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

Form Instructions
1. Request submitted by (Department or Program Name): English
2. Course prefix, number and complete title of course: ENGL 607: Seminar in Medieval Literature
3. Change requested
   a. Prerequisite(s): From: Graduate Course in Medieval English or permission of instructor To: None
   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 in item 5; enter proposed course title and proposed course description in item 6.
   e. Change in course prefix, number, contact hours (lab & lecture), and semester credit hours. Complete item 7. Attach a course syllabus.
4. For informational purposes only, please indicate course number if this course will be stacked:
5. Complete current course title and current catalog course description: ENGL 607. Seminar in Medieval Literature. Advanced study in Medieval Literature. May cover Old or Middle English literature or language, research methods, manuscript or editing problems, or other areas. May be taken up to three times as content varies.
6. Complete proposed course title and proposed catalog course description (not to exceed 50 words): ENGL 607. Topics in Medieval Literature and Culture. Topics in history, theory, and interpretation of Medieval Literature and culture, may cover Old or Middle English, may include study of varied cultural forms, manuscript or editing problems, genres, and themes. May be taken for credit 3 times as content varies.
7. a. As currently in course inventory:

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| Approval recommended by: Patricia Harney
  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: Patricia Harney
  Chair, College Review Committee Date
  Joe Bermudez
  Dean of College Date

Associate Director, Curricular Services
Questions regarding this form should be directed to Sandra Williams at 845-8201 or sandra.williams@tamu.edu.

Curricular Services 10/10

Effective Date 2 of 152 D
July 26, 2010

TO: David W. Reed, Chair, Graduate Council

FROM: M. Jimmie Killingsworth, Head, Department of English

SUBJECT: Graduate Curriculum Revision

The graduate faculty in the Department of English has approved a graduate curriculum revision for the 2011-12 graduate catalogue. Based on our 2007 Program Review, we have been working to streamline and make more flexible our graduate offerings.

We are constructing a two-tier curriculum, with Readings courses and Topics courses, and we are eliminating Seminars. Because of enrollment pressures, we have decided that it is no longer viable to place prerequisites on courses (as there were on Seminars); thus, the Topics courses will have no prerequisite. The Readings courses are more broadly conceived and do not carry a prerequisite.

The Readings courses will not be repeatable for credit; the Topics courses may all be repeated for credit three times as content varies.

The courses we are removing will all be covered under either the Readings or the Topics courses. Thus, no area of instruction or study is actually being removed; we are simply reorganizing and streamlining.

We would like to change the title and update the description of ENGL 607 to better accommodate the variety of our present and future offerings in this area. We have removed the prerequisite for the reason stated above.
English 607 Topics in Medieval Literature
Spring 2012

Dr. Britt Mize
Office: Blocker 217C, 979–845–8349
bmize@tamu.edu

Topic:
Medieval Drama

Course Description
Middle English plays, once studied almost solely to serve a teleological narrative leading triumphantly to Shakespeare, are now widely appreciated both for their aesthetic interest—some are masterpieces of dramatic construction—and for their ability to inform stimulating analysis of medieval religious, popular, textual, and civic culture. In this course, the angles we take on the material will be partly determined by student interests, but some topics of attention will include the vexed relationship between the textual record and actual medieval performance; auspices and staging; audience spectation, participation, and reception; drama as an instrument of social critique; and the vernacular play as a site of negotiation between sacred and profane language, transgression and discipline, religious and civic institutions, and theological and worldly concerns.

Prerequisites: None

Learning Objectives
My goals are for you to (1) develop familiarity with the traditions of English drama prior to 1500; (2) gain a fuller understanding, within that context, of one discrete set of plays; (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. What will you notice or figure out about early English drama that no one has noticed or figured out before?

Required Texts
3. Texts of individual plays provided as handouts or through Electronic Reserve.

Course Requirements and Grades
The conditions of credit for this course are (1) a passing grade based on all assigned work and (2) your consistent attendance in class and participation in the activities associated with the course.
1) Major research project, which will have two outcomes, one oral and one written, valued equally. The oral outcome will be a formal presentation of your argument, limited to 20 minutes and modeled on the genre of the conference paper. The written outcome will be a seminar paper of about 15 pages, modeled on the genre of the short published article. Each of these products of your research project will be evaluated according to criteria appropriate to its medium, which I will make known to you in advance. 65%

2) Informal 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 (defined at student-rules.tamu.edu/rule7.htm) will count neither for nor against you, as if there had simply not been one at all during that class period. 35%

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

**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, Calendar of Activities**

**Week One**

**Introductory matters, part I.** What is drama, anyway? The range of dramatic and quasi-dramatic activities in pre-1500 England.

- **Dramatic liturgy** (handout). Part I, items 1, 3, 5, 11, and 12, from David


**Introductory matters, part II.** The extent and nature of the surviving record.


**Shrewsbury Fragment A** (handout). From Davis, *Non-Cycle Plays and Fragments*.

**Durham Prologue** (handout). From Davis, *Non-Cycle Plays and Fragments*.

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**Week Two**

**Background reading:**


**Biblical drama from England but not in English:**


**Selected English cycle-type plays:**


**York Fall of Man** (handout). From Cawley. “Everyman” and Medieval Miracle Plays.
Chester Noah’s Flood (handout). From Joseph Black et al., gen eds., The 
Broadview Anthology of British Literature, Volume 1: The Medieval Period 
(Peterborough, Ontario: Broadview Press, 2006), with my handwritten 
corrections.

Week Three

Background reading:

Meg Twycross, section entitled “Open-Air Staging: Pageant Wagons” from her 


Selected English cycle-type plays (cont.):

Brome Abraham and Isaac (Electronic Reserve). From Cawley, “Everyman” 
and Medieval Miracle Plays.

Towneley Pharaoh (Electronic Reserve). From Bevington, Medieval Drama.

Chester Balaam and Balak (play 5) (Electronic Reserve). From David Mills, 
ed., The Chester Mystery Cycle: A New Edition with Modernised Spelling, 

Towneley Salutation of Elizabeth (handout). From Bevington, Medieval Drama.

York Joseph’s Trouble about Mary (handout). From Beadle and King, York 
Mystery Plays.

Week Four

Background reading:


Selected English cycle-type plays (cont.):

Towneley Second Shepherds’ Play (Electronic Reserve). From vol. A of 
Stephen Greenblatt, gen. ed., The Norton Anthology of English Literature, 8th 

Coventry Shearmen and Taylors’ Pageant (handout). From Pamela M. King 
and Clifford Davidson, eds., The Coventry Corpus Christi Plays, Early 
Drama, Art, and Music Monographs 27 (Kalamazoo, MI: Medieval Institute 
Publications, 2000).

Chester Christ at the House of Simon the Leper; Christ and the Money- 
Lenders; Judas’ Plot (play 14) (Electronic Reserve). From Mills, Chester 
Mystery Cycle.

Towneley Buffeting (Electronic Reserve). From Peter Happé, ed., English 
Mystery Plays: A Selection (Harmondsworth, Middlesex: Penguin Books, 
1975).
Week Five

**Background reading:**


**Selected English cycle-type plays (cont.):**


**Introduction to morality plays:**


Week Six

**Background reading:**


**Morality plays (cont.):**


Week Seven

**Background reading:**


**Miracle plays:**


Plays on miscellaneous subjects:


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**The N-Town Plays:**


**Spring Break**

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<td>Twelve</td>
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**Week Thirteen**

Student conference papers.
Week Fourteen

Student conference papers.

Term papers due.
Texas A&M University
Departmental Request for a Change in Course
Undergraduate • Graduate • Professional
Submit original form and attachments.

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

2. Course prefix, number and complete title of course: ENGL 610 History of the English Language

3. Change requested
   a. Prerequisite(s): From: To:
   b. Withdrawal (reason):
   c. Cross-list with: LING 610

   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 in item 5; enter proposed course title and proposed course description in item 6.

e. Change in course prefix, number, contact hours (lab & lecture), and semester credit hours. Complete item 7. Attach a course syllabus.

4. For informational purposes only, please indicate course number if this course will be stacked:

5. Complete current course title and current catalog course description: ENGL 610. History of the English Language. Inductive study of phonological, grammatical and lexical history of English language, with brief discussion of some other Indo-European languages; kinds and principles of linguistic changes in general, as reflected in English. Cross-listed with LING 610. Credit cannot be given for both ENGL 610 and LING 610.

6. Complete proposed course title and proposed catalog course description (not to exceed 50 words): ENGL 610. Topics in the History of the English Language. Topics in the development of the English language; may include phonological, grammatical and lexical histories; study of social and political contexts; relationships between English and other languages. Cross-listed with LING 610. May be taken three times for credit as content varies. Credit cannot be given for both ENGL 610 and LING 610 in the same semester.

7. a. As currently in course inventory:

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Approval recommended by:

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

Patricia Hurley
Chair, College Review Committee Date

Jose Bermudez
Dean of College Date

David W. Reed
Chair, GC or UCC Date

Submitted to Coordinating Board by:

Questions regarding this form should be directed to Sandra Williams at 845-8201 or sandra.williams@tamu.edu.

Copy filed 28/3/18
July 26, 2010

TO: David W. Reed, Chair, Graduate Council
FROM: M. Jimmie Killingsworth, Head, Department of English
SUBJECT: Graduate Curriculum Revision

The graduate faculty in the Department of English has approved a graduate curriculum revision for the 2011-12 graduate catalogue. Based on our 2007 Program Review, we have been working to streamline and make more flexible our graduate offerings.

We are constructing a two-tier curriculum, with Readings courses and Topics courses, and we are eliminating Seminars. Because of enrollment pressures, we have decided that it is no longer viable to place prerequisites on courses (as there were on Seminars); thus, the Topics courses will have no prerequisite. The Readings courses are more broadly conceived and do not carry a prerequisite.

The Readings courses will not be repeatable for credit; the Topics courses may all be repeated for credit three times as content varies.

The courses we are removing will all be covered under either the Readings or the Topics courses. Thus, no area of instruction or study is actually being removed; we are simply reorganizing and streamlining.

We would like to change the title and update the description of ENGL/LING 610 to better accommodate the variety of our present and future offerings in this area. Because this is a Topics course, it can be taken three times for credit as content varies.
English 610/LING 610: Topics in the History of the English Language
Professor: J. Lawrence Mitchell
Office: Academic 219B (by appt)
Tel. 845-2164 or 2100
E-mail: j-mitchell@tamu.edu

Fall 2011

Topic:
Dynamics of Linguistic Change in English

Course description
Study of the phonological, grammatical, and lexical history of the English language; brief
discussion of some other Indo-European languages; principles of linguistic change, as reflected
in English.

Prerequisite: None

Course Objectives
1) To acquire a sound grasp of the kinds of change possible in English (typology) and the
mechanism of change (dynamics).
2) To relate the changes specific to English to the kinds of change found in other natural
languages (universals).
3) To learn how to interpret the phenomena of linguistic variation in terms of linguistic change
(synchrony/diachrony).
4) To develop the linguistic sophistication appropriate to an educated person.

Requirements
Class attendance, participation, and careful reading of assigned material (5%)
Mid-Semester Exam (25%)
Comprehensive final exam (40%)
Research project (30%)

Exams: The mid-semester exam will consist mostly of short answer and other ‘performance’
questions that involve writing, phonetic transcription, etc. The final will be comprehensive and
will follow much the same format as the mid-semester exam, with the addition of an essay
question.

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

Textbooks:

Recommended reading:

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

**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

**Academic Integrity**
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Course Topics and Schedule of Activities

Week 1  Chap 1: Overview (1-42)

Weeks 2-3  Chap 2: Phonology and morphology (43-108)

Weeks 4-5  Chapter 3: Syntax (109-198)

Weeks 6-7  Chap 4: Vocabulary (199-270)

Week 8  Chap 5: Standardization (271-311)
         Mid-semester exam

Weeks 9-10  Chap 6: Names (312-351)

Weeks 11-12  Chap 7: English in Britain (352-383)

Week 13  Chap 8: English in North America (384-419)

Week 14  Chap 9: English worldwide (420-439)
         Research project deadline
         Final Exam
Texas A&M University
Departmental Request for a Change in Course
Undergraduate \ Graduate \ Professional
Submit original form and attachments

Form Instructions
1. Request submitted by (Department or Program Name): English
2. Course prefix, number and complete title of course: ENGL 611 Seminar in Renaissance and Seventeenth-Century Literature

Attach a brief supporting statement for changes made to items 3a thru 3d, and 6 below.

3. Change requested
   a. Prerequisite(s): From: ENGL 613, 614, 615, 619, 621, or approval of instructor
      To: None
   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 in item 5; enter proposed course title and proposed course description in item 6.

e. Change in course title, number, contact hours (lab & lecture), and semester credit hours. Complete item 7. Attach a course syllabus.

4. For informational purposes only, please indicate course number if this course will be stacked:

5. Complete current course title and current catalog course description: ENGL 611. Seminar in Renaissance and Seventeenth-Century Literature. Advanced study in Renaissance and Seventeenth-Century British Literature. May cover individual authors, literary movements or cultural context. May be taken up to three times as content varies.

6. Complete proposed course title and proposed catalog course description (not to exceed 50 words): ENGL 611. Topics in Early Modern Literature and Culture. Topics in the history, theory, interpretation of Early Modern 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.

7. a. As currently in course inventory:

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

Patricia Hurley
Chair, College Review Committee Date

Jose Bermudez
Dean of College Date 8-12-10

Submitted to Coordinating Board by:
David W. Reed
Chair, GC or UCC Date

Associate Director, Curricular Services
Questions regarding this form should be directed to Sandra Williams at 845-8201 or sandra.williams@tamu.edu
Curricular Services - 03/10

Effective Date
Signature of Requestor 8/16 of 152 D
July 26, 2010

TO:               David W. Reed, Chair, Graduate Council
FROM:             M. Jimmie Killingsworth, Head, Department of English
SUBJECT:          Graduate Curriculum Revision

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We would like to change the title and update the description of ENGL 611 to better accommodate the variety of our present and future offerings in this area. We have removed the prerequisite for the reason stated above.
English 611  
Topics in Early Modern Literature and Culture:  
Spring 2011

Nandra Perry  
Office: Blocker 219-F

nandraperry@tamu.edu  
Office phone: 845-8336

Topic:  
Imitation, Exemplarity, and Religion in Spenser and Sidney

Course Description
This class will focus on representations of the ideal gentleman and gentlewoman in the major works of Spenser and Sidney. We will compare these authors’ courtly main characters to male and female models of the ideal Christian/courtier available in Italianate courtesy books, Catholic and Protestant devotional manuals, and Catholic and Protestant life-writing. Throughout the semester, we will pay special attention to the ways imitation works (or not) in both devotional and literary texts as a way of bridging the gap between “secular” or literary and theological models of excellence, particularly in relation to the representation of exemplarity and heroism. What does the ideal gentleman or woman look like in a religiously divided culture? Who decides what counts as heroism, and how do authors represent different (potentially controversial) models of heroism in a public discourse? These are the broader questions the class will consider as we read and respond to the assigned texts.

Prerequisites: None

Course Objectives
My goals are for you to (1) develop familiarity with two major works of early modern literature; (2) gain a fuller understanding of the socio-political and religious contexts within which they emerged and circulated; (3) practice the basic skills of our profession (research, analysis, oral and written argumentation); and (4) produce an original scholarly work suitable for academic publication or presentation.

Textbooks
Elizabeth Cary, *The Tragedy of Mariam, the Fair Queen of Jewry*: with *The Lady Falkland: Her Life, by One of Her Daughters*. Ed. Barry Weller and Margaret W. Ferguson

Grading Policies
The conditions for credit in this course are (1) a passing grade based on all assigned work, and (2) your attendance in class and consistent participation in class activities. Grades are weighted as follows: one 15- to 25-page seminar paper, modeled on the genre of the scholarly article (40%), one 15- to 20-minute oral presentation of your seminar paper, modeled on the genre of the conference paper (40%), and weekly in-class written responses to assigned readings (20%).

_in-class responses_

In-class response exercises are designed to stimulate class discussion and measure your critical engagement with the assigned readings. Please come to each class meeting with a prepared discussion question for your classmates. I will randomly select one question as the question of the day. Your grade will be based on both your prepared question and your response to the selected question. For most class meetings, I have assigned both primary and secondary materials. My expectation is that you read all the primary materials. The secondary readings are designed to help you prepare informed, thoughtful questions and responses for class discussion. If you are absent from class for an excused reason (see student-rules.tamu.edu/rule7.htm), that day’s quiz will count neither for nor against you. If you have an unexcused absence, you will receive no credit for that day’s response.

_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.

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_americans with disabilities act_

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requiring an accommodation, please contact Disability Services, in Cain Hall, Rm. B1118, or call 845-1637. For additional information, visit http://disability.tamu.edu

Course Topics, Calendar of Activities

Week One
Course Introduction

Week Two
Classical Models, Christian Imitators
Cicero, On Duties, Book I (PDF); The Orator, Book I, Book II, 125-186.234, Book III, 224-268.147; Joanna Martindale, ed., from English Humanism Wyatt to Cowley (PDF); Erasmus, from Colloquies, “The Godly Feast,” (PDF)

Week Three
The Christian Courtier
Baldassare Castiglione, The Courtier; secondary readings, Harry Berger, “Sprezzatura and the Absence of Grace” (NCE); Virginia Cox, “Castiglione’s Cortegiano: The Dialogue as a Drama of Doubt” (NCE); Daniel Javitch, “Il Cortegiano and the Constraints of Despotism” (NCE); Joan Kelly Gadol, “Did Women Have a Renaissance?” (NCE); David Quint, “Courtier, Prince, Lady: The Design of the Book of the Courtier” (NCE); Wayne Rebhorn, “Ottaviano’s Interruption” (NCE); James Hankins, “Renaissance Philosophy and Book IV of Il Cortegiano” (NCE)

Week Four
Thomas Rogers and The Imitation of Christ, or What Would Cicero Do?
Thomas Rogers, trans. and ed., The Imitation of Christ (PDF); Thomas Rogers, A Just Apologie of All Necessarie Writings and Writers (PDF); Thomas Rogers, An Historicall Dialogue Touching AntiChrist and Poperie (PDF); secondary readings, Ian Green, from Print and Protestantism in Early Modern England, chapters 6 and 10 (electronic reserve)

Week Five
Protestant Poetics and Anti-poetics
Philip Sidney, A Defence of Poesy (SCW); Stephen Gosson, The Schoole of Abuse (PDF); Thomas Lodge, Defence of Poetry (PDF); secondary readings, Nandra Perry, “Imitatio and Identity: Thomas Rogers, Philip Sidney, and the Protestant Self” (MLA database); Robert E. Stillman, “Deadly Stinging Adders: Sidney’s Piety, Phillipism, and the (Defence of Poesy)” (MLA database); Mary Ellen Lamb, “Apologizing for Pleasure in Sidney’s Apology for Poetry: The Nurse of Abuse Meets the Tudor Grammar School” (MLA database); Robert Matz, from Defending Literature in Early Modern England, chapters 1 and 3 (electronic reserve)

Week Six
The Christian Hero, Part I
John Foxe, from Actes and Monuments (1583), Title Page, Prefaces (English only) (http://www.hrionline.ac.uk/johnfoxe/transcript.html); from Actes and Monuments (1563), The
Two Examinations of Anne Askew

Week Seven
The Christian Hero, Part II
Anon., The Lady Falkland: Her Life, by One of Her Daughters; Elizabeth Cary, The Tragedy of Mariam: the Fair Queen of Jewry (TM & L); secondary readings, all supplementary materials in edition of book; Frances Dolan, “Reading, Work, and Catholic Women’s Biographies” (ABEEL database); Marion Wynne-Davies, “To have her children with her”: Elizabeth Cary and Familial Influence” in The Literary Career and Legacy of Elizabeth Cary (electronic reserve); Margaret W. Ferguson, “Allegories of Imperial Subjection: Literacy as Equivocation in Elizabeth Cary’s Tragedy of Mariam,” in Dido’s Daughters: Literacy, Gender, and Empire in Early Modern England and France (electronic reserve); Margaret W. Ferguson, “The Spectre of Resistance: The Tragedy of Mariam,” in Staging the Renaissance: Reinterpretations of Elizabethan and Jacobean Drama, ed. David Scott Kastan and Peter Stallybrass (library reserve); Nandra Perry, “The Sound of Silence: Elizabeth Cary and the Christian Hero” (MLA)

Week Eight
The Christian Hero, Part III
Fulke Greville, A Dedication to Sir Philip Sidney (PDF); Astrophil and Stella (SCW), selected elegies (PDF); secondary readings, Cynthia Bowers, “‘What is the Meaning of this Work? Fulke Greville and the Limitations of Authority” (PDF); Lisa Klein, From The Exemplary Sidney and the Elizabethan Sonneteer, Introduction, chapters 2 and 3 (electronic reserve); Andrew Strycharski, “Literacy, Education, and Affect in Astrophil and Stella” (available via Project Muse)

Spring Break

Week Nine
Philip Sidney, New Arcadia, Book I; secondary readings, see separate bibliography
Week Ten
Philip Sidney, *New Arcadia*, Book II; secondary readings, see separate bibliography

Week Eleven
Philip Sidney, *New Arcadia*, Book III and bridge; secondary readings, see separate bibliography

Week Twelve
Philip Sidney, *New Arcadia*, Books IV and V; secondary readings, see separate bibliography

Week Thirteen
Edmund Spenser, *Faerie Queene*, Books I and VI; secondary readings, see separate bibliography

Week Fourteen
Student Conference Paper Presentations
Texas A&M University
Departmental Request for a Change in Course
Undergraduate • Graduate • Professional
Submit original form and attachments

Form Instructions
1. Request submitted by (Department or Program Name): English
2. Course prefix, number and complete title of course: ENGL 613: Studies in the Renaissance

Attach a brief supporting statement for changes made to items 3a thru 3d, and 6 below.

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 in item 5; enter proposed course title and proposed course description in item 6.

   e. Change in course prefix, number, contact hours (lab & lecture), and semester credit hours. Complete item 7. Attach a course syllabus.

4. For informational purposes only, please indicate course number if this course will be stacked: __________________________


6. Complete proposed course title and proposed catalog course description (not to exceed 50 words): ENGL 613. Readings in Early Modern Literature. Wide reading in English literature of the Early Modern period; introduction of major figures, genres, and issues in the period; introduction to current critical conversations in Early Modern literary studies, including historical and social contexts.

7. a. As currently in course inventory:
   
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   Approval recommended by: __________________________ Date: 7/27/15
   
   M. Jimmie Kilgowsit
   Department Head or Program Chair
   Date: 7/27/15

   Patricia Hurley
   Chair, College Review Committee
   Date: 7/27/15

   Jose Bermudez
   Dean of College
   Date: 8/12/15

   David W. Reed
   Chair, GC or UCC
   Date: __________________________

   Submitted to Coordinating Board by:

   Patricia Hurley
   Chair, College Review Committee
   Date: 7/27/15

   Questions regarding this form should be directed to Sandra Williams at 845-8201 or sandra.williams@tamu.edu
   Curricular Services – 03/10
July 26, 2010

TO: David W. Reed, Chair, Graduate Council

FROM: M. Jimmie Killingsworth, Head, Department of English

SUBJECT: Graduate Curriculum Revision

The graduate faculty in the Department of English has approved a graduate curriculum revision for the 2011-12 graduate catalogue. Based on our 2007 Program Review, we have been working to streamline and make more flexible our graduate offerings.

We are constructing a two-tier curriculum, with Readings courses and Topics courses, and we are eliminating Seminars. Because of enrollment pressures, we have decided that it is no longer viable to place prerequisites on courses (as there were on Seminars); thus, the Topics courses will have no prerequisite. The Readings courses are more broadly conceived and do not carry a prerequisite.

The Readings courses will not be repeatable for credit; the Topics courses may all be repeated for credit three times as content varies.

The courses we are removing will all be covered under either the Readings or the Topics courses. Thus, no area of instruction or study is actually being removed; we are simply reorganizing and streamlining.

We would like to change the title and update the description of ENGL 613 to make it a Readings course. No change in prerequisites or repeatability.
English 613
Readings in Early Modern Literature
Fall 2011
Dr. Nandra Perry
nandraperry@tamu.edu

Office: Blocker 219F
Office phone: 845-8336

Course description
This course is a graduate-level survey of the literature of early modern England. An era of sweeping social, political and religious change, it was also a period of incredible artistic productivity and innovation. Over the course of the semester, we will be exploring the sometimes complicated, always fascinating relationship of the period’s literary artifacts to the social contexts that produced them. How did the English Reformation shape readers’ and writers’ appreciation for the power (and dangers) of the written word? What do 16th- and 17th-century love lyrics tell us about gender relations in the period? Why all the fuss about the Virgin Queen? These are just a few of the questions we’ll be addressing over the course of the semester. Our readings this semester will focus particularly on representations of ideal subjectivity in the period. Following Stephen Greenblatt’s thesis that the early modern era is characterized by a new emphasis on and enthusiasm for “self-fashioning,” we will not only explore different authorial visions of the ideal man and woman, but also the different religious, political, and social discourses in which those visions are embedded.

Course Objectives
My goals are for you to (1) develop familiarity with major works of early modern literature; (2) gain a fuller understanding of the socio-political and religious contexts within which they emerged and circulated; and (3) practice the basic skills of our profession (research, analysis, oral and written argumentation).

Required Texts:
Mario A. DiCesare, ed. George Herbert and the Seventeenth-Century Religious Poets. A
Coursepack (CP)

Prerequisites: none

Course requirements and grades
The conditions for credit in this course are (1) a passing grade based on all assigned work, and (2) your attendance in class and consistent participation in class activities. Grades are weighted as follows: weekly written responses to assigned readings (50%), an annotated bibliography on a subject of your choice (25%), and a final exam (25%).

Weekly Response Essays
The readings for this class are challenging. The weekly response essays are intended to help you develop the careful reading habits you will need in order to get the most from your assignments. Unlike a formal research paper, these essays need not articulate a full-fledged argument, nor is there any need for you to consult secondary sources beyond those assigned for class. Your job is to explore an idea, a question, or a way of looking at a particular character, scene, or theme that you think is interesting enough to merit class discussion. At the beginning of class, I will choose a response essay at random. This essay will serve as the starting point for that day’s class discussion. Response essays should be 2- to 3-pages long. Each student gets one free pass per semester. In addition, I will drop your lowest essay grade. At the end of the term, I will average together the remaining thirteen essays for 50% of your final grade.

Annotated Bibliography
The annotated bibliography is an opportunity for you to familiarize yourself with the scholarship on one author, theme, or question of interest to you. I will be meeting with you individually to discuss appropriate topics. The bibliography is due on the last day of class.

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)

Conferences
You are welcome to stop by my office any time for any reason. You can count on finding me there during my scheduled office hours, but I am also around at other times. If you cannot make my regular office hours and want to make sure we have adequate time to talk, I will be happy to make an appointment with you for an alternative time. Please feel free to speak with me about any concerns you might have regarding the class or your work. It is my job to help you. I particularly encourage you to meet with me to discuss your papers. Email is a very dependable way to contact me outside regular business hours.

Academic Integrity
Your conduct in this class should reflect the principles articulated in the Aggie Honor Code: “An Aggie does not lie, cheat, or steal or tolerate those who do.” It is expected that your graded assignments will reflect your own efforts and abilities. Please do not submit work that is not your own. If you use outside sources, document them. Please note that you must document not only those sources from which you quote, but also any sources from which you obtain ideas. If you have ANY questions about whether or how to document a source, you are responsible for checking with me. 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).

**Americans with Disabilities Act**

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 Disability Services, in Cain Hall, Rm. B1118, or call 845-1637.

**Course Topics and Schedule of Activities**

Week 1: Classical Models, Christian Imitators: Cicero, *On Duties*, Book I; Cicero, *The Orator*, Book I, Book II, 125-186.234, Book III, 224-268.147; Thomas More, from *Utopia* (Rollins and Baker); Erasmus, from *Colloquies*, “The Godly Feast,” (CP); Roger Ascham, from *The Schoolmaster* (Rollins and Baker); Chapter 6 in Aughterson

Week 2: Renaissance Self-Fashioning: Baldassare Castiglione, *The Courtier*; Francis Petrarch, *Lyric Poems* (selections); Francis Petrarch, “The Ascent of Mont Ventoux” (CP); Harry Berger, Jr., “Sprezzatura and the Absence of Grace” (NCE); Virginia Cox, “Castiglione’s *Cortegiano*: The Dialogue as a Drama of Doubt” (NCE); Joan Kelly Gadol, “Did Women Have a Renaissance?” (NCE); David Quint, “Courtier, Prince, Lady: The Design of the *Book of the Courtier*” (NCE); Chapters 3 and 8 in Aughterson

Week 3: Early Tudor Literature: Stephen Hawes (Rollins and Baker); John Skelton (Rollins and Baker); John Skelton (Rollins and Baker); Sir Thomas Elyot (Rollins and Baker); John Heywood (Rollins and Baker); A.W. Barnes, “Constructing the Sexual Subject of John Skelton” (MLA database); Melissa Mohr, “Defining Dirt: Three Early Modern Views of Obscenity” (MLA database)
Week 4: The Reformation in England: from *The Bible* (Rollins and Baker); Hugh Latimer (Rollins and Baker); from *The Book of Common Prayer* (Rollins and Baker); John Jewel (Rollins and Baker); John Foxe (Rollins and Baker); Richard Hooker (Rollins and Baker); Chapter 1 in Aughterson; Norman Jones, from *The English Reformation* (CP)

Week 5: Protestant Poetics and Anti-poetics: Philip Sidney, *A Defence of Poesy* (MW); Stephen Gosson, *The Schoole of Abuse* (CP); Thomas Lodge, *Defence of Poetry* (CP); Nandra Perry, "Imitatio and Identity: Thomas Rogers, Philip Sidney, and the Protestant Self" (MLA database); Robert E. Stillman, "Deadly Stinging Adders: Sidney’s Piety, Philippism, and the *Defence of Poesy*" (MLA database); Mary Ellen Lamb, "Apologizing for Pleasure in Sidney’s *Apology for Poetry*: The Nurse of Abuse Meets the Tudor Grammar School" (MLA database); Robert Matz, from *Defending Literature in Early Modern England*, chapters 1 and 3 (CP)

Week 6: Elizabethan Lyric Poetry: from *Tottie’s Miscellany* (Rollins and Baker); from *A Mirror for Magistrates* (Rollins and Baker); George Gascoigne (Rollins and Baker); George Whetstone (Rollins and Baker); Sir Walter Raleigh (Rollins and Baker); Samuel Daniel (Rollins and Baker); Michael Drayton (Rollins and Baker); Shakespeare (Rollins and Baker); Elizabeth I (CP); Susan Doran, "Virginity, Divinity, and Power: the Portraits of Elizabeth I" (CP); Mike Pincombe, "Doing Away with the Drab Age" (CP)

Week 7: Renaissance Man: Fulke Greville, *A Dedication to Sir Philip Sidney* (CP); *Astrophil and Stella* (MW), selected elegies (MW); Cynthia Bowers, "‘What is the Meaning of this Work?’ Fulke Greville and the Limitations of Authority" (CP); Lisa Klein, From *The Exemplary Sidney and the Elizabethan Sonneteer*, Introduction, chapters 2 and 3 (CP); Andrew Strycharski, "Literacy, Education, and Affect in *Astrophil and Stella*" (available via Project Muse)

Week 8: Edmund Spenser: from *The Shepherd’s Calendar* (Rollins and Baker); *Colin Clout's Come Home Again* (Rollins and Baker); *Epithalamion* (Rollins and Baker)

Week 9: Edmund Spenser: *The Faerie Queene*, Book I; from Darryl Gless, *Interpretation and Theology in Spenser* (CP)

Week 10: Renaissance Woman: Lady Mary Wroth, *Pamphilia to Amphilanthus* (WPR); Mary Sidney, selected Psalms translations (WPR); Aemilia Lanyer, *Salve Deus Rex Judaeorum, The Description of Cooke-Ham* (WPR); Naomi Miller, "Rewriting Lyric Fictions: The Role of the Lady in Lady Mary Wroth’s *Pamphilia To Amphilanthus*" (MLA database); Michael Schoenfeldt, "The Gender of Religious Devotion” in *Religion and Culture in Renaissance England* (CP)
Week 11: John Donne, Secular Poems: from *Songs and Sonnets* (JDP); Donald L. Guss, “Donne’s Petrarchism” (JDP); John A. Clair, “John Donne’s ‘The Canonization’” (JDP); M. Thomas Hester, “‘this cannot be said’: A Preface to the Reader of Donne’s Lyrics” (JDP); Theresa M DiPasquale, “Receiving a Sexual Sacrament” (JDP); Camille Wells Slichts, “A Pattern of Love: Representations of Anne Donne” (JDP)

Week 12: John Donne, Religious Poems: from *Divine Poems* (JDP); R.V. Young, “Donne’s Holy Sonnets and the Theology of Grace” (JDP); Louis L. Martz, “Donne’s Holy Sonnets and ‘Good Friday, 1613’” (JDP); Donald R. Dickson, “The Complexities of Biblical Typology in the Seventeenth Century” (JDP)

Week 13: George Herbert and Richard Crashaw: Herbert, from *The Temple* (GH); Crashaw, from *Steps to the Temple*, from Carmen Deo Nostro; T.S. Elliot, “George Herbert as Religious Poet” (GH); L.C. Knights, “George Herbert: Resolution and Conflict” (GH); E.B. Greenwood, “Herbert’s ‘Prayer (I)’” (GH); Joseph H. Summers, “The Poem as Hieroglyph” (GH); Anthony Low, “Metaphysical Poets and Devotional Poets” (GH); Richard Strier, “Crashaw’s ‘Other Voice’” (GH)

Week 14: Ben Johnson: from *Epigrams* (CP); from *The Forest* (CP); from *Underwood* (CP); *Epicene* (CP) Marvell, Vaughan, and Traherne: Marvell, from *Miscellaneous Poems* (GH); Henry Vaughan, From *Silex Scintillans* (GH); Thomas Traherne, From Dobell Folio (GH); Frank Kermode, “The Argument of Marvell’s ‘Garden’” (GH); Dennis Davison, “Marvell’s Religious Poems” (GH); Robert Ellrodt, “Henry Vaughan” (GH); Robert Ellrodt, “Thomas Traherne” (GH)
Texas A&M University
Departmental Request for a Change in Course
Undergraduate • Graduate • Professional
Submit original form and attachments

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

2. Course prefix, number and complete title of course: ENGL 623 Poetics and Creative Writing

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 in item 5; enter proposed course title and proposed course description in item 6.

e. Change in course prefix, number, contact hours (lab & lecture), and semester credit hours. Complete item 7. Attach a course syllabus.

4. For informational purposes only, please indicate course number if this course will be stacked:

5. Complete current course title and current catalog course description: ENGL 623. Poetics and Creative Writing. Theories of literary forms and composition; writing tech-niques applied to creative writing for more extended projects in the major genres.

6. Complete proposed course title and proposed catalog course description (not to exceed 50 words): ENGL 623 Topics in Creative Writing. Topics in the theory and practice of creative writing; may focus on writing techniques, theories of composition in the major genres; theory, history, and interpretatoin of literary forms and composition. May be taken three times for credit as content varies.

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

Patricia Hurley
Chair, College Renew Committee Date

Joel Bermudez
Dean of College Date

David W. Reed
Chair, GC or UCC Date

Submitted to Coordinating Board by:

Questions regarding this form should be directed to Sandra Williams at 845-8201 or sandra-williams@tamu.edu.
July 26, 2010

TO:                David W. Reed, Chair, Graduate Council
FROM:              M. Jimmie Killingsworth, Head, Department of English
SUBJECT:            Graduate Curriculum Revision

The graduate faculty in the Department of English has approved a graduate curriculum revision for the 2011-12 graduate catalogue. Based on our 2007 Program Review, we have been working to streamline and make more flexible our graduate offerings.

We are constructing a two-tier curriculum, with Readings courses and Topics courses, and we are eliminating Seminars. Because of enrollment pressures, we have decided that it is no longer viable to place prerequisites on courses (as there were on Seminars); thus, the Topics courses will have no prerequisite. The Readings courses are more broadly conceived and do not carry a prerequisite.

The Readings courses will not be repeatable for credit; the Topics courses may all be repeated for credit three times as content varies.

The courses we are removing will all be covered under either the Readings or the Topics courses. Thus, no area of instruction or study is actually being removed; we are simply reorganizing and streamlining.

We would like to change the title and update the description of ENGL 623 to better accommodate the variety of our present and future offerings in this area. Because this is now a Topics course, it can be taken three times for credit as content varies.
ENGL 623: Topics in Creative Writing
Dr. Paul Christensen
201C Blocker
845-8330
p-christensen@tamu.edu

Spring 2012

Topic:
Creative Non-Fiction

Course Description
This course explores the varieties of creative non-fiction on the subject of environment and its relation to the self. The principal motives of writing in this genre are memorial and spiritual. The memorial motive arises chiefly from a sense that the subject is endangered, about to disappear, or resides in the past as memory or reflection. The spiritual motive arises chiefly from a feeling of revulsion for urban life and the material culture of the post-Vietnam era. The notion of place takes on the properties of a residing spirit, a purity of mode; its inaccessibility from urban sprawl and commercial development invests it with a cleansing and restorative power for the human observer who contemplates it. Often, in the spiritual motive, a sense of enlarging identity transpires in the process of writing about place. This course will examine leading examples of the genre and explore the motives and strategies behind them. Students will then be directed in structured workshop sessions to write three creative non-fiction essays of their own. The first will involve evoking a sense of place; the second, establishing a specific emotional and psychological relation to place; a third essay, the most ambitious, will explore the transcendent values of place as a realm of spirit or of love.

Prerequisite: None

Course Objectives
(1) develop familiarity with the range of American creative non-fiction focused on environment; (2) gain a fuller understanding of the contexts in which this non-fiction is written and read; (3) develop the students' own craft of writing, and ability to critique their own and others' writing, through the workshop structure; (4) produce three original creative non-fiction essays suitable for publication in a literary magazine/journal.

Required Texts
Edward Abbey, Desert Solitaire
Rick Bass, ed., The Roadless Yaak
Annie Dillard, An American Childhood, Pilgrim at Tinker Creek
Ian Frazier, Great Plains
Barry Lopez, Arctic Dreams
Bobbie Ann Mason, Clear Springs
John McPhee, *Coming into the Country*
William Least Heat-Moon, *Blue Highways: A Journey into America*
Kathleen Norris, *Dakota: A Spiritual Geography*

**Course Requirements**
1) Essay #1: 5 pages. 20%
2) Essay #2: 7-10 pages. 25%
3) Essay #3: 12-15 pages. 30%
4) Oral report, on an assigned text. 15%
5) Attendance, participation in discussion and workshops, written comments on peers’ writing. 15%

**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).

**Academic Integrity**
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**Course Topics and Schedule of Activities**
**Week One**
Introduction to the course; open discussion
Week Two
Place as allegory
*The Roadless Yaak*

Week Three
The spirit of place
*Dakota*

Week Four
The disappearance of epic landscape
*Great Plains*

Week Five
**Workshop I**
Draft of essay #1 due.

Week Six
The self and place
*Desert Solitaire*

Week Seven
The place without self
*Arctic Dreams*

Week Eight
Place of others
*Coming into the Country*

Week Nine
**Workshop II**
Draft of essay #2 due

Week Ten
Contemplation of place
*Plgrim at Tinker Creek*

Week Eleven
Place as home
*Clear Springs*

Week Twelve
Place as past
*An American Childhood*

Week Thirteen
**Workshop III**
Draft of essay #3 due

**Week Fourteen**
The search for place
*Blue Highways*

Final revised essays due one week after the last class
Texas A&M University  
Deportamental Request for a Change in Course 
Undergraduate ♦ Graduate ♦ Professional 
✿ Submit original form and attachments ✿ 

Form Instructions 
1. Request submitted by (Department or Program Name): English 
2. Course prefix, number and complete title of course: ENGL 624 Advanced Creative Writing 
   Attach a brief supporting statement for changes made to items 3a thru 5d, and 6 below. 
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 in item 5; enter proposed course title and proposed course description in item 6. 

e. Change in course prefix, number, contact hours (lab & lecture), and semester credit hours. Complete item 7. Attach a course syllabus. 
4. For informational purposes only, please indicate course number if this course will be stacked: 
5. Complete current course title and catalog course description: ENGL 624. 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. Prerequisite: ENGL 622 or approval of instructor. 

6. Complete proposed course title and proposed catalog course description (not to exceed 50 words): ENGL 624. Advanced Creative Writing Workshop. Writing workshop, with peer critique; may include discussion of literary and critical texts; major genres. Prerequisite: ENGL 622 or approval of instructor. May be repeated three times for credit as instructor varies. 

7. a. As currently in course inventory: 

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

Patricia Hutley 
Chair, College Review Committee 
Patricia D. Staley 
Dean of College 

David W. Reed 
Chair, GC or UCC 

Submitted to Coordinating Board by: 
Associate Director, Curricular Services 
Questions regarding this form should be directed to Sandra Williams at 845-8201 or sandra.williams@tamu.edu.
July 26, 2010

TO: David W. Reed, Chair, Graduate Council
FROM: M. Jimmie Killingsworth, Head, Department of English
SUBJECT: Graduate Curriculum Revision

We are submitting a new title and description for ENGL 624. Since we instituted a Creative Dissertation option for our Ph.D., we are attracting more creative writing students. These students need the opportunity to take courses with as many creative writing faculty as possible. Because of this, we would like to change the title of ENGL 624 to Advanced Creative Writing Workshop, and make it possible for the course to be taken three times for credit as the instructor varies. This is standard practice for creative writing workshops in graduate programs.
ENGL 624
Advanced Creative Writing Workshop
James Hannah
Blocker 227
j-hannah@tamu.edu

Spring 2012

Course Description
This is an advanced Creative Writing class and, as such, it will move quickly and deftly by reviewing fundamentals and then slow to focus on several aspects of the craft and art of short fiction. Students are expected to read assignments, write original short fiction, produce written and oral critiques for workshop, and present a learned and cogent report on a major writer of short fiction.

Prerequisite: ENGL 622 or permission of the instructor

Course Objectives
Students will 1) become familiar with a range of short fiction and develop a critical vocabulary to analyze the craft of this fiction; 2) become adept at critiquing their own and their peers’ fiction through participation in the workshop; 3) leave the class with short fiction of publishable quality.

Required Texts
An on-line anthology, found at: http:Anthology.html (OA)
Ernest Hemingway, The First Forty-Nine Stories
Rober Coover, Pricksongs and Descants
A complete, single-authored collection of short fiction, of the student’s own choosing

Course Requirements
1) Fifty pages (12,500 words) minimum of original fiction: must be workshoped and revised. 65%
2) Twenty-minute oral report on a major writer of short fiction. 25%
3) Participation in oral discussions and workshop; writer’s journal; written critique. 10%

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

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**Course Topics and Schedule of Activities**

**Week One: General Introduction**

**Week Two: The Tale**
Poe, “The Black Cat” and “Fall of the House of Usher” (OA)
Hawthorne, “Young Goodman Brown” and “Rappacini’s Daughter” (OA)
**Workshop**

**Week Three: The Traditional Story**
Gogol, “The Cloak” and “The Nose” (OA)
Turgenev, “Bezhiin Meadow” and “Kasyan” (OA)
Melville, “Barleby the Scrivener” (OA)
**Workshop**

**Week Four: And Something More**
Tolstoy, “The Death of Ivan Illych” (OA)
Conrad, “Youth” and “The Secret Sharer” (OA)
**Workshop**

**Week Five: More Traditional Stories**
Chekhov, “Lady with Lapdog” and “Gooseberries”
Crane, “The Open Boat”
**Workshop**

**Week Six: The Modern**
Joyce, “Araby” and “Counterparts”
Workshop

Week Seven: Hemingway
“The Short, Happy Life of Francis Macomber,” “Snows,” and “Three Day Blow”
Workshop

Week Eight: Hemingway
“Cat,” “Big Two-Hearted,” and “In Another Country”
Report #1
Workshop

Week Nine: Hemingway
“Hills,” “A Clean, Well-Lighted Place,” and “A Way You’ll Never Be”
Report #2
Workshop

Week Ten: Hemingway
“The Gambler” and “Fathers and Sons”
Report #3
Workshop

Week Eleven: The Post-Modern
Calvino, all stories in OA
Barthelme, all stories in OA
Coover, “Magic Poker” and “Gingerbread House”
Report #4
Workshop

Week Twelve: Coover
“The Elevator,” “Quenby,” and “J’s Story”
Report #5
Workshop

Week Thirteen: Coover
“The Sentient Lens,” “The Babysitter,” and “The Brother”
Report #6
Workshop

Week Fourteen
Reports #7 and 8
Workshop

Portfolio of stories due one week after that last class.
Texas A&M University
Departmental Request for a Change in Course
Undergraduate • Graduate • Professional
• Submit original form and attachments •

Form Instructions
1. Request submitted by (Department or Program Name): English
2. Course prefix, number and complete title of course: ENGL 634. Victorian Literature

Attach a brief supporting statement for changes made to items 3a thru 3d, and 6 below.

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 in item 5; enter proposed course title and proposed course description in item 6.

   e. Change in course prefix, number, contact hours (lab & lecture), and semester credit hours. Complete item 7. Attach a course syllabus.

4. For informational purposes only, please indicate course number if this course will be stacked:

5. Complete current course title and current catalog course description: ENGL 634. 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. Complete proposed course title and proposed catalog course description (not to exceed 50 words): ENGL 634. Readings in Nineteenth-Century British Literature. Wide reading in British literature of the 19th Century; introduction of major figures, genres, and issues in the period; introduction to current critical conversations in 19th Century literary studies, including historical and social contexts.

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

   Patricia Hurley
   Chair, College Review Committee Date

   Jose Bermudez
   Dean of College Date

   David W. Reed
   Chair, GC or UCC Date

Submitted to Coordinating Board by:
Associate Director, Curricular Services
Questions regarding this form should be directed to Sandra Williams at 845-8201 or sandra.williams@tamu.edu.

Date 41 of 152 D
July 26, 2010

TO: David W. Reed, Chair, Graduate Council
FROM: M. Jimmie Killingsworth, Head, Department of English
SUBJECT: Graduate Curriculum Revision

The graduate faculty in the Department of English has approved a graduate curriculum revision for the 2011-12 graduate catalogue. Based on our 2007 Program Review, we have been working to streamline and make more flexible our graduate offerings.

We are constructing a two-tier curriculum, with **Readings** courses and **Topics** courses, and we are eliminating **Seminars**. Because of enrollment pressures, we have decided that it is no longer viable to place prerequisites on courses (as there were on Seminars); thus, the Topics courses will have no prerequisite. The Readings courses are more broadly conceived and do not carry a prerequisite.

The Readings courses will not be repeatable for credit; the Topics courses may all be repeated for credit three times as content varies.

The courses we are removing will all be covered under either the Readings or the Topics courses. Thus, no area of instruction or study is actually being removed; we are simply reorganizing and streamlining.

We would like to change the title and update the description of **ENGL 634** to make it a Readings course. No changes in prerequisites or repeatability.
English 634
Readings in Nineteenth-century British Literature

Dr. Mary Ann O'Farrell
Office: 241D Blocker
E-mail: maof@tamu.edu
Office phone: 845-8313
Spring 2012

Course Description
As a readings course in nineteenth-century British literature, this class will offer students the opportunity to read widely in such literature and to become acquainted with major issues in and important critical conversations about the period. Ranging across years and genres, the readings are held loosely together by their relation to the nineteenth-century interest in management (of workers, of households, of communities, of social forms, of feelings, of characters). Our class discussions will unite attention to literary and aesthetic concerns with attention to the social issues and intellectual questions with which nineteenth-century British literature so often engaged.

Prerequisites: none

Course Objectives
The course is designed to help students to do the following:
1) To acquaint students with the range of texts and genres of nineteenth-century British literature;
2) To help students recognize and work with critical issues in the study of nineteenth-century British literature;
3) To help students gain an understanding of particular texts;
4) To practice skills fundamental to the academic study of literature and culture (critical reading, analysis, and argumentation).

Required Texts
Matthew Arnold. *Culture and Anarchy.* Oxford World's Classics: OUP.
Elizabeth Gaskell. *North and South.* Penguin.
Rider Haggard. *She.* Oxford World's Classics: OUP.
Additional readings (including the works by E.B. Browning, R. Browning, D.G. Rossetti, C.
Rossetti, Wilde, and Barrie) and some visual materials available on the course website, online, or through Evans Library.

**Course requirements**
1) Attendance, participation, weekly discussion questions to be posted on the course website. **25%**
2) A 1000-word analysis of a critical text, also to be posted on the course website. **25%**
3) An annotated bibliography on an author, movement, issue, or question of your choosing. **25%**
4) A take-home final examination. **25%**

**Grading scale:**
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- D = 60-69
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**Course topics and schedule of readings**
Week 1

Week 2
Jane Austen. *Emma*. 
Week 3
Elizabeth Barrett Browning. *Aurora Leigh* (selections).

Week 4
Charles Dickens. *Dombey and Son*.

Week 5
Elizabeth Gaskell. *North and South*.

Week 6
Victorian periodicals. Each student will choose a Victorian periodical that is available online or through Evans Library and read one year of it. Assignments to be determined in class.

Week 7
Mary Kingsley. *Travels in West Africa*
Rider Haggard. *She*.

Week 8
Ellen Wood. *East Lynne*.

Week 9
The Pre-Raphaelite Brotherhood. Images available online.

Week 10
Lewis Carroll. *Alice’s Adventures in Wonderland*.
Victorian photography (Carroll; Clementina, Countess Hawarden).
Matthew Arnold. *Culture and Anarchy*.

Week 11
George Eliot. *Middlemarch*.

Week 12
Arthur Conan Doyle. Selected Sherlock Holmes stories.

Week 13
Oscar Wilde. *The Importance of Being Earnest*.
Topsy-Turvy. (film)

Week 14
Texas A&M University
Departmental Request for a Change in Course
Undergraduate • Graduate • Professional
• Submit original form and attachments •

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

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

3. Change requested
   Attach a brief supporting statement for changes made to items 3a thru 3d, and 6 below.
   a. Prerequisite(s): From: instructor. To: None
   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 in item 5; enter proposed course title and proposed course description in item 6.
   e. Change in course number, contact hours (lab & lecture), and semester credit hours. Complete item 7. Attach a course syllabus.

4. For informational purposes only, please indicate course number if this course will be stacked:

5. Complete current course title and current catalog course description: 638. 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. Complete proposed course title and proposed catalog course description (not to exceed 50 words): ENGL 638 Topics in 18th and 19th Century British Literature and Culture. Topics in the history, theory, interpretation of 18th and/or 19th Century British 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.

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Curricular Services – 03/10
July 26, 2010

TO:                          David W. Reed, Chair, Graduate Council
FROM:                        M. Jimmie Killingsworth, Head, Department of English
SUBJECT:                     Graduate Curriculum Revision

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The courses we are removing will all be covered under either the Readings or the Topics courses. Thus, no area of instruction or study is actually being removed; we are simply reorganizing and streamlining.

We would like to change the title and update the description of ENGL 638 to better accommodate the variety of our present and future offerings in this area. We are removing the prerequisite for the reasons stated above.
ENGL 638: Topics in Eighteenth- and Nineteenth-Century British Literature

Dr. Susan Egenolf
Blocker 212A; 862-1294
email: s-egenolf@tamu.edu
Spring 2012

Topic:
Landscape, Nation, Empire, 1750-1830

Course Description
This course will examine works written by British, French and German authors in the eighteenth century and the beginning of the nineteenth century. The central topic of this course is the representation of British and colonial landscapes and people in poetry, the novel, travel writing and in material culture (paintings, gardens, ceramics, etc.), as well as the development of an aesthetics for representing landscape. An issue central to the course is the relationship between landscape and power, to understand that geographic depictions by colonial authors also functioned as economic and ethnographic depictions of cultures in the service of empire. Numerous writings by women will challenge notions of the relationship between gender, power and landscape. We will also trace the development of the aesthetic theories of the sublime, the beautiful and the picturesque. The course will include visual texts in every discussion, including the works of the 17th-century Italian school landscape painters Rosa, Lorrain, and Poussin, prints and engravings that functioned as companion pieces to travel narratives, the paintings of Gainsborough, Constable and Turner, the landscape gardens of Capability Brown and Sir Humphrey Repton, and the Wedgwood Queensware Frog Service, a dinner and dessert service fashioned for Catherine the Great with 1,025 separate views of Britain.

Prerequisites: None

Course Objectives
1) to understand the historical, cultural and literary contexts in which these authors, artists and landscape gardeners produced their works; 2) to understand that in discussions of landscape, nature and art were tightly entangled; 3) to give students an excellent background in provocative theories of eighteenth- and nineteenth-century iconography; 4) to practice several of the skills fundamental to the academic profession in which we all participate (analysis, explanation, and oral and written argumentation); and 5) leave the course with an original piece of scholarship or criticism suitable for presentation to an academic public.

Primary Readings
Edmund Burke. A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful (1757).
Maria Edgeworth. Belinda (1801).
Maria Callcott Graham. Journal of a Residence in Chile (1824).
William Hodges. Travels in India, during the Years 1780, 1781, 1782, & 1783 (pub.)
1793; available at Eighteenth Century Collections Online)
Charlotte Smith. *Beachy Head* and *Saint Monica* (1807; xerox copy).

**Grade Determination:**
- Attendance and participation 5%
- Oral/visual presentation 15%
- Conference paper abstract (1-2 pp.) 5%
- Conference paper (7-8 pp.) 20%
- Final researched essay (14-20 pp.) 30%
- Final exam (take home) 25%

**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).

**Academic Integrity**
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**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 Disability Services, in Cain Hall, Rm. B1118, or call 845–1637.

Course Topics and Schedule of Activities

Week 1
Introductions

Week 2

Week 3
William Hodges, Travels in India, during the Years 1780, 1781, 1782, & 1783 (pub. 1793), Preface and Ch. I-IV, pp. iii-77.

Week 4
Edmund Burke, A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful.
William Gilpin, Observations on the River Wye . . . made in the Summer of 1770.

Week 5
Sydney Owenson. Wild Irish Girl.

Week 6
Maria Edgeworth, Belinda, Vol. I & II (thru Ch. XXIII).
Susan C. Greenfield, ‘‘Abroad and at Home’: Sexual Ambiguity, Miscegenation, and Colonial Boundaries in Edgeworth’s Belinda,” PMLA 112.2 (1997): 214-28; full text available online through Evans Library.
Week 7
Bernardin de Saint-Pierre, *Paul and Virginia*.
Beth Fowkes Tobin, “Imperial Designs: Botanical Illustration and the British Botanic Empire,” from *Picturing Imperial Power* (Duke, 1999), pp. 174-201; notes, pp. 268-73. [Please borrow a copy from my office door, make your own copy and return the original.]

Week 8
Lady Mary Wortley Montagu, *Embassy to Constantinople: The Travels of Lady Mary Whortley Montagu*.

Week 9

Week 10
Charlotte Smith, *Beachy Head* and “Saint Monica” [xerox handout].
Theresa M. Kelley, “Romantic Interiority and Cultural Objects,” Romantic Circles Praxis Series (1999), available online at Romantic Circles
http://www.rc.umd.edu/praxis/philosophy/kelley1/tk1.html

Week 11
Abstracts due.

Week 12
Maria Graham, *Journal of a Residence in Chile*, pp. 3-188.

Week 13
Conference Presentations

Week 14
Final exam questions handed out.
Tom Stoppard’s *Arcadia*
Josiah Wedgwood and the Green Frog Service
Final Researched Essay due: Monday after class ends
Final Exam due: One week after the paper is due.
Texas A&M University
Departmental Request for a Change in Course
Undergraduate • Graduate • Professional

• Submit original form and attachments •

Form Instructions
1. Request submitted by (Department or Program Name): English
2. Course prefix, number and complete title of course: ENGL 640 Children’s Literature

Attach a brief supporting statement for changes made to items 3a thru 3d, and 6 below.

3. Change requested
   a. Prerequisite(s): From: Graduate Classification To: None
      Cross-listed courses require the signature of both department heads.
   b. Withdrawal (reason):
   c. Cross-list with:
   d. Change in course title and description. Enter complete current course title and current course description in item 5; enter proposed course title and proposed course description in item 6.
   e. Change in course prefix, number, contact hours (lab & lecture), and semester credit hours. Complete item 7. Attach a course syllabus.

4. For informational purposes only, please indicate course number if this course will be stacked:

5. Complete current course title and current catalog course description: ENGL 640. Children’s Literature. Analysis of significant works of children’s literature from the eighteenth through twentieth centuries, including fairy tales, fantasy, realistic novels and didactic stories; readings in feminist, psychoanalytic, historicist and cultural criticism.

6. Complete proposed course title and proposed catalog course description (not to exceed 50 words): ENGL 640 Topics in Children's Literature and Culture. Topics in the history, theory, and interpretation of children’s literature and other cultural forms; may focus on genres, critical and theoretical methods, social and historical contexts.

7. a. As currently in course inventory:

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Approval recommended by:

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

Patricia Hurley
Chair, College Review Committee Date

Jose Hernandez
Dean of College Date

David W. Reed
Chair, GC or UCC Date

Submitted to Coordinating Board by:

Associate Director, Curricular Services

Questions regarding this form should be directed to Sandra Williams at 845-8201 or sandra.williams@tamu.edu.
Curricular Services – 03/10
July 26, 2010

TO: David W. Reed, Chair, Graduate Council

FROM: M. Jimmie Killingsworth, Head, Department of English

SUBJECT: Graduate Curriculum Revision

The graduate faculty in the Department of English has approved a graduate curriculum revision for the 2011-12 graduate catalogue. Based on our 2007 Program Review, we have been working to streamline and make more flexible our graduate offerings.

We are constructing a two-tier curriculum, with Readings courses and Topics courses, and we are eliminating Seminars. Because of enrollment pressures, we have decided that it is no longer viable to place prerequisites on courses (as there were on Seminars); thus, the Topics courses will have no prerequisite. The Readings courses are more broadly conceived and do not carry a prerequisite.

The Readings courses will not be repeatable for credit; the Topics courses may all be repeated for credit three times as content varies.

The courses we are removing will all be covered under either the Readings or the Topics courses. Thus, no area of instruction or study is actually being removed; we are simply reorganizing and streamlining.

We would like to change the title and update the description of ENGL 640 to better accommodate the variety of our present and future offerings in this area. We are removing the prerequisite for the reasons stated above.
ENGL 640: Topics in Children’s Literature and Culture

Dr. Claudia Nelson
Academic 306, 845-8777
claudia_nelson@tamu.edu
Spring 2012

Topic:
Gender and Chapter Books

Course Description
This course will focus on issues of the gender roles that selected Anglophone works of fiction for older children and/or young adults have illustrated, and sometimes prescribed, for boys and girls. Expect to be thinking about a variety of issues, including the following: How have masculine and feminine roles differed, or resembled one another, over the past 150 years? How has sexuality been represented, implicitly or explicitly? What do depictions of children’s or adolescents’ friendships, or of adult rules about appropriate conduct for the young, have to tell us about authors’ understandings of gender over time? What is the relationship between the figure of the tomboy and that of the “bad boy”?

Course Objectives
(1) develop familiarity with major examples of chapter books written for children; 2) gain a fuller understanding of the historical and social contexts in which these texts are produced and read, particularly with regard to gender ideologies and norms; (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.

Required Texts
Charlotte Yonge, Countess Kate, 1862
Louisa May Alcott, An Old-Fashioned Girl, 1870
Ethel Turner, Seven Little Australians, 1893
Eleanor H. Porter, Pollyanna, 1913
Beverly Cleary, Jean and Johnny, 1959
Sally Watson, Jade, 1969
Mark Twain, Tom Sawyer, 1876
Robert A. Heinlein, Space Cadet, 1948
S. E. Hinton, The Outsiders, 1967
Perry Moore, Hero, 2007
Electronic texts, as indicated on the syllabus

Course Requirements
In addition to the weekly readings and discussion contributions, students will write a review (approximately 1500 words) of a scholarly book that deals in some significant way with the topic of gender and children’s literature; construct an annotated bibliography of secondary sources
relevant to thinking about a particular children’s work included on the syllabus (sources might include works that focus on the social context in which the work was produced rather than on our specific title); make one 10-minute class presentation on a research resource in the field of children’s literature; and write a well researched seminar paper of 18-25 pages, exclusive of bibliography. Grades in this course will be calculated as follows:

- Class participation – 15%
- Book review – 15%
- Annotated bibliography – 15%
- Presentation – 15%
- Research paper – 40%

**Attendance and Discussion**
Graduate students are expected to attend every class, unless prevented by illness, family emergency, attendance at a professional conference at which you are presenting a paper, or another matter of pressing importance; if you are unable to join a class meeting, please make every effort to notify me by email in advance. 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). In addition, please note that this is a discussion seminar and that your informed contributions to our conversation are crucial to the success of the course. Your continued enrollment in the course will be considered to constitute an agreement to complete each week’s assigned reading before the class meets. You should come to class prepared to contribute thoughtfully and in an informed way to the day’s discussion.

**Grading scale:**

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

**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)).

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Course Topics and Schedule of Activities

Week One
Introduction; discussion of short texts from children’s periodicals to be handed out in class.

Femininity
Week Two
Charlotte Yonge, *Countess Kate*.

Week Three
Louisa May Alcott, *An Old-Fashioned Girl*, 1870

Week Four
Ethel Turner, *Seven Little Australians*
Student presentation #1: *Children’s Literature Abstracts*
Student presentation #2: *ABC-Lit: An Index to Children’s Literature Scholarship*

Week Five
Eleanor H. Porter, *Pollyanna*, 1913
Student presentation #3: *Children’s Literature*
Student presentation #4: *Children’s Literature Association Quarterly*

Week Six
Beverly Cleary, *Jean and Johnny*, 1959
Student presentation #5: *The Lion and the Unicorn*
Student presentation #6: *The Looking Glass*

Week Seven
Sally Watson, *Jade*
Book review assignment due

**Masculinity**
Week Eight
Hughes, Part II chs. 1-2 from *Tom Brown’s School Days*, available on Gutenberg at [http://www.gutenberg.org/etext/1480], 1857
Frederic Farrar, ch. 9 of *Eric* (available on Gutenberg at [http://www.gutenberg.org/etext/12083]), 1858
Student presentation #7: *The Horn Book Magazine*
Student presentation #8: either *Journal of African Children’s and Youth Literature* OR *Journal of African American Children’s Literature* and *Sankofa: A Journal of African Children’s and Young Adult Literature* [N.B.: Both of the latter titles are relatively new; our library does not receive them, but if you have another means of access, I encourage you to examine these periodicals]

Week Nine
Alec Waugh, Book II ch. 1 (“Quantum Mutatus”) of *The Loom of Youth* (available on Gutenberg at [http://www.gutenberg.org/etext/18863]), 1917
Critical readings:
Student presentation #9: *Children’s Literature in Education*
Student presentation #10: *Bookbird*

Week Ten
Mark Twain, Tom Sawyer
Student presentation #11: *Canadian Children’s Literature/CCL*
Student presentation #12: *New Review of Children’s Literature and Librarianship*

Week Eleven
Robert A. Heinlein, Space Cadet
Annotated bibliography due

Week Twelve
S. E. Hinton, The Outsiders

Week Thirteen
Perry Moore, Hero

Week Fourteen
Perry Moore, cont.

Seminar papers due at noon, one week after that last day of class
Texas A&M University

Departmental Request for a Change in Course
Undergraduate • Graduate • Professional

• Submit original form and attachments •

Form Instructions

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

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

Attach a brief supporting statement for changes made to items 3a thru 3d, and 6 below.

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 in item 5; enter proposed course title and proposed course description in item 6.

   e. Change in course prefix, number, contact hours (lab & lecture), and semester credit hours. Complete item 7. Attach a course syllabus.

4. For informational purposes only, please indicate course number if this course will be stacked: ___________________________

5. Complete current course title and current catalog course description: ENGL 645 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.

6. Complete proposed course title and proposed catalog course description (not to exceed 50 words): ENGL 645. Topics in Gender, Literature, and Culture. 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.

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Approval recommended by:

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

Patricia Hurley
Chair, College Review Committee Date

Jose Hernandez
Dean of College Date

David W. Reed
Chair, GC or UCC Date

Submitted to Coordinating Board by:

Date

Questions regarding this form should be directed to Sandra Williams at 845-8201 or sandra.williams@tamu.edu.

Curricular Services - 03/10
July 26, 2010

TO: David W. Reed, Chair, Graduate Council

FROM: M. Jimmie Killingsworth, Head, Department of English

SUBJECT: Graduate Curriculum Revision

The graduate faculty in the Department of English has approved a graduate curriculum revision for the 2011-12 graduate catalogue. Based on our 2007 Program Review, we have been working to streamline and make more flexible our graduate offerings.

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The courses we are removing will all be covered under either the Readings or the Topics courses. Thus, no area of instruction or study is actually being removed; we are simply reorganizing and streamlining.

We would like to change the title and update the description of ENGL 645 to better accommodate the variety of our present and future offerings in this area.
English 645: Topics in Gender, Literature, and Culture  
Professor: Kimberly N. Brown  
Office: 221F Blocker  
Office Number: 458-1230  
E-mail: brown@english.tamu.edu  
Spring 2012

Topic:  
Black Feminist Thought

COURSE DESCRIPTION:
This course is designed to introduce students to the major concepts, debates, and theoretical perspectives in the discipline of black feminist studies in the United States. Using feminist theory, novels, poetry, documentaries, and one feature-length film, we will interrogate the intersections of class, gender, sexuality, and race in the traditions of African American feminist thought. In order to chart the development of black feminist thought over time, we will explore how feminist sentiments, exhibited in female slave narratives and novels, inform the evolution of black feminist theory. Besides a chronological investigation, this course also focuses on themes such as, beauty, black female sexuality, motherhood, male/female relationships, female friendships, religion, and violence against women. Throughout the course, special attention will be given to the ways in which African American women combat and critique stereotypical constructions and images of black womanhood and how they define feminism in relation to prescribed notions of race and gender.

Prerequisites: None

COURSE OBJECTIVES:  
(1) develop familiarity with the traditions of black feminist thought, both in theory and in literature; (2) gain a fuller understanding of the historical, political, social, and academic contexts in which black feminist thought developed; (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.

REQUIRED TEXTS:
Patricia Hill Collins, Black Feminist Thought: Knowledge, Consciousness, and the Politics of Empowerment  
Harriet Jacobs, Incidents in the Life of a Slave Girl  
Zora Neale Hurston, Their Eyes Were Watching God  
Alice Walker, Meridian  
Toni Morrison, Sula  
Joan Morgan, When Chickenheads Come Home to Roost: My Life as a Hip Hop Feminist
Sister Souljah, *The Coldest Winter Ever*  
Cheryl Dunye, *Watermelon Woman* (Film)  
Grace Nichols, *I is a Long Memoried Woman*  
Course Packet (CP)

**COURSE REQUIREMENTS:**
1) One 20-minute Oral Presentation. This is designed to frame class discussion. On the Tuesday prior to your assigned day, please post on our listserve a series of questions you want us to address in the following class period. Your presentation should include a summary of the key points of the critical material covered that day. Your questions should be ones that help us make connections between the literary and critical materials. Please submit a copy of your questions to me at the end of the class period. 20%

2) Three two-page Papers. These can be single-spaced, but must be 12 point font (Times New Roman or equivalent) and have 1 inch margins. **Together, 20%**

3) Prospectus for Research Paper. Your prospectus must include the following: 1) a one page abstract of your paper -- which should include a working thesis statement and 2) an annotated bibliography of at least 10 sources. Your annotated bibliography should include a concise description of the essay's context (i.e., an effort to define African American urban literature; an analysis of a particular text), a concise summary of the essay's argument, and an evaluation of the effectiveness of that argument. 20%

4) Final Seminar Paper, 20-25 pages. Paper must be typed, double-spaced with 12 point font (Times New Roman) and have 1 inch margins. A bibliography of at least 10 critical references must be included. Your essay must show a logical argumentative development, critical analysis, scholarly prose, style and organization, and use of formal grammar. Please use MLA format for citation. **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)

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**Course Topics and Schedule of Activities**

Week One

**Introduction: Controlling Images**


Week Two

**Defining the Terms: Black Feminism vs. Womanism**


Patricia Hill Collins, “What’s in a Name? Womanism, Black Feminism, and Beyond.” (CP)


Week Three

**Critical Stances and Feminist Methodologies for Reading Black Women’s Texts**


Michael Awkward, “A Black Man’s Place in Black Feminist Criticism.” (CP)

Barbara Christian, “Images of Black Women in Afro-American Literature: From Stereotype to Character.” (CP)


Karla F.C. Holloway, “A Figurative Theory: A Critical Consideration of Voice, Gender and Culture.” (CP)

Week Four

**Defining Black Womanhood: Slavery**


Maria Miller Stewart, “Religion and the Pure Principles of Morality, the Sure Foundation on Which We Must Build,” in *Words of Fire*, p. 25.

Catherine Lavender’s Handout, “The Cult of Domesticity and True Womanhood.” (CP)

**PAPER #1 DUE.**

**Week Five**  
*The Harlem Renaissance*  
Mary Helen Washington, “I Love the Way Janie Crawford Left Her Husbands’: Emergent Female Hero.” (CP)  
Carla Kaplan, “The Erotics of Talk: ‘That Oldest Human Longing’ in *Their Eyes Were Watching God.*” (CP)  
Zora Neale Hurston, *Their Eyes Were Watching God.*

**Week Six**  
*Black Women and the Second Wave: Civil Rights and Women’s Liberation*  
Toni Morrison, “What the Black Woman Thinks about Women’s Lib.” (CP)  
Deborah K. King, “Multiple Jeopardy, Multiple Consciousness: The Context of Black Feminist Ideology,” in *Words of Fire,* 294

**Week Seven**  
*Motherhood, the Black Church, and Black Nationalism: Meridian*  
Patricia Hill Collins, Chapter 8: “Black Women and Motherhood,” in *Black Feminist Thought.*  
Madhu Dubey, “A Crazy Quilt: The Multivalent Pattern of *Meridian.*” (CP) *Read after the novel.*  
Alice Walker, *Meridian.*  
**PAPER #2 DUE.**

**Week Eight**  
*Reflections on Rape and the Abuse of Black Women*  
Angela Davis, “JoAnne Little: The Dialectics of Race.” (CP)  
Kimberlé Williams Crenshaw, “Mapping the Margins: Intersectionality, Identity Politics, and Violence Against Women of Color.” (CP)  
June Jordan, “Poem About My Rights.” (CP)  
Jayne Cortez, “Rape.” (CP)  
Jayne Cortez, “If the Drum is a Woman.” (CP)
Week Nine
Black Women and Friendships: Sula
Barbara Smith, “Toward a Black Feminist Criticism.” (CP)
Deborah McDowell, “New Directions for Black Feminist Criticism.” (CP)
Toni Morrison, Sula.
PAPER #3 DUE.

Week Ten
The Politics of Hair and Black Female Sexuality
In Class Viewing: Ayoka Chenzira, “Hair Piece: A Film for Nappy-Headed People.”
In Class Viewing: Clips from School Daze.
Audre Lorde, “Uses of the Erotic: The Erotic as Power.” (CP)
Bridget R. Cooks, “See Me Now.” (CP)
Deborah Grayson, “Is it Fake?: Black Women’s Hair as Spectacle and Spec(tacular)” (CP)

Week Eleven
Film and Black Female Spectatorship: Watermelon Woman
Outside Viewing of Cheryl Dunye’s Watermelon Woman required before class session.
bell hooks, “The Oppositional Gaze: Black Female Spectators.” (CP)
Laura L. Sullivan, “Chasing Fae: The Watermelon Woman and Black Lesbian Possibility.” (CP)
Mark Winokur, “Body and Soul: Identifying (with) the Black Lesbian Body in Cheryl Dunye’s Watermelon Woman.” (CP)

Week Twelve
Generation X: The Third Wave of Black Feminism/Womanism
In Class Viewing: Erykah Badu’s video, “Bag Lady.” We will also be listening selections from various “feminist” rappers.
Tricia Rose, “Never Trust a Big Butt and a Smile.” (CP)
Danzy Senna, “To Be Real.” (CP)
Rebecca Walker, “Lusting for Freedom.” (CP)
Joan Morgan, “The F-Word,” in When Chickenheads . . . . p. 27
RESEARCH PROSPECTUS DUE!!!

Week Thirteen
The Hip Hop Feminist Novel: The Coldest Winter Ever
Sister Souljah, *The Coldest Winter Ever*.

Week Fourteen  
Black Feminism and the African Diaspora  
In class Viewing: *I is a Long Memoried Woman*  
Grace Nichols, “The Battle with Language.” (CP)  
Merle Collins’s Review of the book. (CP)  
Grace Nichols, *I is a Long Memoried Woman*

Final paper due one week after last class meeting.
Texas A&M University
Departmental Request for a Change in Course
Undergraduate • Graduate • Professional
• Submit original form and attachments •

Form Instructions
1. Request submitted by (Department or Program Name): English
2. Course prefix, number and complete title of course: ENGL 650 American Literature: The Twentieth Century
   Attach a brief supporting statement for changes made in items 3a thru 3d, and 6 below.
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 in item 5; enter proposed course title and proposed course description in item 6.
   e. Change in course prefix, number, contact hours (lab & lecture), and semester credit hours. Complete item 7. Attach a course syllabus.
4. For informational purposes only, please indicate course number if this course will be stacked:________________________
5. Complete current course title and current catalog course description: ENGL 650. 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. Complete proposed course title and proposed catalog course description (not to exceed 50 words): ENGL 650 Readings in 20th and 21st Century Literature and Culture. Wide reading in 20th and 21st Century literature; introduction of major figures, genres, and issues in the period, introduction to current critical conversations in modern and postmodern literary studies, including historical and social contexts.
7. a. As currently in course inventory:
   Prefix | Course # | Title (excluding punctuation) | Lect. | Lab | SCH | CIP and Fund Code | Admin. Unit | FICE Code | Level
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   b. Change to:
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   ENGL 650 READNGS 20 / 21 C LIT / CULT R
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Approval recommended by:
M. Jimmie Killingsworth
Department Head or Program Chair (Type Name & Sign) Date 7/27/10

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

Jose Bermudez
Dean of College Date

David W. Reed
Chair, GC or UCC Date

Submitted to Coordinating Board by:

Associate Director, Curricular Services
Questions regarding this form should be directed to Sandra Williams at 845-8201 or sandra.williams@tamu.edu
Curricular Services - 03/10

Effective Date
July 26, 2010

TO:                          David W. Reed, Chair, Graduate Council

FROM:                        M. Jimmie Killingsworth, Head, Department of English

SUBJECT:                     Graduate Curriculum Revision

The graduate faculty in the Department of English has approved a graduate curriculum revision for the 2011-12 graduate catalogue. Based on our 2007 Program Review, we have been working to streamline and make more flexible our graduate offerings.

We are constructing a two-tier curriculum, with Readings courses and Topics courses, and we are eliminating Seminars. Because of enrollment pressures, we have decided that it is no longer viable to place prerequisites on courses (as there were on Seminars); thus, the Topics courses will have no prerequisite. The Readings courses are more broadly conceived and do not carry a prerequisite.

The Readings courses will not be repeatable for credit; the Topics courses may all be repeated for credit three times as content varies.

The courses we are removing will all be covered under either the Readings or the Topics courses. Thus, no area of instruction or study is actually being removed; we are simply reorganizing and streamlining.

We would like to change the title and update the description of ENGL 650 to make it a Readings course. No change in prerequisites or repeatability.
ENGL 650: Readings in 20th and 21st Century Literature
Dr. Sally Robinson
241C Blocker
845-8355
sallyr@tamu.edu

Spring 2012

Course Description
In this course, we will study representative fiction from the turn of the twentieth century to the present. In order to focus our reading and discussion, the course is organized thematically around representations of illness and disease, and as we move through the syllabus, we will pay particular attention to how the novelists use disease to figure the problems of modernity and postmodernity. This is a Readings course, which means that, each week, we will cover one novel. We will also read a selection of key critical/theoretical articles to help us situate these novels in their literary, social, and historical context.

Prerequisites: none

Course Objectives
1) To acquaint students with the range of texts and genres of 20th and 21st Century Literature; 2) To help students recognize and work with critical issues in the study of 20th and 21st Century Literature; 3) To help students gain an understanding of particular texts within that period; 4) To practice skills fundamental to the academic study of literature and culture (critical reading, analysis, and argumentation).

Required Texts
Henry James, The Turn of the Screw (1898)
Virginia Woolf, Mrs. Dalloway (1925)
William Faulkner, The Sound and the Fury (1929)
Djuna Barnes, Nightwood (1936)
Ralph Ellison, Invisible Man (1952)
Tsitsi Dangarembga, Nervous Conditions (1989)
Pat Barker, Regeneration (1991)
Margaret Atwood, Alias Grace (1996)
Nora Okja Keller, Comfort Woman (1998)

Course requirements
1. Class participation, discussion questions and reading journal. 25%
2. Brief summaries of critical articles assigned to class. 50%
3. Take-home final. 25%
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

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

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).

Course Topics and Schedule of Activities

Week One
Introductions

Week Two
Henry James, *The Turn of the Screw*
Shoshana Felman, “The Madness of Interpretation: Literature and Psychoanalysis” (CP)

Week Three
Virginia Woolf, *Mrs. Dalloway*
Karen De Meester, “Trauma and Recovery in Virginia Woolf’s *Mrs. Dalloway*” (CP)

Week Four
William Faulkner, *The Sound and the Fury*
Karl F. Zender, "Faulkner and the Politics of Incest" (CP)

Week Five
Djuna Barnes, *Nightwood*
Robin Blyn, "*Nightwood's* Freak Dandies: Decadence in the 1930s" (CP)

Week Six
Ralph Ellison, *Invisible Man*
Lesley Larkin, "Postwar Liberalism, Close Reading, and ‘You’: Ralph Ellison’s *Invisible Man*” (CP)

Week Seven
Doris Lessing, *The Golden Notebook*
Tony Jackson, "R.D. Laing, Doris Lessing, and Cold War Madness" (CP)

Week Eight
Toni Morrison, *The Bluest Eye*
Susan Willis, "I Shop, Therefore I Am: Is There a Place for African American Culture in Commodity Culture?"

Week Nine
D.M. Thomas, *The White Hotel*
Laura E. Tanner, "Sweet Pain and Charred Bodies: Figuring Violence in *The White Hotel*” (CP)

Week Ten
Tsi tsi Dangarembga, *Nervous Conditions*
Deepika Bahri, "Disembodying the Corpus: Postcolonial Pathology in Tsi tsi Dangarembga’s *Nervous Conditions*”

Week Eleven
Pat Barker, *Regeneration*
Anne Whitehead, "Open to Suggestion: Hypnosis and History in Pat Barker’s *Regeneration*” (CP)

Week Twelve
Margaret Atwood, *Alias Grace*
Heidi Darroch, "Hysteria and Traumatic Testimony: Margaret Atwood’s *Alias Grace*” (CP)

Week Thirteen
Nora Oja Keller, *Comfort Woman*
Silvia Schultermandl, "Writing Rape, Trauma, and Transnationality onto the Female Body: Matrilineal Em-body-ment in Nora Oja Keller’s *Comfort Woman*” (CP)

Week Fourteen
Richard Powers, *The Echo Maker*
Texas A&M University
Departmental Request for a Change in Course
Undergraduate ◦ Graduate ◦ Professional
Submit original form and attachments.

Form Instructions
1. Request submitted by (Department or Program Name): English
2. Course prefix, number and complete title of course: ENGL 653 Seminar in Twentieth-Century and Contemporary Literature
3. Change requested
   a. Prerequisite(s): From: instructor To: None
   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 in item 5; enter proposed course title and proposed course description in item 6.
   e. Change in course prefix, number, credit hours (lab & lecture), and semester credit hours. Complete item 7. Attach a course syllabus.
4. For informational purposes only, please indicate course number if this course will be stacked:
5. Complete current course title and current catalog course description: ENGL 653. Seminar in Twentieth-Century and Contemporary Literature. Selected topics in twentieth-century and contemporary literature in English; may focus on cultural and theoretical contexts; may be repeated as content varies.
6. Complete proposed course title and proposed catalog course description (not to exceed 50 words): ENGL 653. Topics in 20th and 21st Century Literature and Culture. Topics in the history, theory, interpretation of 20th and 21st Century 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.

7. a. As currently in course inventory:

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

Patricia Hurley
Chair, College Review Committee Date

Joe Bermudez
Dean of College Date

David W. Reid
Chair, GC or UCC Date

Submitted to Coordinating Board by:

Associate Director, Curricular Services Date

Questions regarding this form should be directed to Sandra Williams at 845-8201 or sandra.williams@tamu.edu.

Curricular Services - 03/10
July 26, 2010

TO:       David W. Reed, Chair, Graduate Council
FROM:     M. Jimmie Killingsworth, Head, Department of English
SUBJECT:  Graduate Curriculum Revision

The graduate faculty in the Department of English has approved a graduate curriculum revision for the 2011-12 graduate catalogue. Based on our 2007 Program Review, we have been working to streamline and make more flexible our graduate offerings.

We are constructing a two-tier curriculum, with Readings courses and Topics courses, and we are eliminating Seminars. Because of enrollment pressures, we have decided that it is no longer viable to place prerequisites on courses (as there were on Seminars); thus, the Topics courses will have no prerequisite. The Readings courses are more broadly conceived and do not carry a prerequisite.

The Readings courses will not be repeatable for credit; the Topics courses may all be repeated for credit three times as content varies.

The courses we are removing will all be covered under either the Readings or the Topics courses. Thus, no area of instruction or study is actually being removed; we are simply reorganizing and streamlining.

We would like to change the title and update the description of ENGL 653 to better accommodate our present and future offerings in this area. We are removing the prerequisite for the reason stated above.
English 653: Topics in 20\textsuperscript{th} and 21\textsuperscript{st} Century Literature and Culture
Sally Robinson
Blocker 241D 5-8355
sallyr@tamu.edu
Fall 2011

Topic:
Postmodern Bodies

Course Description
In this seminar, we will think about postmodernism as both an historical condition and an epistemological stance, both of which have consequences for the representation of bodies and material experiences of embodiment in the late twentieth and early twenty-first centuries. We will consider how "intelligible bodies" become "useful bodies"; how current technologies of the body alter the way we think about processes of embodiment and bodily identity; how postmodern cultural practices (fiction, film, theory, video) illuminate or obscure the ways in which gender, race, and sexuality are written on the body; how postmodern interrogations of history have placed the body (and bodily trauma) at the center of historical narratives; and on the future of the body in what has been called a "posthuman" era.

Prerequisites: None

Learning Objectives
(1) develop familiarity with the major theories of postmodernism, as they intersect with theories of gender and embodiment; (2) gain a fuller understanding of the historical and social contexts in which postmodern fiction, film, and video are produced; (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.

Required Texts:
David Henry Hwang, \textit{M. Butterfly} (1988)
D.M. Thomas, \textit{The White Hotel}
Films
\textit{Paris is Burning} (1990)
\textit{Pumping Iron} (1976)
\textit{Strange Days} (1983)
Electronic coursepack
Course requirements

1) Class participation, written questions/comments. Everyone is expected to participate in each class discussion. In order to facilitate discussion and to insure that seminar participants have some focused interest in it, I'm asking you to frame detailed written questions or comments, to be posted to a class listserv no later than 5:00 p.m. on Tuesday each week. These should be substantial questions or comments. If your main question is about a plot detail in a novel or a term in a critical/theoretical essay, you need to articulate why that question is important, or try to define the term yourself. The audience for this writing is the entire class. 25%

2) "Follow the Footnotes" project, to be presented in class. You'll each be assigned to "follow the footnotes" of one of the assigned critical/theoretical texts on the syllabus. This entails locating 3-4 articles or book chapters cited in the piece, reading them, summarizing them, and integrating them into some sense of a "field." That is, if you start with Marcia Ian's essay on bodybuilding, you'll annotate three or four of her sources, and work toward some provisional evaluation of what the field we might call "bodybuilding studies" might look like. You'll present your findings to the class in a 10-15 minute report. 25%

3) A bibliographic essay. This essay is preparatory to the writing of the final, conference-length paper. Once you have determined what question you want to ask for that paper, you'll work on researching that question in order to determine, first, whether it's a good question deserving of further study and, if so, what others have had to say about it and what's been left out. This will be how you find your angle. The bibliographic essay will be a "review of the literature" essay that will help you create the context for your own paper (much of this material will probably end up in your footnotes). Because most of our primary texts have generated little critical commentary (with the exception of Neuromancer), you'll most likely want to focus on a theoretical question. For example, if your main interest is in exploring the representation of "freaks" in Dunn's Geek Love, your best strategy would be to research cultural studies work on "freaks" or "extraordinary bodies," and ultimately use the novel to ground this theoretical work. 25%

4) A conference-length paper (8-10 pages) with abstract, to be presented to the class. A conference paper should take 20 minutes to read, and should be concerned with audience. You should strive for clarity of argument: a clear thesis clearly developed, leading to new insights. The plan is to have a mini-conference at the end of the semester. 25%

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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**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 Disability Services, in Cain Hall, Rm. B1118, or call 845–1637.

**Course Topics, Calendar of Activities**

**I. Introductory**
Week One
*Fit: Episodes in the History of the Body*
Anne Balsamo, “Reading Cyborgs, Writing Feminism”
Susan Bordo, "Material Girl: The Effacements of Postmodern Culture"
N. Katherine Hayles, "Toward Embodied Virtuality"
N. Katherine Hayles, "The Materiality of Informatics"

**II. Postmodernism and History: Written on the Body**
Week Two
Laura S. Brown, “Not Outside the Range: One Feminist Perspective on Psychic Trauma”
Ruth Leys, “The Science of the Literal: Trauma and the Crisis of Representation”

Week Three
D.M. Thomas, *The White Hotel*

Week Four
Maryse Conde, *I, Tituba, Black Witch of Salem*
Hortense Spillers, “Mama’s Baby, Papa’s Maybe”

**III. Natural and Unnatural Bodies: On Human Constructedness**
Week Five
*Pumping Iron* (1976)
*Pumping Iron, II: The Women* (1979)
Sam Fussell, "Bodybuilder Americanus"
Marcia Ian, "The Primitive Subject of Female Bodybuilding: Transgression and Other Postmodern Myths"

Week Six
Rachel Adams, "An American Tail: Freaks, Gender, and the Incorporation of History in Katherine Dunn's *Geek Love*"
N. Katherine Hayles, "Postmodern Parataxis: Embodies Texts, Weightless Information."

**IV. Ambiguous Bodies**

Week Seven
*Paris is Burning* (1990)
Suzanne Kessler, "The Medical Construction of Gender: Case Management of Intersexed Infants"
Marjorie Garber, "Spare Parts: The Surgical Construction of Gender"

Week Eight
Marjorie Garber, "The Occidental Tourist: *M. Butterfly* and the Scandal of Transvestitism."
David Eng, Heterosexuality in the Face of Whiteness: Divided Belief in *M. Butterfly."

**V. Bodies, Medical Technologies and the Law**

Week Nine
Robyn Wiegman, "Intimate Publics: Race, Property, and Personhood"
Valerie Hartouni, "Reproducing Public Meanings: In the Matter of Baby M."
Valerie Hartouni, "Breached Birth: Anna Johnson and the Reproduction of Raced Bodies"

Week Ten
Patricia Williams, "Owning the Self in a Disowned World."
Alluquere Roseanne Stone, "Identity in Oshkosh"

**VI. Technobodies: Toward the Posthuman?**

Week Eleven
Donna Haraway, "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century."
Donna Haraway, "The Virtual Speculum in the New World Order."
Donna Haraway, "The Promise of Monsters: A Regenerative Politics for Inappropriate/d Others."

Week Twelve
*Strange Days*
Zoe Sofia, "Virtual Corporeality: A Feminist View"

Week Thirteen
Thomas Foster, “Meat Puppets or Robopaths? Cyberpunk and the Question of Embodiment”

Week Fourteen
Postmodern Bodies mini-conference
Papers due at conference
Texas A&M University

Departmental Request for a Change in Course
Undergraduate • Graduate • Professional
• Submit original form and attachments •

Form Instructions
1. Request submitted by (Department or Program Name): English
2. Course prefix, number and complete title of course: ENGL 656 Composition Theory, Pedagogy, and Administration

Attach a brief supporting statement for changes made to items 3a thru 3d, and 6 below.

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 in item 5; enter proposed course title and proposed course description in item 6.

   e. Change in course prefix, number, contact hours (lab & lecture), and semester credit hours. Complete item 7. Attach a course syllabus.

4. For informational purposes only, please indicate course number if this course will be stacked:

5. Complete current course title and current catalog course description: ENGL 656. 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. Complete proposed course title and proposed catalog course description (not to exceed 50 words): ENGL 656 Topics in Composition Theory and Practice. Topics in composition from theoretical, pedagogical, and administrative perspectives; may focus on first-year composition programs, technical writing, writing centers. May be taken 3 times for credit as content varies.

7. a. As currently in course inventory:

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Approval recommended by:
M. Jimmie Killingsworth 7/27/10
Patricia Hurley 7-27-10
Chair, College Review Committee

Department Head or Program Chair (Type Name & Sign) Date
Jose Bernardes 8-1-2010
Dean of College

Submitted to Coordinating Board by:

Associate Director, Curricular Services
Questions regarding this form should be directed to Sandra Williams at 845-8201 or sandra-williams@tamu.edu. Curricular Services – 03/10
July 26, 2010

TO: David W. Reed, Chair, Graduate Council
FROM: M. Jimmie Killingsworth, Head, Department of English
SUBJECT: Graduate Curriculum Revision

The graduate faculty in the Department of English has approved a graduate curriculum revision for the 2011-12 graduate catalogue. Based on our 2007 Program Review, we have been working to streamline and make more flexible our graduate offerings.

We are constructing a two-tier curriculum, with Readings courses and Topics courses, and we are eliminating Seminars. Because of enrollment pressures, we have decided that it is no longer viable to place prerequisites on courses (as there were on Seminars); thus, the Topics courses will have no prerequisite. The Readings courses are more broadly conceived and do not carry a prerequisite.

The Readings courses will not be repeatable for credit; the Topics courses may all be repeated for credit three times as content varies.

The courses we are removing will all be covered under either the Readings or the Topics courses. Thus, no area of instruction or study is actually being removed; we are simply reorganizing and streamlining.

We would like to change the title and update the description of ENGL 656 to better accommodate our present and future offerings in this area. Because this is now a Topics course, it may be taken three times for credit as content varies.
ENGL 656: Topics in Composition Theory and Practice

Dr. M. Jimmie Killingsworth
Blocker 227G
845-3890
killingsworth@tamu.edu
Spring 2012

Topic:
The Roots of the Literate Life: Motives for Teaching Writing

Course Description
This 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 (Emeson 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).

Prerequisites: None

Course Objectives
(1) develop familiarity with current thinking about composition theory, and investigate its relationship to broader analysis of writing and literacy; (2) gain a fuller understanding of the historical, social, and political contexts of composition theory, and its relationship to the writing classroom; (3) practice the basic skills of our profession (research, analysis, oral and written argumentation); and (4) produce an original scholarly work suitable for academic publication or presentation.

Required Texts
Ralph Waldo Emerson, “The American Scholar,” “Self-Reliance,” and “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*
Hezibah Roskelly and Kate Ronald, *Reason to Believe: Romanticism, Pragmatism, and the Teaching of Writing*

**Course Requirements**
1) Three short (3-4 page) papers in response to the reading. 60%
2) A conference-length research paper, to be presented at the end of the class. 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/ru/e07](http://student-rules.tamu.edu/ru/e07)

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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 and Schedule of Activities**

- **Week One**
  - Introduction

- **Week Two**
  - Lindemann

- **Week Three**
Emerson

Week Four
Freud

Week Five
More on Freud
Paper 1 due

Week Six
Hall

Week Seven
Ong

Week Eight
Percy

Week Nine
Dillard
Paper 2 due

Week Ten
Freire

Week Eleven
Roskelley and Ronald

Week Twelve
More on Roskelley and Ronald
Paper 3 due

Week Thirteen
Paper workshop

Week Fourteen
Paper workshop

Papers due one week after final class
Texas A&M University
Departmental Request for a Change in Course
Undergraduate • Graduate • Professional
- Submit original form and attachments -

Form Instructions
1. Request submitted by (Department or Program Name): English
2. Course prefix, number and complete title of course: ENGL 659 Studies in Film
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 in item 5; enter proposed course title and proposed course description in item 6.
   e. Change in course prefix, number, contact hours (lab & lecture), and semester credit hours. Complete item 7. Attach a course syllabus.
4. For informational purposes only, please indicate course number if this course will be stacked:
5. Complete current course title and current catalog course description: ENGL 659. Studies in Film. Film theory, history, national cinemas, genres, movements, styles, specific directors, or film’s relationships with other media; may be taken up to three times.
6. Complete proposed course title and proposed catalog course description (not to exceed 50 words): ENGL 659. Topics in Film Theory. Topics in theory of film production, reception, and interpretation; may focus on film’s relation to other media, on film theory’s relation to other theoretical areas, on the interdisciplinary nature of film theory and film studies. May be taken for credit 3 times as content varies.

7. a. As currently in course inventory:

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b. Change to:

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

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

Jose Bermudez Dean of College Date 8/12/10

David W. Reed Chair, GC of UCC Date 9/15/10

Submitted to Coordinating Board by:

Associate Director, Curricular Services
Questions regarding this form should be directed to Sandra Williams at 845-8201 or sandra.williams@tamu.edu.
Curricular Services - 03/10
July 26, 2010

TO: David W. Reed, Chair, Graduate Council

FROM: M. Jimmie Killingsworth, Head, Department of English

SUBJECT: Graduate Curriculum Revision

The graduate faculty in the Department of English has approved a graduate curriculum revision for the 2011-12 graduate catalogue. Based on our 2007 Program Review, we have been working to streamline and make more flexible our graduate offerings.

We are constructing a two-tier curriculum, with Readings courses and Topics courses, and we are eliminating Seminars. Because of enrollment pressures, we have decided that it is no longer viable to place prerequisites on courses (as there were on Seminars); thus, the Topics courses will have no prerequisite. The Readings courses are more broadly conceived and do not carry a prerequisite.

The Readings courses will not be repeatable for credit; the Topics courses may all be repeated for credit three times as content varies.

The courses we are removing will all be covered under either the Readings or the Topics courses. Thus, no area of instruction or study is actually being removed; we are simply reorganizing and streamlining.

We would like to change the title and update the description of ENGL 659 to better accommodate our present and future offerings in this area. No changes in prerequisites or repeatability.
ENGL 659  
Topics in Film Theory  
Fall 2011  

Dr. Sally Robinson  
Blocker 241  
845-8355  
sallyr@tamu.edu  

Topic:  
Feminist Film Theory  

Course Description  
"Is the gaze male?" feminist film scholar E. Ann Kaplan asked in the early 1980s. This question has been joined by many others: How does gendered identification work in film? Is it possible to theorize an active female spectator within a patriarchal system that requires female passivity? How do racial and class differences figure into representations of women in film and the theorization of female spectatorship? Can we assume a static, monolithic "male" against which to gage "female"? How do norms of masculinity, as well as femininity, get coded in film? Are "Hollywood" and "feminism" mutually exclusive terms? Does feminist film require a nonnarrative form? This course surveys major developments in feminist film theory over the past thirty years, and offers students an opportunity to test this theory against a wide range of Hollywood and independent films. We'll start with Laura Mulvey's classic "Visual Pleasure and Narrative Cinema," an influential feminist intervention into psychoanalytic theories of spectatorship and film pleasure in the late 1970s, and responses to Mulvey. From here, we'll read key essays by influential feminist film scholars as they use a wide variety of films to theorize the gendered relations of cinema.  

Prerequisites: None  

Course Objectives:  
(1) develop familiarity with key feminist film theorists and their work; (2) gain a fuller understanding of the institutional, political, and aesthetic contexts in which feminist film theory emerges; (3) assess the relationships between feminist film theory and filmic practices, both in mainstream cineman and in alternative cinema; (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.  

Required texts:  
Patricia Erens, ed. Issues in Feminist Film Criticism  
Sue Thornham, ed. Feminist Film Theory: A Reader  
E. Ann Kaplan, ed. Feminism and Film  
A coursepack of additional readings (CP)  

Films:
Alfred Hitchcock, *Vertigo*
Steven Soderbergh, *sex, lies, and videotape*
King Vidor, *Stella Dallas*
Yvonne Rainer, *Film About a Woman Who...*
Marlene Gorris, *A Question of Silence*
Ridley Scott, *Thelma and Louise*
John Dahl, *The Last Seduction*
Lizzie Borden, *Born in Flames*
Susan Streitfield, *Female Perversions*
Neil Jordan, *The Crying Game*
Jennie Livingston, *Paris is Burning*
Julie Dash, *Illusions*

**Course requirements:**
1) Teaching session. Responsibility for a 20-minute portion of class, based on both that week's film and the reading. At the beginning of the semester, each student will sign up for one class. The goal of this teaching session is to give students some practice in teaching "theory" and to practice making connections between theoretical texts and film. Due date: varies. **25%**

2) Bibliography project, to be presented to the class, otherwise known as "follow the footnotes." At the beginning of the semester, each student will sign up to follow the footnotes of one assigned article or book chapter. The student should choose five theoretical sources cited in those footnotes, read them, annotate them, and copy them to be distributed to the class. Due date: varies. **25%**

3) Final paper, either taking on a theoretical question or offering a theoretically informed analysis of one or more films. 20-25 pages. This paper can begin with the teaching session or with the annotated bibliography project, although it need not. Due date: December 17; brief presentation of the paper, in class on December 10: **50%**

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

**Attendance Policy**
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Course Topics, Calendar of Activities

Week One
Introductions
Sharon Smith, "The Image of Women in Film: Some Suggestions for Future Research" (Thornham)
Molly Haskell, "The Woman’s Film" (Thornham)
Claire Johnston, "Women’s Cinema as Counter-Cinema" (Thornham)

Theorizing Sexual Difference: Male Gaze, Female Spectacle
Week Two
Screening: Vertigo
Laura Mulvey, "Visual Pleasure and Narrative Cinema" (Kaplan)
E. Ann Kaplan, "Is the Gaze Male?" (Kaplan)
Maureen Turin, “Gentlemen Consumer Blondes” (Erens)
Kaja Silverman, “Male Subjectivity and Celestial Suture” (Kaplan)
Elizabeth Cowie, “Woman as Sign” (Kaplan)

Week Three
Screening: sex, lies, and videotape
Steve Neale, "Masculinity as Spectacle: Reflections on Men and Mainstream Cinema" (Kaplan)
Laura Mulvey, "Afterthoughts on 'Visual Pleasure and Narrative Cinema'" (Thornham)
Sally Robinson, “What guy would do that?: Recodings of Masculinity in sex, lies, and videotape" (CP)
Kaja Silverman, “Masochism and Male Subjectivity” (CP)

Contesting Sexual Difference: Women’s Films and the Female Spectator
Week Four
Screening: Stella Dallas
Annette Kuhn, "Women's Genres" (Kaplan)
E. Ann Kaplan, "The Case of the Missing Mother: Maternal Issues in Vidor's Stella Dallas" (Kaplan)
Linda Williams, "'Something Else Besides a Mother': Stella Dallas and the Maternal Melodrama" (Erens)

Week Five
Screening: Film About a Woman Who . . .
B. Ruby Rich, "In the Name of Feminist Film Criticism" (Erens)
Teresa de Lauretis, "Strategies of Coherence: Narrative Cinema, Feminist Cinema, and Yvonne Rainer" (Kaplan)
Teresa de Lauretis, "Rethinking Women's Cinema: Aesthetics and Feminist Theory" (Erens)
Kaja Silverman, "Disembodying the Female Voice" (Erens)

Week Six
Screening: A Question of Silence
Mary C. Gentile, "Feminist or Tendentious: Marlene Gorris's A Question of Silence" (CP)
Annette Kuhn, "Textual Politics" (Erens)
Michelle Citron, Julia Lesage, Judith Mayne, B. Ruby Rich, Anna Marie Taylor and the editors of New German Critique, "Women and Film: A Discussion of Feminist Aesthetics" (Thornham)

Week Seven
Screening: Thelma and Louise
Jackie Stacey, "Feminine Fascinations: Forms of Identification in Star-Audience Relations" (Thornham)
Christine Gledhill, "Pleasurable Negotiations" (Thornham)
Sharon Willis, "Disputed Territories: Masculinity and Social Space" (CP)

Exploding Sexual Difference: Female Desire, Female Power

Week Eight
Screening: The Last Seduction
Teresa de Lauretis, "Oedipus Interruptus" (Thornham)
Kaja Silverman, "Lost Objects and Mistaken Subjects" (Thornham)
Sabrina Barton, "'Crisscross': Paranoia and Projection in Strangers on a Train" (CP)

Week Nine
Screening: Born in Flames
Teresa de Lauretis, "Rethinking Women's Cinema: Aesthetics and Feminist Theory" (Erens)
Sonya Michael, "Feminism, Film, and Public History" (Erens)
Jane Gaines, "Women and Representation: Can We Enjoy Alternative Pleasure?" (Erens)

Week Ten
Screening: Female Perversions
Mary Ann Doane, "Film and the Masquerade: Theorising the Female Spectator" (Kaplan)
Gaylyn Studlar, "Masochism and the Perverse Pleasures of the Cinema" (Kaplan)
Joan Riviere, "Womanliness as Masquerade" (CP)
Louise Kaplan, “What is a Perversion” and “Masquerades” (CP)

Week Eleven
Screening: Alien
Carol Clover, “Her Body, Himself: Gender in the Slasher Film” (Thornham)
Barbara Creed, “Horror and the Monstrous-Feminine: An Imaginary Abjection” (Thornham)
Linda Williams, “Film Bodies: Gender, Genre, and Excess” (Thornham)

Displacing Sexual Difference: Gender and Racial Ambiguities

Week Twelve
Screening: The Crying Game
Susan Bordo, "Reading the Male Body" (CP)
Steve Neale, “Masculinity as Spectacle: Reflections on Men and Mainstream Cinema” (Kaplan)
Janet Staiger, “Taboos and Totems: Cultural Meanings in The Silence of the Lambs” (Thornham)

Week Thirteen
Screening: Paris is Burning
Judith Butler, "Gender is Burning: Questions of Appropriation and Subversion" (Thornham)
bell hooks, “Is Paris Burning?” (CP)

Week Fourteen
Screening: Illusions
bell hooks, "The Oppositional Gaze: Black Female Spectators" (Thornham)
Jane Gaines, “White Privilege and Looking Relations: Race and Gender in Feminist Film Theory” (Kaplan)
Claire Pajaczkowska and Lola Young, “Racism, Representation, Psychoanalysis” (Kaplan)

Papers are due one week after the last class.
Texas A&M University

Departmental Request for a Change in Course
Undergraduate • Graduate • Professional

• Submit original form and attachments •

Form Instructions
1. Request submitted by (Department or Program Name): 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: instructor. To: None
   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 in item 5; enter proposed course title and proposed course description in item 6.
   e. Change in course prefix, number, contact hours (lab & lecture), and semester credit hours. Complete item 7. Attach a course syllabus.

4. For informational purposes only, please indicate course number if this course will be stacked:

   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. Complete proposed course title and proposed catalog course description (not to exceed 50 words): ENGL 665. Topics in Cultural/Interdisciplinary Studies. Topics in history, theory, and practice of cultural studies and/or interdisciplinary studies; may focus on authors, schools, methods, genres, themes, or problems in rhetoric, discourse, and cultural studies. May be taken for credit 3 times as content varies.

7. a. As currently in course inventory:

   Prefix | Course # | Title (excluding punctuation)
   ------- | --------- | _______________________________________
   ENGL 665 | SEM : RHETORIC & DISCOURSE

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

   b. Change to:

   Prefix | Course # | Title (excluding punctuation)
   ------- | --------- | _______________________________________
   ENGL 665 | TPCS / INTERDIS STUD

   Lect. | Lab | SCH | CIP and Fund Code | Admin. Unit | Acad. Year | FICE Code
   0 | 3 | 0 | 0 | 3 | 2 | 3 | 1 | 3 | 0 | 4 | 0 | 0 | 0 | 1 | 0 | 9 | 9 | 0 | 1 | 1 | 2 | 0 | 0 | 3 | 6 | 3 | 2

   Approval recommended by:
   M. Jimmie Killingsworth
   Department Head or Program Chair (Type Name & Sign) Date
   Patricia Hurley
   Chair, College Review Committee Date
   Jose Bermudez
   Dean of College Date
   David W. Reed
   Chair, GC or UCC Date

   Submitted to Coordinating Board by:
   Associate Director, Curricular Services
   Questions regarding this form should be directed to Sandra Williams at 845-8201 or sandra.williams@tamu.edu
   Curricular Services – 03/10

   Date
   Effective Date 72 of 152 D
July 26, 2010

TO: David W. Reed, Chair, Graduate Council

FROM: M. Jimmie Killingsworth, Head, Department of English

SUBJECT: Graduate Curriculum Revision

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The Readings courses will not be repeatable for credit; the Topics courses may all be repeated for credit three times as content varies.

The courses we are removing will all be covered under either the Readings or the Topics courses. Thus, no area of instruction or study is actually being removed; we are simply reorganizing and streamlining.

We would like to change the title and update the description of ENGL 665 to better accommodate our present and future offerings in this area. We are removing the prerequisite for the reason stated above.
English 665: Topics in Cultural/Interdisciplinary Studies  
Dr. Giovanna Del Negro  
Blocker 219E  
862-4333  
delnegro@tamu.edu  
Fall 2011

**Topic:**  
*Whiteness, Ethnicity, and Race in North American Performance*

**Course Description**  
This course will explore how constructions of race and ethnicity play out in a variety of forms of American performance, including theater, music, comedy records, television programs, cultural festivals, and everyday forms of talk and public display. The first part of the course will introduce the student to key theoretical concepts in the fields of performance, race and ethnicity, and whiteness. The second part of the course will use an array of case studies to probe the complex ways that performers from various cultural traditions, class backgrounds, and historical periods are shaped by, negotiate, and reinvent discourses of race and ethnicity in North American culture.

**Prerequisites:** None

**Learning Objectives**  
(1) develop familiarity with the major theories of performance as they intersect with theories of race and ethnicity; (2) gain a fuller understanding of the historical and social contexts for American performance; 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.

**Course Requirements**  
1) One class presentation (20%)  
2) a take-home exam (30%)  
3) one final paper (50%).

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

**Attendance Policy**  
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familiarize yourself with the Honor Council Rules and Procedures
(http://www.tamu.edu/aggiehonor).

Course Topics, Calendar of Activities
Week One
Introductions

Part I: Theoretical Literature on Performance, Race and Ethnicity, and Whiteness
Week Two
Theories of Performance Studies
Selections: Madison, Sonyi and Judith Hamera. 2005 Performance Studies Reader. Thousand
Oaks, C.A. Sage.
Johnson, Patrick. 2003. E. Race, Ethnicity and Performance. Special Issue of Text and
Performance Quarterly, 23.2

Week Three
Theories of Race and Ethnicity I
Grusky, David and Szonja Szelenyi. 2007. Selections: The Inequality Reader: Contemporary and
Foundational Readings in Race, Class, and Gender. Cambridge: Westview Press.
Steinberg, Steven. 1981. The Ethnic Myth: Race, Ethnicity and Class in America. New York:
Athenaeum.

Week Four
Theories of Race and Ethnicity II


Week Five
Theories of Whiteness


Part 2: Forms of Performance and Case Studies
Week Six
Race and Ethnicity in Music and Dance


Week Seven
Race in Cultural Intervention


Week Eight
Case Study in Quebec Performance: The Politics of Audibility


Madison: University of Wisconsin Press.

Week Nine
The Politics of Material Culture
Third Ward Texas. Film about a neighborhood of Houston.
I Build the Tower. Film on Watts Tower in L.A.
Style Wars. Documentary on graffiti artists from New York.

Week Ten
Case Studies in Jewish Culture: Modernity, Assimilation, and Whiteness I
Yidl Mitn Fidl. (1936).

Week Eleven
Case Studies in Jewish Culture: Modernity, Assimilation, and Whiteness II

Week Twelve
Negotiating Difference in Stand-Up Comedy
In class video clips: BBC’s Everything You Wanted to Know About Islam But Were Too Afraid to Ask (2003), Funny Girl (2003). Based on research with Shazia Mirza.

Week Thirteen
Case Studies in Native American Culture: Assimilation and Resistance
Week Fourteen

Public Display in Physical and Virtual Spaces


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

Form Instructions
1. Request submitted by (Department or Program Name): English
2. Course prefix, number and complete title of course: ENGL 666 Histories of the Book
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 in item 5; enter proposed course title and proposed course description in item 6.
   e. Change in course prefix, number, contact hours (lab & lecture), and semester credit hours. Complete item 7. Attach a course syllabus.
4. For informational purposes only, please indicate course number if this course will be stacked:
6. Complete proposed course title and proposed catalog course description (not to exceed 50 words): ENGL 666 Topics in Textual Studies and Book History. Topics in the theory and practice of textual studies and book history, may focus on the book as material object, histories of printing and other technologies, digital humanities, book production and distribution, research methodologies. May be TAKEN for credit 3 times as content varies.

7. a. As currently in course inventory:
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Approval recommended by:
M. Jimmie Kilgusworth
Department Head or Program Chair (Type Name & Sign) Date

Patricia Hurley
Chair, College Review Committee Date

Jose Bernudez
Dean of College Date

Davis W. Borden
Chair, GC or UCC Date

Submitted to Coordinating Board by:

Associate Director, Curricular Services

Questions regarding this form should be directed to Sandra Williams at 845-8201 or sandra.williams@tamu.edu.

Curricular Services – 03/10
July 26, 2010

TO: David W. Reed, Chair, Graduate Council

FROM: M. Jimmie Killingsworth, Head, Department of English

SUBJECT: Graduate Curriculum Revision

The graduate faculty in the Department of English has approved a graduate curriculum revision for the 2011-12 graduate catalogue. Based on our 2007 Program Review, we have been working to streamline and make more flexible our graduate offerings.

We are constructing a two-tier curriculum, with Readings courses and Topics courses, and we are eliminating Seminars. Because of enrollment pressures, we have decided that it is no longer viable to place prerequisites on courses (as there were on Seminars); thus, the Topics courses will have no prerequisite. The Readings courses are more broadly conceived and do not carry a prerequisite.

The Readings courses will not be repeatable for credit; the Topics courses may all be repeated for credit three times as content varies.

The courses we are removing will all be covered under either the Readings or the Topics courses. Thus, no area of instruction or study is actually being removed; we are simply reorganizing and streamlining.

We would like to change the title and update the description of ENGL 666 to better accommodate our present and future offerings in this area. Because this is now a Topics course, it may be taken three times for credit as content varies.
ENGL 666
Topics in Textual Studies and Book History
Spring 2011
Dr. Craig Kallendorf
Office: BLOC 245C
Office phone: 845-8301
Email: kalendrf@tamu.edu

Topic:
Material Histories of “The Book”

Course Description
This class focuses on the physical book as a carrier of literary and cultural meaning. It is
designed to provoke students of English and American literature, historians, and librarians into
looking at the books they read rather than through them, to see the physical form of a book as a
carrier of meaning along with the text. The course will have three components: 1) History. We
will look at the production, distribution, and consumption of ‘books’, beginning with cuneiform
tables in ancient Mesopotamia, proceeding through manuscripts and printed books, and
concluding with computer-driven texts. We shall focus our attentions on the history of textual
production, not as an end in itself, but as a way to begin discussions on topics like the
dissemination of texts and the scientific revolution from new and different perspectives. 2) Theory. Attention will be paid to the intersections of book history and literary / cultural theory,
in such areas as reception theory and the ‘book as body’, to show how book history can
illuminate research in areas like class and gender that are also at the center of literary and
historical studies today. 3) Practice. With the assistance of Dr. Steve Smith, Director of the
Cushing Memorial Library, we shall spend at least one full session making paper, setting type,
printing on a hand press, and binding a small pamphlet. Parts of many other sessions will also be
held in the Cushing, where we will use the library’s holdings to illustrate what we have been
reading about. Special attention will be paid to the Dawson Collection, a newly acquired
repository in the Cushing Library that contains some 10,000 books and manuscripts ranging from
the Middle Ages to the present.

Prerequisites: None

Course Objectives
(1) develop familiarity with the history and theory of the production of the book; (2) gain a fuller
understanding of the material production of the book, and practic that production; (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
Leila Avrin, Scribes, Script and Books: The Book Arts from Antiquity to the Renaissance
Other readings are available through the library’s electronic course reserves.

**Course Requirements**
Final examination (take home): 40%
Research paper: 40%
Class participation: 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)

**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**

**I. Framework.**
Week One
What is book history?

**Week Two**
How do we do book history?
*PMLA* 121.1 (Jan. 2006), Special Topic: The History of the Book and the Idea of Literature—select the essay that looks most interesting to you, read it, and be prepared to talk about it to the class

**II. History**

**Week Three**

Antiquity
Avrin, *Scribes*, chaps. 3 (Mesopotamia), 4 (Egypt), 5 (Hebrew book), 6 (Greece), 7 (Rome)

**Week Four**
The medieval manuscript
Martin, *History*, chap. 4
Avrin, *Scribes*, chaps. 8 (script), 9 (medieval codex), 10 (illumination), 11 (Islamic book)

**Week Five**
The printing revolution (?)
Martin, *History*, chap. 5

**Week Six**
The early sixteenth century
Martin, *History*, chap. 6

**Week Seven**  
A material interlude  
Avrin, *Scribes*, chaps. 1-2 (writing), 12 (paper), 13 (binding)  
(session to be held in the Cushing Library)

**Week Eight**  
The era of consolidation, I (1550-1800)  
Martin, *History*, chap. 7  

**Week Nine**  
The era of consolidation, II (1550-1800)  
Martin, *History*, chap. 8  
Owen Gingerich, *An Annotated Census of Copernicus' De revolutionibus* (Leiden, 2002), IX-XXIX  
Ben Franklin as Printer: [www.librarycompany.org/BFWriter](http://www.librarycompany.org/BFWriter)

**Week Ten**  
The nineteenth and twentieth centuries in print  
Martin, *History*, chap. 9  
S. H. Steinberg, *Five Hundred Years of Printing*, 137-217

**Week Eleven**  
The twenty-first century and beyond  
Martin, *History*, chap. 10  
Eduardo Urbina, introduction to the Cervantes Project (class visit)

**III. Significances**  
**Week Twelve**  
Reading and its histories  


**Week Thirteen**

The social construction of texts


**Week Fourteen**

The book as body


Take-home exam due

Final paper due one week after take-home exam.
Texas A&M University
Departmental Request for a Change in Course
Undergraduate • Graduate • Professional

Submit original form and attachments •

Form Instructions

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

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

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 in item 5; enter proposed course title and proposed course description in item 6.
   e. Change in course prefix, number, contact hours (lab & lecture), and semester credit hours. Complete item 7. Attach a course syllabus.

4. For informational purposes only, please indicate course number if this course will be stacked:

5. Complete current course title and current catalog course description: ENGL 667. 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. Complete proposed course title and proposed catalog course description (not to exceed 50 words): ENGL 667: Topics in the History and Theory of Rhetoric. Issues and topics in the history and theory of rhetoric; may focus on rhetorical analysis of literature and other written and oral texts; theoretical issues in rhetoric and culture; social and historical contexts for rhetorical analysis; historical periods, themes, methods or genres.

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Approval recommended by: M. Jimmie Killingsworth

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: Patricia Hurley

Chair, College Review Committee Date

Jose Bernudez

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 • 03/10
July 26, 2010

TO: David W. Reed, Chair, Graduate Council

FROM: M. Jimmie Killingsworth, Head, Department of English

SUBJECT: Graduate Curriculum Revision

The graduate faculty in the Department of English has approved a graduate curriculum revision for the 2011-12 graduate catalogue. Based on our 2007 Program Review, we have been working to streamline and make more flexible our graduate offerings.

We are constructing a two-tier curriculum, with Readings courses and Topics courses, and we are eliminating Seminars. Because of enrollment pressures, we have decided that it is no longer viable to place prerequisites on courses (as there were on Seminars); thus, the Topics courses will have no prerequisite. The Readings courses are more broadly conceived and do not carry a prerequisite.

The Readings courses will not be repeatable for credit; the Topics courses may all be repeated for credit three times as content varies.

The courses we are removing will all be covered under either the Readings or the Topics courses. Thus, no area of instruction or study is actually being removed; we are simply reorganizing and streamlining.

We would like to change the title and update the description of ENGL 667 to better accommodate our present and future offerings in this area. Because this is now a Topics course, it may be taken three times for credit as content varies.
English 667: Topics in the History and Theory of Rhetoric  
Spring 2012  
Dr. M. Jimmie Killingsworth  
Blocker 227  
979-845-3890  
killingsworth@tamu.edu.

Spring 2012

**Topic:**
Nature Writing

**Course Description**
What is nature, and how does it get written? Or how does humanity relate to the rest of the earth, and how is that relationship represented in writing? The primary readings for this course come from the canon of "nature writing" broadly defined—mainly American texts, mostly in the genre of the essay or "creative nonfiction," but also including some poetry and fiction, and a sample of writings in English from beyond U.S. borders. Creative nonfiction makes an excellent site for discussing the interplay of rhetoric and poetics, especially in ecologically-oriented texts. Ecology has inspired both activist texts (traditionally defined as rhetorical) and aesthetic texts, such as memoirs and travel writing (usually defined as poetic), as well as science writing and nature journalism (often defined as "objective" or "pedagogical"). Frequently activism mingles with aesthetics in these writings—often with a strong dose of science or spirituality. Class discussion will focus on works by walkers, mountaineers, swimmers, naturalists, poets, birdwatchers, gardeners, hunters, eco-activists, pantheists, animists, transcendentalists, and all manner of nature enthusiasts who have left a record of their lives in woods, wet lands, seas, sierra, rangeland, farms, suburbs, and city parks. Theories of rhetoric and poetics (including environmental rhetoric and eco-poetics) will be introduced in lectures and fleshed out in individual research projects.

Prerequisites: None

**Course Objectives**
My goals are for you to (1) develop familiarity with the tradition of nature writing in the United States; (2) to gain a fuller understanding of the theoretical and rhetorical underpinnings of that writing; (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.

**Required Readings:**
Henry David Thoreau, *Walden and Other Writings*
Annie Dillard, *Pilgrim at Tinker Creek*
Doug Peacock, *Grizzly Years*
Leslie Marmon Silko, *Ceremony*
Rick Bass, *The Sky, the Stars, the Wilderness*
Terry Tempest Williams, *Refuge*

**Course Requirements**
1) a journal of observations and reflections on the readings reviewed bi-weekly. 40%
2) a more formal research paper of 15-20 pages. 40%
3) a short presentation (10 minutes) of the project in class. 20%

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

**Course Policies:**
Attendance and participation (including daily informal writings and peer consultations in workshops) are required. 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) Writings must be turned in on time (at the beginning of the class on the due date) and in sequence. Late papers will be penalized one letter grade. You should be prepared to read your papers aloud in class and treat others' work with attention and respect.

This course, like all courses at A&M, is bound by the Aggie Code of Honor: "An Aggie does not lie, cheat, or steal or tolerate those who do." (See the Honor Council Rules and Procedures on the web at [http://www.tamu.edu/aggiehonor](http://www.tamu.edu/aggiehonor))

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**Course Topics and Schedule of Assignments:**

**Week One**
Introduction to Course
Whitman "This Compost" and "Song of the Redwood Tree"; LE 4-47

**Week Two**
Thoreau, *Walden*

**Week Three**
Thoreau, "Walking"
Week Four
Thoreau, "The Allegash and East Branch"
LE 54-66, 71-83, 95-114

Week Five
LE 344-47; Peacock

Week Six
LE 115-221

Week Seven
Bass 87-191
LE 249-58

Week Eight
LE 297-401
Workshop on projects

Week Nine
LE 402-503

Week Ten
Abstracts for Final Papers to be read in class

Week Eleven
Dillard

Week Twelve
Williams

Week Thirteen
Silko

Week Fourteen
Presentation of final papers

Final Papers due one week after final class.
Texas A&M University
Departmental Request for a Change in Course
Undergraduate • Graduate • Professional
• Submit original form and attachments •

Form Instructions

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

2. Course prefix, number and complete title of course: ENGL 669 Seminar in African American Literature and Cultural Studies

3. Change requested
   a. Prerequisite(s): From: [instructor] To: None
   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 in item 5; enter proposed course title and proposed course description in item 6.
   e. Change in course prefix, number, contact hours (lab & lecture), and semester credit hours. Complete item 7. Attach a course syllabus.

4. For informational purposes only, please indicate course number if this course will be stacked:

5. Complete current course title and current catalog course description: ENGL 669 Seminar in African American Literature and Cultural Studies. Critique of the production of literary and cultural texts, the presence of critical theory, or the profession of African American literary and cultural studies; may be taken three times for credit.

6. Complete proposed course title and proposed catalog course description (not to exceed 50 words): ENGL 669 Topics in African American and Africana Literature and Culture. Topics in the history, theory, interpretation of African American and African 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.

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

Patricia Hurley
Chair, College Review Committee Date 8/12/10

Jose Bermudez
Dean of College Date

David W. Reed
Chair, GC or OCE Date

Submitted to Coordinating Board by:
Associate Director, Curricular Services

Questions regarding this form should be directed to Sandra Williams at 845-8201 or sandra-williams@tamu.edu.
Curricular Services – 03/10
July 26, 2010

TO: David W. Reed, Chair, Graduate Council

FROM: M. Jimmie Killingsworth, Head, Department of English

SUBJECT: Graduate Curriculum Revision

The graduate faculty in the Department of English has approved a graduate curriculum revision for the 2011-12 graduate catalogue. Based on our 2007 Program Review, we have been working to streamline and make more flexible our graduate offerings.

We are constructing a two-tier curriculum, with Readings courses and Topics courses, and we are eliminating Seminars. Because of enrollment pressures, we have decided that it is no longer viable to place prerequisites on courses (as there were on Seminars); thus, the Topics courses will have no prerequisite. The Readings courses are more broadly conceived and do not carry a prerequisite.

The Readings courses will not be repeatable for credit; the Topics courses may all be repeated for credit three times as content varies.

The courses we are removing will all be covered under either the Readings or the Topics courses. Thus, no area of instruction or study is actually being removed; we are simply reorganizing and streamlining.

We would like to change the title and update the description of ENGL 669 to better accommodate our present and future offerings in this area. We are removing the prerequisite for the reason stated above.
English 669: Topics in African American and Africana Literature and Culture
Professor: Kimberly N. Brown
Office: 221F Blocker
Office Number: 458-1230
E-mail: brown@english.tamu.edu
Spring 2012

Topic:
African American Urban Literature

COURSE DESCRIPTION:
This course uses a historical and interdisciplinary approach to unearth a tradition (or traditions) of urban African American literature. In this course, students will interrogate the usual conflation of black life with poverty by examining the rise and development of the urban black middle class while simultaneously exploring the ways in which black authors use the setting of urban ghettos to critique constructions of race and American racism.

The premise of the course is that the “city” functions as more than just the mere setting or background, but is integral to the development of the story. In some cases, the city functions almost as a character of the text -- hero or villain, or even as an overarching antagonist that black characters must defeat. Although particular emphasis is given to New York City, which typifies metropolis, we will also examine texts set in Philadelphia, Pittsburgh, Chicago, the District of Columbia, and Los Angeles. Using a variety of literary genres -- the novel, autobiography, short stories, film, drama, written and performance poetry -- in conjunction with literary criticism, historical documents, and essays in the field of sociology, students will examine works within their historical contexts as well as analyze how these works function as a response to the socio-economic and political environments of blacks within each text.

Beginning in the early 19th Century and ending in the present-day, this course is divided into 6 units. The first unit investigates the “great black migration” to the North. Here we examine how writers construct the Northern city as an anti-communal space, ultimately detrimental to the African American Southerner, in juxtaposition with the image of the South as community-oriented and nurturing. The second unit uses Philadelphia as its focus to discuss the development of the northern black middle class. The third unit focuses on the Harlem Renaissance; while the fourth unit moves us to Los Angeles and Chicago during the 40s and 50s. The fifth unit (60s and 70s) examines the Black Arts Movement as an urban phenomenon and focuses on themes of cultural nationalism and revolution. This section also examines literary responses to the Moynihan report, which blamed the poverty of urban black families on single female-headed households. The sixth and final unit examines literature from the 80s to the present.

Prerequisites: None

COURSE OBJECTIVES:
(1) develop familiarity with the history of the African American novel, from the early 19th century to the present; (2) gain a fuller understanding of the historical and social contexts in which these novels were produced; (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.

**REQUIRED TEXTS:**
- Jessie Redmond Fauset, *There is Confusion.*
- Claude McKay, *Home to Harlem.*
- Chester Himes, *If He Hollers Let Him Go.*
- Audre Lorde, *Zami: A New Spelling of My Name.*
- John Edgar Wideman, *Damballah*
- August Wilson, *Two Trains Running*
- Leslie Harris, dir., *Just Another Girl on the IRT*
- Marc Levin, dir., *Slam*
- Course Packet (CP)

**COURSE REQUIREMENTS:**
1) One 20-minute Oral Presentation. This is designed to frame class discussion. On the Tuesday prior to your assigned day, please post on our listserv a series of questions you want us to address in the following class period. Your presentation should include a summary of the key points of the critical material covered that day. Your questions should be ones that help us make connections between the literary and critical materials. Please submit a copy of your questions to me at the end of the class period. **20%**

2) Five One-page Papers. These can be single-spaced, but must be 12 point font (Times New Roman or equivalent) and have 1 inch margins. **Together, 20%**

3) Prospectus for Research Paper. Your prospectus must include the following: 1) a one page abstract of your paper -- which should include a working thesis statement and 2) an annotated bibliography of at least 10 sources. Your annotated bibliography should include a concise description of the essay’s context (i.e., an effort to define African American urban literature; an analysis of a particular text), a concise summary of the essay’s argument, and an evaluation of the effectiveness of that argument. **20%**

4) Final Seminar Paper, 20-25 pages. Paper must be typed, double-spaced with 12 point font (Times New Roman) and have 1 inch margins. A bibliography of at least 10 critical references must be included. Your essay must show a logical argumentative development, critical analysis, scholarly prose, style and organization, and use of formal grammar. Please use MLA format for citation. **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

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

Academic Integrity
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Course Topics and Schedule of Activities
Week One
Introduction

Black Migration to the North
Week Two
Chapter 1, “Boll Weevil in the Cotton/Devil in the White Man’: Reasons for Leaving the South” in “Who Set You Flowin’”?
Introduction to Canaan Bound.
Paul Laurence Dunbar, Sport of the Gods

The Black Middle Class
Week Three
“Progress of a Race, Or the Remarkable Advancement of the Afro-American.”
“Middle-class Blacks in a White Society.”
From The New Black Middle Class.
Novel: Jessie Redmon Fauset, There is Confusion.
1st One Page Paper Due.
The Harlem Renaissance
Week Four
In Class Film: “From These Roots.”
“Harlem Renaissance: 1919-1940” from The Norton Anthology.
Alain Locke, “The New Negro.”

Week Five
George S. Schuyler, “The Negro-Art Hokum.”
Langston Hughes, “The Negro Artist and the Racial Mountain.”
Rudolph Fisher, “The City of Refuge” and “The Caucasian Storms Harlem.”
Langston Hughes, “Feet Live Their Own Life,” “A Toast to Harlem,” and “Jealousy.”
Warren Cuney, “No Images.” Helene Johnson, “Sonnet to a Negro in Harlem.” Claude McKay,
“Harlem Dancer,” “Harlem Shadows,” and “The Desolate City.”

Week Six
Claude McKay, Home to Harlem
2nd One Page Paper Due.

1940s & 1950s
Week Seven
Richard Wright, “The Blueprint for Negro Writing”
Ralph Ellison, “Change the Joke and Slip the Yoke”
Chester Himes, If He Hollers Let Him Go.

Week Eight
Ann Petry, “The Novel as Social Criticism”
James W. Ivy, “Ann Petry Talks About First Novel (Interview)
Calvin Hernton, “The Significance of Ann Petry: The Fear of Bigger Thomas and the Rage of
Lutie Johnson”
Ann Petry, The Street.
3rd One Page Paper Due.

1960s & 1970s (Black Arts Movement)
Week Nine
Carlo Rotella, “The Box of Groceries and the Omnibus Tour: Manchild in the Promised Land,”
in October Cities.
Gwendolyn Brooks, “kitchenette building,” “the mother,” “We Real Cool,” “The Sermon on the
Warpland,” and “Third Sermon on the Warpland.”
Claude Brown, Manchild in the Promised Land

Week Ten
Larry Neal, “The Black Arts Movement”
Addison Gayle, Jr., the Introduction to *The Black Aesthetic*.
Amiri Baraka, “Dope” and “Black Art.”
Nikki Giovanni, “Nikki-Rosa” and “For Saundra.”
Sonia Sanchez, “Summer Words of a Sistuh Addict.”
Gil Scott-Heron, “The Revolution Will Not Be Televised.”
The Last Poets, “On the Subway” and “Niggers are Scared of Revolution.”

4th One Page Paper Due.
Prospectus for Research Paper Due.

1980s to Present

Week Eleven
Gloria Naylor, *The Women of Brewster Place*
Film Screening (day and time TBA): *Just Another Girl on the IRT*.

Week Twelve
Audre Lorde, *Zami: A New Spelling of My Name*.
5th One Page Paper Due.
Film Screening (day and time TBA): *Slam*

Week Thirteen
Andre Willis, “A Womanist Turn on the Hip-Hop Theme: Leslie Harris’s *Just Another Girl on the IRT*”
“Slam Diaries: Saul Williams and Sonja Sohn,” from *Slam: The Screenplay and Filmmakers’ Journals*.
Selections from *Aloud: Voices From the Nuyorican Poets Café*
Selections from *Streetlights: Illuminating Tales of the Urban Black Experience*

Week Fourteen
John Edgar Wideman, *Damballah*.
A Play: August Wilson, *Two Trains Running*.

FINAL PAPER DUE
Texas A&M University
Departmental Request for a Change in Course
Undergraduate • Graduate • Professional
• Submit original form and attachments •

Form Instructions
1. Request submitted by (Department or Program Name): English
2. Course prefix, number and complete title of course: ENGL 671 Studies in American Literature: The Early Period

Attach a brief supporting statement for changes made to items 3a thru 3d, and 6 below.

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 in item 5; enter proposed course title and proposed course description in item 6.
   e. Change in course prefix, number, contact hours (lab & lecture), and semester credit hours. Complete item 7. Attach a course syllabus.

4. For informational purposes only, please indicate course number if this course will be stacked:


6. Complete proposed course title and proposed catalog course description (not to exceed 50 words): ENGL 671. Readings in American Literature to 1900. Wide reading in American literature from its beginnings through the 19th Century; introduction of major figures, genres, and issues in the period; introduction to current critical conversations in pre-1900 American literary studies, including historical and social contexts.

7. a. As currently in course inventory:

   Prefix  | Course # | Title (excluding punctuation) |
   ------- | -------- | ----------------------------- |
   ENGL    | 671     | AM LIT EARLY PERIOD           |

   Lect.  | Lab  | SCH | CIP and Fund Code | Admin. Unit | FICE Code | Level |
   ----------- | ----- | ____ | ----------------- | ------------ | --------- | ------ |
   030000323070100010990003632 | 6 |

   b. Change to:

   Prefix  | Course # | Title (excluding punctuation) |
   ------- | -------- | ----------------------------- |
   ENGL    | 671     | READINGS AMER LIT TO 1900 |

   Lect.  | Lab  | SCH | CIP and Fund Code | Admin. Unit | Acad. Year | FICE Code |
   ----------- | ----- | ____ | ----------------- | ------------ | ---------- | --------- |
   030000323140200010990112003632 | Level 6 |

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

   Patricia Hurley
   Chair, College Review Committee
   Date

   Jose Bermudez
   Dean of College
   Date

   David W. Reed
   Chair, GC or UCC
   Date

   Submitted to Coordinating Board by:

   Associate Director, Curricular Services
   Questions regarding this form should be directed to Sandra Williams at 845-8201 or sandra.williams@tamu.edu.
   Curricular Services – 03/10

   Effective Date
July 26, 2010

TO: David W. Reed, Chair, Graduate Council

FROM: M. Jimmie Killingsworth, Head, Department of English

SUBJECT: Graduate Curriculum Revision

The graduate faculty in the Department of English has approved a graduate curriculum revision for the 2011-12 graduate catalogue. Based on our 2007 Program Review, we have been working to streamline and make more flexible our graduate offerings.

We are constructing a two-tier curriculum, with Readings courses and Topics courses, and we are eliminating Seminars. Because of enrollment pressures, we have decided that it is no longer viable to place prerequisites on courses (as there were on Seminars); thus, the Topics courses will have no prerequisite. The Readings courses are more broadly conceived and do not carry a prerequisite.

The Readings courses will not be repeatable for credit; the Topics courses may all be repeated for credit three times as content varies.

The courses we are removing will all be covered under either the Readings or the Topics courses. Thus, no area of instruction or study is actually being removed; we are simply reorganizing and streamlining.

We would like to change the title and update the description of ENGL 671 and make it a Readings course. No change in prerequisites or repeatability.
ENGL 671 Readings in American Literature to 1900
Dr. Larry J. Reynolds
Blocker 241
696-7646
ljr@tamu.edu

Fall 2011

Course Description
This course provides an opportunity to read widely in American literature from the conquest to the end of the nineteenth century. The texts have been selected for their literary merit, but they will also be treated as historical documents, and the course will explore the texts’ relation to major contemporary issues surrounding them, such as imperialism, religious conflict, nation building, manifest destiny, slavery, women’s rights, the development of the publishing industry, warfare, industrialization, labor unrest, and the conflict between religion and science. Our class discussions will focus on aesthetic issues and the historicity of the texts under examination.

Prerequisites: None

Course Objectives
Students should emerge from the course with a knowledge of the major texts, major issues, and major critical approaches to the literature of this period. They should also show an ability to discuss and write about selected texts and issues with clarity and force.

Required Texts
_The Bedford Anthology of American Literature, Volumes One and Two_, edited by Susan Belasco and Linck Johnson

Course Requirements
1) Attendance and participation. Student participation need not be brilliant, but should be informed, frequent, thoughtful, and genial. Students should do the readings before class and come prepared to contribute to discussion as well as to benefit from it. (20%)
2) A journal containing the individual student’s responses to the course material, that is, his or her first-hand intellectual encounter with the readings, viewings, lectures, and discussions of this course. The grade will be based upon the evident time and thought put into entries. (20%)
3) A 10-page (20-minute) conference paper, based on research for the term paper (to be read to the class and graded as an oral presentation). (10%)
4) A 15-20 page term research paper on a topic approved by the instructor. Students should use MLA style, complete with endnotes and "Works Cited." (25%)
5) A comprehensive final examination covering the course readings, class discussions, and oral presentations. (25%)

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

Attendance Policy
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### Course Topics, Calendar of Activities, Major Assignment Dates

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<tr>
<td>1</td>
<td>Conquest</td>
<td>Columbus, “Letter about First Voyage;” Cabeza de Vaca, Narrative.</td>
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<td>8</td>
<td>The Novel</td>
<td>Melville, <em>Moby-Dick</em></td>
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<td>9</td>
<td>Midcentury Poetry</td>
<td>Whitman, <em>Leaves of Grass</em></td>
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<tr>
<td>10</td>
<td>Midcentury Poetry</td>
<td>Dickinson, selected poems</td>
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<tr>
<td>12</td>
<td>Realism</td>
<td>Twain, <em>Adventures of Huckleberry Finn</em></td>
</tr>
<tr>
<td>13</td>
<td>International Scene</td>
<td>James, <em>The Ambassadors</em></td>
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Texas A&M University
Departmental Request for a Change in Course
Undergraduate ♦ Graduate ♦ Professional
• Submit original form and attachments •

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

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

attach a brief supporting statement for changes made to items 3a thru 3d, and 6 below.

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 in item 5; enter proposed course title and proposed course description in item 6.
   e. Change in course prefix, number, contact hours (lab & lecture), and semester credit hours. Complete item 7. Attach a course syllabus.

4. For informational purposes only, please indicate course number if this course will be stacked:

5. Complete current course title and current catalog course description: ENGL 672 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.

6. Complete proposed course title and proposed catalog course description (not to exceed 30 words): ENGL 672 Topics in American Literature and Culture to 1900. Topics in the history, theory, interpretation of American literature and culture before 1900; 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.

7. a. As currently in course inventory:

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b. Change to:

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</tr>
</thead>
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<td>TOPICS AMERICAN LITERATURE / CULTURE TO 1900</td>
</tr>
<tr>
<td>Lect.</td>
<td>Lab</td>
<td>SCH</td>
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<td>0300</td>
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<td>Level 6</td>
</tr>
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</table>

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

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

Jose Bermudez
Dean of College Date 8-12-10

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

Submitted to Coordinating Board by:
Associate Director, Curricular Services Questions regarding this form should be directed to Sandra Williams at 845-8201 or sandra.williams@tamu.edu.
Curricular Services – 03/10
July 26, 2010

TO: David W. Reed, Chair, Graduate Council

FROM: M. Jimmie Killingsworth, Head, Department of English

SUBJECT: Graduate Curriculum Revision

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We are constructing a two-tier curriculum, with Readings courses and Topics courses, and we are eliminating Seminars. Because of enrollment pressures, we have decided that it is no longer viable to place prerequisites on courses (as there were on Seminars); thus, the Topics courses will have no prerequisite. The Readings courses are more broadly conceived and do not carry a prerequisite.

The Readings courses will not be repeatable for credit; the Topics courses may all be repeated for credit three times as content varies.

The courses we are removing will all be covered under either the Readings or the Topics courses. Thus, no area of instruction or study is actually being removed; we are simply reorganizing and streamlining.

We would like to change the title and update the description of ENGL 672 to better accommodate the variety of our present and future offerings. Because this is now a Topics course, it may be taken three times for credit as content varies.
**Engl 672**  
**Topics in American Literature and Culture to 1900: Political Violence and the American Renaissance**  
Dr. Larry J. Reynolds  
Blocker 241E  
845-8356  
ljr@tamu.edu  
Fall 2011

**Course Description:**  
The course will examine a series of key moments in the development of American literature between 1830 and 1890 when the idea and fact of political violence provoked the emotions and imaginations of American authors and deeply informed their writings. Political violence permeated the nineteenth-century, and slavery and the Civil War, of course, generated the preponderance of the bloodshed and death during the period. A series of related violent events also captured the attention of American authors, at times in more subtle and complex ways, due to the moral ambiguities associated with them. Nat Turner’s 1831 slave rebellion, the 1837 murder of anti-slavery editor Elijah Lovejoy, the 1848 assassination of Count Pellegrino Rossi in Rome, the 1854 murder of James Batchelder during the failed rescue of fugitive slave Anthony Burns, the 1856 Pottawatomie massacre in “Bleeding Kansas,” John Brown’s 1859 raid on Harpers Ferry, and the 1886 Haymarket Bombing and hangings are examples of such specific provocative events, and despite their disparity, the question they persistently raised was under what circumstances is it morally right to kill another human being?

The course will look at the various and variable ways that eight canonical authors—Ralph Waldo Emerson, Margaret Fuller, Henry David Thoreau, Nathaniel Hawthorne, Frederick Douglass, Harriett Beecher Stowe, Louisa May Alcott, and Herman Melville—responded to this question. The main goals of the course will be to historicize and illuminate their diverse responses, to reveal the overlooked tensions and relations among them, and to deepen and complicate our understanding of political violence beyond the binaries of revolution and murder, liberty and oppression, good and evil.

**Prerequisites:** None

**Course Objectives:**  
(1) develop familiarity with eight key authors and their work; (2) gain a fuller understanding of the historical, political, and aesthetic contexts for this work; (3) practice the basic skills of our profession (research, analysis, oral and written argumentation); and (4) produce an original scholarly work suitable for academic publication or presentation.

**Required Texts:**  
Ralph Waldo Emerson and Margaret Fuller *Selected Works* Houghton Mifflin, 2003.  
Nathaniel Hawthorne *Septimius Felton* Kessinger 2004  
Henry David Thoreau *Thoreau: Political Writings* Cambridge UP 1996
Frederick Douglass *Oxford Frederick Douglass Reader* Oxford UP 1996  
Harriet Beecher Stowe *Dred* Penquin 2000  
Louisa May Alcott *Moods* Rutgers UP 1991  
Herman Melville *Billy Budd and Other Stories* Penguin 1986

**Course Requirements:**
1) Attendance and participation. The participation need not be brilliant, but should be informed, frequent, thoughtful, and genial. Please do the readings before class and come prepared to contribute to discussion as well as to benefit from it. (20%)  
2) Two 750-word reports summarizing historical events, figures, and/or issues. These will be presented orally in class as well as turned in as written assignments. Visual aids and handouts are encouraged for the 10-minute oral reports. (10% each)  
3) A journal containing weekly responses to the course material, that is, the student's first-hand intellectual encounter with the readings, viewings, lectures, and discussions of this course. The grade will be based upon the evident time and thought put into the entries. (20%)  
4) A 10-page (20-minute) conference paper, based on your research for your term paper (to be read to the class and graded as an oral presentation). (15%)  
5) A 20-25-page term research paper on a topic approved by the instructor. Use MLA style, complete with endnotes and "Works Cited." (25%)

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

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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.

**Course Topics, Calendar of Activities**

**Week One: Introduction: Violent Means and Political Ends**
Eric Sundquist, “Slavery, Revolution, and the American Renaissance” (handout)

**Week Two: Emerson, Hawthorne, and Violence**
Secondary Reading: John McWilliams, “Lexington, Concord, and the ‘Hinge of the Future’” *American Literary History* 5 (Spring 1993): 1-29 (online through JSTOR)

Oral reports: 1776 Concord Fight; 1791 San Domingo slave uprising; 1822 Denmark Vesey’s slave conspiracy; 1831 Nat Turner slave rebellion.

**Week Three: Emerson and Slave Insurrection**

Orals reports: 1835 Boston Mobbing of William Lloyd Garrison; 1837 Murder of anti-slavery editor Elijah Lovejoy; 1850 Fugitive Slave Law; 1856 Attack on Senator Charles Sumner.

**Week Four: Margaret Fuller’s Revolutionary Example**
Primary Reading: *Fuller*, “Selected Dispatches from Europe, 1846-1850.”
Secondary Reading: Larry J. Reynolds and Susan Belasco Smith “Introduction” to Fuller *Dispatches* (Xerox handout or email attachment); Robert S. Levine “Antebellum Rome” in *The Marble Faun,* *American Literary History* 2 (Spring 1990): 19-38. (online through JSTOR).

Oral Reports: 1848 Revolution in France; 1848 Assassination of Count Pellegrino Rossi in Rome;

**Week Five: Hawthorne and Political Violence.**


Oral Report: 1838 murder of Jonathan Cilley;

**Week Six: Thoreau and the State**

Oral Reports: 1845 Annexation of Texas; 1851 Case of Thomas Sims, fugitive slave; 1854 Boston Courthouse Attack to free Anthony Burns; 1854 Kansas-Nebraska Act.

**Week Seven: Emerson, Thoreau, and John Brown**
Secondary Reading: Gilman M. Ostrander, “Emerson, Thoreau, and John Brown,” *the Mississippi Valley Historical Review* 39 (March 1953): 713-726. (available online through JSTOR).

Oral Reports: 1856 Sacking of Lawrence Kansas; 1856 Massacre at Pottawatomi Creek; 1859 John Brown’s raid on Harpers Ferry.

**Week Eight: Douglass and Violence**
Primary Reading: Douglass, Narrative pp. 21-97; *The Heroic Slave* 131-163; “From My Bondage and My Freedom” pp. 164-222.

Oral Reports: 1839 Amistad slave revolt; 1841 Creole slave revolt.

**Week Nine: Stowe and Violence**
*Stowe, Dred* Volumes I and II.

Oral report: the 1857 Dred Scott case.

**Week Ten: Alcott and the Romance of Revolution**
Primary Reading: Alcott, *Moods*.  

**Week Eleven: Melville on Riots and Revolt**  

Oral reports: 1849 Astor Place riots in New York City; 1863 New York City Draft Riots.

**Week Twelve: Melville, Mutiny and Murder**  
Primary Reading: Melville: *Billy Budd*.  
Secondary Reading: Geraldine Murphy, “The Politics of Reading ‘Billy Budd’” *American Literary History* 1 (Summer 1989): 361-382. (available online through JSTOR).  
Oral Reports: 1797 the “Great Mutiny” on the *Nore*; 1842 Mutiny of the *Somers*; 1886 Haymarket riot and hanging.

**Week Thirteen**  

**Week Fourteen**  
Oral Presentations. Research papers due.
Texas A&M University
Departmental Request for a Change in Course
Undergraduate • Graduate • Professional
• Submit original form and attachments •

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

2. Course prefix, number and complete title of course: ENGL 683 Theory and Practice of Literary Criticism

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 in item 5; enter proposed course title and proposed course description in item 6.
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4. For informational purposes only, please indicate course number if this course will be stacked:

5. Complete current course title and current catalog course description: ENGL 683 Theory and Practice of Literary Criticism. Important theories of literary criticism for students of English and American literature; functional emphasis in critical practice; research papers.

6. Complete proposed course title and proposed catalog course description (not to exceed 50 words): ENGL 683. Topics in Theory. Critical theory for English Studies; may focus on history, themes, methods, issues, new developments, interdisciplinary contexts. May be taken for credit three times as content varies.

7. a. As currently in course inventory:
   
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<td>ENGL 683</td>
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   Approval recommended by:
   M. Jimmie Kilgowsorth 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:
   Patricia Hurley 8/12/10
   Chair, College Review Committee Date

   Patricia Hurley 8/12/10
   Chair, GC or UCC Date

   Questions regarding this form should be directed to Sandra Williams at 845-8201 or sandra.williams@tamu.edu.
July 26, 2010

TO: David W. Reed, Chair, Graduate Council

FROM: M. Jimmie Killingsworth, Head, Department of English

SUBJECT: Graduate Curriculum Revision

The graduate faculty in the Department of English has approved a graduate curriculum revision for the 2011-12 graduate catalogue. Based on our 2007 Program Review, we have been working to streamline and make more flexible our graduate offerings.

We are constructing a two-tier curriculum, with Readings courses and Topics courses, and we are eliminating Seminars. Because of enrollment pressures, we have decided that it is no longer viable to place prerequisites on courses (as there were on Seminars); thus, the Topics courses will have no prerequisite. The Readings courses are more broadly conceived and do not carry a prerequisite.

The Readings courses will not be repeatable for credit; the Topics courses may all be repeated for credit three times as content varies.

The courses we are removing will all be covered under either the Readings or the Topics courses. Thus, no area of instruction or study is actually being removed; we are simply reorganizing and streamlining.

We would like to change the title and update the description of ENGL 683 to better accommodate the variety of our present and future offerings. Because this is now a Topics course, it may be taken three times for credit as content varies.
ENGL 683: Topics in Theory
Dr. Sally Robinson
Blocker 241
sallyr@tamu.edu
845-8355

Spring 2012

Topic:
Violence and System

Course Description
This course focuses on question of discipline, social control, and the representation of trauma, and takes as its central text Elaine Scarry’s extraordinary book, *The Body in Pain* (1985). The syllabus enlarges upon Scarry’s organizing distinction between “unmaking” and “making;” accordingly, in the first part of the course we take up issues of torture, war and social control, with a particular emphasis on how individuals participate in their own disciplining. Reading topics will include religion (Nietzsche), hysteria (Freud and Breuer), totalitarianism (Arendt), eating disorders (Bordo), and the experience of torture (Levi, Amery). The second part of the course focuses on pain, structure and witnessing, emphasizing issues of representation and individual responses to institutions of social control. Reading topics will include urban planning (Davis), racial passing (Butler, Sollors, Tate), witnessing (Laub, Santner, Yaeger, Hirsch), and photography (Spence, Sontag, Miller).

Prerequisite: None

Course objectives
Students will 1) become familiar with important theoretical work relevant to the study of literature; 2) gain an understanding of how to utilize the methods of literary theory in their own work; 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.

Required texts
Susan Bordo, *Unbearable Weight*
Joseph Breuer and Sigmund Freud, *Studies in Hysteria*
Mike Davis, *City of Quartz*
Michel Foucault, *Discipline and Punish*
Sigmund Freud, *Civilization and Its Discontents*
Friedrich Nietzsche, *The Genealogy of Morals*
Elaine Scarry, *The Body in Pain*
Susan Sontag, *Regarding the Pain of Others*
Jo Spence, *Cultural Sniping*
Course pack (CP)
Course requirements
1) Oral presentation, on a topic of your choosing, though the topic must be theoretical in nature. 20%
2) Three 8-10 page papers, each worth 25%, for a total of 75%.
3) Attendance, class participation. 5%

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

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).

ADA Policy Statement
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Course Topics and Schedule of Activities

Week One
Opening questions
Sander Gilman, “Collaboration, the Economy, and the Future of the Humanities” (CP); Stanley Fish, “Theory’s Hope” (CP)

Week Two
Scarry, The Body in Pain, Part I
Week Three
Freud, *Civilization and Its Discontents*
Nietzsche, *The Genealogy of Morals*

Week Four
Breuer and Freud, *Studies in Hysteria*
Freud, “Introduction to Psychoanalysis and War Neuroses” (CP)

Week Five
Primo Levi, “The Grey Zone” (CP); Jean Amery, “Torture” (CP); Hannah Arendt, “Total Domination” (CP); Frantz Fanon, “Colonial War and Mental Disorders” (CP); Robyn Wiegman, “The Anatomy of Lynching” (CP)

Week Six
Bordo, *Unbearable Weight*
Paper #1 due

Week Seven
Foucault, *Discipline and Punish*

Week Eight
Scarry, *The Body in Pain*, Part II

Week Nine
Dori Laub, “Bearing Witness or the Vicissitudes of Listening” and “An Event without a Witness” (CP); Eric Santner, “History Beyond the Pleasure Principle: Some Thoughts on the Representation of Trauma” (CP); Marianne Hirsch, “Mourning and Postmemory” (CP); Patricia Yaeger, “Consuming Trauma” (CP); Giorgio Agamben, “The Witness” (CP)

Week Ten
Sontag, *Regarding the Pain of Others*
Nancy K. Miller, “The Girl in the Photograph: The Vietnam War and the Making of National Memory” (CP); David Marriott, “I’m gonna borrr me a Kodak’: Photography and Lynching: (CP)
PAPER #2 due

Week Eleven
Henry Louis Gates, Jr., “The Passing of Anatole Broyard” (CP); Judith Butler, “Passing, Queering: Nella Larsen’s Psychoanalytic Challenge” (CP); Werner Sollors, “Passing; Or, Sacrificing a Parvenu” (CP); Adrian Piper, “Passing for White, Passing for Black” (CP).

Week Twelve
Screening of Anna Deavere Smith’s *Twilight Los Angeles*

Week Thirteen
Davis, *City of Quartz*
Week Fourteen
Spence, *Cultural Sniping*
Paper #3 due
Texas A&M University
Departmental Request for a Change in Course
Undergraduate ∗ Graduate ∗ Professional
∗ Submit original form and attachments ∗

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

2. Course prefix, number and complete title of course: LING 602 Sociolinguistics

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 in item 5; enter proposed course title and proposed course description in item 6.

e. Change in course prefix, number, contact hours (lab & lecture), and semester credit hours. Complete item 7. Attach a course syllabus.

4. For informational purposes only, please indicate course number if this course will be stacked:

5. Complete current course title and current catalog course description: LING 602. Sociolinguistics. How social variables (socio-economic class, ethnicity, gender, etc.) affect language use. Overviews of variation theory, interactional sociolinguistics, language planning and policy, and other major approaches.

6. Complete proposed course title and proposed catalog course description (not to exceed 50 words): LING 602. Topics in Sociolinguistics. Topics in the study of language and society; may focus on language use and change; how social variable affect language use and change, different theoretical approaches; issues and controversies. May be taken for credit three times as content varies.

7. a. As currently in course inventory:

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   b. Change to:

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Approval recommended by:

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

Patricia Hurley
Chair, College Review Committee Date

Jose Bermudez
Dean of College Date

David W. Reed
Chair, GC or UGC Date

Submitted to Coordinating Board by:

Associate Director, Curricular Services Date

Questions regarding this form should be directed to Sandra Williams at 845-8201 or sandra.williams@tamu.edu.

Curricular Services – 03/10
July 26, 2010

TO: David W. Reed, Chair, Graduate Council
FROM: M. Jimmie Killingsworth, Head, Department of English
SUBJECT: Graduate Curriculum Revision

The graduate faculty in the Department of English has approved a graduate curriculum revision for the 2011-12 graduate catalogue. Based on our 2007 Program Review, we have been working to streamline and make more flexible our graduate offerings.

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The Readings courses will not be repeatable for credit; the Topics courses may all be repeated for credit three times as content varies.

The courses we are removing will all be covered under either the Readings or the Topics courses. Thus, no area of instruction or study is actually being removed; we are simply reorganizing and streamlining.

We would like to change the title and update the description of LING 602 to better accommodate the variety of our present and future offerings. Because this is now a Topics course, it may be taken three times for credit as content varies.
LING 602: Topics in Sociolinguistics
Dr. Shari Kendall
Blocker 217E
862-3910
skendall@tamu.edu

Spring 2012

Topic:
The Politics of Language Change

Course Description
Language is a primary symbolic system through which we express and constitute our social world. This course surveys current topics, theories, and methodologies in sociolinguistics by examining spoken and written language within a diversity of contexts, including everyday interaction, literature, the media, popular culture, education, and the courtroom. Major topics include language variation at all levels of linguistic structure (from sound to discourse); the relation between language variation and social categories (race, ethnicity, class, gender); structural differences among regional and social dialects, and how they are represented in literature and perceived in society; language contact phenomena (multilingualism, language death, codeswitching, new languages); regional and cross-cultural variations in interactional components of language; significance of the content and structure of everyday narratives; linguistic politeness across cultures; and the relation between language and ideology. We will address the following common questions, among others: Is English becoming a “killer language” as it spreads globally? How do languages change and why? How can we improve communication with people from other cultures? Is mass communication the end of dialects? Where is Standard English spoken (if anywhere)? Are New Yorkers really rude? If not, what might make us think so?

Prerequisites: None

Course Objectives
Students will 1) gain an overview of the major theories and methods of sociolinguistics, with a particular emphasis on the politics of language change; 2) conduct an original sociolinguistic study, and to learn how to use the IRB system; 3) produce, from that study, a potentially publishable article; 4) present their work to a public forum at the end of the semester, and thus, practice a skill required by the profession.

Required Texts
Mirian Meyerhoff, *Introducing Sociolinguistics*
Barbara Johnstone, *Qualitative Methods in Sociolinguistics*
Electronic Coursepack (CP)

Course Requirements
1) Participation: Attendance, journal article report, journal article abstract, reading responses, IRB compliance. Each student will sign up to present one journal in sociolinguistics, report on
that journal to the class for 10 minutes, and write an abstract of one of that journal’s articles. These will be spread over the course of the semester and, so, have different due dates. 25%
2) Final presentation. 25%
3) Final paper. 50%

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

Attendance Policy
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Course Topics and Schedule of Activities

Part I. Language and Society

Week One: Introduction

Week Two: Linguistic Approach to Language and Society
Mesthrie, “Clearing the Ground: Basic Issues, Concepts, Approaches” (CP)
Birch, “Grammar Standards: It’s All in Your Attitude” (CP)
Johnstone, Ch 2
Reading response due.
Week Three: IRB Workshop

Part II. Language Variation and Change
Week Four
Regional Dialects
In-class film viewing: *American Tongues*
Wolfram, “Regional Dialects” (CP)
Johnstone, Ch 3
Meyerhoff, Ch 4
*Reading response due.*

Week Five: Language Attitudes
Walters and Brody, “Talking While Black: African American Language in the U.S.” (CP)
Lippi-Green, “Teaching Children How to Discriminate: What We Learn from the Big Bad Wolf” (CP)
Johnston, Ch 4
*Reading response due.*

Week Six: Variationist Sociolinguistics I
Meyerhoff, Ch 2 and 3
Johnstone, Ch 5
*Reading response due
IRB Training Certificate due*

Week Seven: Variationist Sociolinguistics II
Meyerhoff, Ch 7 and 8
Johnstone, Ch 6
*Reading response due
Initial Proposal for Final Project due (to determine IRB compliance)*

Part III. Multilingual Societies

Week Eight: Language Contact I: Multilingualism
In-class film viewing: *Multilingual Hong Kong: A Sociolinguistic Case Study of Code-Switching*
Meyerhoff, Ch 6
Wardhaugh, “Planning” (CP)
Johnstone, Ch 7
*Reading response due
IRB Application due (if applicable)*

Week Nine: Language Contact II: New Languages and Globalization
In-class film viewing: *Next Year's Words;* and *Beyond Babel: Politics*
Meyerhoff, Ch 11
Crystal, “The Future of Englishes” (CP)
Johnstone, Ch 8
*Reading response due*

**Part IV. Interactional Approaches**

Week Ten: Interactional Sociolinguistics
In-class film viewing: *CrossTalk*
Meyerhoff, Ch 5
Tannen, "Language & Culture" (CP)
Johnstone, Ch 9
*Reading response due*

Week Eleven: Language and Gender
Meyerhoff, Ch 9 and 10
Hofstadter, "A Person Paper on Purity in Language" (CP)
*Reading response due*

Week Twelve: Narrative
Holmes, "Narrative Structure: Some Contrasts between Maori and Pakeha Storytelling" (CP)
O’Connor, "Speaking of Crime: ‘I don’t know what made me do it’" (CP)
*Reading response due.*
*Draft of final paper due.*

Weeks Thirteen and Fourteen
Student presentations

The final version of the paper is due one week after the last class.
Texas A&M University
Departmental Request for a Change in Course
Undergraduate • Graduate • Professional
• Submit original form and attachments •

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

2. Course prefix, number and complete title of course: LING 610 History of the English Language

3. Change requested
   a. Prerequisite(s): From: To:
   b. Withdrawal (reason):
   c. Cross-list with: ENGL 610
   d. Change in course title and description. Enter complete current course title and current course description in item 5; enter proposed course title and proposed course description in item 6.
   e. Change in course prefix, number, contact hours (lab & lecture), and semester credit hours. Complete item 7. Attach a course syllabus.

4. For informational purposes only, please indicate course number if this course will be stacked:

5. Complete current course title and current catalog course description: ENGL 610. History of the English Language. Inductive study of phonological, grammatical and lexical history of English language, with brief discussion of some other Indo-European languages; kinds and principles of linguistic changes in general, as reflected in English. Cross-listed with LING 610. Credit cannot be given for both ENGL 610 and LING 610.

6. Complete proposed course title and proposed catalog course description (not to exceed 50 words): ENGL 610. Topics in the History of the English Language. Topics in the development of the English language; may include phonological, grammatical and lexical histories; study of social and political contexts; relationships between English and other languages. Cross-listed with LING 610. May be taken three times for credit as content varies. Credit cannot be given for both ENGL 610 and LING 610 in the same semester.

7. a. As currently in course inventory:

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Lect. Lab SCH CIP and Fund Code Admin. Unit Acad. Year FICE Code Level
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Approval recommended by:
M. Jimmie Killingsworth
Department Head or Program Chair (Type Name & Sign) Date 7/27/10
Department Head of Program Chair (Type Name & Sign) Date 7/27/10

Patricia Harley Chair, College Review Committee Date 7/27/10
Jose Bermudez Dean of College Date 7/27/10

David W. Reed Chair, GC or UCC Date 9/1/10

Submitted to Coordinating Board by:

Date

Questions regarding this form should be directed to Sandra Williams at 845-8201 or sandra.williams@tamu.edu.
Curricular Services – 03/10
July 26, 2010

TO: David W. Reed, Chair, Graduate Council
FROM: M. Jimmie Killingsworth, Head, Department of English
SUBJECT: Graduate Curriculum Revision

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We would like to change the title and update the description of ENGL/LING 610 to better accommodate the variety of our present and future offerings in this area. Because this is a Topics course, it can be taken three times for credit as content varies.
English 610/LING 610: Topics in the History of the English Language  
Professor: J. Lawrence Mitchell  
Office: Academic 219B (by appt)  
Tel. 845-2164 or 2100  
E-mail: j-mitchell@tamu.edu  

Fall 2011  

Topic:  
Dynamics of Linguistic Change in English  

Course description  
Study of the phonological, grammatical, and lexical history of the English language; brief  
discussion of some other Indo-European languages; principles of linguistic change, as reflected  
in English.  

Prerequisite: None  

Course Objectives  
1) To acquire a sound grasp of the kinds of change possible in English (typology) and the  
mechanism of change (dynamics).  
2) To relate the changes specific to English to the kinds of change found in other natural  
languages (universals).  
3) To learn how to interpret the phenomena of linguistic variation in terms of linguistic change  
(synchrony/ diachrony).  
4) To develop the linguistic sophistication appropriate to an educated person.  

Requirements  
Class attendance, participation, and careful reading of assigned material (5%)  
Mid-Semester Exam (25%)  
Comprehensive final exam (40%)  
Research project (30%)  

Exams: The mid-semester exam will consist mostly of short answer and other ‘performance’  
questions that involve writing, phonetic transcription, etc. The final will be comprehensive and  
will follow much the same format as the mid-semester exam, with the addition of an essay  
question.  

Attendance Policy  
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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

Textbooks:

Recommended reading:

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

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Course Topics and Schedule of Activities

Week 1  
Chap 1: Overview (1-42)

Weeks 2-3  
Chap 2: Phonology and morphology (43-108)

Weeks 4-5  
Chapter 3: Syntax (109-198)

Weeks 6-7  
Chap 4: Vocabulary (199-270)

Week 8  
Chap 5: Standardization (271-311)  
Mid-semester exam

Weeks 9-10  
Chap 6: Names (312-351)

Weeks 11-12  
Chap 7: English in Britain (352-383)

Week 13  
Chap 8: English in North America (384-419)

Week 14  
Chap 9: English worldwide (420-439)  
Research project deadline

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

Form Instructions
1. Request submitted by (Department or Program Name): Linguistics
2. Course prefix, number and complete title of course: LING 670: Seminar in Discourse Analysis
3. Change requested
   a. Prerequisite(s): From: instructor To: None
   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 in item 5; enter proposed course title and proposed course description in item 6.
   e. Change in course prefix, number, contact hours (lab & lecture), and semester credit hours. Complete item 7. Attach a course syllabus.
4. For informational purposes only, please indicate course number if this course will be stacked:
5. Complete current course title and current catalog course description: LING 670 Seminar in Discourse Analysis. A course in linguistic and discourse analysis; possible topics include discourse and identity, language and gender, register studies, ethnography of communication, linguistics and literature. May be taken three times for credit.
6. Complete proposed course title and proposed catalog course description (not to exceed 50 words): LING 670. Topics in Discourse Analysis. Topics in linguistic and discourse analysis; possible topics include discourse and identity, language and gender, register studies, ethnography of communication, linguistics and literature. May be taken three times for credit as content varies.

7. a. As currently in course inventory:
   | Prefix | Course # | Title (excluding punctuation) |
   | LING | 670 | SEM DISCOURSE ANALYSIS |
   | Lect. | Lab | SCH | CIP and Fund Code | Admin. Unit | FICE Code | Level |
   | 03 00 03 | 16 01 02 | 00 01 10 99 00 36 32 | 6 |

    b. Change to:
   | Prefix | Course # | Title (excluding punctuation) |
   | LING | 670 | TOPCS DISCOURSE ANALYSIS |
   | Lect. | Lab | SCH | CIP and Fund Code | Admin. Unit | Acad. Year | FICE Code | Level |
   | 03 00 03 | 16 01 02 | 00 01 10 99 01 20 03 63 32 | 6 |

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

Patricia Hurley Chair, College Review Committee Date
Jose Bernstein Dean of College Date
David W. Reed Chair, GC or UCC Date

Submitted to Coordinating Board by:
Associate Director, Curricular Services
Questions regarding this form should be directed to Sandra Williams at 845-8201 or sandra.williams@tamu.edu
Curricular Services - 03/10
July 26, 2010

TO: David W. Reed, Chair, Graduate Council

FROM: M. Jimmie Killingsworth, Head, Department of English

SUBJECT: Graduate Curriculum Revision

The graduate faculty in the Department of English has approved a graduate curriculum revision for the 2011-12 graduate catalogue. Based on our 2007 Program Review, we have been working to streamline and make more flexible our graduate offerings.

We are constructing a two-tier curriculum, with Readings courses and Topics courses, and we are eliminating Seminars. Because of enrollment pressures, we have decided that it is no longer viable to place prerequisites on courses (as there were on Seminars); thus, the Topics courses will have no prerequisite. The Readings courses are more broadly conceived and do not carry a prerequisite.

The Readings courses will not be repeatable for credit; the Topics courses may all be repeated for credit three times as content varies.

The courses we are removing will all be covered under either the Readings or the Topics courses. Thus, no area of instruction or study is actually being removed; we are simply reorganizing and streamlining.

We would like to change the title and update the description of LING 670 to better accommodate the variety of our present and future offerings. We have removed the prerequisite for the reason stated above.
LING 670: Topics in Discourse Analysis  
Dr. Shari Kendall  
Blocker 217E  
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Fall 2011  

Topic:  
Gender & Discourse  

Course Description  
The study of gender and discourse has become increasingly important as the social sciences have shifted to a social constructivist paradigm. Studies of gender have been central to this shift as feminists argued that “women are not born, they are made.” Many disciplines have turned to the study of discourse to explain the processes through which individuals and groups produce and reproduce gendered identities, ideologies, and other social constructs. The study of discourse in linguistics provides tools for examining these processes and relations. This course introduces students to the major approaches, including interactional sociolinguistics, critical discourse analysis, narrative analysis, conversation analysis, speech act theory, and cognitive metaphor theory. Students will be encouraged to use these theoretical and methodological approaches to address questions in linguistics, discourse analysis, or in their own areas of interest. Among other topics, we will explore the discursive creation of gendered identities; the processes underlying gender discrimination; and the relations among gender, discourse, and sexuality in a broad sense. We will consider questions such as: Are women more “polite” than men? Is sexual orientation relevant to discourse? Do women and men write differently? Does discourse vary across cultures? Is language itself sexist? We will examine the language of a variety of groups, including police officers, families, men in fraternities, and comedians, and within a range of contexts, including the media, Japanese hostess clubs, political debates, and sexual assault trials.  

Prerequisites: None  

Course Objectives  
Students will 1) become familiar with the most crucial approaches to discourse analysis; 2) gain a fuller understanding of the impact of gender on language use and discourse; 3) conduct an original sociolinguistic study, and to learn how to use the IRB system; 4) produce, from that study, a potentially publishable article; 5) present their work to a public forum at the end of the semester, and thus, practice a skill required by the profession.  

Required Texts  
Deborah Cameron and Don Kulick, Language and Sexuality  
Jane Sunderland, Gendered Discourses  
Deborah Tannen, Gender and Discourse  
A Coursepack of additional readings (CP)
Course Requirements
1) Participation: Attendance; journal report; seven reading responses, due each week for the first seven weeks; IRB training; informal data workshop. 15%
2) Final presentation. 30%
3) Final paper. 55%

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

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

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).

Course Topics and Schedule of Activities
Week One: Gender and Discourse
Eckert, “Constructing, Deconstructing, and Reconstructing Gender” (CP)
In-class film viewing: Middle Sexes: Redefining He and She

Week Two: Interactional Sociolinguistics
In-class film viewing: Talking from 9 to 5: Women and Men in the Workplace
Tannen, Ch 2
Alsop, Fitzsimons, and Lennon, “The Social Construction of Gender” (CP)
Shaw, “Language, Gender and Floor Apportionment in Political Debates” (CP)
Maltz and Borker, “A Cultural Approach to Male-Female Miscommunication” (CP)

Week Three: Discursive Construction of Gender and (Biological) Sex
Cameron, Ch 1 and 2
Matoesian, “You Were Interested in Him as a Person?: Rhythms of Domination in the Kennedy Smith Rape Trial” (CP)

Week Four: Historical Overview of Language and Gender Research
Cameron, Ch 3 and 5
Swann and Mabin, “Sociolinguistic and Ethnographic Approaches to Language and Gender” (CP)
Hultgren, “Reconstructing the Sex Dichotomy in Language and Gender Research: Some Advantages of Using Correlational Sociolinguistics” (CP)
Hall, “Lip Service on the Fantasy Lines” (CP)
IRB Training Certificate due

Week Five: Sexual Orientation and Beyond
Cameron, Ch 4
Sauntson, “The Contributions of Queer Theory to Gender and Language Research” (CP)
Butler, “Critically Queer” (CP)
Project Step 1: Proposal due

Week Six: Feminist Post-Structuralist Discourse Analysis
Sunderland, Ch 1, 2, and 3
Project Step 2: Meetings with the professor

Week Seven: Multimodal Discourse Analysis
Kosetzi, “Harnessing a Critical Discourse Analysis of Gender in Television Fiction” (CP)
Caldas-Coulthard, “From Discourse Analysis to Critical Discourse Analysis: The Differential Representation of Women and Men Speaking in the News” (CP)
Fairclough and Wodak, “Critical Discourse Analysis” (CP)

Week Eight: Gendered Discourses: Empirical Studies
Sunderland, Ch 4, 5, and 6

Week Nine
Project Step 3: In-Class Workshop

Week Ten: Sexist Language and Intervention
Sunderland, Ch 8 and 9
Hofstadter, “A Person Paper on Purity in Language” (CP)
Lakoff, “Language and Women’s Place” (CP)
Cameron, “The New Pygmalion: Verbal Hygiene for Women” (CP)

Week Eleven: Metaphor Theory
Koller, “CEOs and ‘Working Gals’: The Textual Representation and Cognitive Conceptualisation of Businesswomen in Different Discourse Communities” (CP)
Koller, “Businesswomen and War Metaphors: ‘Possessive, Jealous and Pugnacious?’” (CP)

Week Twelve: Linguistic Approaches to Literature
Sunderland, Ch 7
Livia, “One Man in Two is a Woman: Linguistic Approaches to Gender in Literature” (CP)
Bilber and Burges, “Historical Change in the Language Use of Women and Men: Gender Differences in Dramatic Dialogue” (CP)

Week Thirteen: Linguistic Approaches to Narrative
Page, “Evaluation in Childbirth Narratives Told by Women and Men” (CP)
Page, “An Analysis of Appraisal in Childbirth Narratives with Special Consideration of Gender and Storytelling Style” (CP)
Page, “Feminist Narratology? Literary and Linguistic Perspectives on Gender and Narrativity” (CP)
Labov and Waltesky, “Narrative Analysis: Oral Versions of Personal Experience” (CP)

Week Fourteen
Project Step 4: Presentation of papers

Final papers due one week after the last class.