New Course Requests
Texas A&M University
Departmental Request for a New Course
Undergraduate • Graduate • Professional
• Submit original form and attach a course syllabus.

Form Instructions
1. Request submitted by (Department or Program Name): English

2. Course prefix, number and complete title of course: ENGL 608 Readings in Medieval Literature

3. Catalog course description (not to exceed 50 words): Wide reading in English literature of the Medieval period; introduction of major figures, genres, and issues in the period; introduction to current critical conversations in Medieval literary studies.

4. Prerequisite(s): None
   Cross-listed with: None
   Stacked with: None

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

5. Is this a variable credit course? □ Yes ☒ No
   If yes, from _____ to _____

6. Is this a repeatable course? □ Yes ☒ No
   Will this course be repeated within the same semester? □ Yes ☒ No
   If yes, this course may be taken _____ times.

7. This course will be:
   a. required for students enrolled in the following degree program(s) (e.g., B.A. in history)

   b. an elective for students enrolled in the following degree program(s) (e.g., M.S., Ph.D. in geography)

   MA in English; PhD in English

8. If other departments are teaching or are responsible for related subject matter, the course must be coordinated with these departments. Attach approval letters.

9. Prefix Course # Title (excluding punctuation)
   ENGL 608 Readings in Medieval Literature

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   Approval recommended by:
   M. Jimmie Killingsworth
   Chair, College Review Committee
   Date

   Department Head or Program Chair (Type Name & Sign)

   Date

   Department Head or Program Chair (Type Name & Sign)
   (if cross-listed course)
   Date

   Submitted to Coordinating Board by:
   Associate Director, Curricular Services
   Date
   Effective Date

Questions regarding this form should be directed to Sandra Williams at 845-8201 or sandra.williams@tamu.edu.
ENGL 608  
Readings in Medieval Literature  

Dr. Britt Mize  
Blocker 217C  
845-8349  
bmize@tamu.edu  
Fall 2011  

Course description  
This course offers students an opportunity to read widely in the Medieval period; introduces major issues in the Medieval period; and provides an introduction to current critical conversations in the Medieval period.  

Prerequisites: none  

Course Objectives  
Students will (1) become conversant with the range and variety of literary genres current in the period from about 1350 to 1500; (2) gain familiarity with several representative and influential writings from that time; (3) develop a sense of late medieval English literature as a medium of both thought and action, a discourse of engagement with both intellectual and social concerns; and (4) practice the skills most fundamental to the academic profession in which we all participate: the gathering and synthesis of information, textual analysis, explanation, and argumentation.  

Required Texts  
3. Individual works from the TEAMS Middle English Texts Series as assigned. Full texts, introductions, and notes accessible online at www.lib.rochester.edu/camelot/teams/tmsmenu.htm.  
4. Additional materials in coursepack.  

Course Requirements and Grades  
1) Weekly written responses to a prepared question one of you will ask at the beginning of each class period. These responses will be discussion-starters as well as an ongoing measurement of your own maturing analysis of the subject matter. Responses missed for unexcused reasons will receive no credit. Responses missed for excused reasons will count neither for nor against you, as if there had simply not been one at all that day. 30%  
2) A review of literature—that is, of published scholarship and criticism—on one work from our reading schedule (I'll hand out a list of eligible texts to choose from). Your aim will be to investigate and thoughtfully synthesize that work's critical history in order to represent for your
classmates, in about 5 pages and no more than 7, the major trends and current state of affairs in professional discussion of your chosen text. **30%**

3) A well-developed, carefully argued critical essay of about 15 pages on any work(s) from our reading list. You may, but are not required to, focus this assignment on the same work for which you prepared the literature review. If you do stay with the same work, your paper should reflect your knowledge of prior scholarship and advance a thesis that you believe to be an original contribution to ongoing conversation. If you shift to a different text, the emphasis of this assignment will fall on critical analysis, requiring equally clear and evidential argument in support of a thesis but without the expectation of much engagement with previously published work. **40%**

**Grading scale:**
- A = 90-100
- B = 80-89
- C = 70-79
- D = 60-69
- F = <60

**Attendance Policy**
Since class only meets once a week, you are expected to attend every class. If you must miss class for professional reasons—that is, to present a paper at a conference—please let me know in advance. Other than that, only University-approved absences will be allowed. Your participation grade will go down by .5 for each unapproved absence. University rules related to excused and unexcused absences are located on-line at [http://student-rules.tamu.edu/rule07](http://student-rules.tamu.edu/rule07)

**Americans with Disabilities Act 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 of their disabilities. If you believe you have a disability requiring an accommodation, please contact Disability Services in Cain Hall, Rm. B1118, or call 845–1637. For additional information, visit [http://disability.tamu.edu](http://disability.tamu.edu)

**Academic Integrity**
Your conduct in this class should reflect the principles outlined in the Aggie Honor Code: “An Aggie does not lie, cheat, or steal or tolerate those who do.” If you are caught submitting an assignment containing any kind of plagiarized material, you will fail the course and be reported to the Honor Council for academic dishonesty. If you have not already done so, please familiarize yourself with the Honor Council Rules and Procedures ([http://www.tamu.edu/aggiehonor](http://www.tamu.edu/aggiehonor)).

**Course topics and schedule of activities**

Week 1: Lyric poetry
Anonymous lyric poems.
Geoffrey Chaucer: selected lyrics.

Week 2: Chaucer and his circle

Chaucer: prologue and selections from The Legend of Good Women; The Parliament of Fowls.

Week 3: Chaucer and his circle, cont.

Thomas Clanvowe: The Cuckoo and the Nightingale.
John Gower: selections from Confessio Amantis; selections from Mirour de l’Omme; selections from Vox Clamantis.

Week 4: Thomas Hoccleve

Thomas Hoccleve: The Epistle of Cupid, La Male Regle, and selections from the Series.

Week 5: The Alliterative Revival

The Siege of Jerusalem.
Wynnere and Wastoure.
The Parlement of the Thre Ages.

Week 6: The Alliterative Revival, cont.

William Langland: selections from Piers Plowman.
Pearl.

Week 7: The Alliterative Revival, cont.

The Pearl poet: Sir Gawain and the Green Knight.

Week 8: Lais and short romances

The Wedding of Sir Gawain and Dame Ragnell.
Sir Orfeo.
Thomas Chestre: Sir Launfal.

Week 9: Longer rhymed and prose romances
Octavian.
Sir Thomas Malory: The Tale of Sir Gareth of Orkney, from Le Morte Darthur.

Week 10: Works of morality and devotion

Instructions for a Devout and Literate Layman.
William Caxton: selections from the Golden Legend.
Selections from Gesta Romanorum.
The Book of the Craft of Dying.
John Lydgate: The Dance of Death.

Week 11: Mystical and visionary writings

Julian of Norwich: selections from Revelations of Divine Love.
Selections from The Cloud of Unknowing.
Richard Rolle: selections from Incendium Amoris.
The Vision of Edmund Leversedge.

Week 12: Spiritual autobiography

The Book of Margery Kempe.

Week 13: Drama

Chester Noah's Flood.
N-Town Trial of Joseph and Mary.
Towneley Second Shepherd's Play.
York Crucifixion.
Towneley Judgment.

Week 14: Middle Scots poetry

Robert Henryson: selected poems.
William Dunbar: selected poems.

Final paper due one week after the last class.
Texas A&M University
Departmental Request for a New Course
Undergraduate • Graduate • Professional
• Submit original form and attach a course syllabus.

Form Instructions

1. Request submitted by (Department or Program Name): English

2. Course prefix, number and complete title of course: ENGL 618 Readings in Eighteenth-Century British Literature

3. Catalog course description (not to exceed 50 words): Wide reading in British literature of the 18th Century; introduction of major figures, genres, and issues in the period; introduction to current critical conversations in 18th Century literary studies, including historical and social contexts.

4. Prerequisite(s): None

5. Is this a variable credit course? Yes

6. Is this a repeatable course? No

7. This course will be:
   a. required for students enrolled in the following degree programs(s) (e.g., B.A. in history)
   b. an elective for students enrolled in the following degree program(s) (e.g., M.S., Ph.D. in geography)

8. If other departments are teaching or are responsible for related subject matter, the course must be coordinated with these departments. Attach approval letters.

9. Prefix Course # Title (excluding punctuation)

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Approval recommended by:
M. Jinnie Killingsworth
Department Head or Program Chair (Type Name & Sign) Date

Patricia Harley
Chair, College Review Committee Date

Jose Bermudez
Dean of College Date

David W. Reed
Chair, GC or UCC Date

Questions regarding this form should be directed to Sandra Williams at 845-8201 or sandra.williams@tamu.edu.
ENGL 618: Readings in Eighteenth-Century British Literature

Robert J. Griffin
Blocker 223C
458-3369
rjgriffin@tamu.edu

Fall 2011

Course Description
Students in this course will read widely in what has become known as the “long eighteenth century” (1660-1830), with the emphasis on major issues that have emerged over time as part of the critical conversation about this period.

The eighteenth century in England witnessed a gradual but definitive shift from feudal political and economic structures to the more democratic form of a constitutional monarchy and a modern capitalist economy, and to a public sphere that derived its power from an expanding market for print. The shift from wealth based on land to wealth derived from trade, and particularly from colonial trade, was the engine that drove personal and economic liberty at home and imperialism abroad. The shift in models of conduct from aristocratic excess to middle-class sobriety laid the foundation for Victorian morality and gender roles.

The literature of this period both derives from and drives the political, economic, social, and cultural changes that we call “modernity.” Philosophy, journalism, periodical essays, poetry, drama, and the new genre of the novel partake in ongoing debates about nation, empire, and the purpose of literature itself as English writers emerged from the shadows of classical antiquity and became increasingly self-conscious about their own literary history. Changing gender roles are canvassed within the literature, as well as by the very presence of a critical mass of women writers taking advantage of the professional opportunities of the new market for print.

Prerequisites: none

Course objectives
Students should leave this course with 1) an appreciation of the diversity of literature in this period; 2) an understanding of each text’s position within the larger coordinates of the culture across the century, meaning specifically its residual, dominant, and emergent ideologies; 3) practice several of the skills fundamental to the academic profession in which we all participate (analysis, explanation, and oral and written argumentation)

Course work and grading policies
Papers and exams are designed to test, first, detailed knowledge of the material under review; and second, the ability to think analytically about the material in relation to current critical practice.
1) There will be three 8-page papers. For each paper, students will research an article that discusses a work on the syllabus, summarize it and critique it. 75%

Possible lines of critique are: offering a different interpretation based on evidence from the text; noting the shortcomings of a thesis by reference to an alternate theoretical paradigm.

Criteria: Good summaries outline the logic of the article; bad summaries list points without synthesizing them. Good critiques present a coherent thesis; bad critiques take the form of a running commentary.

2) There will also be a final examination to test your comprehensive knowledge of the period. Students will identify quotations from primary texts on the syllabus and write a short paragraph for each quotation discussing the context in which it appears. 25%

Criteria: Good exams contextualize the quotations with economy and precision. Bad exams are those in which students write everything they know about the work without regard to relevance.

I consider attendance and participation in class discussion to be required elements of a seminar, similar to reading the assigned texts, for which no points are given. Obvious neglect of these basic duties, however, may be penalized by a loss of points on the final grade.

Grading scale:
A = 90-100
B = 80-89
C = 70-79
D = 60-69
F = <60

Attendance Policy
Since class only meets once a week, you are expected to attend every class. If you must miss class for professional reasons—that is, to present a paper at a conference—please let me know in advance. Other than that, only University-approved absences will be allowed. Your will lose 5 points of your total points for each unapproved absence. University rules related to excused and unexcused absences are located on-line at http://student-rules.tamu.edu/rule07

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 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 Disability Services, in Cain Hall, Room B118, or call 845-1637. For additional information visit http://disability.tamu.edu.

Academic Integrity
"An Aggie does not lie, cheat, or steal, or tolerate those who do.” You are responsible for conducting yourself according to the Aggie Code of Honor (http://www.tamu.edu/aggiehonor).
Scheduled meetings and required readings

**Week 1: Contexts**
--John Locke, from *Two Treatises of Government*
--Immanuel Kant, “What is Enlightenment?”
--Max Weber, from *The Protestant Ethic and the Spirit of Capitalism*
--Jurgen Habermas, from *The Structural Transformation of the Public Sphere*
--Michel Foucault, “What is Enlightenment?”

**Week 2: Restoration Drama**
--Congreve, *The Way of the World*
--Aphra Behn, *The Rover*

**Week 3: Rise of the Novel I**
--Aphra Behn, *Oroonoko*
--Eliza Haywood, *Fantomina*

**Week 4: Rise of the Novel II**
--Defoe, *Robinson Crusoe*
Paper #1 due

**Week 5: The Public Sphere**
--Addison & Steele, selections from *The Tatler* and the *The Spectator*
--Samuel Johnson, selections from *The Rambler* and *The Idler*
--Terry Eagleton, from *The Function of Criticism: From the Spectator to Post-Structuralism* (Verso, 1984)

**Week 6: Satire I**
--Swift, *Gulliver’s Travels*

**Week 7 Satire II**
--Pope, *Rape of the Lock*
--Neil Hertz, "Two Extravagant Teachings" in *The End of the Line* (Columbia UP, 1985), 144-159

**Week 8: The Novel at Midcentury**
--Samuel Richardson, *Pamela*
Paper #2 due

**Week 9: Sentimentality and Masculinity**
--MacKenzie, *The Man of Feeling*
--Inchbald, *A Simple Story*
--Adela Pinch, from *Strange Fits of Passion: Epistemologies of Emotion, Hume to Austen* (Stanford University Press, 1996)

**Week 10: The Gothic**
--Horace Walpole, *Castle of Otranto*
--Austen *Northanger Abbey*

**Week 11: Slave Narrative and the Abolition Movement**
--Olaudah Equiano, *The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, The African. Written by Himself*

**Week 12: Romanticism**
--Thomas Warton, "The Pleasures of Melancholy"
--William Cowper, selections from *The Task*
--William Wordsworth, "Tintern Abbey"; selections from *The Prelude*
Paper #3 due

**Week 13: The French Revolution in England**
--Edmund Burke, *Reflections on the Revolution in France*
--Mary Wollstonecraft, *A Vindication of the Rights of Women*
--Elizabeth Inchbald, *A Simple Story*
--Claudia Johnson, "The Age of Chivalry and the Crisis of Gender" in *Equivocal Beings: Politics, Gender, and Sentimentality in the 1790s* (University of Chicago Press, 1995)

**Week 14: The Nation Achieved in Fiction**
--Walter Scott, *Waverley*

Final exam
Form Instructions

1. Request submitted by (Department or Program Name): English

2. Course prefix, number and complete title of course: ENGL 642: Topics in Genre

3. Catalog course description (not to exceed 50 words): Topics in selected genres and subgenres of literary and cultural production; may focus on historical development and/or context, generic conventions, theoretical approaches; may be taken for credit three times as content varies.

4. Prerequisite(s): None

Cross-listed with:  Stacked with:

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

5. Is this a variable credit course? □ Yes  □ No  If yes, from _____ to _____

6. Is this a repeatable course?  □ Yes  □ No  If yes, this course may be taken _____ times.

Will this course be repeated within the same semester?  □ Yes  □ No

7. This course will be:
   a. required for students enrolled in the following degree program(s) (e.g., B.A. in history)

   b. an elective for students enrolled in the following degree program(s) (e.g., M.S., Ph.D. in geography)

   M.A., Ph.D. in English

8. If other departments are teaching or are responsible for related subject matter, the course must be coordinated with these departments.

Attach approval letters.

9. Prefix  Course #  Title (excluding punctuation)
    ENGL 642  TOPICS IN GENRE

   Lect.  Lab  SCH  CIP and Fund Code  Admin. Unit  Acad. Year  FICE Code
   0  3  9  2  1  0  9  0  1  2  0  0  3  6  3  2

   Approval recommended by:  Patricia Hurley
   M. Jimmie Killingsworth
   Department Head or Program Chair (Type Name & Sign)
   Date

   Chair, College Review Committee
   Patricia Hurley  7-27-10

   Jose Bermudez
   Dean of College
   Patricia Hurley  8-12-10

   David W. Reed
   Chair, GC or UCC
   Patricia Hurley  9-18-10

   Date

   Submitted to Coordinating Board by:
   Patricia Hurley
   Date

   Associate Director, Curricular Services

   Effective Date

Questions regarding this form should be directed to Sandra Williams at 845-8201 or sandra.williams@tamu.edu.
English 642: Topics in Genre
Mary Ann O'Farrell
Office: 241D Blocker
Office phone: 845-8313
E-mail: maof@tamu.edu

Topic:
The Novel of Manners

Course Description
Focusing on the genre named for its attentions to the daily practices and practical morals of the social world—the novel of manners—this course will engage classics of the genre while developing a definition of the genre (testing its limits) by interrogating the concept of "manners" itself and by considering the use of manners in contemporary texts and in contemporary political discourse. Though the class will concentrate on the genre as it has developed in England and America, we will also read French works (in translation), and we will test the limits of the genre by looking at what might be described as television and cinema of manners. Readings also include works by critics on the novel of manners and historians of manners, as well as historical and contemporary conduct and deportment guides.

Prerequisite: None

Learning Objectives
(1) develop familiarity with the genre of the novel of manners, including its theoretical underpinnings; (2) gain a fuller understanding of the historical, social, and aesthetic contexts in which the novel of manners is produced and received; (3) practice the basic skills of our profession (research, analysis, oral and written argumentation); and (5) produce an original scholarly work suitable for academic publication or presentation.

Class requirements
1) Attendance, participation, discussion questions. 20%
2) Six-page paper. 10%
3) 1-page manners text paper. 10%
4) Final paper, 15-20 pages, including proposal, and abstract of paper to be submitted to a conference. 60%

Grading scale:
A = 90-100
B = 80-89
C = 70-79
D = 60-69
F = <60

Attendance Policy
Since class only meets once a week, you are expected to attend every class. If you must miss class for professional reasons—that is, to present a paper at a conference—please let me know in advance. Other than that, only University-approved absences will be allowed. Your participation grade will go down by .5 for each unapproved absence. University rules related to excused and unexcused absences are located on-line at http://student-rules.tamu.edu/rule07

**Required Texts**

Jane Austen. *Emma*. Oxford UP.
Nella Larsen. *Passing*.
Dorothy Sayers. *Gaudy Night*.
William Makepeace Thackeray. *Vanity Fair*. Oxford UP.
Evelyn Waugh. *Brideshead Revisited*.

Additional readings available on the course website.
Selected television episodes and films.

**Academic Integrity**

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**Course Topics and Calendar of Activities**

**Week One**
Austen, *Emma*  
- selections from Miss Manners columns, Dear Prudence columns, and the etiquette grrls blog  
- selection from James Fordyce, *Sermons for Young Women*, 1766  
- selection from John Gregory, *A Father’s Legacy to His Daughters*, 1774

**Week Two**
- Laclos, *Les Liaisons Dangereuses*
Bege K. Bowers and Barbara Brothers, "Introduction: What is a Novel of Manners?," in Reading and Writing Women's Lives: A Study of the Novel of Manners, eds. Bowers and Brothers (Ann Arbor: UMI Research Press, 1990), 1-17
- Susan Winnett, selection from Terrible Sociability: The Text of Manners in Laclos, Goethe, and James, 1993

Week Three
- Thackeray, Vanity Fair (1st half)
- David Hume, "Of National Characters" (1748)
- Sarah Stickney Ellis, from The Women of England: Their Social Duties and Domestic Habits, 1839.
- Norbert Elias, selection from The History of Manners

-6-page paper due

Week Four
- Vanity Fair (2nd half)
- Isabella Beeton, selection from Book of Household Management, 1861.

Week Five
- James, The Ambassadors (1st half)
- Erasmus, selection from On Good Manners for Boys, translated and annotated by Brian McGregor

Week Six
- The Ambassadors (2nd half)

Week Seven
- The Custom of the Country

· Manners book paper due

Week Eight
· *Passing*
  Introduction to the novel; civility readings;
· Mary F. Sisney, "The View from the Outside: Black Novels of Manners," in Bowers and Brothers
· Thomas Jefferson, "Manners" from *Notes on the State of Virginia*
· Manners book papers discussed

Week Nine
· Waugh, *Brideshead Revisited*
· Hitchcock, *Rope* (film)

Week Ten
· *Gaudy Night* and *The Girls of Slender Means*
· Carolyn Heilbrun on detective novels of manners, in Bowers and Brothers
· selections from etiquette manuals

· Paper proposal due

Week Eleven
· Proust (selections from volume I)
· episodes of *Seinfeld, Star Trek, Sex and the City*
· selection from *The New Basic Black: Home Training for Modern Times*

Week Twelve
· episodes of *The Sopranos*
· selection from Sun Tzu, *The Art of War*
· class visit by Professor Joseph Litvak, Professor of English at Tufts University and Visiting Fellow at the Melberen G. Glasscock Center for Humanities Research

Weeks Thirteen and Fourteen
· workshop on final papers

All-day conference; presentation of short version of final papers; papers and abstracts due the next day
Texas A&M University
Departmental Request for a New Course
Undergraduate  •  Graduate  •  Professional
• Submit original form and attach a course syllabus.

Form Instructions

1. Request submitted by (Department or Program Name): English

2. Course prefix, number and complete title of course: ENGL 658  Topics in Film History

3. Catalog course description (not to exceed 50 words): Topics in the history of the production, reception, and institutional contexts of cinema; may focus on national cinemas, genres, movements, styles, film industries, film's relation to other media. May be taken for credit 3 times as content varies.

4. Prerequisite(s): None

   Cross-listed with: None    Stacked with: None

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

5. Is this a variable credit course?  □ Yes  □ No  If yes, from _____ to _____

6. Is this a repeatable course?  □ Yes    □ No  If yes, this course may be taken _____ times.
   Will this course be repeated within the same semester?  □ Yes  □ No

7. This course will be:
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   b. an elective for students enrolled in the following degree program(s) (e.g., M.S., Ph.D. in geography)

   M.A., P.h.D. in English

8. If other departments are teaching or are responsible for related subject matter, the course must be coordinated with these departments. Attach approval letters.

9. Prefix  Course #  Title (excluding punctuation)

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Approval recommended by:

M. Jimmie Killingsworth 7/27/10
Department Head or Program Chair (Type Name & Sign)  Date

Patricia Hurley 7/27/0
Chair, College Review Committee  Date

Jose Bermudez 8-12-10
Dean of College  Date

David W. Reed
Chair, GC or UCC  Date

Questions regarding this form should be directed to Sandra Williams at 845-8201 or sandra.williams@tamu.edu
Curricular Services - 3/10
ENGL 658 Topics in Film History
Spring 2012

Dr. Anne Morey
Blocker 247D
458-0709
amorey@tamu.edu.

Topic:
The International Art Film

Course Description:
Art Cinema will examine the international art film from the 1920s to the present. The class will be organized thematically, with a focus on critical approaches derived from a consideration of both institutional circumstances (such as political or economic factors affecting filmmaking and reception) and interpretive issues (such as interpretive strategies arising from the presumed relationship between the art film and modernism). Major themes/questions to be discussed over the course of the semester will include the connection between art cinema(s) and national cinemas generally (is there an American art cinema or is it best defined as a European phenomenon?); art cinema and genre (does the art film constitute a genre as a category based upon shared formal characteristics among films or, alternatively, one based upon a distinctive reception context in the United States?); problems of periodization (is an international art cinema continuous from the 1920s to the present or do its distinctive phases represent significant breaks in filmmaking or reception practices or narrative concerns? Is there still an art cinema in a post-theatrical exhibition context?); art cinema and gender or sexuality (is one of the recurring thematic concerns of art cinema an exploration of dysfunctional or deliberately perverse sexuality?); art cinema and epistemology (is art cinema best approached as a loose aggregation of films concerned with states of knowledge, means of knowing, or a fascination with solipsism as a thematic concern?)

Prerequisites: None

Course Objectives:
(1) develop familiarity with the traditions of Art Cinema from 1920 to the present; (2) gain a fuller understanding, within that context, of one discrete set of films; (3) practice several of the skills fundamental to the academic profession in which we all participate (analysis, explanation, and oral and written argumentation); and (4) leave the course with an original piece of scholarship or criticism suitable for presentation to an academic public. No prerequisites.

Required Texts:
Barbara Wilinsky, *Sure Seaters*
Lloyd Michaels, *Ingmar Bergman’s Persona*
Jane Shattuc, *Television, Tabloids, and Tears* (out of print—order your own copy on line or be prepared to use the library copy on reserve)
Stanislaus Lem, *Solaris* (order your own copy)
Electronic coursepak available from reserves.

**Assignments:**
1) Two take-home tests **40%**.
2) Final paper on a relevant topic of your choosing, seminar length (20-25 pp.) You will be expected to present briefly (no more than 15 minutes) on the topic of the final paper the last seminar meeting of the semester, which will not receive a separate grade. **30%**
3) Regular, informed class participation. **10%**
4) Two presentations. First, a brief survey of the reception of an assigned film in which you collect as much material on the film’s initial release as you can, typically in the form of published reviews, although other sources may be available in some cases. Second, a critique of one of the assigned articles, not to exceed 15 minutes. **20%**

**Grading scale:**
- A = 90-100
- B = 80-89
- C = 70-79
- D = 60-69
- F = <60

**Attendance Policy**
Since class only meets once a week, you are expected to attend every class. If you must miss class for professional reasons—that is, to present a paper at a conference—please let me know in advance. Other than that, only University-approved absences will be allowed. Your participation grade will go down by .5 for each unapproved absence. University rules related to excused and unexcused absences are located on-line at [http://student-rules.tamu.edu/rule07](http://student-rules.tamu.edu/rule07)

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**Academic Integrity**
Your conduct in this class should reflect the principles outlined in the Aggie Honor Code: “An Aggie does not lie, cheat, or steal or tolerate those who do.” If you are caught submitting an assignment containing any kind of plagiarized material, you will fail the course and be reported to the Honor Council for academic dishonesty. If you have not already done so, please familiarize yourself with the Honor Council Rules and Procedures ([http://www.tamu.edu/aggiehonor](http://www.tamu.edu/aggiehonor)).

**Course Topics, Calendar of Activities, Major Assignment Dates**

**Week One—A First Look**
Screening:  *Persona* (Bergman, 1966, 81m)


**Week Two—A Prewar Art Cinema?**

Screening:  *The Cabinet of Dr. Caligari* (Wiene, 1919, 69m); *Un Chien andalou* (Dali and Bunuel, 1924, 24m)

Reading:  Barbara Wilinsky, *Sure Seaters* (all); David Pratt, “Fit Food for Madhouse Inmates”; Mike Budd, “Authorship as a Commodity: The Art Cinema and *The Cabinet of Dr. Caligari*”

**Week Three—The Scandal of *L’Avventura***

Screening:  *L’Avventura* (Antonioni, 1960, 145m)

Reading:  Selections from Seymour Chatman’s *Antonioni, or The Surface of the World* (chapters 3-6)

**Week Four—Solipsism or Metacinema?**

Screening:  *8½* (Fellini, 1963, 138m)


**Week Five—Solipsism or Metacinema 2**

Screening:  *Le Mépris* (Godard, 1963, 103m)


**Question for Takehome Test One will be distributed between this class and next**

**Week Six—Another Scandalous Reception, or Art Cinema and Nationality**

Screening:  *Peeping Tom* (Powell, 1960, 101m)

**Week Seven—A Manifesto for Art Cinema?**

**Screening:**  *Yesterday’s Girl* (Kluge, 1966, 88m)

**Reading:**  Miriam Hansen, “Space of History”

**Takehome Test One due in class**

**Week Eight—How Art Cinema deals with History**

**Screening:**  *Hiroshima mon amour* (Resnais, 1959, 90m)

**Reading:**  Rey Chow, “When Whiteness Feminizes . . .”; Nancy Lane, “The Subject in/of History”; Marie-Claire Ropars-Wuilleumier, “How History Begets Meaning”

Spring Break

**Week Nine—The Female Auteur**

**Screening:**  *Cleo from 5 to 7* (Varda, 1960, 90m)

**Reading:**  Sandy Flitterman-Lewis, “Varda in Context” and “From Déesse to Idée: Cleo from 5 to 7”; Janice Mouton, “From Feminine Masquerade to Flâneuse”

**Week Ten—The Auteur Abroad**

**Screening:**  *Blow-Up* (Antonioni, 1966, 111m)


**Week Eleven—Art Cinema and Adaptation**

**Screening:**  *Solaris* (Tarkovsky, 1972, 165m)

**Reading:**  All of the Lem novel; Steven Dillon, “Tarkovsky’s Solaris and the Cinematic Abyss”

**Takehome Test Two due in class**

**Week Twelve—Art Cinema in the Shadow of Television**
Screening:  *Fanny and Alexander* (Bergman, 1982, 188m)

Reading: Linda Haverty, “Strindbergman”; Marsha Kinder, “The Dialectic of Dreams”

**Week Thirteen—Art Cinema for Television?**

Screening:  *Berlin Alexanderplatz*

Reading: Jane Shattuc, *Television* (all)

**Week Fourteen—Presentation of Seminar Papers**
Texas A&M University
Departmental Request for a New Course
Undergraduate • Graduate • Professional
• Submit original form and attach a course syllabus.

Form Instructions

1. Request submitted by (Department or Program Name): English

2. Course prefix, number and complete title of course: ENGL 670 Topics in Latino/a Literature and Culture

3. Catalog course description (not to exceed 50 words): Topics in the history, theory, interpretation of Latino/a literature and culture; may focus on authors, groups of authors, themes, movements, genres, cultural contexts and/or theoretical framing. May be taken for credit 3 times as content varies.

4. Prerequisite(s): None

Cross-listed with: None Stacked with: None

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

5. Is this a variable credit course? □ Yes     □ No If yes, from ______ to ______

6. Is this a repeatable course? □ Yes     □ No If yes, this course may be taken ______ times.

Will this course be repeated within the same semester? □ Yes     □ No

7. This course will be:
   a. required for students enrolled in the following degree program(s) (e.g., B.A. in history)
   b. an elective for students enrolled in the following degree program(s) (e.g., M.S., Ph.D. in geography)

M.A., Ph.D. in English

8. If other departments are teaching or are responsible for related subject matter, the course must be coordinated with these departments. Attach approval letters.

9. Prefix   Course #   Title (excluding punctuation)

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Approval recommended by:

M. Jimmie Killingsworth 7/27/10
Department Head or Program Chair (Type Name & Sign) Date

Department Head or Program Chair (Type Name & Sign) Date
(if cross-listed course)

Submitted to Coordinating Board by:

Associate Director, Curricular Services

Questions regarding this form should be directed to Sandra Williams at 845-5201 or sandra.williams@tamu.edu.
ENGL 670: Topics in Latino/a Literature and Culture  
Fall 2011  
Dr. Juan Alonzo  
Blocker 201E  
845-8302  
jialonzo@tamu.edu

**Mexican American Literature and Criticism**

**Course Description**  
This course will focus on Mexican American literary production and its subsequent critical articulation and inclusion in the American literary canon. We will pay particularly close attention to the socio-cultural contexts of Mexican-American literature’s emergence, that is, to the specific historical experiences that have impelled the production of a Mexican American / Chicano/a aesthetic. Some of the historical sites and themes around which we will concentrate our study include the U.S.-Mexico War of 1848, the Mexican Revolution, the Chicano/a Movement, land dispossession and immigration, as well as issues of race, class, gender, and sexuality. Our reading of fiction, poetry, and essays will be enriched by an engagement with significant historical documents and criticism, particularly Marxist, postcolonial, and feminist literary criticism.

Prerequisites: None

**Required Texts**
Maria Amparo Ruiz de Burton, *The Squatter and the Don* (Arte Publico)
Americo Paredes, "With His Pistol in His Hand": A Border Ballad and its Hero (UT Press)
Tomas Rivera, *...And the Earth Did Not Devour Him* (Arte Publico)
Rolando Hinojosa, *Klail City* (Arte Publico)
Rolando Hinojosa, *Partners in Crime* (Arte Publico)
Rolando Hinojosa, *Ask a Policeman* (Arte Publico)
Ana Castillo, *So Far from God* (W. W. Norton and Co.)
Sandra Cisneros, *The House on Mango Street* (Vintage)
Sandra Cisneros, *Caramelo* (Vintage)
Oscar Casares, *Brownsville* (Back Bay Books)
Michele Serres, *How to Be a Chicana Role Model* (Riverhead Trade)

**Course Requirements**
1) Preparation / Participation (10%).
2) Class Presentation (20%): You will lead a 20-30 minute discussion of one our class sessions. The presentation should concentrate on the main theme or author in question, and you should come with a page of notes, questions, additional bibliographic information, etc. to distribute to the class. You may use the discussion in turnitin.com as a take-off point for your presentation.
3) Two 2-page Response Papers (20%): The 2-page response papers are designed to get you thinking in a more structured and argumentative manner early on in the semester. You may use these responses to generate ideas for your longer paper.
4) 15-page Research Paper (50%): Article-length paper on a topic of your choosing, to be presented to the class.

Grading scale:
A = 90-100
B = 80-89
C = 70-79
D = 60-69
F = <60

Class Policies
Attendance. Unexcused/unexplained absences will affect your final participation grade. Refer to http://student-rules.tamu.edu/rules7.htm for regulations on excused/unexcused absences due to illness, observation of religious holidays, and for the list of university-authorized activities.

Scholastic Honesty. “An Aggie does not lie, cheat or steal, or tolerate those who do.” Turning in work that is not your own or any other form of scholastic dishonesty will result in a major course penalty, including failure. Refer to http://student-rules.tamu.edu/rules20.htm for a full discussion of scholastic dishonesty, as well as student rights and responsibilities, procedures, and disciplinary consequences.

Students with Disabilities. The Americans with Disabilities Act (ADA) 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 Disability Services, Cain Hall, rm. B118, phone number 845-1637.

Schedule of Topics and Activities

Background and Introduction
Week One
R. Saldívar, “Race, Class and Gender in the Southwest” (10-25)
R. Rosaldo, “Changing Chicano/a Narratives (147-67)
R. Paredes, “Mexican American Literature: An Overview” (31-51)

The Corrido Tradition and the Creation of Mexican American Identity
Week Two
Paredes, “With His Pistol in His Hand”: A Border Ballad and its Hero
Paredes, “The Folklore of Groups of Mexican Origin in the United States” (3-18)
(Handout / PDF)
Limón, “Borders, Bullets, and Ballads,” in Mexican Ballads Chicano Poems (7-42)
(available through netlibrary.com via library catalog)
Emergence of Mexican American Literature in the 20th Century
Week Three
   Paredes, *George Washington Gómez*
   R. Saldivar, “The Borderlands of Culture” (272-93) (handout/electronic)

Week Four
   Rivera, *...And the Earth Did Not Devour Him*
   Limón, “Culture and Bedevilment” (187-207) (handout/electronic)
   **Short Essay 1 Due**

Rolando Hinojosa’s Klail City Death Trip Series
Week Five
   Hinojosa, “A Voice of One’s Own” and “The Sense of Place” (11-24) (handout/electronic)
   J. D. Saldivar, “Rolando Hinojosa’s *Klail City Death Trip*...” (44-63) (handout/electronic)

Week Six
   Hinojosa, *Partners in Crime*
   Hinojosa, *Ask a Policeman*

Chicano Movement and Post-Movement Poetry

Week Seven
   Gutierrez, “Community, Patriarchy, and Individualism...” (44-72) (handout/electronic)
   Selections from Chicano/a Movement Poetry (handout/electronic)

Week Eight
   Alarcón, “The Theoretical Subjects of *This Bridge Called my Back*...” (28-39)
   “Chicana Feminist Literature: A Revision Through Malintzin” (182-90) (handout/electronic)
   Cervantes, selections from *Emplumada* (handout/electronic)
   Vigil, selections from *Thirty and Seen a Lot* (handout/electronic)
   **Short Essay 2 Due**

Week Nine
   Ana Castillo, *So Far From God*
   *Mixquiahuala Letters*

Recovering the Past

Week Ten
Ruiz de Burton, *The Squatter and the Don*

**Postmodern Lives, Postmodern Stories**

Week Eleven
   Cisneros, *The House on Mango Street*

Week Twelve
   Cisneros, *Caramelo*
   Short Essay 3 Due

**Subversion and Humor**

Week Thirteen
   Casares, *Brownsville*
   Serros, *How to Be a Chicana Role Model*

Week Fourteen
   Paper presentations

   **Research Essay Due one week after the last class**
Texas A&M University  
Departmental Request for a New Course  
Undergraduate • Graduate • Professional  
- Submit original form and attach a course syllabus. -

Form Instructions

1. Request submitted by (Department or Program Name): English

2. Course prefix, number and complete title of course: ENGL 673 Topics in Transnational Literature and Culture

3. Catalog course description (not to exceed 50 words). Topics in theory and interpretation of transnational literature and culture, may focus on definitions of the transnational; on the relationships between the transnational and the global; on methods for study; on new configurations of literature and culture. May be taken 3 times for credit as content varies.

4. Prerequisite(s): None  
Cross-listed with: None  
Stacked with: None  
Cross-listed courses require the signature of both department heads.

5. Is this a variable credit course?  
   □ Yes  
   X No  
   If yes, from ______ to ______

6. Is this a repeatable course?  
   X Yes  
   □ No  
   If yes, this course may be taken ___ times.  
   Will this course be repeated within the same semester?  
   □ Yes  
   X No

7. This course will be:  
   a. required for students enrolled in the following degree program(s) (e.g., B.A. in history)
   b. an elective for students enrolled in the following degree program(s) (e.g., M.S., Ph.D. in geography)

   M.A., Ph.D., in English

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9. Prefix | Course # | Title (excluding punctuation)  
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ENGL | 673 | Topics in Transnational Literature and Culture

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Approval recommended by:  
M. Jimmie Killingworth  
Department Head or Program Chair (Type Name & Sign)  
Date: 7/27/10

Patricia Hurley _Patricia_A_Hurley_  
Chair, College Review Committee  
Date: 7/27-10

Jose Bermudez _Patricia_A_Hurley_  
Dean of College  
Date: 8/1-10

David W. Reed _David_W_Reed_  
Chair, GC or UCC  
Date: 9/17/10

Submitted to Coordinating Board by:  
Associate Director, Curricular Services  
Date:  
Effective Date:  
Questions regarding this form should be directed to Sandra Williams at 845-8201 or sandra.williams@tamu.edu.
English 673
Topics in Transnational Literature and Culture
Fall 2011
Off: Bloc 201 F
845-8332; soursoap@tamu.edu
Professor Shona N. Jackson

Topic:
Anticolonial Thought & Postcolonial Theory

Course Description
This course is about colonization and its aftermaths. It approaches postcolonial studies as an embattled but still necessary place of deconstructive practices and political action within the academy. Edward W. Said is credited with inaugurating the field of postcolonial studies with his 1979 work, Orientalism. In that widely read and criticized text, Said actually anticipates many of the problems that have since plagued the field and led to the current concern in academia that it rewrites the space-time of colonial logic, lacks a relationship to political praxis, and enjoys a certain kind of hegemony (that which identifies Said as founder or progenitor). In Said’s work, we see the now thorny issues of cultural overdetermination, privileged geographies, and the role of the intellectual in the academy as both critic and a function of a globalized class division that produces its objects of study. Together, these problems have led to a crisis in the discipline echoed in the recent query, “does the work that we all agree is still relevant, perhaps more relevant than ever, proceed under the name postcolonial studies or not?” (Loomba et al. 2005) In spite of its contributions to various disciplines and to thinking about race, culture, and humanism, postcolonial studies has been unable to escape the charge that it is a rehearsal of the político-economic substitution of formal structures of power (around which a set of oppositional or anticolonial practices had congealed), which occurred with the achievement of independence by a majority of colonies in, roughly, the second half of twentieth century. In other words, it has been unable to escape the charge that it formalizes the substitution of an axis of power for time as its conceptual and epistemological precondition. Even its recourse to poststructuralism and Marxist critical methodologies has been critiqued as a privileging of western critical discourses which necessarily reinscribes a white subject whose racialization and emergence as a modern subject through imperialist practices and epistemologies remains unacknowledged.

Prerequisites: None.

Course Objectives:
(1) develop familiarity with the work of major anticolonial writers; (2) gain a fuller understanding of the intellectual past and current critical trend of postcolonial studies; (3) develop a grasp of the interdisciplinary nature of postcolonial theory by reading broadly in the disciplines of philosophy, anthropology, history, political sociology and literature; (4) practice the basic skills of our profession (research, analysis, oral and written argumentation); and (5) produce an original scholarly work suitable for academic publication or presentation.

Texts:
[Gdiscours sur le colonialisme, 1955]
Gandhi, Mahatma. Hind Swaraj; or Indian Home Rule. United Kingdom: Dodo Press,
[1910], 2008.
Other readings available through Moodle or the A&M library system.

Course Requirements
Participation: 30%: Discussion, as a form of “collaborative learning,” is a core teaching method for this
class. It is also essential for the professionalization of graduate students. Discussion will be generated in
a number of ways including: student query, discussion questions, and instructor guidance. You will be
evaluated on the consistency of your contributions and your engagement in dialogue. REQUIREMENT:
Every student is to come prepared to each class with either one question or substantive comment about
the readings for that day. Questions/observations are to be posted in Moodle (PW: Fudge) by 5am the
morning prior to class and are to be revised within 24 hours of the completion of class.
Presentation: 15%
Mid-term paper, 5-7 pages: 20%
Final Paper, 12-18 pages: 35%
Grading scale:
A = 90-100
B = 80-89
C = 70-79
D = 60-69
F = <60

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they tolerate those who do. Please familiarize yourself with the booklet entitled Student Rules, Part I,
Section 20, “Scholastic Dishonesty,” which offers a clear, concise explanation of what constitutes
plagiarism (it also discusses other violations of academic integrity). Possession of this syllabus means
that you understand that you are required to comply with Texas A&M University’s policies on this
manner. For more information, please see: http://www.tamu.edu/aggiehonor/. For more specific rules
and guidelines about what constitutes plagiarism, see me as well.

Course Topics and Calendar of Activities
*Materials in bold are to be read by presenters only.

Week 1: Introductions & Course Overview

Week 2: Race, Humanism & Discovery

Week 3: Modern Philosophy, Literature & Difference
----------.“On National Characteristics.”
----------.“Physical Geography.” (Selection)

Week 4: Readings in Anticolonial Discourse
[Discours sur le colonialisme, 1955]

Week 5: Readings in Anticolonial Discourse

Week 6: Readings in Anticolonial Discourse

Week 7: Poststructuralism, Deconstruction and Postcolonial Criticism

**Midterm paper due**

**Week 8: The Material Tradition**


**Week 9: Position & Practice**

"Literature." Ibid. 112-197.

**Week 10: Power & Practice**


**Week 11: Melancholia**


**Week 12: Intersections: Indigenous Discourse & Criticism**


**Weeks 13 and 14: Intersections: Feminism and Queer Theory**


Final Papers Due.