision-makers. To do so, one has to understand the standard-setting process that produces accounting rules. **We will discuss the FASB standard-setting process, including the role of political pressures from the SEC, Congress, and lobbying by corporate managers and auditors.** You will learn that, in many instances, the FASB has been forced by corporate managers to adopt rules that do not reflect the Board's first preference. As a result, the most useful information may not be recorded in the financial statements. A good example is stock option compensation, which is currently disclosed in footnotes, but seldom reported as an expense due to political intervention by Congress.

The conceptual framework provides guidance to the FASB in choosing among accounting alternatives. Accounting standards are shaped by the conceptual framework and then modified by political pressure. A thoughtful professional will want to understand how a specific standard has been influenced by the conceptual framework. This is another aspect of understanding the quality of the accounting product. **We will discuss the uses and limitations of the conceptual framework in setting standards and its impact on some recent accounting standards.**

Accountants must be able to grasp detailed rules and apply them to complex situations. You have done this in intermediate accounting and you will be expected to do so in this course. Problems in practice, however, also require making assumptions and estimates, and have more than one defensible answer. In many instances, existing rules do not cover problems encountered in practice. In contrast, typical textbook problems tend to place an emphasis on applying a specific set of rules to calculate one right answer. (In fact, it has been suggested that many students choose to major in accounting because of the appeal of a single correct answer.) The conceptual framework often provides some guidance, but it is seldom definitive and can often be used to support more than one alternative. These situations require unstructured problem solving skills, including an ability to develop alternative ways of recording the transaction. **You will be required to complete several cases that require you to develop accounting alternatives and evaluate them using the conceptual framework. You will also complete some cases based on actual practice issues that require research using accounting standards.** The FARS database will be helpful in this applied research. The cases should be written in a professional manner. **Written cases help prepare you for a profession that requires extensive written communication of technical issues.**

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The FASB has issued some new pronouncements since you completed your intermediate accounting classes. These pronouncements will be the focus of audits (and corporate accounting) during your first few years in the profession. They are also likely to be emphasized in the CPA exam. You will become familiar with pronouncements issued since you took intermediate accounting. Since the textbooks often do not provide good coverage of recent pronouncements, I will use journal articles, supplementary books, and other materials. Many students find these materials difficult, even frustrating, since they provide less structure than a textbook. They also tend to capture some of the richness of real world problems and this tends to cause students to wonder: "How much of this do you want me to know for the test?" Of course, you will have to learn from these types of materials after graduation (although you don't have to worry about a test). Quite frankly, it is difficult for me to teach pronouncements before quality text materials are available. Nevertheless, I think that coverage of new standards is an important service that I can provide to you. Past graduates have consistently made a point of telling me how much the coverage of current issues has helped them. This part of the course, along with the conceptual framework coverage, has also been valuable for the CPA exam.

Further Explanation of the teaching method: Active learning based on peer teaching

Some instructors believe that students are unable to understand textbook and other materials on their own (or not sufficiently motivated to do so). As a result, they use much of class time to work sample problems and lecture on materials that are discussed in the text. Peer teaching methods assume that students are capable of developing knowledge and communicating it to others without extensive reliance on an instructor.

In-class Time

A portion of virtually every class will be allocated to discussions of the class readings in small groups. The groups will usually consist of three or four students. Structure for your group discussions will be provided by assignments to be completed by each individual before class. Advance completion of assignments and small group discussions are two methods used to actively involve students in their education. I will also be active in class by circulating among the groups during the within-group discussion time and will lead the whole class discussion that follows the group work.

This use of in-class groups to promote peer teaching is referred to as "cooperative learning." In brief, the foundation for this approach comes from a phenomenon well known to instructors: those who teach learn the most. A variety of activities (referred to as structures) have been developed by proponents of cooperative learning. These structures are content-free. In an accounting setting, structures used within small groups could include two-on-two student debates, brainstorming to develop a list of alternatives, comparison of homework solutions, and agreement on a common group solution to a case. I will use a variety of these structures.

In cooperative learning, students are responsible for their own learning and that of their fellow group members. Teamwork is very important since learning is directly associated with the level of help that students provide other group members. Students take turns as the group leader, who is responsible for keeping the discussion organized and on task. Group leaders for the day are also responsible for ensuring that every member of the group has sufficient understanding of the material to represent the group in the report-outs.
After group discussions, I will call (sometimes at random from playing cards) on a student to report for their group. I recommend that you take adequate notes to be able to summarize the group's discussion. To provide quality report outs, you must be active listeners, asking follow-up questions of group members in order to understand the points discussed. By calling on students, those who are ordinarily quiet in class have an opportunity to practice oral presentation skills. This is a valued skill in the professional world. The fact that students are reporting on their group's views—not on their own views—is designed to make students who are reluctant to present their own views in class more comfortable.

The class will be conducted on the assumption that everyone has carefully read the assignment at least twice and completed the assignment for the day. It is critical that you carefully read the articles prior to class and complete all assignments, otherwise you will be unable to contribute to the group activities. Please arrive promptly for class so all groups can begin together. Always bring a copy of the readings with you to class. In fact, it is a good idea to bring all readings on the current topic with you to class. The ratio of in-class to out-of-class preparation expected in university courses is usually about two-to-one for undergraduate courses and three-to-one for graduate courses. I understand the incredible time pressures that students face and have tried to keep assignments equal to or less than these guidelines. In past semesters, students have found the length of the individual assignments to be reasonable but they have complained to me about the fact that there is an assignment for every class. Unfortunately, this is a by-product of using a student-centered learning approach, rather than the instructor dominated lecture method. In other words, you can't just skip the homework and come listen to me lecture.

The AECC and others in the professional business community are encouraging group activities in order to prepare students to work in today's team-oriented work place. For example, computers and other high tech products are now designed by teams of engineers, manufacturers involve workers in quality groups, and audits are conducted by teams of accountants. Employers place a high value on cooperation and teamwork. Individuals who cannot work cooperatively with others are not highly valued in today's workforce. In this class, you will be expected to be considerate and show mutual respect in interactions with members of your team. I am your supervisor in this setting so you are expected to demonstrate these same skills in interactions with me. Your course grade is influenced by your ability to demonstrate cooperation, consideration and mutual respect in communicating with me and with your peers. You are expected to work out any problems among team members by yourselves. I will get involved only as a matter of last resort. Be aware of the following group norms:

- You have the right to ask questions or ask for help in your group.
- You have the responsibility to provide assistance in your group.
- Look to teammates and classmates for answers before consulting the instructor.
- Be considerate in interacting with team members.

It is possible that some of you have been frustrated, at times, in past group work in college or in high school. Often group work requires an effort to meet at a common time, deal with free-riders, etc. Please note that the use of groups in this class is different. In this class, groups are used to facilitate active learning. While I encourage you to work outside of class (it facilitates active learning), it is better if you do not work with same students who are in your class group—otherwise, your in-class group discussions will become repetitive. (As an aside, minimizing group projects is one way that I attempt to keep the time requirements of the course at a reasonable level.)

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A notable advantage of cooperative learning is that, by promoting active participation in the learning process, retention of knowledge is increased. The attached learning pyramid summarizes the retention rates from alternative types of instruction. Striking differences in retention rates occur among alternative teaching methods.

**Determination of Grades**

Course grades will be determined as follows: A = 90 or above, B = 80-89, C = 70-79, D = 60-69, and F = below 60. Under this grading system, there is no predetermined number of As, Bs, etc. You are therefore not in direct competition with each other (as under a normal curve). This type of grading is intended to facilitate cooperation because you are not hurt if a classmate's performance is improved because you helped him or her learn the material. In fact, the average grade distribution across professional program classes has varied substantially in past years depending upon the overall effort by different classes.

Numerical averages will be based on a combination of exam grades, peer evaluations, instructor evaluation, and graded cases. The following weighting scheme provides an indication of relative weights on each activity:

<table>
<thead>
<tr>
<th>Activity</th>
<th>Weight</th>
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<tbody>
<tr>
<td>First Exam</td>
<td>30 points</td>
</tr>
<tr>
<td>Second Exam</td>
<td>30 points</td>
</tr>
<tr>
<td>Cases (and quizzes)</td>
<td>20 points</td>
</tr>
<tr>
<td>Peer Evaluations</td>
<td>10 points</td>
</tr>
<tr>
<td>Instructor Evaluation</td>
<td>6 points</td>
</tr>
<tr>
<td>Class Attendance</td>
<td>4 points</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>100 points</strong></td>
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</table>

**Examinations**

The first exam will be primarily essay, with many shorter, specific questions and a few broader questions requiring integration of concepts from two or more readings. The second exam will include more problems, including journal entries, due to the coverage of recent pronouncements. The second exam is not cumulative. The exams will emphasize the materials covered during group and class discussions. However, some materials covered in the readings but not in class may be tested. I am more likely to ask you to apply the accounting rules discussed in class than to regurgitate them back to me. In other words, the exams focus on higher levels of learning.

The best way to score well on exams is to complete the readings and assignments prior to each class. Students should then take notes during group and class discussions. If you review the content covered after each class, you will find it is unnecessary to cram for the tests. You should also seek assistance from group members until you understand the materials.
Cases

Cases are the means of providing you with experience with unstructured problems. Many students find unstructured problems to be very frustrating. In some cases, the accounting issue is not stated and must be inferred from reading about a business transaction. You will ordinarily be required to generate the accounting alternatives before you can evaluate their merits. You will need to remind yourself that these are the problems encountered in the real world. The key is the quality of the supporting analysis that you provide to evaluate the accounting alternatives. A "correct" solution is less important, and often there is no one correct solution.

A Ph.D. student will grade the cases. The student will grade for technical accounting merit and writing skills, including grammar, punctuation, organization and word choice. I regard the time you spend wording your written cases to be time well spent, since the only way to improve writing is by writing. I will provide guidelines to the Ph.D. student for grading the cases, however, I will not grade individual cases. The primary feedback you will receive on your case solution comes from comparing your analysis to the coverage provided by me during class. It simply isn't possible to write enough information on each case to be comprehensive. You will find both the teaching assistant and I are very willing to sit down and go over your case with you, if need additional help in assessing its strength and weaknesses.

Peer Evaluation

Peer evaluations constitute a significant part of the grade. You are expected to differentiate among team members in evaluating performance. Students who are particularly positive contributors should be rewarded. The evaluation also empowers team members to penalize any member of the team who is not well prepared or who doesn't interact with other team members in a positive manner. This could include students who attempt to dominate discussions as well as students who are too quiet. If you hope to free-ride on the work of your team members—watch out. Students tend to avoid direct confrontation, but they are generally willing to tell me about group members who aren't prepared for class.

The evaluations consist of a series of questions about behaviors that are expected of team members. All evaluations will remain confidential, although aggregate results are available to students. The evaluation form is linked. Please look it over carefully.

Instructor Evaluation

My evaluation will be based on the contribution you make to whole-class discussions, both when I call on you and when you volunteer, and my observations about your contributions to your group. I will also consider whether you showed mutual respect and consideration in interactions with team members and with me. If you distract me and other students during the entire class discussion, such as by talking with the person next to you, expect to lose points in the instructor evaluation.

Class Attendance

Attendance plays a role in your grade for several reasons: 1) Much learning occurs during
class and exams only sample that learning. 2) Because cooperative learning relies on groups
to do much of the teaching, it doesn't work without a high level of attendance. 3) And finally, to
be successful in the real world you will have to show up every day so you might as well
develop good habits now. (Also skipping class to prepare for an exam or catch-up on work in
another class reduces your performance in all classes over the long run.)

Class attendance will affect your grade, as follows:

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<tr>
<th>Absences</th>
<th>Points out of 4</th>
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<td>2</td>
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<td>4</td>
<td>1</td>
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<tr>
<td>5 or more</td>
<td>0</td>
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</tbody>
</table>

Classes missed for office interviews will not count as an absence if you tell me in advance. If
you are ill, please call me (you can leave a message) or send an e-mail before class. On-
campus interviews should not be scheduled during the class period, if possible.

Teaching Materials

- There is no textbook.
- The teaching materials are available from links on the assignment sheet on my
  homepage. You will need to print quite a few materials since you need to bring a hard
  copy for class. This is less expensive than buying texts, as long as you are able to avoid
  the per page charges at some university locations.

Office Hours

I am available in my office to help students at many hours in addition to my formal office hours,
so feel free to come by if you need help. My tentative plan is to work on research at home on
Wednesdays but to be in the office on other days. My office is located in 402J in the Wehner
Building. My formal office hours are on Tuesday and Thursday, from 1:00 to 2:00 p.m.

Also feel free to call me in the office (845-8970) at any time. I can often handle technical
questions over the phone, thereby saving you a special trip. I will also stay in the classroom for
a while when the period ends to handle questions.

Students with Disabilities

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides
comprehensive civil rights protection for persons with disabilities. Among other things, this
legislation requires that all students with disabilities be guaranteed a learning environment that
provides for reasonable accommodation of their disabilities. If you believe you have a
disability requiring an accommodation, please contact the Department of Student Life,
Services for Students with Disabilities in 126 Koldus, or call 845-1637.
General Comments

I am excited about this course and hope you will find it to be one of your best learning experiences at TAMU. I am continually revising the course to make it more relevant to your future professional responsibilities. Several past graduates have told me this course retains its value several years after graduation and that is my ultimate goal.

NOTE: I reserve the right to change the course schedule and policies if circumstances dictate. Any changes will be announced in class.
ACCOUNTING 651, FALL 2003
SCHEDULE OF TOPICS

Class 1,
9/2/03,
Tues. F

INTRODUCTION

Class 2,
9/4/03,
Thurs. F

ETHICAL ISSUES IN THE ACCOUNTING PROFESSION

Class 3,
9/9/03,
Tues. F

FINANCIAL REPORTING: A BRIEF LOOK AT THE PAST AND PRESENT

Class 4,
9/11/03,
Thurs. F

GOVERNMENT LEGISLATION PASSED IN RESPONSE TO THE ETHICAL LAPSES IN BUSINESS AND AUDITING: THE SARBANES-OXLEY BILL OF 2002

Class 5,
9/18/03,
Thurs. F

USING FAIR VALUES TO ACCOUNT FOR MARKETABLE SECURITIES

Class 6,
9/23/03,
Tues. F

THE ROLE OF POLITICS AND CONCEPTUAL ISSUES IN SHAPING THE FASB STANDARD ON MARKETABLE SECURITIES

Class 7-8
9/25/03-
9/30/03

CONCEPTUAL FRAMEWORK ASSET AND LIABILITIES

Class 9,
10/2/03,
Thurs. F

"The Bonus Case," The FASB Cases on Recognition and Measurement. Please provide a written answer to the case requirement using the five-step approach.

Class 10-11,
10/7/03-

FASB CONCEPTS STATEMENT 7 (2000), "USING CASH FLOW
INFORMATION AND PRESENT VALUE IN ACCOUNTING MEASUREMENTS.

Class 12, 10/14/03, Tues. F
"The Health Spa Case," *The FASB Cases on Recognition and Measurement*. Please provide a written answer to the case requirement using the five-step approach.

Class 13, 10/16/03, Thurs. F
"The Frequent Flier Case," *The FASB Cases on Recognition and Measurement*. Please provide a written answer to the case requirement using the five-step approach.

Class 14, 10/21/03, Tues. F
*The Future Site Restoration Case*. Your responses will be collected but not graded.

Class 15, 10/23/03, Thurs.
Visit by Nick Stell, FASB Post-graduate Intern, *The Coupon Case*, will be done during class.

Class 16, 10/28/03, Tues. F
FIRST EXAMINATION (a mixture of short conceptual cases and short questions to provide broader coverage of the materials that we have covered).

ACCOUNTING FOR DERIVATIVES

ACCOUNTING FOR SPECIAL PURPOSE ENTITIES

BUSINESS COMBINATIONS AND GOODWILL

FINAL EXAM
Texas A&M University
Departmental Request for a Change in Course
Undergraduate • Graduate • Professional

1. This request is submitted by the Department of Geology & Geophysics

2. Course prefix, number and complete title of course: GEOP 622-Stratigraphy

3. Change requested:
   a) Prerequisite(s): From ______________________ To ______________________
   b) Withdrawal (reason) ______________________
   c) Cross-list with ______________________

4. Change in course title and description. Enter complete current course title and current course description; complete proposed course title and proposed course description in items 4 and 5.
   Change in course title and description: Principles of correlating and naming stratigraphic units; interpretation of sedimentary environments based on composition, texture and sedimentary structures; prediction of sandstone-body morphology of cored sections.

5. Complete proposed course title and proposed course description (not to exceed 50 words): GEOL 622-Stratigraphy Principles for correlating and naming stratigraphic units; controls on stratigraphic development (sediment supply, base-level change, subsidence, climate, and compaction); principles and application of sequence stratigraphy; subsurface stratigraphy; facies analysis and stratigraphic architecture.

6. a) As currently in course inventory:

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<tbody>
<tr>
<td>GEOP</td>
<td>622</td>
<td>STRATIGRAPHY</td>
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<th>Admin. Unit</th>
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Level 6

b) Changed to:

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<th>Subject Matter Content Code</th>
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<th>Acad. Year</th>
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Approval recommended by:________________________ Date: 9/26/03
Head of Department

Chair, College Review Committee Date: 9/29/03

Head of Department (if cross-listed course) Date: 9/21/03

Dean of College

Submitted to Coordinating Board by:________________________ Date:________________________

Director of Academic Support Services Date:________________________ Effective Date: SEP 26, 2003

* Attach a syllabus according to the guidelines on the Internet site cur-as.tamu.edu. To have this form reviewed, please send to Linda F. Lacey, Director of Academic Support Services, 1265 TAMU or fax to 847-8737.
Texas A&M University
Departmental Request for a Change in Course
Undergraduate • Graduate • Professional

1. This request is submitted by the Department of Geology & Geophysics

2. Course prefix, number and complete title of course: GEOP 628- Basin Architecture

3. Change requested:
   a) Prerequisite(s): From ____________________ To ____________________
   b) Withdrawal (reason) ____________________
   c) Cross-list with ____________________

4. Change in course title and description. Enter complete current course title and current course description; complete proposed course title and proposed course description in items 4 and 5.

5. Complete current course title and current course description: Uses physical and geophysical data to define mechanisms responsible for basin formation, interval structure and stratigraphy of different basin types, and hydrocarbon occurrence in basins.

6. Complete proposed course title and proposed course description (not to exceed 50 words): GEOP 628-Basin Architecture- Tectonic classification of basins; tectonic mechanisms responsible for basin formation; mechanical behavior of the lithosphere; subsidence; geophysical signatures of sedimentary basins; tectonic controls on sedimentation and basin filling; petroleum systems and basin-scale hydrologic systems.

   a) As currently in course inventory:

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<thead>
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<th>Title (exclude punctuation)</th>
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<td>GEOP</td>
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<td>BASIN ARCHITECTURE</td>
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   Approval recommended by: ____________________
   9/29/03

   Head of Department
   Date

   Chair, College Review Committee
   Date

   Head of Department (if cross-listed course)
   Date

   Dean of College
   Date

   Submitted to Coordinating Board by: ____________________
   Date

   COLLEGE OF GEOSCIENCES
   SEP 26 2003

   Director of Academic Support Services
   Date

   Effective Date

   * Attach a syllabus according to the guidelines on the Internet site oar-as.tamu.edu. To have this form reviewed, please send to:
   Linda F. Lacey, Director of Academic Support Services, 1265 TAMU or fax to 847-8737.

   DARAS-591

   DEAN'S OFFICE